



**NOT IN ALPHABETICAL ORDER Volume Two**

Fingal County Council Municipal Art Collection

Deirdre O'Mahony  
Ella de Burca  
Eva Rothschild  
Garrett Phelan  
George Potter  
Donald Teskey  
Kelvin Mann  
Isabel Nolan  
James English  
Joshua Sex  
Kathy Tynan  
Maeve McCarthy  
Marie Hanlon  
Martin Gale  
Michael Wann  
Mollie Douthit  
Patrick Graham  
Pamela Leonard  
Qi Chen  
Rhona Byrne  
Yvonne McGuinness  
Sean Molloy  
Susan Sex  
Thomas Brezing  
Tracey Hannah  
Una Sealy  
Catherine Barron  
John Kindness



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## Introduction

Rory O'Byrne, County Arts Officer, Fingal County Council

Fingal County Council's Municipal Art Collection has been managed by the Arts Office since its establishment in 1994.

In 2008, *Not in Alphabetical Order* was published to provide a snapshot of work from the collection. The title related to the responsive way in which an art collection had developed in Fingal, and spoke to a broad range of relationships. To celebrate the 25th anniversary of the collection, we have produced this second volume of the same name, which highlights a selection of our most recent acquisitions.

Fingal County Council is committed to collecting new art works and to fostering a progressive development in arts and culture for the benefit of all its citizens. The aims of the Fingal County Council Municipal Art Collection are to support artists at key stages of their careers; to enhance the experience of both the staff and public through the integration of artworks in County Hall, Swords and the Civic Offices, Blanchardstown; and to educate young people about visual art and provide them with opportunities to meet with the contributing artists, in order to gain an insight into their work.

These contemporary Irish artworks are acquired in a number of ways: through commercial galleries, directly from the artists, and through specific commissions and exhibition opportunities, such as *Amharc Fhine Gall*, an annual exhibition for visual artists. The effect of having work included in the Fingal County Council's Municipal Art Collection, can be positive for artists and can help in raising their profiles and opening up opportunities for them.

The Fingal County Council Municipal Art Collection comprises mostly two-dimensional work, such as paintings, drawings, prints and photographs, which date from c. 1958 – 2018. However, there are also some three-dimensional works, which include sculpture, ceramics, and mixed media.

The collection is ever evolving and can be seen by the public in our public buildings, including our headquarters in Blanchardstown and Swords, as well as in selected libraries. *Not in Alphabetical Order Volume 2* provides personal reflections from the artists and Fingal Arts Office staff on the featured artworks and the way in which these were acquired for the collection.

We hope that those working and visiting our public buildings will enjoy viewing and experiencing the works. **RO'B 08/2019**





# Why We Collect

Cristín Leach

At a social event recently, I spent some time working to persuade an entrepreneur with a growing business that he should start a company art collection. It may have been as a form of devil's advocacy that he countered with the following questions: *Why* collect art? What is an art collection *for*?

Yet these are questions that often face collectors, not least among them the custodians of a Municipal Public Art Collection such as the one that features in this book. The devil's advocate was right. We should always ask *why*? But also, *who* collects *what*, and for *whom*? In other words, what is a public art collection *for*?

2019 marks the 25th anniversary of Fingal County Council Municipal Art Collection, a remarkable body of work that has grown to more than 200 pieces since 1994, featuring graduate, emerging and established national, international and local names. It includes art by maestros including Alice Maher, Charles Tyrrell, Eva Rothschild, Corban Walker, John Kindness, Maeve McCarthy, Patrick Scott and Mick Cullen. There is neon art, ceramic art, prints, paintings, photographs and other records of outdoor, temporary or performative works like Rhona Byrne and Yvonne McGuinness's *Mobile Monuments* (2016), and much, much more.

I told the devil's advocate that the answer is three-fold. A contemporary art collection is for supporting living artists, by purchasing, housing, cataloguing and conserving their work. It is for enhancing the lives of those who live and work in its presence. And, it is an instrument of legacy and canon-formation. Every collection tells a story. A living, public, contemporary art collection brings together individual pieces to form a body of work that tells us something about who we are, now.

Fingal County Council collects work by living artists, many of whom are from the district. Some are off-shoots of the commissioning programme operated through the *Per Cent for Art Scheme*, others are purchased through auctions, galleries and studio visits. Regardless of their location, all the artists in this collection live and work in the world in which we, their audience, also live and work. Locally, nationally, globally, we are all on this planet together, a fact made more acutely pertinent every day by a growing climate emergency, global mass migration and the rise of political extremism.

What does the Fingal County Council Municipal Art Collection have to say in this context? Primarily, it offers a reminder that the local is also always universal. It includes art that addresses themes including migration, home, nature, globalisation, industrialisation, ageing, family, religion and mental health.

Botanical painter Susan Sex's delicate, detailed watercolours were commissioned to focus on the three Fingal demesnes: Malahide Castle, Newbridge House and Ardgillan Castle. Deirdre O'Mahony's ceramic *Perishable Strawberry* was made as part of the 2017 Resort Residency Art Project at Lynders Mobile Home Park in Portrane. Una Sealy's *Refuge* (2018), featuring a lone life-guard cabin in Sutton, was made during a residency supported by the Council. Garrett Phelan's print from *The Hide Project* is part of a bigger public art project partly inspired by the birdsong at Rogerstown Estuary. James English's beautiful still life painting, *Bowl with Soft Rushes* (2011), features snippings of plants plucked from the same place.

Fingal County Council's collection is of the locality and for the locality, but that does not mean it is myopic in its vision. It engages with new and exciting art practices, purchasing works at contemporary art auctions, and adding art by younger artists including Ella de Burca, recipient of the *Amharc Fhine Gall Award* in 2010 and Tracey Hanna, who was a recipient in 2008.

Other recent acquisitions include Marie Hanlon's *Metronome Drawing* (2014), an abstracted image like a mesh fence, with a rhythm and a cadence of its own. Patrick Graham's compellingly dynamic *Self and Other (Studies of Self #3)* (2012/13) is one of a few self-portraits in the collection. Thomas Brezing's enticingly busy painting, *Leaving Nineveh* (2016), sits in pleasing contrast to Mollie Douthit's *An Itch* (2016), a beautifully sparse image, in oil on linen, that looks like a folded paper tent. The collection also now includes the Graphic Studio Dublin's 2010 portfolio, with prints by Donald Teskey, Jean Bardon, Kelvin Mann, Pamela Leonard, and Martin Gale.

The Council's aims for its collection are three-fold too: to support artists at key stages in their careers; to enhance the daily experience of staff and the public through the integration of artworks in County Hall, Swords and the Civic Offices, Blanchardstown; and to educate young people about visual art and provide opportunities for them to meet and learn from artists in the collection. Art collecting forms not just an assemblage of objects, but a two-fold community: of artists, and of audiences. The role of a public collection is to nurture both, and to work to bring them together.

What makes community? Curiosity, empathy, connection, but also looking and actually seeing. Catherine Barron works with old photographs as source material, producing images often painted on metal sheet that look archival, yet feel intimate and oddly present. New additions include *Soup and Bread* (2013), in which figures gather at a cup-filled table, and *Colin in his*

*Pantry* (2013). Barron's subjects are seen through windows, captured in what feels like a candid invasion of a private moment. Here are people like us, unaware of us watching. Sometimes she wants us to see what is missing. *No One Lives Here Anymore* (2013) shows two empty windows.

From the late George Potter's neat, linear *Dublin Bay Ferry Departing No. 1* (c. 2012) composition to Kathy Tynan's messy oil painting of a recently refurbished Marian shrine in The Liberties, *New Here Again* (2016), all the artists in this collection ask us to look again at what seems at first familiar. Sean Molloy blends history with innovation in his remarkable *Gongora (after Velázquez)* (2016), *The Boule Player* (2018) and *Woman on the Dunes* (2018), by adding streaks of neon colour to unsettle our ideas about art history and the tradition of figurative painting.

Scientific research increasingly points to the role art plays in healthcare and wellbeing, with doctors now trialling time spent looking at art and listening to music as part of a prescription for recovery and maintaining health. A recent Harvard study shows that an art collection can contribute – positively or negatively – to people's sense of belonging, depending on how it is formed. Increasingly, it is becoming impossible to deny that not only making art, but sharing, looking at, living and working with art is more than good for us. It is essential.

What then is a public art collection *for*? Its role is to challenge, question, probe, castigate, investigate, elevate, celebrate. Its job is to open our eyes to beauty, awe, memory, pain, grief, hope, love and joy. It is for this generation of audiences and artists, and for those come. **CL 08/2019**



**NOT IN ALPHABETICAL ORDER**  
**Volume 2**

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# Deirdre O'Mahony

## The Perishable Picnic

2017, ceramic, 28 × 28 × 38cm



My first introduction to Fingal was when I was invited to participate on *Resort Residency* at Lynders Mobile Home Park. I was fascinated by the history of fruit growing among Quaker families in the area, and the relevance, today, of ideas of a 'fair and generous' attitude to food production.

I devised *The Perishable Picnic* for the *Bleeding Pig Cultural Festival* in 2017, to consider this history, and designed the strawberry pot, made by Garnet McCulloch, as the centrepiece for a feast of strawberry-based foods. There was conversation with Roger Lamb, Ray McLoughlin, and Gerry Clabby, a screening of archival film footage of the fruit industry, and a reading by author Peig McManus on her experience of strawberry picking in the area as a child, which gave different subjective, historical and heritage-based perspectives on food and farming in North Dublin. **DO'M**

**Deirdre O'Mahony** (b. 1956, Limerick) graduated with a Bachelor's Degree in Fine Art from Saint Martin's School of Art, London, a Master's Degree in Fine Art (Research) from Crawford College of Art & Design, and a PhD from the University of Brighton. Projects include CERERE, 2018, a Horizon 2020 project for Teagasc; Groundworks, 2017, for Grasslands, a European Capital of Culture project; SPUD, 2009-2018, a public discourse on food security, seed sovereignty, and tacit knowledge; and X-PO, 2007 (ongoing), in which a former rural post-office was revived as a social and cultural exchange space.

Deirdre has had numerous solo and group exhibitions, most recently *Trial+Error* in the Natuurmuseum, Fryslân, Netherlands, part of EU Capital Culture programme, 2018; *The Persistent Return*, 2018, at VISUAL Carlow; and *Speculative Optimism*, 2017, at both the Museum of English Rural Life and the Galway International Arts Festival, 2018.

Deirdre has received the following: a Residency Fellowship from Kilkenny Arts Office at the Irish Cultural Centre, Paris, 2020; a Leitrim Sculpture Centre Residency Award, 2019; A Fair Land Residency at the Irish Museum of Modern Art, Dublin, 2016 and 2018; a Welcome Trust Residency at the Museum of English Rural Life, Reading, UK, 2017; a Fingal Arts Office Resort Residency, 2016; and Askeaton Contemporary Arts *Welcome to the Neighbourhood*, 2015.

Deirdre's recent awards include the 2018 Irish American Cultural Institute O'Malley Art Award; an Arts Council of Ireland Bursary, 2018; and project awards through Askeaton Contemporary Arts, 2017, and Callan Workhouse Union, 2016. She has also received international fellowships, including a Pollock-Krasner Foundation Grant, 1996. She now lives in Callan County Kilkenny.

The strawberry, which was devised by Deirdre and cast by a leading Scottish ceramist, Garnet McCulloch, formed the central piece of her 2017 *Resort Revelations* project, *The Perishable Picnic*. This was a public gathering with strawberry-themed courses centred around the history of fruit production, particularly of the fruit farms of the famous Lamb family, which were located in Donabate up until the late 1970s. The Lambs employed many Dubliners in their picking, packing and production industry, until the introduction of new European legislation and the train of globalisation eventually led to the evaporation of their business. *The Perishable Picnic* introduced themes related to the future of food production, labour practices, scientific intervention, climate change, and the demands on land for housing. **Caroline Cowley, Public Arts Co-ordinator**





## Ella de Búrca

### Pertentious

2014, neon, 134.5 × 45.2 × 7cm



“‘Pertentious?’ No, I don’t think so ... ” Johnny is a craftsman, whose father created many of Dublin’s landmark neons, from ‘Happy Ring House’ to ‘Why go bald?’ He can blow a single knotted tube of glass into glowing words and signs of infinite complexity. When I asked him to turn a sample of my handwriting, the word ‘Pertentious’, into a neon artwork for the exhibition *Enter Stage Left* in Rua Red, Dublin, in 2014, his first answer was “No. Sorry, but no. Do you know my dad made...” and so on. But after a number of long conversations, where I insisted that the piece was worthwhile, that this misspelled word at once embraces the beauty of form expressed by his craft and calls into question its blunt proliferation in the art world, to give unearned significance to ultimately bland words and phrases; that it questions the lack of interest in craft in western contemporary art and worship of thinker above maker (even when the quality of thought is dubious); and finally, that it underscores the power of setting and form to change the relationship between spectator and the signified, Johnny said he was game. I hope you will be too. **EdB**

**Ella de Búrca** (b. 1986, Dublin) studied at Dún Laoghaire Institute of Art Design & Technology and the National College of Art and Design, and is currently pursuing a practice-based PhD at the Katholieke Universiteit Leuven, Belgium. Ella works with performance, sculpture, and poetry with a focus on how humans construct meaning. She is especially interested in how certain situations are interpreted as art, and how we perform as spectators, observing the unwritten rules for audience engagement.

Ella’s recent exhibitions include: *Flat as the Tongue Lies*, at the

University of California Irvine, California, 2018; *We Only Want the Earth*, at the Adobe Backroom, San Francisco, USA, 2018; *Post-Peace*, at The Württembergischer Kunstverein, Stuttgart, Germany, 2017; *Nest*, Den Haag, the Netherlands, 2017; *Coup de Ville Triennale*, at WARP, Sint-Niklaas, Belgium, 2016; *Slow Future*, at the Centre for Contemporary Art, Warsaw, Poland, 2014; *Playing Nature*, at the Moscow Biennale, 2013; and *ReBuilding Utopia*, at the Emergency Pavilion, The 53rd Venice Biennale, Venice, Italy, 2013.

The Arts Office’s relationship with Ella began in 2010, when she was the recipient of the *Amharc Fhine Gall Award (The Fingal View)*, an annual exhibition hosted in Draíocht each year. The exhibition was initiated in 2004 by Fingal County Council Arts Office to celebrate the wealth of artistic talent in the county. Between 2008 and 2014, the focus of *Amharc Fhine Gall* was to support recent Fingal artists in building their profiles by holding a group or solo show in Draíocht. This annual event also allowed the Arts Office to connect with these emerging artists and to identify practical and relevant ways to support them in the early stages of their careers. Although we supported our younger artists through this opportunity, we had not purchased any of their work, as the recession had impacted on the Arts Office budget. So, when things began to recover, we decided to take a retrospective look at the graduates who had exhibited and to represent their work in the collection. This neon piece was purchased from Ella in 2015. **Sarah O’Neill, Deputy Arts Officer**





# Eva Rothschild

## Classics

2012, screen print, 69 × 56cm

The print *Classics* brings together the geometric forms found in my sculpture with collaged images from an early 20th-century production of *A Midsummers Night's Dream* and elements from classical architecture. The uniting of the elements within one piece suggests an artistic equality between these different modes of expression. **ER**



**Eva Rothschild** (b. 1971, Dublin) lives and works in London. Eva graduated with a Bachelor's Degree in Fine Art from the University of Ulster, Belfast, and a Master's Degree in Fine Art from Goldsmith's College, London. She was elected to the Royal Academy of Arts, London in 2014 and represented Ireland at the 58th Venice Biennale, Venice, Italy, 2019.

Eva's recent solo exhibitions from 2018 – 2019 include *The Shrinking Universe*, Irish Pavilion, 58th Venice Biennale, Venice, Italy, 2019, and *Kosmos*, Australian Centre for Contemporary Art (ACCA), Melbourne, which then travelled to the City Gallery Wellington, New Zealand. Eva was recently awarded the 13th Robert Jacobsen Prize for sculpture, 2019. Among her prestigious

commissions are the Oslo Gardemoen Airport, Oslo, 2016 and the Tate Britain Annual Duveens' Commission, Tate Britain, London, 2009. Eva's works are held in major collections around the world, including the Arts Council Collection and the British Council, London; the Carnegie Museum of Art, Pittsburgh, PA, USA; Dublin City Gallery, The Hugh Lane, Dublin; The Hepworth Wakefield, Wakefield, UK; the Irish Museum of Modern Art, Dublin; the Sammlung Goetz, Munich, Germany; the Tate, London; and the Walker Art Center, Minneapolis, MN, USA.

Eva's forthcoming public commissions for 2020 include The Central Bank of Ireland, Dublin and The King's Cross Project, London.

Eva Rothschild is a prolific Irish sculptor, who continues to imprint the language of Irish sculpture on our national and international stage and represented Ireland at Venice in 2019. This work was purchased in 2016, the year of Ireland's commemoration. The monumentality of the image spoke to the changing image of women and in a way the form and composition of this work sparked a message to me about the then burgeoning ground politics that were growing around the Repeal of the 8th Amendment and the need for a breakthrough, to change the balance of control in Ireland regarding a woman's body. At this particular moment in Ireland's history, the work spoke to me as a Russian constructivist call to arms. As with many of the selected works, this piece was purchased from the Pallas Projects/Studios Auction, which celebrated its 20th year in 2016. I am voluntary chairperson of this artist-run organisation, whose members are committed to maintaining the opportunities and the standards of artist studio spaces to remain a central feature of our growing cities. **Caroline Cowley, Public Arts Co-ordinator**



Q and

**Garrett Phelan**  
**THE HIDE SUITE,**  
**Curlew – Numenius Arquata**  
2016, archival pigment print and chine-collé, 37.5 × 30.5cm



Throughout my childhood, Alice, my mother, brought me and my siblings on long lovely summer holidays to Donabate, a small seaside village in north county Dublin. Here, over many years, we were willingly inducted through long walks, drives and visits to relatives into the background of both my mother's and my father's family history, which included much of the surrounding areas.

Throughout my lifetime she has shared with me her love of nature from a child and her continued joyful memories and sense of belonging to the north county Dublin coastal area of Fingal. Alice, being a Fingalian, inspired my concept of creating a living sculpture dedicated to all of the people of Fingal and their continued symbiotic relationship with the surrounding landscape. **GP**

**Garrett Phelan** (b. 1965, Dublin) is one of Ireland's leading visual artists, who continues to break barriers of form and engagement. Over the past 25 years, Garrett has realised incredibly ambitious and deeply engaging projects in diverse contexts, ranging from a sprawling installation in a deserted council flat in the north inner city (*NOW:HERE*, 2003) to the coordinated ringing of the bells of Christchurch and St Patrick's Cathedrals across the city, as part of *New Faith Love Song*, 2012. *FREE THOUGHT FM*, 2019, his most recent project at The Douglas Hyde Gallery, Dublin, looked at class inequality and access to third-level education in the Dublin area.

*HEED FM*, 2016, a 28-day anonymous sound broadcast portrait of 18–25 year-olds from all backgrounds, presented recordings made over an eight-month period with a generation whose opinions and beliefs are rarely heard in the public domain. Garrett has also realised *THE HIDE PROJECT* as a continuous, permanent commission by Fingal County Council. These groundbreaking, site-specific projects across locations, form, and audiences have been combined with key institutional projects nationally and internationally at the Irish Museum of Modern Art, Dublin; the 11th Lyons Biennial; Dublin City Gallery The Hugh Lane; and Manifesta 5, 2004.

*THE HIDE SUITE* is one part of *THE HIDE PROJECT* by artist Garrett Phelan, which includes *THE HIDE SCULPTURE*, a 21st Century functional monument dedicated to the people of Fingal. *THE HIDE SUITE* is produced in association with Stoney Road Press, Dublin. Each print features a detailed drawing of a bird recorded by the artist at the site, and which visitors to the site can expect to see. The prints also incorporate the artist's own personal vocabulary of recurring motifs. *THE HIDE PROJECT* addresses themes of climate change and the messages that our wildlife can give us about our natural world. The curlew, which has a very distinctive call, is an endangered species. It is greatly under threat by changes made by humans to the landscape, whereby areas for nesting have been removed. For me, the curlew in this image represents urgency – a cry for help in our climate emergency. On a personal level, it represents the consistency of our commitment as the commissioners and Garrett's as the artist to realising this project – the relentless conversations that navigated us through many levels of bureaucracy, to achieve this ground-breaking public art commission.  
**Caroline Cowley, Public Arts Co-ordinator**



## George Potter

### Dublin Bay, Departing No. 1

2012, oil on canvas, 100 × 100cm



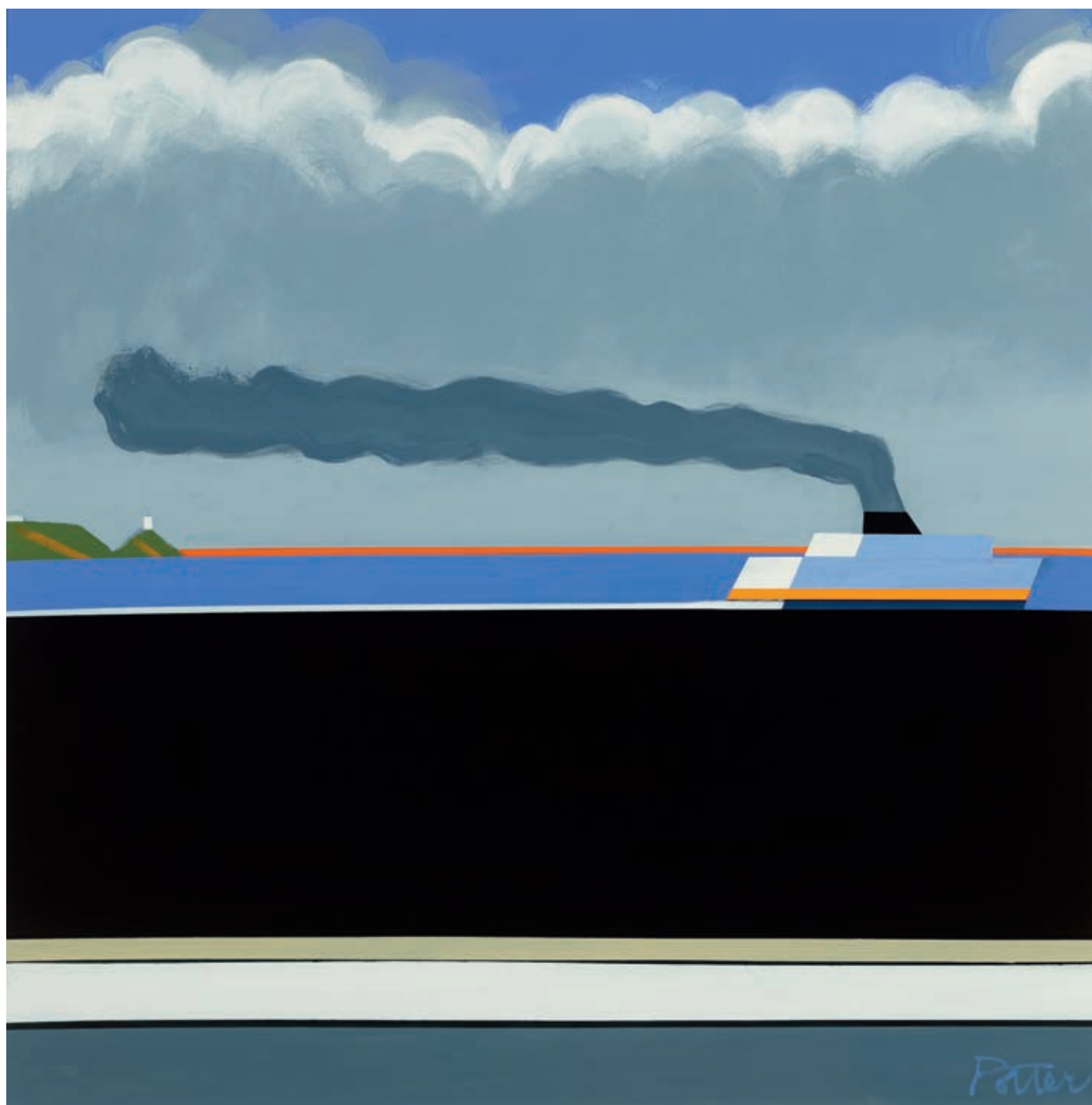
George Potter's work often featured the street- and sea-scapes of Dún Laoghaire, Sandycove, and Glasthule. A well-known figure in his adoptive hometown, he made paintings of places that he saw every day. He was fascinated by the relationship between the land and the sea, and the flat expanse of Dublin Bay is often glimpsed, in his work, at the end of roads leading to the seafront, forming a consistent backdrop. His paintings are characterised by crisp compositions, a confident application of sure, heavy lines, and a rich, creamy palette. *Dublin Bay, Ferry Departing* is one of many studies that George made of a favourite subject, the passenger ferry sailing out across the bay from Dublin Port to England or Wales, with Howth Head, the Baily Lighthouse, and ebullient white clouds pinpointing both his subject's location, and his own, under a clear blue sky. **Taylor Galleries**

**George Potter** (b. 1941, Washington D.C, d. 2017, Dublin) graduated with a Bachelor's Degree in Fine Art from Rhode Island School of Design, then completed two years' military service in Germany before returning to Berlin on a Fulbright Scholarship from 1967 to 1968. In 1971, he moved to Ireland, settling in Dún Laoghaire, where he lived and worked until his death. George was a part-time lecturer at the National College of Art and Design, from 1975 to 2000. In 2003, he was elected an associate member of the Royal Hibernian Academy, later becoming a full member.

The recipient of numerous awards, he exhibited regularly in the Royal Hibernian Association's *Annual, Irish Exhibition of Living Art* and figurative image shows. From the early 1980s, he was represented by Taylor Galleries, Dublin, and had several solo exhibitions with the gallery. His work is represented in leading private collections on both sides of the Atlantic, and public collections include Trinity College Dublin, the Bank of Ireland, Jury's Inn Hotel Group, Nissan Ireland, and the Office of Public Works/State Art Collection.

When assembling a collection over a 25 year span of time, there are times when your ambition and finances are aligned and you can go after the big names. I remember George Potter from my student days in Dún Laoghaire. He was an American artist, who had attended the famous Rhode Island School of Design, one of the first art schools in America. At that time, he shared a house with Charles Brady, another American artist, and both had a certain presence and rowdy reputation. Sarah O'Neill and I had been to The Molesworth Gallery and decided to take a run up to the Taylor Galleries in Kildare Street, to see who was showing. When we arrived, the George Potter show was being disassembled. The artist had died in 2017, and The Taylor Gallery was holding an exhibition called *Selected Works, an Exhibition of Paintings and Drawings Celebrating the Life and Work of George Potter RHA (1941 – 2017)*. We were looking to see if we could buy something, as there was talk from the gallery owners of the remaining works going back to America. Sarah spotted the iconic image of the Ferry leaving Dún Laoghaire Harbour, which he had painted many times. We approached the Taylor brothers, whom we had known for many years, and I remember them saying that they had made a mistake in pricing the piece. However, being the honourable men they were, they left it, so that we bought it at a reduced cost. We are delighted to have George Potter represented in the collection.  
**Rory O'Byrne, County Arts Officer**





# Donald Teskey

## Ultramarine

2010, carborundum print, 38 × 46cm

Graphic Studio Dublin, Sponsors Portfolio 2010–2019, Portfolio Number 1 of 10



*Ultramarine* is a limited edition carborundum print. It was made in 2010 at Graphic Studio Dublin, with the expert assistance of master printer Robert Russell. The process of carborundum printing is a marvellous mix of almost blind intuition, accident, and expertise. This image was created using three plates of carborundum.

The inspiration for the image is from a particular stretch of coastline in North Mayo, not far from the Céide Fields from where, on certain days, the mountains of Donegal can clearly be seen across the blue horizon.

This was specially made for Graphic Studio's 50th Anniversary Sponsors Portfolio, which brought together the work of four artists and a piece of writing by Roddy Doyle. **DT**

**Donald Teskey** (b. 1956, Co. Limerick), graduated from Limerick School of Art and Design in 1978. For the last 40 years, Donald has carved out a substantial body of work as a painter, printmaker and draughtsman, ranging from aspects of the urban landscape to the ruggedness of the western seaboard. Sometimes working on a very large scale, he creates images that reflect the formal elements of composition – shape, form and fall of light, with large abstract passages and surfaces that articulate the relentless, energetic and elemental force of nature.

Donald has received several significant awards, which have had a profound impact on his practice, including full fellowships and artist residencies to the Josef and Anni Albers Foundation, Bethany, Connecticut, USA; the Vermont Studio Center, Vermont, USA; an artist in residency at Swarthmore College, Swarthmore,

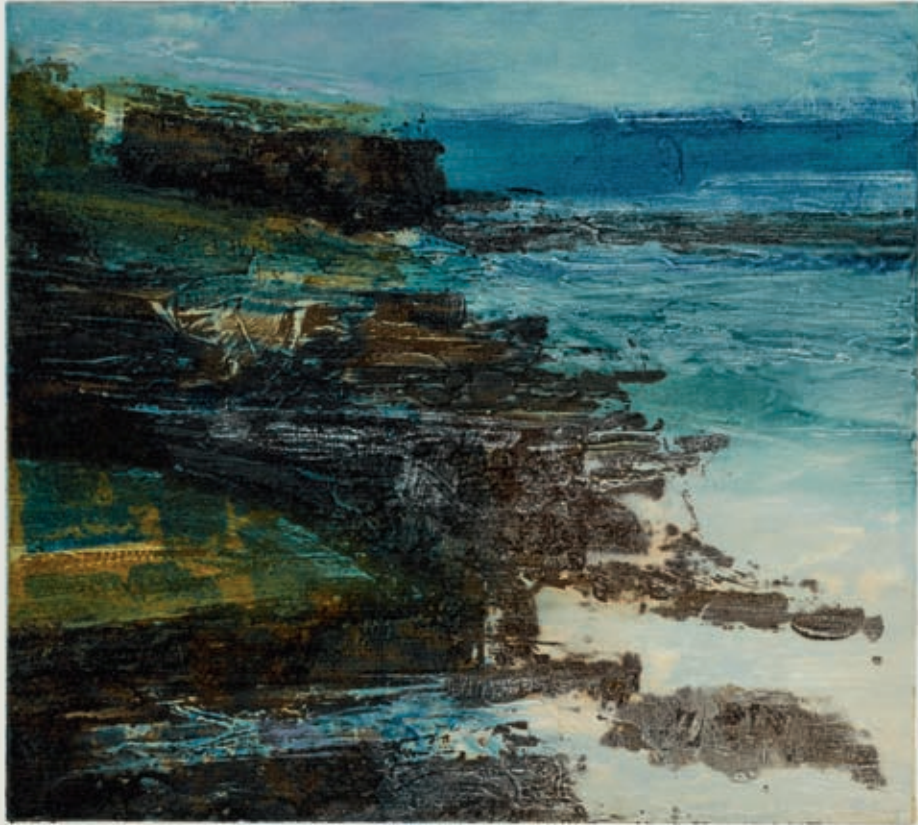
Pennsylvania, USA; the Ballinglen Arts Foundation, Co. Mayo; and the Centre Culturel Irlandais, Paris.

Donald's work is represented in collections worldwide, including the Irish Museum of Modern Art, Dublin; the National Gallery of Ireland, Dublin; Yale University Art Gallery, New Haven, USA; Crawford Art Gallery, Cork; and the Arts Council of Ireland.

Donald's solo exhibitions include *WeatherGauge*, The Hunt Museum, Limerick; *Entre Terre et Mer*, the Centre Culturel Irlandais, Paris; *Landscapes*, List Gallery, Swarthmore College, Pennsylvania, USA; *Tidal Narratives*, Limerick City Gallery of Art; *One River, One Creek*, Oliver Sears Gallery, Dublin; and *Nature Reserve*, Art First, London. Donald is a member of *Aosdána* and the Royal Hibernian Academy.

This print came from the Graphic Studio Dublin Sponsors Portfolio, which provided us with an opportunity to acquire beautiful works by a collection of artists. This portfolio exemplifies and celebrates 10 years of Graphic Studio Dublin. As part of the collection, the studio commissioned well-known writers such as John Banville, Roddy Doyle, Seamus Heaney, and Theo Dorgan to create works, and the artists responded to their writings. **Rory O'Byrne, County Arts Officer**





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75

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## Kelvin Mann

### Astronauts and Crosses

2010, carborundum print, 38 × 46cm

Graphic Studio Dublin, Sponsors Portfolio 2010–2019, Portfolio Number 1 of 10

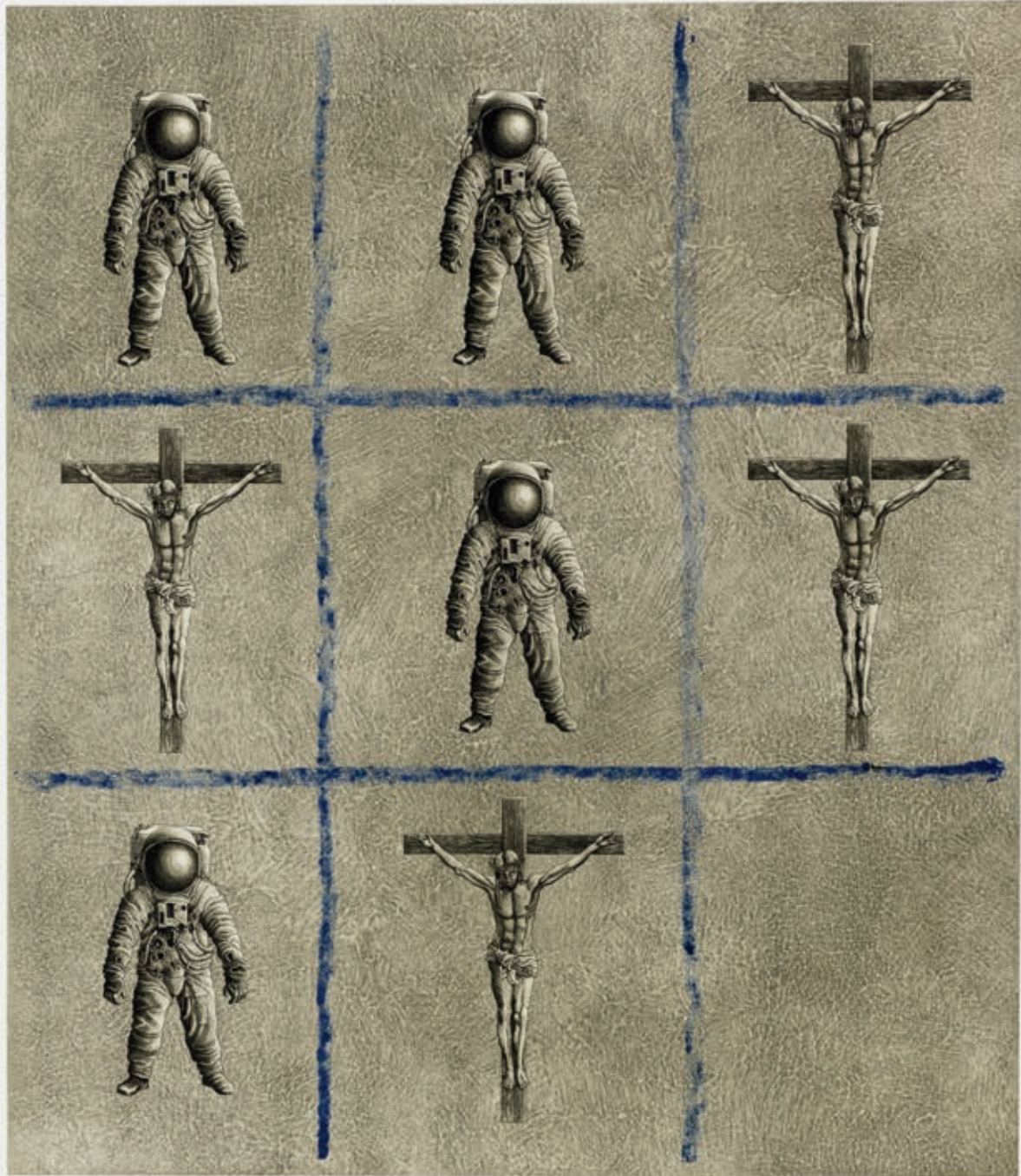


*Astronauts and Crosses* was part of a 2010 Graphic Studio Portfolio and represented a playful struggle between science and religion.

The portfolio also featured prints by Jean Bardon, Carmel Benson, and Donald Teskey, together with a piece of writing by Roddy Doyle. *Astronauts and Crosses* celebrated the colour aquamarine in the form of a chalk grid to indicate the starting point of a child's game. There's one move left in the game, but who started first? **KM**

**Kelvin Mann** (b. 1972, Dunedin, New Zealand) graduated from the Dunedin School of Fine Art, Otago, NZ in 1993 and worked as an animation artist for Vidmark Television, NZ. In 1997, he moved to Dublin to work at Graphic Studio Dublin. Kelvin has worked at Stoney Road Press since 2002. In the past 12 months, he has had solo shows at SO Fine Art Editions, Dublin, Gallery de Novo, Dunedin, NZ and Solander Gallery, Wellington, NZ. Kelvin represented Ireland at The 5th Silk Road International Arts Festival in Xi'an, China, 2018 and had works selected for the Royal Academy annual show in London, 2019.

This print came from the Graphic Studio Dublin Sponsors Portfolio, which provided us with an opportunity to acquire beautiful works by a collection of artists. This portfolio exemplifies and celebrates 10 years of Graphic Studio Dublin. As part of the collection, the studio commissioned well-known writers such as John Banville, Roddy Doyle, Seamus Heaney, and Theo Dorgan to create works, and the artists responded to their writings. **Rory O'Byrne, County Arts Officer**



42/  
75

— Astronauts & Crosses — Melinda Woolly



# Isabel Nolan

## Donkey Study

2016, pencil on paper, 29.5 × 43cm



Over periods of time, I tend to have different ways of articulating my ambition for works of art and for a long time was very preoccupied with donkeys.

“I wish (works of art) to be compelling, somehow appealing, powerful, inscrutable and vulnerable but obstinate, much as is a donkey... It is not easy to un-tether the donkey from its myriad relations, its reputation for stubbornness, its history as a beast of burden, its journey into Bethlehem, and conceive it as temporarily solid, unknowable, easily damaged and even potentially dangerous creature. Sometimes I wish I could.”

Quote from ‘Donkey’, *Intimately Unrelated* (2011), published by The Model: Home of the Niland Collection. **IN**

**Isabel Nolan** (b. 1974, Dublin) graduated with a Bachelor’s Degree in Fine Art from the National College of Art & Design, Dublin, a Postgraduate Degree from University College Dublin, and a Master’s Degree in Visual Arts Practice from Dún Laoghaire Institute of Art Design & Technology.

Isabel is a Dublin-based artist whose work includes sculpture, textiles, paintings, drawings, photography and writing. Approaching very large ideas at an intimate scale, Isabel’s work focuses on the fundamental question of how humans bring the world into meaning, and how we make reality happen (through science, politics, agriculture, religion, etc.). Examining the knees of a sculpture, the status of a Neolithic artefact, or a solar storm in the 19th century,

Isabel looks for the ways in which we can like, or even love, the difficult and complex human world we have made.

Isabel’s recent exhibitions include solo shows at the Grazer Kunstverein, Graz, Austria; the Kunstverein Langenhagen, in Langenhagen, Germany; the Douglas Hyde Gallery, Dublin; the London Mithraeum/Bloomberg Space, London; and the Irish Museum of Modern Art, Dublin. Isabel’s group exhibitions include *Disappearing Acts*, the Lofoten International Art Festival (LIAF), Norway, 2015; and *Black Moon*, Palais de Tokyo, Paris, 2013. In 2005, Isabel represented Ireland at the 51st Venice Biennale, Venice, Italy, 2005, in the group show *Ireland at Venice*.

Most of my references relate to sculpture and public art. Isabel Nolan is a favourite of mine and while this study doesn’t represent the actual breadth and contemporary form of her large-scale work, it says something of her heart as an artist in its quietness. As with other selected works, this piece was also purchased from the Pallas Projects/Studios Auction in 2016. **Caroline Cowley, Public Arts Co-ordinator**



## James English

### Bowl with Soft Rushes

2011, oil on canvas, 65 × 65cm



I usually paint still life, when in a reflective mood. The objects I choose to include in the work are for the most part related to my own wider interest, such as my general interest in nature, birdwatching, fly fishing, and gardening. Indeed, it could be said that my still life works are somewhat autobiographical.

In the case of this painting, I have used a stainless steel bowl as the main subject of the work. This bowl features in many of my still life works. The steel surface reflects the light and mood of the studio and the objects in it, darker or lighter, depending on the time of day or year. The rushes were plucked from the wet meadows around Rogerstown Estuary. **JE**

**James English** (b. 1946, Co. Dublin) came to art relatively late, although he was painting from an early age. On leaving school, he first served an apprenticeship in cabinetmaking. Not finding fulfilment in this, James started a career in horseracing and was soon granted a jockey licence, riding for the Draper stable. It was during this period that James's interest in art was rekindled. In 1974, he studied painting, part time, at the National College of Art and Design, exhibiting work for the first time the same year, in the Tattan Gallery, Malahide, Co. Dublin. This was followed by four solo exhibitions in the Tattan Gallery, from 1976–1979, and a number of solo exhibitions in Gallery 22, Dublin; Kilcock Art Gallery, Kilcock, Co. Kildare; the Lavit Gallery, Cork; the Europa, Brussels, Belgium; the James Gallery, Dalkey, Co. Dublin; the RHA

Ashford Gallery, Dublin; and the Seamus Ennis Arts Centre, Co. Dublin. James has also exhibited in many group exhibitions both in Ireland, the UK and the USA.

James, who first exhibited in the Royal Hibernian Academy's Annual Exhibition in 1979, was elected an associate of the Royal Hibernian Academy in 2003 and a full member in 2005. He served two terms as Treasurer of the Royal Hibernian Academy, from 2005 to 2010 and 2013 to 2017. He also served two terms as a Board Member of the Royal Hibernian Academy School and the Royal Hibernian Academy Programme Board. James is currently serving on the Board of Governors and Guardians of the National Gallery of Ireland, Dublin, where he is Chair of the Acquisitions and Exhibitions Committee.

I first met James English in 2014, when he was introduced to me as a member of the selection panel for the Easter Snow Gallery at the Seamus Ennis Centre. James is a gifted artist whose work I admire. He has many interests in life and this is reflected through his work from his connection with horse racing to his long-term interest in nature, in particular ornithology.

As with Susan Sex, it was around the time I met James that I was looking for ways to engage with Fingal's established artists and acknowledge their contribution to the arts. As James's work was not represented in the collection, the decision was made to purchase several works in 2016. **Sarah O'Neill, Deputy Arts Officer**



## Joshua Sex

### Untitled

2014, oil on canvas, 36 × 46cm



This painting was made after I'd done my BA. I was over visiting my sister, sitting in the kitchen, where there's a view of some marshland. There were rabbits running about down there and I tried to sketch their comings and goings. I don't remember there being any hidden meaning to the drawings, or any metaphor. Later, when I went to the canvas with oil paint, I ended up with a fairly sketchy result; for me stopping at what you think is the right time is half the battle. **js**

**Joshua Sex** (b. 1985, Dublin) studied painting at the National College of Art and Design, and at the Royal College of Art, London. Joshua has exhibited in Almanac Projects in London; Mélange and Berthold Pott in Cologne; Fortes D'Aloia & Gabriel in São Paolo; and 53 Beck Road and the PLAZA PLAZA Gallery in London. As a curator, he co-founded and helped to run the Westminster Waste Gallery in London and has organised one-off exhibitions, for example in Basic Space, Dublin. Joshua is currently running Fál Linnreog, a roving project space in Dublin. He is interested in all kinds of art, especially painting, drawing, and chair-making.

Joshua Sex was a recipient of the *Amharc Fhine Gall Award* in 2009, an annual exhibition hosted in Draíocht each year. The exhibition was initiated in 2004 by Fingal County Council Arts Office to celebrate the wealth of artistic talent in the county. Between 2008 and 2014, the focus of *Amharc Fhine Gall* was to support recent Fingal artists in building their profiles by holding a group or solo show in Draíocht. This annual event also allowed the Arts Office to connect with these emerging artists and to identify practical and relevant ways to support them in the early stages of their careers.

Now, 10 years on from his exhibition *Bright Beginnings*, the Arts Office continues to follow through on its commitment to track and support its artists throughout all stages of their career. In 2019, to celebrate the 25th anniversary of the County Art Collection, Joshua was one of the chosen artists to curate the exhibition *Estuary*, showcasing selected works from the collection. This work *Untitled* was made while Joshua was studying for a Master's Degree at the Royal College of Art, London. It was on one of his visits home to Portmarnock, that I went to see Joshua, who had brought home three canvases (rolled up for ease of transport). I loved the playful nature of *Untitled* and the semi-abstract style of the painting. **Sarah O'Neill, Deputy Arts Officer**





# Kathy Tynan

## New Here Again

2016, oil on canvas, 80 × 80cm



This painting depicts a crossroads in The Coombe, Dublin 8, which contains a Sacred Heart Shrine made in 1929. The backdrop of red-bricked terraced houses and the thin branches of a budding cherry blossom tree are typical features of the neighbourhood. This is a scene that I have passed by many times and yet on this occasion, some combination of factors, maybe the time of year, the grey-haired passerby, or the way the light was falling, caught my eye. The title of the painting, *New Here Again*, is borrowed from a song by Gil Scott-Heron, written by Bill Callahan. The song is about the never-ending possibility of beginning again. **KT**

**Kathy Tynan** (b. 1984, Kilkenny) graduated from the National College of Art and Design with a Bachelor's Degree in Painting, 2008 and a Master's Degree in Art in the Contemporary World, 2010. Kathy's recent solo exhibitions include *Green Like Now*, Kevin Kavanagh, Dublin, 2019; *Atonal Supersound*, Kevin Kavanagh, Dublin, 2017; and *Traversées du Marais*, Cité Internationale des Arts, Paris, 2018. Her recent selected group shows include The Hennessey Craig Shortlist, Royal Hibernian Academy, 2019; *Trophy Hunters*, Dada Post, Berlin, 2018; *Constellations*, Kuvataide

Academia, Helsinki, Finland, 2018; *Many Worlds*, Centre Cultural Irlandais, Paris, 2017; *There Are Little Kingdoms*, Mermaid Arts Centre, Co. Wicklow, 2016; and *Hands Laid On*, Kevin Kavanagh, Dublin, 2016. In 2018, Kathy completed a three-month residency at the Cité Internationale des Arts, Paris and published her first book of paintings, *Proud & Strong All Day Long*. She has just completed a six-month studio residency at the Royal Hibernian Academy, where she has been shortlisted for the prestigious Hennessey Craig Scholarship. Kathy is represented by Kevin Kavanagh, Dublin.

I first saw the Kathy Tyan painting *New Here Again* in a catalogue for a forthcoming auction at Pallas Projects/Studios. I was attracted to its immediacy, the method of painting, the subject matter. I know that Dublin – I have walked it – in Rialto and Blackpitts and Broadstone. I like the directness and immediacy of how the painting was made. I got the impression that the painting was completed in one session, it's the opposite of fussy. It evokes something in me, about renewal, old homes, streets and neighbourhoods, and ways of life, finding new families and new beginnings. **Rory O'Byrne, County Arts Officer**





# Maeve McCarthy

## The Saint's Road

2012, tempera and oil on gesso panel, 25 x 30cm



*The Saint's Road* is part of a body of work begun in 2009. The works are mainly small-scale nocturnes painted with tempera and oil on traditional gesso. I had retreated to a rented farmhouse at the foot of Mount Brandon, West Kerry, from which St. Brendan had set off on his voyage to the "Isle of the Blessed". My life was at a crossroads: a relationship had ended and my mother had just spent the first of five years in a nursing home. I had begun to share the care of my 87-year-old father in Dublin. I would often leave Dublin to drive late into the night to find refuge in Brandon. My new home and houses I would pass set me thinking about the links and overlaps between a house and home. **MMcC**

**Maeve McCarthy** (b. 1964, Dún Laoghaire) spent several years in the USA, following her graduation in Fine Art Painting from the National College of Art and Design, and has worked in film animation in Ireland and in Germany. Maeve has exhibited nationally and internationally, including the BP Portrait Awards at the National Portrait Gallery, London; EVA, Limerick; Independent Artists, at the Royal Ulster Academy; and the Royal Hibernian Academy's Annual Exhibition. Maeve has won several awards, mainly for portraiture, including The Irish-US Council for Commerce & Industry Portrait Prize, 2006, and The Don Niccolo D'Ardia Carraciolo Award, 1995 and 2004, in the Royal Hibernian Academy's Annual Exhibition. She was the 2017 recipient of the ESB Keating Award and the Silver

Medal for outstanding artwork in the Royal Hibernian Academy, Dublin. Her portrait of Maeve Binchy is in the collection of the National Gallery of Ireland, Dublin.

Maeve's work is also held by the Haverty Trust; the National Self Portrait Collection of Ireland, University of Limerick; the Office of Public Works; the Royal Dublin Society; the Royal College of Physicians; and Dún Laoghaire-Rathdown County Council. Maeve is a fellow of the Ballinglen Arts Foundation, Co. Mayo. Maeve has been a full member of the Royal Hibernian Academy since 2007 and is represented by The Molesworth Gallery, Dublin. She now lives and works between Dublin and Burgundy, France.

Maeve is a member of the Royal Hibernian Academy and has a national reputation as an artist. This is a very evocative night painting. It reminds me of driving late at night through the small villages and back roads of north Dublin, as your headlights illuminate your way, sometimes picking up unusual sights and features. The works were bought from The Molesworth Gallery and we love having them as part of our collection. **Rory O'Byrne, County Arts Officer**



# Marie Hanlon

## Cool Side

2014, charcoal and pencil on paper, 29.3 × 42cm



*Cool Side* and *Little Red Riding Hood* were part of a set of 20 drawings exhibited at Draíocht in 2014.

*Cool Side* finds contrast with the minimum of means – it is divided into two sides with each side mirroring the other, the difference being that of weight and texture. Rapidly drawn freehand lines retain the primitive charge contained in the impetus to reach out and make a mark. MH

**Marie Hanlon** (b. 1948, Kilkenny) holds a Bachelor's Degree in English and Art History from University College Dublin, and a Master's Degree in Art in the Contemporary World from the National College of Art and Design. Her work encompasses a range of media, including sculpture, installation, video, and drawing. Marie's visual language is one of extreme abstraction, though her more recent work references reality, especially in relation to what we see, or fail to see, in the world around us. Marie has produced several collaborative projects with Irish composers. She has exhibited as a solo artist, in group shows, and in screenings throughout Ireland and abroad, including the Rubicon Gallery, Dublin; Solstice Arts Centre, Navan; VISUAL Carlow; Rua Red, Dublin; The LUAN Gallery, Athlone; The Source Arts Centre,

Thurles, the Royal Hibernian Academy, Dublin; Draíocht, Dublin; the Fenderesky Gallery, Belfast; Wexford Arts Centre, Wexford; Galerie Katharina Krohn, Basel, Switzerland; The National Concert Hall, Dublin; Dublin City Gallery The Hugh Lane, Dublin; Percussion Penthouse, New York; Vancity Theatre, Vancouver, Canada; The Nerve Centre, Derry; the Irish Film Institute, Dublin; Suså, Næstved, Denmark; and Sha Tin, Hong Kong.

In 2015, Marie was elected to *Aosdána* – the official body of cultural producers in Ireland. She has received awards from The Arts Council of Ireland; Fingal Artists' Support Scheme; UNESCO, Dublin City of Literature; and Artist in Residence, Krems, Austria. She lives and works in Dublin.

These two drawings by Marie Hanlon were purchased from a two-person exhibition that she had with composer Rhona Clarke, called *Tic Tac*, in Draíocht, 2014. The show comprised a synchronised video, a suite of drawings, and electronic sound works. The drawings were made to a metronome, a device used by musicians that marks time at a selected rate by giving a regular tick, and evoke a meditative feeling echoing the motion of the metronome. Although Marie is an established Fingal artist, who has been developing her practice since 1990, we had not managed to include her work in the County Art Collection. We used the opportunity of this exhibition to purchase the work. In 2015, Marie's achievements were recognised when she was elected as a member of *Aosdána*.  
**Sarah O'Neill, Deputy Arts Officer**





## Marie Hanlon

### Little Red Riding Hood

2014, gouache, coloured pencils, pencil on paper, 29.7 × 42cm



*Cool Side* and *Little Red Riding Hood* were part of a set of 20 drawings exhibited at Draíocht in 2014.

*Little Red Riding Hood* is one of the few drawings dating from 2014 which employed colour. Lines in strong orange-red overlay ones in pale graphite. This piece is about journeying, pathways, traces, and memories. Four triangles, painted red, act as signposts. They are focal points towards which we are drawn, or from which we depart. **HH**

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**Sarah O'Neill, Deputy Arts Officer**





## Martin Gale

### Bull Sitting

2008, oil on canvas, 96 × 82cm



I am a realist painter, that is, my paintings respond to the visible world. Subject matter is an important part of what I do, so the paintings are about something else other than painting. The content is more important to me than the process. I usually work in series. *Bull Sitting* is part of a series I started in the early 2000s. At the time, the National Roads Authority was rolling out motorways up and down the country, whose presence was having a profound effect on the countryside and communities through which they passed. My painting shows a bull sitting contentedly in a field but in the middle distance can be seen a section of motorway, perhaps giving a hint of things to come. The figure looking towards the new motorway suggests an awareness (anxiety?) about the future and perhaps a regret about something passed or overlooked. The painting does not take sides in the debate about the changing environment, but merely states what is happening. **MG**

**Martin Gale** (b. 1949, Worcester) moved to Ireland with his family a year after his birth. He was brought up and educated in Ireland and studied drawing and painting at the National College of Art, graduating in 1973.

In 1982, Martin was elected a member of *Aosdána* and in 1996 a full member of the Royal Hibernian Academy. He represented Ireland at the Paris Biennale, 1980, and his paintings have been

included in several major surveys of contemporary and 20th-century Irish art. In 2013, Martin was awarded an Honorary Doctorate in Fine Art from the National University of Ireland Maynooth. His work can be seen in many public collections, including the National Gallery of Ireland and the Irish Museum of Modern Art, Dublin. Martin lives and works in Co. Kildare and is represented by the Taylor Galleries in Dublin.

**I have been an admirer of Martin Gale's work for decades.**

He has a particular kind of hyperrealism and often builds in a narrative or mystery within the painting and then leaves it up to the viewer to solve it. I love his images and the technique by which he paints, coupled with his ability to capture the natural world. This painting is part of the *Bovine Series*. It depicts a big ginger-haired bull sitting in a landscape, with a motorway in the distance. We had always wanted to include Martin in the collection, and went into the Taylor Galleries in Kildare Street, knowing that they represented him, and asked if they had any of his work. As they did not, at that point, we asked if we could commission a piece for the offices of our new chief executive, who had just taken up the post. We did this, and later we happened to be in Graphic Studio Dublin and ran into Martin, who was there completing a limited edition of prints. We asked if we could make a short film at his home. He agreed, and sometime later we went to his studio and made a film on his life and work. The whole experience has a nice serendipity about it. **Rory O'Byrne, County Arts Officer**



**Michael Wann**  
**Antrim Lime Tree**  
2004, charcoal and wash, 67 × 88cm

*Antrim Lime Tree* forms part of a series of drawings concerning a life-time fascination with old master drawings by, among others, Rembrandt, Claude Lorrain, Constable, and Van Gogh. The series depicted Irish trees in their winter aspect and referenced a symbiotic relationship between an Arcadian pastoral and a visceral present. **MW**



**Michael Wann** (b. 1969, Dublin) studied Fine Art at Sligo Institute of Technology. He has had solo exhibitions at Sligo Art Gallery, Sligo; Cross Gallery, Dublin; Draíocht, Dublin; Solstice, Navan; RHA Ashford Gallery, Dublin; the Royal Hibernian Academy, Dublin; Linenhall Arts Centre, Castlebar; Custom House Studies and Gallery, Westport; The Chimera Gallery, Mullingar; Hamilton Gallery, Sligo; Claremorris Gallery, Claremorris; and The Model, Sligo.

Michael's awards include an Iontas Small Works Drawing Prize; a Golden Fleece Merit Award; the AXA Insurance Drawing Prize (Royal Hibernian Academy); the Tom Caldwell Drawing Prize

(RUA); the Rowel Friars Perpetual Trophy (RUA); and the ESB Keating Award and Silver Medal (Royal Hibernian Academy).

Michael's work features in the collections of AXA Insurance; the Ballinglen Foundation Archive; the Office of Public Works; Beaumont Hospital; Mayo County Council; Waterford Municipal Art Collection; Fingal County Council Municipal Art Collection; and Boyle Civic Collection.

In 2018, Michael's work was selected by the USA branch of the Florence Academy for exhibition in New York.

The drawing, *Antrim Lime Tree* was made by Michael Wann in 2004. It's charcoal and wash and is a straightforward, excellent drawing set on a plain background. It's about acute observation, coupled with a knowledge of the materials he is using and great skill. This is a very popular piece of work among the staff of the Council and I have had many requests for it. It's a beautiful piece of observation and a very successful drawing. **Rory O'Byrne, County Arts Officer**





# Mollie Douthit

## An Itch

2016, oil on linen, 20 × 25cm



*An Itch* is part of a series I created as a means of slowing down the act of painting. I had reached a turning point in my practice; this body of work was a way of transitioning. I was tired of looking for subjects and tired of the subjects having meaning. I wanted to learn more about the nuts and bolts of painting: colour, composition, materials. I bought wooden cubes and painted them with colours that I liked – setting up small still lifes. The process was meditative and necessary; I learned a great deal during that time. The title references the sense I get when something is not right in my practice, which often feels like an itch in the mind. **MD**

**Mollie Douthit** (b. 1986, Grand Forks, North Dakota) graduated with a Bachelor's Degree in Fine Art from the University of North Dakota, a Post-Baccalaureate Certificate in Studio Art from the Museum of Fine Arts, Boston, and a Master's Degree in Fine Art from Burren College of Art, Co. Clare.

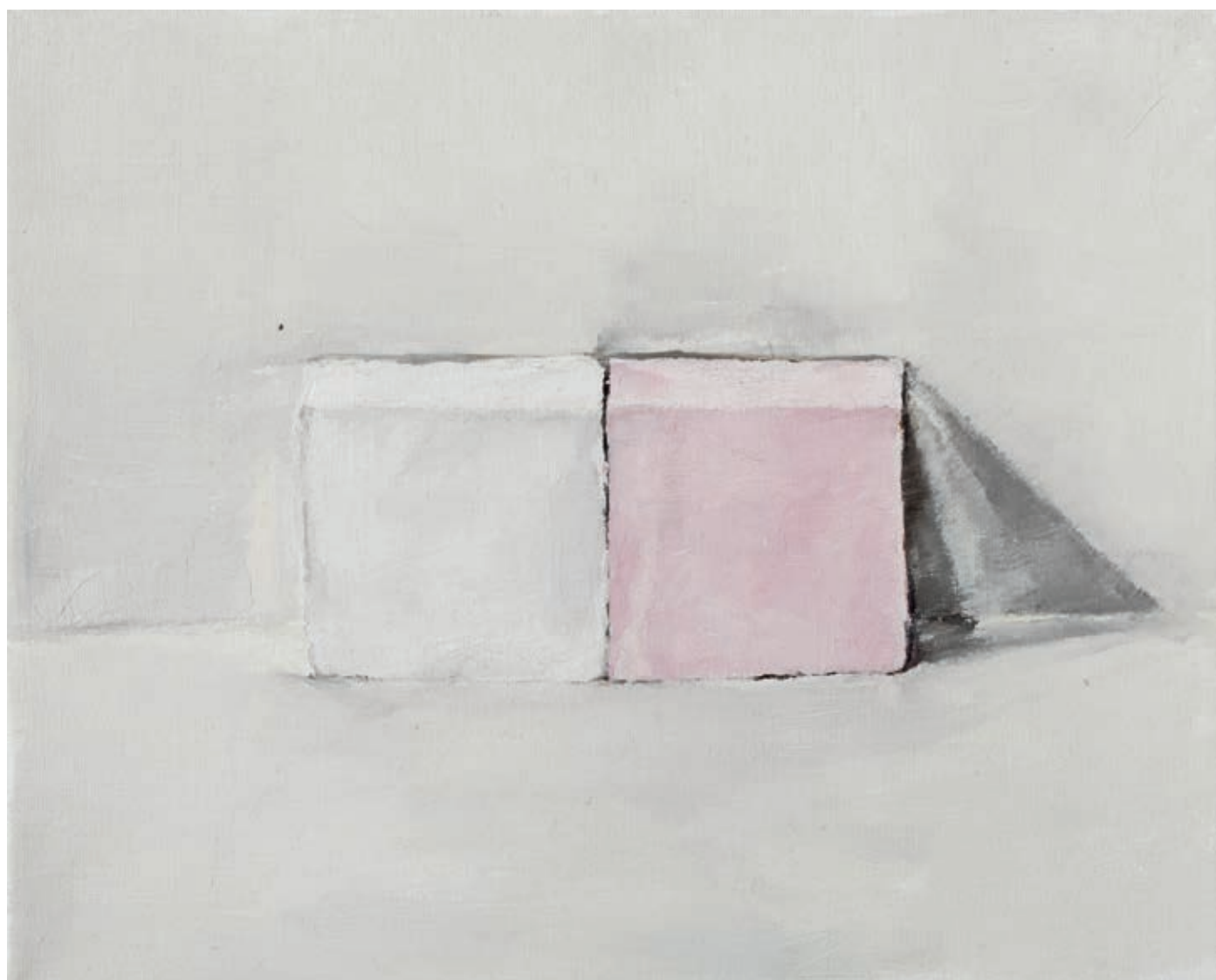
Mollie's work has been published in *New American Paintings*, *The Irish Arts Review*, and the *Irish Independent* and reviews of her work have been published in *The Irish Times*, and *The Sunday Times Culture*. Her work is in public and private collections.

Mollie's achievements in 2019 include receiving an Elizabeth Greenshields Foundation Grant; *Daily Bread*, The Molesworth Gallery, Dublin; the *Annual Group Show*, Prince Street Gallery, New York, USA; and the forthcoming *Handshake*, Northwest Arts Center, Minot, North Dakota, USA. 2018 exhibitions include *Home*, Prince Street Gallery, New York. 2017 exhibitions include a

group show, 440 Gallery, New York, and an exhibition at the North Dakota Museum of Art, North Dakota, USA (with catalogue). 2015 exhibitions include *Paintings*, RHA Ashford Gallery, Dublin and *Panorama*, Pallas Projects. 2014 exhibitions include *Continental Shift*, Saatchi Gallery, London, and *If I Show You the Roses*, Rubicon Projects, Dublin. Mollie was also highlighted through Saatchi Art's Invest in Art Series. In 2013, she received the Hennessy Craig Award from the Royal Hibernian Academy.

Mollie received grants from the Arts Council of Ireland and the North Dakota Council on the Arts and has attended residencies at the Tyrone Guthrie Centre, the Ballinglen Arts Foundation, Co. Mayo, and the Vermont Studio Center, Vermont, USA. She has also gained a forthcoming funded residency at the Jentel Arts Foundation in Banner, Wyoming.

There is joy to this work, in its colour palate and small scale that conjures up for me an image of iced gem sweets, but also reminds me of the 20th-century Irish painter Charles Brady, in its painted perfection. This painting was purchased at the Pallas Projects/Studios Auction in 2016, shortly after the artist had graduated. **Caroline Cowley, Public Arts Co-ordinator**





# Patrick Graham

## Self & Other (Studies of Self#3)

2010 – 2012, oil on canvas, 120 × 120cm  
*Series 1–4 (2010 – 2012)*

The piece is simply to do with ‘Embrace’. **PG**



**Patrick Graham** (b. 1943, Mullingar, Co. Westmeath) is widely regarded as one of Ireland's most important artists. He attended the National College of Art (1960 – 64) in Dublin and was elected a member of *Aosdána* in 1986. Patrick's paintings and drawings are a magnificent and unique balancing act of strength and fragility and are among the most significant contributions to art. He has exhibited in Ireland and internationally since 1966, most recently with a critically-acclaimed US museum tour curated by art historian Peter Selz (2012/2013) and is included in major public

and private collections around the world. Patrick's work has been the subject of numerous exhibitions and symposia internationally, including Berkeley Art Museum and Pacific Film Archive, California, USA; the National Gallery of Ireland, the Irish Museum of Modern Art, and Trinity College Dublin; the Walker Art Gallery, Liverpool, UK; Hokkaido Museum, Hokkaido, Japan; University of Michigan, USA; Northeastern University, Boston, USA; and Boston Museum of Fine Arts, USA.

Going back to the idea of building a public arts collection over a long period of time, you need to aim high to be ambitious when collecting work. There is a school of thought that says Paddy Graham has been Ireland's most important contemporary artist over the last four decades. I know of generations of painters who have been influenced directly by him. He has an international reputation and is represented by a gallery in Los Angeles. His work is represented in many major private and public collections.

It has been well documented that Paddy was given many gifts in terms of his abilities to draw and paint; he has a particular credo, and an uncompromising vision. We visited the Hillsboro Fine Art Gallery, Parnell Square, which represents him, and pitched the gallery owner to see if we could acquire a painting for the collection. We ended up buying this self-portrait piece, and I am delighted to have it as part of our collection. **Rory O'Byrne, County Arts Officer**

Series 1-4, 2010-2012

3

Franklin D. Roosevelt Library

often  
Self 2012



## Pamela Leonard

### Winding Path, Howth

2015, etching (5 of 40), 52 × 63cm

This was drawn in 2015 and it was from the cliff path in Howth. I wanted to get a view of the southside of Howth and chose the winding path. It is a winding path that lots of people enjoy every day and takes about four hours, walking through the cliff paths, passing all the beautiful views from Sutton to Balscadden Bay. **PL**



**Pamela Leonard** (b. 1940, Newcastle West, Limerick) moved to Dublin in 1958 and spent six years in the National College of Art & Design, where she won a scholarship to the School of Painting for four years. On graduating, she taught art for 20 years and now makes etchings in Graphic Studio Dublin.

Pamela was commissioned to design 16 stamps for An Post. She has also illustrated for the Children's Press, An Gumagus Coisceim, Tempest Radford, International Art Consultants (Behaviour & Attitude).

Pamela has had numerous solo exhibitions, the last two of which were in the Heron Gallery, Ahakista, Co. Cork. She has also had many group exhibitions, including the Royal Hibernian

Academy (for over 40 years); An Toireachtas, Claremorris Open Exhibition, Newry & Mourne Arts Centre; Graphic Studio, Great Exhibitions – The Arc, the Chester Beatty Library, and the National Gallery of Ireland, Dublin

Pamela's work is in many collections, including a self-portrait in the National Self Portrait Collection of Ireland and a watercolour in the Water Colour Society of Ireland National Collection, both in the University Limerick. She also has works in the Office Of Public Works; the Arts Council of Ireland; the National Library of Ireland; Dublin City University; Limerick Council; P&O Cruises (UK) Ltd.; HQ Global Workplaces; Enterprise Ireland; and the Haverty Trust.

**Pamela Leonard is a renowned printmaker and watercolourist.**

**She is a prominent member of Graphic Studio Dublin, where she has continued to hone her skills between art and craft as a printmaker.**

**The hallmark of Pamela's style is her use of primary colours, exploring light and dark, and creating tone and atmosphere in the scenes that she captures. Inspired by the Irish landscape, Pamela revisits places that are familiar to her, such as the coastal areas surrounding Howth, where she resides.**

**It was in 2016 that I was approached by Cathy Boyle, a former Director of the Blue Leaf Gallery. Cathy was showcasing the work of Howth-based artists at the House Restaurant. Pamela was one of the featured artists in the exhibition and at this time I was looking at the gaps in the Council's collection. Over the years, we had made a strong commitment to supporting the work of emerging artists and now I felt we needed to focus our attention on established Fingal artists. Here was an opportunity to purchase works by Pamela. Sarah O'Neill, Deputy Arts Officer**





6  
20

*Winding Path, Harte*

*Pamela Leonard*

**Pamela Leonard**  
On a Hillside in Howth  
2015, etching (4 of 40), 52 × 63cm

This was also drawn in 2015 and I was sitting at a beautiful place up high on the hilltop of Howth, looking down over Dublin Bay. I was taken by the wild trees coming down the side of the hill and a new path being laid, and all of the fantastic colours in front of me. **PL**



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4/40

*"On a hillside in Howth"*

*Pamela Leonard*



**Qi Chen**

Series of Dots No. 1

2006, oil on canvas, 100 × 100cm



The figures I chose came from images that I collected from the internet, magazine and books. The pictures come from around the world from a range of different cultures. I also painted a large number of colourful dots, which look like a virus protection examination from a computer system. In these works there are two layers, the foreground layer of dots and the background, which contains figures. Each figure represents reality and truth. In contrast, the dots represent dreams and expectations. In the different pictures, the dots and the background colour vary. I want to show the difference in spirit, personality and social status between people. **qc**

Many years ago, we had an opportunity to visit the end-of-year graduate show for Edinburgh College of Art, and came across the Chinese artist Qi Chen. I remember him saying that he collected random images from the internet, about migrants and their experience. Chen is a fine painter and I am drawn to the way in which he paints people. The work has a resonance with Fingal, given our large migrant community, and I am really glad to have it as part of our collection.  
**Rory O'Byrne, County Arts Officer**



## Rhona Byrne and Yvonne McGuinness

### Mobile Monuments

2016, photographic print on dibond, 73 × 110cm



This was a collaborative project commissioned by Fingal County Council Arts Office for their 1916 Centenary Programme Public Art Commission. We worked closely with Curator and Public Art Co-ordinator, Caroline Cowley. *Mobile Monuments* involved three trikes with mobile sculptures attached. Over a six-month period, these sculptures travelled around Fingal County, transforming into performance platforms or ‘forms in action’. We worked with a wide range of groups, including St. Catherine’s National School in Rush (photo location); Swords Senior Citizens; Rush ICA; Swords Educate Together National School; St. Mary’s National School, Garristown; and Castaheany Educate Together National School. The aim of the project was to reflect and remember the activities of the 1916 Rising and its subsequent outcomes, which arose simply from ordinary people thinking about extraordinary things. **RB/YMcG**

**Rhona Byrne** (b. 1972, Dublin) graduated with a Bachelor’s Degree in Fine Art in Sculpture from the National College of Art and Design and **Yvonne McGuinness** (b. 1972, Dublin) graduated with a Bachelor’s Degree in Printmaking from Crawford College of Art & Design, Cork and a Master’s Degree in Printmaking from the Royal College of Art, London. Rhona and Yvonne are Dublin-based artists, who have worked together since 2015, producing ambitious, socially engaged and contextually responsive projects. In 2015/2016, they produced *Mobile Monuments*, commissioned by

Fingal County Council Arts Office for their 1916 Commemorative Public Art Commission. This was a cross-generational, participatory project involving three mobile sculptures that became arenas for performance events across Fingal County. In 2017, Rhona and Yvonne were shortlisted for the Knocknaheeny Regeneration Public Art Commission, supported by The National Sculpture Factory, Cork. In the same year, *The Central Field* – a temporary live land artwork – was commissioned by South County Dublin, as part of its ‘In Context’ art programme.

#### Fingal County Council's 1916 Commemorative Public Art

Commission involved two female and local artists – Rhona Byrne and Yvonne McGuinness – who were inspired by the role of the Fingal women documented in the Rising and the part they played in delivering messages and notes on bicycles around the county in the lead-up to Easter 1916. *Mobile Monuments* comprised three abstract sculptural forms that functioned as carriers for a range of materials created across the county with senior citizens and school children. It enabled the artists to transform places into sites of political action and declaration, as they journeyed to towns in Fingal in the weeks leading up to our centenary celebrations. The image sets the *Mobile Monuments* against the faded monumentality of the portico of the former Kenure Park House, Rush. It evokes an image of the GPO and the memory of a rising that was re-imagined by the 2016 citizens, revealing the difference which a small group of people could make in changing the course of history.

**Caroline Cowley, Public Arts Co-ordinator**





## Sean Molloy

### Góngora (after Velázquez)

2016, oil and acrylic on canvas, 46 × 35.5cm



The other-worldly appearance and striking presence of the sitter drew me to this particular work.

The portrait of the 17th-century poet Luis de Góngora y Argote, painted after Velázquez, was the result of a project I had begun while studying for my Master's Degree in Fine Art in 2013, involving the replication of multiple copies of a baroque-era portrait head (Philip IV of Spain).

In this work, I began by replicating, as closely as possible, the original portrait by Velázquez. When this stage of the process was complete, in an attempt to add tension to what would otherwise be a near-faithful copy of the original, I obscured parts of the work by overpainting them with various graphic devices, such as glitch and pixel-like lines, and blocks. **SH**

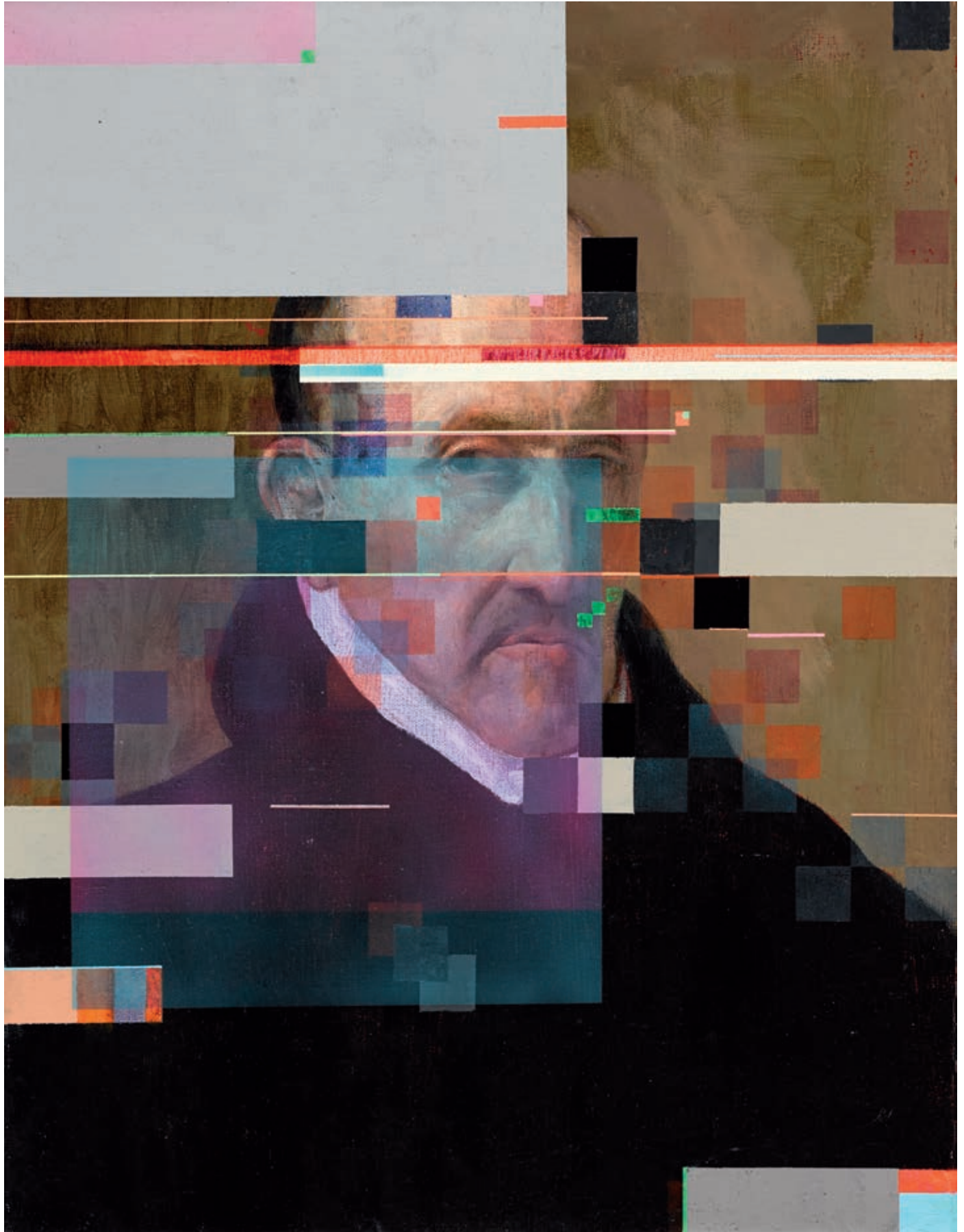
**Sean Molloy** (b. 1964, Lancashire, UK) is a Dublin-based fine art painter. He received a 1st class Bachelor's Degree in Painting from the National College of Art and Design, followed by a Master's Degree in Fine Art from the same college. Sean featured in the *Irish Arts Review* as one of the top Irish fine art graduates of 2011 and was the sole Irish nominee longlisted for the Saatchi New Sensation Prize, 2013. Sean was Artist in Residence at Cloverhill Prison (Arts Council of Ireland Visual Artists in Prison Scheme) in April 2016, March 2017, December 2018, and March 2019. He was also awarded the Stephen McKenna, PPRHA Studio Residency, Bagenalstown, Co. Carlow, 2018.

Sean's work features in collections such as Credit Suisse; Mason, Hayes & Curran; the Office of Public Works; Fingal County Council Municipal Art Collection; and de Blacam & Meagher Architects. His work was selected for numerous group

exhibitions, including the RDS Student Art Awards 2011; Claremorris Open Exhibition, 2011; Rua Red Winter Open, Dublin, 2011 & 2013; *Lacuna 1* (Taylor Galleries, 2013; Anonymous Drawings-Berlin & Eindhoven, 2013; *From LA to Dublin*, Saatchi Gallery, Dublin Web Summit, 2014); Eigse, Carlow, 2014; New Living Art V, IMOCA, 2014; the Royal Hibernian Academy's Annual Exhibition, 2013 – 2018; London Art Fair, 2019; and Charlie Smith, London, 2019. Sean has also had solo exhibitions at the RHA Ashford Gallery, Dublin, 2015; Solstice Arts Centre, Navan, 2017; and The Molesworth Gallery, Dublin, 2018. He has received numerous awards, such as the K&M Evans Painting Prize; the Fingal County Council Artists' Support Scheme; the Thomas Damman Junior Memorial Trust Award; and the Royal Hibernian Academy School Studio Artist's Award.

Having studied Art History, I am always drawn to historical references, or seek to find them, in work I like or commission. I have always loved Velázquez, especially his portraiture, and feel that he maintains a contemporary relevance through time. Francis Bacon felt this too, and his famous recreation of the Velázquez portrait of Pope Innocent X is a testament to this. Sean Molloy is a Fingal artist and I fought hard at a Pallas Projects/Studios auction to acquire this work; thankfully the remaining competitor for the piece conceded that if it was going into the Fingal County Council Municipal Art Collection, it was going to a good and fittingly public home and I was very grateful for that. **Caroline Cowley, Public Arts Co-ordinator**





**Sean Molloy**

Woman in the Dunes

2018, oil on canvas, 25 x 30cm

46.1

This work is part of my ongoing experiment with the baroque-era landscape painting canon. I began researching the works of 17th-century painters like Berchem, Van Ruisdael, Van de Velde, Van Goyen and Cuyp. From these references, I began mimicking the different topographical features and rearranged the staffage (human and animal figures) elements from selected works. This offered me the opportunity to construct new narratives, my own versions of the works. Following this stage, in an attempt to add tension to the works, I began overpainting the work with interference colours, which took the form of transparent and opaque blocks and stripes. The resulting image suggests a sort of suspended animation; the lone figure offers the viewer a sense of pervading isolation. **SM**

I was alerted to the work of Sean Molloy by my colleague

Caroline Cowley, who had an exhibition catalogue and I was struck by the unique quality of his paintings. He describes it best himself: "In my current practice I combine meticulously rendered traditional fine art imagery, employing old master painting techniques, with elements of digital imagery in an attempt to re-imagine painting in the 21st century." This small painting of a pastoral scene from another time, has a beautifully observed female figure in a landscape, the image is then interrupted by dashes and lines of brilliant neon colour. It's like pop art meets the old masters ... it is very beautiful and unique. We were lucky enough to get two of Sean's paintings from the Molesworth Gallery that day, and we are delighted to have his work as part of our collection. **Rory O'Byrne, County Arts Officer**





## Susan Sex

The Old Peach House,  
Malahide Castle

2018, watercolour on paper, 71 × 90cm



I am a botanical painter and have worked in watercolour for over 20 years. During this time, I have researched and studied plants and their habitats, painting directly from living specimens, whenever possible, while seeking to combine the twin ideals of botanical accuracy and aesthetic appeal.

The works included in this volume are three paintings that I produced as part of a commission by Fingal County Council Arts Office. They are intended to represent the spirit of each of the three great gardens of Fingal.

Through close observation, site visits, and interviews (willingly assisted by each of the gardeners involved in the restorations), I finally painted selected plants that are placed against a background reminiscent of an element unique to the physical and historical character of each noble house. ss

**Susan Sex** (b. 1947, Dublin) is a self-taught artist. An early interest in the identification of wild flowers brought her to focus intensively on botanical subjects over the past 24 years.

Susan has established close links with The National Botanic Gardens, Glasnevin and together with Brendan Sayers, the specialist keeper of the orchid house at the time, she developed an interest in native Irish orchids. She has painted tropical orchids from the collection and for her work in this area, she was awarded

Gold Medals from The Royal Horticultural Society, London in 2000, 2001, and 2002.

Susan painted the An Post definitive series 'The Wild Flowers of Ireland' in 2004 and, together with Brendan Sayers, she published the award winning *Ireland's Wild Orchids*, in 2004, followed by *Ireland's Wild Orchids: A Field Guide*, in 2008. She was awarded the Jill Smythies Medal from the Linnean Society, London in 2010.

Susan Sex is a Fingal-based artist and one of Ireland's foremost botanical artists. She is renowned for her botanical drawings and paintings. In 2015, during a visit I made to her studio, Susan showed me a selection of the 35 watercolours she produced for the book, *Ireland's Wild Orchids*. I was taken by her attention to detail and her obvious talent and botanical knowledge.

Around this time, I was looking for ways to represent Fingal's established arts community and to acknowledge their contribution to the arts ecology through commissioning new work. So, in 2016, we commissioned Susan to illustrate the flora and fauna unique to each of the three Fingal demesnes: Ardgillan Castle, Malahide Castle, and Newbridge House.

The commission took three years to complete, with Susan taking an approach whereby she met with each of the park superintendents and visited the demesnes throughout the year, to capture every changing season. These three unique works in watercolour, depicting the jewels of the county, now hang in the chief executive's office.

**Sarah O'Neill, Deputy Arts Officer**



The Old Peach House, Malahide Castle





**47.1**

**Susan Sex**

Ardgillan Castle

2018, watercolour on paper, 71 × 90cm





**47.2**

**Susan Sex**

Newbridge House, Donabate

2018, watercolour on paper, 71 × 90cm

## Thomas Brezing

### Leaving Nineveh

2016, oil on canvas, 200 × 200cm



*Leaving Nineveh* refers to the *Book of Jonah*.

The biblical story is simple. According to the Bible, God orders Jonah to faraway Nineveh to tell the sinful people that their days are numbered. Jonah plays truant, fleeing in the opposite direction and boarding a ship in Tarshish. In the painting, you see buildings, a suggestion of modern day Nineveh, which was known for its lawlessness and violence. There are steps leading up to it, to the right of the centre of the painting among the trees. Each of us has to make tough decisions in life. Do we face up to them – go up those steps into the city: Or do we not go up the steps? That is the story: the rest is the joy of painting! **TB**

The work of **Thomas Brezing** (b. 1969, Germany) confronts the enormous power of humanity's collective will and its impact on the environment. He works in various art forms: painting, installation, performance, printmaking, sound, and film. Thomas's most recent solo shows include: *Anvil Dust*, The Molesworth Gallery, Dublin, 2018; *Father*, Lapua Art Museum, Lapua, Finland (a two-person show in 2016, which is touring); *Why Stop Dreaming When You Wake Up?*, Linenhall Arts Centre, Castlebar, 2015; Highlanes Gallery, Drogheda, 2011; The LAB, Dublin, 2007; Ashford Gallery, Royal Hibernian Academy, Dublin, 2005; and four more solo shows with The Molesworth Gallery, Dublin.

Thomas's group shows include *Memory Has A Pulse* at

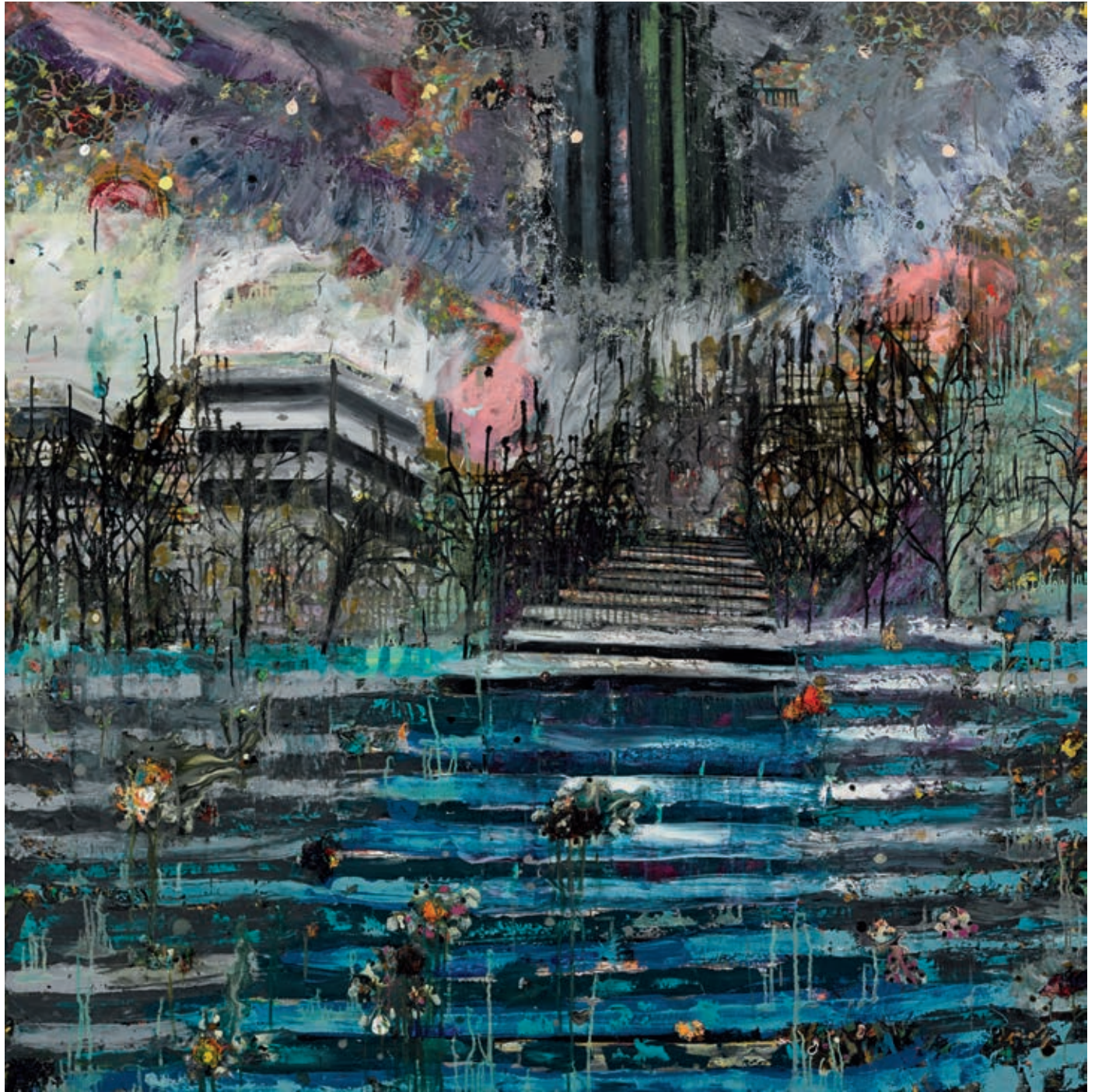
126 Galway and NUIG (a three-person show in 2017, which is touring); 7.42 at Lapua Art Museum, Lapua, Finland and Cable Factory, Helsinki, Finland (2012/2013); and *Altered Images* at Crawford Art Gallery, Cork and the Irish Museum of Modern Art, Dublin 2010/2011. Thomas has been the recipient of an Arts Council of Ireland Visual Bursary Award (2017) and Fingal Artists' Support Scheme Awards, and his work is included in the collections of the National Portrait Collection (Ireland); Fingal County Council Municipal Art Collection; Lapua Art Museum Collection, Lapua, Finland; Highlanes Collection, Drogheda; Mayo County Council; the Contemporary Irish Art Society; Boyle Civic Collection; and the Office of Public Works.

I have known of Thomas and his work for many years. In my mind, I have always connected him with Balbriggan, and I know he worked, for many years, out of a studio on Railway Street called Sunlight Studios.

Thomas is an uncompromising painter. He lives the life of a working artist fully, with all the ups and downs that this entails. He stands out in my mind as one of the most committed artists I have known. The painting we bought is entitled *Leaving Nineveh* (2016) and it is big and impressive. Nineveh was an ancient Assyrian city, located on the outskirts of Mosul in northern Iraq, which was destroyed. Thomas may have worked on this painting for years – that's the way he works. I am happy to have this work in our collection. We are now looking for a prominent location, as it demands a special place. And, I am happy to wait until I find one.

**Rory O'Byrne, County Arts Officer**





# Tracy Hanna

## Things Fall Apart

2011, ink on paper, 82 × 112cm



With a saw I cut up a chair into small pieces. I drew a lot of the pieces, but not all of them. This work was included in a solo exhibition of the same name in SOMA Contemporary, Waterford, 2011. The main sculptural element of this exhibition was a large installation with stacked tables, each with one leg sawn off. Domesticity and precarity were on my mind. It can be inside a broken mess that new possibilities are released. **TH**

**Tracy Hanna** (b. 1984, Swords, Co. Dublin) is an Irish artist based, since 2014, in Rotterdam, the Netherlands. She is a graduate of the Dublin Institute of Technology and holds a Master's Degree from the Piet Zwart Institute, Rotterdam, the Netherlands. Tracy has exhibited in many group and solo exhibitions in Ireland and abroad. In late 2019, she will have a solo exhibition at Chenil.le, Marseilles, curated by Rotterdam-based curatorial organisation Ghost. She is co-founder of ONONO, an artist-run project space and studios in Rotterdam and has been its programmer since 2017. Tracy is part of a collaborative duo/art band called The Postpeople (since 2015), with whom she performs regularly. She is also vocalist with all-female band Difficult (since 2017), based between Glasgow and Rotterdam.

Our relationship with Tracy Hanna began in 2008, when she one of the recipients of the 2008 *Amharc Fhine Gall* Award. Tracy, who is originally from Swords, graduated in 2007 with a Degree in Fine Art from Dublin Institute of Technology. In 2014, Tracy approached the Arts Office to gift *Things Fall Apart* to the Council, as she was moving out of her Richmond Road studio to relocate to Rotterdam and undertake a Master's Degree at the Piet Zwart Institute in the Netherlands.

Given that Tracy was a featured artist in *Amharc Fhine Gall*, and it was at this point that the Arts Office was retrospectively looking at including a selection of works in the County Art Collection from successful recipients of the award, the timing meant that we were in a position to support Tracy through purchasing the drawing. **Sarah O'Neill, Deputy Arts Officer**







This piece was made at Graphic Studio Dublin, during a residency awarded by Fingal Arts Office in the long hot summer of 2018.

The lifeguard hut is on the Burrow beach, Sutton, where I spent many summer days as a child and later as a teenager. The hut used to be a more permanent wooden structure, locked up in winter, but is now a brightly painted metal fabricated container that miraculously appears on the beach at the beginning of the season. Although it has changed, it still suggests many things to me: memory, danger, fear of water, rescue, and ultimately refuge.

This etching follows from a series of paintings of similar structures and locations that were exhibited in *The Edge*, my 2016 solo exhibition at the RHA Ashford Gallery, Dublin. **us**

**Una Sealy** (b. 1959, Dublin) graduated with a Bachelor's Degree in Fine Art, Painting, from Dún Laoghaire College of Art and Design and Higher Diploma in Arts Administration from University College Dublin. She is currently undertaking a Master of Science by Research in Anatomy for Artists, at the Royal College of Surgeons in Ireland.

Una was elected an Associate of the Royal Hibernian Academy in 2010, and a full member in 2016. She has had 10 solo exhibitions, including a major mid-career review show at Draíocht, in 2012. She has exhibited in numerous juried and invited shows in Ireland, the UK and the USA. She was the winner of the Adam's

Award at the Royal Hibernian Academy's Annual Exhibition 2015, and was one of 12 finalists shortlisted for the inaugural Hennessy Portrait Award at the National Gallery in 2014. At the Royal Hibernian Academy in 2011, Una was awarded the Ireland-U.S. Council/*Irish Arts Review* Award for Outstanding Portraiture. She has received several bursaries and awards from Fingal County Council and the Arts Council of Ireland. Una was invited Artist in Residence at the National Gallery in 2018, where she made a body of work in response to the Roderic O'Connor and the *Moderns* exhibition. In October 2019, Una was invited to exhibit in Shanghai and Hangzhou, China, as part of a cross-cultural initiative entitled Youyi (Friendship).

In 2007, we established a fine art print residency with Graphic Studio Dublin. We opened the opportunity up to all artists, stipulating that they did not necessarily have to have print experience. The rationale for the award was to encourage artists to work in another medium, by providing them with an opportunity to work with master printer Robert Russell. Following the production of an edition of a print, the artist's proof would then come into the Fingal County Council Municipal Art Collection. This was a new way of adding to our municipal collection. Una was the successful recipient of the Fingal County Council Graphic Studio Award in 2018 and it was during her residency that she created this print, *Refuge*. **Sarah O'Neill, Deputy Arts Officer**



1/10

Refuge

Ursula Sealy

## Catherine Barron

### Colin in His Pantry

2013, acrylic ink on sheet metal, 20 × 26cm



Windows are a membrane between two worlds, the inner and the outer, the private and the public. I have always seen them metaphorically – they are the eyes of a house and a house can stand as a body, a material structure in which dwells a being. Windows mirror the world “outside”, while simultaneously allowing a glimpse of the life “within”. They possess character and reflect mood. And, while the window contains all this information, it is not actually any of it: it has no physical connectivity to what it portrays and betrays, conceals and reveals. It is a transparent thing that in itself is designed to be unobtrusive, and yet paradoxically, it frames and presents quite a complete picture of a particular place, time, and way of life. **CB**

**Catherine Barron** (b. 1965, Co. Carlow) studied at Dún Laoghaire Institute of Art Design & Technology. Having travelled and worked in the USA, Tenerife, the UK and Zimbabwe, she finally settled down in Co. Kilkenny, where she built a house and studio in which to live, work and raise a family. A regular exhibitor at the Royal Hibernian Academy's Annual Exhibition (selected and invited), Catherine has won both the James Adams and the De Veres Art Awards. She has also shown at Rua Red, Dublin and the Royal Academy of Arts, London, and was shortlisted for the Hennessy Portrait Prize, in 2015. Catherine has been an invited artist at several arts festivals and has participated in many curated shows, including *Seen and Not Heard*, at the Crawford Art Gallery, Cork, in 2019. Her work can be found in

many private and public collections, including Fingal County Council Municipal Art Collection; the Office of Public Works; the EPA, the Haverty Trust; the Department of Education; Carlow Institute of Technology; the Bank of Ireland; and the National Self Portrait Collection of Ireland, University of Limerick.

Catherine's primary practice as a painter has extended in recent years to include writing imagined narratives that inform her work, as well as arts facilitation, interactive workshops, performance lectures, and creativity research. Her 'O (map) Theory of Creativity' will be published in the autumn of 2019. Catherine has two daughters and currently lives and works in Dungarvan, Co. Waterford. She is represented by The Molesworth Gallery, Dublin.

**These works were bought through the Molesworth Gallery.**

**They are dated 2013 and are acrylic ink on sheet metal. The works themselves are uniquely shaped. They are remarkable paintings from a really gifted artist and depict scenes of domesticity in what I would see as a suburban setting. Some look like photographic images from the 1950s and 60s, with prams and men holding babies on the street. The works are unique and an important part of our collection.**

**Rory O'Byrne, County Arts Officer**









**51.1**

**Catherine Barron**

No One Lives Here Anymore

2013, acrylic ink on sheet metal, 14 × 27cm



**51.2**

**Catherine Barron**

**Soup and Bread**

2013, acrylic ink on sheet metal, 21 × 24cm

# John Kindness

## Bigfish

2017, etching (33 of 40), 111 × 52cm



The image comes from a piece of sculpture I completed in 1999 for Belfast's Lagan-side development. This is a 10-metre-long Atlantic salmon constructed in steel and reinforced concrete, with a ceramic cladding of custom-made tiles fired with graphics, documents, and photographs relating to the history of the city.

I wanted to create strong graphic representations of the piece, and no better person to make this happen than Robert Russell, director of Graphic Studio Dublin. I had done quite a few prints with Robert before, several of them based on pre-existing sculptural works.

The medium of print has become very confusing for collectors, with many new forms of digital print being added to the menu. However, this piece is strictly old school: the etching process we used would have been familiar to Rembrandt. JK

**John Kindness** (b. 1951, Co. Antrim) studied Fine Art at Ulster University, Belfast. John has had recent national and international solo exhibitions at the Ulster Museum, Belfast; The Foundling Museum, London; and Slate, and Littlejohn Contemporary, New York. He has also had group exhibitions at the British Museum, the Imperial War Museum, and Fieldgate Gallery, London; and Kunsthall KaDe, Amersfoort, the Netherlands.

John has also carried out recent projects and commissions, such as *A Mummer's Banquet*, a seven-panel painted work for Hillsborough Castle, Co. Down and the *Dionysos* fresco installation, the Mattress Factory, Pittsburgh, USA.

John's work was celebrated in a retrospective at the

Switch Room (now the Golden Thread), Belfast, in 2006. His work also features in the permanent collections of the British Museum, London; Boston Museum of Fine Art, USA; the British Council, UK; and the Irish Museum of Modern Art and the National Gallery of Ireland, Dublin.

John's awards include the Kohler Arts/Industry Award; the Adolph & Esther Gottlieb Foundation Award; the Pollock-Krasner Foundation Award; the Sargent Fellowship at the British School at Rome; and the Fleisher Art Memorial, Philadelphia, USA. John works in a variety of media, including print, paint, and sculpture. He views aspects of everyday life and society with a humorous, often satirical eye. He lives and works in London.

We bought this piece from Graphic Studio Dublin. It is a fine art print representation of John's famous large-scale sculpture, which is in Belfast Harbour. The work is about migration. We have been collecting works by John Kindness for 20 years and were very lucky in the early days to collect some of his iconic works. Now, from time to time, we add to it when the right opportunity arises, as in the case of this full colour etching. **Rory O'Byrne, County Arts Officer**









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