

ON LANDSCAPE

Selected Artworks from
the Kildare County
Council Municipal Art
Collection at **Naas**
Library & Cultural Centre



Comhairle Contae Chill Dara
Kildare County Council



Cover Image:

Detail from *Glare, trees*, 2008, Pencil and paper, 38x35cm by Niamh O'Malley

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Contents

Foreword by Paula Barrett	p.3
About the Kildare County Council Municipal Art Collection	p.4
Gerard Pollard	p.5
James McCreary	p.6
Trevor Geoghegan	p.8
Mary Ronayne	p.10
Aidan Flanagan	p.11
John Minihan	p.12
Bríd Óg Norrby	p.14
Kateryna Taylor	p.15
Dick Joynt	p.16
Isabel Nolan	p.18
Gillian Lawler	p.20
Mary Farl Powers	p.22
Noreen Rice	p.24
Emma Stroude	p.26
Deirdre Shanley	p.28
Winifred Garrity	p.29
Hilary Kinahan	p.30
Sylvia Hemmingway	p.32
Seán McSweeney	p.33
Niamh O'Malley	p.34
Shane Hynan	p.36
Martin Gale	p.38
Mir Fitzgerald	p.40
Lia Laimbock	p.42
Peter Martin	p.44
Glossary	p.46

*The cold smell of potato mould, the squelch and slap
Of soggy peat, the curt cuts of an edge
Through living roots awaken in my head.
But I've no spade to follow men like them.*

*Between my finger and my thumb
The squat pen rests.
I'll dig with it.*

Excerpt from Seamus Heaney's "Digging", *Death of a Naturalist*, 1966

FOREWORD

by Paula Barrett, Assistant Arts Officer for Kildare County Council Arts Service

Artists have played a significant role in visualising the relationship between humans and their landscape. In this selection of artworks from the Kildare County Council Municipal Art Collection we see landscapes that are postapocalyptic, theoretical, fictional, psychological, mediated, idealised, transitional, and historical.

We cannot look at the genre of landscape art without considering the direct impact of human activity on those landscapes and how our perception of those landscapes is a reflection of society and culture, history and legacy. In 'Digging' by Seamus Heaney, the poet reflects on his father and grandfather's relationship with the land. Their connection to the earth is both intimate and tangible in its skilled physicality and intangible in its tie to tradition and social conditions. This dichotomous relationship with landscape is emphasised by Heaney's vow to "dig" with his pen in his labour as a poet. The photographs of Shane Hynan, taken on the bogs of Carbury and Ticknevin, allow contemporary excavations to be interrogated once again in another time of social change. The landscape is presented as something solid yet impermanent, exposed to the forces around it, just as Mir Fitzgerald's bog cotton bows to the wind.

Winifred Garrity's painting draws attention to the framing of the landscape and the fabricated nature of the viewing experience, something that is also touched on in Niamh O'Malley's cloud studies and Emma Stroude's vista caught in a glimpse from the window of a moving vehicle. Other artists in this selection such as, Hilary Kinahan, Seán McSweeney and Mary Ronayne, present surroundings that are intimately familiar to them, whether that be rural or suburban. Martin Gale also presents domesticated landscapes that sit as backdrops for human action. In the work of Kateryna Taylor and Bríd Óg Norrby we see the landscape as a site of war, of trauma. Isabel Nolan takes this emotional aspect one step further when she presents space as an atmospheric placeholder. Sylvia Hemmingway's work considers forests as sites of fiction, while Gillian Lawler's paintings also delve into this interplay between reality and imagination, and through an amalgamation of references, she constructs a purely conceptual realm.

This selection of artworks from the Kildare County Council Municipal Art Collection is a celebration of nature and an invitation to take a moment to contemplate our place in the world.

About the Kildare County Council Municipal Art Collection

Kildare County Council's Municipal Art Collection was established through the County Architect's office of the local authority in the 1970s, led by County Architect Niall Meagher. At this time the Arts Council Joint Purchase Scheme was an incentive for local authorities to purchase contemporary artworks from emerging artists of the day. Kildare County Council made use of the scheme to purchase works by Evie Hone, Patrick Pye, Patrick Collins, Charles Brady, Seán Mc Sweeney, Robert Ballagh and Norah Mc Guinness. The collection has vastly developed since that time and includes digital artworks and works selected by members of the local community. The collection is now managed by Kildare County Council's Arts Service and has grown to encompass over 200 works.



Gerard Pollard

Sea Weasel, Bronze and Granite

Sea weasel is an old name for lamprey, a type of jawless fish. The sea lamprey is native to Ireland, and its geographic range includes the Atlantic coastal waters of Europe and North America and their inflowing rivers.

Gerard (Gerry) Pollard, born 1955, was originally from Dungarvan, Co. Waterford, but is now residing in Ballymore Eustace Co. Kildare. He studied in Dublin at the National College of Art and Design and has exhibited nationally and internationally, particularly in the US.



James McCreary

Dragonfly, 1980, Lithograph, 81 x 61cm, Edition 9 of 10

James McCreary, born in Dublin in 1944, began his career at Harry Clarke's stained glass studio from 1960 to 1963. He later joined Graphic Studio Dublin in 1973, where he studied etching and lithography and eventually became the studio manager in 1980. During his time there, he established the Visiting Artists program, which introduced many of Ireland's prominent artists to printmaking. In collaboration with Mary Farl Powers and James O'Nolan, he played a key role in the establishment of Graphic Studio Gallery in Cope Street in 1988. In recognition of his contributions to the arts, James was invited to become a member of Aosdána in 2005.

He represented Ireland at the Biennale of European Graphic Art in Heidelberg and the International Print Triennial in East Berlin (among others). His work can be found in the public collections of the Modern Art Museum in Cairo, the Chester Beatty Library, the National Gallery of Ireland, and the Crawford Municipal Gallery in Cork.

Compositionally and thematically, this print is reminiscent of traditional Chinese ink and wash painting, which prioritises conveying the perceived 'spirit' of the subject over direct representation.



Trevor Geoghegan,
Dappled Light, Shoreline, Blessington Lake, 2009, Oil on Canvas, 64 x 64cm



Trevor Geoghegan

Light on the back road leaving Blessington, 2009, Oil on Canvas, 64 x 64cm

Renowned artist Trevor Geoghegan (b. 1946 – d. 2023) gained recognition for his landscape artworks during his extensive career spanning five decades. Born in London in 1946, Geoghegan pursued his education at the Worthing College of Art in Sussex and later graduated from London's Chelsea School of Art. In 1971, he settled in Blessington, Co. Wicklow, the village from which his father had originally emigrated. Geoghegan lectured at NCAD from 1978 to 2004 and also taught an annual painting course at the Burren School of Art in Clare. His paintings drew inspiration from the mountains surrounding his Wicklow home and the unique atmosphere of the West of Ireland. The Kildare County Council Municipal Art Collection showcases two of his oil paintings which present a wonderful rendition of the play of light through trees and on the surface of the water at Blessington.



Mary Ronayne

Village Scene/Housing Estate, 2008, Oil on Canvas, 65 x 115cm

Mary Ronayne (b.1971) lives and works in Co. Kildare. She studied Fine Art at TU Dublin, History of Art in Cardiff and has an MA in Art in the Contemporary World from NCAD.

In her practice, she draws inspiration from diverse sources including literature, magazine cut-outs, classical art, movies, plays and operas. She tends to create scenes or stories in her work, usually including figures to create a narrative. The housing estate pictured is Sallins Park, where she lived for a few years before moving to Newbridge. The scene was the view from her house at the time.

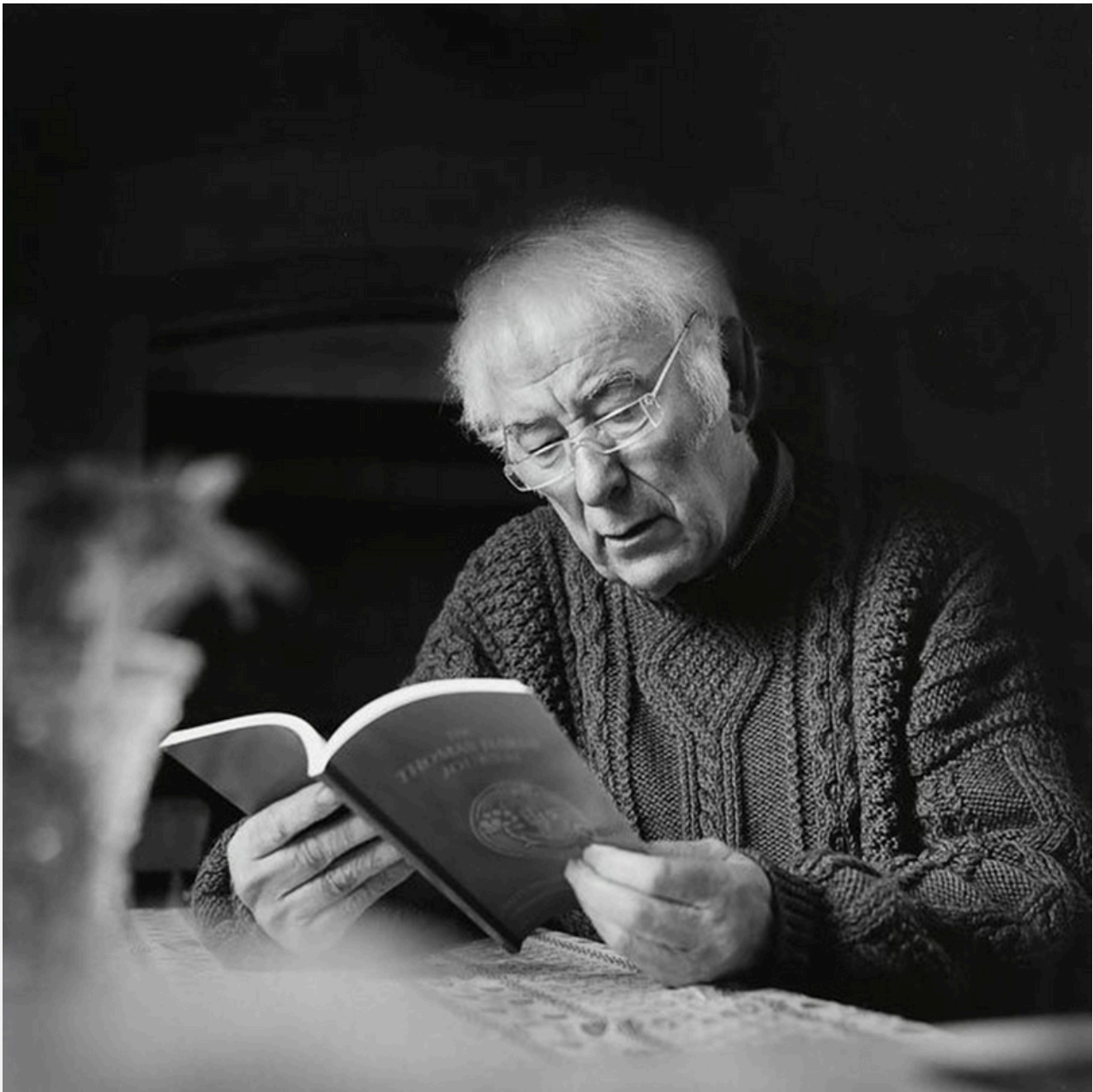


Aidan Flanagan

Bog Clearing, 2020, Monoprint, 36 x 40cm, Edition 4 of 15

Artist and printmaker Aidan Flanagan (b.1955) was born in Portlaoise and currently lives and works in Rathoath, Co. Meath. A largely self-taught printer, he has exhibited several times at the Royal Hibernian Academy (RHA) and the Royal Ulster Academy (RUA). He depicts the Irish landscape in his artworks.

“Ever since I was a youngster in my midland hometown of Portlaoise, I have always been captivated by the landscape. In particular, I have always been mesmerised by the effect of light and shade on the Irish countryside and coastal areas. Going to the seaside was always a really big deal for a Laois youngster growing up in the 50s and 60s. Hence my love for places such as Achill, Dingle Peninsula, Clare, Connemara, Bolus Head, Valentia Island and Donegal. Now living in Co. Meath, I find inspiration on regular walks in Dalgan, Loughcrew, and the Boyne Valley.” Aidan Flanagan



John Minihan

Portrait of Seamus Heaney, 2009, Gelatin Silver Print Photograph, 40 x 50cm

John Minihan, born in Dublin in 1946 and raised in Athy, Co. Kildare, had a passion for photography from a young age. At the age of 12, he moved to London and began his journey as an apprentice photographer with the *Daily Mail*. His talent and dedication led him to become the youngest staff photographer for the *Evening Standard* at the age of 21. While Minihan's career flourished in London, he never forgot his roots and made annual visits to his hometown of Athy to capture the essence of the people and their daily lives. These visits allowed him to document the authentic and intimate moments of his community. In addition to his work in Athy, Minihan had the opportunity to photograph numerous iconic figures during his time on Fleet Street. One of his most famous photographs is his snapshot of a 19-year-old Lady Diana Spencer. He also had the privilege of photographing renowned playwright Samuel Beckett on multiple occasions. William Burroughs referred to him as a "painless photographer." The portrait featured here showcases Seamus Heaney in his Dublin home, taken on the occasion of his 70th birthday. It is a testament to Minihan's ability to capture the essence and personality of his subjects in a natural and authentic way.



Bríd Óg Norrby

A Tragic Mistake, 2016, Relief print woodblock, 38 x 38cm, Edition 4 of 20

Bríd Óg Norrby (b.1977) has lived most of her life on her home farm in the North Kildare countryside. "I am constantly amazed by the wonders of our skies.... the ever-changing light and how it plays on the land... My greatest challenge is to achieve my vision for a piece without overworking it".

From the 1916 commemorative project 'Little Stories Little Prints, 1916', this print shows Sadbh Trínseach's view of Dublin on the 25th of April 1916 as she looked back from Killiney Hill, having earlier delivered first aid supplies to the GPO. When the Easter Rising began the day before, she had joined the other Volunteers in St. Stephen's Green. Born Cesca Chenevix Trench in 1891, she changed her name to Sadbh Trínseach having become a staunch Nationalist. She studied art in Paris saying that she was in art school 'to learn to compose a picture of Ireland'.



Kateryna Taylor

5am, 2023, Acrylic on canvas, 80 x 80cm

Kateryna Taylor fled from Kyiv, Ukraine, with her six-year-old son in April 2023. This painting is a reflection her experience of war. Kateryna is an artist who has synaesthesia. The sounds she hears are transformed into visual effects. In this piece, we see her representation of the sounds of the air raid sirens on her journey out of Ukraine with her son at 5am.



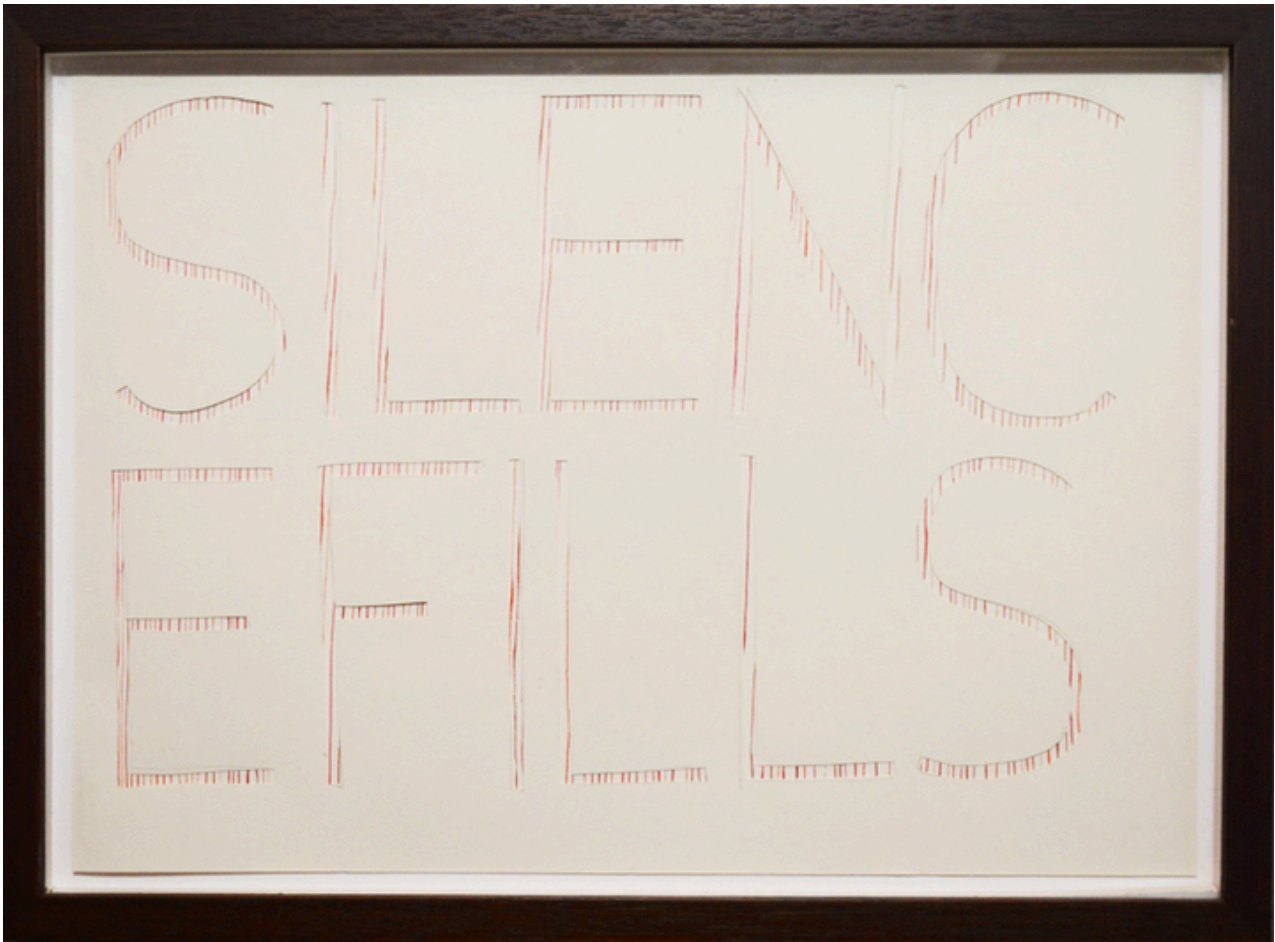
Dick Joynt

The Messenger, 1993, Elm and Copper (copper horn missing), 70cm tall

Dick Joynt (b.1938 - d.2003) was renowned for his work in stone. Born in Dublin, he emigrated to America having completed his formal education. There, he worked as a merchant seaman and salesman and went on to work as a crew member on yachts in the Caribbean. He returned to Ireland in the 1960s. He spent 10 years carving in wood and stone at the Dublin Art Foundry where he developed his own distinctive style which he began to show around the country in the 1970s. Dick liked the challenge and steady rhythm of working with hammer and chisel rather than using power tools. His work is included in corporate, private and public collections, and he secured many public commissions. He also painted and was a printmaker. His sculpture has been described as having references of pre-Columbian and Polynesian art but with a distinctive Irish finish, characterised by full curvilinear forms, mainly in stone or wood.

He moved all over the countryside from Cork to Kerry to Dublin and in the eighties to Fontstown near Athy in Co. Kildare. In 1990, he purchased a small farm in Bree where he converted a shed to become a studio capable of handling large pieces carved from limestone, often weighing several tonnes. He put the town of Bree, Co. Wexford, on the map as his Crann Studios there became known as a centre of artistic excellence.

This sculpture has been on display in Naas Library since it was purchased. Unfortunately, at some point, the long straight copper horn in the messenger's hands went missing, while signs of wear on the head and hands show how beloved this piece has been with Naas locals young and old over the years.



Isabel Nolan

Silence filled the room, 2008, Pencil and watercolour on paper, 30 x 42cm

Isabel Nolan (b.1974) is an Irish contemporary artist based in Dublin. She graduated from NCAD in 1995 with a BA in Fine Art & History of Art and went to IADT Dún Laoghaire to undertake an MA in Visual Arts Practices in 2006. Isabel possesses a vast artistic practice that encompasses a wide range of mediums, including sculptures, paintings, textile works, photographs, writing, and works on paper. Her subject matter is equally extensive. Her diverse artistic investigations are supported by thorough research, yet the end results always remain deeply personal and subjective. Collectively, her works convey a sense of enchantment towards the world around us. Her creations give tangible shape to fundamental questions about how the chaos of the world can be transformed into beauty or imbued with meaning through human activity.

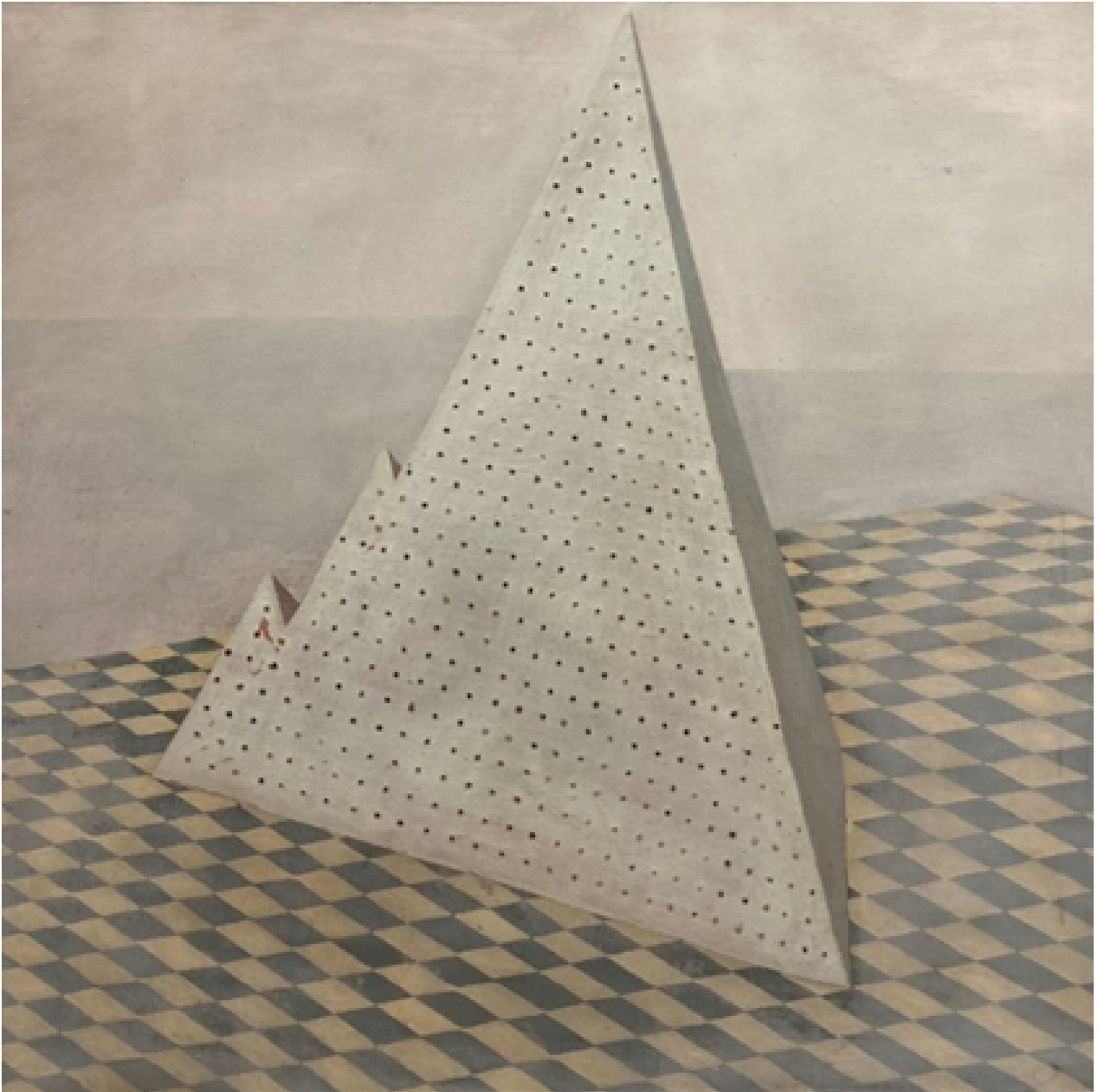
Isabel's sensitivity to materiality is evident in her work, which spans from architectural steel sculptures to small handmade objects, hand-tufted wool rugs and drawings and paintings created with humble gouache or colouring pencils. This piece, one of a number of works from Isabel Nolan in the Kildare Municipal Art Collection, is delicate in its construction but weighty in its effect, drawing acute attention to the presence that silence can hold in a space.



Gillian Lawler

Untitled 3, 2009, Oil on Canvas, 75 x 75cm

Gillian Lawler (b.1977) is originally from Co. Kildare but is now living in Dublin. She received a BA in Fine Art Painting from the National College of Art and Design in 2000. She has won numerous prestigious awards, has had over 17 solo exhibitions throughout Ireland and has had international exhibitions in North America, England, Wales, Northern Ireland, Croatia, Poland, Spain, Holland and Italy.



Untitled 1, 2009, Oil on Canvas, 75 x 75cm

Gillian's artistic practice revolves around landscape and memory, delving into the interplay between reality and imagination. She draws inspiration from her own fallible recollections of human habitats, desolate wilderness, and abandoned settlements. Through an amalgamation of references, she constructs a version of reality that exists in her mind rather than in actuality. These places embody a state of flux, ultimately presenting a perspective of nature that is reconstructed as a series of indefinite structures. Gillian's concepts are rooted in the notions of boundaries, edges, transitions, and transformations. Often, the canvas is divided into distinct territories defined by boundary lines, where forms intersect, undergo metamorphosis, dissolve, disperse, or assimilate.



Mary Farl Powers

Waterfall, 1977, Lithograph, 60 x 70cm, Edition 8 of 45

Mary Farl Powers, born in Minnesota, USA, in 1948, relocated to Ireland in 1951, where she pursued her studies in Art at Dun Laoghaire and later at the National College of Art and Design. From the early 1970s, she showcased her artwork and held the position of printmaker-in-residence at the Arts Council of Northern Ireland. In 1973, she became a member of the Graphic Studio, Dublin, where she dedicated herself to creating an extensive collection of print work, incorporating cast paper and paper sculpture. Notably, she was a founding member of Aosdána in 1981 and the Graphic Studio Gallery in 1983, where she served as a director for numerous years. She passed away in 1992 at the age of 43.

Upon initial observation, this particular print, *Waterfall*, may appear abstract in nature. However, its title implies a representational interpretation. The blue section positioned at the top of the composition symbolizes water, while the red portion can be perceived as a rock face or hillside.



Noreen Rice

Figure on a Beach, 1965, Framed pastels on paper, 113 x 85cm

Noreen Rice (b.1936 Belfast – d.2015 Monaghan) had a fascinating career as an artist. She was known for her unique approach to creating art, only doing so when she felt compelled and never conforming to societal expectations. Rice studied in Paris and at the Geneva Centre for Contemporary Engraving, and her passion for exploration led her to travel extensively, residing in Hong Kong, Paris, and London, before eventually returning to Ireland.

In 1951, Rice crossed paths with artist Gerard Dillon, who, along with George Campbell, became her mentors for many years. Their influence can be seen in her artistic style. Rice held her first solo exhibition at the British Council in Hong Kong in 1956. During her time in London, she supported herself by working night shifts in the BBC newsroom. In 1963, she traveled to the United States to showcase her work, where she had the opportunity to meet President Kennedy just weeks before his assassination. Rice spent the last two decades of her life in Co. Monaghan. Her final exhibition took place in 2009, more than fifty years after her debut in Hong Kong.

Throughout her career, her artwork was acquired by numerous prestigious collections, including that of the United Nations. The painting *Figure on a Beach*, from the Kildare County Council Municipal Art Collection, appears to draw inspiration from the style of so-called 'primitive art.' In art history, primitive art refers to non-Western art, typically traditional art from Africa or Polynesia. This style gained popularity in Western modern art at the beginning of the 20th century, influencing renowned artists like Picasso, Andre Derain, Juan Miró, and Paul Klee. While these artists created diverse works, there are recognizable themes of Primitivism present in their art, such as mask-like faces and flattened perspective. These elements can also be observed in Rice's painting.



Emma Stroude, *The Red Flag*, 2019, Oil on Canvas, 50 x 50cm



Emma Stroude

So Settles the Night, 2018, Oil on Canvas, 40 x 100cm

Having grown up in England, Emma Stroude completed her studies in London at Chelsea College of Art and Design and The Slade School of Art. She moved to Ireland in 1996 and studied in NCAD before settling in Sligo.

In *The Red Flag* we are presented with the spectacle of coloured smoke and powder cloud. Our attention is drawn to how the figures choose to ignore, react, engage with these clouds of colour which prompts us to reflect on the diversity of their use for celebration, entertainment, protest, or warning. Emma is interested in play as a rehearsal for the challenges of adult life and she is fascinated by physical and emotional tests in our life experiences, these moments when we choose how to react.

In the painting *So Settles the Night* we see the influence of the dramatic weather and ever-changing light of the Northwest of Ireland. Emma is interested in the culture of being on the move and glimpsing transient moments of beauty from a moving vehicle.



Deirdre Shanley

Inlet, 2023, Etching and carborundum, 40 x 50cm, Edition 2 of 10

Deirdre Shanley grew up in Johnstown Bridge, a small village near Enfield, Co. Kildare. Deirdre is a founding member of the Leinster Printmaking Studio. She first began printing as part of her postgraduate studies at Birmingham College of Art and Design. Deirdre prints mainly in copper etching, carborundum and drypoint. She especially favours carborundum for its closeness to painting and the richness of colour obtained from the process. Her inspiration comes primarily from the land, the sea and the changing landscape of Ireland. This piece was acquired from the exhibition 'Echoes' at Kilcock Art Gallery in 2023 which celebrated 25 years of the Leinster Printmaking Studio.



Winifred Garrity

Untitled, 1980, Oil on Canvas, 183 x 77cm

This work by Winifred Garrity is a diptych, a painting in two parts. Here, the landscape has few distinctive landmarks but focuses instead on the horizon line and the contrasting light and shade between the land and sky. Over these landscapes are subtle grids, the horizon line of the section on the right seems to have dropped to a lower level. This draws attention to how the landscape is framed and gives the impression of looking through a camera lens.



Hilary Kinahan

Lean to, 2023, Etching and Collagraph, 35 x 50cm

Hilary Kinahan is a visual artist living in Co. Westmeath. She graduated with a degree in Fine Art Printmaking from Crawford College of Art & Design in 2001 and went on to complete a H.Dip in Art & Design in Education in Limerick. She taught for a number of years before taking time out from her career to focus on motherhood. A number of years ago she returned to teaching adult classes and joined Leinster Printmaking Studio in Clane.

Hilary draws inspiration for her artwork from a series of photographs that she has captured, documenting her life and surroundings in rural Ireland. These photographs serve as a valuable resource for her printmaking process, which involves a combination of various techniques, including saline etching, drypoint, carborundum, collagraphs, and photopolymer. Through her work, she creates a visual diary that reflects her deep connection with nature and the land. Having grown up on a farm, the barns, bogs, and her strong bond with her home have become the focal point of her artistic expression.



Sylvia Hemmingway

Shining in the Forest, Photo-intaglio print, 48 x 38cm, Edition 4 of 10

Sylvia studied Fine Art Printmaking at the National College of Art & Design, Dublin, and works mainly in printmaking, painting and drawing.

The themes of identity and memory run through Sylvia's work. In this print we see the skeletal structure of a pine tree in a dark forest. *"In fairytales children are often sent into the woods to 'find themselves'. Forests are places full of mystery, where imagination and the subconscious run free and where rites of passage take place. This tree reminded me of this. It stood in the middle of a forest and the sun seemed to be shining on it alone, giving it a mysterious importance."* Sylvia Hemmingway



Seán McSweeney

Sheltered Field, 1979, Oil on Canvas, 91 x 75cm

Seán McSweeney (b.1935 Dublin d.2018) was a celebrated Irish landscape painter. He was a member of Aosdána and his artworks can be found in numerous collections, such as the Arts Council of Ireland, the Crawford Art Gallery in Cork, the Hugh Lane Gallery in Dublin, the Ulster Museum in Belfast, Aer Lingus, the Art Council of Northern Ireland, Dublin City University, Sligo Museum and Art Gallery, and Trinity College Dublin. Seán was largely self-taught and gained recognition through his numerous exhibitions held across Ireland from the 1960s. Initially, he drew inspiration from the picturesque scenery of Wicklow, where he resided for 17 years. Later on, he shifted his attention to the captivating bog pools and rugged coastline of Sligo after relocating there in 1984. As a bold colourist, Seán skillfully juxtaposed vibrant primary colours with deep blacks in his paintings, creating visually striking compositions.



Niamh O'Malley, *Glare, trees*, 2008, Pencil and paper, 38 x 35cm



Niamh O'Malley

Untitled (Nom_09_09), 2009, Pencil and gouache on paper, 19.5 x 35cm

Niamh O'Malley (b.1975) is a Dublin-based visual artist from Mayo. She is best-known for her moving image and sculptural installations. She studied at the University of Ulster in Belfast and received a PhD in practice-led research in 2003. She is a member of Aosdána and represented Ireland at the 59th Venice Biennale in 2022. Her work is in a number of significant collections, including The Hugh Lane, Irish Museum of Modern Art, and the Arts Council of Ireland, OPW, Stefan Stolzka Collection, Graz, FRAC Méca-Nouvelle Aquitaine, France and Galleria Arte Moderna, Turin.

In Niamh's quiet and often minimal work she uses drawing, sculpture and moving image to look at how we locate and position ourselves in our environments and how we shape the materials and spaces we inhabit, from our landscapes to our domestic furniture. She is interested in trying to hold something still, to pause and tether us in a moment in an all too hectic world. The cloud drawings in the Kildare County Council Municipal Art Collection are meditations on visibility and blind spots, revealing the artist's ongoing interest in shifting light, surfaces and materiality.

Not pictured: *Untitled (nom_10_04)*, 2010, Pencil and paper, 38 x 35cm



Shane Hynan,
20 Turf Footers, 2018- 2021, Archival Pigment Print, 120 x 110cm, Edition 1 of 9



Shane Hynan

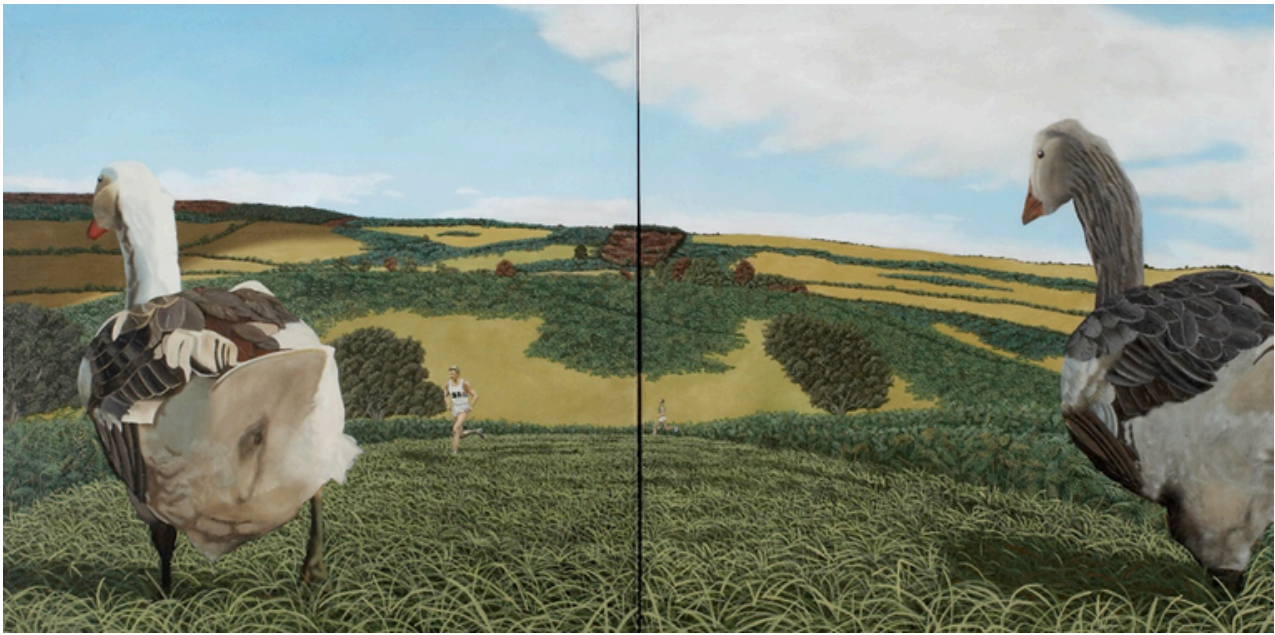
Aftermath of Bog Fire #1, 2020, Archival Pigment Print, 64 x 80cm, Edition 1 of 7

Shane Hynan (b.1976) is a photographic artist from Co. Kildare. He was the recipient of the 2020 'Emerging Visual Artist Solo Exhibition Award' supported by Kildare County Council and Riverbank Arts Centre. These pieces were acquired from his ensuing exhibition in 2021, and are from his project *Beneath|Beofhód*, which explores the culture and landscape of bogs in the Irish midlands and reflects on Ireland's changing relationship with bogs.

"Beofhód, an Irish word meaning 'life beneath the sod', evokes the primal, totemic place of bogs in Celtic culture. The project contemplates social and environmental justice alongside a topographical mapping of peatlands, and a metaphorical exploration of the pre-Christian reverence for elemental energies in the landscape." Shane Hynan



Martin Gale, *Watch Him Go*, 1976, Oil on Canvas, 76 x 76cm

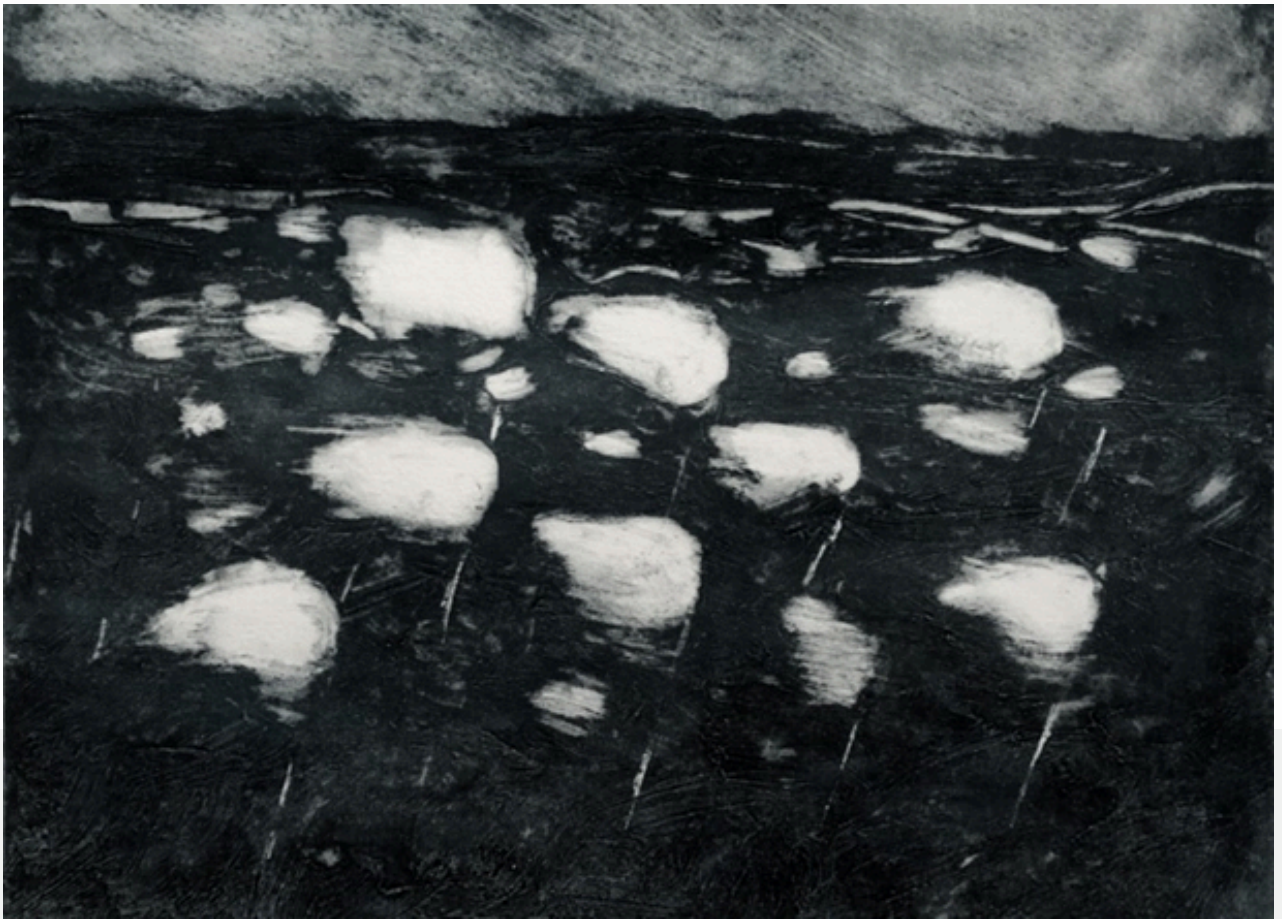


Martin Gale

Cross Country, 1976, Oil on Canvas, 61 x 122 cm

Born in Worcester, England, in 1949, Martin Gale moved to Ireland as a child and studied at Newbridge College. He studied drawing and fine art painting at the National College of Art and Design in Dublin. He is a member of Aosdána and was elected a member of the RHA in 1996. In 2013, Martin was awarded an Honorary Doctorate in Fine Art from NUI Maynooth. He continues to live and work in Co. Kildare.

Martin Gale uses a hyper-realist style in his paintings, often featuring individuals isolated in the landscape. They are executed with a great attention to detail. This realist style, coupled with his subject matter of Irish rural life, give Gale's work a timeless quality, which could be from just about any time from the twentieth or twenty-first century. Both of the paintings in the Kildare County Council Municipal Art Collection have unusual compositional framing: in 'Watch Him Go' the figure referred to in the title takes a background place to the central focal point, his jacket; similarly, in 'Cross Country' the cross country runners are compositionally secondary to the geese that dominate the foreground.



Mir Fitzgerald

Wonderment, Cotton Grass, 2023, Carborundum Print, 40 x 60cm, Edition 3 of 25

Kildare visual artist, printmaker, and designer Mir Fitzgerald is interested in environmentally friendly creative processes and reflects on the pursuit of balance in the relationship between humans and nature.

This piece was acquired from an exhibition at Kilcock Art Gallery in 2023, celebrating 25 years of the Leinster Printmaking Studio of which Mir is a member.



Lia Laimbock

Brigid and Conleth at Dawn, 2023, Acrylics, Oil and green gold leaf and double orange platinum gold leaf, 170 x 230 cm. This painting was funded by Brigid 1500.

Dutch-born artist Lia Laimbock graduated from the Royal Academy of Visual Arts in The Hague in 1988. She taught at the Classical Academy in Groningen, the Netherlands, has exhibited internationally, won numerous awards and has been commissioned for a number of important portraits, including a life-size inauguration portrait for the Dutch King and Queen HRM Willem Alexander and HRM Maxima. She is now based in Co. Kildare and is a member of the SULT artists group. Her work expresses her love for nature, animals and people in portraits or imaginary settings.

A gentle breeze creates ripples across the water, moving Brigid, her cloak.

The early morning rooks are gathering, courting and building their nests.

In the northern sky the constellation the plough is still visible.

The giant oak is shielding the church behind the communal buildings inside the first ring fort.

Conleth and Brigid are watching sheep moving closer.

The barn owl is still asleep.

Lia Laimbock





Peter Martin

2024, Stained Glass, Per Cent for Art Commission.

Peter Martin is a teacher, director of Ardú Street Art project and multidisciplinary artist from Cork. Most of his practice is largescale site-specific commissions. He undertook a traineeship in Derix Glass studio in Germany in 2015.

These companion stained glass artworks were created under the Per Cent for Art scheme to mark the opening of Naas Library and Cultural Centre. The first artwork under the old jail arch, reflects the theme of ‘lifelong learning’, with the featured text, ‘pobal le chéile, ag foghlaim le chéile, níos fearr le chéile’, translating as ‘community together, learning together, better together’. The second stained glass artwork can be seen on the far wall of the library as you enter through the arch. The five figures represent intergenerational learning and the idea that learning should not be confined to a particular age or time in our lives. This piece is influenced by the circular window which was covered for many years but has now been restored and is located in the chamber on the second floor. The figures of the people and the lettering are painted using traditional stained glass techniques and the glass was sourced from Lamberts handmade glass manufacturers in Germany.

Glossary

Acrylic paint

Acrylic paint is a fast-drying paint made using a synthetic resin to bind pigments. It can be used thickly or thinly depending on how much water is added to it.

Archival pigment print

Archival pigment prints are museum-quality digital prints made from ultra-resistant pigment particles to create artwork that will last a long time. The ink and the paper are both important factors in the lifespan of an archival pigment print.

Canvas

Canvas is a strong, woven cloth traditionally used by artists as a surface on which to paint. Commonly made of either linen or cotton thread, but also manufactured from man-made materials such as polyester.

Carborundum

Carborundum printing is a technique which involves glueing or painting carborundum powder (silicon carbide) onto a printing plate. The gritty surface holds ink and produces prints with strong colours and tones.

Charcoal

Charcoal is a black crumbly drawing material made of carbon and often used for drawings. Charcoal is traditionally made from willow twigs.

Collagraph

Collagraphy is a printmaking process in which various materials are glued or sealed to a rigid printing plate. Once inked, the plate becomes a tool for imprinting the design onto paper or another medium.

Engraving

Engraving is a printmaking technique that involves making incisions into a metal plate which retain the ink and form the printed image.

Etching

Etching is a printmaking technique that uses strong acid to produce incised lines in a metal printing plate which then hold the applied ink and form the image.

Gelatin Silver Print Photograph

Most twentieth-century black-and-white photographs are gelatin silver prints, in which the image consists of silver metal particles suspended in a gelatin layer.

Gouache

Gouache is a water-medium paint consisting of natural pigment, water, and a binding agent. Gouache is designed to be opaque so the white of the paper surface does not show through.

Lithograph

Lithography is the process of printing from a flat surface which has been treated to repel the ink except where it is required for printing.

Monoprint

A monoprint is a single impression of an image made from a reprintable block. Plates or blocks may also be inked in a way that is expressive and unique in the strict sense, in that the image cannot be reproduced exactly. Monoprints may also involve elements that change, where the artist reworks the image in between impressions or after printing so that no two prints are absolutely identical.

Oil paint

Oil paint is a slow-drying paint that consists of particles of pigment suspended in an oil that forms a tough, coloured film when dry.

Photo-intaglio print.

A light sensitive film is laminated onto the plate and the image, printed on a transparent film or paper, is exposed to a UV light source. It is then developed in water - quite similar to traditional photography methods. Ink is then applied to the surface and carefully wiped back so that ink remains in the indentations of the photopolymer layer.

