

NOT IN
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Foreword

 Since its inception in 1994 and particularly since the appointment of Arts Officer, Rory O’Byrne, Fingal County Council has adopted a policy of assembling a municipal art collection for the benefit of its citizens. This policy, inspired by the tradition of the great cities and communes of Europe, serves as a signal of support for the arts – the human tradition and record of a society as it changes from generation to generation.


 Fingal’s collection is as varied in discipline, medium and expression as her people. An artwork may be a physical part of one of our buildings or places, an artefact, sculpture, painting or part of a landscape. Her art is assembled to be part of the everyday experience of our lives frequently giving us pause for reflection. It is as democratic as it is available and the idea of assembling it in this publication is to make it more available in image so as to become more accessible in reality. The publication of this volume is a tribute to the artists of whose works we are proud and to those who assembled both the collection and the publication itself.


David O’Connor

County Manager, Fingal County Council



Introduction

 *Not in Alphabetical Order* refers to both the foresight and the element of chance involved in acquiring a significant Public Art Collection. This first volume offers a snapshot of work from an extensive collection. We invited each artist to give a comment on their particular work from our collection; this was gathered by email, phone and post and provides a unique insight into the context of their work. As County Arts Officer, Rory O’Byrne has a long history with the collection and has also provided interesting comment on the collection and the factors that led to the accumulation of these artworks.

 All works are currently sited in public areas and offices. The council are committed to developing this Public Art Collection – purchasing works from local artists, graduates as well as National and International artists – with the aim of enhancing the environment for all staff and visitors to Fingal County Council. We hope everyone will enjoy this catalogue.

Caroline Cowley

Public Arts Co-ordinator, Fingal County Council Arts Office



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ART


Cristophe Neumann

Gunslinger (Over Dead Lake)

2004

Recycled wood, 33 x 80 x 5cm



 *Gunslinger (Over Dead Lake)* is part of that ongoing series. My time in Texas certainly enhanced my exposure to the themes, but the *Gunslinger* series is really a way for me to deal with my current government's methods of diplomacy. I began making the work when George W. Bush (who was governor of Texas when I was there) was elected president. The themes surrounding the work are the exertion of power by a single entity (the armed gun-slinger) over resources (the missing water of the lake), the effects of which are represented by the dried-up lake bed. ^{CN}

On a visit to us, the artist John Kindness remarked positively on this work. The subject matter and use of materials act as a balance and are a welcome break from some of the heavier and more inward looking works in the collection.

Rory O'Byrne, Fingal County Council Arts Officer

CRISTOPHE NEUMANN (b. 1966, USA) received his MFA from the University of North Texas.

Cristophe has had exhibitions at Draíocht Arts Centre, Dublin; Droichead Arts Centre, Co. Louth; Project Arts Centre, Dublin; the 5th Gallery at the Guinness Storehouse, Dublin; the Royal Hibernian Academy, Dublin; and the Ormeau Baths, Belfast.

Cristophe's work was purchased for the Allied Irish Bank Collection, Droichead Arts Centre, Institute of Technology Carlow, Universal Studios in Los Angeles, Paramount Pictures and the University of North Carolina.

Cristophe explores different approaches to sculpture, often using found or recyclable material. He lives and works in Balbriggan, Co. Dublin, and manages a bronze foundry in Ringsend, Dublin.






Elizabeth Comerford

Figure Study, 2004

Oil crayon on paper, 84 x 67cm



The drawing is one of a series I did on circus imagery. The medium is oil pastel, which I use a lot, particularly to play with ideas and composition. In this one, I was interested in the figures that were at work on the edges of the performance – people picking up, tidying away, getting things ready – gestures that I am very fond of and find very moving. ^{EC}

As children, oil crayon is one of the first materials we are given to make marks. This work is an example of what can be achieved with this humble material in the hands of an artist.

Rory O'Byrne, Fingal County Council Arts Officer

ELIZABETH COMERFORD (b. 1953, Co. Dublin) was educated at the National College of Art and Design.

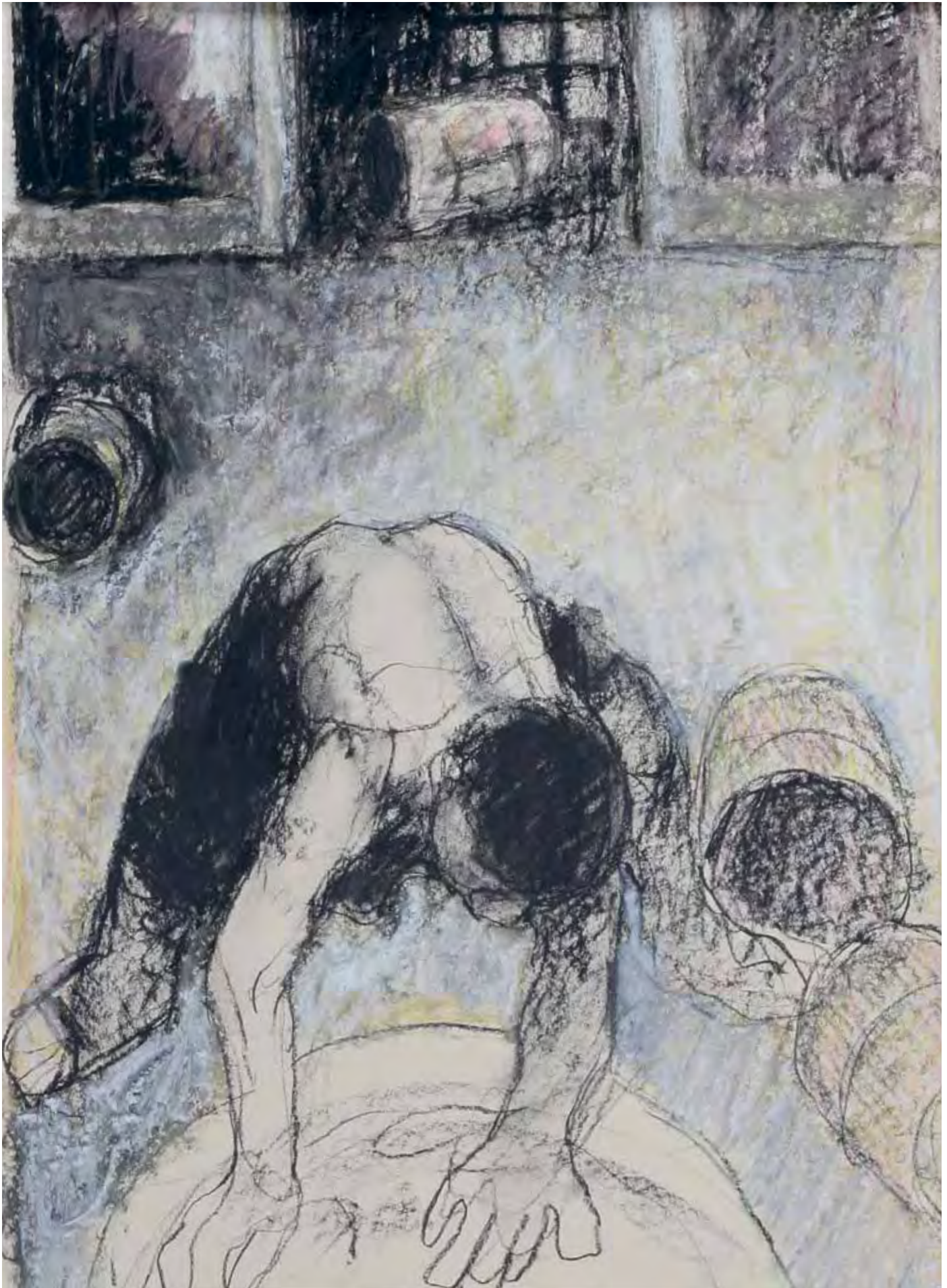
Elizabeth has had solo exhibitions in the Toradh Gallery, Co. Meath; the Frank Lewis Gallery, Co. Kerry; and the Peppercanister Gallery, Dublin. She has also participated in group exhibitions at Rubicon Gallery, Dublin, and Draíocht Arts Centre, Dublin.

Elizabeth's work has been purchased by *The Irish Times* and Ballymun Regeneration Limited.

Elizabeth was awarded studio space at Sunlight Studios in 1998. She also received the Springhill Award for Outstanding Work in Any Medium at Éigse Carlow Arts Festival, and a public art commission with Breaking Ground, Ballymun, which involved a series of notebook drawings.

Elizabeth works in a variety of crayon, wax and chalk (which she makes from pigment), and uses binders such as beeswax, gum and oil. She is interested in circus characters and dancers, and she details the strong gestures of performance in her drawings. She works from her studio in Balbriggan, Co. Dublin.






Elizabeth Comerford

Dog Trainer, 2004

Oil crayon on paper, 48 x 47cm

2.1

 The work is part of an ongoing series based on the circus, especially those that come to Balbriggan. This piece is a study of one particular performer who travelled with Circus Vegas, a performer whose every gesture carried resonance and layers of possible meaning for me. EC





Alice Maher

Gathering Cippeens, 1990

Charcoal and chalk on paper, 113 x 149cm

 It's from 1990, actually. Cippeens are what we used to call the little dry sticks you gathered to start the fire. AM



This work is part of the collection on loan from Emer Coleman. It is a very early drawing by Alice Maher. When originally hung in the main foyer of Fingal County Council, it provoked strong reactions from staff and public alike.

Rory O'Byrne, Fingal County Council Arts Officer

ALICE MAHER (b. 1956, Co. Tipperary) graduated with a Bachelor's Degree in European Studies from Limerick University, a Diploma in Fine Art from the Crawford College of Art, Cork, and a Master's Degree in Fine Art from the University of Ulster, Belfast.

Alice has had Irish exhibitions at the Douglas Hyde Gallery, Dublin; Dublin City Gallery The Hugh Lane; the Green on Red Gallery, Dublin; the Butler Gallery, Kilkenny; Triskel Arts Centre, Cork; and the Orchard Gallery, Derry. Alice has had international solo exhibitions at the Mestni Muzej, Slovenia; the Nolan Eckman Gallery, New York; the École Vincent Van Gogh, Paris; and the Todd Gallery, London.

Alice's work features in the permanent collections of Dublin City Gallery The Hugh Lane, the Irish Museum of Modern Art and Allied Irish Bank.

Alice was awarded a Fulbright Scholarship to attend the San Francisco Art Institute, USA, and represented Ireland at the *Bienal internacional de São Paulo*, Brazil. Alice was also a winner of the Emerging Artists Award and a nominee for the prestigious Glen Dimplex Award.

Alice works in a variety of mediums such as bronze, glass, fabric and natural materials, like berries and hair. She is also a member of *Aosdána*.






Mick O'Dea

The Plastic Warriors, 1997

Oil/pencil on board, 144 x 152cm



 This series of paintings, completed between 1996 and 1997 in Barcelona, is entitled *The Plastic Warriors*. This painting refers to the anti-hero. The soldiers in the painting are shown as being easily led, like tin men. The large figures which stand on plinths are lonely figures and casualties, with the great Doric plinth associated with the hero reduced to that of a dustbin. MO'D

This Clare born artist is a member of the RHA. This painting was made when Mick was working for a period in Barcelona. It has the appearance of a very large study, painted very quickly.

Rory O'Byrne, Fingal County Council Arts Officer

MICK O'DEA (b. 1958, Co. Clare) was educated at the National College of Art and Design (NCAD) and the University of Massachusetts. He was awarded an MFA from the Winchester School of Art, which involved part-time study in Barcelona.

Mick has had exhibitions at West Cork Arts Centre; Dunamase Arts Centre, Co. Laois; and the Royal Hibernian Academy, Dublin. He is represented by the Kevin Kavanagh Gallery in Dublin.

Mick's work features in the permanent collections of the Arts Council, the Royal Hibernian Academy, Bank of Ireland, Allied Irish Bank, Trinity College Dublin, the National Self-Portrait Collection

at the University of Limerick, Limerick City Council, the Office of Public Works, and the Cesis Museum of Art and History in Latvia.

Mick received the KPMG Award in the Oireachtas Exhibition, the Arnotts National Portrait Award, and the Taylor de Vere Award for Painting.

Mick has worked extensively with art education programmes in prisons and rehabilitation centres, such as Wheatfield and Portlaoise prisons and St. Patrick's Institution. He is a member of the Royal Hibernian Academy and *Aosdána*. Mick works and regularly exhibits in Dublin.






Una Sealy

Angel of the Northside, 2000

Oil on canvas, 90 x 90cm

5.0

 This angel stands in the old cemetery in Kilbarrack on Dublin's Northside. I have always been struck by the way she is so inward looking, with her back to the road and to the Southside across the bay. I set up my easel in the cemetery, looking up at the angel, which gives her much more of a monumental scale than one would normally see from the road. Progress goes on around her, everything changes, life goes on, signified by the [No.] 31 bus heading off into town, but she stays the same. The title is a wry nod to Anthony Gormley's hugely monumental *Angel of the North* at Gateshead in the UK, which is in stark contrast to our relatively insignificant angel, who seems to have always been there. [us](#)

Una is a native of Howth, where she still lives and works. Her paintings are figurative, her subject matter is her life, and the places and people that inhabit it. I have seen first hand how people react to her work, in their offices, libraries, and public spaces. They are drawn to Una's paintings in a way I have rarely seen with other artists, and become quite possessive about them.

Rory O'Byrne, Fingal County Council Arts Officer

UNA SEALY (b. 1965, Co. Dublin) studied Fine Art at Dun Laoghaire College of Art and Design, and she completed a Higher Diploma in Arts Administration at University College Dublin.

Una has had solo exhibitions at the Molesworth Gallery, Dublin; Dunamais Arts Centre, Co. Laois; Linenhall Arts Centre, Co. Mayo; and City Arts Centre, Dublin. In addition to the National Self-Portrait Collection at the University of Limerick and the Aer Rianta Collection, Una's work forms part of many private collections.

Una has received prestigious Arts Council awards, including a travel bursary to Portugal, an Artflight Award to New York, and a studio rental assistance grant. She was also the winner of the Royal Hibernian Academy's Artist of Distinction Award.

Una records details of everyday scenes: people in interiors, the backs of buildings, and objects observed by chance. She works from life, without preliminary drawings, painting directly onto the canvas with oil paint. Una lives and works in Howth, Co. Dublin.






Austin McQuinn

Bird with an Injured Eye

1991

Oil on canvas, 85 x 104cm



 This is an early graduate work created during a period when I was concerned with animal imagery and mutating organic forms. It came from a body of work produced in the early 1990s that had a strong magic realist identity. I was influenced by the Scottish artist John Bellamy and the style of magic realism. This painting featured in my first solo show, *Occupied Territories*, at Triskel Arts Centre in 1991. AMCQ

My colleague, Caroline Cowley, who works as Fingal County Council's Public Arts Co-ordinator, first brought this work to my attention. Compared to other works in our collection, this piece could be said to be a slow burner, and has drawn positive comment.

Rory O'Byrne, Fingal County Council Arts Officer

AUSTIN MCQUINN (b. 1967, Co. Kerry) studied Fine Art at the Crawford College of Art, Cork.

Austin has had several solo exhibitions in Ireland, three of which were at Project Arts Centre, Dublin. He has also exhibited in Spain, France, Korea and China.

Austin was the Irish *Artist-in-Residence* for the *World Expo 2000* in Hanover, Germany. In 2003, he was commissioned to make a new work for the Robert Emmet Bicentenary, which was displayed at Kilmainham Gaol, Dublin. In 2005, Austin presented a major multimedia installation for *Cork 2005: European Capital of Culture*. Austin lives and works in County Tipperary.






Bernie Masterson

Nightfalling, 2004

Diptych, oil on panel, 244 x 305cm



 With my painting, *Nightfalling*, I have tried to convey a personal perception of the sky as night starts to fall. The evening light intensifies as it recedes and disappears, stirring emotions intermingled with many other experiences and senses. Through the painting process, the emotionalism of the subject matter becomes an expressed experience instead of being an internally exclusive one. BM

I had the opportunity to see this work in Bernie's studio whilst she was applying the finishing touches. In terms of scale, it is very dominant and needed a prominent place to be displayed. After several false starts, it is now on show in the large foyer of Fingal County Council's new offices in Blanchardstown, D15.

Rory O'Byrne, Fingal County Council Arts Officer

BERNIE MASTERSON (b. 1958, Co. Antrim) studied Fine Art at the Limerick School of Art.

Bernie has had several Irish exhibitions, including solo exhibitions in Draíocht Arts Centre, Dublin; the Hunt Museum, Limerick; the Dyehouse Gallery, Waterford; and the Clothworthy Museum, Co. Antrim.

Bernie's work has been purchased by Microsoft Ireland, SmithKline Beecham, the Office of Public Works, Limerick County Council, AXA Insurance, Brian Hogan Architects, Tyrone Productions and the Department of Finance.

Bernie received the Douglas Hyde Gold Medal Award for Painting and the Arts Council's Artflight Award. She has completed residencies at the Cill Rialaig Artist Retreat, Co. Kerry, and Annaghmakerrig, Co. Monaghan.

Bernie works in both pencil and paint, and her work is influenced by the Irish landscape. She lives and works in Dublin.






Bernie Masterson

Crushed Grass, 2004

Graphite on panel, 76 x 76cm



 The drawing, *Crushed Grass*, is provocative in the sense that it is a careful description, emotionally depicted. It captures the essence of that ‘total’ experience, the moment when thinking and feeling come together to produce that intense feel-good factor, a sense of belonging only to that place and moment in time, when nothing else matters. BM





Charles Tyrell

Untitled, 1999

Oil on canvas, 213 x 212cm



Starting from a cool, detached, logical place, I build paintings that travel towards images that park themselves somewhere in the shadows of reality, resonating in a way that I hope might extend one's sense of life. CT

My first introduction to Charles Tyrell was as a visiting lecturer when I was a student. For the past twenty years, he has lived and worked on the Beara peninsula in Co. Cork. He is a widely respected artist, and the work in our collection was purchased when our new County Hall was completed in 2000.

Rory O'Byrne, Fingal County Council Arts Officer

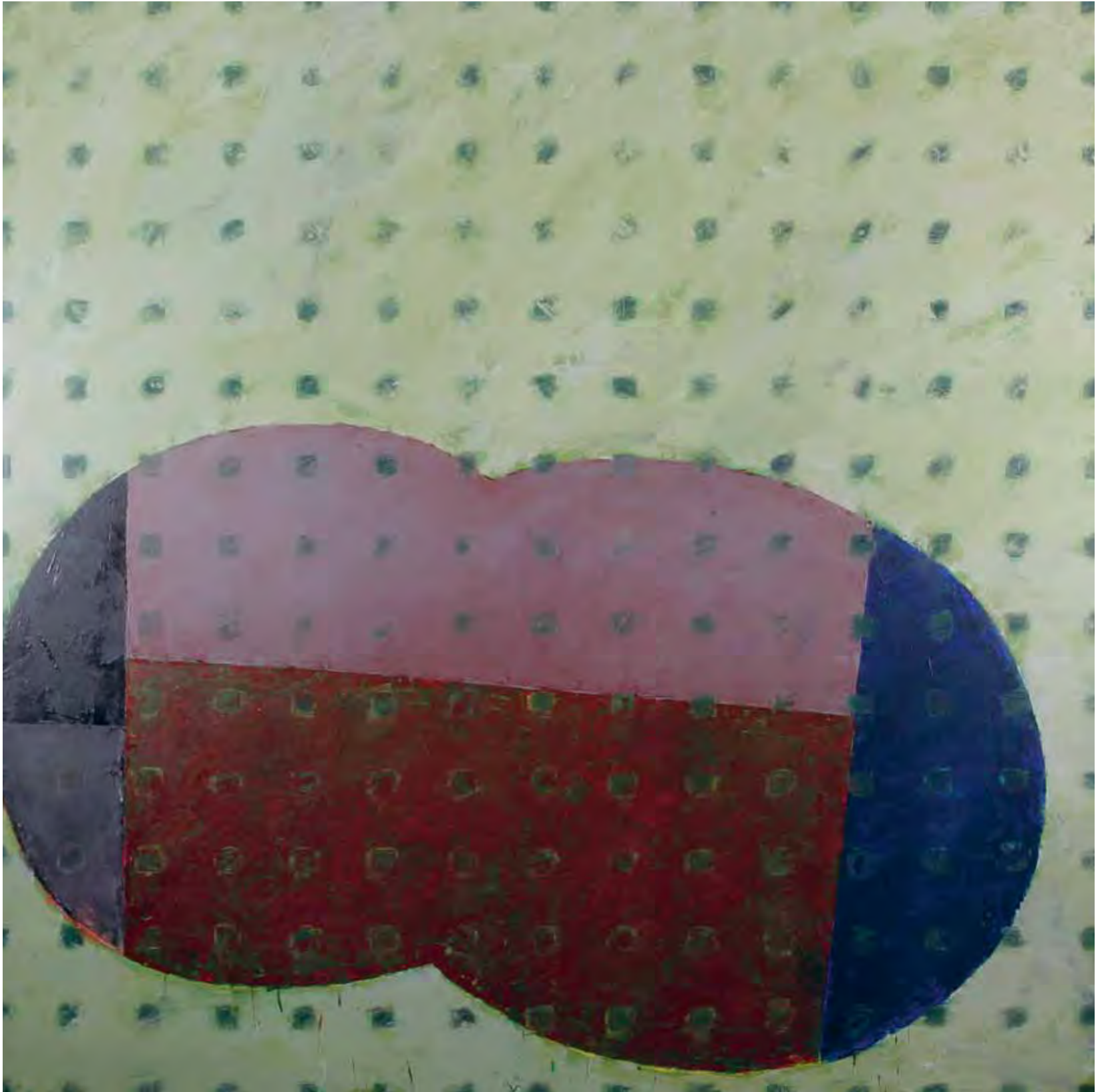
CHARLES TYRELL (b. 1950, Co. Meath) was educated at the National College of Art and Design.

Charles has had over twenty solo exhibitions, including those at Project Arts Centre, Dublin; West Cork Arts Centre; the Butler Gallery, Kilkenny; and the Austin/Desmond Fine Art Gallery, London. In 2000, the Royal Hibernian Academy celebrated Charles' work with a ten-year retrospective.

Charles' work is also included in the permanent collections of Dublin City Gallery The Hugh Lane, the Irish Museum of Modern Art and the Crawford Gallery of Art, Cork.

Charles represented Ireland at the 1982 Paris Biennale, the *L'imaginaire irlandais* exhibition in Paris in 1996, the Baghdad Festival of Art, and the Oireachtas Exhibition. Charles won the Carroll's Award at the Irish Exhibition of Living Art in 1984, and a special mention at Cagnes-sur-Mer in 1981.

Charles' style is painterly and abstract, developed in the 1970s, when the prominent styles were minimalism and conceptualism. He lives and works in West Cork.



John Kindness

Self-Portrait with Designs for a New Ulster Flag, 1988

Oil on canvas, 142 x 148cm



 The *Self-Portrait with Designs for a New Ulster Flag* is another work that fuses the opposing factions in the North, this time in the form of a lapel badge showing the British flag in the colours of the Irish tricolour. The other flags that surround the portrait are whimsical suggestions for designs that everyone can subscribe to, i.e. eating the same ‘Ulster fry’, whereas the lapel badge shows the impossibility of compromise on this issue. Although, along with an increasing number of people who recognise both their Irish and British identities, I am prepared to wear that badge. JK

I had an opportunity around 2001 to visit John in his studio in Carlow. He was about to leave Ireland and relocate to London, and there were works in his studio that he did not want to bring with him. On that day John was working on repairing *Big Shoe Dog*, the iconic sculpture which was on display in Dublin Airport for many years, and which was made up from the shoe leather of Aer Rianta workers. The sculpture had been damaged by football supporters who had ridden it down an escalator. The same work was put into the care of Fingal County Council for safekeeping, and later donated to our collection by the artist.

Rory O’Byrne, Fingal County Council Arts Officer

JOHN KINDNESS (b. 1951, Co. Antrim) studied Fine Art at the University of Ulster, Belfast.

John has had solo exhibitions at the Kerlin Gallery, Dublin; the Douglas Hyde Gallery, Dublin; the Arts Council of Northern Ireland, Belfast; and the Octagon Gallery, Belfast.

John has also had international exhibitions at the Littlejohn Contemporary Gallery, New York; PS1, New York; the Institute of Contemporary Art, Philadelphia; the British School at Rome; and Third Eye Centre, Glasgow.

John’s work was celebrated in a recent ten-year retrospective at the Switch Gallery in Belfast. John’s work is also in the permanent collections of the National Gallery of Ireland; the Imperial War Museum, London; the Victoria & Albert Museum, London; and the Boston Museum of Fine Arts, USA.

John was awarded the Sargent Fellowship at the British School at Rome, and the Pollock-Krasner Foundation Award.

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. John lives and works in London.






John Kindness

Study for a Night Canvas(s)

1987

Charcoal on paper, 257 x 104cm

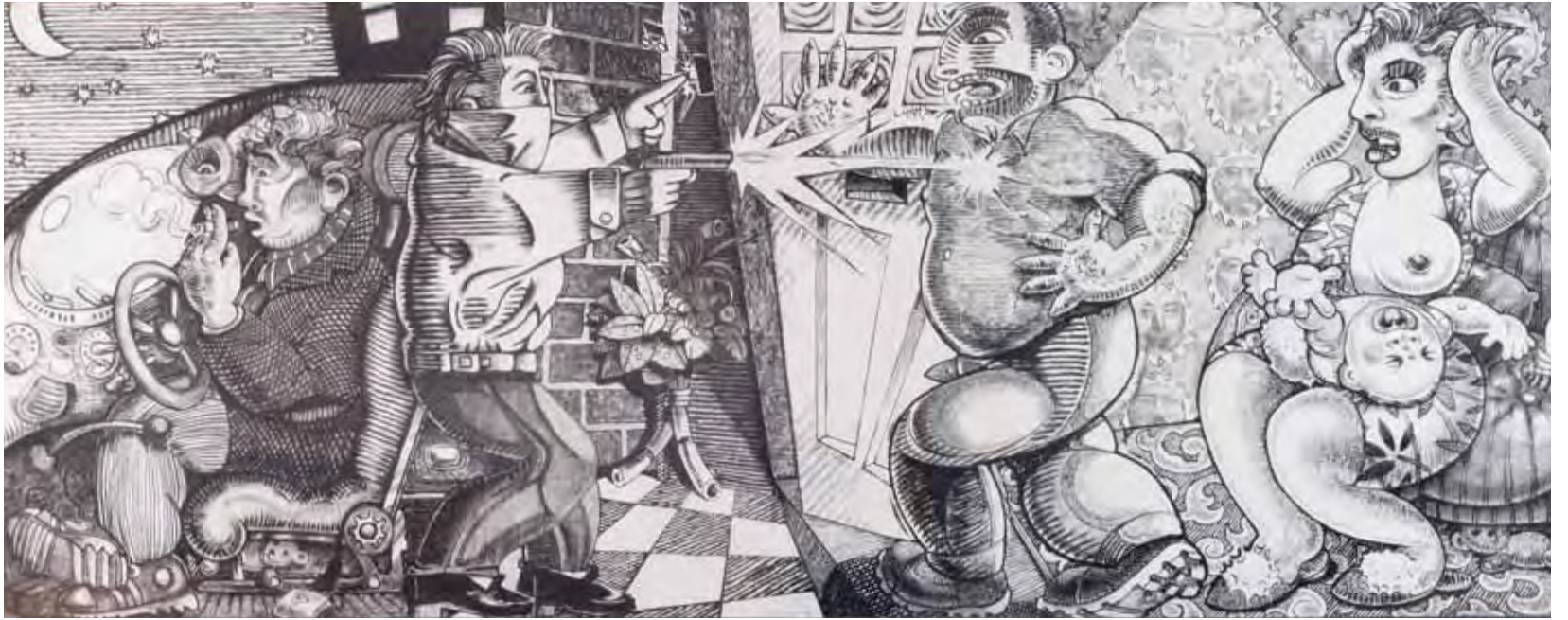


 *Study for a Night Canvas(s)* is a charcoal drawing for a large canvas that was painted *in situ* at the Douglas Hyde Gallery in 1987 as part of the exhibition *Directions Out*. It is a depiction of a 'doorstep shooting,' a common occurrence in Northern Ireland at the time. Neither the victim nor the perpetrator is identified or associated with any particular faction. In fact, the wallpaper in the victim's living room uses images of both Gerry Adams and Ian Paisley. There is a lineage of assassination paintings going back through Picasso and Manet to Goya, where the perpetrators are depicted as mindless automatons and the victims as helpless innocents. I wanted to subvert this slightly by making my victim look more fearsome than his assassin. JK

The work of John Kindness has always had a strong impact on me. His use and choice of materials, combined with a surprising sense of fun, has the effect of drawing you into his work.

Rory O'Byrne, Fingal County Council Arts Officer






John Kindness

Howling Dogs, 1987

French tile and plaster 215 x 75cm

9.2

 At the time I made these, I was looking at animal sculpture and pottery from early Greek and Minoan civilisations. The shape does not come directly from these sources, but represents a sort of primal howl. There are also allusions to primitive musical instruments – the conch shell and the trumpet-like shape of the blue and white piece (whose pattern comes from a pottery fragment). JK

The reaction from public and staff to John's work has always been very strong. His works remain amongst the most popular in our collection.

Rory O'Byrne, Fingal County Council Arts Officer






John Kindness

Charles Coote, 1998

Two plate etching, aquatint, and drypoint
90 x 75cm

9.3

 This print was a result of a National Gallery initiative called *Art in Transition*, where well-known Irish artists were invited to make works in response to works hanging in the gallery. I chose *Charles Coote*, painted in 1773–74 by Sir Joshua Reynolds. Charles Coote, the Earl of Bellamont, Cavan, was a member of the Order of the Knights of Bath, and commissioned this portrait, dressed in the order's livery. The painting was originally crimson, but the colour began to fade, leaving Charles Coote dressed in pink with a huge feathered hat. I parodied the camp appearance of the figure while alluding to his family crest, which is a bird – the coot. ^{JK}





18

—The Fish—


—The Bird—

John Kindness

Taxi Cab Fragment – Scraping the Surface, 1994

Two plate etching, aquatint, and foil blocking on paper, 112 x 87cm

9.4

 This print is from an exhibition of New York taxi doors. This series embodies an illusory representation to entice the eye, with sections of yellow taxi doors painted with American city scenes in the style of Greek Attic vases. The treatment of the scenes can be described as a 'pop homage', which parodies a traditional art-form. *Scraping the Surface* depicts a pair of hounds waiting majestically as their owner dutifully scoops poop from a street fouled with cigarette butts and hypodermic needles. JK

Visiting John's studio in 2001, I purchased a large self-portrait, *Self-Portrait with Designs for a New Ulster Flag*; the superb *Howling Dogs* (two large ceramic dogs); a very powerful political piece *Study for a Night Canvas(s)*; and a number of prints.

Rory O'Byrne, Fingal County Council Arts Officer





N.Y.C. TAXI


2075

Chris Wilson

Evening Land, 1995

Oil and print, 68 x 106cm

10.0

 In this painting, the Belfast street map is used to define the structure of a church interior. The abstracted shapes of the empty pews are created by the juxtaposition of light and dark. The painting is essentially a landscape, but one where the geography of an environment is created by opposing scales (of the map symbolism and the picture structure) and shifting perspectives, both linear and aerial. cw

I purchased this work from a local gallery in Skerries, The Daffodil Gallery, who were exhibiting a group show. The work in question is reminiscent of a map, and maps are something you see a lot of in County Councils, and there was the link, it is now on show in an area of offices occupied by elected Councillors.

Rory O'Byrne, Fingal County Council Arts Officer

CHRIS WILSON (b. 1959, Co. Antrim) studied Fine Art at Brighton Polytechnic before completing a Master's Degree in Fine Arts at the University of Ulster, Belfast.

Chris has had solo exhibitions at the Mullan Gallery, Belfast; Mullingar Arts Centre; City Art Centre, Edinburgh; and Kilmainham Gaol, Dublin.

Chris' work is part of the collections of the Arts Council, the Arts Council of Northern Ireland, British Telecom, Aer Rianta, Donegal County Council, Queen's University Belfast, Limerick University, and the Office of Public Works.

Chris has been awarded major public art commissions, including the Toome Bypass, and the Newcastle Promenade Development. He has been a recipient of

the Arts Council of Northern Ireland's *Support for an Individual Artist Award*, and Channel 4's *Artist-in-Residence Online Award*.

Chris has completed artist's residencies with the Gros Morne National Park, Newfoundland, Canada; and the Robert M. MacNamara Foundation, Maine, USA. He was recently awarded a commission entitled *Interpreting the Mourmes*, two large-scale steel structures for the district councils of Down and Banbridge.

Chris explores different aspects of landscape and place through mixed media, acrylic and graphite. He is represented by the Mullan Gallery, Belfast, and continues to work on large-scale public art commissions.






Mary Burke

Semi-Detached Self-Portrait

2004

Oil pastel on board, 56 x 42cm



 This self-portrait was one of three self-portraits that I included in a solo exhibition entitled *Semi-Detached Reflections* at Draíocht Arts Centre in 2004. The show consisted of a series of oil pastels of reflections of suburban houses in the bodywork of a car. The self-portraits placed me in that environment, and also show one aspect of my work process, as I generally photograph a potential subject prior to painting it. MB

Mary's work deals with a place we all know well, but is seldom seen represented in contemporary art; suburbia. Mary Burke's work is highly skillful and she possesses the ability to turn the ordinary into something extraordinary.

Rory O'Byrne, Fingal County Council Arts Officer

MARY BURKE (b. 1959, Dublin) studied Fine Art at the National College of Art and Design (NCAD). She went on to study anthropology before completing a Master's Degree in Digital Media Technologies at the University of Dublin – Trinity College Dublin.

Mary has had solo exhibitions at the Solomon Gallery, Dublin; Belltable Arts Centre, Limerick; and Draíocht Arts Centre, Dublin, as well as group exhibitions at the Ulster Museum, Belfast; the Royal Hibernian Academy, Dublin; Dublin City Gallery The Hugh Lane; and EVA, Limerick. Mary recently exhibited as part of the Taylor Art Prize exhibition at the National Gallery of Ireland, and at the Mill Cove galleries in Cork and Kenmare.

Mary's work features in the collections of Scott Tallon Walker Architects, the Arts Council, Eircom, Aer Rianta and Allied Irish Bank.

Mary's awards include the Golden Fleece Award, the Arts Council's Artflight Award, the Grumbacher Artists' Brushes Award, the Taylor Bequest Painting Scholarship, and the Elizabeth Greenshields Bursary, Montreal, Canada. Mary has completed residencies at the Vermont Studio Center, USA, and at the Banff Centre for the Arts, Canada. She was also the Arts Council's *Artist-in-Residence* at St. Brendan's Community School in Birr, Co. Offaly.

Mary's work is inspired by her immediate environment and her personal experiences. She lives and works in Dublin.






Pauline Bewick

Ram at Lunch, 1997

Etching and watercolour, 61 x 81cm

12.0

 In the early Nineties, I was asked to represent Ireland on the Mouton-Rothschild labels for their wines, entitled *Artists on Labels*, which featured artists such as Cocteau and Picasso. I filled an A2 page with many etching designs featuring the ram (*mouton*), grapes and the joy of sitting under the sun or the stars, drinking wine. I believe they are in queue for publication. I hand-painted each etching individually with watercolours. ^{PB}

Pauline Bewick is an important artist on the Irish scene. This work hangs in a staff canteen, and is enjoyed by many hundreds of people every day.

Rory O'Byrne, Fingal County Council Arts Officer

PAULINE BEWICK (b. 1935, UK) studied art in England and Wales before coming to Dublin to study at the National College of Art and Design.

Pauline's first solo exhibition was held at the Clog Gallery in Dublin. She celebrated a major retrospective of her work at the Guinness Hopstore in 1985. The exhibition, *Two to Fifty*, featured 1,500 of her works.

When Pauline turned 70 in 2005, she donated her master collection of paintings to the Irish State. The donation is documented in a book, *Pauline Bewick's Seven Ages*. Two collections will be permanently exhibited in Waterford and Killorglin, Co. Kerry; the other with the Bewick Family.

Pauline's biography was written by art historian and former director of the National Gallery of Ireland, Dr James White. It was published in 1985.

Pauline's artistic work is central to her life, and she is 'open to new challenges inspired by the present'. She works on paintings, tapestries, ceramics and sketch-books. Pauline is a member of Aosdána and the Royal Hibernian Academy.






Michael Cullen

Wayside Attraction, 2001

Oil on canvas, 182 x 185cm

13.0

 *Wayside Attraction* was also part of this series (which included *The Tree of Knowledge – A Big Painting for Emily*). The work represents a stage as actors wait to perform, however, there is a certain ambiguity to this work, which all paintings should and are entitled to have. The ape in the painting refers to the artist, as he is thought to ‘ape’ or copy nature.^{MC}

I was delighted to have the opportunity to purchase two large paintings from Michael Cullen. I have long admired his large, colourful, and animated work.

Rory O’Byrne, Fingal County Council Arts Officer

MICHAEL CULLEN (b. 1946, Co. Wicklow) studied Fine Art at the National College of Art and Design and the Central College of Art and Design, London.

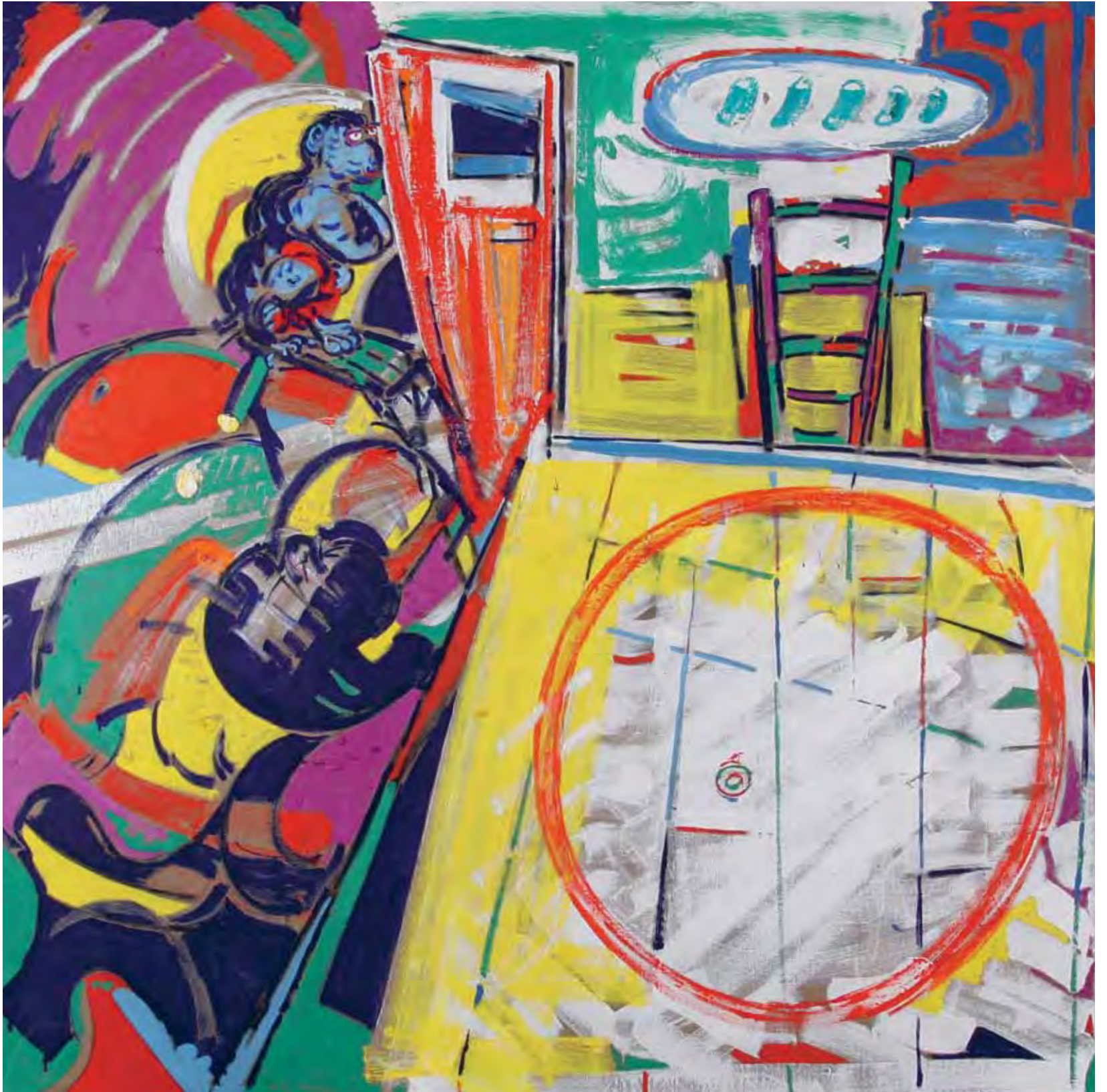
Michael’s work has been exhibited at the Taylor Galleries, Dublin; the Carroll Gallery, Longford; the Temple Bar Gallery, Dublin; Project Arts Centre, Dublin; Triskel Arts Centre, Cork; and the Orchard Gallery, Derry. Internationally, his work featured in *La puerta abierta* in Catalonia, Spain.

Michael’s work is also in the permanent collections of the Irish Museum of Modern Art, Dublin City Gallery – The Hugh Lane, the Ulster Museum and Allied Irish Bank.

Michael won the National Portrait Award in 1989, and the Independent Artists’ Major Painting Award in 1984, as well as several Arts Council bursaries.

Michael works in oil, illustration and print. His work is inspired by his travels and his personal life, both as an artist and as a parent. Michael lives and works in Dublin.






Michael Cullen

The Tree of Knowledge – A Big Painting for Emily

2001

Oil on canvas, 244 x 185cm



 This was part of an exhibition at the Taylor Galleries. The work was inspired by the birth of my daughter, Emily. Artists are often inspired by significant periods in their lives. The theme of the tree of knowledge relates to the journey that everyone faces coming into the world. The baby represents my daughter, who is shown swimming. I added extra legs to the baby to give the impression of movement. MC

Michael Cullen's paintings have a very positive effect on the very large open space they occupy in the Council's Civic Offices in Blanchardstown, Dublin 15.

Rory O'Byrne, Fingal County Council Arts Officer




Niamh Moran

Untitled, 2001

Acrylic paint and drypoint, 54 x 64cm



14.0



This work is based on my experiences travelling around the Greek Islands in 2001. The medium is acrylic paint and drypoint printmaking. Water has always been crucial in my work. Water allows a lightness of being, a suspension of sorts in a different world. This work includes elements of text from my travel diary and is, in itself, a recollection of real and imagined worlds. As an artist, I like to distort situations and produce strange surreal environments, which also include quite mundane elements, the familiar. Like a poet can play on words, an artist can play on imagery where, for me, everyday events can inspire and excite. Seeing all the cats, the flies, the Greek Orthodox priests and the water were part of my experience on the islands. [NM](#)

Niamh Moran's work first came to my notice when she exhibited a Draíocht Arts Centre, Blanchardstown, Dublin 15. Her work had a freshness and energy, I took the opportunity to buy several of her works.

Rory O'Byrne, Fingal County Council Arts Officer

NIAMH MORAN (b. 1978, Co. Dublin) studied Fine Art at Dublin Institute of Technology, and graduated with an Honour in Printmaking. Later, she studied for an MA in Irish Art at Trinity College Dublin.

Niamh has had solo exhibitions at Draíocht Arts Centre, Dublin; The Crow Gallery (of which she was a founding member), Dublin; the Original Print Gallery, Dublin; and Riverbank Arts Centre, Co. Kildare.

Niamh's work is in the collections of the Rotunda Hospital, the Office of Public Works, Dublin Institute of Technology, and the VHI.

Niamh received the Most Promising Artist Award at the Dunlavin Festival, Co. Wicklow. She was also the first Artist-in-Residence at Riverbank Arts Centre.

All of Niamh's works are made using a mixture of painting and print, so that each piece is unique, rather than an editioned print. She lives and works in Dublin.






Patrick Scott

Gold Painting 15/94, 1994

Tempera and gold leaf on unprimed canvas
130 x 130cm

 This is one of my long-running series of *Paintings for Meditation*. It was shown in the Taylor Galleries in '94, and the medium is gold-leaf and tempera on unprimed canvas. [PS](#)

15.0

One of Ireland's most important and highly regarded living artists, no Public Art Collection would be complete without him. The work in question is hung in the Councillor's Chamber Offices.

Rory O'Byrne, Fingal County Council Arts Officer

PATRICK SCOTT (b. 1921, Co. Cork) received his B.Arch from the School of Architecture (UCD) in 1945. In 1960 he began a full-time career in painting, and represented Ireland at the XXX Venice Biennale.

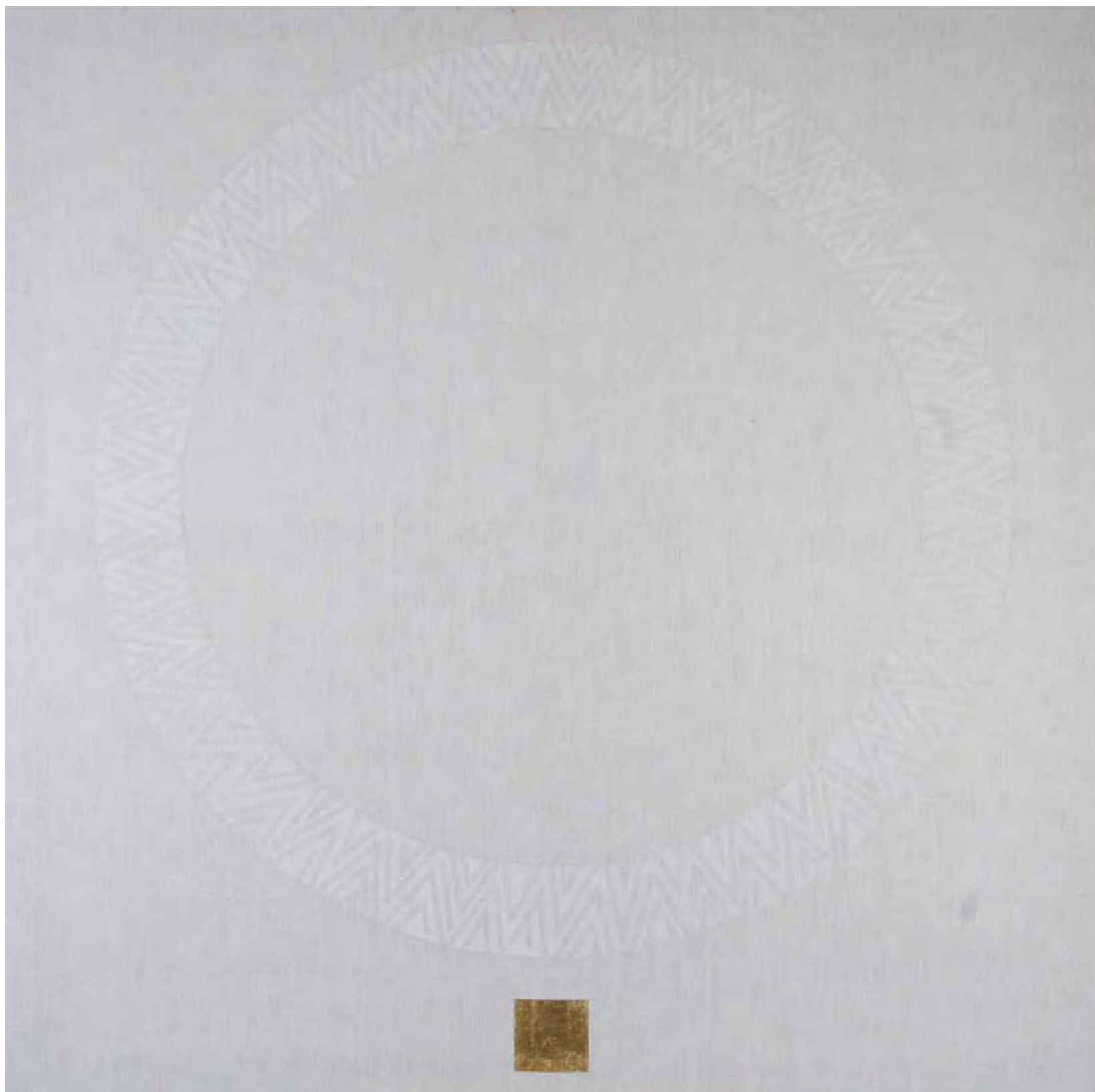
Patrick has had solo exhibitions at the White Stag Gallery, Dublin; the Dawson Gallery, Dublin; the Butler Gallery, Kilkenny; the Douglas Hyde Gallery, Dublin; the Taylor Galleries, Dublin; Dublin City Gallery The Hugh Lane; and the Stirling Gallery, Scotland. In 2005, Patrick celebrated a major retrospective of his work at the Fenton Gallery in Cork.

Patrick's work is part of the collections of the Irish Museum of Modern Art, the Bank of Ireland, Gulf Oil, the Museum of Modern Art (New York), the Ulster Museum, Dublin City Gallery The Hugh Lane, and the European Parliament.

In 1973, Patrick was appointed as a governor of the National Gallery of Ireland and a trustee of the Irish Museums Trust. He was also conferred with an associateship of the National College of Art and Design.

Patrick lives and works in his Dublin studio. He is also a member of Aosdána.






Mary Rose O'Neill

In a Dream, 1980

Etching, 86 x 107cm



 I made this work in 1989 when I was living in Oxford. The studio I worked in at that time was very busy. This, combined with the facts that *In a Dream* – like a lot of the work I made during this period – is relatively large for an etching and that I liked to work alone, meant that it was easier to work at night. Up until this point, I had been using warm earth colours, but my nocturnal existence began to affect the colours I was using, culminating in a series of very dark Prussian blue etchings, of which this is a part. The works were intended to reflect the dreamlike state of living at night, when the normally vibrant and noisy world is asleep. The figures are lost in their own quiet world. MRO'N

This was part of Emer Coleman's collection. When I look at this, I think of Francis Bacon's phrase, 'The role of art deepens the mystery.' People have many interpretations of this work, yet it still holds a mysterious quality.

Rory O'Byrne, Fingal County Council Arts Officer

MARY ROSE O'NEILL (b. 1961, Co. Cork) studied Fine Art and Printmaking at Crawford College of Art, Cork, and Dun Laoghaire College of Art and Design. She recently completed a PhD in Contemporary Art Theory at Loughborough University, which was funded by the UK's Arts and Humanities Research Council.

Mary Rose has exhibited internationally, and her work was selected for the *Internationale triennale voor grafische kunst* in Belgium.

Mary Rose's work has been purchased by the Arts Council, the Office of Public Works, the Office of the Taoiseach, University College Cork, Allied Irish Bank, Microsoft, the Department of the Environment, Ulster Bank, Intel, the European Union Delegation Offices

in Brussels, the Royal Belfast Hospital for Sick Children and St. Luke's Hospital in Dublin.

Mary Rose was awarded residencies at the Banff Centre for the Arts, Canada; the House of Creativity, Moscow; and the Frans Masereel Centrum, Belgium. She received a printmaking award with the Brewery Arts Centre in Kendal, UK, the 1988 NADFAS Award for Young Printmakers, and the Department of Foreign Affairs' Cultural Relations Committee Travel Award.

Mary Rose works in print and mixed media. Her work is subtle in tone, and often explores the subject of human frailty. She lives in the UK, where she lectures at Loughborough University.






Cliona Doyle

Orchids Monoprint, 2000

Monoprint, 110 x 154cm



 I believe this particular orchid was painted at the Botanic Gardens in Glasnevin. I often work in the hothouses there during the winter, when it is too cold to work outdoors. Monoprints are made by painting oil paint or etching ink onto a glass plate, and then carefully laying a sheet of paper on top and rubbing the back of the paper so that a print is produced. I most often use Japanese paper for this process, as it is fine and absorbent. I think this print is on Japanese paper. Monoprints are one-off images, as opposed to editioned prints, and are, therefore, more like paintings. [CD](#)

This magnificent monoprint was part of the works lent by Emer Coleman to our collection. It is an exceptional work, which has as its subject matter a large orchid. This work is extremely popular with staff and public.

Rory O'Byrne, Fingal County Council Arts Officer

CLIONA DOYLE (b. 1968, Co. Dublin) studied Fine Art at the National College of Art and Design.

Cliona's work has been exhibited at the National Gallery of Ireland; the Chester Beatty Library, Dublin; and the Royal Hibernian Academy, Dublin.

Cliona's work is also in the collections of Allied Irish Bank, Ulster Bank, the Office of Public Works, ESB and the Mater Private Hospital.

Cliona received the Royal Hibernian Academy's Annual Exhibition Print Award in 2006.

Cliona draws her inspiration from nature, and she is especially interested in the symbolism of the garden. She is the director of the Graphic Studio in Dublin. She also teaches etching and drawing.






Cormac Denis

Rush Rocks, 2004

Oil on canvas, 66 x 56cm



Viewing this work, it's hard to believe that, twenty years ago, I had so much fun running across that very same piece of rugged coastline, leaping from peak to peak, across deep rock pools full of periwinkles and tiny crabs, a young adventurer in an almost lunar limestone terrain. Now, as a painter, I am still filled with a sense of wonder. The jagged edges, the greys and greens, that brief moment in time at a place where the solitude can be breathtaking – all are a challenge to convincingly convey on canvas. If people occasionally stop in front of the piece, then maybe I have achieved some of my objectives. ^{CD}

The long coastline defines our county. A Public Arts Collection based in Fingal should have references to landscape, as in this work.

Rory O'Byrne, Fingal County Council Arts Officer

CORMAC DENIS (b. 1967, Co. Dublin) describes himself as 'a self-taught painter'.

Cormac's work has been exhibited at the Angela Woulfe Art Gallery, Limerick; the Royal Hibernian Academy, Dublin; the Royal Ulster Academy, Belfast; Jorgensen Fine Art Gallery, Dublin; and the National Portrait Awards, Dublin. At the time of contributing to this publication, Cormac was preparing a solo exhibition for the Seahorse Gallery in Balbriggan.

Fingal County Council awarded Cormac the 2004 Tyrone Guthrie Award, which enabled him to undertake a residency in Annaghmakerrig.

Cormac works mainly in oil paint, but also with watercolour, charcoal and pastel. He is a skilled painter of landscapes. Living and working in Rush, County Dublin, he cites 'love in all its manifestations' as his main inspiration.






Felim Egan

Shoreline 2, 2001

Oil paint and sand on canvas, 160 x 160cm



The painting is from a show at Galway Arts Centre in 2001. There is a poem by Cathal O Sharkey, which was written for this show. It is entitled *Sandymount Strand*, and says a lot more about the work than I ever could. The work, *Shoreline*, evokes *Sandymount Strand*. ^{FE}

Sandymount Strand

Translated by Sonja McGarr. Reproduced with kind permission from Cathal O Sharkey.

He is walking by the shore every day
gathering secret knowledge and mysteries
from the images
that come to him from the lips of the strand.

He is out yonder taking pleasure
from the grey forelands, from the brink of the promontories
that are stretching out
between life and eternity.

He is conversing with his friends in the language of geometry;
the direct line, they say, that goes with him along the way;
the wide-eyed reflective circle,
the square that gives fair play to every side.

He is laying a musical arrangement on the colours of Sandymount Strand;
making a slow-moving aria of the green;
an allegro con brio of the blue;
and a full-hearted rondo of the yellow...

Felim Egan is at the vanguard of contemporary painters in Ireland. He has a growing international reputation. Born in 1952 in Belfast, his paintings are built up slowly with layers of thin colour applied to the surface and stone powder ground into the acrylic.

Rory O'Byrne, Fingal County Council Arts Officer

FELIM EGAN (b. 1956, Co. Tyrone) studied art at Belfast and Portsmouth polytechnics before attending the Slade School of Fine Art in London and completing a year at the British School at Rome.

Felim has had major exhibitions at the Stedelijk Museum in Amsterdam and at the Irish Museum of Modern Art, Dublin.

Felim's work is part of the collections of the Irish Museum of Modern Art; the Ulster Museum, Belfast; the Metropolitan Museum of Art, New York; and the European Parliament. He also received prestigious commissions that took place in Dublin Castle, the National Gallery of Ireland, the Pavilion Theatre in Dun Laoghaire, and Dublin's Cork Street.

Felim represented Ireland in the *Xie biennale de Paris* and the *Bienal internacional de São Paulo*, Brazil. He was also awarded the UNESCO Prize in Paris and the Premiere Prize at Cagnes-sur-Mer.

The qualities of the coastal landscape provide a constant inspiration for Felim. Using oil on canvas, he occasionally mixes in sand to create textures on the surfaces of his works. He is a member of Aosdána.





Tony Crosbie

Fear of the Unknown, 1996

Oil on canvas, 61 x 73cm

20.0

The painting was bought in 1998 from my studio. It had been in an exhibition called *New Beginning* in 1996, which was held at the Stoneleaf Gallery on Manor Street, which has since closed down. The piece is called *Fear of the Unknown*, and the figure is sitting in a field of poppies with a box over his head. The idea of the piece is about dealing with the confrontation of one's self and the fear of change. The figure has the box on his head so that he doesn't have to deal with anything outside of himself. But if he takes the box off of his head, he will see the beauty all around him, and that can be a daunting prospect. [TC](#)

Tony Crosbie is a native of Dublin; I met him in a small studio at the back of a large housing estate in Mulhuddart, D15. I have rarely met a more committed artist. Tony describes his work as confrontational, expressive, passionate and extremely personal.

Rory O'Byrne, Fingal County Council Arts Officer

TONY CROSBIE (b. 1956, Co. Dublin) describes himself as 'a self-taught artist'.

Tony has exhibited work at Broadstone Studios, Dublin (in partnership with Amnesty International); Draíocht Arts Centre, Dublin; Droichead Arts Centre, Co. Louth; Triskel Arts Centre, Cork; the Fire Station Artists' Studios, Dublin; the National Gallery of the Cayman Islands; the Caribbean Museum Centre for the Arts; and IF Gallery, Berlin.

Tony's work features in the collections of Dublin City Gallery – The Hugh Lane, the Irish Correctional Art Network, the Caribbean Museum Centre for the Arts, and the National Gallery of the Cayman Islands.

Tony received a bursary from the Department of Foreign Affairs' Cultural Relations Committee, and has been awarded numerous Artflight awards by the Arts Council.

Tony addresses problems within modern society in his paintings. It is often personal and confrontational, describing aspects of addiction and recovery. He lives and works in France.



Brian Bourke

Portrait of MR, 1972

Triptych, oil on canvas, 107 x 85cm

 This portrait was painted in 1972, of a girl called Marie Ryan. It was part of a series of portraits of women (usually) in interior spaces. Marie was young at the time, which is why she appears shy in the various poses. ^{BB}

21.0

This painting was placed in the office of a senior official of Fingal County Council. It remained there for a period, until I was requested to remove it, because, according to the official, 'that woman keeps staring at me'.

Rory O'Byrne, Fingal County Council Arts Officer

BRIAN BOURKE (b. 1936, Co. Dublin) studied at the National College of Art and Design and later at Central Saint Martin's College of Art and Design, London.

Brian has exhibited at the Taylor Galleries, Dublin; Dyehouse Gallery, Waterford; Irish Museum of Modern Art; and the Douglas Hyde Gallery, Dublin. He was also *Artist-in-Residence* at the Gate Theatre's Beckett Festival in 1991.

Brian's work is in the permanent collections of the Irish Museum of Modern Art, Dublin City Gallery The Hugh Lane, Bank of Ireland and Allied Irish Bank.

Brian represented Ireland at the Paris Biennale and the Lugano Exhibition of Graphics in 1965. He won the Arts Council's Portrait Competition in 1965, the Munster and Leinster Bank Competition in 1966, First Prize in the Irish Exhibition of Living Art in 1967, and the Irish-American Institute's O'Malley Award in 1993. *The Sunday Independent* voted Brian its Artist of the Year in 1985, and he exhibited a major retrospective of his work in Galway in 1988.

Brian has worked in a variety of media, including illustration, etching, lithography and set design. The traditional themes of portraiture and landscape are treated in unusual and thought-provoking ways. He lives and works in Galway.






Des Kenny

Smithfield Market, 2000

Oil on canvas, 139 x 127cm

22.0

 This painting was completed, I remember, in an old warehouse, one winter, off Foley Street. I had three pairs of trousers, two jumpers, a woollen hat, two pairs of socks and fingerless gloves, and this painting always reminds me of that cold studio. DK

When I began working as an Arts Officer in Fingal County Council fifteen years ago, Des was one of the first artists I met. He is a native of Blanchardstown. Des is an excellent draughtsman, and we have several of his large drawings in our collection of Dublin street scenes. A large painting of his, depicting the Cumberland Street Market hangs in the main reception area of Fingal County Hall in Swords, Co. Dublin.

Rory O'Byrne, Fingal County Council Arts Officer

DES KENNY (b. 1956, Co. Dublin) is a self-taught painter and printer.

Des has exhibited at the Market Place Theatre and Arts Centre, Armagh; Watergate Theatre, Kilkenny; Mullingar Arts Centre; Tinahely's Courthouse Arts Centre, Co. Wicklow; City Arts Centre, Dublin; the Ormonde Gallery, Dublin; Liberty Hall Theatre and Conference Centre, Dublin; West Cork Arts Centre; the Dyehouse Gallery, Waterford; The Lab, Dublin; and Fresh Art Fair, London.

Des' work features in many national collections, including those of Alternative Entertainments Ltd, Donegal County Council, Bewley's Ltd, SIPTU/Liberty Hall Theatre and Conference Centre, Meath County Council, the Office of Public Works, Mullingar Arts Centre and the Basement Gallery, Co. Louth.

Des was *Artist-in-Residence* at Draíocht Arts Centre, Dublin, and the Prince's Drawing School in London.

Des depicts various aspects of contemporary Dublin life – the city and its many characters – using a variety of mediums, such as oil, print and pencil. He works from his studio in Dublin.






Rachel Kierans

Cloistéail an Neamhráite agus Doráite – Saying the Unsaid, the Unsayable, 1999

Oil on canvas, 62 x 80cm



 I am concerned with creating paintings that evoke a sense of their own presence; works that refer to the language of the soul, that hint at stillness and the unspoken in the context of a spiritual landscape. This work alludes to that place at our very core, where a revealing of ourselves to ourselves takes place: where moments of nakedness and stark honesty give voice to unheard words. RK

I was drawn to the subtle colour palette in this work by Rachel Kierans.

Rory O'Byrne, Fingal County Council Arts Officer

RACHEL KIERANS (b. 1970, Co. Meath) graduated from DIT, College of Marketing & Design with a Bachelor's Degree in Painting.

Rachel's work has been exhibited at the Toradh Gallery, Co. Meath; Monaghan County Museum, Hill Street; the Basement Gallery, Co. Louth; and Linenhall Arts Centre, Co. Mayo.

Rachel's work has been purchased by Dundalk Urban District Council, Euro-Event 2000 Limited and McQuillan-DFK Accountants.

Rachel received a studio bursary from the Arts Council, and she was also one of its *Artists-in-Residence-in-Schools*. She was also awarded residencies at the Cill Rialaig Artist Retreat, Co. Kerry, and Dun Laoghaire-Rathdown County Council.

Rachel's medium is oil on board to create paintings that 'evoke a sense of their own presence ... works that refer to the language of the soul and the spiritual landscape'. She lives and works in Wexford.






Paraic McQuaid

Lipsticks, 2002

Oil on canvas, 118 x 184cm

24.0

 The *Lipsticks* painting is part of a body of work that was exhibited in Draíocht Arts Centre in Blanchardstown and in Monaghan County Museum in 2002. The title of the exhibition was *Landscapes of a Contemporary Processor*. The work started with an aerial photograph of some fields. From the air, you could make out the furrows and linear rows of planted vegetation. I became interested in exploring how, within the process of working with the landscape, man had scored the landscape in such a way as to highlight its contours, with natural results. The painting is about enforcing a linear controlled pattern on the picture plane, while all the time having an understanding that the imperfections of my attempt were what gave it a human presence. [PMcQ](#)

This work was purchased from an exhibition in Draíocht Arts Centre, Blanchardstown, D15.

Rory O'Byrne, Fingal County Council Arts Officer

PARAIC McQUAID (b. 1976, Co. Monaghan) studied art and design at the University of Ulster, where he was awarded a Bachelor's Degree in Fine Art. He then completed a Master's Degree in Cultural Policy and Arts Management at University College Dublin.

Paraic has had solo exhibitions at Draíocht Arts Centre, Dublin; Monaghan County Museum; and the Basement Gallery, Co. Louth.

Paraic's work is included in the collections of the Dundalk Urban District Council, Monaghan County Council, Monaghan County Museum and the Castle Leslie Estate (Glaslough, Co. Monaghan).

Paraic was awarded a residency at Draíocht Arts Centre and an art grant from Dublin City Council. He was also commissioned to do a portrait of Sir John Leslie, and undertook commissions in Monaghan County Museum (Hill Street, Co. Monaghan).

Paraic works solely with paint, however, he has recently worked with artists from other disciplines. Their collaborative projects include photography and an art film. He is currently the co-ordinator of a professional development course for artists at the Institute of Art, Design & Technology in Dun Laoghaire.





Rebecca Peart

Stake I, 2000

Drypoint and carborundum print, 81 x 55cm



25.0



Stake I is one in a series of three prints I made on returning to Dublin in 2000, from a six-month stay in New York City. I had just found a house to live in and a studio to paint in, and a lot more time on my hands in which to work. I was inspired and stimulated by the time spent in NYC, and glad to be back working in my studio, where I felt I had ‘carved a space’ in which to retreat from my travels and experiences, and to create some paintings and prints. *Stake I* was one of the first pieces I made on returning to a country that was beginning to grow rapidly in development and cultural interaction – not so very different from the melting pot of New York. ^{RP}

This work was part of the works lent by Emer Coleman to our collection.

Rory O’Byrne, Fingal County Council Arts Officer

REBECCA PEART (b. 1966, Co. Dublin) studied painting and printmaking at Crawford College of Art, Cork.

Rebecca has featured in solo and group exhibitions at the Butler Gallery, Kilkenny; the Bruton Street Gallery, London; and 15 Collingham Gardens, London.

Rebecca’s work is part of the public collections of the Department of Finance, Government Buildings, Irish Life plc, University College Cork, the Kilkenny Ormonde Hotel and Intel. Rebecca’s work also forms part of private collections in Germany, Spain, Sweden, Canada, Hong Kong and America.

Rebecca was *Artist-in-Residence* at the Fire Station Artists’ Studios, Dublin, from 2001 to 2004. She was also the Arts Council’s *Artist-in-Residence-in-School* for a project in Leixlip, Co. Kildare.

Rebecca’s prints and paintings are inspired by nature, and the sculptural forms and shifting light of landscapes in which the artist has lived or passed. Her print works of etching, lithography, carborundum and drypoint are usually black and white, where colour is used on her canvasses. Rebecca currently lives and works in the south-west of Ireland.





$\frac{3}{30}$

'Stake I'

Rebecca Teuit 2000

Cristophe Neumann

- 1.0 *Gunslinger (Over Dead Lake)*, 2004
Recycled wood, 33 x 80 x 5cm

Elizabeth Comerford

- 2.0 *Figure Study*, 2004
Oil crayon on paper, 84 x 67cm
- 2.1 *Dog Trainer*, 2004
Oil crayon on paper, 48 x 47cm

Alice Maher

- 3.0 *Gathering Cippeens*, 1990
Charcoal and chalk on paper, 113 x 149cm
Gift from Emer Coleman

Mick O'Dea

- 4.0 *The Plastic Warriors*, 1997
Oil/pencil on board, 144 x 152cm

Una Sealy

- 5.0 *Angel of the Northside*, 2000
Oil on canvas, 90 x 90cm

Austin McQuinn

- 6.0 *Bird with an Injured Eye*, 1991
Oil on canvas, 85 x 104cm

Bernie Masterson

- 7.0 *Crushed Grass*, 2004
Graphite on panel, 76 x 76cm
- 7.1 *Nightfalling*, 2004
Diptych, oil on panel, 244 x 305cm

Charles Tyrell

- 8.0 *Untitled*, 1999
Oil on canvas, 213 x 212cm

John Kindness

- 9.0 *Self-Portrait with Designs for a New Ulster Flag*, 1988
Oil on canvas, 142 x 148cm
- 9.1 *Study for a Night Canvas(s)*, 1987
Charcoal on paper, 257 x 104cm
- 9.2 *Howling Dogs*, 1987
French tile and plaster, 215 x 75cm
- 9.3 *Charles Coote*, 1998
Two plate etching, aquatint, and drypoint
on paper, 90 x 75cm
- 9.4 *Taxi Cab Fragment – Scraping the Surface*, 1994
Two plate etching, aquatint, and foil blocking
on paper, 112 x 87cm

Chris Wilson

- 10.0 *Evening Land*, 1995
Oil and print, 68 x 106cm

Mary Burke

- 11.0 *Semi-Detached Self-Portrait*, 2004
Oil pastel on board, 56 x 42cm

Pauline Bewick

- 12.0 *Ram at Lunch*, 1997
Etching and watercolour, 81 x 61cm





Michael Cullen

13.0 *Wayside Attraction*, 2001
Oil on canvas, 182 x 185cm

13.1 *The Tree of Knowledge – A Big Painting for Emily*, 2001
Oil on canvas, 244 x 185cm

Niamh Moran

14.0 *Untitled*, 2001
Acrylic paint and drypoint, 54 x 64cm

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Tempera and gold leaf on unprimed canvas,
130 x 130cm

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Monoprint, 110 x 154cm

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Saying the Unsaid, the Unsayable*, 1999
Oil on canvas, 62 x 80cm

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Oil on canvas, 118 x 184cm

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25.0 *Stake 1*, 2000
Drypoint and carborundum print, 81 x 55cm





Acknowledgements

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The Mayor and elected members of Fingal County Council / Comhairle Contae Fhine Gall
David O’Connor, *Fingal County Manager*

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Pauline Bewick	Bernie Masterson
Brian Bourke	Paraic McQuaid
Mary Burke	Austin McQuinn
Elizabeth Comerford	Niamh Moran
Tony Crosbie	Cristophe Neumann
Michael Cullen	Mick O’Dea
Cormac Denis	Mary Rose O’Neill
Cliona Doyle	Rebecca Peart
Felin Egan	Patrick Scott
Des Kenny	Una Sealy
Rachel Kierans	Charles Tyrell
John Kindness	Chris Wilson
Alice Maher	

Lucy Deegan Leirião, *Proof Reader*

David Smith, Oran Day and all at Atelier.





Colophon



The hand-printed type featured in *Not in Alphabetical Order* is loosely based on Adrian Frutiger's Univers Condensed Bold typeface (1957). The customised letterforms were laser-cut into wood and hand-printed in Dublin by artist/master-printer, Tom Phelan.

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