

... a special place...

An Arts Council touring exhibition.

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Introduction

A SPECIAL PLACE is the fourth in a series of exhibitions commissioned specially by the Arts Council for touring to second-level schools. Twelve artists were invited by the Arts Council to make a piece of work in response to the title of the exhibition.

The letter offering the commission to the artists explained that the exhibition *"will explore landscape - broadly interpreted - and in particular will afford twelve artists the opportunity of representing a place of special importance or significance for them. That importance might derive from memory, feelings, associations or it might have more to do with the social, even political, significance of the place chosen, ... The word 'place' is intended in a wide sense. At its broadest it might mean a country, a culture, a continent; it might be regional (e.g. a county, an area, a type of terrain); it might be local (e.g. a harbour, an estate, a town, a street); it might be personal (e.g. a garden, a tree-hut, a farm, a graveyard)."*

It is interesting to observe how, even among twelve artists, the range of the work made is quite wide: from the macro-scale of the Earth herself to a specific country like Iceland; from the general terrain of the Burren landscape to the particularity of a deep pool; and from a small fishing village in Lanzarote to a large corporation housing estate in Ballyfermot.

What is common to most of the work is the sense of personal resonance which is often the real 'subject' of the painting and for which the place is really some kind of imaginative pretext. It is the hope of the Arts Council that this exhibition and its predecessors will help young people in particular to enjoy art and to understand better why people make art. This point is of special significance in the present exhibition. For, as the letter of commission to the artists stated:

"Obviously the Arts Council's primary objective is to create a high-quality exhibition, specially directed at an audience which has little or no

regular contact with (contemporary Irish) art. In choosing A SPECIAL PLACE as title and focus for the show, our parallel objective is to challenge deliberately the kind of cliched landscapes which are to be found in many of the schools, pubs, hotels, public buildings and even homes frequented by the young people (aged 12-18) who will see this show."

The Arts Council is grateful to the twelve artists for their obvious commitment to this exhibition and its underlying ideals. It is grateful also to the many people in education who facilitate the organisation of the touring and showing of this series of exhibitions for schools. The initial ambition of the series as expressed in 1986 has been realised and the Arts Council is committed to continuing the tradition which has now been established.

If you are a student, teacher, parent or an interested member of the public with views on A SPECIAL PLACE, please write to the Arts Council. If your response relates to any particular piece in the show, we will forward it to the relevant artist.

Martin Drury,
Education Officer,
The Arts Council
(September 1989)



1 Carey Clarke

An Aspect of Donegal

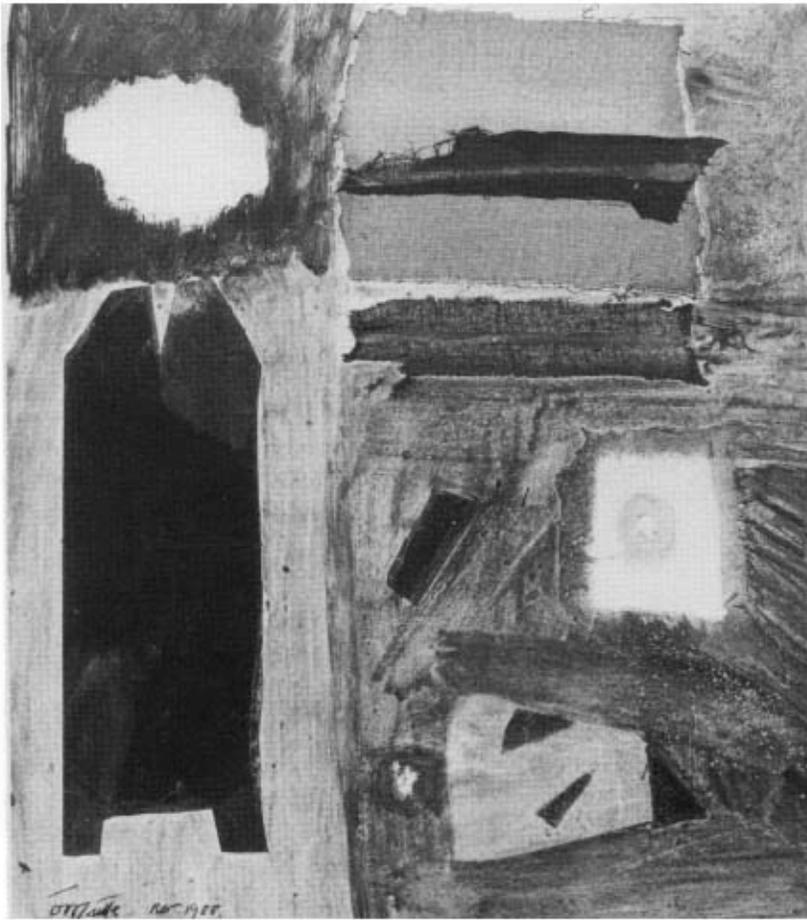
Watercolour

I paint and draw in an attempt to satisfy an inner compulsion that drives me relentlessly with the desire to record a particular image and make it my own. My work is clearly realistic. Nevertheless I sometimes transcend this obsessiveness with realism and create the occasional image that is imbued with lyrical feeling. I would like to be able to do this all the time.

When I was asked to contribute a work for the exhibition A SPECIAL PLACE I couldn't decide exactly what I wanted to do. There are so many places that appeal to me that no one place in particular stood out in my mind. Upon reflection I began to realise that I wanted to say something about the county where I grew up, that is Co. Donegal, and what particular aspect seemed to me most apt in expressing the idea of Donegal. Donegal with its big skies and changeable weather, its mountains, rivers and lakes. This richly diverse landscape of fields and woods, of bogland, turf and heather. I wanted to try to convey something of the particular rural essence of the place.

What I have chosen to paint is just a few fields with some farm houses on a hill and some sheep grazing. It is the kind of place that I have walked through in search of birds' nests, walked the dogs, chased rabbits. The kind of place over which the lark sings, the curlew is seen and the corncrake heard. Where there is bracken and rushes and whin, and in the ditches hazel, hawthorn and ash. The kind of place where you can look for wild flowers and pick blackberries to your heart's content. The kind of place you could drive past in a car and never even notice.





2 Tony O'Malley

Spanish Place - Orzola, Lanzarote

Acrylic and collage (and pastel)

Orzola is a small fishing village at the northern tip of the volcanic island of Lanzarote, the most northern of the Canary Islands and some 250 miles from the Moroccan coast.

Orzola became a special place for me during a working holiday there in January 1988. Behind the village loomed the great volcanic cones of the mountains and enormous cliffs, and these gave a dark mysterious twilight gloom to this village of white cubic Moorish-Spanish houses. Having worked there, I felt I could express my feelings for this place: its moon-like landscape of lava blacks and burnt umbers and siennas, its atmosphere, both Spanish and Moorish, in this collage/painting.

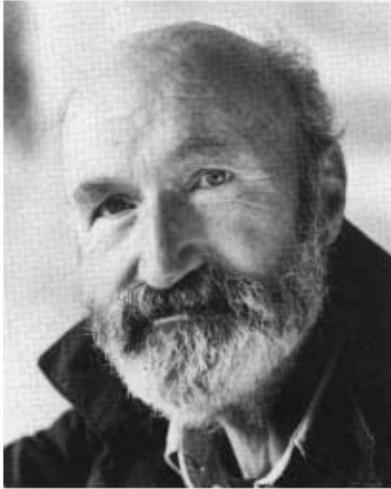


Photo: Cornel Lucas



3 Patrick Collins

Oak Tree

Oil on Canvas

Someone once asked me why didn't I teach - pass on my experience to somebody else? In reply, I said I would have to start by saying, I can teach you nothing because I know nothing and that's after a lifetime of working for artistic completion, reading, writing, researching, discussing and observing. I broke all the rules in an effort to get at the truth of something and landed back on my own two feet with the conclusion that nobody else knew anything either. So, there are no teachers, no pundits, only yourself.

I started by trying to wed the thing and some hidden meaning of it and instinctively demanding a shape that overall accommodated both. Now, I've arrived at a logical development of this idea with the blanks substituting or suggesting what I don't know.

To whom it may concern Forgive me.

Sinn Féin



Patrick Collins



4 Barrie Cooke

Burren Night

Oil on Canvas

Nearly all people have special, unshakeable places in their lives. They are often places where something important happened to change their lives, though they didn't know it then. For this reason the small list of important places grows as one grows older. At present I have three: the rainforest in Malaysia where, fifteen years ago, I discovered what growth actually entails; the bogs of Ireland where growth has gone into hibernation; and the Burren in Co. Clare where ... I still don't know.

I lived in the Burren, on the edge of it where bare rocks join rich pasture, for nearly ten years when I was young. Its age and its womanly combination of barrenness and richness nurtured me and still does. No year has passed without at least two return visits there and many times I have tried to paint my feelings about it. I've walked in it and lived in it in lovely and filthy weather, day and night.

This painting is a memory of the Burren at night when I used to walk across the crag to the neighbour's house sometimes wondering at its beauty, often frightened by it.

Painting is very many things: a way of retaining memory; a way of understanding experience by re-living it; occasionally it is just a way of simply delighting in what is beautiful.

You do it to explain this world to yourself and in that sense it is utterly selfish. But, just as everyone has a wish to convince one friend of something wonderful or important, so, if a total stranger can share your excitement that's a deep pleasure too; not something that can be sought, but certainly something for which to hope.



Photo: Rai Uhlmann

Barrie Cooke



5 Gwen O'Dowd

Along the Shore

Oil on hardboard

I have called this painting "Along the Shore" as this is a theme I have been preoccupied with for the last while. I can't say that it refers to a specific location, it is more a culmination of many visits to Dublin's shoreline. The painting was made over a period of six months, during which time I was working on a series of "Sea Paintings" 7ft x 5ft. It was there in the studio being added to gradually over this time.

Scale being an important feature of my work, at times I found it a lot more problematic than the larger paintings. Large scale can, at times, create more of a human context involving the viewer instantly by absorbing them into the image. As a consequence it went through many changes and perhaps the build-up of the surface is evidence of this, revealing fragments of the underlying layers. This surface quality is something common in most of my work attempting to describe the feeling and "tactile" quality inherent in a particular place, rather than dealing with a more literal interpretation. Dealing with nature or landscape themes it seems important not just to reveal the immediate but more the total endless activity that occurs.

The painting is on hardboard with oil paint worked on a gesso ground.



Gwen O'Dowd



6 Cecily Brennan

Namaskard

Oil on Paper

The terms vista, view, landscape, to most of us conjure ideas of a fixed image, a place which has been the same since time immemorial and will stay the same forever more. This is an appealing notion but it is obviously not true. The landscape and its profile are in a constant state of turmoil and change. The forces that are brought to bear upon it can be extremely diverse - from the action of the elements to significant surface changes enacted by mankind through, for example, ploughing, tilling and planting.

For a number of years, I have worked with Irish landscape as my source material and have attempted to explore the contradictions between man's effort on the landscape and our notion of its permanence. This work ranged from the market garden area of North Dublin with its highly controlled planting of fruit, vegetables and flowers in serried ranks, to Co. Wicklow where habitation, tree-planting and bog-cutting have changed the landscape, and to a small man-made rhododendron garden in North Dublin.

In 1987, I went to Iceland, specifically because in geological terms it is a very young island. The formlessness of the Icelandic landscape with its lack of patterning, where very little can be planted and grown and where large areas of the island are uninhabitable due to ice, snow and barren earth sounds like the archetypal description of 'wild' landscape. But this landscape contradicts many of our ideas of beauty - it lacks the subtlety of colour which we associate with Ireland. Its surface forms are ones which have not grown but have belched their way into existence from under the Earth's crust. One is constantly reminded of the massive movements underfoot by the regular explosions of boiling water in the form of geysers, boiling hot pools, sulphur pits, steam vents, and hissing and volcanic



Photo: Christine Bond

bubbling craters. Enormous fields of black rope lava, which have been petrified into writhing coils, confront the viewer and amaze us by the haphazard and formless quality of their movement.

The painting that I have made for this exhibition juxtaposes black rope lava and hot water pools surrounded by sulphur-coloured earth which I saw in Namaskard in the North of Iceland.

My paintings are not about landscape in very specific and pictorial terms. They attempt to be about change, both man-made and elemental. In this context Iceland is for me a very special place. Its beauty is not a traditional one, but a beauty created through transience, movement and change.

Cindy Sherman



As of the date of writing these are the first two dozen photographs I have taken. The first 11 by father standing on the beach between the water and the hills on the morning the Jerry's in the house winter of 1943. The other 11 taken in the same spring of 1943. All taken within a few feet of each other, all taken with great excitement.

7 Martin Parr

The First and Last Photographs 1963-1989

Photographs

I had been puzzling over what my contribution for A SPECIAL PLACE would be for some time. One day I was driving round the wretched M25, London's orbital motorway, when I saw a sign for Leatherhead very near where I was brought up. "I know, I'll go and visit the street and nearby wood where I was brought up!" However I didn't have my camera with me. I ended up buying a disposable camera and while walking through the wood where my world of adventures were played out I remembered the place where I took my first conscious photograph in 1963. This time I took many photographs, including self-portraits at this spot. The place felt so familiar even though it had changed so much to look at. The wood was much smaller than I had remembered it.



Martin Parr



8 John Minihan

Poet in a Medieval Churchyard

Photograph

"Ever - the human document to keep the present and future in touch with the past." Lewis W. Hine

Photographic documentation has had many crusaders. Lewis Hine captured it with his views and feeling for the Labour movement in America. As indeed did Edward S. Curtis with his love for the culture of the North American Indians. If I had a particular influence in photography it was Curtis's photographs. Working as a photo-journalist on the London Evening Standard there is a fundamental difference between what I am as a press photographer and what I achieve as a documentarian of my hometown, Athy in Co. Kildare.

Athy is now becoming part of Dublin suburbia. It was unthinkable back in 1961 that someone could live in Athy and work in Dublin. Now with the motorways Athy is less than an hour's drive from the capital; people work in Dublin, get their videos in Dublin and return to Athy all in a day's work. There seems to be little of the social intercourse that was apparent to me - but why should there be - no one should stand still.

Back in 1977 when I photographed "the wake of Katy Tyrrell", a ritual that lasted two nights and three days, it was to be the last of its kind - there has never been a wake like it since. A decade later concrete funeral parlours seem to be the preference. My photographs help capture a generation.

In 1984 while on assignment in Belfast for the Evening Standard I met Brian Keenan who this year (1989) will have been held captive in Beirut for over three years. Brian introduced me to the Belfast poet Padraic Fiacc whom he knew because he had done a thesis on his poetry, while a



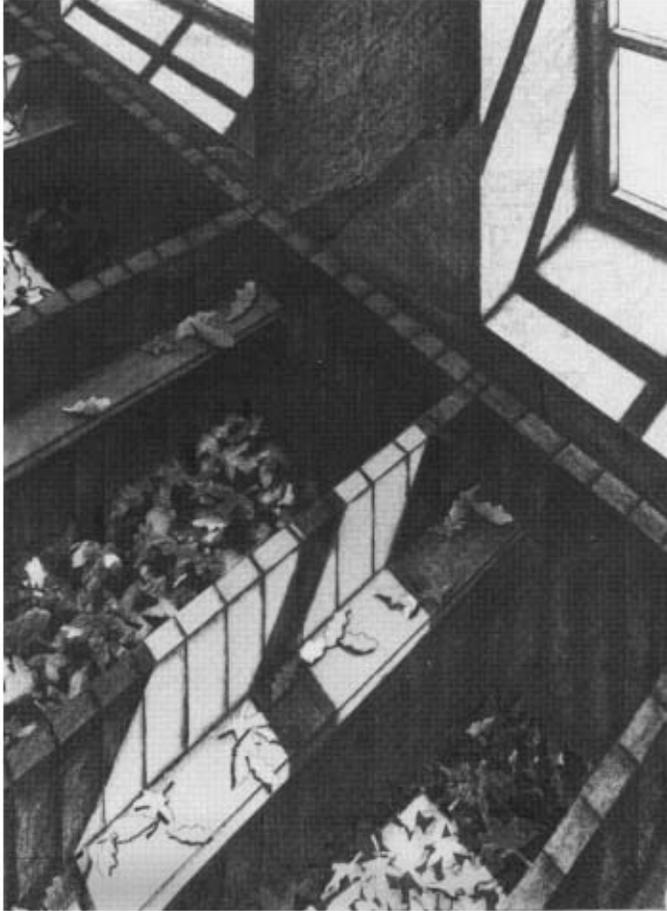
student. Since then Padraic Fiacc and I have become good friends.

Over the years I have talked to Padraic about Athy and my photographs, and this year I invited him to spend some time in my hometown. One picture that I took of Padraic in St Michael's medieval cemetery is my contribution to the exhibition A SPECIAL PLACE. I have titled it "Poet in a Medieval Churchyard" for it shows the peace and tranquillity far removed from the bleak pessimism of Padraic's poetry of his troubled province.

I have always tried to steer clear of the thick-mick images some photographers keep assaulting us with. Most people in my photographs have names, because I believe it is the people that give a town its character.

Although I keep returning to Athy it has become more difficult to see random moments that will make a picture. I believe that my pictures of Athy have to be viewed as a sequence of events that tell a story. It was easier for me taking pictures in the sixties and seventies, as the local people knew me as Jack who came back with his camera. I was not a stranger, or as the locals say a 'blow-in'. When I arrived in Athy I had come home.

A handwritten signature in black ink, appearing to read "John O'Grada". The signature is written in a cursive, flowing style with a long horizontal tail on the final letter.



9 Chris Wilson

Church Interior — Kylemore

Mixed Media

Kylemore Church is situated on the outskirts of Belfast and it is a place from which I have often drawn inspiration. The basic architecture is always altered to suit my mood, sometimes the cruciform shape of the window frames assert themselves or maybe it is the pattern of light on the wood-work and floors. The external world is represented through the sunlight and the leaves, and symbolically through the use of maps.

In this picture I have exaggerated the presence of Autumn, a season of change and decay, through the abundance of fallen leaves. My materials are carefully considered in relation to the building; the brown wrapping paper adds texture to the illusion of wood and refers to the wrapping of a private space, suggesting feelings of enclosure; the maps refer to the outside world, which enters the quietness of the church. In using these materials I can often find myself contemplating childhood memories of sitting in a classroom with the warm sunlight falling across my desk while I meandered over the maps of a geography book, wrapped in brown paper to keep it in good condition.

From such sources as this I endeavour to extend the work to bring together my thoughts and feelings about living in a particular place which is very special to me.



Chris Wilson.



As I was walking down the main street the other day I met "Griff." I had not seen him for some time although he still lived close by. The Griffiths were a renowned family in the area, a tough bunch, always prepared to stand up for themselves. They had a reputation to keep, they were hard men, even the sisters could hold their own. Fulfilling a demanding pastime using a comprehensive variety of household colours, felt tip pens and aerosol spray paints, for such a small group they left their mark all over town. "GRIFF WAS HERE."

Mark or "Griff" as he liked to be known was a short stocky fella with a presence larger than life. Impaired with small scars to his forehead and chin, souvenirs he had picked up over the years as a result of heated disagreements. Himself and a few lads were a familiar sight hanging around Borzo's chipper. To relieve the boredom they would stroll down to another corner to pass some time and a short while later walk back again.

Late one evening one of the group rode into the already crowded chipper on a horse and ordered his take-away of fish and chips. To pacify the situation at hand the proprietor served the horseman quickly. To make an exit he had to turn the horse around, this caused terror among some middle aged men and women making a brief stop over returning home from Bingo. Achieving this awkward manoeuvre with great skill in a space little bigger than a passage-way the horse and rider rode into the night cheered on by whistles and cowboy shouts RIDEM TONTO.

Renewing contact which had been lost for a few years I asked Griff how he was? He replied, Great! 'would you believe it my mot just had a baby this morning. You wouldn't have any odds, I'd like to go up and see them tonight."

10 Mick O'Kelly

Griff Was Here

Photograph

My memories of childhood and adulthood are nostalgically carefree and happy ones, playing games and curiously awaiting what the future held in store.

This is a subjective work about my growing up in a community on the outskirts of Dublin. It is a typical corporation housing estate with a population larger than the city of Limerick. In its conception it was an awesome bringing together of families from Dublin's inner city and rural regions. It must have been very difficult on all new settlers beginning a new life separated from family and friends in this alien environment. Through a sharing in a common struggle of everyday life, to overcome inadequate health care, transport, shopping and recreational facilities, indignant of living in a hermetic concrete urban landscape. Over a period of twenty years of harassing councillors and government authorities, through organised resistance the tenants have collaboratively obtained some of what was rightfully theirs.

The majority of folks who live in this community are ordinary people building a satisfactory quality of life for themselves. The work force is predominantly men of the industrial tradition where hard work was the etiquette of the day. In time of high unemployment 'Strategies for Economic Growth' seem like a very abstract notion for a people who face the reality of de-industrialisation in a system which regards their lives as disposable.

For this exhibition I offer one of my many memories of living and growing up in Ballyfermot.



Mick O'Kelly



ECHOING

DEEP POOLS DUSTY PATHS

11 Willie Doherty

Echoing

Unique photograph with text

When I was invited to make a work for A SPECIAL PLACE I thought initially about making a piece in Derry, where I have worked since 1985. However my decision-making was overtaken by events when my father died suddenly on Christmas Day 1988.

In the days and weeks after his death I spent a lot of time trying to piece together all my memories of childhood and the importance of my father's influence upon me. I shared these memories with my family and we swapped stories and filled in the gaps that each other had missed out.

One incident that my brothers and I all remembered vividly was of a day one summer when our father took us to the place where he had spent part of his childhood. We travelled most of the way by bus and then walked a few miles to an old abandoned cottage which was close to a railway viaduct. He told us stories of how he grew up there and showed us the deep pool where he learned to swim. We all remembered that day as one when he really explained a lot of things to us, in a very understated manner, which was his way. Every moment of that day seemed important and loaded with meaning.

After his death I felt a strong need to revisit this place and this project provided me with an ideal opportunity. It was twenty years since I had been there so it took me a while to re-locate it precisely, but when I found it I recognised it instantly, as if I had only been there days and not years before. As soon as I saw the measuring level in the water I felt an almost physical sense of joy at finding something which I had lost. I wanted to keep this thing, so I took a photograph of it.

Everyday thousands of photographs are taken for that same reason. Photography holds a unique relationship between our experience of



reality and our memory of that experience. The photograph stands in for the actual experience and brings back a particular feeling or memory. In this sense, the photograph becomes about more than the moment when it was taken.

My photograph was taken in 1989 but is about the memory of a day twenty years ago which was about the memory of thirty years before that. What fascinates me about this is not the possibility of reconstructing a sentimental version of the past but of touching on something which continues to provide a strong affirmation of being alive and a part of that past.

Willie Doherty



12 Julie Kelleher

The Earth

Oil on Perspex

I have chosen The Earth as my special place because I believe the whole to be greater than the sum of the parts.

The American Indian Chief Seattle said in 1839:

"He (the white man) treats his mother, the earth, and his brother, the sky, as things to be bought, plundered, sold like sheep or bright beads. His appetite will devour the earth and leave behind only a desert."

Our earth is vulnerable. It must be appreciated and protected from further abuse, because everything interconnects (in a geometry like that present in the Book of Kells): the ocean, office workers, insects, babies - all are affected.

In my painting I envisaged her unharmed in a time before she was plundered for metals, oil, wood, land, whale oil, rhinoceros horn ... all in the name of the development of civilization.

Since the matriarchial societies of neolithic times (9000 - 7000 BC) have been replaced by a global patriarchy, authoritarian systems of government have dominated the earth. Due to the class system which such governments create (and on which such governments, through exploitation, continue to exist) man's sense of warlikeness has drastically increased.

If there is any sense of impending threat in my painting it relates to this issue but is seen from the standpoint of early man and woman's genuine struggle for survival. Societies with class systems are the most warlike in contrast to the collectors, hunters and lower agriculturalists who are the least warlike.

The idea for the painting stemmed from a visit to a stone circle and surrounding area, near Riasc, in Co. Kerry. The imagery is drawn from my



imagination, and the sense of fear and loss which I felt in this place -

*The starry sky, through my dolphin tears
Drew a horse in the inky night.*

Rehner

Cecily Brennan

Born in Athenry in 1955, Cecily Brennan graduated from the N C A D in 1978 with a diploma in painting In 1982 and 1988 she won Arts Council bursaries and in 1984 she was awarded the Grumbacher Artists Brushes Award.

Cecily Brennan has exhibited regularly in Dublin in the Taylor Galleries where she has had two one-woman shows, and in all the major annual exhibitions She has also exhibited in the U S A, Britain, Holland, France, and the U S S R. Her works are to be found in many collections both public and private, including those of the Arts Council, University College, Dublin, Bank of Ireland, Allied Irish Banks, and in 1989 she completed a major commission for the new European Conference Centre at Dublin Castle.

In 1983/84, she became a founder member and Director of the Visual Arts Centre.

Carey Clarke

Born in Donegal in 1936, Carey Clarke studied at the N C A D where he has been teaching full-time since 1968 In 1969 he studied further at the Salzburg Academy of Fine Art He has exhibited widely in Ireland and has had four solo exhibitions including one in Arizona (1972).

He has won several awards and in 1988 had commissions from Telecom Eireann and An Post Carey Clarke's work is to be found in collections such as those of Aer Lingus, Allied Irish Banks, RTE, and Telecom Eireann.

In 1980 he was elected a member of the Royal Hibernian Academy.

Patrick Collins

Born in Co Sligo in 1911, Patrick Collins studied briefly at the National College of Art and Design in Dublin. Having lived in France from 1971 he returned to Ireland in 1977 permanently.

He has won many important awards including an Arts Council bursary in 1980 and in the same year he was elected HRHA.

He has exhibited extensively both in group and solo exhibitions. In 1982 he was selected for the Arts Councils of Ireland Retrospective touring Belfast, Dublin and Cork, and in 1985 he had a Retrospective in Sligo He also exhibited in The Delighted Eye, London which toured Ireland in 1980.

Patrick Collins is a member of Aosdána, of which he is a Saoi, the highest distinction that an Irish artist can obtain.

Barrie Cooke

Born in Knutsford, Cheshire in 1931, Barrie Cooke graduated in Art History from Harvard University in 1953. He spent 1955 studying at the Kokoschka's School of Seeing, Salzburg.

Barrie Cooke has exhibited for nearly thirty years in Ireland and was represented in both the 1971 and 1984 ROSC exhibitions. He has been included in many important group exhibitions which have toured abroad, most recently the German/Irish Exchange Exhibition. In 1987 he was awarded the important Martin Toonder prize for distinguished artists. He is a member of Aosdána.

Willie Doherty

Born in Derry in 1959, Willie Doherty graduated in 1981 from the Ulster Polytechnic, Belfast with a degree in Fine Art and Sculpture. Still living and working in Derry, he has been shown in several major exhibitions including the G P A in the Royal Hospital Kilmainham (1986), Directions Out in the Douglas Hyde Gallery (1987) and the German/Irish Exchange (1988). He has had five one-man exhibitions and in 1985 he made a film *Picturing Deny* for Channel Four's "Eleventh Hour" Willie Doherty's work can be found in the collections of the Arts Council and The Contemporary Art Society, Dublin as well as in various private collections.

Julie Kelleher

Born in Tralee in 1957, Julie Kelleher studied sculpture in the Crawford School of Art in Cork. She then went on to study mixed media studies in the N.C.A.D. Her first one-woman show was in 1983 at the Triskel Arts Centre, and in 1984 she exhibited with G.P.A Emerging Artists Exhibition in Dublin In 1987, she was commissioned by the Arts Council to make a piece for the second touring exhibition for schools, HEROES.

John Minihan

Born in Dublin in 1946, John Minihan has been shown in many galleries and museums including the Royal Court Theatre London (1972), Museum of Modern Art, Brazil (1984) and the Colony Gallery, Georgia (1987).

In 1981 he published a book called Londoners and has had work published in various newspapers and magazines both in Ireland and Britain. He has done some television work with R.T.E. John Minihan is now living in London where he works as a photographer for the Evening Standard

Mick O'Kelly

Born in Dublin in 1954, Mick O'Kelly studied at the College of Technology, Dun Laoghaire School of Art and Design and the N.C.A.D. Up until 1980 he was working as an architectural technician. Since then he has been teaching and lecturing part-time at the N.C.A.D.

Mick O'Kelly has won three awards, one of which was an Arts Council Visual Arts Bursary (1987) and has exhibited annually since 1984.

He has had six one-man shows, the first in 1984 at the Grapevine Arts Centre and in 1987 he was selected for the G PA Emerging Artists exhibition at the Douglas Hyde Gallery.

Tony O'Malley

Born in Callan in Co. Kilkenny in 1913, Tony O'Malley began painting in 1947.

Since then he has exhibited extensively all over the world, has had numerous one-man shows and in 1984 he had a major touring exhibition in the Artist's Response series, organised by the Arts Council.

He has been living and working in Cornwall since 1960 and his work included in private collections all over the world. He is also resented in public collections including those of Allied Irish Banks, Bank of Ireland, the Arts Council and Guinness Peat Aviation.

Tony O'Malley is a member of Aosdána.

Martin Parr

Born in Epsom, London in 1952, Martin Parr studied at the Manchester Polytechnic. Since 1975 he has lectured at various colleges in Britain and Ireland. He has had numerous group exhibitions and one-man shows all over the world and is perhaps best known in Ireland for his 1984 touring exhibition "A Fair Day".

His work is to be found in public collections such as the Arts Council of Northern Ireland, the Museum of Modern Art, Tempere, Finland; the Seagrams Collection, New York and the Bibliothèque Nationale, Paris.

In 1988 he was nominated for the Magnum Agency.

Gwen O'Dowd

Born in 1957 in Dublin, Gwen O'Dowd attended the National College of Art and Design. In 1980 she joined the Visual Arts Centre in Dublin. During the period 1981 - 1984 she organised Art Workshops and took part regularly in the Arts Council's Murals-in-Schools scheme. In 1986 and 1987 she was Artist-in-Residence in Aberystwyth and Fishguard arising out of the Irish/Welsh Exchange.

She has exhibited in a wide range of exhibitions in Ireland and abroad including S.A.D.E. in 1987 and Celtic Images, Festival Interceltique de Lorient, France in 1988 She has had several one-woman shows - the first in 1984 at the Project Arts Centre.

Gwen O'Dowd's work can be found in private and public collections such as those of the Arts Council, Arts Council of Northern Ireland, N.I.H.E. and Guinness Peat Aviation.

Chris Wilson

Born in Glengormely, Co Antrim in 1959, Chris Wilson studied at the Ulster College, Brighton College of Art and has an M.A. from the University of Ulster.

He has been shown in many exhibitions - some of his most recent being Directions Out at the Douglas Hyde Gallery (1987) and the German/Irish Exchange (1988) He was also involved with the Art on the Dart Project organised by the Douglas Hyde Gallery (1988), and has had four one-person shows.

Chris Wilson's work can be found in several major collections including those of the Arts Council of Northern Ireland and the Peter Moore Foundation, Liverpool as well as in various private collections in England, Scotland and Wales
