

GALLERY 2

Paintings

069 **Gamble, Rita**

Lean on me

Acrylic on canvas

“While walking in Castle Park, Bangor, Co. Down. On a very stormy Autumn day, I came across this scene and thought I just had to record it in my sketchbook. The way one tree was leaning on its neighbour, clinging for its life, while everything else was flying around, causing a great riot of colour and force.”

070 **Glenn, Charles**

The emergence of Osgur

Acrylic on canvas

“I wanted to Osgur, the new kitten, in an interesting location”

071 **Gordon, Thomas**

Raven

Acrylic on Canvas

072 **Graham, Daniel**

Balancing Resistance

Paint on paper

“I wanted to take something so simple as the structure of a house which I saw with the naked eye and add a abstract sense to it. I used a stained page to my advantage and painted the details white as if the house was a ghost. The bottom half is more realistic with an appropriate colour scheme”

073 **Gray, Elaine**

Nuthatch

Collage

074 **Gray, Maureen**

Door into the Dark – Door into the Light

Acrylic

“My work is a tribute to the poetry of Seamus Heaney”

075 **Grealish, Catherine**

The Lily of Doolish

Pastel

“Lilies are often associated with death. The yellows used were vibrant and bright, to represent the happiness and hope that was given to my family after my Garnny's passing. Her favourite flower was the lily.”

076 **Green, Mairead**

Giant Steps

Painting

“During my first ever visit to the Giant's Causeway in 2005 I was completely overwhelmed by the beauty of this attraction and the surrounding coastline. Three weeks ago a student handed me the flyer for this exhibition and I thought this was the incentive I needed to start a series of paintings”

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- 077 **Guzy, Julius** **Heretics**
Digital collage – print
- “Today it is my beliefs that are heresy, tomorrow it might be yours. Some are so sure they are right they are ready to die for it and others ready to burn them. I fear the ability of the powerful to create and manipulate beliefs and the power of fear to control what we say and do”
- 078 **Hanrahan, Sean** **Kloddetta, 2013**
Print
- “In short, this work is about perception”
- 079 **Hardeman, Pam** **Vibrant Fleadh**
Photograph
- 080 **Haring, Josef** **Gate of Lough Gur**
Acrylic
- “The motivation of this work was a half opened gate to the mystery of the Irish landscape”
- 081 **Harkin, Caroline** **If you don't look you will never see**
A piece of computer art, a new way of seeing
- 082 **Harper, William Royce** **When All's Said**
Digital photography and text
- “Dedicated to my friend and fellow artist Roy Spence (RIP) who was so inspired and inspiring, and who died tragically way too soon. He said to me one day in Castle Street Belfast 'all art is a window or a door”
- 083 **Harrod, Sydney** **Vietnam Victim**
Oil on Board
- “based on a contemporary cover photo for 'The Economist', that I saved for decades until I was emotionally strong enough to face making its message permanent in this way. 'love your enemies. Do good to those who despitefully use you”
- 084 **Harron, Claire** **Untitled**
Mixed media
- 085 **Henderson, Dermott** **Seasons**
Pen
- “Moonlight butterflies and Irish whiskey”
- 086 **Henderson, Rosemary** **45 degrees**
Mixed Media

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- 087 **Henry, Kirsty** **Rose**
Acrylic on canvas
- “The inspiration behind this work was to show that although from a distance a rose may seem simple, up close and personal it holds so much beauty.”
- 088 **Hepburn, Andrew** **Norse Faering off Rathlin**
Intaglio; Etching, Aquatint, Drypoint and Burnishing
- “Celtic maritime festival.... 'The Vikings are back.'”
- 089 **Hilton, Robinson** **Tiger Eyes**
Acrylic on canvas
- 090 **Hoy, Janet** **Apprentice Boy**
Etching and Chine Colle
- 091 **Hughes, Susan** **'Your'**
Mixed media
- 092 **Jack, Erin** **Building**
photograph
- “I chose this photo of a derelict building as the shattered glass represent the old memories that are now lost.”
- 093 **Kelly, Anthony** **Maligned I**
Traditional collage
- 094 **Kennedy, Mary** **Peyton's Sunbeams**
Fabric markers
- “This piece is part of an ongoing series of textile projects exploring experiences, understanding and the mysteries related to Autism. My grandson Peyton was diagnosed with autism when he was only 18 months old and has been almost entirely non-verbal. This piece was inspired by an incident a few months before Peyton turned three. Standing outside watching the light breaking through the trees making shadows and light spots on his hands he began quietly singing a song he had heard at Sunday school. It showed the connections he was making”
- 095 **Keys, Mary** **I love you Sixty-Six**
Pencil and markers
- “For my three children Nadine, Chris and Evan”

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096 **Kielt, Brian**

Silvis

Mixed media on hand made canvas board

“Part of a larger body of work dealing with our perception of memory and how time manipulates our reasoning. The main focus is my father at sixteen, not only are his memories of this time prevalent but also the resemblance to myself at this age had an effect on my approach to the painting. Silvis is Latin for woods, and this is how time can change a memory, like looking at a house through a group of trees.”

097 **Kilgore, Jacob**

Untitled

Painting

098 **King, Ben**

Owl

Oil

“An expression of Colour. The owl uses its eyes as the sun goes down. With good eyesight you never get bored.

099 **Laird, Liz**

After the Rain

Acrylic on canvas

“After the rain was inspired by an experience of loss. After the tears had fallen there was a need to stand still. My painting depicts the mood of that standing still.”

100 **Langham, Sarah**

From Bolus Head Kerry

Oil

101 **Lenfestey, Maggi**

Siochiana I ne dtonnta (Peace in the Waves)

Oil on canvas

102 **Leonard, Marjorie**

Soft Winter Lough Coole

Watercolour on paper

“To capture the fairytale essence of the snow dusted landscape”

103 **Logue, EmmaJane**

Sarah

Copperplate print

104 **Long, Tommy**

The Fire

Oil on canvas

“The people I paint are my people, people whom dignity of life is manifest, my impulse is to tell about them, they awaken my interest” - Robert Henri

105 **Loughrey, Patrick A.**

End of Summer

Oils and Acrylic

“I tend to paint as much as possible from nature – so the seasonal theme seemed appropriate”

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- 106 **Lowry, Steve** **Stellate leaf hairs on Deutzia Scabra**
Photograph

“My work uses microscopy to reveal the hidden beauty of the natural world. This image of the leaf surface of Deutzia Scabra was created using polarised light microscopy.”

- 107 **MacCafferty, Niamh** **Persevere**
Poem

- 108 **Mackey, Philip** **Self-Portrait (Looking back to look forward)**
Egg Tempera on canvas

“This painting is a reflection of my life as an artist – where I was and where I am now.”

- 109 **Mau, Talie** **The Breath to Know What One Knows**
Tape Art (self adhesive tape on metal)

- 110 **McAnenny, James** **My friends car**
Acrylic paint, chalk

“The theme behind my piece is literally Transport. My idea of painting this scene was by choice. My friend was giving me a lift home from Art College and I had asked if I could take a photograph of her car.”

- 111 **McAnenny, Niamh** **Portrait**
Pastel/Chalk

“This piece is influenced with chalk, colouring pencil and charcoal. I chose these types of materials because I have recently been intrigued by their bright bold colours and the contrast they can create as the colours bounce off each other and blend together, I enjoy messing around with faces and turning them into something completely different.”

- 112 **McAuley, Denise** **Crash: She thought she had plenty of time left to live her dreams.**
Ink on board

“This piece reflects the delicate alliance that we have with time and how in a second all our hopes, expectations, and desires can be shattered, inspired through personal tragedy.”



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Sculptures

- 237 **Garden Room Writers** **Dear Reader**
Sculpture

“ We are a writing group in North Donegal who wanted to create a collaborative artefact that would make a connection with the reader in our individual voices while maintaining the ethos of our group” - Maureen Curran, Annalisa Deeney, Nick Giffiths, Ann Hull, Marian Metcalfe, Deirdre McClay and Annette Patton

- 238 **Self Portrait** **Bridgeen Gillespie**
Emroidery

- 239 **Glynn, Eileen** **Flapper**
Felt

“Although the felting process is virtually unchanged since ancient times its versatility allows the modern textile artist a new perspective on this ancient craft....”

- 240 **GUGA** **Squashed**
Pottery

“Do you feel squashed sometimes??? Is it possible to get unsquashed afterwards???
Hard isn't it?!”

- 241 **Harkin, Kevin** **Wrong place, wrong time and they cut me down**
Sculpture

“Part of a reworked piece called “The Deer in the Wire” but make to fit in.

- 242 **Harron, Maurice** **The Fiddler**
Stainless Steel

“This work is a miniature of the Fiddler figure in the 'Tinneys' – 'Let the dance begin', Strabane.”

- 243 **Harron, Rory** **Time**
Mixed media

“Time passes – this work seeks to embody something about discovering old objects – once meaningful – like a drawer containing family souvenirs.”

- 244 **Harvey, Ros** **Swimming Otter**
Bronze on granite base

“I did a series of swimming otters after I had visited the Otter Trust in Suffolk, England. Originally modelled in clay they were cast in Co. Mayo.”

- 245 **Heaney-McKee, Claire** **Untitled**
Sculpture

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- 246 **Hickey, Dan** **Untitled**
Bronze
- 247 **Fisher, Hoffman** **Crux of the Matter**
Sculpture
- 248 **Hudson, Amanda Jane** **Slavery is a weed that grows on every soil**
Sculpture mixed

“The glorification in movies and stories made us as some “Mammies” were “Happy house keepers” but they were still slaves and subject to the evils of any other slave if disobedient and most masters were members of KKK”

- 273 **Lavery, Mary** **Sand, Sea and Waves**
Ceramic