

## A Vivid Imagination

Selections from the Permanent Collection

16 January — 4 March 2012



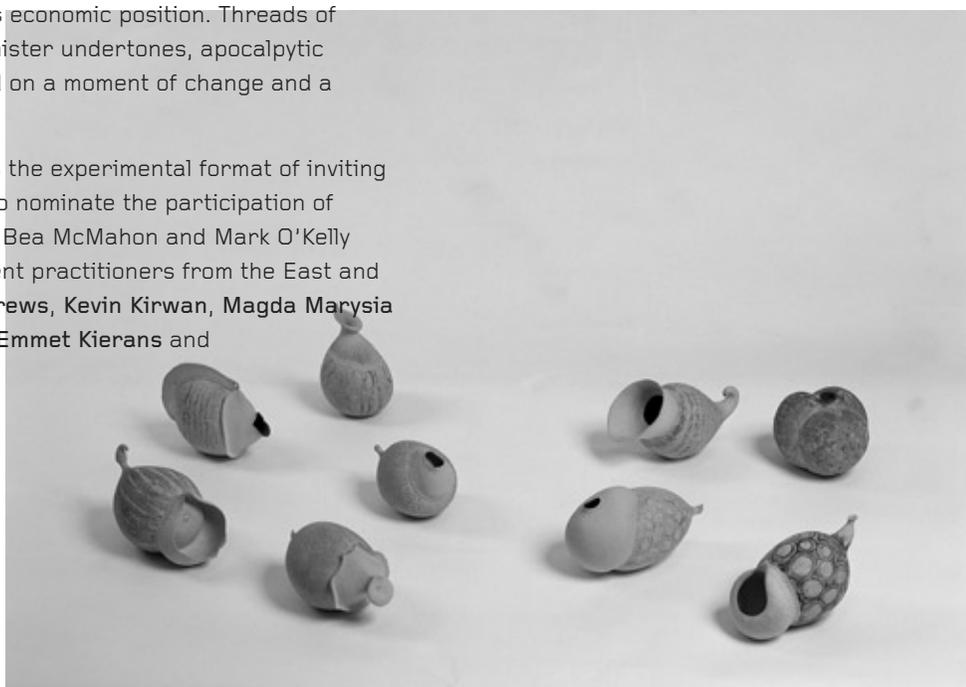
The two exciting exhibitions **A Vivid Imagination** and **Transitive Relationships** that open in the renovated spaces, were devised to embrace the historic and the contemporary; celebrating the important Collection held by LCGA, and also the best of national and local contemporary art practice. Also included is the inaugural hanging of works from the Permanent Collection from 1948, showing how the gallery originally looked when first opened. These exhibitions will be opened by Minister for Arts Heritage & Gealteacht Jimmy Deenihan TD, at the official launch of the Phase II Redevelopment of the Carnegie Building.

**A Vivid Imagination** invited a number of people who have been closely associated with LCGA to select pieces from the Collection which particularly engage them. The title references Sean Keating's speech when awarded Freedom of the City on the launch of the West Gallery extension in March 1948. Keating praised Limerick Corporation for its foresight to inaugurate a municipal gallery and expressed his impression of Limerick as 'a city of dignity and manners', whose 'people had a vivid imagination and only needed a vivid vocabulary to be entirely distinctive'.<sup>[1]</sup> This exhibition responds to Keating's words, inviting the people of Limerick to delve into both imagination and vocabulary in describing how the LCGA Collection engages them.

The second exhibition **Transitive Relationships** (see separate brochure) takes the experimental format of inviting two established Irish artists to nominate the participation of three emergent practitioners. Bea McMahon and Mark O'Kelly have selected the best emergent practitioners from the East and West of the country; Lucy Andrews, Kevin Kirwan, Magda Marysia Wieckiewicz, Ramon Kassam, Emmet Kierans and Laura McMorrow.

The initial selection parameters associated with media, demographic, gender and geography shifted as the process progressed and the current artworks in the exhibition were selected. Further tentative relationships have emerged between the artworks. The fears and anxieties suggested by some of the artworks are perhaps associated with the zeitgeist of the national mood and our current tenuous economic position. Threads of interests include abjection, sinister undertones, apocalyptic threatenings, materials poised on a moment of change and a process based curiosity.

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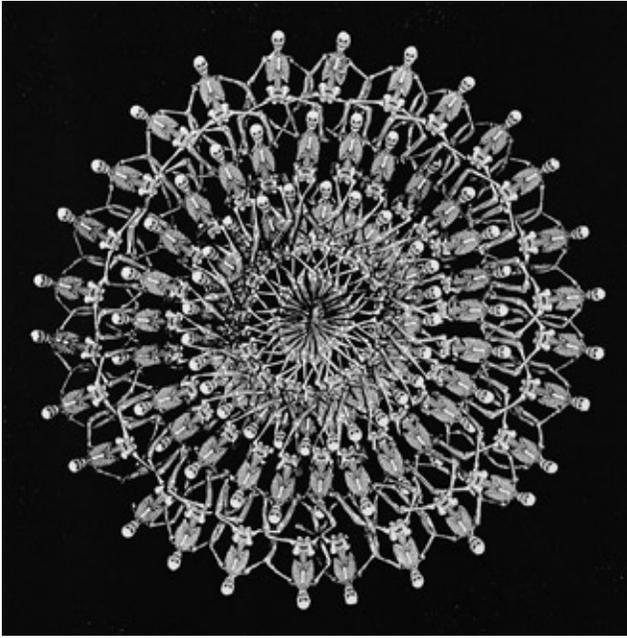


[1] Limerick Chronicle, Saturday March 27th 1948. Article: Freeman of Limerick, Impressive Civil Ceremony – New Gallery Opened.

- 01 Accessions Register (1948–1985)**  
**Dolores Doyle, City Librarian**  
 The accessions register when it began in 1948 was set up to create a record of paintings either gifted or purchased by the Art Gallery as it was then known. This inventory now forms a very important historical document in showing how the Permanent Collection began its life and as a Librarian I also love the fact that the book itself has become an object of importance created by the staff of Limerick City Library.
- 02 Public Art Gallery Catalogue(1948)**  
**Dolores Doyle, City Librarian**  
 Public Art Gallery Catalogue of the Permanent Collection from 1948 is a record of the first exhibition shown in the purpose built Gallery. On that occasion not all of the 160 pieces acquired by the Gallery could be shown. The colour reproduction of the Grace Henry 'The Top of the Hill' was way ahead of its time in terms of using colour in this type of publication.
- 03 Anne Brennan**  
**Mary (1984)**  
 Black & White Photographs  
**John Logan, University of Limerick**
- 04 Gerard Byrne**  
**No. 2530 (1998)**  
 Cibachrome  
**Magda Marysia Wiekiewicz Artist**  
 What intrigues me is the moment of suspension, the uncertainty of what will follow next. Are we to anticipate something or has the moment already passed? This picture of an empty room freezes all expectations in a single frame full of potentiality or disappointment.  
**Lucy Andrews, Artist**  
 Gerard Byrne's No. 2530 seems to illustrate an abandoned non-place, devoid of human activity. There is a ruinous quality to the scene in which the objects shown take on the role of props, pointing to a human trace or waiting for some future action. The room depicted appears to exist in a liminal time. Any narrative the image offers is fragmented and inconclusive, hinting at the world outside and perhaps events that have taken place, but never describing them fully.
- 05 Margaret Clarke**  
**Christmas Gifts (1948)**  
 Oil on Linen  
**Minister Jan O'Sullivan TD**  
 The artwork is memorable to me because it tells such an intriguing story, of a girl in a conventional setting: traditional wallpaper, heavy curtains, cyclamen in a pot, but the dollars in her hands, the model aeroplane behind her and above all the expression on her face, draws the viewer to share her dream of the possibility of other worlds to be discovered.
- 06 Patrick Collins HRHA**  
**Rising Swan (1965)**  
 Oil on Board  
**Anthony Hickey, Former Employee LCGA**  
 I was the porter in Limerick City Gallery of Art for almost 20 years and during that time we had many schools who came to visit. For me Rising Swan always got the best response from the children and I loved to hear and see their reactions. Ramon Kassam, Artist  
 When I was at school I used to visit the gallery and Rising Swan was my first ever 'favourite painting'.
- 07 Dorothy Cross**  
**Fishtail Chair (1987)**  
 Wood, Steel, Bronze  
 Mary Nagle, Artist  
 The intriguing nature of Fishtail Chair appeals to me. It is very mysterious. I have always marvelled at the finesse and skill involved in Dorothy Cross' work. Her attention to detail, her great understanding of materials. The shapes, surfaces and contrasts have made this an elegant beauty.
- 08 Jack Donovan**  
**Portrait of Kitty Bredin**  
 Gift of the Artist  
 Oil on Board  
**Hugh & Brenda Murray, Architect & Designer**  
 We suspect not many are aware of Jack's talent as a portrait painter. This is a very fine example of the genre. We are taken by its simplicity, the affection shown by the artist and the depth of character that he has captured in the sitter.
- 09 Ciara Finnegan**  
**Social Turkey (2007)**  
 Digital Video  
**Dr. Pippa Little, Director (A) LCGA (Former Shinnors Scholar)**  
 Ciara constantly fizzes with ideas. The delicacy and sensitivity of the process, the warmth of the response and the many meanings that emerged, all contribute to this being a personal favourite.
- 10 Tom Fitzgerald**  
**Apparatus no.13 Arch (1989)**  
 Limestone, Steel, Paint  
**Hugh & Brenda Murray, Architect & Designer**  
 I have long been an admirer of Tom's work and regard him as a very important Irish artist. He has a remarkable ability to handle a huge variety of forms of expression that are thoughtful, provocative and elegant. They are also often wickedly humorous, or cynical. This is a particularly good piece, with a delightful combination of materials, a brilliant eye for elegance of form and excellent craftsmanship. His current show at the Bourn Vincent Gallery in UL, 'The Celtic Zoo', is well worth a visit.
- 11 Michael Fitzpatrick**  
**Figures on the Façade of LCGA (1993)**  
 Bronze  
**Susan Holland Independent Curator (Former Shinnors Scholar)**  
 A few months after I started working with Limerick City Gallery of Art, I was running up the stairs when I glanced something out the window. I retraced my steps to take a second look. There was a little green man scaling the façade of the gallery, from his industrious stance it seemed he was in mid-exploration. This surprise encounter is relived each time I cross paths with one of Michael's intrepid little bronze men.
- 12 Michael Fitzpatrick**  
**Downside Memory (1992)**  
 Wood, Bronze  
**Paul O'Reilly, Former Director/Curator LCGA**
- 13 Marie Foley**  
**Primum Mobile (1993–98)**  
 Bog Oak, Ceramic, Metal  
**Paul O'Reilly, Former Director/Curator LCGA**
- 14 Dana Gentile**  
**Tucked Away; Drive in; Ladders; Fenced in. (2009)**  
 Handprinted Black & White Photographs  
**Mary Conlon, Director Ormston House (Former Shinnors Scholar)**  
 Dana's photographs were first shown in Limerick in 2011 as part of the Six Memos' exhibition Trompe Le Monde (Fool The World) at Occupy Space. These prints were shot on film and hand-printed on fibre-based paper - 'slow technologies' seen less and less in this digital age of communication. Although taken in recent years, the images hark back to a visual language of another time and in the context of the city's Permanent Collection, underline the potential to rediscover and reimagine histories.
- 15 Karen Giusti**  
**Safety Net (1998)**  
 Silkscreen  
**Emmet Kierans, Artist**  
 I like how this work hovers between the mundane and the surreal. At first glance it appears to be the type of doily I remember from my grandmother's house, but on closer inspection the pattern is made up of skeletons holding hands, as if engaged in a bizarre dance.
- 16 Patrick Hall**  
**Eye; Side Chapel (1995)**  
 Ink on Paper  
**Bea McMahon, Artist**  
 Patrick Hall makes me wonder.
- 17 Letitia Hamilton**  
**Venetian Scene**  
 Gift of the Artist 1948  
 Oil on Linen  
 Gavin Hogg, Artist  
 I have always liked this work for its play between the physicality of the material, which emphasizes the reality of the two dimensions of the canvas, and the pictorial representation of water and light, shadow and reflection. The nature of the paint as material is given comparable value to its ability to render ephemeral light and water and in this instance, it is done with an economy and a sophistication that makes it, like all well crafted objects, a pleasure to contemplate.
- 18 St George Hare**  
**Still Life, Herring**  
 Gift of Dermot O'Brien 1948  
 Oil on Linen  
**John Shinnors, Artist**  
 One morning in particular, I recall the door of the gallery being open. This was unusual, as it did not normally open until the afternoon. As with most children of my age, my curiosity was aroused, and I went to investigate this new horizon of my expanding world. Taking the dog, I entered this strange room of mysterious objects. The collection in the art gallery consisted mainly of portraiture, landscape and still life paintings. There was one painting that I went up to almost instinctively. It was a study of a herring, hanging quite low on the wall, and I remember lifting the dog up to the painting so that he could smell the fish.
- 19 Patrick Haverty**  
**Daniel O'Connell**  
 Oil on Linen  
**Tony Magennis, Art Courier**  
 As an art transporter I have been very lucky to have had close personal contact with the Permanent Collection but the painting that has always stood out for me is the large portrait of Daniel O'Connell by Haverty not just because of the scale but also because of the softness portrayed of this gentle giant.

- 20 Grace Henry**  
**Top of the Hill (1920)**  
oil on Linen  
**John & Joyce O'Callaghan, Dentist**  
A reminder that the hard times now are a little gentler than the hard times then.
- 21 Gavin Hogg**  
**Chameleon Disappeared (1996)**  
Oil and Wax on Board  
**Sheila Deegan, Arts Officer, Limerick City Council**  
The first painting I ever bought was a Gavin Hogg in 1989. I love the way Gavin plays with the abstract and the representational through his use of pattern. I now own three Gavin Hogg paintings all of which have evolved over time, but are rich in their intent.
- 22 Nathaniel Hone**  
**Fishing Smacks**  
Gift of M Flood  
Oil on Linen  
**Helena Gorey, Arts Council**  
I love the quality of light in the painting and the beautifully elegant Fishing Smacks as they sail into the barely visible horizon line.
- 23 Sean Keating PRHA**  
**The Kelp Burners (1948)**  
Oil on Board  
**Brian Hodkinson, Curator(A) Limerick City Museum**  
As an archaeologist, I am deeply engaged by the archaeology of The Kelp Burners. Engrossed in a task which was integral to their way of life. All that would remain after they are done, were the charcoal remnants on the ground.
- 24 Sean Keating PRHA**  
**Simple Folk**  
Gift of the Artist 1948  
Oil on Linen  
**Pat Dowling, Director of Service Limerick City Council**  
Sean Keating was born in Limerick City, attended St. Munchin's College and the Limerick School of Art, and went on to become President of the Royal Hibernian Academy and one of the greatest Irish artists of the twentieth century. He was instrumental in convincing Limerick City Council to establish and Art Gallery in the City and I have picked this painting to honour his enlightened thinking.
- 25 Cecil King**  
**Intrusion (1983)**  
Oil on Linen  
**Laura McMorrow, Artist**  
I'm drawn to the simplicity of this painting and its muted colours. When looking at this work I am tempted to rotate it, or view it sideways.
- 26 William John Leech**  
**Fields by the Sea**  
Bequest of Dr Best 1959  
Oil on Linen  
**Katie Verling, Freelance Arts Administrator**  
I have loved the soft greens in this painting for decades and every time I see it I smile with delight at how Leech painted the sunlight into the colours!
- 27 Alice Maher**  
**Beautiful Mouth (2006)**  
Bronze Sculpture  
**Pippa Little, Director (A) LCGA (Former Shinnors Scholar)**  
This made a vivid impression when I first unwrapped the artwork for Fresh, Re-Imagining the Collection. The sense of the body in flux, poised on a moment of some great change and the unsettling implication of surgical intervention.
- 28 Daniel MacIise**  
**At the Ball**  
Gift of Paul Bernard 1948  
Oil on Board  
**Noreen Ellerker, Volunteer Hunt Museum**  
The painting portrays a Ballroom scene. Lovely gowns can be seen through the dimness, which adds to the intrigue! Is the young lady in the foreground trying to escape from her suitor?
- 29 Edward A McGuire**  
**Procession of Nuns**  
Gift from the artist 1948  
Oil on Board  
**Hugh Maguire, Director Hunt Museum**  
I am drawn to McGuire's work for the potential for paintings to act as documentary sources. LCGA has many such works. Needless to say the tradition of processions of nuns have been both lost. In one generation what was once comparatively commonplace has evaporated. The town I grew up in, at one time, supported one of the largest convents in Ireland – a huge edifice housing hundreds of nuns from a missionary order, the Holy Rosary Sisters. The order itself has continued to grow but the need for a huge 'mother house' no longer exists. To see Corpus Christie procession of choirs of nuns in 1960s rural Cavan was both dramatic and also an indication of a world beyond these shores, where names like Biafra (as was), the Cameroon, Rhodesia (as was), Zambia and so on encouraged all sorts of imagination and suggested that home was both local and linked to the world over one and the same time.
- 30 Eoin McHugh**  
**Untitled (2006)**  
Ink on Paper  
**Susan Holland, Independent Curator (Former Shinnors Scholar)**  
On first glance this surreal drawing seems whimsical, yet on closer inspection darker undertones emerge. The dancing figures are marionettes which seem to be under the control of the music maker, their faces strained and their comrade fallen.
- 31 Maxine Mearns**  
**Pot (1990s)**  
Ceramic  
**Katie Verling, Freelance Arts Administrator**  
When I worked with the Riverrun Gallery in Limerick in the early 90s we held an exhibition with Maxine which was very successful. The whole gallery was filled with plinths on which her beautiful bowls were displayed, each one more covetable than the next. Thankfully Paul O'Reilly bought a few for the Limerick City Gallery Collection as Maxine has not made this type of work since. Her craftsmanship and colours are beautifully realised in these works – I wish I owned one!
- 32 Janet Mullarney**  
**Waiting for Illumination (1996)**  
Wood, Plaster, Monochrome  
**Paul O'Reilly, Former Director/Curator LCGA**
- 33 Aine Nic Giolla Coda**  
**Green Room (1999)**  
Enamel on Perspex  
**Mark O'Kelly, Lecturer LSAD**  
These pieces both represent concepts of memory related to the Pery Square area of Limerick, but also have a personal significance in terms of an exhibition called Household Event that took place in the Georgian House in 1999 for which these pieces were site specifically made.
- 34 Cecily Maud O'Brien**  
**Timber Boats at Limerick Docks (1939)**  
Oil on Linen  
Councillor Jim Long, Mayor of Limerick  
The working area within a port is called the docks and Limerick Docks have played a central role in the life of Limerick for hundreds of years. This painting from 1939 is a reminder of how majestic the boats must have looked on the still water of the Shannon.  
**Ann Murphy, LCGA**  
This artwork is meaningful to me on a very personal level. The image of the timber boat in Limerick harbour with its signature colours of orange and black transports me back to a Limerick now past. A time when Limerick docks was an integral part of a busy port and when Ranks Flour Mills –here dominating the sky-line as a fitting monument to Limerick's industrial past – then provided a major source of employment for the men in the region. This is where I as a girl, brought tea and sandwiches to my beloved grandfather as he laboured to unload the timber for McMahon's timber yard where he worked, and where as a child my father often took me walking on Sunday mornings following mass at nearby St Joseph's church.
- 35 Dermot O'Brien PRHA**  
**Desmond Castle, Askeaton**  
Acquired 1948  
Oil on Linen  
**Brian Hodkinson, Curator (A) Limerick City Museum**  
As a self described 'Castleologist', I have a natural affinity with this depiction of a local Limerick castle.
- 36 Anthony O'Carroll**  
**Ritual (1984 Gift of CIAS)**  
Oil on Paper  
**Tony Rodgers, Collector**  
O'Carroll was born in Dublin and studied at NCAD. In the late 1970s he moved to Sweden, but he continued to show regularly at the Hendricks Gallery in Dublin. This artwork I find memorable because of its calm, meditative quality. I like the absence of subject matter, the gently-textured surface and the way in which the artist manipulated the layers of paint. The piece is also significant because it recalls the beginnings of EV+A in 1977 which is when I first came across the artist's work. O'Carroll featured in many of these early exhibitions and won the Painting Award in 1978 for his work 'Incantation 2'. The only piece I own by O'Carroll is a dark, uncompromising work in an unspecified pigment on heavy handmade paper dating from 1980. There was one other painting in this show using the same media which ironically is in the collection of my former employers, AIB Bank!
- 37 Breon O'Casey**  
**Bruí na Boinne**  
Acquired 1995  
Mixed Media on Board  
**Hugh Maguire, Director Hunt Museum**  
Breon O'Casey is one of those artists that has been greatly overlooked and yet, for his family background alone, is worthy of a fuller and wider appreciation. It is for his St Ives associations that I am interested in O'Casey. Particularly enamoured with the work of Hepworth I like to think of O'Casey working closely with her and absorbing some of her ideas on form and clarity. I like too the works across media, paint, print, sculpture and jewellery and the idea that artists are not to be confined to the simple definitions of search engines.

- 38 Sean O'Sullivan RHA**  
**Artists Studio Acquired 1948**  
Oil on Panel  
**Noreen Ellerker, Volunteer Hunt Museum**  
This painting makes me think that I am peering into the artists' studio. This would be such a treat to be allowed into the personal studio of the Artist and to observe his work and his paints. In the darkness of the studio, the window allows the light to peek through.
- 39 William Orpen RA, RI, HRHA**  
**Man of the West (Sean Keating) (1948)**  
Oil on Linen  
**Samuel & Ursula Walsh, Artists & Lecturers LSAD**  
We have always admired Orpen's portrait of Sean Keating as a Man of the West in the Limerick City Gallery of Art's collection. It's undoubtedly an academic portrait and has strong romantic undertones (or even overtones) but it also confronts the notion of an academic portrait and in parts verges, like all good art since the beginning of time on the abstract. To even call it a painting would be an overestimate as most of it is drawn with a brush. Note the hands that are barely sketched in, the grey (originally white?) dappling on the left sleeve and the white line in the lower right hand corner to indicate a distant sea; this is drawing rather than painting in the academic sense. It's also a painting that's constructed more out of intuition than learning; Orpen knows what to do with paint to get what he's looking for, he hasn't been taught to make it that way. This comes from years of practice not years of listening to someone telling you what to do!
- 40 Walter Osborne RHA**  
**Mrs. Litton Falkiner (Lady in White) (1948)**  
Oil on Linen  
**Noreen Ellerker, Volunteer Hunt Museum**  
I like this painting because of the luxurious setting. The lady is wearing a beautiful White dress, but the artist has captured the folds as the fall to the floor with the use of pastel colours. She has one hand on the piano keyboard but seems lost in thought.
- 41 Walter Osborne Snr.**  
**Two Pomeranian Dogs (Acquired 1948)**  
Oil on Linen  
**Carmel Hanley, National Learning Network**  
When we visit the gallery, I find groups are often drawn to this life-like portrait of the two little Pomeranians.
- 42 Sarah Ryan**  
**Untitled (1993-98)**  
Ceramic  
**Brian Hodkinson, Curator (A) Limerick City Museum**  
Sarah Ryan's delicate ceramic forms remind me of pollen spores, whose the multiplicity and variations of form are indicative of the organic world in all its glory.
- 43 Oliver Sheppard**  
**Finnbheal (Gift of Lucy Gwyn 1948)**  
Cast Bronze  
**Noreen Ellerker, Volunteer Hunt Museum**  
I like this piece very much. She seems to be indicating to us that we should be quiet. Though made of a hard cold material, it makes me feel that it is delicate.
- 44 John Shinnors**  
**Over the Estuary (2001)**  
Oil on Canvas  
**Michael Fitzpatrick, Head of LSAD (Former Director/Curator LCGA)**  
This was a wonderful painting collected from John Shinnors fantastic show here at the gallery in 2002. I have grown to love the painting as it's been on loan to Limerick School of Art and Design and it literally lights up the room.
- 45 James S.Sleator RHA**  
**Kate O'Brien Portrait**  
Oil on Linen  
**Dolores Hennigar, Presentation Secondary School**  
Is this what good portraiture ought to be? When I first saw this painting I didn't know the artist, I wasn't aware of the medium or technique. But it made a big impression. Who is this woman. I wanted to know. Discovering this to be a portrait of a woman from my city, a literary giant, meant I read the work of Kate O'Brien and have continued to enjoy it. In my visits down the years to LCGA with students from the Presentation Secondary School, the same Presentation of Kate's Parlour, I would invariably start the visit by introducing the girls to this painting and painter. For them and for me this work continues to invoke that same sense of magic and wonder.
- 46 Tiburcio Soteno**  
**the Arbol de la Vida (Tree of Life) (1998)**  
Ceramic  
**Siobhan O'Reilly, Care of Collections LCGA**  
The Arbol de la Vida, tree of life, a clay sculpture covered with flowers, leaves and biblical figures. Trees of life used to have as a central theme the Garden of Eden. Nowadays many other stories are recounted through these splendid clay sculptures... Mexico's history, the Day of the Dead, The Nativity, Noah's Ark... some are even autobiographical, telling the potter's or the customer's own story. Generally the arbols should be 'read' from bottom to top. In this case, on the lower level of the tree we can see the Creation, Pre-historic American Man, and the Aztecs.
- 47 Camille Souter**  
**Washing by the Canal (1964)**  
Acrylic on Panel  
**Mary Nagle, Artist**  
I have always loved this painting. The simplicity of the composition combined with the expressive nature of the painting is always a joy. Painting as language.
- 48 Mary Swanzy HRHA**  
**Portrait of Miss Russell (1948)**  
Oil on Canvas on Board  
**Mary Coll, Writer & Broadcaster**  
This portrait of Miss Russell never fails to make me smile whenever I visit the Gallery, and over the years I have come to regard her as something of a personal friend with an entire life story imagined for her in my head. There are dozens of questions I would like to ask her, like why she never married, or where she bought her hat, and who gave her the large elaborate necklace she is wearing. I love the way she holds her head at a slightly amused angle, and her cheeky smirk, the stylishness of her gloves, bag and umbrella, and the twinkle in her eye that suggests she'd make excellent company. I suspect she would have plenty to say and much of it would be witty and highly entertaining. I know absolutely nothing about her or indeed about the artist who painted her portrait, but I know she loved life, it's written all over her, and I dearly hope she was greatly loved in return.
- 49 Michael Timpson**  
**Who Blows Death Feathers (1996)**  
Cibachrome Print  
**Michael Fitzpatrick, Head of LSAD (Former Director/Curator LCGA)**  
This work reminds me of my first show in the gallery where Michael constructed a concrete block bungalow size ruin in the South Gallery, and made an amazing performance with students from LSAD and a boy soprano. His work is very evocative for me and I have great desire to see one of his pieces again.
- 50 Walter Verling**  
**Dóilín**  
Oil on Board (1999)  
**Helen O'Donnell, Owner DuCartes Restaurant**  
This artwork is memorable to me as it reminds me of my native west of Ireland. Long lazy days of summer which were never lazy as we all worked on the farm, but when the sugary tea arrived we'd lie down and look at the sky always blue and have fun making shapes out of moving clouds and dream of a swim later in that clear blue sea. In the west it never rains the showers just pass by!
- 51 Walter Verling**  
**Goat Island (1992)**  
Oil on Board  
**Katie Verling, Freelance Arts Administrator**  
My father's painting of Goat Island Beach in Ardmore, Co. Waterford is my favourite beach on the south coast and the painting's warm summer colours evoke happy memories of swims, and picnics and well-being. I've passed on my love of this beach to the next Verling generation, and we love to explore the caves, climb the rocks and swim here too.
- 52 Walter Verling**  
**Sky I (1998)**  
Oil on Board  
**Sheila Deegan, Arts Officer Limerick City Council**  
I love this painting of the sky because there is so much sky in it. Normally a landscape has other references to the land, but this is a homage to the sky and a reminder of how wonderful the sky is in creating its own skylscapes.
- 53 Stele**  
**Elm (1995)**  
**Kevin Kerwin, Artist**  
I am interested in how monumental this sculpture is and yet it still feels really delicate. It seems to be a work that is in an in between state, not quite one thing or the other and this is a space that I try to inhabit with my work. I was drawn to the piece for its materiality, I felt that it and my work have similar concerns but deal with them from completely different approaches
- 54 Jack B Yeats**  
**Chairoplanes (Gift of the Artist 1950)**  
Oil on Linen  
**Joe Coughlan, Administrative Officer Limerick City Council**  
This painting reminds me of all the fun of a visiting fair. Visiting fairs and circuses enlivened the otherwise dull entertainment-less lives of many for hundreds of years. I imagine this scene at some remote village in the West of Ireland. The exuberance of the colours and portrayal of the movement of the chairoplanes with occupants shrill with excitement and laughter is a delight.
- 55 Jack B Yeats**  
**The West Cost, Tralee Bay**  
Oil on Board  
**Mary Nagle, Artist**  
I could look at this small painting for a long time. I marvel at the simplicity, the colour palette – the sand and dunes are mostly pinks and greys – and the atmosphere it evokes.
- 56 Martin Yelverton**  
**Culhane's Old House Boreen (1985)**  
Oil on Board  
**Paul Lynam, Collector & Artist**  
This tiny oil painting was the surprise major prizewinner selected by EVA curator - Rudi Fuchs in 1985. It was one of the smallest works exhibited in the EVA exhibition that year but it's simple composition of oil wash still has great presence 25 years later.



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