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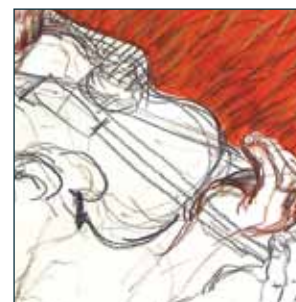
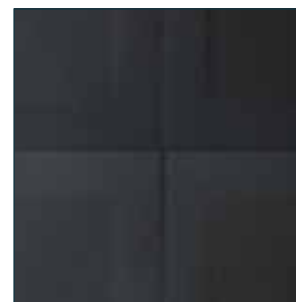
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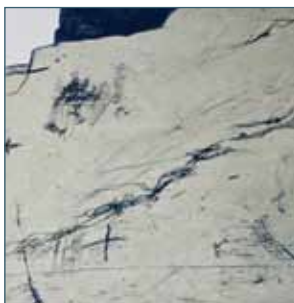
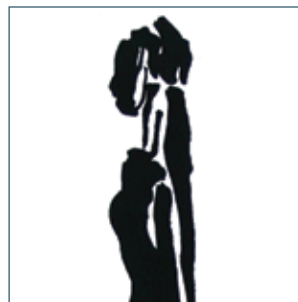
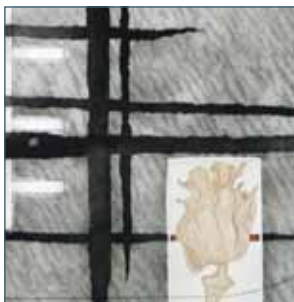
**CLARE COUNTY COUNCIL ART COLLECTION**  
Selected Works July 2011

# CLARE COUNTY COUNCIL ART COLLECTION



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# ITEMS CON



## INTRODUCTION

In May 1983 Clare County Council purchased eight prints through the Arts Council's Joint Purchase Scheme and the county art collection was established. Since then the Council has added to these works through donations, purchases, commissions and artist schemes to develop an intriguing and eclectic collection which is dispersed throughout libraries and council properties in Clare.

The works on show in Áras an Chontae reflect the diversity of these works and feature some of Ireland's most recognised artists as well as contemporary local artists. They reflect the proud cultural traditions and artistic talent of the county and we hope will be enjoyed by staff and visitors to the building.

**SIOBHÁN MULCAHY**

COUNTY ARTS OFFICER | JULY 2011

INTRO  
DUC  
TION

## LOUIS LE BROCQUY

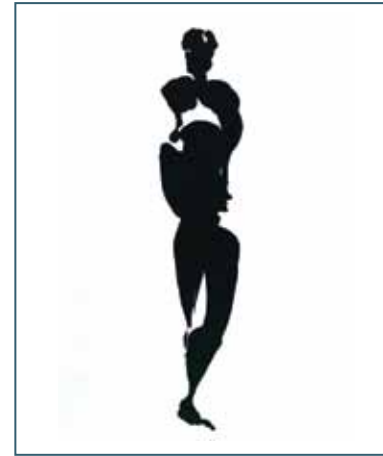
Born in Dublin in 1916, Louis le Brocqy is a towering figure in the history of Irish painting. His work has received much international attention and many accolades in a career that spans seventy years of creative practice.

Acknowledged by museum retrospective exhibitions worldwide, including France, USA and Japan, the artist's work is represented in numerous public collections, from the Guggenheim, New York to the Tate, London. In Ireland he is honoured as the first and only living painter to be included in the Permanent Irish Collection of the National Gallery.

Among the many collaborations with Irish writers, notably his friends Samuel Beckett and Seamus Heaney, le Brocqy is perhaps best known for his lithographic brush drawings for Thomas Kinsella's renowned translation of 'The Táin' in 1969, held to be the great Irish Livre d'Artiste of the twentieth century.

He was commissioned by the publisher Liam Miller in 1967, to illustrate Thomas Kinsella's inspired version of 'The Táin Bó Cuailnge' ('The Táin Bó Cuailnge' - táin, meaning the gathering of people for a cattle raid) It is a prose epic with verse passages and forms the centrepiece of the cycle of Ulster heroic stories. It tells of the exploits of King Conchobar and his chief warrior Cúchulainn ('The Hound of Ulster') and of the invasion of Ulster by Queen Medb of Connacht in an attempt to capture the Brown Bull of Cuailgne.

The Dolmen Edition of the saga was to give, in Kinsella's words, the first 'living version of the story', a version true to its blunt and brutal Gaelic character.



**title** *Noisiu* | 1969  
**medium** Lithographic Brush Drawing  
**edition** 34/70



**title** *Swords Man* | 1969  
**medium** Lithographic Brush Drawing  
**edition** 34/70



**title** *Cúchulainn Displayed* | 1969  
**medium** Lithographic Brush Drawing  
**edition** 34/70

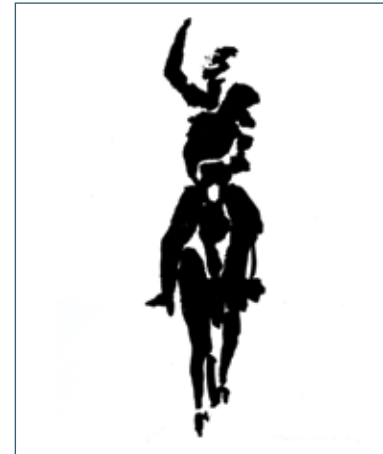


**title** *The Boy Cúchulainn Armed* | 1969  
**medium** Lithographic Brush Drawing  
**edition** 34/70

**Le Brocquy** paints several hundred calligraphic brush drawings over a period of six months. The artist notes: 'Any graphic accompaniment to a story which owes its existence to the memory and concern of a people over some twelve hundred years, should decently be as impersonal as possible. The illustrations of early Celtic manuscripts express not personality but temperament. They provide not graphic comment on the text but an extension of it. Their means are not available to us today - either temperamentally or technically - but certain lessons may be learned from them relevant to the present work. In particular they suggest that graphic images, if any, should grow spontaneously and even physically from the matter of the printed text. If these images - these marks in printer's ink - form an extension to Kinsella's *Táin*, they are a humble one. It is as shadows thrown by the text that they derive their substance.'



**Thomas Kinsella** gave this assessment of his collaborator: 'There are certain staying qualities that help an artist to major achievement. The gift of concentration is one (in the sense of economy as well as of intensity), and so is steady energy. Le Brocquy has these qualities to a degree unique among Irish painters or designers since the death of Jack B. Yeats. He also has that individual force, stemming from tireless curiosity, which gives coherence to a career - the kind of force that insists on artistic growth, or change, and ensures that any stimulus, however seemingly random, finds a central response.'



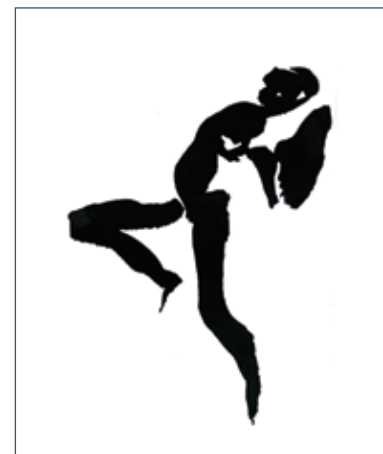
**title** Horse man | 1969  
**medium** Lithographic Brush Drawing  
**edition** 34/70

5



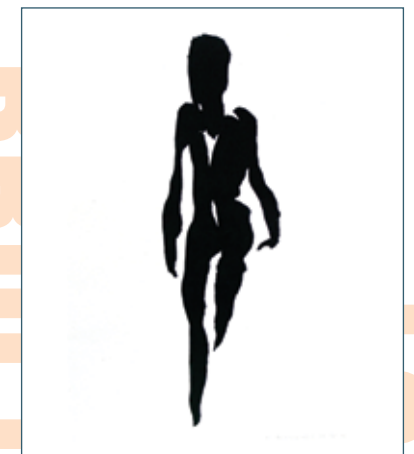
**title** Fedelm | 1969  
**medium** Lithographic Brush Drawing  
**edition** 34/70

6



**title** The Boy Cúchulainn | 1969  
**medium** Lithographic Brush Drawing  
**edition** 34/70

7



**title** Naked Woman | 1969  
**medium** Lithographic Brush Drawing  
**edition** 34/70

8

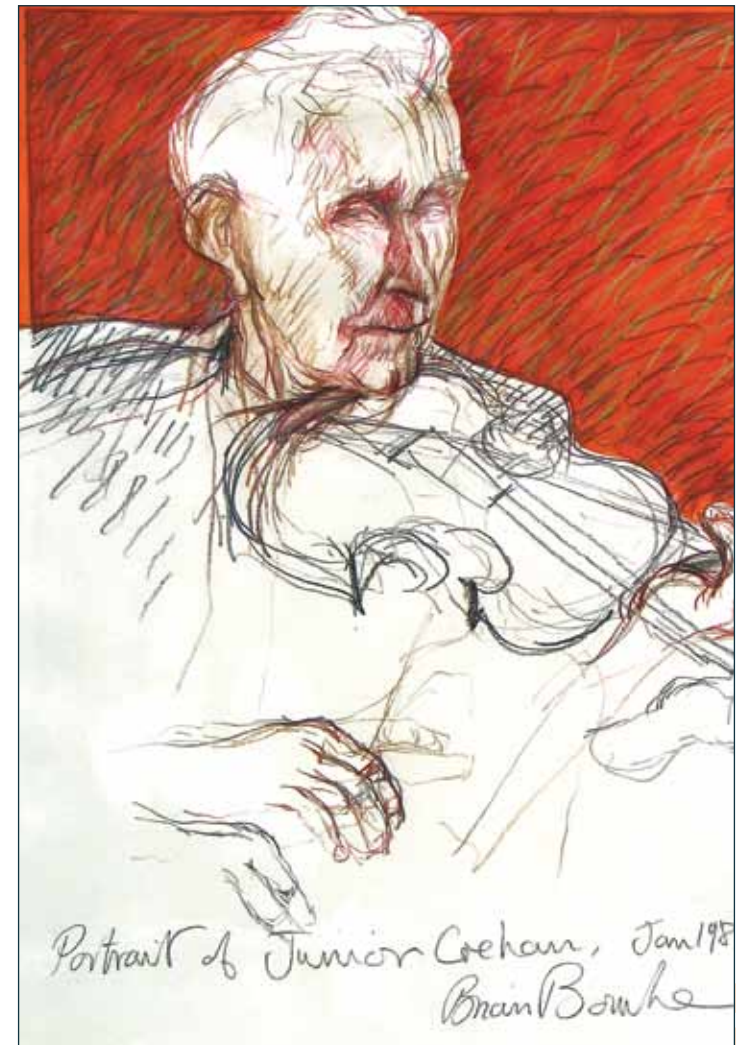
Brian Bourke must be considered one of the most significant artists working in Ireland today. In a career spanning over forty years, his output has been enormous. He has worked on a wide range of subject matter, mostly in painting and drawing. His works display a great affinity and sympathy for his subject matter, and above all, a wonderful sense of humour.

Brian has become associated with Connemara where he lives. A place as he puts it "of small rough fields and windblown trees, very rural, with more horses than people". He has also produced sculpture, working in bronze and in wood. He has had one-man exhibitions in many different locations in Ireland, on the continent, and in Manhattan.

He ventured from familiar landscapes to embrace urban exuberance in an exhibition titled Manhattan Vertigo. The exhibition was described as an enraptured celebration of New York City. The works vividly conveyed the artist's delight with the surreal Lego-land cityscape. His wash drawings have a wonderful freshness and immediacy displaying Bourke's exceptional strengths as a draughtsman.

Brian Bourke was born in Dublin in 1936. He studied at the National College of Art & Design in Dublin and St. Martin's School of Art in London. He represented Ireland at the Paris Biennale and the Lugano Exhibition of Graphics, both in 1965. He won the Arts Council portrait competition in 1965, the Munster and Leinster Bank competition in 1966, and first prize in the Irish Exhibition of Living Art competition in 1967. In 1985, he was named Sunday Independent Artist of the Year, and he received the O'Malley Award from the Irish-American Cultural Institute in 1993. He is known for his series of mocking self-portraits comparing the artist to Don Quixote. In 1991, he was artist-in-residence at the Gate Theatre's Beckett Festival in Dublin, with accompanying works appearing at the Douglas Hyde Gallery.

His work hangs in many important collections and galleries throughout Europe.



**title** Portrait of Junior Crehan | 1988  
**medium** Drawings (mixed media)

10 11 12 13

## MARY FARL POWERS 1948 - 1992

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Mary Farl Powers was born in Minnesota, USA in 1948. She came to Ireland in 1951 where she studied Art at Dun Laoghaire and then at the National College of Art and Design. She joined the Graphic Studio in 1973 where she specialised in etching at first, gradually moving into other areas of printmaking and working with paper. Her last works were wood block prints with cast paper. She was instrumental in the setting up of the Graphic Studio Gallery in 1983. She was a director of Graphic Studio for many years, and was also a member of Aosdana where she served as a Toscaire. She died in 1992 at the age of 43.

Her work was widely exhibited in Ireland and abroad. She was the recipient of numerous awards: Gold Medal winner at the Listowel Graphics Exhibition (1975), grant from the Arts Council/an Chomhairle Ealaíon (1978); fellowship as Printmaker in Residence, Arts Council of Northern Ireland print workshop (1980-81). The Arts Council/An Chomhairle Ealaíon commemorates Mary Farl Power through a biennial award in her name to a practising printmaker.



**title** *Gold Ribbon*  
**medium** Collograph  
**edition** 25/45

## JOHN HANRAHAN

---

John is a painter working and living in North Clare. In painting, he has always been attracted to the interaction between ideas, image, mark making and the contrasts between areas of intensity and areas of empty space.

*"I was working on a painting in the studio which was proving difficult to resolve, and I took a break and walked the Flaggy Shore in North Clare. While walking the shore I saw an image which I immediately recognized from the painting. The tide was out the seaweed heaped in rows, grey cloud with Galway in the distance; a painting which was proving difficult to finish, I now knew how to resolve."*

In his art practice landscape is a significant motif, landscapes provide a framework.

*"I try to make work which is not so much about place as time".*

John is part of the Ground up Artist initiative and has exhibited his work national and internationally.

Education 1985-86 RTC Galway, Foundation Visual Art 1986-89 RTC Galway, Diploma Fine Art Paint / Print with credit. 1993-94 University of Melbourne, Post Grad Diploma Art Education with honours 1995-98 RMIT Melbourne, M Ed Arts Admin.

w: [www.johnhanrahan.com](http://www.johnhanrahan.com)



**title** Flaggy Shore | 2008  
**medium** Oil on Canvas

JOHN  
HANRAHAN



## PETER KNUTTEL

Peter Knuttel was born in 1945. He studied in the National College of Art and Design in Dublin and since then has achieved international recognition for his etchings and watercolours. Peter is one of Ireland's best known water colourists and printmakers. He is a founder member of the Graphic Studio in Dublin and has advised on the setting up of printmaking studios throughout Europe, most recently in Florence. Peter has exhibited widely at home and abroad. He represented Ireland in a number of international print and watercolour biennial exhibitions. He has had many one-man shows in cities such as London, Bath, Cork and Dublin, and has had 3 sell out exhibitions in The Green Gallery. Peter's watercolours depict the beautiful and tranquil surroundings of the Irish countryside. Generally using his own selection of soft aquatints to get an atmospheric softness and feel for the moment.

Peter now lives near Glendalough in Co. Wicklow so during his daily painting routine he is surrounded by the beauty that is his garden, the Garden of Ireland. Peter's Copper Plate Etchings are produced in limited editions. Each etching is designed exclusively by Peter's hands and bears the number of the etching over the total edition number e.g. 50/200 is the 50th of a maximum of 200. Each piece is then signed and titled by the artist. Once the edition has been made the original plate is defaced indicating that the edition is complete. Early in 1998 Peter completed an edition of 230 etchings of The Royal Hospital, Kilmainham, Dublin, for the healthcare company SmithKline Beecham. Later that same year Peter completed an edition of 500 etchings of O'Connell St. Dublin on behalf of E.S.S.O. the Petroleum Company.



**title** *Lough Dam*  
**medium** Etching  
**edition** 17/60

## JEAN REGAN

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Jean Regan has lived and exhibited in Cyprus, Spain, Paris and Ireland

The greater part of Jean's schooling took place in Egypt and Kenya, followed by Art Schools in High Wycombe, Buckinghamshire, England and the Central School of Art and Design in London.

She primarily paints people, and is particularly interested in scenes depicting neighbours, farmers, traditional craftsmen at work and activities such as boxing clubs, skateboarding, card games etc.

In Clare Jean has held 2 solo exhibitions in Glor, Ennis in 2002 and 2006 as well as participating in group shows. Paintings and drawings are in many collections in many counties, locally in Clare County Council and Limerick City Gallery.

### 5 Drawings – REEDCUTTERS, Shannonbridge, Co. Clare

In January 2006 I made a series of studies at Shannonbridge where the reed cutters used to unload their boats by the dual carriageway near the Limerick Tunnel.

#### Drawing 1 – Mike and Tony Cutting Reeds

One magical crisp clear January morning I met Tony and Mike and we walked along the inlet bank at low tide to the Shannon Estuary. There they cut and bundled the reeds all day. It was another world far from traffic and silent save for the swish of the sickles and the rustle of the reeds. They worked with such a steady rhythm using the sickles with effortless grace, harvesting the reeds at low tide and at just the right time of the year to ensure good resilient thatch.

e: [reganjdw@yahoo.com](mailto:reganjdw@yahoo.com) t: 065 683 5739

Old Schoolhouse | Maghera | Crusheen



**title** *Mike and Tony unloading the boat at Shannonbridge*  
**medium** Charcoal on Brown Paper  
Series of Drawings # 3

REGAN  
JEAN

### **Drawing 2 – Mike and Tony loading the Gandlow**

In the evening at high tide the bundles were carried to the Gandlow hidden in the reeds. A Gandlow is a traditional boat, a 23 foot flat bottomed craft, carved planked, long used in the estuary and Tony makes them in his backyard. A fascinating process – and I make many studies of the different stages – from the raw planks to the finished boat with it's beautiful lines and colour. Loading the boat in the evening light with the bundles flying through the air to be piled high on the rocking Gandlow was another demonstration of skill and a visual delight.

### **Drawing 3 – Tony and Mike unloading the boat at Shannonbridge**

Then back on the high tide, I am sitting up high on the Gandlow down the inlet through the walls of reeds shimmering in the evening light. Tony and Mike had cut about 450 bundles that day – it takes 1800 bundles to thatch an average sized house. Back at Shannonbridge the reeds were unloaded on to the quay and the day's work was nearly over.

### **Drawing 4 – Mike and Tony unloading the boat at Shannonbridge**

After carrying the bundles up to the high bank by the dual carriage way, they were stacked into wigwam-shaped structures to await sale. And so ended a truly wonderful golden day.

### **Drawing 5 – Mike, Tony and James loading the trailer**

On another January morning, very early, James Lee, a young thatcher came to load his trailer. Once more the bundles flew through the air and were piled high. Tony and Mike have been harvesting the reeds for 40 years respectively and Mike's father before him, cut reeds in the same beds, which have been cultivated over time to produce strong material for thatching.

Unfortunately this way of life is now threatened by cheaper, inferior imports from abroad. But hopefully with men such as Tony, Mike and James who love their craft there will still be houses thatched with reeds from County Clare.



**title** Mike, Tony and James loading the trailer  
**medium** Charcoal on Brown Paper  
Series of Drawings # 5

18

19 20 21

REGAN  
JEAN

## CHRIS REID

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Chris Reid was born in 1918 in Ballina, Co Mayo. She moved to Dublin in her late teens and began immediately to immerse herself in the study of applied arts. Having studied dress design at the Grafton Academy she designed and produced hats. Later in her career Chris Reid attended the College of Art, Dublin and joined the Graphic Studio where she studied the art of printmaking. She has been nominated President of the Dublin Art Club and has been a committee member of the Graphic Studio and the Watercolour Association of Ireland. Her work is included in the Arts Council, Hugh Lane and An Taisce Collections.



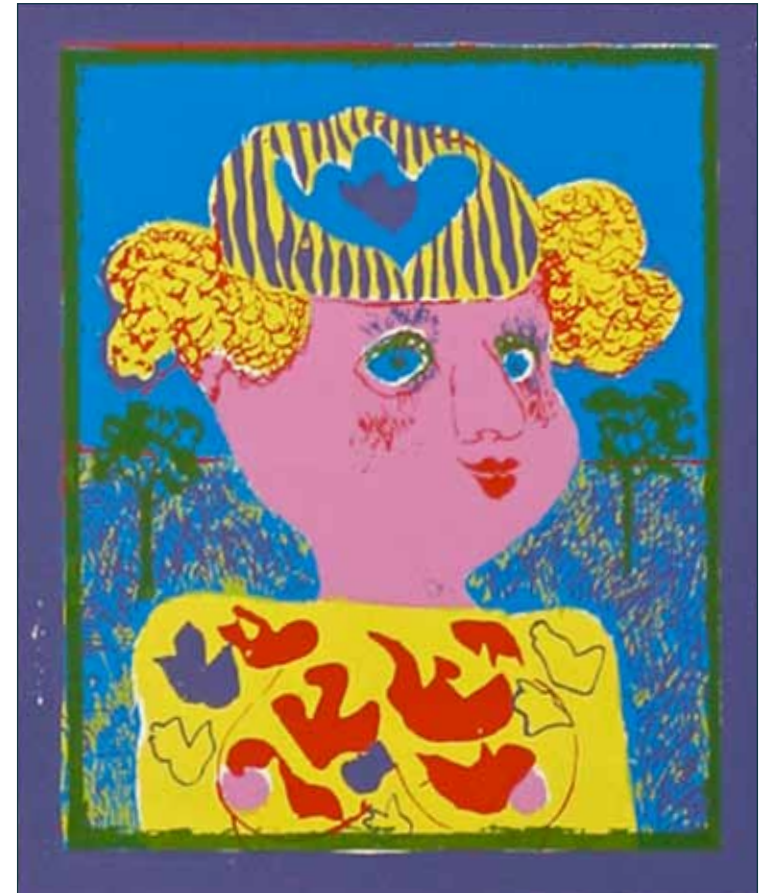
**title** *Towards Home*  
**medium** Etching  
**edition** 8/30

22

CHRIS  
REID

## ALICE HANRATTY

Alice Hanratty was born in Dublin (1936) and studied painting and printmaking at the National College of Art in Dublin and at the Hornsey College of Art, London. In the late 60's she worked in Africa for two years and this was a formative influence on her work. She now lives and teaches in Dublin. Although familiar with many printing techniques, etching is Hanratty's favoured medium. Her subjects display a variety of influences from medieval and renaissance paintings and indigenous African wood-carvings to Punch and Judy puppets. In addition to showing work in major Irish group shows, she represented Ireland at the International Impact Exhibition, Kyoto, Japan (1989); Works on Paper Group Exhibition, the Armory, New York (1992); London Original Print Fair, Royal Academy of Arts, London (1995); International Biennale of Print, Beograd, Serbia (1998); and the "Estampe" International Print Exchange, Paris (2001). Since the mid-1990s, she has frequently exhibited prints and drawings at the Royal Hibernian Academy, in both solo (2001, 02) and group shows (250 Years of Drawing, 1996; Spectrum, 1997; Millennium Exhibition, 1999; Selfportraits/Work, 2000). Recent commissions include suites of drawings for the refurbishment of Landsdowne House, Dublin (2001) and for a new education centre in Galway by De Blacam & Meagher Architects (2002). Her work is held in collections including Trinity College, Dublin; the Department of the Taoiseach; the Arts Councils of Ireland and Northern Ireland; and the state galleries of Turkey in Istanbul, and Italy in Catania.



**title** *Dolly* | 1976  
**medium** Silkscreen  
**edition** 14/20

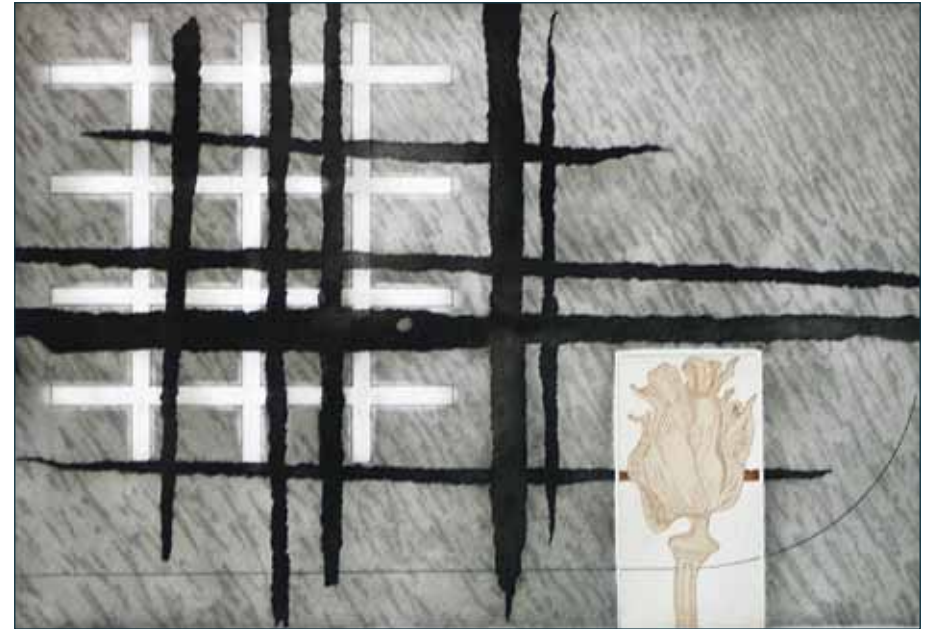
23

ALICE  
HANR  
ATTY

## GORDON WOODS

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Gordon Woods is a well recognised printmaker. Currently residing in Northern Ireland his work features in many collections including those of the Irish Museum of Modern Art and the Arts Council of Ireland.



**title** *Two Grids and a Poppyhead*  
**medium** Etching  
**edition** 20/50

24

GORDON  
WOODS

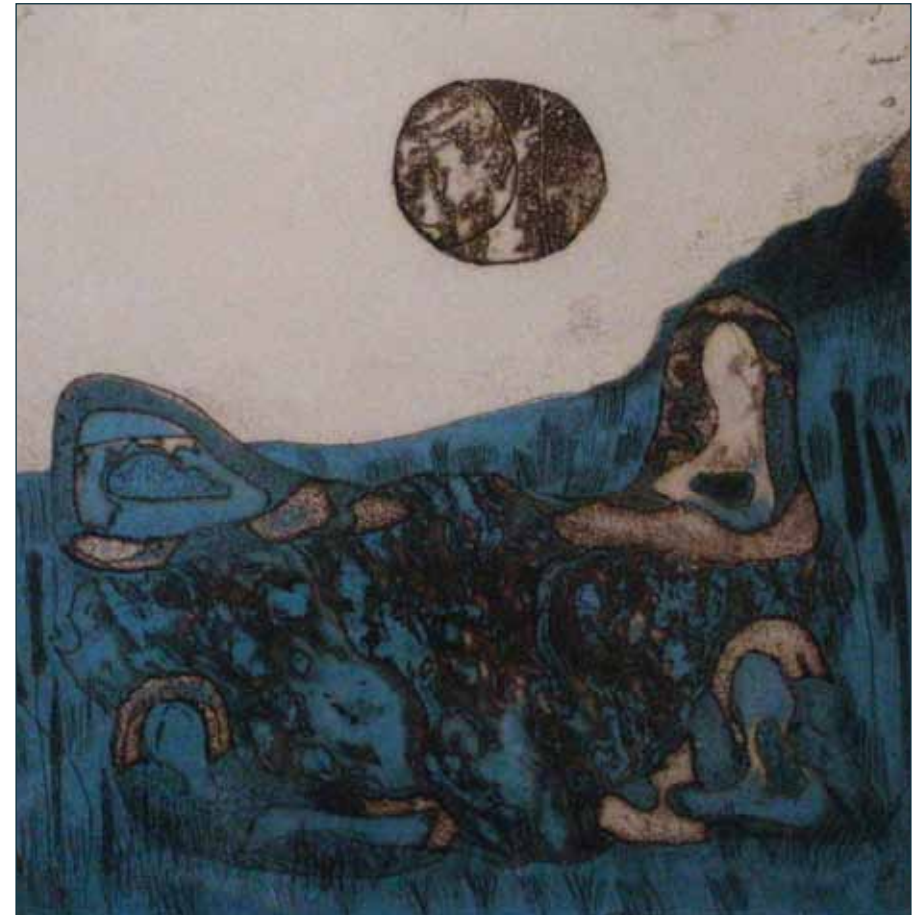
## GAY O'NEILL

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Gay O'Neill was born in Ireland and educated in Dublin and Switzerland. She studied at the National College of Art before joining the Graphic Studio in the late 60s, where she began etching under the guidance of Patrick Hickey and John Kelly.

Her etchings are figurative and linear, using aquatint for tonal effect. Her drawings have been exhibited in the Women's Association, London and along with her etchings she has exhibited throughout Ireland and the U.K.

Her work includes producing large paintings for private collections and prints for interior design projects (both private and commercial). Her works also hang in various private collections in London, New York, Spain, Germany, Australia and Brussels.



**title** *Lunar Landscape*  
**medium** Etching using Aquatint for tonal effect  
**edition** 2/75

## THEO MCNAB

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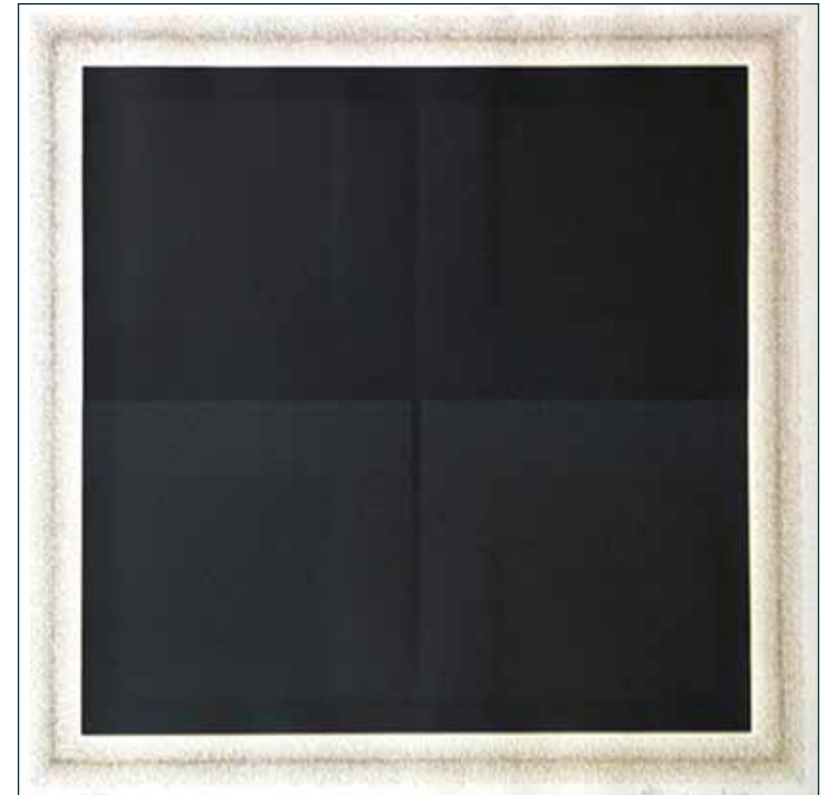
Theo McNab is a graphic artist as well as a painter; he also works in reliefs. His work is abstract, sensuous and explores the perception of space. Current Aosdana member.

Born in Dublin in 1940, he is a self-taught painter, known principally for abstract, minimalist landscapes. Solo exhibitions include the David Hendriks Gallery (1973, 75, 80) and the Cork Arts Society Gallery (1976). He represented Ireland at the Cagnes-sûr-Mer painting festival in 1975, and has participated in group shows in California, England, Italy, Germany, Japan and China. He won the Living Art Exhibition's Carroll's Award in 1971, the Waterford Glass Painting Prize in 1973, and the Scott Tallon Walker Prize at the Oireachtas Exhibition in 1976. He was the head of fine arts at the National College of Art & Design from 1988 to 2000.



**title** *Ireland* | 1972  
**medium** Silkscreen  
**edition** 29/32

26



**title** *Black Perpendicular* | 1979  
**medium** Silkscreen  
**edition** 6/15

27

THEO  
MCNAB

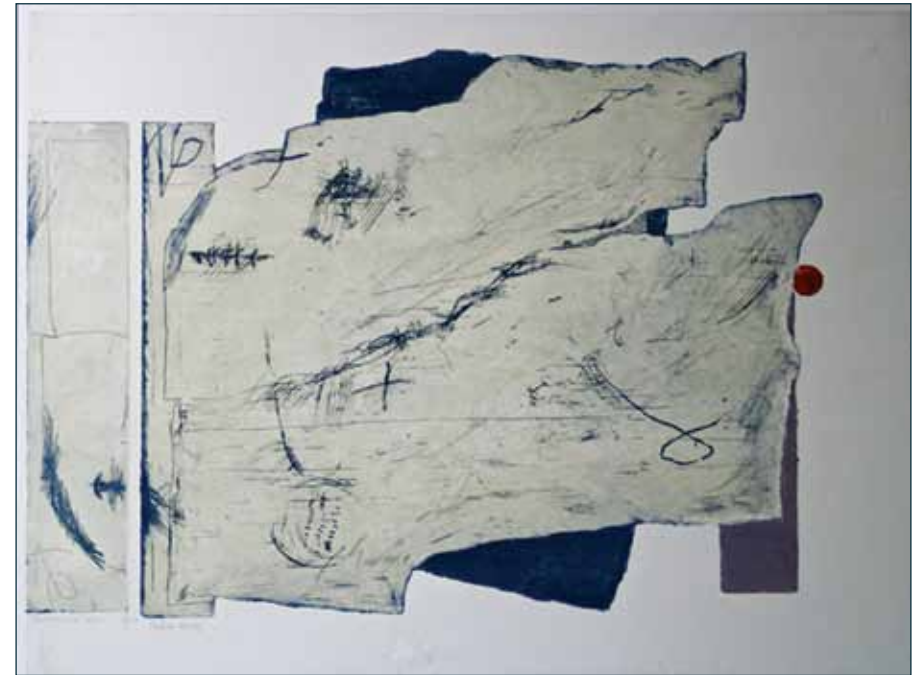


## PATRICK HICKEY (1927-98)

The Irish printmaker, etcher, landscape painter, lithographic artist, architect and designer Patrick Hickey was born in Pakistan, then educated in England. He moved to Dublin in 1948 to study architecture at University College. He qualified in 1954, and began combining architecture and painting. In 1957, he took a year off when he won an Italian state scholarship to study printmaking - principally etching and lithography at the Scuola del Libro, Urbino in Italy

Hickey was also a master-printmaker and helped to establish the Graphic Studio in 1962. Indeed, his characteristic painting techniques developed out of his printmaking methods. In 1965, he won second prize for a series of etchings he submitted in a competition run by the Italian government to find illustrations for Dante's "Divine Comedy". In 1967, he painted watercolours in Norway, courtesy of a Norwegian government scholarship. During the same year, he designed a set of postage stamps for the Irish government.

As his reputation as an artist grew, Patrick Hickey exhibited at the *Irish Exhibition of Living Art* in the 1950s, 1960s, and 1970s, and held numerous solo shows at the Dawson Gallery in Dublin, and at the New Gallery, Belfast. Later, he exhibited with the Taylor Galleries in Dublin during the 1970s, 1980s and 1990s, and also with the Tom Caldwell Gallery, Belfast, and the Prudhoe Gallery in London. From 1968-1985 Hickey took up a part-time teaching post at the School of Architecture at UCD. In 1969, he was one of the artists who represented Ireland at the first International Biennale of Engravings at Liege, Belgium. In 1972, he showed his first exhibit at the Royal Hibernian Academy (RHA), the same year he designed a set of banknotes for the Treasury. From 1980-1984, he took a degree in Italian and the History of Art at UCD. He was a member of Aosdána and a member of the Cultural Relations Committee of the Department of Foreign Affairs. Tragically, his life was cut short by the onset of Parkinson's disease and he passed away at the age of 71. His artworks appear in many collections, including: the Arts Council of Ireland; Crawford Municipal Gallery, Cork; Hugh Lane Art Gallery, Dublin; Limerick City Gallery of Art (includes National Collection of Contemporary Drawing); National Self Portrait Collection, University of Limerick.



**title** Escarpment | 1973  
**medium** Drypoint  
**edition** 4/20

28

PATRICK  
HICKEY

## DEIRDRE O'MAHONY

Deirdre O'Mahony is an artist and a lecturer in painting at Galway-Mayo Institute of Technology. She has completed her PhD research at the University of Brighton, titled 'New Ecologies between Rural Life and Visual Culture in the West of Ireland: History, Context, Position, and Art Practice.'

Deirdre's solo exhibitions include: 're-presentations' at the Burren College of Art Gallery, (2009) 'Local News' in the Siamsa Gallery in Tralee in 2008. and 'Viscquex' in Galway Arts Festival in 2006. In 2002 she had an exhibition called 'Wall' in the Context Gallery in Derry as well as Limerick City Gallery of Art and in 2000 she exhibited 'Wrap' In Galway Arts Centre.

She has exhibited in group exhibitions: 10,000 to 50, IMMA Dublin 2008, Eire/Land McMullen Museum Boston, 2003. Deirdre has also taken part in public art projects: Abridged: 0 – 20 Abandoned Clare, 2010-11, funded by the Arts Council, X-PO 2007-8 funded by the Arts Council and Cross Land, 2007 commissioned by Clare Co. Council. She was awarded the Pollock-Krasner Foundation Fellowship, 1995.

Deirdre received professional development funding from the Arts Council of Ireland/An Chomhairle Ealaíonn in 2006 and received visual arts bursaries in 1997/2001 and 2010. She acquired project funding awards from the Arts Council for X-PO in 2007 and Abandoned Clare 2010/11.

'Cross Land' is an exploration of the regulatory, ecological and physical effects of changes in farming practices as evidenced in the growth of Hazel scrub in the Burren.

The work takes the form of a coppiced 'X' or cross, each arm 60 meters long and 1.5m wide, cut through an area of dense hazel scrub near Carron in North Clare.

The intervention was intended to generate dialogue concerning some of the complex issues affecting land use in the area and took place in March 2007.

The site used was not overlooked by an accessible vantage point and had to be documented from the air. Using a kite, a small, light camera and cradle with an infra red trigger the image was produced.



**title** *The Cross Land* | 2007

**medium** Inkjet Print on Foamboard, Framed  
Artist Proof, Final, Edition 6

30

DEIRDRE  
O'MAHONY

## MÁIRÍN KELLY

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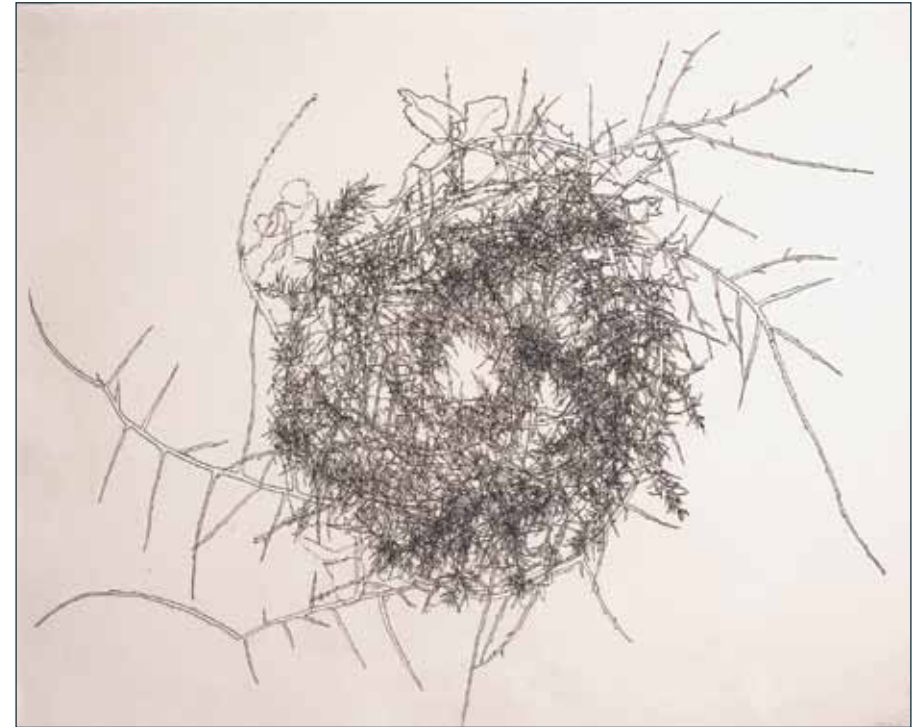
Mairin Kelly was born in Dublin and now lives and works in Clare.

After finishing at St.Patrick College of Education in Dublin in 1983, Mairin studied Fashion Design at the Fashion Institute of Technology in New York in 1988, following which she then worked from 1989-2001 as an eveningwear designer in London.

In 2004 she acquired her MA Fine Art Drawing at the Wimbledon School of Art in London.

According to the artist *"My work reflects on land use and what our sense of 'natural' is, given that much of the Irish landscape has the mark of man on it."*

'Defence' reflects the thorny habitat of the Irish hedgerow, it's close knit character, it's inward looking sensibility. The ever tightening circle of thorns draws in on itself, a defensive gesture against the 'other'. This is one of a series of drawings based on an ecologists' survey of Sliabh Aughty habitats.



**title** Defence | 2005

**medium** Pen and ink on paper

29

w: [www.mairinkelly.com](http://www.mairinkelly.com)

## TRUDI VAN DER ELSEN

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As part of a series of abstract paintings made in that time, this image plays with the dimensions big and small. It is a play with the micro-and macrocosmic world. The painting can be seen as an imaginary space, a universe in itself (a macro cosmos) or an enlargement of a microscopic detail, a molecule (micro cosmos).

'The extremes touch'. The question is how and where they touch.

Trudi van der Elsen is an artist from the Netherlands. Since 2004 she has been living and working on the Shannon Estuary in South-West Clare. Trudi has participated in many solo and group exhibitions all over Europe and Canada. In 2010 she had her first solo exhibition in Ireland 'BOG' at the Courthouse Gallery in Ennistymon followed by 'Lure of the Bog' in Glór, Ennis. Trudi is a member of The Ground Up Artists Collective.



**title** *The Race* | 2004  
**medium** Egg Tempera | Oil on Canvas

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TRUDI  
VAN DER  
ELSEN

**What is an Original Print?** A graphic or original print is the printed impression produced from a block, plate, stone or screen on which the artist who conceived the idea has worked.

Because the artist has chosen to render the idea in 'print', it is possible to produce a number of identical images, each one an original work by the artist. After the total number of prints in the edition has been 'pulled', the blocks, plates, stones or screens are defaced or recycled so that no further impressions may be taken.

In the past when great artists such as Durer and Rembrandt were working, the prints were unnumbered. In fact, it is only a modern convention to limit the edition, thus creating an increasing demand for the limited number and making them more desirable as an investment. There are many methods of making an original print, a few of which are explained here:

**collograph** is a collage of tactile and relief textures on a backing board which, when inked and printed, will exaggerate the relief and transmit it to damp paper creating a rich and varied surface. Different tonal effects and vibrant colour is also achieved because of the depth of relief and consequent shadow effects and the differential inking that results from the highly textured surface. Substances such as carborundum, acrylic texture mediums, sandpapers, string, cut card, leaves and grasses can all be used in creating the collograph plate. The plate can be intaglio inked, inked with a roller or paintbrush or a combination of all three.

**drypoint** prints are created by scratching directly into the metal plate using a sharp pointed tool or needle, which is held like a pencil. As the needle scratches the copper, it throws up a ridge of metal or burr on both sides of the scratched line. The burr creates a soft and velvety line when printed.

**edition** is the total number of prints of an image pulled from the plate or plates. Each print in an edition is numbered. 5/40 would be the 5th print from an edition of forty. A limited number of artist's proofs may also be pulled, but not more than 10% of the total edition, and these are marked A/P.

**egg tempera** is painting executed with ground pigment mixed with a water-soluble material, such as egg yolk, gum, or wax. The special ground for tempera painting is a rigid wood panel coated with thin layers of gesso, a preparation usually made of plaster of Paris and glue. Tempera paint is resistant to water and allows overpainting with more colour; the thin, transparent layers of paint produce a clear, luminous effect. The exclusive medium for panel painting in the Middle Ages and early Renaissance, it was largely superseded in the 15th century by oil paint.

**etching** is an intaglio technique in which a print is taken from a sheet of metal, usually copper, zinc or steel, into which the drawing has been bitten with acid. It involves coating a metal plate with a thin acid resistant layer or ground, usually a wax based resin. Using a sharp tool, a drawing is scratched into this layer leaving the metal exposed. The plate is then immersed in a bath of acid which 'bites' or etches away the metal in the areas exposed by the drawing. Once the lines have been etched to a sufficient depth the ground is cleaned off. Ink is rubbed into the lines of the design and the surface is wiped clean. A sheet of dampened paper is placed over the plate and it is then fed through a printing press under great pressure. This causes the ink to be pulled out of the incised lines onto the paper and creates the platemark. The various tones are obtained by

a process called "Aquatinting". This is a method which is widely used to obtain any depth of tone required, and it is done by covering the plate with rosin dust, heating it until the particles melt, then covering the white areas with bitumen paint and placing the plate into acid. Each tone is got by covering with bitumen paint, replacing in the acid bath and repeating this process until the darkest tone is obtained. The plate is then cleaned off and printed.

**lithograph** literally means 'stone drawing'. Lithography is the method where an image is drawn on a limestone block or texture metal plate with a greasy crayon or ink. The image is etched onto the stone with dilute acid and gum. A thin layer of water is sponged over the greasy image and ink is rolled across it. Paper is then placed on top of the stone or plate and rolled through the lithography press. Litho stones and plates are smooth to the touch unlike the intaglio plate as the acid is dilute.

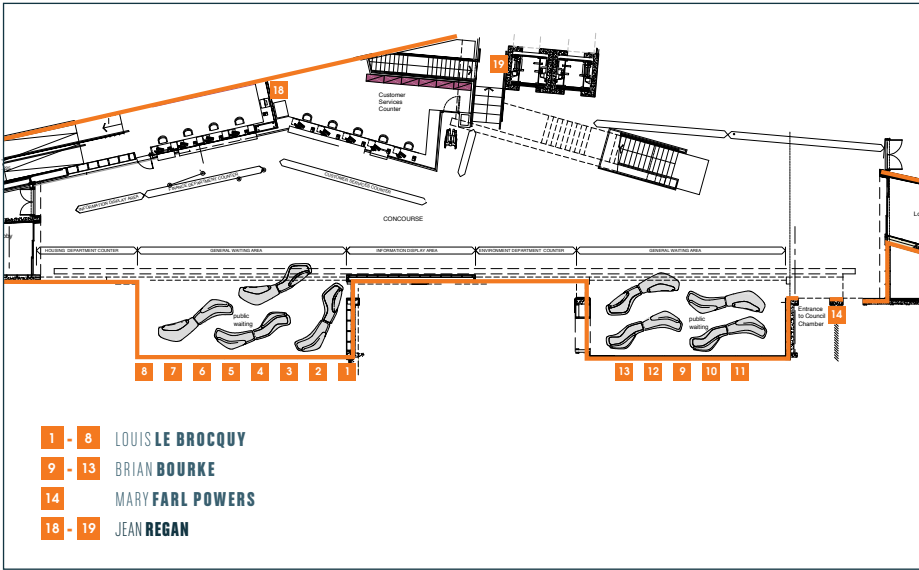
**pen & ink drawing** Indian ink is a simple black ink once widely used for writing and printing and now more commonly used for drawing, especially when inking comic books and comic strips. Basic Indian ink is composed of a variety of fine soot known as lampblack, combined with water to form a liquid. A binding agent such as gelatin or, more commonly, shellac may also be added, to make the ink more durable once dried.

**inkjet** is a type of printer that works by spraying ionized ink at a sheet of paper. Magnetized plates in the ink's path direct the ink onto the paper in the desired shapes. Ink-jet printers are capable of producing high quality print approaching that produced by laser printers. The concept of inkjet printing originated in the 19th century, and the technology was first extensively developed in the early 1950s.

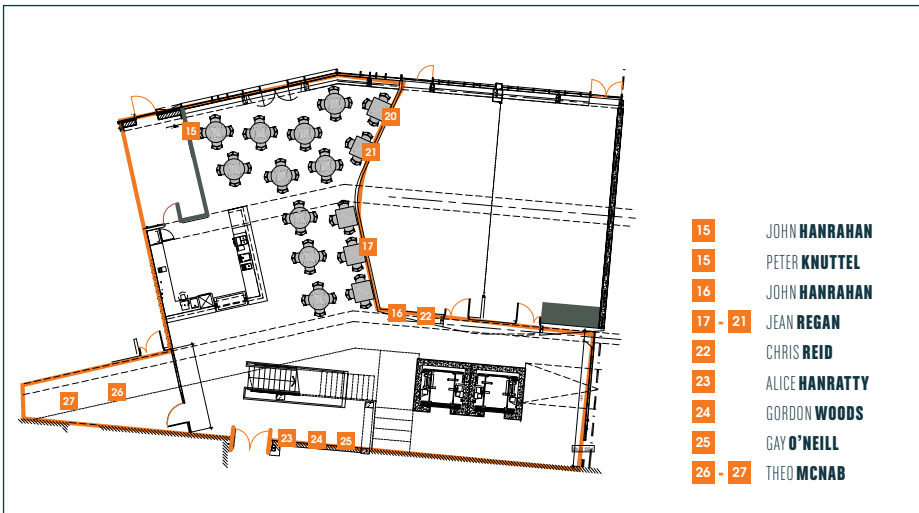
**oil on canvas** a medium consisting of pigments suspended in drying oils. The standard consistency of oil paint is a smooth, buttery paste. It is applied with brushes or a thin palette knife, usually onto a stretched linen canvas. Finished oil paintings are often coated with varnish. Oil as a painting medium is recorded as early as the 11th century. In the 16th century oil colour emerged as the basic painting material in Venice; it has been the most widespread medium for easel paintings ever since.

**silkscreen** is possibly the most widely recognised of all the print forms in use today. This type of print is produced on a rectangular frame over which fine fabric is stretched and stapled, called a screen. The ink is pulled across the screen pushing it onto the surface below by a squeegee. Areas that are to remain unprinted are blocked out with bitumen, leaving the ink to pass through the unfilled areas. Each colour is printed separately and this type of print can be done on almost any surface.

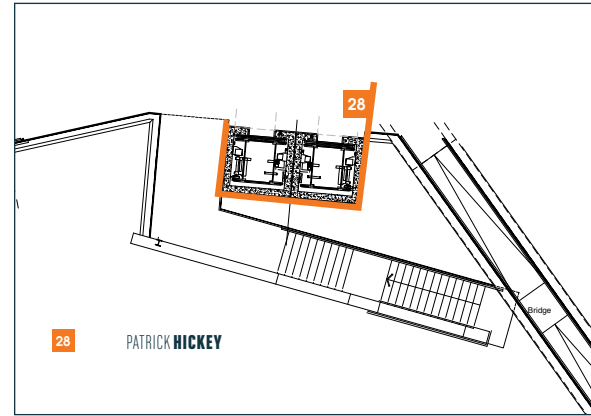
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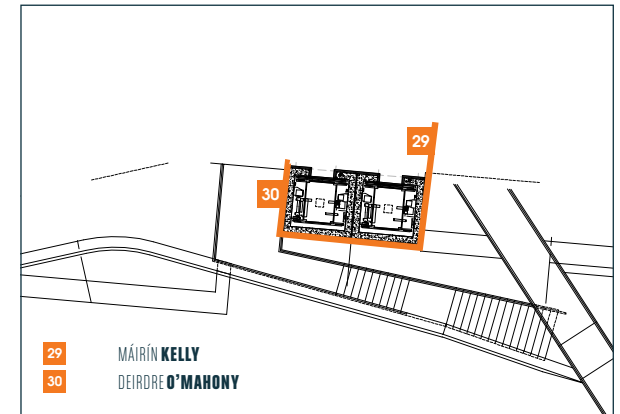
**GROUND FLOOR**



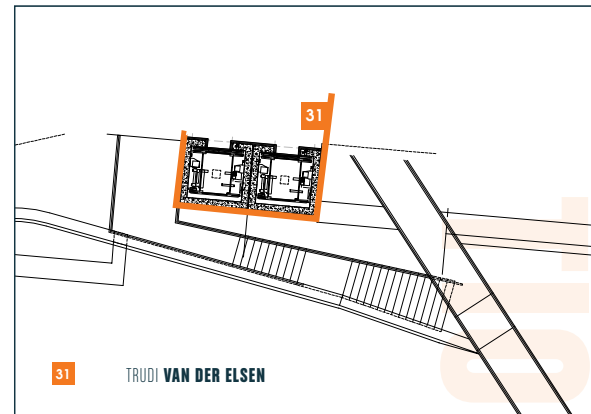
**LOWER GROUND FLOOR / RESTAURANT**



**FLOOR 1A**



**FLOOR 2**



**FLOOR 3**

MAPS/  
 COLLEGE