



**25 years of
visual arts
with
Alternative
Entertainments**

25 Years of Visual Arts with Alternative Entertainments

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2010

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Alternative Entertainments
25 Years of Visual Arts

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Tony McGuinness for another side of life.

And to the many artists who have worked with us over the years; Thank You.



This book is dedicated to the memory of Mary Moore (1943 - 2008)

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Foreword

How did we get here and where do we go now?

.....

That we now enjoy a wealth of artists, arts organisations and cultural institutions in Ireland is a salient feature of the present moment. All over Ireland we find artists at work, arts facilities of all kinds available to the citizens. To a very great extent, this work, these facilities, are funded by local and national government — as they should be.

In 1984, when AltEnts came into existence, this was certainly not the case. To the extent that local or national government gave any thought to the arts at all, it was certainly not the prevailing view that the making and enjoyment of art was a right that any citizen might choose to exercise.

To take a case in point: when urban and civic planners first conceived of the great suburb of Tallaght, there was not the slightest thought that the people who would come to live there might want to write, make music, act, dance, sing, go to movies or the theatre, have the visual and plastic arts as part of their day-to-day environment.

Three things changed that: the emergence of large numbers of young men and women determined to honour the gifts they had been given, determined to make their lives as artists; an influx of resources and progressive staff and members into and on to the Arts Council, and the emergence of a cadre of enlightened charismatic individuals intent on pursuing specific generous visions of enablement. The dialectic between these forces would drive what could not have been foreseen at the time — an unimaginable growth in the number of arts centres, festivals, theatre companies, galleries, publishing houses and other services to artists and to the public at large, and an unparalleled growth in the number of Irish citizens making their lives as artists.

In the early 1980s, artists, writers and musicians who have become, in many cases, household names, were struggling to get their work shown, performed or published. Opportunities were, to risk a considerable understatement, few and

*Gaetano Tranchino, La Bicicletta
Rossa (extract), oil on canvas,
50 x 60cm*

far between. All over the country, a handful of individuals emerged who decided, very simply, that this was not good enough. That something had to be done. If it was necessary to create outlets for artists, it was equally necessary to create opportunities for the community at large to engage with these artists, to hear their music, view their paintings, film and sculpture, watch them dance or perform. The impulse to make opportunity did not distinguish or prioritise between artist and audience, it emerged rather from a profound, sometimes no more than intuitive, understanding that the dialogue between art and audience is what matters most, and that both contributors to the dialogue merited equal respect. It is important that the rising generations understand that the considerable cultural infrastructure we now enjoy was not always there, did not spring fully-fledged from out of the bosom of a caring and imaginative state. Each increment of growth had to be fought for, each grudging increase in investment had to be wrung from the coffers of the state and local authorities. I wish someone would write a detailed scholarly study of how many of our most respected arts institutions came into being; it would be good to have an objective record of how from the nucleus of a few committed individuals, through intelligent programming and the equally intelligent building of alliances, including the recruitment of political support, small local ventures grew into internationally-respected institutions.

It would be good, too, if such a study were to examine the hugely positive role that the Arts Council, and specific members of staff and Council in particular, played in delivering resources and inspiration to this movement.

The Irish civic mind was for many years essentially a slave mind. It feared innovation above all else, it lacked that self-confidence which is the mark of an independent democracy, and when it moved, finally, in an enlightened direction, it generally covered its timidity (and its back) by pointing to what we are now pleased to term 'best practice' in the neighbouring jurisdiction. Oddly enough, if anything has served to put backbone into our civic authorities, it has been the kudos won for parish, town and country by the flourishing of arts and artists the length and breadth of the island.

This did not come out of nowhere. Somebody, somewhere, had to be the first to articulate a vision, begin the long process of recruitment and patient explanation that would eventually win local and national support for the practice and enjoyment of the arts in all their forms.

The courage and vision of altruistic and charismatic individuals, first prompting and then to varying degrees supported by civic authorities and civic-

minded individuals and businesses, is a key component in the DNA of many institutions that have achieved national and international status by now. It is of course important that we remember and honour those individuals and clusters of early activists, but, and they will agree with me, it is more important to remind ourselves that what we enjoy now had to be fought for, lest we find ourselves growing complacent, lest we are forced to watch impotently as all these gains for the public good are rolled back by soulless and ignorant political forces.

Rolled back sometimes, too, it has to be said, by well-meaning but uncomprehending decisions by public agencies – including, in a very small handful of cases, the Arts Council itself. We have built, in the past 30 years, a network of institutions that have made huge contributions to the emergence of a civil society on our island. These institutions have, in large part, made it possible for our finest artists to grow and develop in tandem with their audiences, readers, listeners and viewers.

It is important to remind our children of how many of these institutions got started in the first place, important to remind them of the visionary energies and selfless commitment of men and women like Liam Morrissey of Alternative Entertainments, Robbie McDonald and Pat McQuoid of Triskel in Cork, Peter and Jim Sheridan and many others of Project Arts Centre, Gary Hynes, Mick Lally and Marie Mullen of Druid Theatre Company — and the many souls who, from the barest and poorest of beginnings, built these and many other such institutions with passion, commitment and, all too often in those grim early days, their own dole money.

What we have of a civic society today in our battered little Republic owes a considerable debt to a small handful of brave and generous individuals who believed in their communities, who believed in artists, who believed that our communities deserved the best art, who believed that our artists deserved to be treated with unswerving professional respect. And did something about it.

All the more incomprehensible, then, that I am forced to record here (against his wishes, let it be said) that the great-souled and generous Liam Morrissey, after all these years, should find himself as a result of Arts Council cutbacks, as the dark days settle over us again, back on the dole.

Theo Dorgan

Dublin 2010

Alternative Entertainments and Visual Arts



I moved to Tallaght in 1981 and at the time there was little in the way of entertainment in the area. Tallaght was a new town with little infrastructure to serve the exploding population. Soon after my arrival I became involved in a number of community issues in the area. It was through my involvement in these issues and my quest to learn Irish through Conradh na Gaeilge that I became aware, for the first time, of Alternative Entertainments and Liam Morrissey.

Unfortunately I had no musical skills and did not feel the need to become directly involved with the organisation at the time. As my children grew, they attended local schools where music was an important part of the curriculum. It was during this time that I got first-hand knowledge of the great work that was being carried out by Alternative Entertainments in the greater Tallaght area.

Having become unemployed in the 90's I returned to education and after a number of years received a degree in Fine Art. In my final years at college I got a small studio in the old Tallaght Community Arts Centre. One day, while busy at work in the studio, this fellow stuck his head in the door and asked could he see the work. This was my first introduction to Liam Morrissey the director of Alternative Entertainments, or AltEnts as it was known locally. He explained the organisation's ambitions to diversify and take Fine Art to the people in the area and that the Arts Council, South Dublin County Council and at that time FAS, were supporting AltEnts. I received a small grant which was much needed at the time. After I graduated from DIT in 1998 I was still out of work and a member of the Arts Forum, a broad-based pressure group whose main focus was to get the best deal for the people of the area from the soon-to-be established gallery in the Civic Theatre, and the already established Arts Centre. AltEnts had a programme going under the management of FAS whereby a number of people who were unemployed were making Public Art. I applied for a place on the scheme and, with a number of other graduates, helped to pass on some of our newly-gained knowledge to the participants of the scheme. The organisation also introduced us to established artists such as Brian Maguire and Vincent Browne. They ran a number of courses which helped us to work with Public Arts in the area. It also gave us an opportunity to meet established artists and learn from them, in a similar fashion to the master classes that AltEnts ran with recognised musicians.



I had an exhibition in the Civic Theatre Gallery which, at the time was run by Bríd Dukes, who was also director of the Theatre – her greatest passion. She approached Liam with the idea of Alternative Entertainments taking over the running of the Gallery. This suited the philosophy of the organisation – to take art off its pedestal and bring it into the heart of the people in the area. AltEnts' management was to work with the Irish Museum of Modern Art, to take their extensive collection of Outsider Art and put it on show for the people. It was one of their first exhibitions and was a great success. Local schools were invited to take the children of the area down to visit the exhibition. The exhibition helped to show that you did not need formal art education to make art – the main ingredient was the passion to create a work.

Alternative Entertainments has continued to work with artists by supplying them with studio spaces, combining emerging artists and established artists in group exhibitions, helping with the publication of catalogues, moving art, and running exhibitions in the RUA RED gallery which has replaced the Civic Gallery as AltEnts' main exhibition space.

Alternative Entertainments has made a huge impression on the people and area of South West Dublin over the last twenty-seven years. Their contribution continues to grow with the passing of time. Younger people with a desire to work within the arts who are being, or have been supported by AltEnts could take the organisation to another level if they have a proportion of the passion for the job as present management. I for one am indebted to AltEnts for the encouragement, help and knowledge they have passed to me. I am one of many and hope to be one of many more.

Anthony Hackett

Alternative Entertainments Board Member and Visual Artist, July 2010

Anthony Hackett, Sea Bed (extract), oil and mixed media on canvas, 61.5 x 82cm

25 Years of Visual Arts



Alternative Entertainments Ltd was set up as an arts organisation in 1982. For the first two years of its existence the focus was primarily on music. Having identified a lack of artistic practice across all disciplines in the South Dublin region, the group diversified and became a multidisciplinary organisation in 1984. Its chief aim in this period was to promote public access to and engagement in the arts.

Visual arts have been an integral part of Alternative Entertainments' annual programming since 1984. At this stage its reputation was firmly established as a dynamic and innovative force for the development of the arts in the region. When the organisation was first established, there was no designated gallery space in Tallaght. Alternative Entertainments looked on this as a challenge and an opportunity to develop new and exciting ways of displaying art. It overcame this obstacle by using a variety of alternate venues in the South Dublin area, including libraries, community centres, unemployment centres, pubs, social welfare offices and shopping centres – in a sense bringing the art to the people. In 1984, the company entered into a fruitful partnership with Castletymon Library, which continued for a number of years and allowed for the exhibition of shows. In 2000, the organisation established the Alternative Entertainment's Gallery in the Civic Theatre, providing the area with its first dedicated visual arts exhibition space.

AltEnts, as the company has become known, has stimulated and developed a wide audience for contemporary art in South Dublin. Throughout the years the company has organised exhibitions of both local and national significance. It has identified and created opportunities for emerging artists seeking to establish themselves in an artistic environment. Artists such as Eoin Llewellyn, Gabhann Dunne, Derek Culley, Aidan O'Neill, Ben Readman and Derek Fitzpatrick have all had successful exhibitions with the company and have received critical acclaim for their work. AltEnts has also established excellent working relationships with internationally renowned artists such as Brian Maguire, Patrick Graham, Seán McSweeney and Richard Gorman, to name but a few, and has organised major exhibitions of their work. It has encouraged the general public to participate and



engage with arts activity – Education & Outreach Programmes have long been a part of the company ethos and workshops have been run in conjunction with a number of its exhibitions. In addition, AltEnts has also supported exhibiting artists by producing a number of catalogues and publications and encouraging the transfer and touring of exhibitions to other venues.

1984 saw the first Visual Arts exhibition by AltEnts in Castletymon Library - an exhibition of photography by Belfast Exposed, a community photography group. This exhibition was previously shown in Dublin, London, Belfast and Switzerland, and went on to tour a number of community centres in Northern Ireland. Castletymon Library continued to be the organisation's exhibition space until 1991. During those years a number of successful exhibitions were staged there, one of which was an exhibition of work by a selection of artists from Temple Bar Studios – Brian Maguire, Patrick Graham, Felim Egan and Seán Fingleton, curated by Jenny Haughton. Others included *Camera in the Community* – a photographic archive comprising images of local musicians in the Tallaght area; *gCuimhne na nDaoine* – a photographic exhibition featuring a collection of photographs from the archives of the Department of Folklore, University College, Dublin; *Diary of Faces* –

Castletymon Library, Tallaght - site of Alternative Entertainments' first visual arts exhibition in 1984 and home to much of its visual arts programming 1984 - 1990



an exhibition of photography by Christine Bond; *A Bit off the Wall* – an exhibition of cartoons by Tom Matthews; *Life on the Dole* – a photographic exhibition documenting local citizens' experiences of the high levels of unemployment experienced in Tallaght and surrounding areas at this time and an exhibition of paintings by the Tory Island Painters on loan from the collection of the late artist Derek Hill.

.....

Throughout the nineties, Alternative Entertainments continued to develop and expand its visual arts programme to include internationally renowned artists, and made use of a number of different venues in the South Dublin area. *A View from the Dearth* took place in Killinarden Community Centre – an exhibition of photography by Pete Smyth; featuring some of the residents of Killinarden Estate. It then went on tour to a number of other venues in Dublin and around the country. A series of workshops was also run alongside this exhibition, in association with the Gallery of Photography.

Daemons & Deities was an exhibition of sculpture in bronze, copper and silver by Vincent Browne which took place in Castletymon Library, in the early part of 1990. Vincent was also involved in an Artist in the Community scheme, placing a number of vibrant mosaics on the walls of the Holy Rosary National School in Ballycragh, Tallaght.

Belfast Exposed - an exhibition of photography. Opening night at Castletymon Library, October 15th 1984



The organisation's main venue for exhibitions from 1991 until 1994 was The Square in Tallaght commencing with *Behind Bars: Public & Private* by internationally celebrated artist Brian Maguire. Dubliners was an exhibition of photography by Tony O'Shea, recording a single year in the city of Dublin, capturing processions, celebrations, sporting events and public happenings. Images also included Dubliners themselves, their faces and their lives on the streets. The photography explored the city's various communities from the upper classes at play at the Trinity Regatta to the children who beg on O'Connell Bridge, from native writers like Seamus Heaney and Seán O'Faoláin to the politicians from Joyce's Dublin to the seedy night-life on the canals. A retrospective exhibition of the work of highly respected sculptor Imogen Stuart was held in The Square in 1992.

American-born photographer Nancy Honey's show *Woman to Woman* – an autobiographical project about the lives of women – received critical acclaim for her images concerning women's issues. Underlying themes were sexuality and gender. It was held in conjunction with the Woman's Support Project in February 1994. Nancy now resides in the UK. At the time of the show she had just been awarded a Fellowship with the Royal Photographic Society in Bath.

This year also saw an exhibition of sculpture by Spanish artist Jose Antonio Barrios, which was formally opened by Pat Rabbitte TD, and an exhibition of paintings by





Patrick Graham, Collateral Series /
Wreath, (diptych) oil on canvas,
185 x 342cm

Opposite page: Pete Smyth,
A View from the Dearth, photograph,
38 x 38cm

renowned artist Finola Graham.

The Close Season by Ken Grant was an exhibition of photographs in Killinarden Community Centre, documenting changing Liverpool communities and the intimacies of family life within them. Examples of his work are held in the Museum of Modern Art (MOMA), New York and the V&A, London.

Pete Smyth of the Gallery of Photography was involved in two projects in 1994 – *Stories from the Circle* and *The Other Side of the Road*. These projects were initiated by Jane Hourican and the Women's Travellers Group, based in an old school building on the Greenhills Road. The women on the course wrote stories about their life experiences and Pete took photographs to illustrate the project.

1995 was an extremely prolific year for visual arts in the company. *A Different Way* involved the production of a book of photographs, poetry and prose in conjunction with the Tallaght Travellers Development Group led by Jane Hourican. Photography was by Pete Smyth. The aim of this project was to break down barriers between travellers and the settled community. The project also included an oil pastels workshop, which yielded a series of paintings by the participating students. This resulted in an exhibition and book which were launched in the Crypt Gallery, Dublin Castle. The launch was formally opened by President Mary McAleese.



Opposite: Retrospective Exhibition,

Panel from a series entitled Stations of the Cross, teak, 1981-82

Imogen Stuart, RHA, A Retrospective Exhibition

.....

German-born Imogen Stuart is one of Ireland's foremost sculptors. She has resided in Ireland for almost sixty years. In 1949 she exhibited and sold her first piece of sculpture at the RHA in Dublin – a relief entitled *St Brendan Discovering America*. She has continued to exhibit regularly at the RHA, her most recent exhibition taking place in early 2010. She became a full member in 1990 and was elected Professor of Sculpture in 2000. She is also a member of Aosdána.

Her influences range from German expressionism to early Irish Christian art, working in a broad range of media including wood, stone, bronze, steel, clay, plaster and terracotta. She has a profound feeling for whatever medium she happens to be working in at the time and always manages to bring out their essential qualities.

Her sculptures have been exhibited in a large number of public places across Ireland, churches in particular such as Christ Church, Dublin and Armagh Cathedral. Her artistic range is wide and although best known for her large public sculptures such as the Pangur Bán group in UCD, she has also created a number of small, intimate pieces. She was commissioned to produce portrait busts of Sean McBride, located in the Dept. of Foreign Affairs, Dublin, and of former president Mary Robinson, located in Áras an Uachtaráin, both executed in bronze. Her work has been exhibited internationally: a significant piece entitled *Flame of Human Dignity* now stands in the grounds of the Irish Cultural Centre in Paris. Imogen refers to the time of her retrospective exhibition by AltEnts in Tallaght with great affection, acknowledging that while resources were limited at the time, the company was still committed to staging significant exhibitions of artists of great renown. The lack of a designated gallery space in the area was overcome by researching alternate venues, and as a result, her retrospective exhibition in 1992 was housed in one of the units in The Square, Tallaght. This was received with great acclaim, providing the people of Tallaght with the opportunity to view the work of one of Ireland's most respected sculptors.



Stations of the Cross

for the Church of Our Lady of Mount Carmel, Firhouse

This set of Stations of the Cross is carved in various types of teak. They are placed on two walls in the church. Each set of seven forms a cross. The first seven stations show an abstracted falling cross while the second set of seven show an abstract rigid, dead cross. While they are irregular in length Imogen left the right angles intact in all of them, to give the viewer the impression that she was in the possession of the actual cross on which Our Lord was crucified, and that she cut and carved the fourteen stations from it.

"These stations require an active response on the viewer's part. At the beginning I help the person to recognise each station, but by the fourth, they have to walk alone, without help. Their purpose was to instruct the faithful. This was likewise the intention in the case of the ancient Irish High Crosses which were lessons and sermons in stone. A preaching aid. I do not make any claim to their artistic merit. My purpose is to help the praying person – to look at the Stations in a fresh light – to shock, and help them to meditate on the mysteries presented." Imogen Stuart,

Brian Maguire, An exhibition of paintings

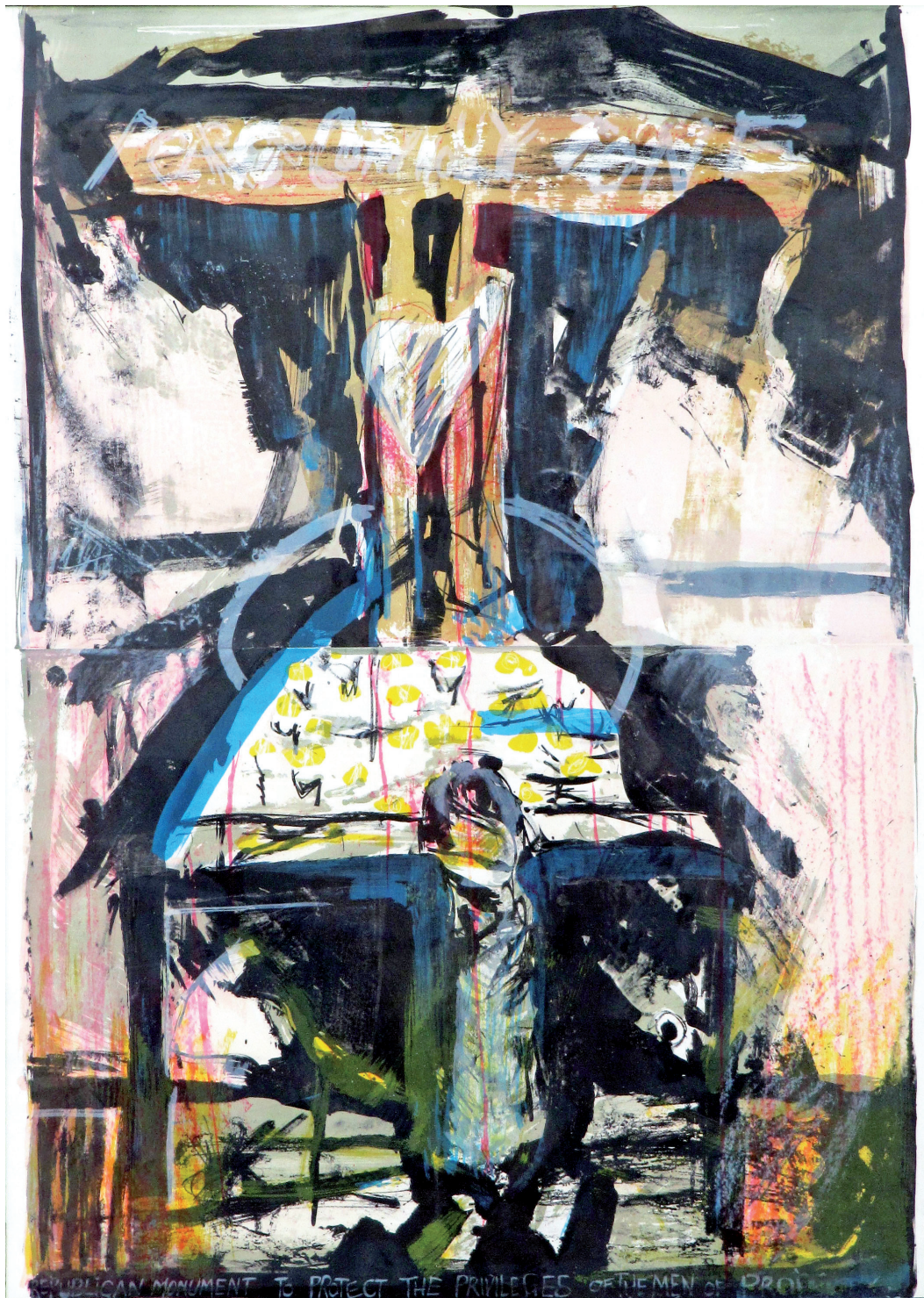


B*ehind Bars: Public & Private* by Brian Maguire was the first major exhibition by an internationally-celebrated artist to be hosted by AltEnts, taking place in The Square, Tallaght, July 1991. Brian is renowned as a visual artist whose work captures the essential characteristics of the human experience. His work looks beyond the physical and considers broader political and social issues. Celebrated as an artist with a social conscience, he has been involved in collaborative projects with individuals and groups of people who have either been marginalised by, or alienated from mainstream society. Throughout the last twenty years Brian has maintained a studio practice showing work mainly through the Kerlin Gallery, Dublin, and in a number of public museums throughout the world. In tandem with the studio work he maintains a socially engaged practice based mainly in prisons, but also with therapeutic groups and hospitals. In 2000 he was appointed Head of the Fine Art Faculty in the National College of Art and Design in Dublin – a position that led to research in the area of art and learning communities and prisoners. It also led to study trips for students to the Western Sahara, the Amazon, Kenya, Sao Paulo and Porta Allegro. In these cases the engagement was with the slum, city dwellers in Kenya, inhabitants of the Favelas in Brazil and the Sahrawi People in Tindouf. He has worked with prisoners in Ireland, Brazil, US and Poland and has delivered public art projects in Belgium, USA and Ireland. In 2010 he took retirement from NCAD to allow a full-time concentration on painting. He is currently co-ordinating an EU research project involving Spanish, Portuguese, Romanian, Norwegian and Irish Prisons. He is also currently working on a human rights project in Mexico.

He represented Ireland at the 1998 Sao Paulo Biennial, resulting in one of his best-known works, *Casa de Cultura*, featuring a series of work based on inhabitants of that city's slums or favelas. He has exhibited extensively in Europe, America and Japan. He is still represented by the Kerlin Gallery, Dublin.

Republican Monument, ed. 11/70,
lithograph, 121.5 x 88cm

"AltEnts put on a one-person show of my work in The Square shopping centre, Tallaght. Outside of a group show in Tokyo, this was the only time I got to present a body of work in a shopping centre. Most important to this event was the professionalism AltEnts applied to managing all aspects of the show. It was presented in a space normally rented to a shop. Today this seems to be of very little account but 20 years ago it was innovative to proceed with shows where people were situated, rather than asking them to travel into the city centre".
Brian Maguire.



REPUBLICAN MONUMENT TO PROTECT THE PRIVILEGES OF THE MEN OF PRO



Finola recalls her experience of working with Alternative Entertainments: "In 1995, Alternative Entertainments arranged for a group of women from Tallaght to do a painting workshop with me in Fanore in the Burren, Co. Clare. The women arrived in a van driven by Liam Morrissey, on a day in the hottest summer I can remember. The combination of the weather, the place, the freedom (Alternative Entertainments had arranged to take care of the women's family responsibilities), the chance to experiment with creating, and the enthusiasm, energy and curiosity of the women themselves was amazing. The women took advantage of every aspect of the experience – they worked, swam and investigated. They immersed themselves in nature and the work itself. The culmination of this unusual and exciting time was an exhibition in the South Dublin County Council Offices of the women's work and my paintings."

Finola Graham

Finola Graham, *An Exhibition of Paintings*

.....

Limerick-born Finola Graham has enjoyed a continental education and reputation – upon leaving school she moved to Paris where she spent the next seven years studying art. She attended La Grande Chaumiere Painting School, and went on to win a scholarship to the prestigious École Nationale Supérieure des Beaux-Arts. Her first exhibition took place at the Maison des Beaux Arts in 1969. On her return to Dublin in 1970 she took up a teaching post and painted in her own studio. In 1977 she had a show at the Project Arts Centre and The Peacock Gallery in 1978, after which she returned to Paris for post-graduate study at the École des Beaux-Arts. She won a six-month French government scholarship, during which time she worked in Venice. Upon its completion, she held an exhibition of engravings in Segno Grafico, Venice.

Finola returned to Ireland in 1980 and set up home in County Clare. Since then she has exhibited regularly, in the Fendereskey Gallery,



Belfast; Duke St Gallery, Dublin; County Hall, Tallaght; Limerick City Gallery of Art; Logan Gallery, Galway and the Norman Gallery, Wexford among others. She has exhibited internationally in the Galerie La Sensitive and the Grande Palais, Paris. Her work was represented in the Oxford Festival of Arts in 1989 and at the Liverpool Biennale in 2003. Finola has an exhibition of new works in Paris 2011.

Far left: Left : Participants in painting workshop held by Finola in 1995, organised by AltEnts

Middle: Finola and Gina Kelly, South Dublin arts officer (1995) at the exhibition in Tallaght.

Chair, oil on canvas, 113 x 137cm

On working with Alternative Entertainments

.....

No publication can do justice to the nature and the range of activities that Alternative Entertainments has given birth to since it first appeared on the scene in 1982. I certainly knew about the musical life AltEnts encouraged long before I became aware of their visual arts activities; even though I had attended a couple of very stimulating exhibitions in Castletymon Public Library in the '80s. When, in 1995, I first began to approach Arts Officers around the country to invite them to engage with the IMMA Collection, in what were actually the first steps towards the IMMA National Programme, I was thrilled to get a response from Liam Morrissey asking if Alternative Entertainments could borrow work by John Bellany to hang in Kiltalown House. It was to be the first of many National Programme collaborations in Tallaght and the very first occasion on which I lent work from the IMMA Collection to a Community Arts Organization. I remember bouncing over the potholes on the way in to Kiltalown, wondering how John Bellany's *Old Man and the Sea* prints would get along so far away from the precious spaces of the Museum.

The outcome of that collaboration is history now. AltEnts paid no artificial homages to national institutions, just claimed its birthright for Tallaght, and that totally successful first collaboration was to prove a major encouragement for the fledgling new programme at IMMA, giving me the confidence to try again with other arts organisations who had been reluctant to engage with the collection. Over the years since, during some of which I sat on the Alternative Entertainments Board I had good reason to be glad of that first engagement. Because it's not only, or even that most of the visual arts programme presented over the years has been of an extraordinarily high quality, mixing opportunities for emerging artists such as Eoin Llewellyn or Anthony Hackett with such celebrity names as Barrie Cooke, Brian Maguire, Patrick Graham, Geraldine O'Reilly and Richard Gorman; or even that the programme has spread itself over such a variety of art practices; photography, architectural design, cartoons, and veil painting in addition to more traditional painting and sculpture – not that they were always traditional in this context; but, it's more that Alternative Entertainments married their eye-catching

*Alice Maher, Nettle Coat, nettles, pins,
hanger, 70 x 60 x 5cm
Arts Council Collection*

programme to well-thought-out strategies to involve all the different publics that go to make up its catchment area.

It was great to be part of a team, curating an exhibition from the Arts Council's Collection with the 'Four Marys', the women from Tallaght who were interested enough to try their hands at curating, and to hang the final show with them in the Square shopping centre and to listen to them discuss the artworks with the shoppers. It was also great to see Eoin Llewellyn and local children cover a dead tree in gold leaf and turn it into magic, changing the landscape for drivers along the N81 for months afterwards, and great to recommend to people who didn't know Tallaght that they should wander off that same road to find the shepherd looking for stray sheep in Killinarden. These and all the others, that I haven't mentioned, were not just common-or-garden arts events; they are the stuff that give meaning to our lives, whether we are mere viewers or, more privileged than that, participants in the making of the work. Sadly, I became so busy that I found myself missing meetings and so, reluctantly, had to resign from the Board. Nevertheless, when an opportunity came to put together an exhibition of the work of a completely self-taught local artist, Joe Bell, from Cheeverstown House, Alternative Entertainments, in the persons of Liam and Brenda were immediately supportive of the proposal. I cannot imagine Tallaght without this trail-blazing and genuinely community-based arts organisation. I would like to take this opportunity to thank them for all the fun and the pleasure they have given me over the years.

Catherine Marshall

Co-Editor, Vol V. Irish Art and Architecture Project, Royal Irish Academy, on secondment from the Irish Museum of Modern Art.

July 2010





Shaping your own environment

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In December 1995 Alt Ents introduced a new element to the Visual Arts programme in the new County Dublin Library: a series of lectures, talks and debates on art history, organised by Tara Byrne. Topics included *Three Women Artists: A retrospective view of Mainie Jellett, Nano Reid and Evie Hone*; *Art in Ireland now* and *Naïve Art*. Lecturers included eminent Irish artists such as Alice Maher and Professor Brian Maguire, and art historians and critics such as Roisín Kennedy and Brian Fallon.

The Shepherd and the Sheep was a six-foot shepherd sculpture and accompanying sheep, sculpted and covered in mosaic by Vincent Browne and then placed in Cushlawn Park, Killinarden. These sculptures form part of a sculptural trail for the South County Dublin region entitled *Shaping your own Environment*.

Veil Painting from the Colour Circle was a series of veil painting



workshops given by Finnish artist Tuija Varjoranta over a period of ten weeks in 1996. The first workshop took place in a Victorian mill in Newbridge, Co. Kildare, with subsequent workshops taking place in Kiltalown House, Tallaght.

Art in the Community was presented in association with the Arts Council of Ireland. Five works on loan from the Council's collection were placed in various community centres for a limited period. Works included pieces by such distinguished artists as Barrie Cooke (St. Aenghus' Community Centre), Ciarán Lennon (Tallaght Social Services Centre), Nano Reid (Tymon Bawn Community Centre), Brian Bourke (Tymon Bawn Community Centre) and print-maker Stephen O'Reilly (Killinarden Community Centre).

The Sofas in the Garden project involved the creation of a life-sized sofa in the back-garden of Kiltalown House. The project involved a number of local artists who worked together to create a sofa out of concrete blocks and decorated it with mosaic. This formed part of the Shaping your own Environment sculpture project.

Nettle Coat was an exhibition of work from the permanent collection of the Arts Council of Ireland, featuring a selection of modern and contemporary artworks by artists such as Alice Maher, Nick Miller, David Crone, Mary Farl Power, John Kelly, Paul O'Keefe, Niall Walsh, Debi O'Hehir, John Devlin, Jill Nunn and Evin Nolan.

Far Left: The Sofa, Concrete blocks and ceramic, 180 (L) x 120 (H) x 90cm (W)

Vincent Browne, series of mosaics, Holy Rosary National School, Tallaght



Artist Exchange

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The Artist Exchange programme was set up in 1999. It was a Tallaght project enabling local budding artists to prepare portfolios for art college, among other things. The Artist Exchange worked in the Killinarden Enterprise Group centre with people from the area and was unique in Tallaght, set up in response to demand. Areas covered under the programme included the fundamentals of art, art history, painting techniques, life drawing, portfolio preparation, craft techniques, team building, enterprise development, exhibitions and work experience in teaching. Students involved were from the local Tallaght community, some of whom were already active in community arts and others, who although interested in art, had no training by qualified instructors. Artist Exchange supplied them with that training and, in the long term, provided the community with art instructors with accredited qualifications. It formed a link from basic classes to quality learning and provided a high standard of practice that was both informed and fresh.

Tutors on the programme included Anne O'Brien, who specialised in portfolio preparation and also acted as the Arts Education Advisor on the project; Mary Kennedy, a sculpture major, and Anthony Hackett – a local artist who is now co-ordinator of the Art, Design & Mixed Media Department, Ballyfermot College of Further Education. Anthony was involved in the

*Top Left: The Sheep, cast concrete, steel armature, ceramic tiles.
30 (H) x 30cm (W)*

Top Right: Russian Dolls (series of 3), steel armature, expanded metal, fibre glass & concrete. 1 x 135 (H) x 90cm base, 1 x 90cm (H) x 75cm base, 1 x 80cm (H) x 75cm base.

*Mosaic Wall Panel,
Jobstown Community School,,*

community over the years which provided him with an understanding of the difficulties individuals from disadvantaged areas have in accessing Third Level education and developing their artistic abilities.

Sculpture in the Community

The placing of art in the community is an important part of Alternative Entertainment's philosophy. It allows people to experience and live with art in their own environment, and view it as an ordinary part of life. *The Shepherd and the Sheep* is a six-foot shepherd sculpture and accompanying sheep, sculpted and covered in mosaic by Vincent Browne and placed in Cushlawn Park, Killinarden in 1996.

Some of the sculptures are now undergoing restoration and will be placed back into the community upon completion. These sculptures form part of a sculptural trail for the South County Dublin region entitled *Shaping your own Environment*.

Local people, under the guidance of professional artists, created these works of art, which were then placed in the community. All of the people involved in this project attended workshops hosted by Brian Maguire and Vincent Browne. This project led to the growth of skills of the local population; aided their professional development and created an interaction between art and the community. Other sculptures include *The Sofa*, Kiltalown House, 1997; *The Chair*, Rathcoole, 1997; *The Russian Dolls*, Jobstown, 1999; Mosaic Wall Panel, Jobstown Community School, 2000; and *The Dogs*, Civic Theatre, Tallaght, 2001. Another project carried out at the time was the *Golden Tree of Dreams*, St. Maelruain's School, Jobstown, 2000. This was co-ordinated by artist Eoin Llewellyn, and local children from St. Maelruain's school had a hands-on part to play. A tree in the grounds of the school was painted with gold paint in its entirety and gold-leaf was pressed onto the lower trunk. The children's millennium wishes were written on coloured ribbons and then tied to the upper branches.



Top: *The Shepherd*, Steel, concrete, ceramic on concrete base, 210 (H) x 120cm (W)

Mary Moore (1943 - 2008), one of the students on the Artist Exchange programme, with Vincent Browne's Shepherd. Sadly Mary passed away on 8th June 2008.



Alternative Entertainments and the Civic Theatre

.....

In 2000 the Civic Theatre welcomed the Alternative Entertainments gallery to the 1st floor of our building and that was the beginning of a most fruitful relationship, both visually and professionally.

During the next nine years our patrons had the great pleasure of strolling through the Gallery before and after the theatre performances and

during the intervals. There they were challenged by the works of major artists like Patrick Graham or John Bellany, fascinated by new Irish architecture from the AAI Awards Show, or enthralled by *Sarita de Sara - Sara* by Deirdre Carr, the story of the discovery of a small Incan child who was found perfectly preserved having lain in glacial ice for 500 years.

Among my own personal favourites were the major retrospective of Sean McSweeney's work, the Christina Noble Children's Foundation *Sunshine Exhibition*, the group shows from the IMMA collection and the regular photographic exhibitions.

Alternative Entertainments, unfailingly, met the highest standards in display, production and professionalism. The quality of exhibition support documentation – from invitations right through to press releases and catalogues invariably met the most stringent design criteria. Each exhibition was also expressly adapted to the particular dynamics of the “walk through” space of the gallery. Alternative Entertainments at all times manifested a very high degree of informed sensitivity in the selection and display of works which suited the exhibition space. Similar sensitivity and intelligence were shown in the choice of event to mark the opening of exhibitions. Poets, critics and commentators of all sorts have opened for Alternative Entertainments, as have musical groups from string quartets to jazz combos.

In 2009, the Civic Theatre was finally able to undertake the provision of crucial dressing room facilities for the Loose End, our studio theatre. In order to do this, we had to discontinue our gallery space and reluctantly part company with Alternative Entertainments. Back in 2001, Alternative Entertainments had collaborated with the artist Vincent Browne on the *Shaping Your Own Environment* project. From that project, the Civic Theatre has inherited a number of concrete and mosaic sculptures of dogs. We have all become very fond of these dogs and we hope that, with the agreement of Alternative Entertainments, they will continue to be kennelled in the theatre foyer. They constitute a permanent record of nine years of active collaboration between the Civic Theatre and Alternative Entertainments to the mutual benefit of both organisations.

Brid Dukes

Artistic Director, Civic Theatre. July 2010



*Opposite: Civic Theatre, Tallaght –
home to Alternative Entertainments
Gallery 2000 - 2009*

*Bottom: The Dogs, series of ten, cast
concrete, steel armature and ceramic,
4 x 120cm (H) x 105cm (L)*

Alternative Entertainments Gallery: Civic Theatre



From 2000 onwards, Alternative Entertainments acquired a more permanent gallery space in the Civic Theatre Gallery, Tallaght. This situation allowed for a greater degree of forward planning in all future Visual Arts programming. The first exhibition held at the new space was *Interface Images*: an exhibition of photographs of Belfast peacelines by Frankie Quinn.

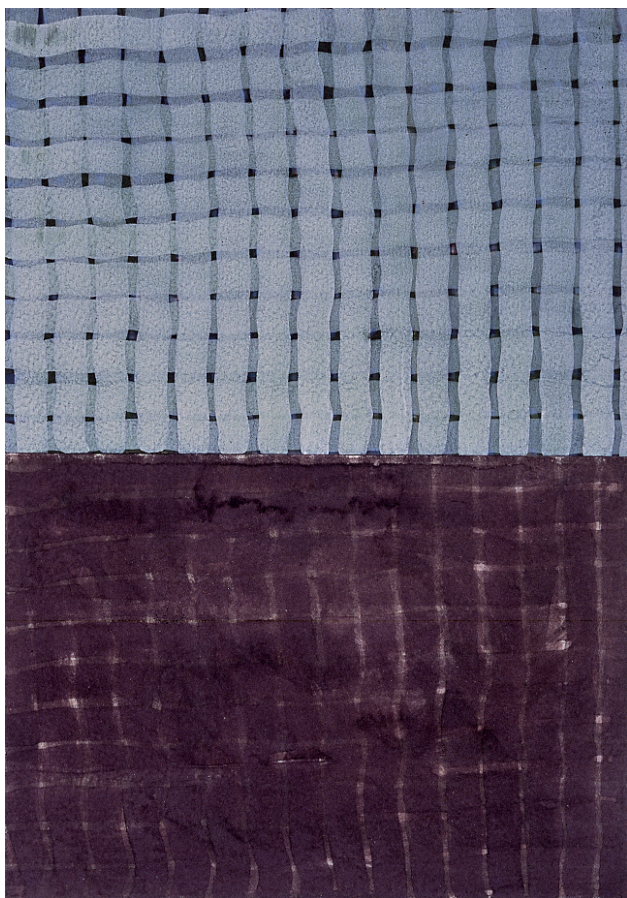
The Outsiders was an exhibition of works on loan from IMMA and featured a selection of work from the Musgrave-Kinley collection. This collection consists of naïve works produced by artists who ‘share an ability to focus totally on their own inner vision, uninhibited by training, received art practise or above all, by the weight of art history’.

Connections encompassed a multi-disciplinary exhibition of work by a number of artists associated with Alternative Entertainments. Artists included Vincent Browne, Caroline Barry, Stephen Buck, The Chimps, Dave Claffey, Jimmy Clarke, Terry Dempsey, James Dunne, Anthony Hackett, Jangaleros, Liam Kennedy, Mary Kennedy, Eoin Llewellyn, Brian Maguire, Liam Morrissey, Yvonne Patterson, Niall Pollock, John Quearney, Pete Smyth and Roy Wallace.

The year 2000 also saw an outreach element being introduced to the annual programme with the production of a large mosaic panel, in association with teachers and children from Jobstown Community College. Children from the school came up with a number of drawings and based on these, local artists worked with the staff and students to create a vibrant mosaic in the grounds of the school, which is still *in situ* to this day.

2001 opened with exhibitions by two major artists, Patrick Graham and John Bellany. Other exhibitions from that year included shows of paintings by Helena Gorey and Desmond Kenny and *The Dogs* – concrete and mosaic sculptures, created under the *Shaping your Own Environment* project. These were exhibited as part of the Kilkenny Arts festival in August of that year.

The year ended with two group shows: *It will get you in the End*, in association with Renegade Studios, featuring the work of Alan Crosby, Thomas Brezing, Murielle Celis, Maura Murtagh and Liam Rimmer; and *Connections* featuring painting, print, mixed media and sculpture by artists including Thomas



Brezing, Vincent Browne, Marie Caulfield, Murielle Celis, Alan Crosby, Helena Gorey, Patrick Graham, Anthony Hackett, Desmond Kenny, Eoin Llewellyn, Brian Maguire, Maura Murtagh and Imogen Stuart. 2001 also saw the foundation of a relationship between AltEnts and the Architectural Association of Ireland: one which has continued to the present day. *New Irish Architecture* - the Architectural Association of Ireland (AAI) Awards - has been a prominent part of the visual arts programming on an annual basis since then.

Ten exhibitions were held in 2002 in the Alternative Entertainments Gallery, Civic Theatre. *Jazz Seen* was an exhibition of photographs by Des McMahon. Music on the night was provided by the Hugh Buckley Group.

Painting shows for this year featured solo exhibitions by Thomas Brezing, Alan Crosby, Terry Corcoran and Marie Caulfield. *Women & Children First* by Thomas Brezing consisted of two large mixed-media paintings and a

Left: Helena Gorey, Field Drawing, gouache on paper, 25.3 x 17.8cm

Top: Margaret Becker, Circus Horse, etching, 70.5 x 49.5cm
www.leinsterprintstudio.com

number of small ones. His art has a strong socio-political slant – he documents events, fragments of his own history and the history of others. His work is highly autobiographical, dealing with events taken from daily life, placed against a historical background emphasising the insignia of violence, loss of innocence and war.

028 – Works on Paper, was a group show featuring the works of six West-Cork artists: Pat Connor, Jason Lee, Deborah McNaughton, Roisín McGuigan, Colin Murray and Jacqueline Stanley. A selection of work from the collection of IMMA formed the basis of a second group show, including work by Brian Maguire, Stephen McKenna, Nick Miller, Antony Gormley and Mick Cullen, among others.

A-Stray was an exhibition of soft sculpture and drawings by Pauline Keena. During 2002 she was selected to exhibit both at EVA and the Liverpool Biennial. She describes her work as an exploration of the psychological “self” that exists within the body. This exhibition consisted of a series of large fabric sculptures, sculpted into limbs and tight knots. She enjoys working with the medium of cloth because “it is immediate and unsophisticated and because making a sculpture in cloth is a continual discovery... working in cloth does not dictate the form”. Her aim for this show was to explore the ancient and symbolic associations of cloth with the body – the cloth of the shroud, the cloth strips used in mummification. Also included in this exhibition were a series of unframed drawings, described by the artist as “blind drawings”. Her eyes were closed as she created these images of vulnerable, incomplete bodies consisting of minute broken lines.

A series of lectures were given in Tallaght Library by art historian Mark Aherne under the title *Women from the Visual & Performing Arts*. Topics included *Two different Impressionists: French Berthe Morisot and American Mary Cassatt*; *Two Irish watercolourists: Rose Barton and Mildred Ann Butler and Peggy Guggenheim: intense promoter of modern art in America and Europe*.

Painting shows for 2003 included artists Austin Corcoran and Anthony Hackett, and a major retrospective show by acclaimed artist Seán McSweeney entitled *Family Collection – paintings from 1954 – 2002*. An exhibition catalogue produced by AltEnts accompanied this exhibition. *Sarita de Sara-Sara* by Deirdre Carr was an exhibition of large oil paintings, wood sculptures and a series of pencil drawings that depict the discovery in Peru in 1896 of a small Incan child called Sarita. She had been sacrificed on top of one of the Andean mountains five hundred years before, and was found perfectly preserved in an icy tomb, still clad in brightly coloured clothes and clutching a tiny woollen llama.



The paintings depict the mountain of Sara-Sara and slowly reveal the child hidden in its peak. The year's programming ended with a group show – *Irish Art Today* – an exhibition of works on loan from the IMMA Collection. Artists exhibited included Michael Coleman, Helena Gorey, Patrick Graham, Eithne Jordan, Cecil King, Brian Maguire, Alice Maher, Michael Mulcahy, Tony O'Malley and Seán Scully.

2004 saw the exhibition of a diverse series of shows. Patrick Pye, *Paintings & Etchings*. The *Audio Visual Degree Show* was presented by students from Tallaght Institute of Technology. Work on show included multimedia, photography, audio, television and video production. Liz Kane presented *The Middle Ground* – an exhibition of painting, and the Leinster Print Studios held a group exhibition of prints featuring work by Margaret Becker, Pamela de Brí, Terry Dempsey, Jean Dillon, Iseult O'Flynn and Brendan Higgins, among others.

The Wrong Time: Stories that Shocked the Nation was an exhibition of photography by Aidan O'Neill. *Our Island as Well* involved writings and images from Tallaght Traveller Women. This was a photographic project initiated by the artist Brian Maguire in collaboration with the photographer Mike Bunn and the young women trainees of St Basil's centre. Mike worked with fourteen young women from the travelling community. These women were the focus of a professional photoshoot in St Basil's; a series of large-scale portraits were produced and exhibited in the Alternative Entertainment's Gallery.

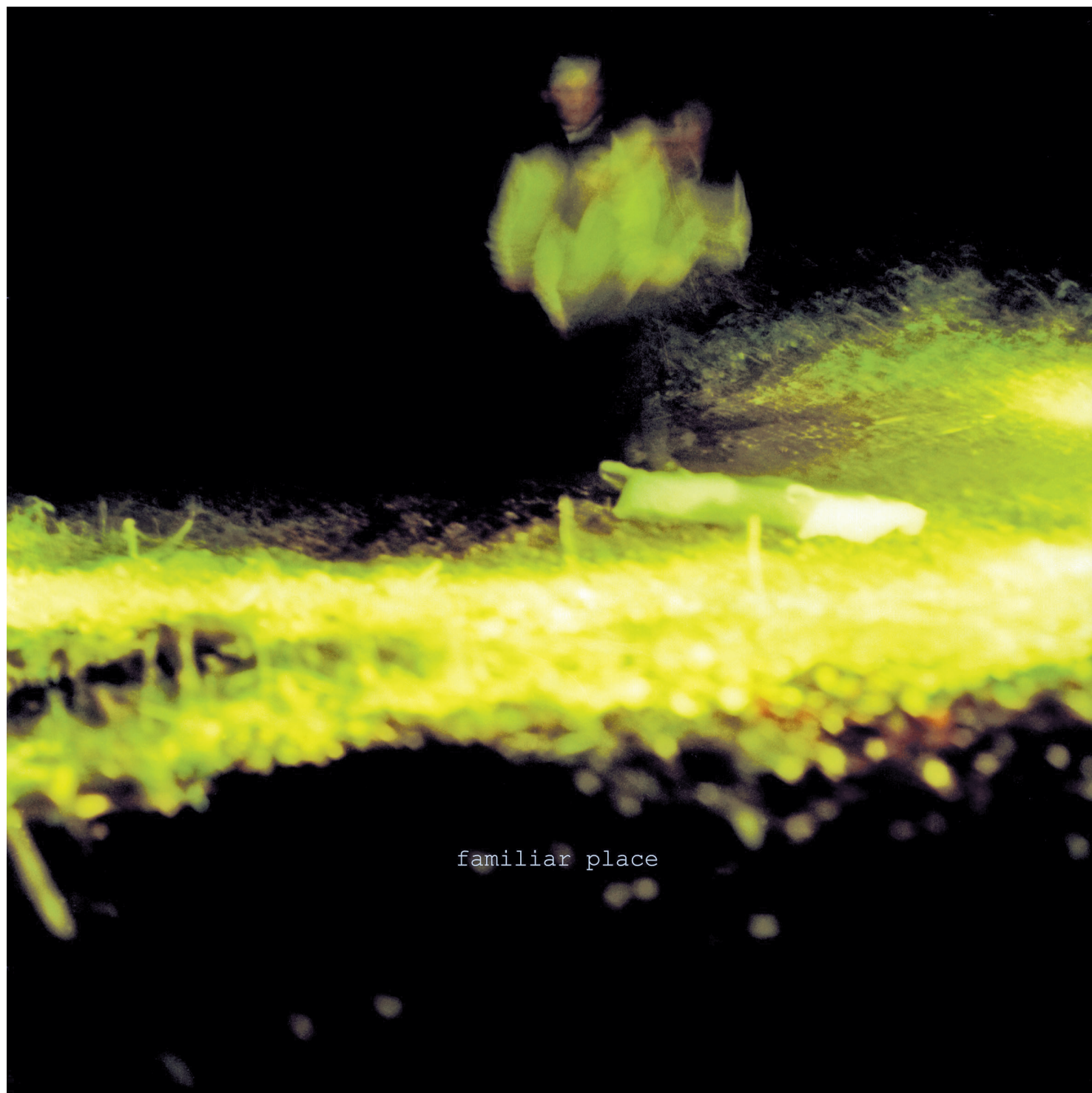
Mike Bunn, Images from Our Island as Well, photographs.

*Far left Caroline O' Reilly;
Mary Bird;
Nora O' Reilly*

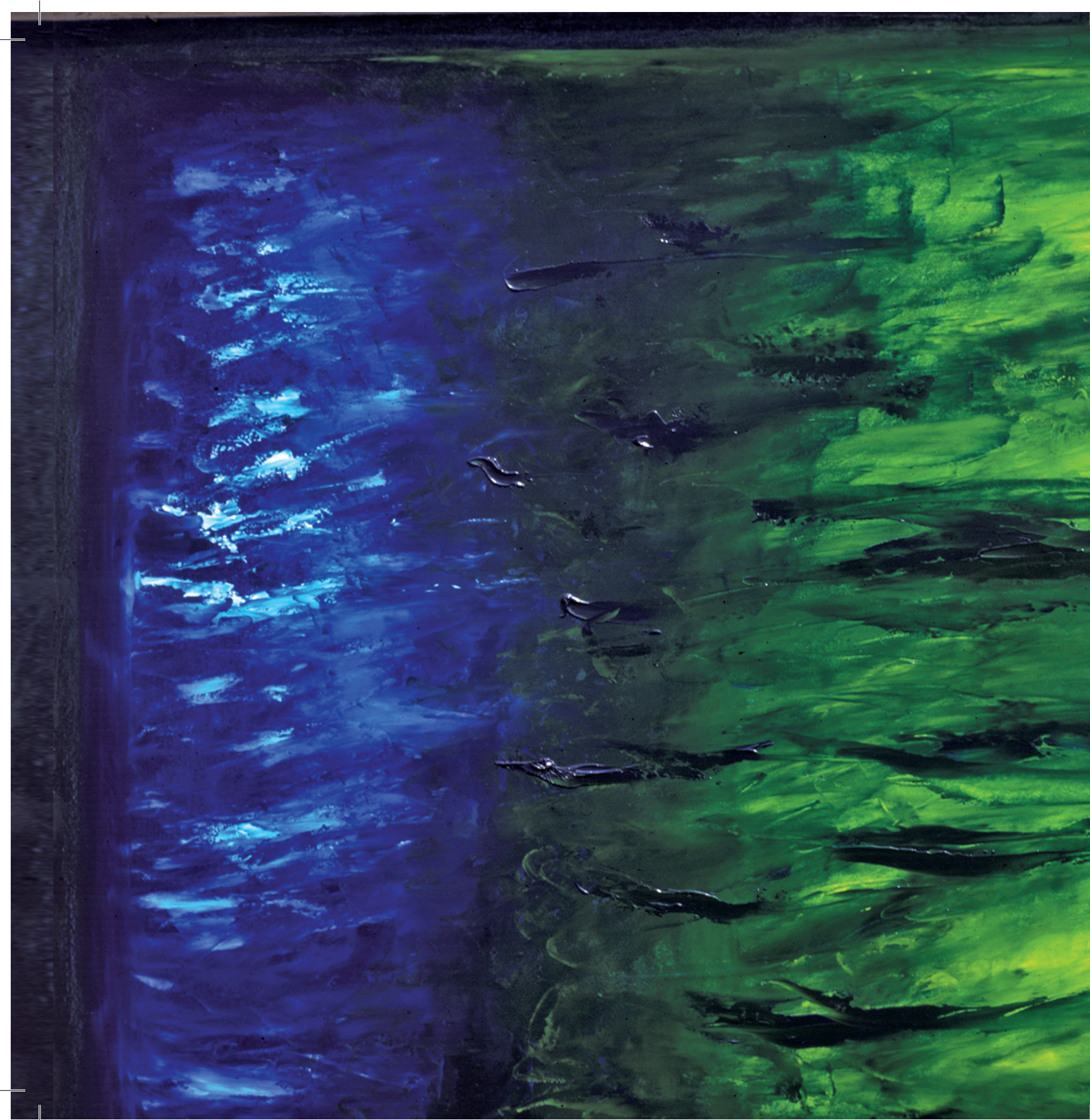
Overleaf: Series of photographs by Aidan O'Neill based on the book Guilty: Violent Crimes in Ireland by Stephen Rae.



a regular customer



familiar place



Seán McSweeney, HRHA, *Family Collection* – paintings from 1954 – 2002

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This was a retrospective exhibition of work by the renowned artist, spanning his entire career from the mid-1950's to 2003. All works were owned by members of the McSweeney family: some previously seen, others unseen. Brian Fallon, art critic, describes him as, “one of the most respected figures in Irish art, while retaining all the spontaneity and freshness of a youthful painter”. McSweeney is best known for his lyrical, abstract landscapes. They are hugely powerful and affecting, evoking an emotional, rather than physical response. For this reason he has often been compared to the American abstract expressionists, in particular Willem de Kooning and Mark Rothko. He has also been compared to others from the great Irish romantic landscape tradition, such as Patrick Collins and Jack B. Yeats.

This exhibition included one or two examples of his earlier, more figurative work, alongside more recent examples of his work. Despite variances in style, all of his paintings have one characteristic in common – an innate feeling for paint and its sensuous application on canvas. The exquisite *Blue Pool* from 1996 is one example, featuring his signature deep blues and greens.

Seán has been the recipient of many awards during his career including the Oireachtas Award (1968), the George Campbell Travelling Award (1980), the Carroll Award, IELA (1987), A Winner's Medal for the Claremorris Open Exhibition (1987-8), and Bonn An Oireachtas (1989). In 1990, Galway Arts Festival organised a retrospective exhibition of his work, which travelled to the Royal Hibernian Academy's Gallagher Gallery, Dublin, and other venues in Ireland.

He is a member of Aosdána and his work is represented in the collections of the Arts Council of Ireland; the Crawford Art Gallery, Cork; the Hugh Lane Gallery, Dublin; the Ulster Museum, Belfast; Aer Lingus; Arts Council of Northern Ireland; Dublin City University; Sligo Museum and Art Gallery and Trinity College, Dublin. He had a joint exhibition with the late sculptor Conor Fallon, RHA, in 1996 in the RHA Gallagher Gallery, and the Model Arts and Niland Gallery, Sligo. He is represented by the Taylor Galleries, Dublin.

*Blue Pool (extract),
oil on board, 61 x 81cm*



Patrick Pye, RHA, *Paintings & Etchings*.



Patrick Pye was born in Winchester, England, in 1929. He was reared in Dublin where he resides to this day. He studied painting initially under the sculptor Oisín Kelly, and later at NCAD. He was awarded the Mainie Jellett scholarship for painting in Ireland in 1957 and went on to study stained-glass under Albert Troost at the Jan van Eyck Academie, Maastrich, an influence which can still be recognised in his present-day works. In the sixties he executed a number of stained-glass windows for Glenstal Abbey. He began etching at the Graphic Studio, Dublin in 1973 and has had many solo exhibitions since then, including Jorgensen Fine Art, who are his representative gallerists to present day. His most recent exhibition at Jorgensen's took place in October 2010 – a group show which also featured the work of Colin Watson and Mark Shields.

Patrick is most renowned for his paintings of scenes from the life of Christ, focusing on themes of death, resurrection, purification and journey. This exhibition consisted of a number of paintings on copper, alongside etchings worked on copper plate. The figure of Jesus is central to many of these works: we see him nailed to the cross in *The Crucifixion*, as his mother slumps to the ground before him. In *The Baptism*, we see him humbled before John the Baptist. The exhibition also included a highly individual representation of *The Annunciation*: here he moved away from the traditional composition of this much rendered theme and places the Virgin Mary in the foreground of the picture plane, almost entering into our space. Her head is bowed as the Angel Gabriel appears to her in the background. Earthy tones of grey and brown give this painting an almost mysterious quality. To quote:

Patrick is a founding member of Aosdána and in 1991 became a member of the Royal Hibernian Academy. He has completed many important commissions on religious themes in Ireland, for example, *Stations of the Cross*, Ballycasheen Church, Killarney; a five panel mural cycle for Fossa Chapel, Killarney and *The Life of Our Lady*, six panel paintings on copper for the North Cathedral, Cork, to name but a few.

"This is work that reflects a deeply-felt and earnest engagement with the possibility of spirituality in a culture reduced to greed and literalism. His work is suffused with a kind of grandeur which owes much to El Greco and yet is resoundingly modern in colour and movement."

Poet Vona Groarke

The Annunciation

Oil on linen

94 x 35.5cm

www.patrickpye.com



Top: Elizabeth Cope,
The Magic Hat (detail), oil on canvas,
214 x 305cm

Joe Bell at his easel, Cheeverstown
(Photo by Aidan O'Neill)

The Visual Arts programme for 2005 opened with an exhibition of vibrant paintings by highly regarded Kilkenny-based artist Elizabeth Cope. Described by art critic Brian Fallon as “a born handler of paint and a sensitive colourist”, Elizabeth’s work is instantly recognisable with her repertoire of bright, colourful paintings, comprised mainly of still-lives, interiors and landscapes. Elizabeth’s work has been exhibited in galleries all over the world during the past twenty years, and is found in many important public and private collections.

This was followed by the first ever solo exhibition of the work of Joe Bell, a self-taught artist whose work has been loosely categorised as “Outsider Art”. The exhibition was formally opened on the night by Catherine Marshall, Head of Collections, at the Irish Museum of Modern Art (IMMA) at that time. This exhibition was co-curated by Catherine Marshall and Brenda Fuller, and an accompanying catalogue was produced to coincide with the exhibition.

Two photographic exhibitions took place this year: *Slant* by David Stephenson and *The Luas Chronicle* by Dominique Davoust.

Other shows included *Light & Landscapes*: an exhibition of prints by Terry Dempsey, *A Case for Books* by Sheila Gorman: an exhibition of a novel collection of books in which their varied selectors affirm their choices; *OBCS Art* – an exhibition of work by students from Old Bawn Community School. *Celebration & Loss* – a photographic exhibition by St. Basil’s Training Centre, formally opened on the night by Professor Brian Maguire. An accompanying 2006 calendar featuring photographs from the exhibition was also launched on the night.

One of the highlights of the year was the first exhibition of the work of internationally acclaimed artist Richard Gorman in Tallaght, featuring his signature abstract oil paintings on linen.





Dominique Davoust, *Luas Chronicle*

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The *Luas Chronicle* was a photographic promenade following the tracks of the Luas tram in Dublin, which had been just recently constructed at the time the photographs were taken. The image above was taken at Blackhorse Luas stop and featured one of the locals, a gentleman named Bill.

Dominique was born in Sweden of French parents, and his formative years were divided between Sweden and Lebanon. He studied in Paris from 1973-79, and went on to live and work as a freelance photographer in war-torn Beirut, Lebanon from 1979-84. He returned to Paris in 1984 where he spent twenty years working as an advertising photographer. He also mounted a number of exhibitions in this period including *Paris Surface* which was held at the Alcazar. This was a similar concept to his *Luas Chronicle* exhibition whereby he spent months following the Metro Line 4 in Paris in the months leading up to 2000. He moved to Ireland in 2004 where he lives to this day.

Blackhorse, Portrait of Bill, *panoramic*
Hasselbad Xpan camera with Film
www.davoust.com

Joe Bell, an Exhibition of Works



Joe Bell is a self-taught artist. Now in his eighties, he has been living in Cheeverstown House in Dublin for the past twenty years. He has been producing a vast body of work throughout his lifetime – over a thousand paintings which vary in subject matter, and veer from figurative to abstraction. Joe’s work can be loosely described as “Outsider Art” – a term which refers to artists whose work does not look to contemporary trends or art history for inspiration. These artists have no formal academic training – the work instead comes from somewhere deep within the psyche of the artist and does not follow any rules of composition or form. They are fluid, unself-conscious and spontaneous. Paintings from this exhibition depicted Joe Bell’s concerns and interests in life. Subject matters included boats, aeroplanes, sports cars and animals, alongside more abstract images executed in bright and appealing colours.

This was Joe’s first solo exhibition, which was formally opened on the night by Catherine Marshall, Head of Collections at IMMA at the time. From 1998 up until quite recently, IMMA had on loan the Musgrave Kinley Collection of Outsider Art, which afforded the Irish public the opportunity to view this substantial and entirely non-commercial body of work. The collection consists of more than six hundred artworks, from a body of international artists such as Aloise, Carlo, Madge Gill and Zemankova. This collection was presented to the Whitworth Gallery, Manchester in March 2010. On loan from IMMA, a selection of works from this collection was exhibited in Alternative Entertainments Gallery in 2000. Catherine referred to this collection as

“.....a formidable body of work by artists like Joe Bell, self-taught, not looking to the conventional art world for affirmation, not looking to art history for inspiration. They make it abundantly clear that art-making is the right of everyone and our world is enriched as a result”.

Untitled No 40 pastel on paper
Photography by Denis Martell



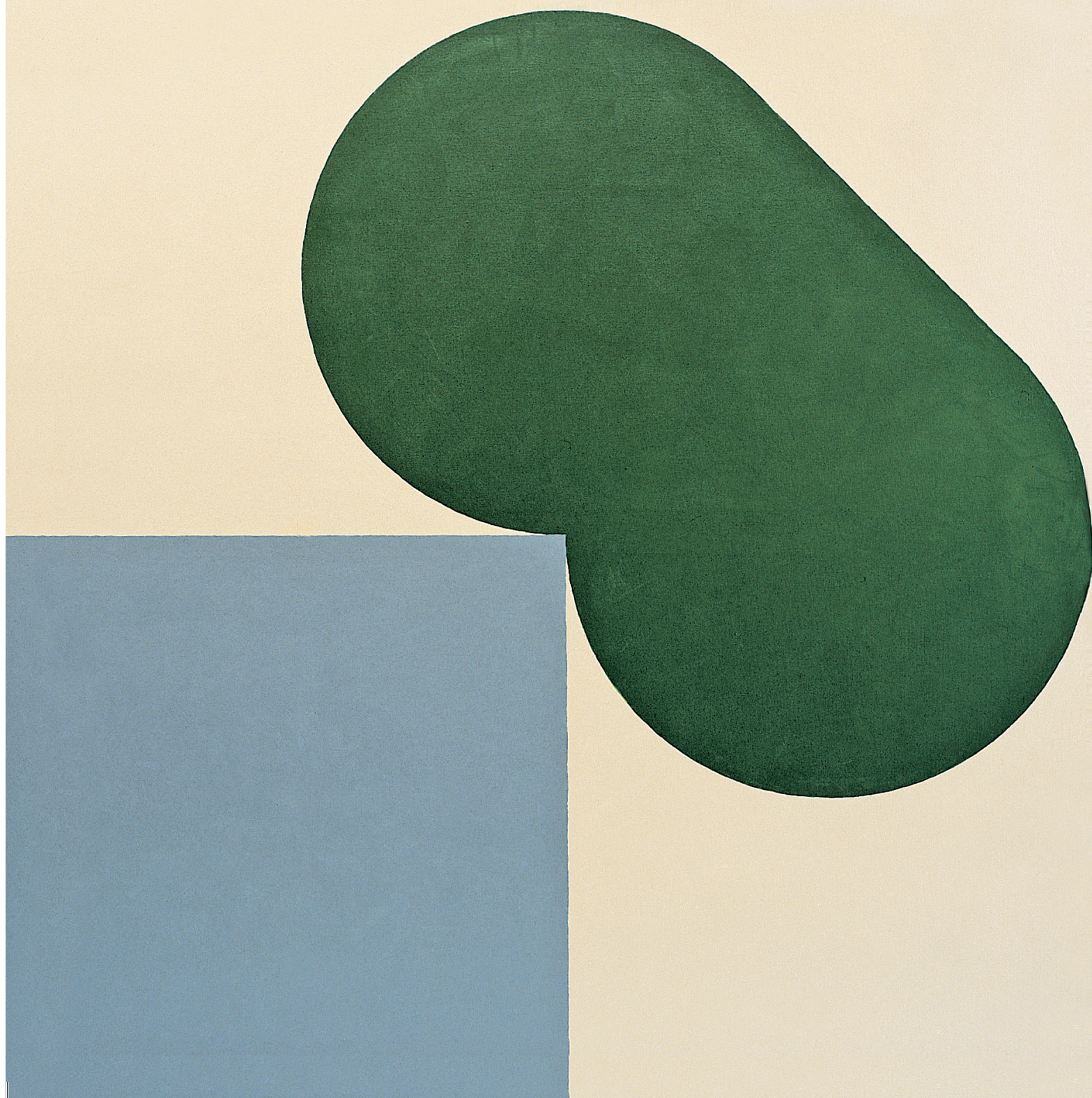
Richard Gorman, RHA. *Paintings*

"In 2005 I had the pleasure of collaborating with Liam Morrissey and Brenda Fuller at Alternative Entertainments in Tallaght. Working with Liam and Brenda was a real pleasure and we made a book Paintings designed by Marit Muenzberg in London to mark the exhibition.

Salmon Flyer, oil on linen, 150 x 150cm

This was the first exhibition of the work of Richard Gorman in Tallaght, featuring his signature abstract oil paintings on linen. He began his career producing work in a more figurative manner but has progressed towards a purer, non-representative oeuvre in later years. He is best known for these quiet, contemplative works where simplified, interrelated blocks of colour create tension between themselves and the picture plane. Richard says of his work, "I believe that a painting stands in the world as itself and does not need to provide information to encourage its interpretation".

In conjunction with this exhibition, a book was produced which featured an essay on the artist by acclaimed writer Colm Toibín. He describes him as "...the calm, contemplative painter with a natural sense of colour, and a great strategist's sense of the rhythms and dynamics of a pictorial surface".





2006

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This year saw a varied selection of shows from both emerging and established artists. *A Natural World* opened the programme – an exhibition of paintings by Group '06, curated by Patrick Graham, and featuring work by Elizabeth Archbold, Gary Brady and Tuija Varjoranta.

One of the most significant events of this year was Christina Noble Children's Foundation's *Sunshine Exhibition* – a selection of Vietnamese children's street art, comprising a series of canvases inspired by a weekend trip to the beaches and mountains of Vietnam's south coast.

Incursion was an exhibition of photographs by Paul Lynam, based on trips around Mayo, Donegal, Limerick, Clare and Dubrovnik and Croatia.

The second photography exhibition of the year was *Beside the Yellow Barrel* by local photographer Jimmy Clarke. Fellow Tallaght photographer Pete Smyth writes on this body of work: "Props have long played an integral role in photography. They have the ability to bestow on the sitter an iconic status and remove him/her from the ordinary or mundane. In this exhibition, far from bestowing status on his sitters, the prop Jimmy uses in his photographs is a gathering point, a focus around which are pictured his friends, family, acquaintances and straying animals. All are pictured around a forty-gallon oil drum, painted bright chrome yellow, of the type used years ago on road workings. The incongruity of this prop lends the photographs a great sense of fun without detracting in any way from the underlying nature and integrity of the work"

Maura Roche's exhibition of paintings (her first ever solo exhibition at the age of ninety four) was followed by one of photographs, collagraphs, monoprints and drawings by Orla Gargan.

The year ended with two group shows. *Trajectoires* featured the work of Brice Issaurat, Frédéric Weigel and Julien Cadoret with opening performance by Frederic Weigel. *Paintings* by the three artists hung alongside one another – each with its own individual style.

Brice Issaurat exhibited a selection of paintings that veered between abstract and figurative, between landscape and portrait. The figures appear almost



Top: Untitled
photograph by Jimmy Clarke

Frédéric Weigel, Saint Antoine, le
monde a l'envers, oil on canvas,
55 x 65cm
www.weigel@frederic.fr

part of the landscape. Julien Cadoret's abstract work is very space specific and often dictated by the room in which the paintings are hung. Frédéric Weigel's art consisted of a series of "programmed paintings", combining oil on canvas images with computer programming technology.

Prints & Drawings featured work by Anthony Hackett, Michelle Sweetman, Terry Monaghan, Amelia Peart, Orla Gargan, Terry Dempsey, Eileen Keane, Aidan O'Neill and many others..



Paul Lynn
Ghost boat, Split (*detail*)

Christina Noble Children's Foundation's *Sunshine Exhibition: A selection of Vietnamese children's street art*

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This exhibition featured a selection of Vietnamese children's street art, produced through the Art & Music Project of the Christina Noble Children's Foundation. It was officially opened on the night by Christina Noble and comprised a series of canvases inspired by weekend trips to the beaches and mountains of Vietnam's south coast. The artwork captures the inspiration and the excitement felt by the children at seeing such landscapes for the first time in their lives. They depict the unique and spectacular scenery and people of Vietnam as seen from a child's perspective.

This worthwhile project gives these children some temporary relief from the dangers and bustling streets of Ho Chi Minh City. The children from this programme come from hard and impoverished backgrounds, often exposed to the dangers of society such as alcohol, drugs and prostitution. Some live in the Foundation's shelters as their families are unable to look after them, while others come from broken homes and need to sell goods on the streets to support their families. These children find art a catharsis and an escape from the everyday routine of their lives. The Foundation's Art and Music Co-Ordinator in Vietnam, Ciarna Hackett, compares some of the hardships the children experience as similar to the hardships faced by some children in Tallaght. She said, "I think the artwork will strike a chord with the local community and I hope it will develop a bond between the children of Tallaght and the children of Ho Chi Minh City in Vietnam".

The painting opposite was created by Thac Hoang Than, a sixteen-year-old from the provinces outside of Ho Chi Minh City. He is a child sponsored by the CNCF and attends art classes three times per week. He is one of the most promising and talented children in the class and hopes to be a successful artist one day.

*Thac Hoang Than, Sadness,
Oil on canvas
www.cncf.org*



2007 – 2008

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2007 offered a diverse range of exhibitions, featuring young up-and-coming artists such as Carolyn Walsh. An artist from Co. Kerry, Carolyn exhibited a series of digital prints, the concept of which was based on the idea of utopia and an investigation into the urban environment.

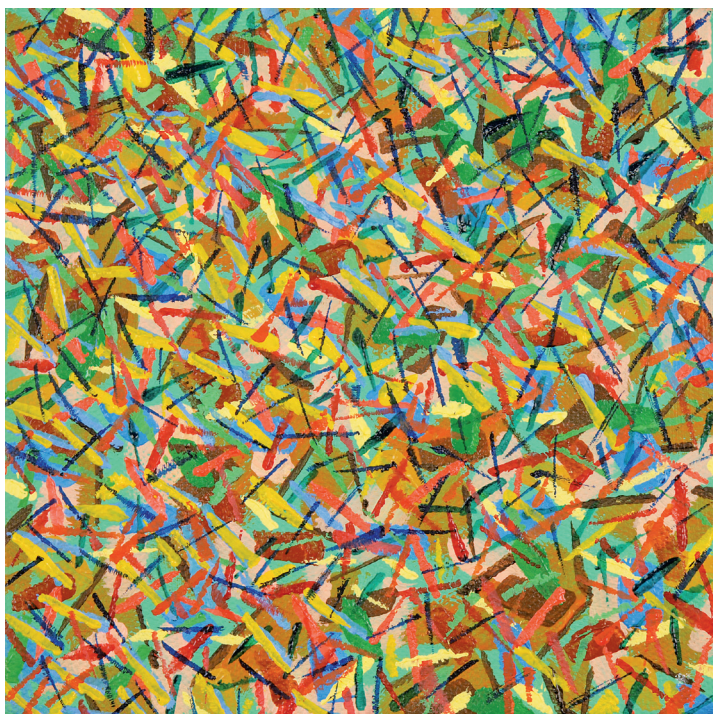
Internationally acclaimed artist Patrick Graham presented his second one-person show with AltEnts. Painting exhibitions for this year also included *Paintings* by Brice Issaurat, *A Circuitous Line* by celebrated artist Geraldine O'Reilly, for which an illustrated book was produced, and *Paradise: Lost and Found* by Anthony Pilbro. Inspiration for Anthony's work comes from sources as diverse as Morrissey, through to T.S. Eliot, John Milton and Baudelaire. Through the use of colour, form and space, he conveys the experience of surviving the innate theatricality of daily life, expressing a certain fascination, and finding a certain truth, in the comic grotesqueness of human endeavour.

Eoin Llewellyn's mixed media exhibition *New Works* received

Below right: Carolyn Walsh, Dollie, digital print on cotton poplin, 70 x 45cm
www.carolynwalshart.co.nr

Eoin Llewellyn, Boy carrying wood, bronze, W7 x H16 x L9.5
www.llewellyn.ie





critical acclaim and comprised an eclectic mix of mediums to powerful effect. Eoin's work has been exhibited extensively throughout Ireland, and is also to be found in a number of public and private collections both nationally and internationally, including the Arts Council of Ireland and the OPW. He has won many awards throughout his career, including the Tony O'Malley award and the Taylor Art Gallery award. He has also been shortlisted for the prestigious AIB Artist of the Year Award and the Victor Treacey Award at the Butler Gallery, Kilkenny.

The programme for 2008 opened with *Pomps and Dancing Shoes Repaired* – an exhibition of paintings by Colette O'Connell. Work was based on research carried out in the Rialto area. The artist stated 'The work is paying homage to the lives and life work of a neighbourhood that's now in a state of transition. Premises and small businesses that catered for local needs and beyond now lie idle. The work is a collection of small pictures of a past made redundant by the 'big picture' of the present. The work strives to convey the stillness and mood of these empty shells, where memories are boarded up forever, lost in the inevitability of this tidal wave that passes for progress".

Other painting shows for this year included *Theckla's Wood* by

Top right : Gerard Cox, Infusion 3, oil on canvas, 15 x 15cm

Anthony Pilbro, Red Chair, oil on canvas, 121 x 91cm



Gabhann Dunne, *Mark-Maker* by Derek Culley, *Portraits* by Desmond Kenny in Adelaide and Meath Hospitals, incorporating the National Children's Hospital (AMNCH) and *Infusions* by Gerard Cox. Gerard says of his work.... "Nature and landscape were my inspiration for this body of work. I have endeavoured to express through colour, the energy, the rhythms and the spirit of nature..... As in nature, I try to discover in the painting the order within the seeming chaos. Some paintings take longer than others to complete. Each is unique. Each is a celebration of Life. That is what interests and excites me about painting."

Derek Culley is mainly self-taught and intuitive in approach. Strong chiaroscuro, heavy impasto, vigorous brushwork and direct expressive handling are characteristics of Culley's work, in which Celtic imagery and associations are important. Together with Denis Bowen and John Bellany he was a founder member of Celtic Vision and participated in the group's exhibition tour in 1986-87. Culley was recently awarded a prestigious Pollock-Krasner Foundation Grant.

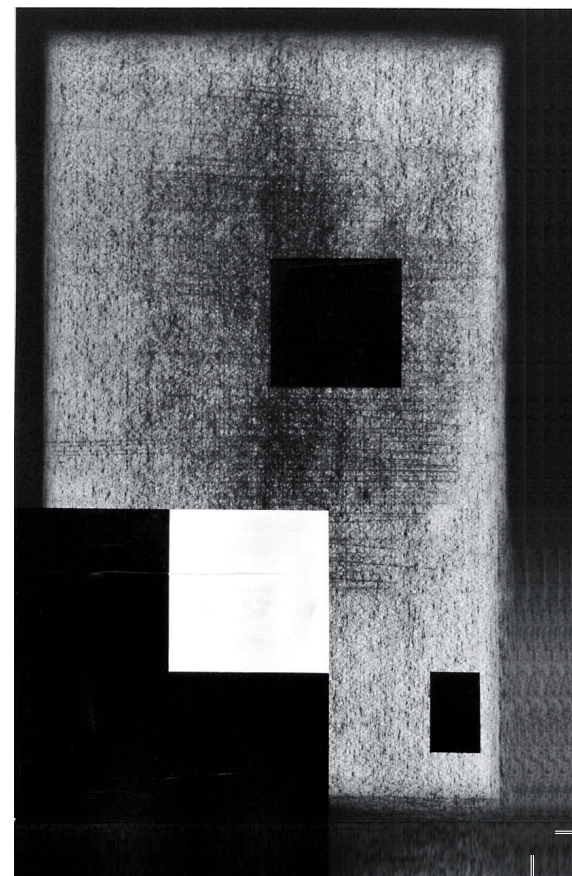
Other shows for 2008 included a photographic and multimedia exhibition entitled *The Art of Sound*, presented by the Contemporary Music Centre and *Drawings* – a stunning exhibition of works in charcoal and graphite by Terry Monaghan. Using the golden section as a formal point of Classical reference and the mediums of charcoal and graphite as echoes of the origins of mark-making, Terry Monaghan's drawings are about formality and abstraction. While undertaking an MA in Design in 2003, having practiced graphic design since 1981, the physical act of making a mark became central to acquiring a more fundamental understanding of visual language and communication.

The Golden Rectangle is employed as a means of grounding the work in a formal system of proportion and sets a framework within which to work and given boundaries to explore. The drawings bring together elements of grid and pattern that are both organic and mechanical, primitive and advanced.

Theckla's Wood was the first exhibition by AltEnts of the work of Gabhann Dunne. Gabhann studied Fine Art at the Dublin Institute of Technology, specialising in painting, and has lived and worked in Amsterdam, Granada, New York and Seoul. He is currently based in Dublin. He recently received the Craig Hennessey Scholarship Award and the Whytes Award for painting for his entry to the Royal Hibernian Academy's Annual Show 2009. He has exhibited widely, having held solo shows at Broadstone Galleries

Opposite: Derek Culley, *Enter the Craft*, mixed media on canvas, 61 x 61cm
www.derekculley.com

Terry Monaghan, Drawing no. 14, charcoal & acrylic, 70 x 53.4cm





*Opposite: Gabhann Dunne,
Diva in Green,
oil on canvas, 30 x 40cm
www.gabhanndunne.ie*

*Maeve Collins, Crossing Times
Installation*

and the Nag, Dublin, as well as participating in a number of group exhibitions. His work can be found in many corporate collections including the Office of Public Work and the Thomas Reid Group, and in private collections in Ireland, London, Hungary, Spain, Korea and New York. 'Here it is' by prominent Northern Irish artist Jack Pakenham brought AltEnts run at the Civic Theatre Gallery to a close.

Maeve Collins brought the year 2008's programme to a close with *Crossing Times*, a time-based temporary sound and film public installation staged at Meeting House Square, Temple Bar, with the aid of Dermot McLaughlin and the



Temple Bar Cultural Trust. This work used sound and film projection to explore where time and tide overlap in the contemporary urban environment. Between the low and high tide times on the 21st December, the tide was represented in the form of an audio piece, played within the sound-scape of the city. A looped four-minute film projection was screened, beginning at dusk, under a clock that kept its own time. The issue of our alignment in time and space to the sea and the universe was explored in this temporary installation.



Eoin Llewellyn, New Works, Mixed Media Exhibition



Eoin Llewellyn's mixed media exhibition *New Works* received critical acclaim and comprised an eclectic mix of mediums to powerful effect. Yet the sense of cohesion remained intact – his paintings, charcoals and sculpture are all interrelated and have ongoing themes in common. His influences for this exhibition were diverse, referencing Old Masters such as Velazquez and Corot, alongside modern masters such as Manet, Rodin and Picasso.

Eoin lives and works in Berlin, Germany. His initial interest in Neo-Expressionism led to his own style of fusing large paintings with installation works which explored similar themes to give a richer experience to the viewer.

Eoin has won numerous awards from the Arts Council. He has exhibited extensively throughout Ireland, England and Germany, and his work also appears in a number of corporate and public collections including those of Microsoft, Bank of Ireland, the OPW, the Arts Council and the Chelsea Arts Club. His work can also be found in private collections in Syria, Denmark, California, New York and the United Kingdom.

Opposite: Somewhere Jerusalem (*dip-tych*) , oil on canvas, 185 x 342cm

Figure in Snow, acrylic on Fabriano paper, 150 x 240 cm
www.llewellyn.ie



Patrick Graham: An Exhibition of Paintings.



Patrick Graham is one of Ireland's most important contemporary artists. This was his second exhibition with Alternative Entertainments and featured four large oil canvases from the *Collateral Series*. He was born in Mullingar, Co. Westmeath and studied in the National College of Art, Dublin. He has long been revered for his highly personal and contemplative paintings, filled with echoes of loss, pain, suffering and death, alongside more positive aspects such as birth, freedom and redemption. They have a quiet strength of form and composition, while retaining an element of fragility that has a unique effect on all who view them. Jack Rutberg, Patrick's gallerist in Los Angeles, says of his paintings, "they are not consumed with the large gesture. Rather, their strength rests in their ability to speak in a private whisper". Patrick recently held another solo exhibition of his work at Jack Rutberg Fine Arts in Los Angeles, California in the summer of 2010.

He has exhibited in Ireland and internationally since 1966 and is represented in major public and private collections at home and abroad. He was elected a member of Aosdána in 1986. He is currently living and working in Dublin.

Patrick writes of his experience in working with Alternative Entertainments:

*"For Brenda and Liam,
Two of the most committed and talented
curators / gallerists I have had the
pleasure of working with. Ever helpful,
professional, great company and simply
magicians given the space available to
them and their absolute commitment
to a public space for art and artists in
Tallaght.
My thanks."
Patrick Graham*

"Brenda and Liam from Alternative Entertainments came to an exhibition of mine at the Arts Centre on Inis Oírr, Aran Islands. They liked my artwork and asked me to consider doing an exhibition for the Alternative Entertainments gallery in the Civic Theatre, Tallaght. It opened in November of 2007 and it was a great event. I had asked that the opening happen on a Sunday afternoon as I lived in the country as did many of my guests. Alternative Entertainments' Thursday night openings would make it difficult for most of my guests to attend. It was typical of the Alternative Entertainments organisation that they obliged the artist. What's normally a very fraught and anxious time for the artist was made easier by their respectful management. I did say to them after it was all over that it had been my best experience working with an arts organisation since I started in the arts in the 1980's. I'm not surprised the organisation has lasted 25 years!"

Geraldine O Reilly

Royal Canal near Darcy's Bridge, *conté on watercolour paper, 55 x 55cm*
www.geraldineoreilly.net



Geraldine O'Reilly: A Circuitous Line

An exhibition of paintings

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Geraldine O'Reilly is celebrated as one of the leading painters and print-makers working in Ireland today. She is a member of the Graphic Studio Print Workshop where she was elected a director in 2006. She was appointed Chairperson of the Graphic Studio, Dublin in 2008. She was elected to Aosdána in 2004 and her work has been widely exhibited, both nationally and internationally. This show was accompanied by a fully-illustrated book of her work with essays by the writer Dermot Healy and the Irish Times art critic Aidan Dunne.



Architectural Association of Ireland Awards *New Irish Architecture 16 - 24*

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The Architectural Association of Ireland was founded in 1896. Its aims are the promotion of the study of architecture and the allied sciences and arts, and it has provided facilities and resources to achieve these aims. One of the facets of the organisation is its sponsorship of the *New Irish Architecture* awards series. Since 2001, Alternative Entertainment's Gallery has been one of the nationwide venues to stage this annual exhibition, featuring photographic images of the work of the selected finalists. These awards are significant in their promotion of higher standards of architecture throughout the country and their recognition of projects which make a contribution to Irish architecture. They also play a part in alerting the public to new and exciting directions in contemporary architecture.

The awards were exhibited at Alternative Entertainment's Gallery at the Civic Theatre from 2001-2008 inclusive, and in Celbridge Library in 2009.

*New Irish Architecture 20, 2005,
House - Alma Lane, South Dublin
Boyd Cody Architects: Winner of AAI
Downes Medal - premier award*

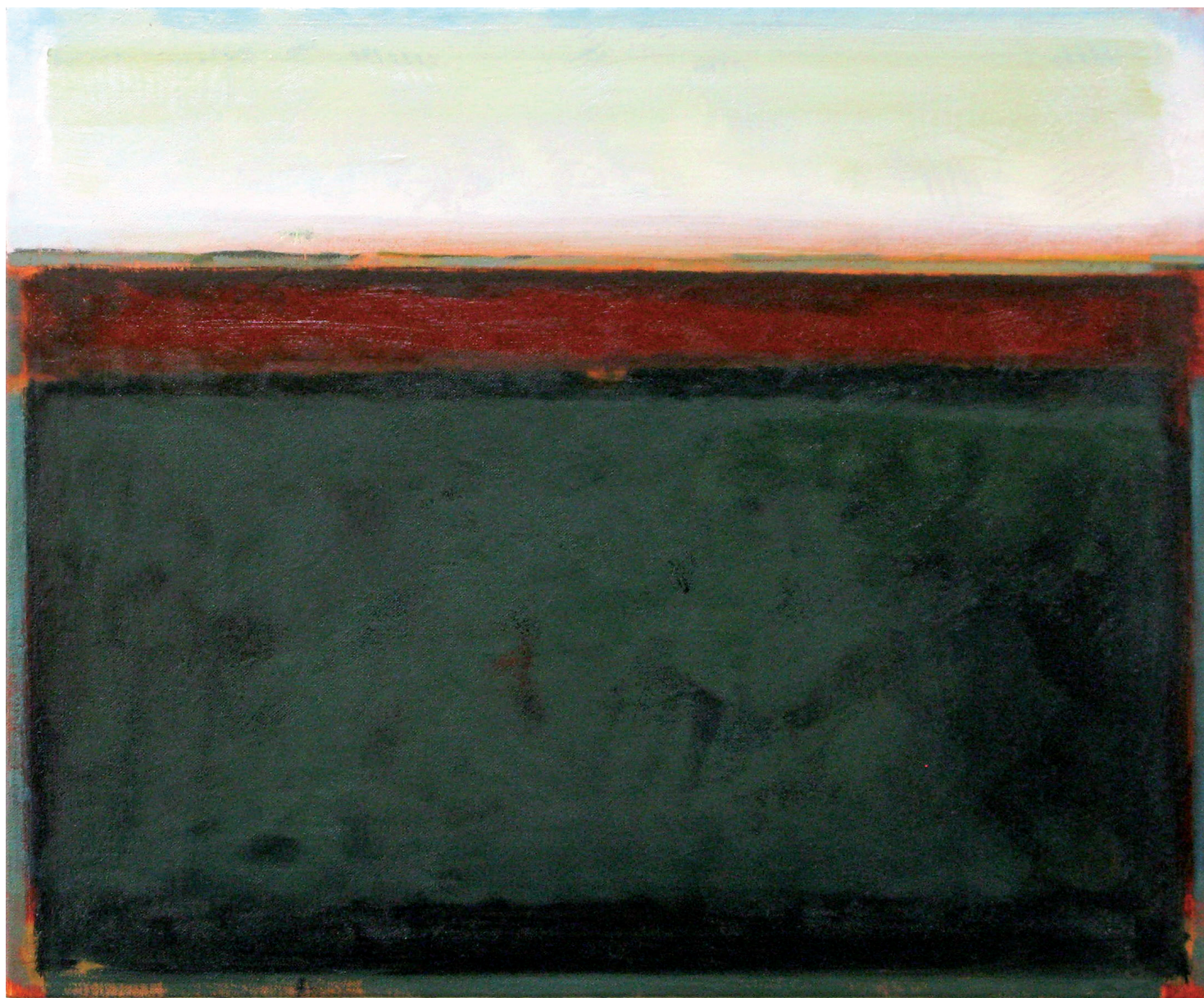
Jack Pakenham, *Here It Is* An exhibition of paintings

Dublin-born Jack Pakenham has been based in Northern Ireland since 1939. His work is primarily concerned with the Troubles in the North in the 1970's. This exhibition consisted of large-scale paintings produced in the late eighties and nineties. His work effectively conveys horror of all paramilitary forces in his own expressionistic and highly personal way. His paintings are a response to the atrocities perpetrated on both sides and an engaged, ferocious reaction to communal violence. In his own words: "Over these years, I have tried to convey through a poetic language of metaphor, symbol, allegory and ambiguous narrative some of my concerns and anxieties, to use visual language to expose and comment".

He has been exhibiting his work since 1960 and in this time he has had numerous solo exhibitions and has contributed to many group shows. He has also been the recipient of a number of awards and bursaries. He was elected an academician by the Royal Ulster Academy in 1987. Pakenham's work is in many national and international collections including the Irish Museum of Modern Art and the Arts Council.

Ulster Crucifixion 2, *acrylic on canvas, 122 x 122cm*







Alternative Entertainments and RUA RED

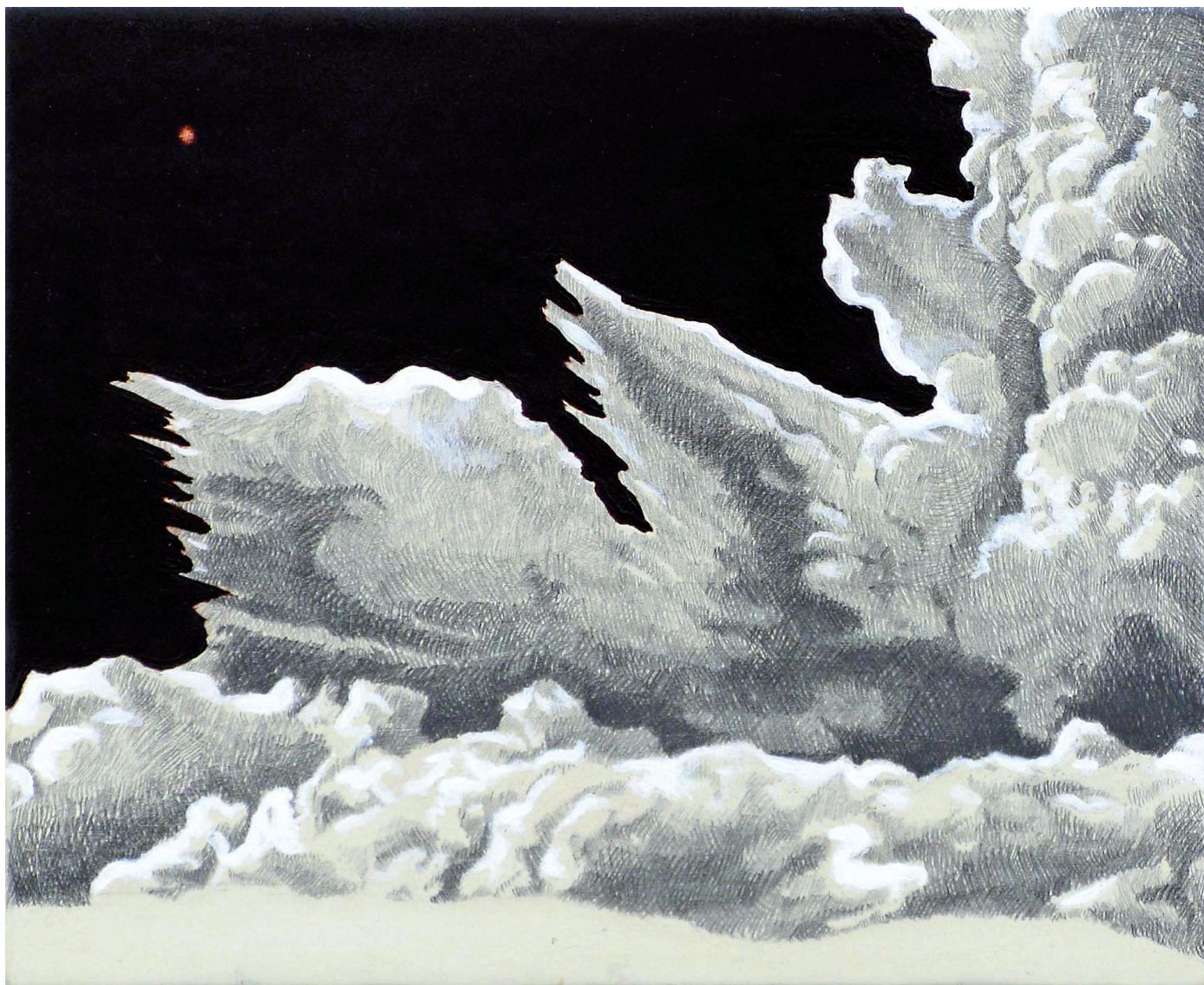
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2009 saw the closure of the Gallery space in the Civic Theatre and the opening of two new gallery spaces in RUA RED, South Dublin Arts Centre, Tallaght.

Eight exhibitions were staged this year, utilising a number of venues including RUA RED, Tallaght Hospital, St Killian's National School and Celbridge Library. Exhibitions for the year included a mixed-media show by Sheila Gorman; a photography retrospective entitled *Ireland* by Bill Doyle; two group print shows: *Le Cheile* and *Bog 50 x 70*; and *Evocation – Bog Series* by

*Opposite: Eoin Butler,
Before my Father's Father (fadó fadó),
oil on canvas, 51 x 61cm*

*RUA RED, South Dublin
Arts Centre, Tallaght*



*Opposite Top: Alice Hanratty,
From the Bog, etching on steel, 50 x 70cm*

*Sylvia Hemmingway, Generation to
Generation II, carborundum, screen-
print and Chine Colle, 40 x 57cm*

*Top: Ben Readman, Vibration, pencil &
pigment on prepared linen
mounted on board, 15 x 18.5cm
www.benreadman.com*

Eoin Butler – an exhibition of paintings.

Another major event for 2009 was *The Táin* series – an exhibition of lithographic brush drawings by one of Ireland's most celebrated artists Louis le Brocquy, comprising a series of prints on loan from the Arts Council of Ireland. In addition, the exhibition included a major tapestry entitled *Garlanded Goat*, also on loan from the Arts Council.







The first exhibition by Alt Ents to be staged in RUA Red was a group show by two highly talented emerging artists Ben Readman & Derek Fitzpatrick. *Of this Earth* was a deeply emotive exhibition of painting, imbued with an intriguing and intuitive response to subject and theme on the part of both artists. Both are recent graduates in Fine Art from Dublin Institute of Technology. Ben held a solo exhibition in 2008 in the Stone Gallery and has been involved in a number of group exhibitions in Ireland and abroad, including France and China. Derek has also had a number of solo shows and has featured prominently in many group exhibitions.

Derek's landscapes offer an innate and spontaneous experience

*Opposite: Derek Fitzpatrick, Untitled, oil on canvas, 200 x 200cm
www.derekfitzpatrick.com*

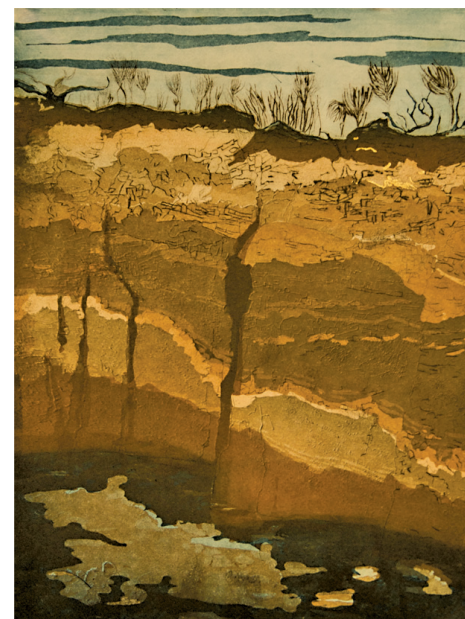
*Top right: Derek Fitzpatrick
& Brian Maguire*



of landscape rather than a direct representation, creating works that are multi-layered and evocative. Likewise Ben's portraiture and landscape work eschews notions of literal description; his images are filled with exquisite ambiguity and a captivating tension between what is known and unknown, what is seen and unseen. Derek's vast energetic landscapes contrasted well with Ben's small-scale paintings which have an innate stillness, inviting contemplation. The exhibition was formally opened on the night by renowned artist Brian Maguire.

Throughout the past twenty-five years, AltEnts have made it a policy to hold exhibitions and provide artistic programming to the general public by the use of both designated visual art spaces such as the Alternative Entertainment's Gallery and RUA RED, and the use of public spaces such as libraries, community centres, pubs, schools, social welfare offices, shopping centres unemployment centres and hospitals This has resulted in widespread access to a dynamic visual arts programme, reflecting a curatorial interest in diverse artistic practice. This affords the general public an opportunity to view contemporary Irish fine art in an outside-the-gallery environment, and gave, in 2009 alone, upwards of 50,000 people the chance to view the AMNCH exhibitions.

The image on the left is one of Bill Doyle's iconic photographs from his exhibition Ireland, which hung in the AMNCH from March to September 2009. Bill is one of Ireland's best loved and most respected photographers. His subject matter ranges from the spirited characters encountered in his native Dublin to the rugged landscapes of the west of Ireland. He has won numerous awards for his work and has exhibited widely, both in Ireland, and internationally, including England, Germany, Japan and the USA.



Opposite: Bill Doyle, Dunfanaghy, photograph, 30 x 41cm

Adrienne Symes, Bog Secrets, etching, aquatint and gold-leaf, 70 x 50cm

Thank you Alternative Entertainments



I had a phone call from Liam Morrissey in 2004. He asked me if I still wanted to curate an exhibition. It seems I had said to him, some years previously, that I'd like to. I didn't remember the conversation but I did want to do it. This started a very productive relationship. Following discussions with both Liam and Brenda Fuller I curated an exhibition entitled A Case for Books. I invited about thirty people to select a book that had personal resonance and that was a handsome publication. Each person would write a short text of explanation.

The exhibition was held at the Civic Theatre in 2005 and it toured to Celbridge Library in 2009. We had decided to ensure that visitors to the show would feel able to handle the books so we would present the books on small, individual, lectern-type surfaces attached to the walls. Liam had made quite a few of these when he decided that they weren't good enough. So he reconsidered and stayed up all night to make and paint thirty white, wooden, rectangular enclosures of specific sizes, open each end. These were mounted on the wall so that each book would fit into its own enclosure. Visitors to the show could take down the book as they might take one in a library, off the shelf, to peruse it. They could also read the mounted text nearby.

Early in 2008 Liam invited me to undertake a workshop with primary-school children in Tallaght for the AltEnts' Children's Art Festival. I was initially doubtful about this as I had done virtually no work with children. Liam and Brenda encouraged me and I was delighted with the outcome. The children were terrific, enthusiastic and busy, making puppets in forms such as dogs, footballers, soldiers, robots, scientists and fairies. The children struggled with sticky bits of paper to make the heads. They cut out fabric pieces and threaded needles to make the bodies and used paint to complete the faces and features. They gave the puppets hairstyles and even made spectacles from fine wire. I discovered I only had to show them a little to get them off working on their own. I

hope that they enjoyed it as much as I did.

In 2009 I had a solo exhibition of drawings entitled *Mythical Army* in Ballina Arts Centre, County Mayo. Liam and Brenda came over for the opening. The first thing Liam said to me the next day was that he wanted to have the show for Tallaght. So Liam and Brenda organised the venue, Gallery 2 in Rua Red, and some months later I delivered the drawings and over three days with great care, they hung the work. In April 2010 the show opened.

Working with Liam Morrissey and Brenda Fuller and the team at Alternative Entertainments is easy. There are no big egos with which to wrestle. They trust in the people whom they select to work with them. That trust breeds confidence. I knew that if I got into any difficulties, they would be there to support me. Alternative Entertainments has a generosity of spirit and a wish to do the best job possible. This engenders self-confidence and selfbelief. This combination makes good work possible. Alternative Entertainments believes what Goethe said “Whatever you can do, or dream you can do, begin it. Boldness has genius, power and magic in it.”

Sheila Gorman

Artist

July 2010

Recent Exhibitions

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Alternative Entertainments have enjoyed a highly successful twenty-five years of Visual Arts programming, and are looking forward to the next twenty-five. Over the years we have built up successful relationships with local institutions in the area, such as the Civic Theatre, the Square and RUA RED, Tallaght; Tallaght Library, Tallaght Hospital and Celbridge Library, to name but a few. Of course, none of this would have been possible without the support of the Arts Council of Ireland and South Dublin County Council. January 2010 marks the beginning of our next twenty five years of visual arts programming.

Alternative Entertainments' Visual Arts Programme 2010

Sheila Gorman, A Mythical Army – an exhibition of drawings
Gallery 2, RUA Red, 30th January – 20th February 2010

Sheila Gorman worked in business for 15 years before going to art college in Dublin to study art and design. It was while studying at NCAD that she developed an intense interest in military uniforms. She obtained an MA in the History of Art in 1992 for her thesis on British military uniforms of the Crimean and Great War eras. Later she began writing fiction and had several short stories broadcast and published in Ireland and abroad.

In 2003 she obtained an MA in Scriptwriting from IADT and, while continuing to write, returned to visual art. She had her first one-woman exhibition in the Ballina Arts Centre in Co Mayo in 2009.

AltEnts Connections: Group Exhibition

Gallery 1, RUA Red, 30th January – 27th February 2010

A multi-media exhibition connecting a new generation of emerging Irish artists with more established artists. In keeping with Alternative Entertainment's current visual arts strategy to provide resources, support and exhibition opportunities for emerging artists, this show will afford artists who have rarely

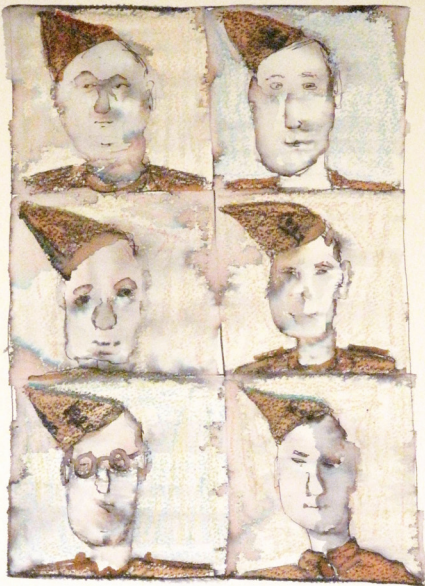


Image: Sheila Gorman, Six Soldiers with Soft Caps, mixed media, 42 x 30cm
www.sheilagorman.ie



exhibited before to share gallery space with artists who have varying degrees of artistic experience; from emerging artists Fiona Cashell and Joan Healy, to Hugh McCarthy and Gabhann Dunne who have built reputations in recent years, and to internationally-renowned Irish artists Brian Maguire, Brian Kennedy and Vincent Browne with careers stretching back to the 1970s.

AltEnts Connections included performance, paintings, drawings, sculpture, sound installation, DVD and photography. Artists included Vincent Browne, Fiona Cashell, Susan Connolly, Gabhann Dunne, Carol Eakins, Paul Gregg, Joan Healy, Damien Holmes, Anthony Judanath, Brian Kennedy, Brian Maguire, Hugh McCarthy, Talia Moscovitz, Isabel Nolan and Louise Ward.

Gaetano Tranchino, The Place of Memory: an exhibition of paintings
Gallery 1, RUA Red, 17th April – 22nd May 2010

Alternative Entertainments are delighted to present the first-ever Irish showing of work by the renowned Sicilian painter Gaetano Tranchino. Born in

Top left: Joan Healy, Becoming, a Franz West, performance

Syracuse, Sicily in 1938, Tranchino is one of the major figures of his generation and has had numerous solo exhibitions in Italy and around the world, his first being at the Galleria Toninelli in Milan in 1964. Since then he has enjoyed successful shows in Palermo, Rome, Padua, Bologna, Catania, Taormina, and of course, his native Syracuse, as well as shows in Germany, France, Belgium, New York and Houston.

Recurring themes in Tranchino's paintings include nature and the sea, often featuring a ship or a lone figure set against an immense landscape. His paintings are dynamic and filled with vitality, executed in rich, vibrant tones evocative of the Mediterranean. These paintings are not representative of reality but have a wonderful dreamlike quality which invites us to step outside the mundanity of our everyday lives and become a part of his unique Sicilian vision.



Jackie Askew – an exhibition of paintings

Gallery 2, RUA Red, 7th – 28th August 2010

Jackie Askew is based in Liscannor, Co. Clare and has exhibited regularly over the past twenty years, with solo exhibitions at The Mermaid Arts Centre, Dunamais Arts Centre, The Riverbank Arts Centre and County Hall, Kilkenny. She has also been selected for a number of group exhibitions in Ireland and England. She recently won the Millcove Gallery Award and has been selected to participate in a residency in Iceland later this year. As well as private collections, her work is in the collection of Limerick City Council and Meath County Council.

Jackie Askew's recent work is a return to colour and abstraction. These small-scale oil paintings, through their layers, texture and linear elements, reference the artist's immediate environment of the beach and the objects found on it. Worn plastic, rope, pieces of half-buried clothing are all visual influences. These elements are echoed through the process of painting with rope-like linear structures that are interwoven through layers of colour. She paints from a gut level "it is a physical reaching past what I have known, into unfamiliar ground. New depths of engagement with the bodily movement of painting translates into a more intuitive way of being in my body in the world. This then gives rise to unfamiliar linear structures that seem to be moving through time and space. Through the act of painting there is as much taking away as there is putting down, so that in the end there is no mark left that is not meant to be. It is a process of unravelling of fresh experience in the present moment. A balance of patient excavation with the urgency of mark-making".

Silvia Loeffler, The House. The Swim. The Windows That Crashed.

Adelaide and Meath Hospital, incorporating the National Children's Hospital, Tallaght. 13th February – 29th May 2010

Silvia Loeffler is an artist, researcher and educator. She just completed a PhD in Visual Culture based on the research of emotional imaginings of urban space, where the city sphere was perceived like inscribed skin – a biography of public intimacy.

Most of Silvia's work deals with the scanning of emotional spaces. Drawing and writing, as writing means to draw with words, are the guides to feel the way. Silvia is a part-time lecturer in the National College of Art and Design in Visual Culture and in University College Dublin in Applied Languages.



Opposite: Jackie Askew, Curly Orange, oil on canvas, 25 x 30cm

Silvia Loeffler, The Swim, ink on paper, 41 x 29cm



Marie Hanlon & Margaret Tuffy – On and Off the Wall: joint exhibition
 Gallery 1, RUA RED, 4th September – 2nd October 2010

Marie Hanlon was born in Kilkenny in 1948. Having taught for a number of years, she embarked on a career as a full-time artist around 1990. Since then she has exhibited in numerous group and one-person exhibitions, both in Ireland and abroad. In a development in 2009, she collaborated with composer Rhona Clarke, producing a digital projection for Clarke's String Quarter 'Pas de Quatre'. Concerts were held at Solstice Art Centre, Navan, and The Arts Centre, Roscommon. She is represented by the Rubicon Gallery and lives and works in Dublin. Marie states "my paintings usually have their starting point in arbitrary encounters: small details from the everyday environment selected for their expressive possibilities. Once passed the stage of establishing the idea, paintings quickly begin to transcend their source. The process is then about the object itself as it strives to become something new, something else, something more". The resultant paintings are at once formal and playful. Random ideas are given place with carefully constructed ones. Everything matters and nothing matters. The lines, dots, shapes and colours characteristic of the work have been generated from the source material but through repeated use, are honed into a personal visual language.



*Top: Marie Hanlon, Ute, acrylic on panel,
 57 x 56 cm*

*Margaret Tuffy, Don't breathe a word,
 oil on canvas, 150 x 150cm*

Mayo-born Margaret Tuffy will present a mixed-media exhibition including paintings, etchings, lithographs, video and 60 hand-blown (with breath) sculpted-glass forms. She has held solo exhibitions at Temple Bar Gallery and Limerick City Gallery, among others. The artist states "my work evolves through the use of themes, which can be triggered by poetry, song, stories, mythology, but also by social and environmental issues. Her work for this forthcoming exhibition will explore ideas on the delicate balance between our every day existence and our conscious and unconscious awareness of reality. She has investigated ways of portraying breath and breathing, stating that "there is nothing that can call us faster into the awareness of being human as having to pay attention to drawing breath". In making these works, she has been challenged to play with the figures and objects in space and on surfaces, and by juxtaposing



Eamon Colman – An exhibition of paintings

Gallery 1, RUA RED, 6th November – 4th December 2010

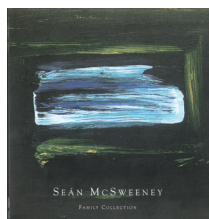
Dublin-born Eamon Colman currently lives and works in Kilkenny. He is one of Ireland's most popular and critically acclaimed contemporary abstract painters. He has exhibited widely, both nationally and internationally, in Dublin, Cork, Wales, Denmark, France and the USA, among others. A member of Aosdána, he has held thirty solo exhibitions since 1980, including a mid-term retrospective at the RHA in 1997.

The vibrant colours and organic shapes within Eamon's work have an immediacy which appeal instantly to the viewer. He states, "the overriding element of a painting for me is colour. Strong colour with slight pigment changes are used to create the mood of a place. The colour is also a way of looking at that magic realism element in a painting, its otherness".

On-going research carried out by the artist has involved painted responses to the writings of German philosopher Immanuel Kant (1724 – 1804), a dominant and influential figure of the Enlightenment. He has turned Kant's philosophies to the subject of landscape and questions how the mood of the artist affects how the landscape is addressed. For Eamon, the introduction of colour as an indicator of mood allows the viewer to interpret this for themselves. The artist is not the end controller but part of the visual debate.

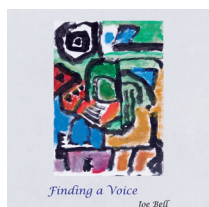
Image: To sit and stare and enter the dreaming air, oil on linen, 42 x 33cm

Alternative Entertainment Publications



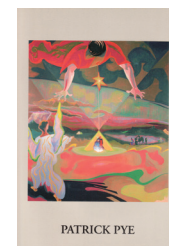
Seán McSweeney, RHA

Published to coincide with his exhibition *Family Collection* at the Alternative Entertainment's Gallery, Civic Theatre, Tallaght. 23rd March - 27 May 2003.



Patrick Pye, RHA

Published to coincide with his exhibition *Paintings and Etchings* at the Alternative Entertainment's Gallery, Civic theatre, Tallaght. 29th March - 29th May 2004.

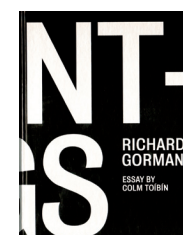


Joe Bell

Published to coincide with his exhibition *Finding a Voice* at the Alternative Entertainment's Gallery, Civic Theatre, Tallaght. 22nd March - 16th April 2005.

Richard Gorman, RHA

Published to coincide with his exhibition *Paintings* at the Alternative Entertainment's Gallery, Civic Theatre, Tallaght. 7th December 2005 – 30th January 2006.

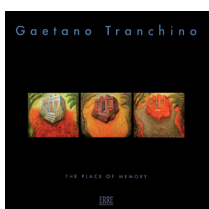
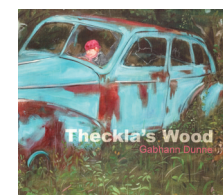


Geraldine O'Reilly

Published to coincide with her exhibition *A Circuitous Line* at the Alternative Entertainment's Gallery, Civic Theatre, Tallaght. 11th November 2007 – 21 January 2008.

Gabhann Dunne

Published to coincide with his exhibition *Theckla's Wood* at the Alternative Entertainment's Gallery, Civic Theatre, Tallaght. 12th April – 31st May 2008.



Gaetano Tranchino

Published to coincide with his exhibition *The Place of Memory* at RUA RED, South Dublin Arts Centre, Tallaght. 17th April – 22nd May 2010.

Twenty Five Years of Visual Arts: A Chronology



1984:

Exhibition of photography by Belfast Exposed
Castletymon Library, Tallaght, Dublin 24, October 15th – 19th.

1986:

Group Show featuring work by selection of artists from Temple Bar Studios
Castletymon Library, Tallaght, Dublin 24, 8th – 22nd August.

1987:

Camera in the Community. Photographic archive
Montpelier, France, 11th – 17th March,
Tallaght Library, Tallaght, Dublin 24, 2nd – 14th April.

Tom Matthews, *A Bit off the Wall*
Castletymon Library, Tallaght, Dublin 24, 16th – 28th November.

Life on the Dole. Photographic exhibition
Castletymon Library, Tallaght, Dublin 24, 3rd – 18th December.

1988:

gCuimhne na nDaoine. Photographic exhibition
Castletymon Library, Tallaght, Dublin 24, 25th February – 10th March.

Tory Island Painters – *An Exhibition of Paintings*
Castletymon Library, Tallaght, Dublin 24, 27th October – 10th November.

1990:

Vincent Browne, *Daemons & Deities*.
Castletymon Library, Tallaght, Dublin 24, 23rd February – 8th March.

1991:

Pete Smyth, *A View from the Dearth* – an exhibition of photography
Killinarden Community Centre, Killinarden, Dublin 24, 29th April – 6th May.

Brian Maguire, *Behind Bars: Public & Private*
The Square, Tallaght, Dublin 24, 8 – 20th July.

Tony O'Shea, *Dubliners*. Photographic exhibition
The Square, Tallaght, Dublin 24, 4th – 25th September.

1992:

Imogen Stuart, *A Retrospective Exhibition*. Mixed Media exhibition
The Square, Tallaght, Dublin 24, June – July.

1994:

Nancy Honey, *Woman to Woman*. Photographic exhibition
The Square, Tallaght, Dublin 24, 14th – 26th February.

Pete Smyth – *Stories from the Circle and On the Other Side of the Road*.
St Basil's, Greenhills Rd, Tallaght, Dublin 24, March.

Jose Antonio Barrios, *An Exhibition of Sculpture*
The Square, Tallaght, Dublin 24.

Ken Grant – *The Close Season*, an exhibition of photography
Killinarden Community Centre, Killinarden, Dublin 24, October.

1995:

Pete Smyth – *A Different Way*
Crypt Gallery, Dublin Castle

Finola Graham, *An Exhibition of Paintings*
County Hall, Tallaght, Dublin 24.

A series of Art lectures, talks and debates.
New County Dublin Library, 26th July – 13th December.

Vincent Browne – *The Shepherd and the Sheep*. Sculpture – part of the
Shaping your own Environment project Cushlawn Park, Killinarden, Dublin 24.

1996:

Tuija Varjoranta – *Veil Painting from the Colour Circle*.

March and April

Art in the Community:

Work by: Barrie Cooke – St Aenghus' Community Centre

Ciarán Lennon – Tallaght Social Services Centre

Nano Reid – Tymon Bawn Community Centre

Brian Bourke – Tymon Bawn Community Centre

Stephen O'Reilly – Killinarden Community Centre.

1997:

The Sofa. Sculpture – part of the *Shaping your own Environment* project
Kiltalown House.

The Chair. Sculpture – part of the *Shaping your own Environment* project
Rathcoole, Co. Dublin.

1998:

Nettle Coat, group show
Level 2, The Square, Tallaght, 14th – 28th May

1999:

The Russian Dolls. Sculpture – part of the *Shaping your own Environment* project
Jobstown, Dublin 24.

2000:

Eoin Llewellyn – *Golden Tree of Dreams*.
Part of the *Shaping your own Environment* project
St Maelruain's School, Jobstown.

Frankie Quinn, *Interface Images*. Photographic exhibition
Alternative Entertainment's Gallery, Civic Theatre, Tallaght, Dublin 24
9th January - 15th February

The Outsiders: An exhibition of works on loan from IMMA.
Alternative Entertainments Gallery, Civic Theatre, Tallaght,
11th July – 1st September.

Connections. Group Show
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
15th November – 20th December.

2001:

The Dogs. Sculpture - part of the *Shaping your own Environment* project
Civic Theatre, Tallaght. In situ to present day.

Patrick Graham, *Breath*. An exhibition of paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
14th March – April 7th.
John Bellany, *The Old Man and the Sea*. An exhibition of prints
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
12th June – 13th July.

Desmond Kenny, *An Exhibition of Paintings*

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
16th July – 6th August.

Architectural Association of Ireland Awards 2001, *New Irish Architecture 16*

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24, September.

Helena Gorey, *The Blackcurrant Field*. An exhibition of paintings and drawings

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
25th September – 22nd October.

It will get you in the end. Group Show.

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
25th October – 17th November.

Connections, Group exhibition

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
12th December 2001 – 7th January 2002.

2002:

Des McMahon, *Jazz Seen*. Photography.

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
17th January – 17th February.

028 – *Works on Paper*. Group Show

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
25th March – 13th April.

Selected work from the collection of IMMA.

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
15th April – 15th May.

Thomas Brezing, *Women & Children First*. An exhibition of paintings

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
19th May – 10th June

Pauline Keena, *A-Stray*. Mixed media exhibition

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
18th June – 22nd July

Alan Crosby – *Crawl*. Exhibition of drawings and paintings

Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
25th July – 27th August.

Terry Corcoran – *Windows*. An exhibition of paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
1st September – 6th October.

Series of lectures:
Tallaght Library, Tallaght, Dublin 24, 7th October – 9th December.

Architectural Association of Ireland Awards 2002, *New Irish Architecture 17*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
22nd October – 18th November.

Marie Caulfield, *New Works*. An exhibition of paintings.
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
21st November 2002 – 7th January 2003.

2003:

Austin Corcoran, *Works from Starreklinte*. An exhibition of paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
10th January – 17th March.

Seán McSweeney, *Family Collection – Paintings from 1954 – 2002*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
23rd March – 27th May.

Anthony Hackett – *Beneath the Surface*. Paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
26th June – 26th August.

Architectural Association of Ireland Awards 2003, *New Irish Architecture 18*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
4th – 30th September.

Deirdre Carr, *Sarita de Sara-Sara*. Mixed media exhibition.
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
10th October – 14th November

Irish Art Today. An exhibition of works on loan from the IMMA Collection.
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
26th November – 26th January 2004.

2004:

Aidan O'Neill, *The Wrong Time: Stories that Shocked the Nation*.
A photographic exhibition.

Alternative Entertainments Gallery, Civic Theatre,
Tallaght, Dublin 24, 3rd – 29th February.

Brian Maguire and Mike Bunn, *Our Island as Well. A photographic exhibition.*
Alternative Entertainments Gallery, Civic Theatre, Tallaght,
Dublin 24, 4th – 14th March.

Patrick Pye, *Paintings & Etchings.*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
29th March – 29th May.

The Audio-Visual Degree Show, presented by students
from Institute of Technology, Tallaght. Alternative Entertainments Gallery,
Civic Theatre, Tallaght, Dublin 24, 3rd – 15th June.

Liz Kane – *The Middle Ground. Painting*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
July 16th – August 29th.

Architectural Association of Ireland Awards 2004, *New Irish Architecture 19.*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
2nd – 30th September.

Leinster Print Studios. *Group exhibition of prints*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
28th October – 22nd November.

Bloomsday. *Group exhibition of prints*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
24th November – 8th January 2005.

2005:

Elizabeth Cope, An Exhibition of Paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
4th February – 9th March.

Joe Bell – An Exhibition of Works. Painting
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
22nd March – 16th April.

Dominique Davoust – *The Luas Chronicle. Photographic exhibition.*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
23rd – 30th July.

Terry Dempsey – *Light & Landscapes*
Alternative Entertainments Gallery, Civic Theatre, Tallaght,
7th – 29th September.

David Stephenson – *Slant. Photographic exhibition*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
28th April – 9th June.

Architectural Association of Ireland Awards 2005, *New Irish Architecture 20*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
15th June – 22nd July.

Sheila Gorman, *A Case for Books. Mixed Media*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
13th – 31st October.

Celebration & Loss – a photographic exhibition & 2006
calendar by St Basil's Training Centre.
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
8th – 15th November.

OBCS Art – *an exhibition of work* by students from Old Bawn Community School.
Alternative Entertainments Gallery, Civic Theatre, Tallaght,
Dublin 24, 22nd – 30th November.

Richard Gorman – *Paintings*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24
& South Dublin County Council, Civic Offices, Tallaght, Dublin 24
7th December 2005 – 30th January 2006.

2006:
Group '06, *A Natural World*. An exhibition of paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
8th – 28th February.

Christina Noble Children's Foundation, *Sunshine Exhibition. An exhibition of paintings*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
9th March – 11th April.

Paul Lynam, *Incursion. An exhibition of photographs*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
4th – 31st May.

Architectural Association of Ireland Awards 2006, *New Irish Architecture 21*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
5th – 22nd July.

Jimmy Clarke, *Beside the Yellow Barrel* – an exhibition of photography
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
8th – 13th June.

Maura Roche, *An Exhibition of Paintings*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
2nd – 22nd August.

Orla Gargan – *Recent Works*. Mixed media exhibition
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
8th September – 14th October.

Trajectoires – a group show. Brice Issaurat, Frédéric Weigel and Julien Cadoret
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
26th October – 25th November.

Prints & Drawings: Group Exhibition
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
14th December 2006 – 22nd January 2007.

2007:

Anthony Pilbro – *Paradise: Lost and Found*. An exhibition of paintings.
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
2nd – 28th February.

Private Collection. Group Show
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
19th March – 13th April.

Brice Issaurat, *Paintings*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
20th April – 31st May.

Architectural Association of Ireland Awards 2007, *New Irish Architecture 22*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
6th – 30th June.

Carolyn Walsh, *Searching for a Utopian Vision within the Urban Environment*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
7th July – 24th August.

Eoin Llewellyn – *New Works*. Mixed media exhibition
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
8th – 30th September.

Patrick Graham, *An exhibition of paintings*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
6th October – 3rd November.

Geraldine O'Reilly – *A Circuitous Line*. An exhibition of paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
11th November 2007 – 21st January 2008.

2008:

Colette O'Connell, *Pomps and Dancing Shoes Repaired*.
An exhibition of paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
3rd – 29th February.

The Art of Sound – presented by the Contemporary Music Centre
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
6th March – 4th April.

Gabhann Dunne – *Theckla's Wood*. An exhibition of paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
11th April – 31st May.

Architectural Association of Ireland Awards 2008, *New Irish Architecture 23*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
5th – 29th June.

Derek Culley – *Mark-Maker*. An exhibition of paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
6th July – 31st August.

Desmond Kenny, *Portraits*. An exhibition of paintings
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
20th September – 10th January 2009.

Terry Monaghan – *Drawing*.
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
21st September – 20th October.

Gerard Cox, *Infusions. An exhibition of paintings*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
2nd – 28th November.

Jack Pakenham – *Here It Is. An exhibition of paintings*
Alternative Entertainments Gallery, Civic Theatre, Tallaght, Dublin 24,
7th December 2008– 12th January 2009.

Maeve Collins – *Crossing Times. Multi-media exhibition*
Meeting House Square, Temple Bar, Dublin 2, 21st December.

2009:

Sheila Gorman, *A Case for Books*. Mixed media exhibition
Celbridge Library, Celbridge, Co. Kildare, 5th – 30th March.

Bill Doyle's Ireland. A retrospective photographic exhibition
Tallaght Hospital (AMNCH), Tallaght, Dublin 24, 8th March – 19th September.

Ben Readman & Derek Fitzpatrick, *Of this Earth*. An exhibition of paintings
RUA RED, South Dublin Arts Centre, Tallaght, Dublin 24,
2nd – 27th June.

Leinster Print Studios & Wrexham Print Studios, *Le Cheile Print Show*
St Killian's National School, Kingswood, Tallaght, Dublin 24,
15th – 22nd June

Leinster Print Studio, *Bog 50 x 70*, Group print exhibition
RUA RED & Tallaght Hospital (AMNCH), Tallaght, Dublin 24,
26th September – 20th December.

Louis le Brocqy , *Tain Series*. An exhibition of lithographic brush drawings
Celbridge Library, Celbridge, Co. Kildare,
1st – 30th October.

Architectural Association of Ireland Awards 2009, *New Irish Architecture 24*
Celbridge Library, Celbridge, Co. Kildare,
2nd – 13th November.

Eoin Butler, Evocation: *Bog Series*. *An exhibition of painting and drawing*
RUA RED, South Dublin Arts Centre, Tallaght, Dublin 24,
29th October – 28th November.



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