‘Cover to Canvas’
A King’s Inns Art Exhibition

Exhibition Catalogue
April 2015
Acknowledgements

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Photographs © Harry Weir & David Davison 2015
Exhibition concept, Louise Gartland

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‘COVER TO CANVAS’

A KING’S INNS ART EXHIBITION HONOURING OUR CULTURAL HERITAGE

Visual artists were invited to research and respond to our book collections and surroundings. Volumes rarely seen, written in many languages, covering a vast array of subjects. Spines, covers, paper, texts, illustrations, doors, shelves, architecture... The points of inspiration were countless and the result is as beautiful, eclectic and culturally diverse as the books themselves.

Our books, some dating back as far as the 15th century, are in serious need of restoration. We hope to increase awareness of our aim to preserve our cultural heritage through this exhibition and raise much needed restoration funds through a percentage of the sale of the art.

The artists immersed themselves in their research and their creativity flowed over the period of time they had to create their art piece. Twenty two pieces in all have been created for our exhibition by 14 artists. The pieces range in disciplines from illustration, portraiture and photography to collage and textile, to name but a few.

Restoration Display
On display, in secure cases, will be a restored first edition Charles Darwin, a restored Magna Carta and the details of the restoration work carried out by Benjamin van de Wetering of The Ox Bindery. There will be examples of badly damaged books in need of restoration to show the urgent need to preserve these culturally valuable volumes. It is the great hope at the King’s Inns that this exhibition can raise enough money to push the restoration project forward

Inspiration book display
Among the books on display for the exhibition launch night will be some of the volumes that the artists found inspiration in. These books can be explored with our Librarian, Renate Ní Uigín, who will be available to speak about them on the night.
Brian Maguire

Library/Poverty/Law

Media: Acrylic paint on paper, code P115
Dimensions: 55cm h. x 75 cm w.

Biography

Brian Maguire is currently showing with the Fergus McCaffrey Gallery, New York. This show is part of a series of exhibitions Maguire has made following time spent in Juarez, Mexico from 2007 to 2013. This work focuses on victims of murder and subsequent absence of due process. The series includes the documentary Blood Rising, directed by Mark McLoughlin. The exhibition and film was shown in 2012 in the European Parliament.

A painter, Maguire has represented Ireland in the 25th Sao Paulo Bienale and the 3rd Beijing Bienale. In 2000/1 the Hugh Lane Gallery showed a survey exhibition of his work titles ‘Inside/Out’ which travelled to the contemporary Art Museum in Houston, Texas. His work is held in collections in the USA including Museum of Fine Art, Houston, Texas; in the Haag Gemeentemuseum, Netherlands; in the UK in the Wolverhampton Art Gallery; the Victoria Gallery and Museum, Liverpool, and in the Dublin City Gallery, The Hugh Lane, IMMA, Dublin and the Crawford Art Gallery, Cork.

From 1985 to 2010 Maguire worked as a part time teacher in all of the Irish prisons and also worked in prisons across Europe and the Americas. From 2000 to 2010 he was the professor of Fine Art at the NCAD, Dublin. Since 1984 he has been represented by the Kerlin Gallery, Dublin. He currently works in Dublin and Paris. He is a member of Aosdána.

‘Cover to Canvas’ Inspiration

My stating point was with a text by Balzac where he compared Law to a giant web which allows the big to pass through while capturing the small. Particularly in Criminal Law the outcome confirms Balzac. I worked in all of the Irish prisons throughout the 90’s and found that almost all prisoners came from a local authority housing estate background. I sought out the texts on Poverty among the texts on Law. Of the 21st Century there were none. The 20th Century had two - Poverty and Crime in Ireland by Bacik and O’Connell, 1998 and almost a hundred years earlier in 1904 H. Kingsmill Moore published a study of two decades from the early 17th Century on education of the Poor of Ireland. The 19th century had 5 books on the subject of poverty in Ireland and the 18th Century had two books. The picture poses the single book of Bacik and O’Connell among the bookcases of Law reports.

Cost - The cost of this original piece of art is €4000
Biography
John was born in Fife, Scotland. He graduated from Edinburgh College of Art and The Royal College of Art, London. In London he worked freelance for publishers, contributed to exhibitions and undertook private commissions worldwide. He moved to Dublin in 1980 and was appointed Senior Lecturer in Illustration and Drawing in the School of Creative Arts in DIT. He continued to practice, working with publishers and private watercolour portrait commissions but since 2005 he has focused on producing and exhibiting location based artworks both in Ireland and internationally. His work is based on field trips to Scotland, North Africa, China, Australia and Ireland, particularly his local area on the South County Dublin coast. His work takes many formats including sketchbook drawings, large scale watercolour, ink and photo transfer images, digital prints and 3D paper sculptures. He has been the recipient of many awards including The Royal College of Art Drawing Prize, The Berger Colour Prize and recently The Royal Watercolour Society, London, Artists Award. John works and lives with his wife and family in Dalkey, County Dublin, Ireland.

“Giving the impression of spontaneity is important in my work. Being casual and relaxed certainly helps through much practice and draughtsmanship. Often the quickest seemingly throwaway and most immediate use of materials can often capture more than a few too many strokes. Make it look effortless, controlled and well observed.”

‘Cover to Canvas’ Inspiration

Library Interior
In this large watercolour painting of the elegant library interior in King’s Inns I decided that to encompass as many of its beautiful features I would adopt an asymmetrical panoramic perspective. It sounds complex but the overall shape of this galleried space is regular and simple. Beginning in the brightness on the left with the beautifully restored stained glass feature window reading area in a sweep around the room as the light changes throughout to a dark and secluded position on the far right. Watercolour and ink on heavy paper were the ideal materials I used to capture from the subtle reflected surface colours of the walls to the heavy walnut, Prussian blues and umber browns of the leather books, furniture and the raw sienna hardwood floor. In this splendidly theatrical room, I wanted to portray it as very much, as it is, a busy working library with historic and contemporary touches included with the addition of fleeting linear figures making it a place of activity. I hope I have captured a winter morning at half past ten in 2015 in King’s Inns Library.
**Henrietta Street**

This is a large watercolour and ink painting of the exterior of King's Inns buildings in Henrietta Street. As an art student I painted a lot of streetscapes in my sketchbooks of London and Paris. I particularly enjoyed making complex architectural scenes simple by using watercolour to create solidity and dramatic shadow. In essence I saw here one side of the street in shadow, the main building bathed in light and the opposite side of Henrietta Street reflected in the windows of the Library building. It's a picture made up of only three things. Working quickly and broadly with watercolour creates an immediate and spontaneous effect of light which I think I have captured of this grand street. I added the figures to give it a sense of scale, time and liveliness.

**Cost**
The original artwork has been acquired by the King's Inns and is not for sale. Limited edition prints are for sale:
- Framed work €360
- Unframed work €250

There are other John Short prints available. Please visit the King’s Inns website for more information.
Margaret Corcoran

Possession
Media: Oil on art-board
Dimensions: 13cm h. x 18cm w.

Biography
Margaret Corcoran was born in Dublin in 1963. She is a graduate of the National College of Art and Design, Dublin (1986), including a study period at Chelsea School of Art, London and holds a Masters in Fine Art Painting from NCAD, Dublin.

Margaret lives and works in Dublin. Represented by Kevin Kavanagh Gallery, Dublin; and John Martin Gallery, Mayfair, London.

In collections of: Arthur Cox; Arts Council of Ireland; Office of Public Works; University of Notre Dame, USA; TCD Collections, Dublin.

‘Cover to Canvas’ Inspiration
This piece began with a very beautiful book cover from the Kings Inns library. There was embossing on it. The effect of the light, in a photograph that I took of it, was almost greenish gold. Another book in the collection was called 'The Etcher' - and it had an illustration of the poem Tyger, by William Blake.

At the time I had just finished a large scale painting - "Return to Cythera", 2.5metres; which is now on view in the Arts Block, Trinity College, Dublin. I really enjoyed painting a tiger in that work, enough to want to do it again. So, I started imagining a painting of a tiger, emerging out from the book cover. The particular tiger that I had in mind was from a painting by Rubens, 'The Four Parts of the World', 1612-1614. His tiger has been used by other painters, after Rubens, who did not have access to such animals, as he did - the tiger then becomes art-historically, a Rubensian quotation - I liked the idea of a quote in the context of a painting for the Kin's Inns Library.

As I painted, my attention was being drawn, unconsciously, to a lady held by one of the men in Ruben's painting. She seems to be depicted as conquered, clearly she represents Africa. Her gaze seems to be quite powerful and to deny her 'acquisition', this became more and more interesting for me because I have just begun a series of paintings on Rwanda and Colonization - so I didn't finish painting the tiger... I was taken by the centrality of the lady. And she appears now, emerging.

Cost – The cost of this original piece of art is €1800
Myra Jago

*Reflector*
*Media: Oil on canvas*
*Dimensions: 50cm h. x 60cm w*

**Biography**
Myra Jago was awarded a Royal Hibernian Academy studio and is presently in residence until July 2015. Jago, from Co. Dublin, has practiced as a professional visual artist since attaining her MFA from NCAD in 2011. Working through oil paint, sculpture and drawing, she presented her third solo exhibition, Learning to Fly, at Eight Gallery, Dawson Street, Dublin in November 2014. Earlier that year, she installed her second solo exhibition, This, Somewhere Else, at AMNCH Tallaght Hospital, participated in The 184th Royal Hibernian Academy Annual Exhibition and group exhibitions at Sol Gallery, Dublin and The Yeats Gallery, Co. Sligo. Selected 2013 group exhibitions include The Rua Red Winter Open; Gormley’s Fine Art; The Ulster Hall University of The Air Celebrations; Copy. Right: at 33 Contemporary, Chicago and had a billboard reproduction in East Belfast for Art in the Eastside. Jago has collaborated on two occasions with Hennessy New Irish Writer (2014), Brendan McLoughlin. In May 2015, Myra will exhibit eight pieces of work at The AAF, Hong Kong Convention Centre.

In collections of: AXA Insurance Collection, Central Bank and Financial Services Authority of Ireland Collection, Office of Public Works Collections: St. Stevens Green, Athlone and Roscommon; Kildare County Council Collection and private collections throughout Ireland, Belgium, Italy, Japan, the United Kingdom and the United States of America.

‘Cover to Canvas’ Inspiration
My practice is centred on the place between objective and subjective perception - in other words, what links our outside world with what’s happening in our heads. I look to symmetry and mirroring to describe this inner/outer dichotomy. Symmetry beguiles. When we come across it, whether in nature, mathematics, physics, neuroscience or architecture, we are endowed with a sense of wellbeing, because, according to theoretical physicist Alan Lightman, ‘The neurons in our brains obey the same physical laws as planets and snowflakes’.¹ This preoccupation with symmetry was satiated upon entering The King’s Inns Library for the first time, with its sentry columns reflecting their opposites as though only half the room needed to exist. Bookshelves and light-drenched windows reigned with a sense of order and logic, while the ornate ceiling hung in anticipation of being called upon for inspiration. The entire space spoke volumes and although a book was chosen to be represented in the painting, it became redundant in the presence of such harmony. The book instead observes the library in its open, unwritten and expectant state. ¹The Accidental Universe: 84, London, Corsair, 2014.

**Cost** – The cost of this original piece of art is €2500
Clionhna Quinlan

The Wedding Shirt
Embroidery Media: Cotton, thread, beads, hair, bone, teeth, blood, ash & paint
Dimensions: 30cm h. x 39cm w.

Biography
Clionhna Quinlan is an Irish artist working in textiles and painting. She has worked mainly in embroidery and watercolours but has also illustrated books, designed bags, and currently is enrolled in GMIT in a B.A. of fine art painting. She has had numerous exhibitions of her embroidery and art quilts in Ireland and internationally. As an artist she is interested in the fluidity of identity and challenging the traditional roles we set for ourselves in society and navigating changing ideologies in today’s modern fast paced living.

Apprenticed to a Mexican nagual for eight years she has been made aware of how we perpetrate these imbalances in society by maintaining them in ourselves and how we take on the roles and identities we are given by others and create our reality around these identities. To change the world we live in we must first change our own inner awareness of who we are.

She studied textile design specializing in weaving in NCAD, played music for a few years with various bands in Ireland and the USA, lived in Mexico and Guatemala for eight years and now is happy living beside the Shannon in Co Roscommon running the Ardcarne Garden Centre Cafe with fellow artist and business partner Nessa O’Brolchain.

Cost

The Wedding Shirt: this original piece of art costs €600
‘Cover to Canvas’ Inspiration
This piece is a response to the book of Irish Pedigrees by O’Hart. I was struck by the complete absence of the feminine apart from the occasional note that someone’s daughter married into a line but really it is a list of men going backwards in time and the women have become invisible, they do not exist, they are outside time. The same could be applied to the library as a whole, women historically have had no say in the law making or the application of this law in Ireland and indeed whole swathes of it would not even apply to them as generally they were not property owners or business owners and were not taken seriously in the creative sphere.

I wanted to juxtapose the text from the book with images that were distinctly female and so I used the image of the iron. In the engraving alongside it and in the embroidery I burnt the iron onto a man’s shirt and smudged it with ash, blood and coal. In the embroidery I put excerpts of text from the book and then I layered the female over it. I call it ‘The Wedding Shirt’. It can never actually be worn, but it holds the feminine in place in a ceremony that historically calls for her to give away what little power she had.

Cost

*The Iron*: There are an additional 9 prints for sale.
Framed - €150
Unframed - €100
Jeanne Mérer

‘Taciturn’
Media: Mixed media (incl. Teabags, Chinese paper and pigments) on recycled wood cuttings
Dimensions: 70cm h. x 74cm w.

Biography
Jeanne Mérer lives and works in France collaborating with herbalists as well as performing artists. She began her creative journey as a student and professional graphic designer in France, Rome and Ireland. In 2000, she headed off to Dublin for the germination phase, 6 years of creative research (contemporary and oriental dance, Japanese Butoh, poetic circus, street theatre, work of Hundertwasser) and practice (facilitating arts festivals and workshops, co-creating and exhibiting with various artists) led her to take a stand as an artist, with her first solo exhibition Papered Bodies. Eventually she returned to France in 2007 to continue her arts practice while running a vineyard (Les Dessous du Cep) until 2014. This experience has transformed the way she approaches ‘art making’, ‘art being’, ‘art sharing’ and roots this deeply within the land, plants and trees surrounding her. There is an urgent need to reconnect with our bodies and the earth. Art is Jeanne’s process in accessing this ancient wisdom and co-creating with it and the people she encounters. Creative workshops go hand in hand with wild plant foraging, calling out to our bones, rattling our hearts and sowing vibrant seeds in Wild Fertile Earth.

‘Cover to Canvas’ Inspiration
I silently explored the King’s Inn Library, as I would a shipwreck looking for hidden treasures. What immediately struck me was all these ancient book bindings, peeling off their layers to the bare pages, unveiling the strings that keep them together, hand written calligraphies ushering the trees back. I could see the ageing bark, an apothecary of plant based inks, delicate worn out papers recalling the complex patterns of lines on a leaf. So many heads thinking these writings, so many hands scribbling, typing, binding, turning pages. I wanted to honour this space and all the workings behind the scenes. Honour the tree to the paper, the plants to the ink and the human beings to the finished book on the library shelf. What a mysterious and extraordinary journey. Layers and layers of Human.
Time. Each layer of the painting I have infused with the process of making a book. I have used the rawest materials so to dig up all these piled up traces of the Past. Whispering voices, fingers delicately flipping pages, hands mending broken pieces, keeping the books afloat, great focus of the Mind, bodies in Stillness, time suspended, footsteps echoing from the spiral staircase.

Cost – the cost of this original piece of art is €2200
Colm Mac Athlaoich

To Each Cow Its Calf
Media: Birch plywood, stained bees wax & gold leaf
Dimensions: 70cm h. x 50cm w

Biography
Colm Mac Athlaoich is an Irish artist, illustrator and educator. He is a member of the Black Church Printmakers and co-founded of Monster Truck Gallery and Studios in Dublin. He has exhibited at home and abroad and his works are part of the OPW Collection. His clients include, The Sunday Tribune, The Irish Times, The Racket Magazine, The Global Mail, Heineken Ireland, Carlsberg. Previous exhibitions include Konstforum (Sweden), Conde Duque Cultural Centre (Madrid), Temple Bar Gallery (Dublin), Monster Truck Gallery (Dublin), The Royal Hibernian Academy (Dublin), The Royal Academy of Arts (London), Academie Menerva (Groningen)

His practice employs the language of drawing, etching, painting and carving. The tangible relationship between the craft process and the finished piece is integral to the outcome. His style is drawn from the world of illustration and design as much as it is from traditional Japanese print and twentieth Century European painting.

‘Cover to Canvas’ Inspiration
I arrived at the idea for this piece after much debate and consideration. After my visits to The Kings Inn Library I was struck by the beauty of its collection, in particular the craftsmanship of the book binding and decoration, artefacts of a bygone era where the book was a cherished object. I was initially drawn to the Library’s 1542 copy of the Magna Carta, which later led me to research the significance of this book within the context of Irish History. As a result I rediscovered Irish Brehon Law, which was maintained by oral tradition and practiced before and after the implementation of Magna Carta, as recent as the 17th century. Another item from the collection which interested me was the book ‘Studies of Ornamental Design by C.J Richardson, a sort of trend forecasting design book for the 1850’s. As a printmaker I wanted to reference the skilled engravings of this publication in my piece. In order to bring these separate elements together I chose part of the text from a Brehon Law relating to copyright “To each Cow its calf, to each manuscript a copy” and surrounded this text in the botanical illustration from CJ Richardson’s Ornamental studies.

Cost – the cost of this original piece of art is €1575
The Honorable Society of King’s Inns

King’s Inns exterior

Library foyer

Staircase ceiling
The Honorable Society of King’s Inns

The Library Reading Room & Gallery

Details from the Library and surroundings
Alan Clarke

Ars Moriendi (The Art of Dying)

Original Artwork:
Media: Graphite, pen & ink, charcoal, acrylic, coloured pencils, chalk & glue
Dimensions: 70cm h. x 44cm w.

Print:
Limited edition print of original artwork also available for purchase. Series of 18 prints only. They are archival pigment prints on Canson Pearl Paper. They are the same size as the originals.

Biography
Alan Clarke is an award winning Irish Illustrator, visual artist, and occasional writer. His images conjure worlds that are whimsical, darkly comic, magical, sometimes grotesque, but always beautifully executed. A sustained originality and novelty in the concepts behind the work, married with it’s painstaking execution makes his work quite unique. His book illustrations have garnered widespread acclaim. His work has been shown at several sell-out exhibitions in Ireland, as well as in the U.S., the U.K., Germany, Italy and Japan, and is held in numerous galleries and private collections.

Cost:
Original piece of art is €2750
Limited edition print (series of 18 only):
FRAMED - €395  UNFRAMED - €225
Alan Clarke

_Ars Vivendi (The Art of Living)_

**Original Artwork:**
Media: Graphite, pen & ink, charcoal, acrylic, coloured pencils, chalk & glue
Dimensions: 70cm h. x 44cm w.

**Print:**
Limited edition print of original artwork also available for purchase. Series of 18 prints only. They are archival pigment prints on Canson Pearl Paper. They are the same size as the originals.

‘Cover to Canvas’ Inspiration

The _Ars Moriendi (The Art of Dying)_ is a Latin text dating from the early fifteenth century which offers advice on the protocols and procedures of a good death, according to Christian precepts of the time. It was written within the historical context of the effects of the macabre horrors of the Black Death 60 years earlier and consequent social upheavals of the 15th Century. There was originally a "long version" and then a later "short version" containing eleven woodcut pictures as instructive images which could be easily explained and memorized. The Kings Inns Library contains a facsimilie of the short version complete with reproductions of the original woodcuts.

Alan’s first image/artistic response to this text is a fictional imagining of the composing of _Ars Moriendi_. While it is thought that the original text was composed by an anonymous Dominican Friar, the artist has imagined the composition of the text as a struggle between the two forces who might be at odds over the dying man’s soul.

The second image is called _Ars Vivendi (The Art of Living)_ . It was made simply as a counterpoint to the first image, playfully referencing some of the things that are deemed in _Ars Moriendi_ to ill-prepare one’s soul for the next life.

**Cost:**
*Original piece of art is €950*
*Limited edition print (series of 18 only):*
**FRAMED - €245**
**UNFRAMED - €140**
Róisín Gartland

Art & Truth I
Media: Leather and paper
Dimensions: 20cm h. x40cm w.

Art & Truth II
Media: Leather, sandpaper and paper
Dimensions: 20cm h. x40cm w.

Art & Truth III
Media: Leather, sandpaper, ink and paper
Dimensions: 20cm h. x40cm w.
Biography

Róisín Gartland is a conceptual artist and designer and is best known for her excellence in couture leatherworking. The studio practice was established in 1987.

Róisín holds an MFA in sculpture from NCAD and a BA Honours in Fine Art from DLIADT. As an artist and designer she strives to break down the barriers between craft, art and design, seeing the creative process as all encompassing. Her practice is synonymous with innovation, creativity, design, and craftsmanship and it continues to grow and evolve. She has earned several awards for her work, including best product at Showcase Ireland 2015 at the RDS where she presented her work to an international audience. She is also a design mentor with the Design & Crafts Council of Ireland and visiting lecturer at NCAD & Coláiste Dhúlaigh.

‘Cover to Canvas’ Inspiration

I have worked with leather for a long time and I particularly love leather bound books so safe to say then I was in my element in the King’s Inns Library. The selection of books to work with was large and quite varied and difficult to choose from but it was while in the basement the little book Art and Truth, JWR Purser 1937, Jackson presented itself to me. In appearance it was insignificant: a simple blue linen cover with the title impressed in foil, but it was the title itself that appealed to me. So simple! I’m an advocate of Occam’s razor which states “everything should be as simple as it can be, but not simpler”, and in that frame of mind I set about creating covers to illustrate the title. I believe that in search of the truth things should be looked at from all sides and all angles and I tried to illustrate the title ART + TRUTH in such a way as to depict this notion. I scratched away at the surface and turned the letters inside out, upside down and back to front and then impressed them into the skin of the cover.

Cost – The price of each of these original pieces of art is €550
Bláthnaid Ní Mhurchú

This love re-invades us, shifts the boundaries of our being
Media: Watercolour, gouache, CarbOthello pencil & watercolour pigment on paper
Dimensions: 29cm h. x 40cm w.

Biography
Bláthnaid Ní Mhurchú is an Irish, Dublin based artist. She graduated from The National College of Art and Design with a BFA and a Masters of Fine Art. She is a multi-award-winning artist and has exhibited widely both nationally and internationally. As an invited artist to the Royal Hibernian Academy’s 181st Annual Exhibition she was awarded the AXA Insurance Prize for Drawing. In the same year Ní Mhurchú was also awarded The James White Award for Drawing at The Royal Dublin Society Student Art Awards. Ní Mhurchú’s experience as an artist-in-residence at the Yukon Wildlife Preserve, Yukon, Canada (June/July 2014) had a profound effect on her work. Her core-work is pre-occupied with nature and also the interaction between humans and the natural environment. She draws on her experience of the landscapes and environments that surround her, and endeavours to express concerns regarding the ecological and sociological issues of our present time. Ní Mhurchú was recently featured in TG4’s Arts Programme “IMEALL”. The programme focused mainly on her drawings and watercolours of Irish wildlife, which are the result of her ongoing time spent documenting at The Natural History Museum in Dublin.

‘Cover to Canvas’ Inspiration
The image on a postcard of ‘The Snow Queen’ by Harry Clarke purchased from the shop in The National Gallery, has been around me for a few years. It has hung above my workspace in a few different locations and has also lived at my bedside. When I saw Hans Christian Anderson’s Fairy Tales illustrated by Clarke laid out in the King’s Inn library, I was immediately drawn to it. All the other books faded into the background and it was there and then that I was lured into the magical, fantastical world of Harry Clarke. I have had an incredible time delving both into the fairy tales and the exquisite work of Clarke. Because of this attraction I have had to The Snow Queen, I decided immediately to respond to this particular tale. To my utter delight I discovered through my research that it was possible for me to view 11 of Clarke’s original illustrations for Anderson’s Fairy tales in The National Gallery’s Prints & Drawing Study Room. To be able to pour over these captivating artistic jewels was such a treat and really inspired me to nourish my own piece, both in colour and detail.
I choose the Egyptian Vulture as my snow queen and took different elements of the story to create my composition. The title, an excerpt from one of Micheal O’ Siadhail’s love poems to his wife (‘Out of the blue’), encapsulates for me the story of true love at the very heart of this magnificent fairy tale.

Cost – the cost of this original piece of art is €1400
Steven McGovern

**The Mind Abhors a Vacuum**
Media: Oil on canvas
Dimensions: 69cm h. x 48cm w.

**Biography**
Steven McGovern currently lives and works in Dublin after completing a BFA in Centre for Creative Arts and Media, GMIT, Galway in 2013 and his work has been included in numerous group shows across the country. Invisible natural forces, atmospheric mass, natural order and chaos all feature in his work, suggesting a lost relationship or forgotten knowledge only revealed through erosion or decay. The ability and genius of living in multiple, contradictory worlds at once is exclusive to the human condition and his aim is to find a balance within these multiple layers of conflicting information. Through the application and selective removal of material layers his intentions are to rediscover something arcane or forgotten. Through these processes the resolution lies in producing work that exist somewhere between the material and imagined world.

‘Cover to Canvas’ Inspiration
The book I chose to work from was Volume 1 of *The Works of the Honourable Robert Boyle*. Although he studied all facets of natural philosophy he is best known for Boyle’s Theory, which states that the pressure and volume of gas are inversely proportional. He proved this theory through experimenting within vacuums created with the assistance of Robert Hook. Since ancient Greece scientists had believed that it was impossible to create a vacuum and it was Aristotle who is attributed in first declaring that ‘Nature abhors a vacuum’ (Horror Vacui from Latin, ‘fear of empty space’). This means theoretically once a vacuum was created nature would always find a way to fill it. Boyle proved that it was theoretically possible to create maintain and experiment within a vacuum. On a more abstract level the human mind is still one thing which really struggles with emptiness, Buddhist monks spend much of their lives striving to achieve a true emptying of the mind through meditation and solitude. Boyle and other early scientists and philosophers are true examples of how the mind abhors a vacuum, studying all aspects of science, nature and theology, they were restless in their quest for knowledge and understanding of the natural world. Using this narrative I produced a painting which, in its form, construction and media, conforms to a traditional canon of painting, the portrait, but includes on a more conceptual level, ideas pertaining to his writings. Boyle wrote extensively on the properties of light and colour and how it reacts with surface, the eye and the brain. I specifically chose to focus on his scientific response to how the properties of light, colour and surface affect our perceptions of the natural world and how we, as a species strive for order and categorisation of nature, through scientific progress.

**Cost** - the cost of this original piece of art is €1800
Mike Bunn

The Harbingers Gate
Media: Printed on 100% acid free cotton rag paper using pigment ink
Dimensions: 59cm h. x 41cm w.

Biography & 'Cover to Canvas' Inspiration
As a photographer (I now prefer to be titled as a visual interpreter or inquisitor) such is the modern use of the camera which is getting further and further away from the alchemy and disciplines of classical photography which I love.

"God" gifted me at birth with an incredible memory and great vision and powers of observation. Whenever my eyes catch a moment of interest whatever it be - like a hawk or a predator I begin to focus solely on that "thing" but my interest is not "alpha" to fight, kill or hunt prey for food - but to look further at it and find out more about it by touch or by asking it questions hence the inquisitor in me, and if I feel a responsibility to that subject will with my eyes and camera try and interpret it visually with a lasting image.

'The Harbingers Gate' is the very same - it took an instant of time as I passed the gates at the top of Henrietta St. into The Kings Inns to be visually distracted by the long shadows being cast onto the cobbles through their wrought iron ribs by a very strong low late winter sun. I stopped took a photograph and knew I had something that was a punctuation of a full stop. Because of what the King's Inns and Library represent where justice/law is studied and researched with its vast collection of books I thought of the title straight away----- The Harbingers Gate. One or something that foreshadows and sees the coming of future events - in decision making - finding "lodgings"?

The location of the gates dictated to me in this case that the harbinger could be a future - judge - senior counsel -barrister - or a clerk of the court - fully aware of what was to come and prepared for the outcome - the opening and closing of gates.

Cost – this is a unique print set 1 of 3; one for the artist and 2 for sale
Framed: €1200
Unframed: €1000
Joby Hickey

**Lapérouse in Japan**

Media for diorama: A found rusty scalpel, cereal box card, cotton wool, LED lights and glass. Printed on Photorag Baryta with archival pigments

Dimensions: 36cm h. x 31cm w.

**Biography**

Joby Hickey attended Dun Laoghaire College of art and design 1992/94 and was also tutored by his father who was head of fine art in the NCAD. He uses both painting and photography as his mode of creating, making his own cameras and negative plates and often building his own photographic scenes from hand-cut dioramas. He finds it near impossible to express his overall creative influences as it feels too much of a broad-stroke-brush when there is not one singular influence, “I have never been able to get my head around that question [what are your influences?]. If I mentioned two or three elements, that would mean I am trapped in a media friendly soundbite and I think influences are a very subliminal, multi-faceted issue.” Joby is even hard pressed to describe the kind of work he produces but feels that “…the sun is everything, my father, all of my experiences, every image I’ve seen throughout my life, every person I’ve met etc. I suppose emotions have a big play in ones work, the rest is psychological, and I can’t really explain that.” Joby truly embodies the idea of art and play with a sprinkling of science.

Joby has exhibited in numerous group and solo shows since 1993 and his work is held in many private and public collections; Leonard Cohen; Ken Loach; Martin McDonagh; C.E.O Tiffany’s New York; Dermot Desmond and J.P Donleavy Dublin and is spread across the globe; Tokyo; Brussels; Los Angeles; London; Berlin; Switzerland; Russia. He was also commissioned for the Cow Parade Public art in Dublin.

‘Cover to Canvas’ Inspiration

It is based on an etching in a book in the library entitled ‘Le Japon Illustré’ …Humbert Tome II. Lapérouse was a French naval explorer who navigated his way through what is now named the Lapérouse Straits. He was the first European to go to Japan in over 50 years. My father spoke Japanese and made Japanese food for the occasional Japanese guests, he also produced endless amount of etchings based on the wood block techniques. So when the book opened on the page I based my piece on I thought it was a fitting choice to make it three dimensional and shine a light on the composition. I lived on various Greek islands and the etching reminded me of the connection to the water. I was also slightly influenced by a D.W Griffith film 'Broken Blossoms', a 1919 silent film that begin in the orient and its photographic wash was green, giving it a very otherworldly dream like quality.

Cost – there are 15 additional unframed, limited edition prints available to purchase

Framed: €320

Unframed: €250
Líosa McNamara

The Grain of Wood I

The Grain of Wood II

Media I & II: Hahenmuele Fine Art Paper, a Giclee print
Dimensions I & II: 29cm h. x 20cm w.

In the Sails

On the Marshes

In the Light

Media x 3: Hahenmuele Fine Art Paper, a Giclee print
Dimensions x 3: 17cm h. x 13cm w.
Líosa McNamara

Biography

Líosa McNamara came to photography as she is a natural hoarder, a constant collector and her photography career started as that natural inclination to capture and collect memories. She is a professional photographer who keeps her projects personal. Her style is a unique fusion of the cinematic and romantic. Always seeking the sublime, her photography has vibrant atmosphere. Unsurprisingly, then, that her influences from the art world Velazquez and Waterhouse and in the photographic world, Henri Cartier Breton and Anne Noble.

‘Cover to Canvas’ Inspiration

When I was little I found it hard to make friends in person, so making friends within the pages of books I was reading was the easier option. So there began my life as a bookworm, and through that world I began to make real friends, bonding through books, recognising my kind of people through the shared experience of reading. Spotting the other kid in the class with the Famous Five under their arm. It was a gateway. As a result I love books and especially old books, more for their fragile worn pages than for their content, and so in the Library of the King’s Inns I’m like a child in a sweet shop.

At first I was overwhelmed, I just wanted to look through every book and I wasn’t even thinking of how to respond to the place photographically. But then on my second visit I found inspiration in the large windows looking out over the cobbled streets of Dublin where a camera crew were filming a story, it was like that reminded me that Books are the true portals to other peoples’ minds and other lives, where we can look over the shoulder of people doing extraordinary things, learn from their experience, love their loves and cry their tears. Books allow us to find ourselves and lose ourselves at the same time. My photographs took shape through that idea, I wanted to capture the feeling of opening a book, you don’t know the story yet but you are curious, interested.

The photographs are named after lines from my favourite story, it’s been a wonderful project to marry the two major passions in my life. I’m so grateful to be included in this project, it’s such an honour and thanks to everyone involved for putting up with my multiple visits.

Cost – 4 additional, unframed, limited edition prints are available for purchase
Large 2 print in The Grain of Wood series
Framed: €300
Unframed: €240

Small 3 print series
Framed: €250
Unframed: €190
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<td>To Each Cow its calf</td>
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