

Maria Archer

Maria Archer is a recent graduate of TU Dublins BA in visual art on Sherkin Island. She is a maker, taking inspiration from materials indigenous to her environment.

'Dressing the Brid Marie', is a site specific installation on Sherkin exploring themes of reciprocity and embodied work. Brid Marie is a wooden fishing boat made in Hegarty's Boatyard for an islander when fishing was still a common occupation. The vessels working life is over and she has come home to her dock.

Draped nets speak to the harvest of the sea. Brid Marie's shroud of salmon nets are a caress which dignify her working life- honoring the fearless vulnerability of taking to sea, questioning the cost extractivist culture on our environment and communities while paying tribute to the boat, her catch and those who labored.

Jamie Ashforth

Jamie Ashforth is a Canadian-born West-Cork based visual artist working experimentally across multiple media, including printmaking, drawing, photography, and installation. She holds an MA in Art + Process from Crawford College of Art and Design, Cork City, Ireland, and a Bachelor of Fine Arts from Concordia University, Montréal, Canada. Jamie's work maps the liminal nature of place and belonging by blurring lines between near-far, interior-exterior, and individual-collective. Often teetering on the edge of clarity and obscurity, Jamie's work explores an in-between space where protective layers incubate periods of flux. Socially and environmentally engaged collaborations compliment this studio-based practice, in which she explores ways of generating kinship across distance. @jamie_ashforth www.jamieashforth.com

Sinéad Barrett

Sinéad Barrett is a Cork-based visual artist and Programme Coordinator with Sample-Studios. She divides her time between Cork and West Cork, painting from her surroundings. Sinéad Barrett paints and draws with charcoal and acrylics. She looks with renewed attention at the environment around us to explore a sense of place, while questioning both familiar and unfamiliar spaces. She paints landscapes and objects that have an ethereal quality such as old buildings, forests, graveyards and seascapes. In her seascapes she is combining a love of the sea and sailing, using light and movement to capture a sense of the natural elements of wind and sea. @sineadbarrettart www.sineadbarrettart.com

Nigel Connell Bass

The majority of my works reflect my love of animals and birds. This piece is a statement of the aftermath of wars worldwide. Discarded anti personnel devices such as these and especially Land Mines from more recent conflicts affect the lives of people and animals in more than 50 countries around the world. Visit allmetalart.com for more.

Patricia Bevan

Like most artists living and working in West Cork, its hard to move away from the wonderful landscape / heritage that is present everywhere.

With a background in Architecture, signwriting, Illustration and community work, I finally began working full time as an artist in 2021.

I am influenced by this place, its unique heritage, the land and sea with the winter bleakness but beauty that makes West Cork itself. I am also attracted to structures and the co-relation of the man-made in nature and time.

With my background in drawing, I automatically chose to paint in pastels, which are very immediate to work with and have energy, but like all artists, I love exploring more new media as I learn.

Facebook.com/bevanmcsweeney

Instagram.com/bevanmcsweeney

Email – bevanmcsweeney@gmail.com

Sonia Bidwell

I take the inspiration for my work from events, literature, history and mythology. This particular piece "For Those in Peril on the Sea ", a title from a well-known hymn, had its beginning when I was given a collection of Virgin Mary Sea Urchin cases. This led me to the theme of those who perish in boats, particularly refugees, but also all mariners.

I make a background of wool woven on wire mesh panel and add appropriate found objects, writing and pictures. I take particular care on balancing tones in colour so that at a distance it looks like an oil painting. I feel deeply about my subjects and hope that the viewers will also have an emotional response. You are welcome to visit me at Dromig by appointment. You can also find me on Facebook Sonia Bidwell Artist, or just Google me.

Colm Brady

My name is Colm Brady, I am a Fine Art graduate of DIT to MFA from NCAD in Dublin, living and working as a full time painter in West Cork. I am currently developing a series of paintings that re-present the natural West Cork environment in the micro and how those environments change even as one observes them. Through an exploration of natural and unnatural processes in nature, patterns emerge of a continuous flux and how even the smallest of changes at the micro level enormously impact those of the macro. I react to this flux leading to oil on canvas that reference natural elements reflecting the reality that all is motion and change. Instagram: colm_brady_art

Christine Brewer

My passion has always been my land, which includes an old farmhouse, gardens, rivers, woodland and rough boggy hill. In recent years I have found another passion- painting! So I combine the two and paint Mill Little. I mainly paint in oil on board, trying to capture the changing seasons and moods.

Gavin Buckley

In my opinion, video games are an artistic medium that go underappreciated. Games combine art, music, writing, and cinematography all at once to create interactive and ever-changing worlds. My work aims to capture moments in games that had a profound influence on me.

Sarah Cadogan

Chris Chattey

Here on the southwest coast, the sky, the sea, the rivers, mountains, hills and valleys bring daily inspiration.

Working en plein air is to explore paint while exploring West Cork, bringing a synergy of energy, an immersive experience in the natural world that in some degree is transferred to the canvas, to be shared with the viewer. Using watercolours and ink this process of communication is free of technical intervention or mediation, which is what motivates me.

Jay Clements

Johanna Connor

My work revolves around an interest in imaginary spaces and is inspired by the landscape that surrounds me.

When I ask myself, what it is that draws me to engage with it, what it is that lies beneath what I see and what it is that I look for in the first place, I now recognise it as... *the folkscape*.

The traces of the *folkscape* that I seek are current or historic, are seasonal or daily or simply once in time... the indelible, although at times, the faintest footprint impressed onto its surface.

This drawing is one of a series of drawings and is a combination of pencil and graphite powder on paper.

Pauline Conroy

As a recent inhabitant of Skibbereen town and having no local connections, the local Saturday Market has become an important social outlet for me and my family in settling into our new hometown. It's a wonderful place to meet people, to buy local produce and gather up a bit news, so much so that it inspired me to paint a picture of the place. I think I've captured the energy, the movement and the essence of this unique market on a cold, bright Spring morning. I paint and draw on paper, canvas and board with pencils, charcoal, graphite, acrylic and oil paint and oil pastels. For me, painting is a very personal and intimate pursuit. I am drawn to portraying people in all their humanness. Capturing the vulnerabilities and the strengths of a person for a portrait is my objective. I always consider a person's story when deciding on a composition and a mood for a portrait. I like to think I combine the social with the personal in my paintings. All my inspiration comes from the people around me and the surrounding landscape I live in. I don't use social media for my artistic endeavours. However I am open to visits to my painting space. I can be contacted via email: pollyconroy@gmail.com

Marie Cronin

Anne S. Crossey

I worked on this painting during deepest lockdown, when I was spending a lot of time alone at Lough Hyne. The Lake, devoid of noise and activity, is a different place, a place where enchantment is only a hair's breadth away. It is a place that actively lives in the Imagination, taking root there and forming the basis for dreams and flights of the imagination. It lives and breathes. As Nietzsche said, 'If you stare long enough into the abyss, the abyss will stare back into you'. It was like this in the silence of the lake. I spoke to the Lake and the Lake spoke back to me. Anne's work has been exhibited in London, New York, and Mexico. Her images have been published in I:MAGE and Abraxas Journal. For more information see www.annecrossey.com

Sharon Dipity

My practice is enveloped in the process. It is experimental and playful, embracing chance. None the less it is careful and mindful.

I draw inspiration from the environment and the current state of the world in which we live: architecture, infrastructure, land and seascapes, often referencing the fairytales of my childhood. Communication, connection, journeys, attainment and destiny are recurring themes. My work often celebrates the tenacity of the spirit in a world full of challenges and how we keep on going against all odds.

Using found and waste materials where possible has always been important to me both aesthetically and ecologically. I am increasingly becoming drawn to using natural materials where possible.

Wendy Dison

I am interested in symbols and motifs, both in how people adopt them as markers of meaning in their lives and in how I can use them in my art to make connections. My recent work is concerned with migrations and exiles, and with ideas of otherness and separation, both physical and psychological. I reference notions of displacement, inside versus outside, belonging, memory, symbolism and the making of symbols. My work includes construction and assemblage, collage, painting, monotype, drawing and handmade books. In thinking about the edges and boundaries that confront the displaced I try to put myself at an edge, a challenge in my practice, where I don't know the way forward so that the process reflects the subject.

<http://www.wendydison.com>

Maria Dowling

I generally paint coastal landscapes and elements of the natural environment. The sea/water very often features in my paintings. I am inspired by coastal environments which are timeless yet ever changing. I work with oil paint, I roughly paint the scene on the canvas and then refine the initial drawing with layers of paint using a limited/harmonious pallet

One thing I'd like to say about my paintings is that I'm very happy if one of my paintings stirs up a memory or an emotional resonance with the viewer.

More information and a selection of my paintings can be viewed on my website. www.mariadowling.net

Angela Fewer

Mary FFrench

Renée Fouché

I am drawn to exploring the relationship between man-made structures and nature and using that visual content to symbolise the human condition.

I work primarily in oils and cold wax, as I enjoy the layering effect accomplished with cold wax and the many ways it can be used.

I enjoy the journey into oneself that art facilitates and the resulting evolutionary process of both art and self. My artwork can be found on Instagram @ renee.fouche.9

Geoff Greenham

Micheal Greenlaw

The focus of my work is generally the landscape, wherever I find myself - I am particularly drawn (ha,ha!) to places which have a significance for me.

My preferred medium is watercolour with the addition of ink drawing, which I always do "on the spot". Though I would also make 3D pieces.

I would describe myself as a "jobbing" artist and am happy to make a piece of art for anyone who might want to commission something.

You should be able to find out more about me if you google Michael Greenlaw, artist or 'phone 083 862 5004 for a chat.

Claire Halliday

A moment of presence in my environment, evoked by a shape, movement, light or atmosphere, causing an emotional response, inspires me to capture it in paint.

The leaf like blossoms on the Davidia involuctata tree, also known as the Handkerchief tree, dance in the breeze with an ethereal quality. I was so pleased to see a specimen on a recent walk at Lough Hyne.

This image is a print from an acrylic on canvas. I also like working in watercolour, pastel and oil, depending on my mood and the subject.

My work can be seen on Instagram: @clairepatriciahalliday

Sandie Hicks

Sandie has worked in a variety of print processes but primarily with forms of collagraph printmaking to produce one-offs or small, variable editions, meaning that each print is unique.

She increasingly uses paint and collage to work out ideas and composition before making a print plate. This has led to a more painterly outcome in the work.

Current work is inspired by the interiors of abandoned buildings, the things that get left behind and the ephemeral nature of shadows and reflections that shift and change as they deteriorate.

Sandie's work can be seen on her website: sandiehicks.com

And on Instagram: sandiehicks_art

Ian Humphreys

Kathleen Hurley

Catch Keeley

Christina Todesco Kelly

This work is a diptych of two framed works. One containing an original pen on paper drawing and a photograph. The other part is an etching.

The drawing is from a series I created (as a coping method) during John's 9 month stay in hospital after he collapsed and was admitted to the ICU in Cork University Hospital (CUH) in 2018. At that time I was offered a place at Bru Columbanus, an extraordinary facility offering free accommodation to relatives of inpatients.

A few weeks after his admission we were advised he would need a brain biopsy. I did the drawing of John as he was being wheeled back on his bed from the operating theatre. The following day he asked me to take a photograph so he could see what they had done. (Please note - these are not for sale)

As a thank you, the artist's share of each sale from the edition of 15 unframed "Cacti in Bloom" etchings will be donated to the Bru Columbanus charity.

John Kelly

This recent bronze sculpture is based on the dummy horses of World War I. During World War I, cavalry units were considered essential offensive elements of a military force. Dummy horses were sometimes constructed and used to deceive opposing forces into misreading the location of troops. They were effectively used by General E. Allenby during his campaigns in the east, especially one elaborate ruse, involving 15,000 dummy horses in Palestine. The dummy horses were made of canvas, stuffed with straw, bamboo and wooden poles, many of them with real horse rugs and real nose-bags upon their dummy heads. <https://johnkellyartist.com/dummy-horse/>

Christina Todesco Kelly

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Dolph Kessler

'A tribute to the girls of Ireland'

Since 2006 I have been active as a Dutch documentary photographer, also spending each year some time in Ireland. I published several photo books. Some titles: Art Fairs; Keep Greenland a secret; The Wave; Fryslan, the smallest country on earth. The human condition is always my approach. This is also the case for the photowork now on display. I took this photo after my partner bought some dresses she liked at a charity shop. They inspired me to this image: dresses fluttering in the wind in a typical Irish landscape. The fresh sea air brings new ideas and views. Irish girls are increasingly able to go their own way.

www.dolphkessler.nl

Claire Lambert

My current body of work is inspired by a recent trip to Donegal. The forever changing landscape and history have hidden narratives that capture my imagination. Moving cloud shadows on the mountains and the elasticity of time speeding up, slowing down and over lapping.

Oils are my chosen medium because I love the consistency, you can move the paint around, thin it down or thicken it up and experiment with it on different surfaces.

I graduated from Sherkin BA Visual Arts in 2012 and have been painting, exhibiting and selling ever since. You can find my work on Instagram [clairelambert23](#)

Paul Leech

Elected Member Watercolour Society of Ireland WCSI

Rebecca Limrick

Painting since 2014. Sadly had no motivation to paint for the last two years of lockdowns , but after recent acquiring some gorgeous Rhode island red chickens, I was inspired to paint again!

[rlimrickart](#) on Facebook

[#rlimrickart](#) on Instagram

Rosemary Lynch

The rural and beautiful area I live in inspires my work. I combine landscapes layered over with abstract work, sometimes portraits, in my work.

I work with photography, then canvas, oil and acrylics to finish off my pieces.

The one thing I would like to tell people is the fusion of colour and textures brings reworking of images to light in a new way.

You can see more information about my work at rosemarxart.weebly.com

Damaris Lysaght**Peter Mabey**

Mostly landscapes, streetscapes and marine subjects.

Inspired by the light and characters and ever-changing skies of beautiful West Cork. I work in watercolours because they are ideal medium to quickly capture scenes. Have also sculpted in stone and wood and made occasional oil painting.

The One Thing I would like to tell.

I dont see strong divisions between the arts. As a practising architect, I may produce a watercolour of completed design to help visualise the building. also i find simple block models help with the design process. Many clients dont have a feel for three dimensional space and a model can aid this.

Also paintings on display at Rosies pub, Ballydehob Yours sincerely Peter Mabey MRIAI at "Feirin"

Ardravinny, Schull, Co. Cork

Paula Marten

Paula Marten's work this year is a painting in acrylic and acrylic inks of Skinners Shed in Baltimore. This shed has a history of boat building from sailing, fishing boats and lifeboat repairs.

No longer in use, it is slowly rusting and battered by the elements. More recently it is being deconstructed and soon it will be gone.

The shed is a reminder to us all that nothing stays the same.

www.paulamarten.com Instagram: [paulabrownmarten](#) Facebook: Paula Brown Marten

Cath McCarter

I am drawn innately towards Ecofeminism, equality and balance are concepts that fuel my work, as are colour, play, mischief and sheer devilment, all of which are at work here in this abstract painting, "Harlequin Fracture/Rapture".

I paint mainly with acrylic and glaze and prefer to recycle, reuse and repurpose materials where possible.
Instagram: CATH MCCARTER

Luisa McCarthy

As the 20th century finally bows out to allow the 21st century in, I have celebrated some of the finest artists of the 20th within the zeitgeist of the 21st century's call for zero waste.

My small portraits are drawn onto toilet rolls and are housed in jam jars. Although this may seem crude to exhibit in this way, I feel the artists themselves would approve of the sentiment of the needs of this day and age.

I studied visual Art on Sherkin Island and graduated in 2012. My main love is portraiture, and I am available to do commissions executed in many different mediums. Find me on Instagram [luisa-mcarthy](#)

Patrick McCarthy

I try to express in my paintings the poetry of my life so far, together with the poetry inherent in the landscapes I paint; something elusive and magical.

In painting I see the world through the child in me.

I paint in oils and watercolour on canvas, boards and paper, outdoors and indoors.

My email is ileberger@gmail.com

Patricia McCoy

My pieces have been inspired by the presentday housings crisis we find ourselves grappling with how to house our growing population, when there is a cap on the amount of houses that can be built in all urban towns throughout the country and a lack of infrastructure to sustain any more social building and people to live in them. even if land in the green zone could be accessed, we don't have skilled work men to do the work. Another idea the government looked to put in place is to renovate unused houses in cities, towns, and villages and to breathe new life into city and town centres

Old, neglected, worn buildings with all their cracks and damp and history always draw my attention. My pieces draw from the old building textures and uneven surfaces and are shaped by the fact-that 'if there' is little land available ' then build up ' not 'out ' hence tall thin towers where you can fit more buildings in close together .The medium I have used is heavily grogged black stoneware clay , I applied a dry glaze unevenly to enhance my deep tool strokes and to emphasize the architectural influences , I used luster in some areas to echo reflected light .

Info - the idea is a small part of the challenge, executing the vision takes the work and experience!!.

More info see Facebook- Patricia McCoy Ceramics.

Anne Marie McInerney

Elsie McKelsie

I have always loved art but I trained in science, so I enjoy incorporating scientific theories and principles into my artwork. Law of Inertia refers to Newtons first law of motion: Every body continues in its state of rest, or of uniform motion in a straight line, unless it is compelled to change that state by forces impressed upon it.

Karen McSweeney

Michael McSwiney

Sylwia Migdal

My work explores the relationship between humans and the natural environment. In this series, produced during the artistic research on South West Coast Archipelago Islands: Sherkin Island, Cape Clear Island and Whiddy Island. In my creative process of tracing contours and mark-making of the landscape, I am seeking how we relate to the world close to us. Through the fragility and materiality of the Islands, I capture the ephemeral environment of the South West Cork Archipelago. Sylwia is a Polish artist based in a small coastal village in West Cork and recently completed a Master's degree with Technological University Dublin (TU Dublin) MAAE (Art and Environment).

Phoebe Olsen

Denis O'Brien

The subject matter of my work is an 18th Century Clipper ship in a stormy seascape. I have done a number of scenes of ships on stormy seas e.g. Viking ships, Schooners as well as many other classical approaches to animals and landscapes. My style is of a classical nature, so this subject matter was ideal for me to communicate visually. My medium of choice was chalk pastel on Canson pastel paper. My style developed from an early age when I studied from the great masters of Renaissance Art: Michelangelo and Leonardo Da Vinci. I also studied artistic anatomy in detail and perspective, as well as good draftsman-ship

Anne O'Leary

I have been living in the coastal town of Castletownbere in West Cork for the last 30 years. During this time I have become very aware of the power of the sea and the historical importance of lighthouses in averting maritime disasters. The painting is of an industrially produced structure that is showing signs of deteriorating. As an 19th century cast iron structure, Sherkin Island lighthouse would have been considered almost invincible. However, it is rusting, and its impermanence can be seen where its iron plates were fitted together. Nature is very slowly reclaiming the materials that the material was made from.

Máire O'Mahony

This piece of work is based on my own experience of the Catholic Church since the 1940's when I was born. It was inspired by being given some mantillas (headgear worn by women in church pre 1960's.) The piece charts the 1950's church with the emphasis on obedience, control and ritual; the new life that came into the church in the 1960's with Vatican 2, the opening to new ideas, Ecumenism etc.; and the downward trajectory since a backward-looking restoration movement began in the 1980's under John Paul 2.

Claire O' Mahony

I am Claire O'Mahony. I just recently graduated from MTU as a mature Bachelor Business Student. Media was introduced as a level 8 module. I found this interesting and creative. I have been displaying my paintings in Uillinn for a about a decade. I display my paintings in my home town of Dunmanway. I always use oil as my main base. I have my own style and often use media on my work as feathers, buttons and felt, cloth etc. Most of my paintings are of portraits which can be quite intricate. I have art as a hobby to offer my gift up. Its purpose is for other people to enjoy its Art from the heart.

Reddy O'Regan

I, Reddy, continue to explore and seek expression.

I compare seagulls and nature in general to humankind. The comparison remains odious.

Most commonly, I use digital images, either as taken or mildly or extremely manipulated. Otherwise, mixed media is a happy place.

Individuals are generally good to be around, but administrative systems are commonly infuriating. These focus me

Check out @wildartisticway and @rddytragumna

Dee Pieters

Fiona Power

Liz Price

I am inspired by the softness of the Irish landscape and seascape. I really enjoy painting skies with their constant changing patterns and colours. Watercolour is the medium I use, as I feel it suits me best even though it can be challenging. I would like viewers of my work to feel the essence of a scene and not a photographic copy. I hope to set up a Facebook page for Liz Price Watercolours in the near future.

Petra Reimers

Dick Richards

My work starts with photographs, usually my own. I combine these with paint, charcoal and pastels in an exploration of memory and connections. Walls and boundaries are a recurrent theme, as are windows which I see as a metaphor for seeing into the past or looking from one reality to another. Through the juxtaposition of images and the manipulation of paint, the piece develops an individual character. Sometimes a simple evocation of memory or time, sometimes a complex web of relationships. My work can be seen at https://www.facebook.com/dick.richards.56/media_set?set=a.3018845638196407&type=3

Aisling Roche

I have a deep preoccupation with water in particular the sea. Underwater landscapes are integral to my work. As a regular swimmer in Lough Hyne, who uses a snorkel to swim I have a distinctive visual perspective. This work represents a "glimpse" of the seabed that I see everytime I swim around the island at Lough Hyne. This is a memory made in the water.

Instagram [aislinroche](#) Website: aislingroche.weebly.com <https://www.facebook.com/aisling.roche.54>

Alvin Sexton

My work is strong and bold visually, also three dimensional in a two-dimensional format. Always trying to add depth to my work, with self-expression, coming from my theme of time, places, feelings, and emotions.

I tend to work a lot with acrylic paint on hardboard or canvas. What I want my viewers to see in my work, is that art is always evolving and moving, with new ideas and concepts. I am always trying to improve myself through my work, and thus creating my own unique style of art, coming more from within me, through my theme as an artist.

My work can be viewed on Instagram@chipmo6.

Angie Shanahan

Teresa Shanahan

Lane Shipsey

Making photographs helps me to better understand the world. Often, for me this used to be step towards work in other artforms. Recently, photography is sometimes the key creative element. Much of my work is in landscape, often documenting human habitats in urban and rural environments. Sometimes images are combined to resonate against each other. I have used analogue photography, but these images were digitally created and output to canvas. My strongest work is linked to place, history and emotion, often taken in places where I have lived or have strong personal connections.

Insta: Lanepxl8 Web: <https://www.pxl8.net> Portfolio project, Constitutional at Open Eye Gallery: <http://openeyestories.org.uk>

Kate Standen

The nature of my heritage is at the heart of my new vessel-based work.

Each vessel resembles a 'standing stone' and at a height of 500mm and weighing 12 kilos they aim to make a statement about who I am. I make my own unique porcelain body from raw minerals to which I add materials such as cotton linter, perlite, a variety of seeds and colour. Texture, colour and imagery emerge as the surface is worked upon. After firing, the clay resembles rock strata which has been built up in layers like sedimentary rock.

An image or picture is delineated in some forms, as in a view framed by a window or the lens of a camera.

Other vessels display a scattering of colour as in reflections in water. The

landscape and seascape of my Irish home in West Cork, is the focus, snapshots of favourite places.

I have a strong emotional bond with this part of Ireland and in this body of work I am portraying myself as an 'onlooker'.

Seamus Heaney's poem 'Postscript' comes to mind.

"Useless to think you'll park or capture it more thoroughly. You are neither here nor there."

Further information available about me on Facebook, Society of Cork Potters, Society of Designer craftsmen (UK), Richie Scott sculpture exhibition at Ballymaloe House, Shanagarry.

Publications 'Additions to clay bodies' by Kathleen Standen.

John Simpson

I make paintings that are strongly influenced by both natural and geometric forms. Compositions result from a combination of intuitive image making and proportional structuring.

I live on Sherkin Island where the environment provides me with many sources for painting.

Observations from rocky foreshores, sandy beaches, close and distant spaces, light and water, land and growth, calm and stormy weather which develop into many thematic variations.

We are all part of nature which never stands still – always changing – always in movement. I try to reflect that powerful dynamic in my work.

I enjoy working in a variety of ways with a range of ways – from large and small scale oils on canvas, to monoprinting, drawing, and mixed media on paper.

All may be viewed in person at my studio in Skibbereen by arrangement.

Tel: 00 353 (0)87 779 6900

Jenny Snashall

I have always wanted to study classical oil painting in Florence and during the past year an opportunity to do the next best thing and be taught by someone who was trained in this style occurred. As well as studies of parts of the face, we had to complete a copy of "The Girl with the Pearl Earring" by Vermeer. Although quite daunting at the beginning, I learnt so much in the process of doing this!

This self portrait is the first one I have ever attempted in oils. I have watched Portrait Artist of the year on Sky Arts a lot, but it is only when you paint a portrait you realise how difficult it is to achieve a likeness!

My landscape work has featured in the following books: C.U.H. "The Collection", "Artists of the Mizen" By Chris O'Dell. I can be contacted via the website: www.mizenartists.com

Nikki Tait

"Woodman's followers" is the nickname given to Heath Fritillary butterflies because they congregate where coppicing takes place. Threatened with extinction in parts of Europe in the 1970s, the species has generally recovered, perhaps helped by improved environmental practices. Much of my work is focussed on the natural world, and particularly the landscape around the Seven Heads in West Cork. Because I am mainly a relief printmaker/wood-engraver, trees are integral to my work, both as an essential material and, as in this case, as subject matter. Further prints can be seen at www.cullemaghprints.com.

Sonia Taylor

The inspiration for my paintings is drawn from my love of the sea. Since moving to West Cork I have enjoyed the benefits of Open Water Swimming and I express my feelings and passion for the water in many of my paintings. Every inch of the coastline here in West Cork inspires me to paint it or swim it. My work is mainly in the medium of oil paints. You can find more of my work on my facebook page Sonia Taylor Artist.

Jules Thomas

Corina Thornton

For 145,000,000 years, Oysters have grown together to create strong, vast reefs which also hold back the strength of the tide, allowing the ocean's young of infinitely diverse species to thrive and grow. They feed by filtering up to 50l per day per single mollusc, thus doing the magnificent work of creating pristine oceans from farm and human pollutants which continue to poison our oceans daily. The Oyster has an evolved lunar clock and maintains lunar connection throughout their 30+ year life. Pearls are a metaphor of the soul in its purest form, the awakened soul, and through walking the path of enlightenment we polish and grow the gleaming pearl within our infinite being. I honour these magnificent molluscs.

Gert J.van Maanen

Statement: Contemporary, abstract paintings; some works reflect the state of the Irish land- and seascape. Van Maanen's original use of painting materials, such as dry pigments combined with dripping paint has created a distinct personal style. Colours are clear and austere.

<http://www.gertjvanmaanen.com/>

Egbarta Veenhuizen

I'm a visual Dutch artist and I live and work in the Netherlands and also for an average of 2 months in West Cork, Ireland.

In essence my body of work is always about people, whereby the portrait, 'the head', is a continuous element. My oeuvre consists of drawings, large drawn collages and sculptures with a theatrical appearance. The work I show at this exhibition is one of a series of drawings entitled 'Any dream will do'.

The subject are folk from West Cork with topics such as trotting racing and visitors in a pub WEBSITE:

www.egbarta.nl E mail: info@egbarta.nl Mobile: 0031 (0)618099731

Catherine Weld

Catherine Weld's work aims to distil the experience of being in the complex and beautiful but fragile and vulnerable natural world as it comes under increasing threat from changes in climate and other ravages inflicted on it by man. Her response includes an increased connection to the land, heightened through observation of both its beauty and its degradation. Work comes from drawing things she encounters; anything that sparks interest can become a subject, from the most delicate flower to extraordinary formations of rock, to the painful stumps of felled trees. Inspiration comes also from sounds, touch and sensations of weather, light and atmosphere – all are recorded using pencils, charcoal and even lumps of earth and the sap of plants.

Richard Winfield

I have lived in West Cork for 25 years and spend my creative time photographing the land and sea as I travel around Ireland. I am primarily a landscape photographer and use digital media to capture the beauty of the surroundings. Eventually the images are transferred to print on fine art photographic paper.

One of the pleasures that I have is the ability to wander around the local nature areas. This photograph is a celebration of the woodlands and forests in my local area. Long may trees be with us! I regularly exhibit in the Uillinn Members exhibitions and at North Shore, Sherkin Island. Further examples of my work can be found at: <https://www.hybrasil.irish/>

Heidi Krug-Wischniewski