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EVENTS» PLACING ART» INVOL

Pilot Public Art Programme

County Sligo



THE CURRENT PROGRAMME
ENCOMPASSES 11
COMMITMENTS RANGING
FROM A BUDGET OF £50, 000
TO £5, 000 AND
ATTRACTING ARTISTS
WHO ARE WORKING
LOCALLY, NATIONALLY
AND INTERNATIONALLY.



foreword

Placing Art is a pilot programme of public art that is responding to the increased opportunities to apply the Department of Environment's Per Cent for Public Art Scheme in rural as well as urban locations. The programme is also a practical response to the recommendations of the Public Art Research Project adopted by Government in 1997.

This joint initiative by Sligo County Council and Sligo Corporation aims to promote quality in the built and rural environment through a public art programme which is intended to assist and inform the adoption of a public art policy by Sligo Local Authorities.

A pilot approach was adopted to develop practical structures that will facilitate the ongoing commissioning of artists through the Per Cent Scheme. Placing Art has been made possible through the co-operation of the offices of the County Engineer, Borough Engineer, Borough Architect, County Librarian, Planning, Housing and Arts Office. They collectively form the Local Authorities' Public Art Working Group.

EVALUATE» CONSIDER» RESPOND

The current programme encompasses 11 commissions ranging from a budget of £50,000 to £5,000 and attracting artists who are working locally, nationally and internationally. It is intended, through a variety of approaches to commissioning and the diverse scale of the commissions, to achieve a balance of quality public art works reflecting the current breadth of visual arts practice.

The pilot programme pays particular attention to six small-scale commissions, with a budget limit of £20,000 drawn from housing developments, urban and village renewal projects and smaller infrastructural projects. A Creative Arts Panel of twelve artists was established through open competition for the purpose of submitting proposals for the six small-scale commissions. These commissions sought to expand the range of art practices beyond those found in existing public art commissions and are briefly described in the following pages.

A central aim of the pilot commissions was that the artists would contribute to the awareness and understanding by the local community of their public artwork.

COMMENTA REVEAL PARTICIPA



This was achieved through a process of engagement with various community groups throughout Sligo town and county.

The Local Authorities and Sligo Leader Partnership secured Peace and Reconciliation Programme funding for the appointment of a Public Art Co-ordinator. The Co-ordinator's post was created specifically to address the pilot element of the programme and was confined to the co-ordination of the six small-scale commissions, the evaluation process, publications and the international colloquium on public art in Sligo in December 2000.

The pilot programme was made possible by the co-operation of many individuals and groups locally and nationally.

Sligo Corporation and Sligo County Council wish to thank all those who assisted and participated in Placing Art.

As a pilot venture, this public art programme has been thoroughly documented and evaluated. **A catalogue will be published and launched during an international colloquium on public art to be held in Sligo.**

THE INTERACTIVE BUILT EXPERIENCE

Knoxpark Regeneration Project, Martina Coyle, Hillary Gilligan and Pauline O'Connell, commissioned by Sligo County Council.

The Knoxpark Project brings together three artists aiming to regenerate a large expanse of land divided by the N4 Sligo-Collooney dual carriageway. The challenge to invigorate the area centres on the development of a public walkway through the site.

Utilitarian demands, however, are quickly shadowed by a weightier ethos. Regeneration is grounded in sensitivity to the locale. This is an ecological matter – planting indigenous trees and vegetation, and managing the environs evolves in line with the ecological study of the site. This is also an archeological matter – the site contains a pagan cemetery and a promontory fort, features central to any consideration of the site. Sensitivity is a matter of community – local involvement in making various elements for the project plants the community into the very heart of the artistic environs. Sensitivity is also a matter of aesthetics – a primary task is to nurture these elements through art. This occurs in a number of ways.



VOICE BREATHE RESONATE EXP

The path, for example, is drawn in line with the contours of the three rivers. Historical significance is heightened through subtle signage.

And setting carved stonework – based on ancient pillow stones – into the sight encourages imaginative flight as viewers lay their heads upon them.

Regeneration, then, is a matter of participation. **To walk this site is to be enveloped in a locale sodden with history.** It is to be treated to a journey where art seeps quietly through the veins. **To return again and again to this locale enables one to set personal strife against minor shifts of a grander natural force.**



AND QUESTIONS INCLUDE HAVE



Martina Coyle ‘The prospect of shared learning and the opportunity to challenge myself in my own arts practice initially attracted me to the idea of collaboration.

Knoxpark, the land and its history combined with the social and utilitarian aspects of the project provided rich material. The process, rarely linear, evolved slowly informed by a deep understanding of the place.

The result of our intervention, though layered, is essentially concerned with relationships and change.’

Hilary Gilligan ‘We walked in our wellingtons along the riverbank. Bumped into the cows who can scratch backs with the work. Discovered grass and weeds and butterflies and trees with the ecologist.

Recounted fascinating tales from archaeologists about the bodies beneath our feet. “There are half a million years missing here”, says the geologist.

An engineer falls into a drain. Materials, methods, manpower and mental arguments shared. **Two steps forward, one step back.’**

Martina Coyle was born in 1966 and is based in County Sligo. She studied at the National College of Art and Design, Dublin and received a Diploma in Glass Design in 1990. She completed an Introduction to Art Therapy at Fermanagh College, Northern Ireland in 1999. She was awarded a Public Art Commission in 1994 for a one-month symposium of permanent sculpture in Germany.

From 1994 to 1995 Martina co-ordinated and facilitated children's art workshops at 'La Forge' in Paris. She worked on a series of community art workshops on the project, 'People, Places, Stories' in Matherow, Co. Sligo between 1999 and 2000.

Her work was included in the National College of Art and Design's 250th Anniversary Exhibition in 1996 and in “Portes Ouvertes”, La Forge Paris in 1995 and Green on Red Gallery in Dublin in 1992.

She has had two solo exhibitions: sculpture and works on paper at the Logan Gallery in 1998 and 'In Light' at Temple Bar Gallery in August 2000.

Hilary Gilligan, from Sligo, received a Diploma in New Media Arts in 1989 after a four year course at Ontario College of Art, Toronto. She holds a Masters Degree in Fine Art from the University of Ulster and a Diploma in Community Arts and Development from Maynooth University. She lectures in Art and Design at the Institute of Technology in Sligo.

Describing her work as **“visual art production in a space between the fixed points of fine art, public art and documentary”**, she has been awarded the following commissions:

"Inniu is Inné", a Holographic Installation, permanent public artwork, Donegal Town by-pass, Donegal County Council, completed in 2000; "Lingering Emotion", temporary public art pilot project in the National Ballroom, commissioned by Dublin Corporation in 1996 and "Articulate Exhibit B", Arthouse, Temple Bar, Dublin in 1997.



LOP* RELATE* ENCOURAGE* INFL

Diggers and Caterpillars, low loaders and cranes, a ganger who understands the game.

Many months later, the work at an end, three artists once strangers, presently friends'.

Pauline O'Connell 'My motivation for artistic collaboration is influenced by two thoughts in relation to Knoxspark, as an amenity – the mystery of the unknown evokes fantasy and empty space strengthens mass.

The untouched expanse of space and vast history of Knoxspark (that below the ground) demanded a new and sensitive approach. This holistic approach was achieved through a new approach, collaboration.'

Pauline O'Connell was born in 1971 and is currently based in Dublin. She studied at Dun Laoghaire College of Art and Design and received a Diploma with Distinction in Fine Art in 1992. She is the Artistic and Technical Director of The Firestation Artists' Studios in Dublin and was previously the Technical Co-ordinator there. She has worked on exhibition installation at the R.H.A. Gallery, the Pantheon Gallery and was Co-founder of Browne's Gallery, a co-operative gallery space.

Pauline teaches at the Dun Laoghaire Institute of Art, Design and Technology and has taught at the Webster University in Vienna. **Since 1995 she has been the children's art facilitator at the Hugh Lane Municipal Gallery in Dublin.**

Her commissions have included: 'Convergence', a public art project in Waterford, 1998-99; The Liam Lynch Memorial, Knockmealdown Mountains, Co. Tipperary and '100 Years of Austrian Cinema', invited by the Viennese Chamber of Commerce.

Her work has appeared in group exhibitions including: 'Delicate Tissue' M.Y. Art Prospects, New York in 2000; Sculpture at Kells, Co. Kilkenny; 'Sculpture in Context', Malahide Castle Gardens, Co. Dublin and EV+A, Limerick City Gallery of Art.



EMENTS INCLUDE CONCEPTS OF

keepsakes

Keepsakes: A Spanish Armada Commemoration Project on Streedagh Beach **by Ronnie Hughes, commissioned by Sligo County Council**

The Keepsakes project by Ronnie Hughes consists of 320 spheres cast in hard, transparent resin from a stone cannonball washed up on Streedagh beach from one of the Armada shipwrecks. Various members of the local community have placed a memento, object, poem or photograph in each of these. Participants were asked to contribute a piece born from a consideration of their own lives, memories and values in relation to the imagined lives of those lost on Streedagh beach. Everyone involved was invited to the beach to witness the main event which was filmed. The resin cannonballs were arranged in twelve pyramidal stacks for a stretch of a mile along the beach. As the tide crept in, the stacks would, one by one, topple gently for the sea to disperse the cannonballs – some to be drawn out into the bay, some to be pitched upon the stony ridge. Each object – each story – is cast adrift from its owner and laid open for nonchalant encounters in time.

Ronnie Hughes was born in Belfast in 1965. From 1984 to 1989 he studied at the University of Ulster, receiving both his BA and MA in Fine Art. He has had numerous solo exhibitions throughout Ireland (most recently at the Fenderesky gallery, Belfast) and has participated in group exhibitions in America, Canada, Germany, Japan, Poland and the United Kingdom. He has been the recipient of numerous awards including a one-year residency in New York (PS1, 1990-91) and three-month residencies at Banff Arts Center, Canada (1994) and Bemis Arts Center, Nebraska (1997). **His work is held in many public and corporate collections including both Irish Arts Councils and the Irish Museum of Modern Art.** The artist currently lives and works in Sligo and is represented by the Rubicon Gallery, Dublin.

A photograph of a calm body of water, possibly a lake or a wide river. In the foreground, several dark, bare, and gnarled branches or logs are partially submerged in the water, creating dark reflections. The water is still, with subtle ripples. In the middle ground, a dense stand of tall, dry, golden-brown reeds or grasses grows along the shoreline. Behind the reeds, a line of dark green trees is visible against a pale, overcast sky. The overall mood is quiet and somewhat melancholic.

SCOVER» EVALUATE» CONSIDER»

Artist, **Ron van der Noll's** Metaphoric Portrait of Michael Coleman (2000) **is situated in a cottage that is a replica of the musician's home at Mount Irwin, west of Gurteen. It was commissioned by the Coleman Heritage Centre and Sligo County Council as a tribute to the memory of Coleman's musical achievements. Rather than produce a standard bust of Coleman, van der Noll has created an art installation using sound, physical movement and visual dynamics as a means to capture Coleman's legacy.**

The central dynamic of the piece revolves around the element of sound. The piece is set in motion for a string to vibrate, thereby re-creating the drone underpinning much traditional music. Van der Noll outlines his thinking as follows:

The inherited influence of South Sligo on Coleman's cultural efforts is symbolized by the influence of the gravitational pull of South Sligo's land mass on the physical movement of the piece which ultimately causes the string to vibrate. The visible mechanical-kinetic workings of the piece are a reference to Coleman's New-York 'wax-roll' recordings which became a key to the preservation of his musical style.

In this way, van der Noll's art can be seen to function as a perceptual counterpoint to Coleman's legacy.

Ron van der Noll was born in 1958 in the city of Rotterdam, Holland. He now lives in Co. Kerry. From 1979 to 1983 Ron studied as an apprentice at the 'Royal Delft de Porceleynse Fles' ceramic studio in the city of Delft in Holland. In 1992 and 1993 he worked as an apprentice with Dutch leading stained glass painter Henk van Kooy.

He established a ceramic art studio in Ireland with Irish ceramic artist, Mary Moynihan, with the intention of creating ceramic art that would be recognised as a contemporary medium in visual art.

In 1996 he was awarded a prize by the Committee on Procedure and Privileges of Dail Eireann. He was commissioned privately by the Walt Disney family in New York in 1998 and produced an architectural ceramic artwork.

In 1999 the Verbal Arts Centre in Derry, Northern Ireland commissioned an architectural ceramic work in collaboration with Irish artists, Mary Moynihan and Louis le Brocqy. The work represents a major innovation in Irish ceramic art both from an artistic and technical perspective.

Ireland's leading ceramic art gallery 'Keane on Ceramics' in Kinsale commissioned him to make a permanent ceramic art installation in 2000.

RESPOND» COMMENT» REVEAL» PA



underswim

Laura Gannon's Underswim is a film work commissioned by Sligo Corporation. The piece is the end result of a year-long process. This involved working with members of the Sligo Living History and Heritage Group (now the Irish History Company) to develop ideas through a series of workshops exploring how women inhabit space through bodily movement. It also involved finding an apt film location for realising these through film.

Shot in 16mm, the work depicts in close up a middle-aged female figure situated in the Old Gaol in Sligo. **Her body sways back and forth in and out of the film frame, the eyes opening for her gaze to shift rhythmically in space. The additional soundtrack, composed by Ronan Coleman, acts as a subtle counterpoint to this movement. Together, these elements invite viewers to delve beneath the surface and take soundings of its possible depths. There are allusions to hidden depths of character, of strength and resistance. Given the laden prison context, Underswim can be read as a choreography of dissidence.**

Laura Gannon, based in Dublin and Limerick, received a BA (Hons) in Fine Art from the University of Ulster in Belfast in 1994. She attended the Ecole Nationale des Beaux Arts Cergy Pontoise, Paris, France in 1993.

She participated in the Irish Museum of Modern Art's residency and artists' work programme between 1996 and 1997.

She was commissioned in 1997 by the Sculptors' Society of Ireland for a Video Symposium and has received awards from the Irish Arts Council's Macauley Fellowship (1997) and Film and Video Award (1998).

Laura has had solo exhibitions at Temple Bar Gallery, Dublin (Work in Progress) in 2000 and in 1997 she exhibited "The Spinning Room" at the Jo Rain Gallery, Dublin and "The Blue Nerve" at the Context Gallery in Derry.

Her work was shown recently at the Med Film Festival in Rome, Italy and the Static Gallery, Liverpool, U.K. (2000). She has exhibited in Irish group exhibitions such as The Challenge of Power at Limerick City Municipal Gallery and Thinking Drawing, at the Royal Hibernian Academy in 1998.

Her work is held in several Irish corporate and government department collections.

PARTICIPATES INTERACTED AND



owning the space

Owning the Space by Imelda Peppard, is a public event commissioned by Sligo Corporation. The space in question is the Cranmore local authority housing estate.

The event is rooted in the experiences of the community and their interactions with the physical layout of the estate. From a series of meetings and recorded interviews, the artist drew on her familiarity of these community histories and her own understanding of their immediate physical space to develop Owning the Space.

The result is a community performance centring on a labyrinthine structure that envelops participants. It is theatrical in nature, involving sculpture, sound and light. It is at once spectacular and uplifting.

Imelda Peppard was born in Dublin in 1955. She graduated from NCAD in 1978 and moved to West Sligo.

Imelda and partner, Cillian Rogers, converted the Workhouse at Dromore West into a home and art studios. She has developed her artwork through visual theatre, sculpture and carnival. She worked with Sligo Community Arts Group from 1985-1994 creating carnival costume, puppets and props for street performances.

In 1997 Imelda along with fellow artists, Jean Connelly, Dominic Cambell and Cillian Rogers set up the visual theatre company, Bacchanal. The Company has produced work for events both in the South and North of Ireland and most recently for the World Exposition 2000 in Hanover, Germany.

Imelda has also worked extensively with community groups and theatre companies, teaching practical design and building skills in fibres, sculpture, costume and props.

Her main interest is in the exploration of materials from steel to silk in creating sculptural form whether it is temporary or permanent.

» EXPERIENCE » BREATHES » REASON »



people's purchase

The People's Purchase for City Hall funded by the Department of Environment's Per Cent for Art Scheme and initiated by Sligo Corporation.

In April 1999, a purchasing group was formed by the Arts Officer with the assistance of the Mailcoach Road Community Centre to select artwork from the Creative Arts Panel for the newly refurbished City Hall. The group comprised of residents from the Weighbridge housing scheme, the Mailcoach Road area and participants in the activities of the Mailcoach Road Centre.

The group members were Vincent French, Liam Lavin, Matt McColgan, Sean McCrann, Sheila McLoughlin, Pat McLoughlin, Brendan Morris, Bernie Rippon and Karl Summers.

Two paintings by Ronnie Hughes – Ghost Workers (1991) and Breathe (1995) – were chosen after a year-long process which began by the group discussing the role and function of collections. The group visited a number of galleries, discussed numerous submissions from a wide range of artists' work, and considered the role and placement of the artworks through ongoing visits to the City Hall in various stages of its refurbishment.

Special thanks are due to Catharine Marshall from the Irish Museum of Modern Art who greatly assisted the group in their selection process.



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colloquium

The pilot programme of Placing Art will conclude with an international colloquium on public art in rural, coastal and small urban environments and will be held in Sligo's Model Arts and Niland Gallery on 6 and 7 December 2000.

Presentations from artists, curators and writers from around the world promise to bring fresh perspectives on the future of public art in Ireland.

An exhibition documenting work from the pilot public art projects and featuring Underswim, Laura Gannon's commissioned film, will be shown for the duration of the Colloquium.

Please see programme and booking form on the following pages.

The booking form (inside back cover) should be completed and returned to Sligo Arts Office.

The closing date for bookings is 10 November 2000.



PLACING ART

A COLLECTION OF PUBLIC
ART IN RURAL, COASTAL
AND SMALL URBAN
ENVIRONMENTS.

THE ROSE ARTS AND
NILAND GALLERY, SLIGO.
6-7 DECEMBER 2000.



programme

WEDNESDAY 6 DECEMBER

The Lure of the Local

09.30 / Registration & Coffee

10.00 / Welcome by the Mayor of Sligo, Alderman Sean MacManus

10.05 / Professor Luke Gibbons '**Local Anaesthetic? Space, Place and Irish Culture**'

10.40 / Dr. Gavin Murphy, **Civic Matter, Placing Art: Public Art in Sligo** commissioned writer on the Sligo public art programme

11.10 / Coffee

11.30 / Panel discussion on '**Working Progress**', chaired by Mary McCarthy, Director, National Sculpture Factory. Panellists: Councillor Joe Leonard, Chair of Strategic Policy Committee on Arts & Culture, Sligo County Council; Eilish O'Boille, Arts Officer, Newtownards, Northern Ireland; and Allannah O'Kelly, artist

12.45 / Lunch

Negotiated Aesthetes

14.15 / **Agenda 2000 European Cultural Policy**, (Speaker to be confirmed)

14.45 / **Münster Public Art Project**, Germany, (Speaker to be confirmed)

15.15 / Coffee

15.45 / **PLACE-PROCESS-POLITICS, context- context- context**; Panel chaired by Fiach McConghaill. Panellists: Jenny Haughton, Artworking agency, Dublin; Professor Frances Hegarty University of Sheffield; Philip Napier, artist

16.15 / End

programme

THURSDAY 7 DECEMBER

Insula/Peninsula

09.15 / Yuji Akimoto, **Japan The Islands Far and Near**, the Benesse Corporation's Island Public Art Programme

10.30 / John McHugh and John Coll on the **Achill Island Symposium** on Public Art in 1996

11.00 / Coffee

11.30 / Rebecca Solnit, USA, **The Art of Memory and the Art of Forgetting**

12.30 / Lunch

Artscape Nordland

14.00 / Marretta Jaakkuri, Finland, **The Nordland Public Art Project** AK Dolvin, Norway, **A Travel of 8 Years and 4 Places for Shining Stones**

14.45 / Antony Gormley, **Token or Totem**

15.30 / Coffee

16.00 / Concluding Panel discussion on **Sensitivity to the Locale** chaired by Dr. Liam Kelly. Panellists will be comprised of the day's speakers

17.00 / End

speakers

Luke Shanks is Professor of English, Film, Theatre and Television, at the University of Notre Dame, U.S.A. He formerly taught at Dublin City University and, as visiting Professor at New York University. Raised in Keadue, Co.Roscommon, he was educated at Summerhill College, Sligo, University College, Galway, and Trinity College, Dublin. He has written extensively on Irish literature, the visual arts and popular culture, and is the author of *Transformations in Irish Culture* (1996), co-author of *Cinema and Ireland* (1988), and was a contributing editor for *The Field Day Anthology of Irish Writing* (1991). His forthcoming book, *The Colonial Sublime: Edmund Burke, The Enlightenment and Ireland*, is due for publication in 2001.

Dr. Gavin Murphy is a lecturer in Art History and Critical Theory at Galway-Mayo Institute of Technology and the Open University. He has written widely on contemporary art and photographic practice. His writing has appeared in many publications, including *Circa*, *Source* and *Irish Studies Review*. He was commissioned by Sligo County Council and Sligo Corporation to write the catalogue for *Placing Art*.

Yuji Akimoto is the Chief Curator, Naoshima Contemporary Art Museum and the Benesse Corporation's Art House project in Naoshima, Japan. He studied painting at the Department of Fine Arts and Music at the National University in Tokyo and graduated in 1982. Until 1991 he was an artist and free-lance writer on art. Among the exhibitions he has curated were: 'To Distant Japan from La Biennale Di Venezia', 1995; 'Contemporary Art in Seascape', Open Air 94; Kid's Land Art, 1993 and 'Twist', Issey Miyake, 1992. He has commissioned and curated the work of Walter de Maria, 2000; Cai Guo-Qiang, 1998, Richard Long 1997, David Tremlett, 1997 and Jannis Kounellis in 1996. For the Art House Project in Naoshima, that aims to fuse the culture of the Inland Sea area of Japan with commissioned contemporary art projects, Yuji Akimoto in 1999 commissioned a collaboration between James Turrell and architect, Ando Tadao entitled 'Backside of the Moon'. In 1998 Tatsuo Miyajima produced 'Sea of Time and Naoshima's Counter Window' in collaboration with the architect Tadahiko Yamamoto and in 99 Tatsuo Miyajima worked again with Akimoto on the exhibition 'Tatsuogaki and Changing Landscape'.

John McHugh, artist and initiator of the Achill Island Sculpture Symposium, lives and works on Achill Island. He studied sculpture at Southern Illinois University in the U.S.A. and the National College of Art, Dublin. He is currently working with the Cultural Relations Committee of Department of Foreign Affairs to organise an exhibition based on 'Islands'. He is the Arts Co-ordinator of Achill North West Development Company Ltd and is involved in exhibition and community arts events programming. He co-ordinates an artists residency programme at the Heinrich Böll cottage in Dugort, Achill. He is active in the preservation of Achill's rich heritage of village environments. He has exhibited work at the RHA, Dublin in 2000, 'Cumulus', Achill, 1999, the Crawford Gallery Cork and Projects Arts Centre in Dublin in 1997 and in a solo exhibition at Limerick City Art Gallery in 1995.

John Coll, Director of Community & Enterprise, Mayo County Council, has worked with Mayo County Council, as County Arts Officer from 1989 to 1999, during which time he lead the integrated public arts programme in Mayo in association with the County Architect. Currently working as Director of Community & Enterprise, since September 1999, with Mayo County Council and the Mayo County Development Board, in a new local authority role which will facilitate the publication of the Mayo Integrated Strategy for economic, social and cultural development.

Rebecca Solnit is an essayist, critic and activist based in San Francisco. Her work focuses on issues of environment, landscape and place. Her books include *Secret Exhibition*; *Six California Artists of the Cold War Era*; *Savage Dreams*: a journey into the landscape wars of the American West; *A Book of Migrations: Some Passages in Ireland*; *Wanderlust*: a history of walking; a book in collaboration with the photographer Susan Schwartzenberg about San Francisco's boom economy and bust civic and cultural life, *Hollow City: Gentrification and the Eviction of Culture*, to be published by Verso in November, and in March comes an essay collection titled *As Eve Said to the Serpent: On Landscape, Gender and Art*. She is a contributing editor to Los Angeles's *Art Issues* and London's *Creative Camera*, as well as an environmental journalist who contributes regularly to *Sierra* magazine.

Marretta Jaukkuri, is Chief Curator at the Kiasma Museum of Contemporary Art in Helsinki. As a curator, she has worked on the following free-lance projects: Co-curator of Living and Working in Vienna, an exhibition on the Viennese art scene in 2000; Curator of the Artscape Nordland Sculpture Programme in Norway from 1992 – 1999; Co-curator of the European section of the Roteiros, roteiros, roteiros... exhibition at the Sao Paulo Biennale in 1998; Curator of the Nordic Pavillion at the Venice Biennale in 1988. She is a member of the Board of the Nordic Institute for Contemporary Art and the Board of the Art Academy of Trondheim.

Anne Katrine Dolven, artist and initiator of Artscape Nordland in 1988. She lives in Berlin, Lofoten and London. Anne Katrine studied at the Ecole des Beaux Arts, Aix-en-Provence and Ecole National Supérieur des Beaux Arts (sculpture) in Paris. She has had solo exhibitions at the Galerie Gebauer, Berlin and Anthony Wilkinson Gallery, London in 2000 and at the Philadelphia Museum of Art in 1999. In 1998 she was 'Artist of the Year' for the Norwegian International Film Festival. Her permanent public art works included 'engel', a work in four cities, Oslo, Lodz, Berlin and Derry 1993-1997. Her work has appeared in group exhibitions in the Tate Gallery, Liverpool in 2000 and in Derry's Orchard Gallery's 'The Waters' exhibition in 1999.

Antony Gormley has over the last 20 years revitalised the human image in sculpture through a radical investigation into the body as a place of memory and transformation, using his own body as subject, tool and material. Recently the sculpture has made a paradigm shift from a preoccupation with mass, volume and skin, to a concern with the body as an energy field; an exploding random matrix of elements extending into light and space. He made large-scale installations in Cuxhaven in Germany, at the Royal Academy in London and has participated in group shows such as the Venice Biennale and Documenta 8. He has had solo exhibitions at the Whitechapel Gallery, the Serpentine Gallery and White Cube. He has created some of the most ambitious and recognisable works of the past two decades including **Field**, **The Angel of the North**, and most recently, **Quantum Cloud** on the Thames in Greenwich. He was awarded the Turner Prize in 1994 and the South Bank Prize for Visual Art in 1999.

chairing the panels

Mary McCarthy, currently Director of the National Sculpture Factory, Cork which is a national organisation committed to providing excellent studio facilities for artists and promoting sculpture nationally. In her previous position at the Irish Museum for Modern Art for 3 years, Mary was involved in establishing and managing the artists work programme, an international studio residency programme. Mary has worked in commercial galleries in New York and at the Kerlin Gallery in Dublin. This year she has programmed a large international conference, 'Public Art, Making it Work' in Dublin October 23 and 24 2000.

Fiach MacConghail worked in theatre productions in Dublin before becoming assistant to the Artistic Director (Noel Pearson) at the Abbey Theatre. He was Director of Project Arts Centre, Dublin from 1992 to 1999, where he programmed all art forms and was in charge of developing the new building in Temple Bar. He was the Irish Commissioner for the Venice Biennale in 1997 and Sao Paulo Biennale in 1998. In September 1999, he was appointed Cultural Director, by the Minister for Trade Tom Kitt TD, for Ireland's participation at the World Exposition in Hannover, Germany. This involved programming 153 days of Cultural activity from June to October of 2000. He was on the programming committee of the recent Irish Arts Festival: ISLAND: Arts from Ireland at the Kennedy Centre, Washington in May 2000. In his spare time he is a director of Brother Films which has produced two award winning short films by Paul Mercier for RTÉ and TG4.

Dr Liam Kelly is a senior lecturer at the Faculty of Art and Design at the University of Ulster and a writer and broadcaster on contemporary Irish art. He has curated both solo and thematic exhibitions in Ireland, New York and Paris. He was Director of the Orchard Gallery, Derry from 1996-99. His publications include 'Thinking Long', Contemporary Art in the North of Ireland, 1996 and 'The City as Art: Interrogating the Polis', 1997. Dr. Kelly is a former Vice-President of the International Association of Art Critics (AICA) and he was also recently President of the Irish Section of AICA.

acknowledgements

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EVALUATE* CONSIDER* RES
BOND* EXPERIENCE* BREATH
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