

# The Ballinglen *Museum of Art*

Funded by



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Founder



# 28 Years Rambling through the Landscape

The Residency Programme at The Ballinglen Arts Foundation has been welcoming artists and their families to come, stay and work for 28 years.

The work in this first show at The Ballinglen Museum of Art takes a circular view of the surrounding area.

These artists have absorbed the landscape, the seasons, the village and offer this environment to us to see through their eyes.

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# *Eric Aho*

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## Divided Fields Over Rathlacken

To paint the landscape is, in itself, a statement about the relentless course of nature, the fleetingness of all life, and the ephemeral nature of artistic ambition.

At Ballinglen, I became interested in a painting that echoes the simultaneous decay and regeneration of nature.

To me, nothing represents this more clearly than the curtains of weather lashing the North Mayo coast, passing over ancient remains and new construction, then clearing, then lashing out again. It's like being inside nature's process—the endless cycle of destruction and creation.



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# Mary Armstrong

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## Céide Cliffs

A painting comes into being through the dance of intention, accident and grace. If there is beauty, it comes from the vibrant connection of matter to pure energy.

The painter knows that the work is complete when it has moved beyond her ken. There follows a deep and resonant gratitude for this gift of grace.





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# *Alex Boyd*

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Untitled (Polkes)

This work shows my first tentative steps into the world of alternative process photography. For years I had experimented with old fashioned film cameras, however the opportunity to work in Mayo allowed me to experiment with a much more involved process - wet plate collodion.

Using a Victorian camera and processing my negatives in the very places they were made (using a mobile dark tent) I created photographs from silver, cyanide and glass. Among the very first of these are an image of Brian Polke and his dog Ailíse, who stood patiently outside the entrance to his shop and pub.



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# *Julie Bradley*

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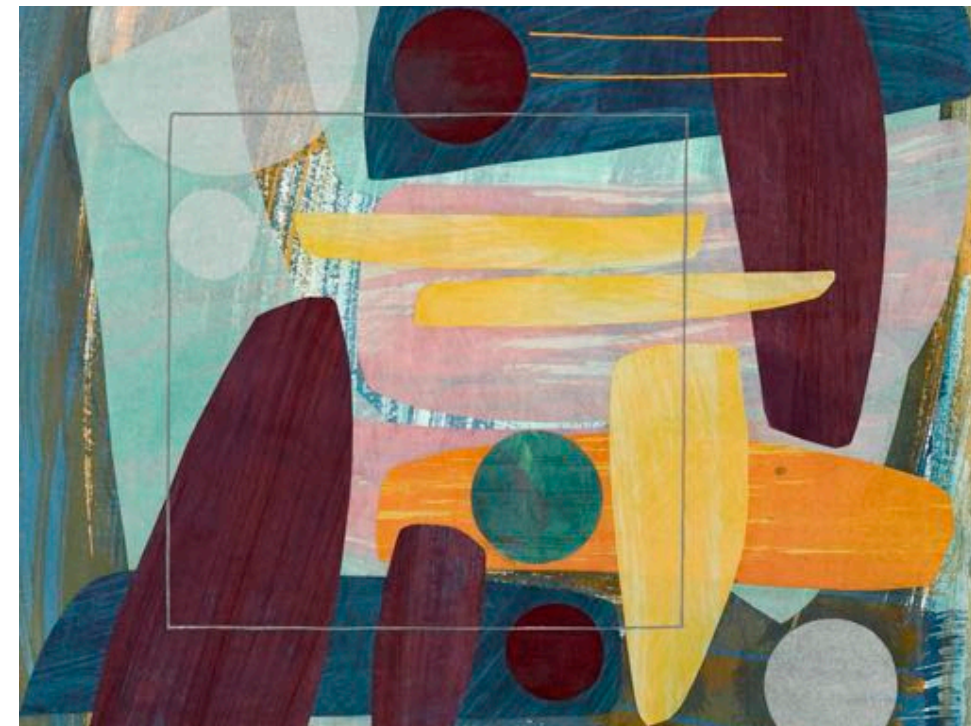
## Threshold

As part of a series of images responding to the stone ring forts scattered around Ballycastle, Threshold, expresses the feeling of standing on the edge of a portal – a way forward.

Often the only evidence of a ancient dwelling or structure to remain is a doorstep or the post and lintel of a doorway or entranceway and I found many such stones at various sites around the village and on travels further afield in Mayo.

To be standing on the threshold is to be at the beginning and this work is also a metaphor for the moment of leaving the old and embracing the new.

Photo credit Art Atelier





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# *Rachel Brown*

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Christmas light, Evening, Ballycastle - Winter Solstice.

Doonfeeny, Daybreak & Doonfeeny, Noon - Winter Solstice.

An idea for a project focused on the solstices had been gestating for some time and I saw in this residency a perfect fit, except I would have to ask for at least two work periods: winter solstice and back again for summer solstice.

The experience itself also brought a reshaping of thoughts on light, landscape, seasons and human existence.

These photographs became the basis of the published work, *Solstice*, with an introduction by the poet Mary Oliver.



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# *Linda Carey*

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View of Ruins and Downpatrick Head, Ballycastle

The turbulent weather, the ruins, the twisted trees, and the nearness of the wild Atlantic became my mental and physical world.

I remember when I did this drawing the sensation that it almost drew itself, as though I was overtaken by the poetry, history, and melancholy of this place. Ironically, I have never been happier than when I was working on that porch, no doubt because of the generosity of spirit of the foundation and the people of Ireland.



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# *Roger Chavez*

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## Baile an Chaisil #7

The paintings in the collection are scenes of Ballycastle. The town became a motif, allowing me to revisit the same point of view to confront and understand it wholly.

The shadows, shapes, and the space they occupy make the landscape a source for learning new shapes and forms, which differ significantly from those relating to the still life; a subject I have been painting for many years.



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# *Nuala Clarke*

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An Fáth (The Reason Why)

I had to paint this painting to clear my mind of the immediate, the very first impression of this place so that I could move on into abstraction again. The green, the structure, the weather, the high cliffs so very present, demanding attention.





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# *Gail Shaw Clemons*

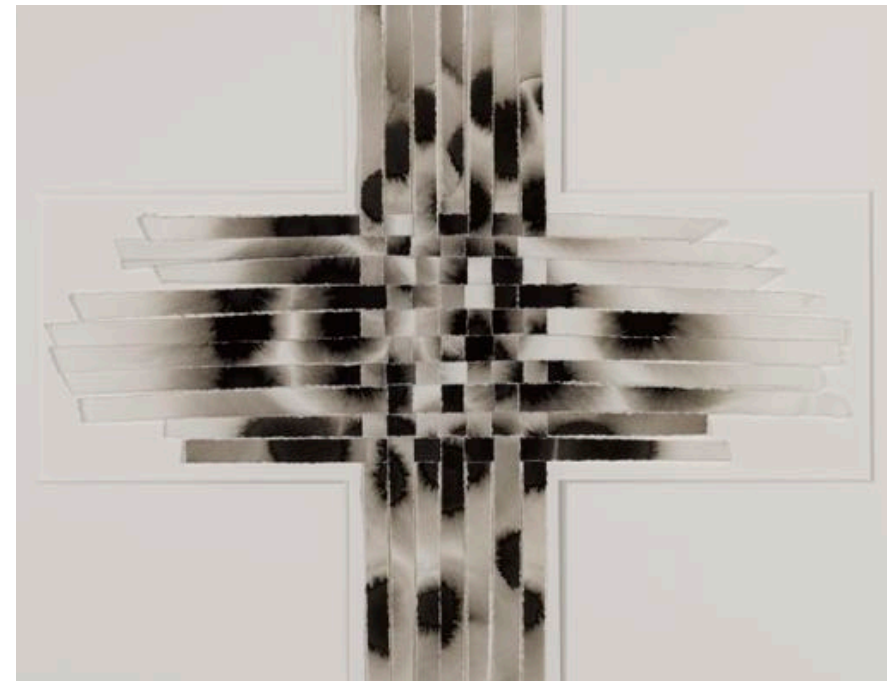
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## Celtic Cross

“Dust to Dust and somewhere in-between,” is a series created during my residency at Ballinglen, Ballycastle, Ireland. The natural beauty of the landscape and seascape was most inspiring to me; as it felt like an enchanted forest.

During my stay Pope John Paul II died and I was compelled to create this piece “entitled” “Celtic Cross”, as a tribute to him.

My process was experimental and involved, collaborating with the sun. Using drops of paint onto wet paper created a washed effect. The paint continued to bleed on the paper until the sun from the skylight dried the paper.





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# *Gwen Davidson*

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## Skyline

Skyline is an abstract image of the view from the upper story window of BAF. It was a view I enjoyed as I walked from my studio to the kitchen and the sitting room where I enjoyed a cup of tea.

My compositions are always based on a geometric organization that lends itself well to collage. I paint all the parts, cut them and organize them and then "glue" them into place using acrylic medium.

The title referred specifically to that strip of pale blue at the horizon. Sky line.



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# *Randall Exon*

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## Gathering above the Bay

I conjured up this figure composition based on the many trampolines dotting the landscape of Northwest Mayo, sometimes in the most remote locations imaginable to a visitor. The sense of freedom and the sensation of weightlessness intrigued me.

When people see images of people in paintings it makes them reflect on their own experiences. I want my paintings to have that effect on others.

No other place has meant more to me or my career as an artist and now, no other place feels closer to home.



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# *Charles Field*

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Late Afternoon Light

Field began to explore landscape painting in 1974. “His works document the encroachment of cities into pastoral landscapes with “an aesthetic tension in these scenes, with clues that nature is, in small ways, reclaiming itself.” Diana Roberts of The Center for Spirituality and the Arts,





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# *Ruth Fine*

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From the Porch, Ballycastle

The back porch of the Ballinglen Arts Foundation building is among my most treasured drawing spaces.

From its windows I am able to see many of the town's distinctive pointed rooftops; layered bushes, trees, fields, and rocks that define the landscape; and the distant sea, always in motion.

Of importance are the ways individual forms, both man-made and in nature, are altered by shifts in light as time passes. Specific motifs are selected from several sketchbook drawings, which I see as a record of life's evolution on multiple levels, both literal and metaphoric.



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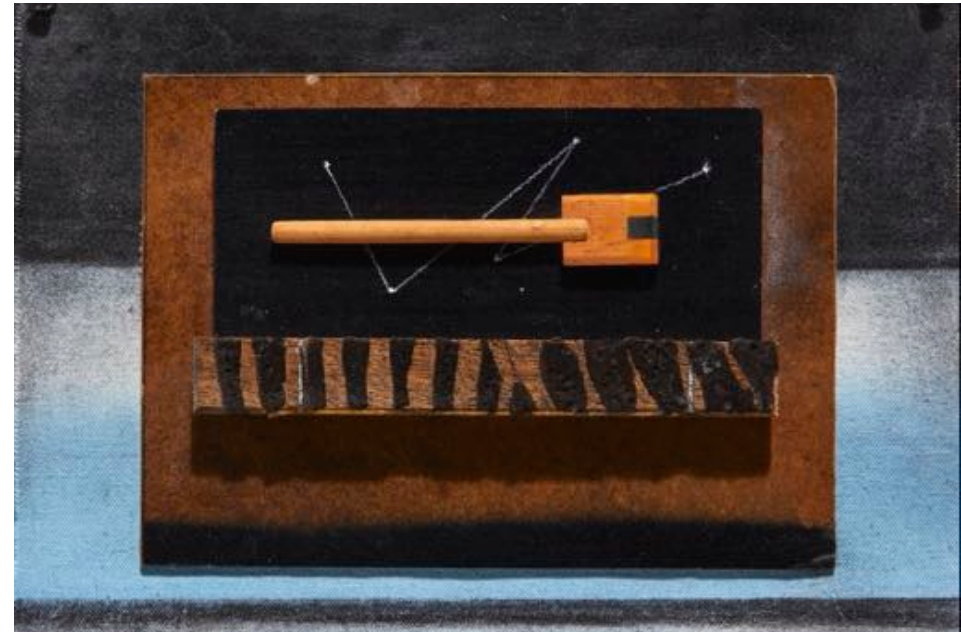
# *Bill Freeland*

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Ballymacugh Nacht.

In his work, Bill offers metaphors to reorient the viewer to nature, environment, and the basic rituals of living.

He worked both two and three dimensionally to create forms that hover between artifacts and abstraction.





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# *David H Gibson*

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Cloudscape, Ceide Fields

Twenty five years ago I was offered a residency. It was a wonderful opportunity to explore a coastal area of Ireland. I am always fascinated by water and the unexpected moments encountered involving water. This work is an example of one of those moments.

Here in Texas I am frequently working along the Texas Gulf Coast or along Cypress Creek in the Texas hill country.

Those moments are so special. Light and shadow in the land is remarkable to experience and share.

Photo credit: Walter Nelson



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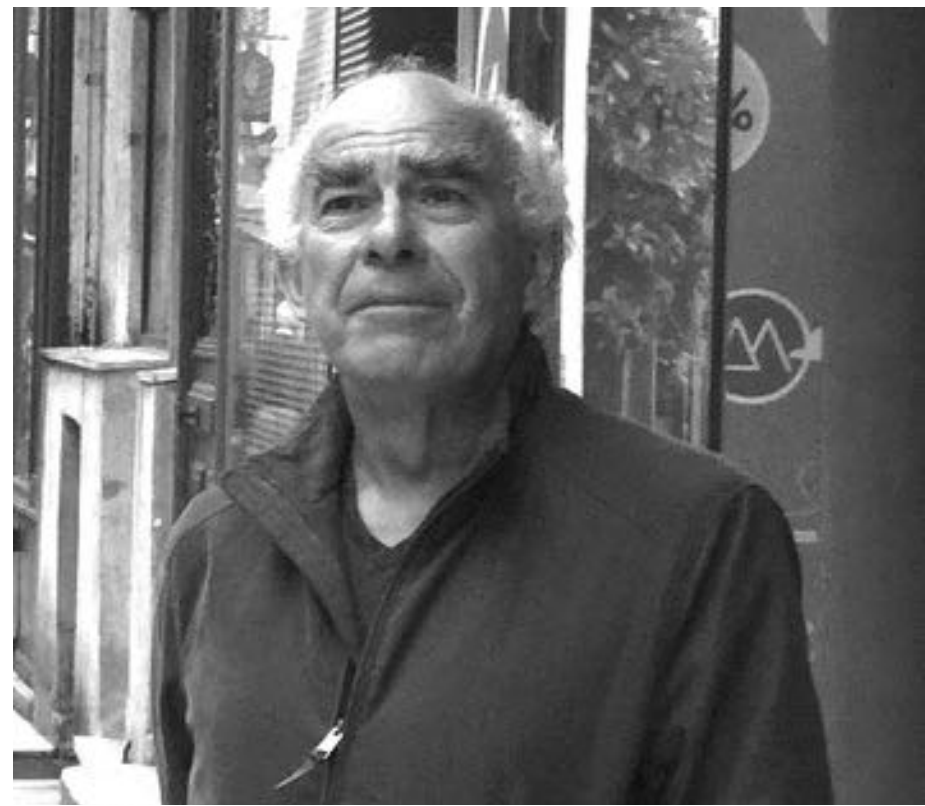
# *Dan L Gualdoni*

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Aer - Eire #20

Every on-site viewing of the colossal sea stack, Dun Briste, left me in the state of awe and terror. Yet, the diminutive painting reflects none of the location's ferocity and power.

In the studio the panel was treated as a quick sketch, incised lines rubbed with etching ink, oil paint on a glue surface, and a central iconic dark shape.



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# *Pat Harris*

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Rock at Rinn Roe, Carrowteige

Drawing has always been an important part of my practice. Through its directness, often almost brutal, it has a dynamic that's very different to painting.

Drawing is the most direct way to translate a thought or image into marks on a surface. I've drawn this rock/stack at Rinn Roe many times.

It's drawn from observation, looking at the rock, trying to understand it, trying to see and depict the space it occupies.



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# *Christobel Kelly*

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*The Living and the Dead,*

When I first arrived in Ballycastle, I had wanted to paint the whole world; the huge sky, the inky deep, and the monumental cliffs.

However, the idea of 'Ireland' had only ever existed for me as a literary figment, a country to dream about from the other side of the globe.

Each time I walked past the statue depicted here I thought about the literary space of Ireland, all the while embedding myself in the real place.





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# *Eddie Kennedy*

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In praise of Being

I'm very grateful to this body of work from which this painting emerged, for having opened up a whole new territory for me.

I can still feel the excitement of connecting with this discovery and making concrete that flow of uncharted content emerging out of the unknown.

It revealed a pathway that brought me to the door of voice and led me through it.





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# *David Lilburn*

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'Ballycastle - Ballinglen II'

is one from a series of 3 prints which I made near the end of the enjoyable and productive residency, mapping my experience of the time I spent at Ballinglen.

It includes references to the village, the thatched house where we stayed, Downpatrick head and a local pier.

I divided my time between drawing outside in the landscape and working in the spacious and well equipped print studio.



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# *Ed Miliano*

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## Looking In/Looking Out: Ballinglen Library

I came to Ballinglen in January 2017. I had been living in Japan at the time where I was working on paintings of Japanese gardens seen through windows and doorways.

At Ballinglen, I decided to continue with this same theme.

The interior is simplified: the books have no names on them, there is a Richard Gorman painting at the centre. It is cold and damp outside — January in County Mayo.

The painting has a slightly uncomfortable, surreal quality to it.



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# *Mick O'Dea*

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Evening Winter (Portacloy)

Because of the Ballinglen Arts Foundation's invitation to come and work in North Mayo in 1998 I fell in love with the place, eventually making a home here in Port an Chlóidh.

When approached this scene in evening light from the West in late autumn with the clouds obligingly opening for a few minutes lighting up the orange/red heather, the sea and sky, I am transfixed.

Painting enables me to consume it as it were, I feast on it, the painting, a by-product, is evidence of my appetite.





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# *Barbara Rae*

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## Fence-Downpatrick

The painting is one of a continuing series of works, both paintings and prints, created over a period of nearly 20 years, documenting the gradual disintegration of the old wire fence at Downpatrick.

There is still a fragment of the fence left, a reminder of how the headland used to be before the creation of a huge car park and a totally alien "landscape work" imposed around the spectacular blow hole, completely destroying the experience of being there.

My love is for the wild west coast, the history, archaeology and the constantly changing weather patterns that I encounter in my preferred time of residence in January/February. The time of rainbows and dark storms.



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# *Jeffrey Reed*

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## The Mill

I painted *The Mill* during my first Fellowship at the Ballinglen Arts Foundation. It was a beautiful summer and every day seemed to be defined by a different weather, light and atmosphere to respond to as a painter.

I have painted this view many times, not looking for similarities within the compositions, but the differences between the light and atmosphere from day to day.





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# *Ryan Reynolds*

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## Seaweed Harvester

This painting expresses the elemental forces of nature in the Western Irish landscape and seeks to capture its vastness in comparison to the people who inhabit it through their daily routines.

The landscape is hauntingly beautiful, steeped in history, lore, and natural wonder.



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# *Charles Ritchie*

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Study for Home: Ballinglen I,

During my two-month residency at Ballinglen, the domestic landscape of cottage number 5 became the center of my creative activities.

Nightly, I looked out the front window to our little cul-de-sac of houses articulated by few streetlights, their forms merging with my lamplit interior in window reflection. This work explores these tonal arrangements in black watercolor.



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# *Thomas Roese*

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Ballycastle Series : SV

There are times in one's life when elements come together and make a difference. A residency (March/April 2010) was one of those times.

The work was in a transitional period about then. Having a beautiful studio, the time to reflect, and experiment was just the prescription needed to inform current work.

The incredibly beautiful architecture, landscape, light, and continually variable sky of County Mayo were all inspirational and supportive to this developmental, artistic journey.



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# *Ron Rumford*

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## Over There

Faith and intuition guide the journey to a stopping point, a place where something unexpected comes into being bearing a richness and clarity that is more than the materials of their making.

Time at Ballinglen, in the extraordinary setting of North Mayo is a generous place for the unexpected and yet welcome to happen.





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# *Stuart Shils*

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View of Ballycastle from the Bog Road

is from 1994, the first of 13 summers painting on the edges of town.

Depending on the hour and the quality of light, there would always be something to work with.

This painting is characterized by a way of looking out at the world still with a sense of calm, clarity and logical order all of which was slowly overturned by the conditions of light and weather that I came to know there.



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# *John Smalley*

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Downpatrick Head from No. 5

On the North Mayo coast, one is constantly struck by the vast and seemingly illimitable vertical and horizontal spaces.

It sometimes is frankly overwhelming...add to that the huge shifts in light— with sun, cloud, wind, and rain in a ceaseless dance over the cliffs, the bog and the sea, and you have a subject endlessly compelling in its hold on both the eye and the imagination.



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# *Ken Smith*

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2 mornings, 1 afternoon, September 2018

The three panels were painted directly on-site at Ballinglen in what was for me a new and unfamiliar landscape.

However I approached this unknown environment through my enduring investigation of how light, atmosphere and colour change through time.

At Ballinglen these changes happened more quickly, and dramatically, that I had ever previously experienced.



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# *Christie Taylor*

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Buntarahir Bay #2, Co Mayo

smacked by the pungent smell of salt and sea, senses are on full alert,  
everyday, every moment – a different season moody, exhilarating,  
aggressive, sullen, stormy

calm, soft, meditative, mellow tide shifts, rocks emerge, light shifts,  
rain pounds

soft and hard edges, texture and weight, blackwing pencil scurries  
across the paper, hands freezing

stay in the moment





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# *Keith Wilson*

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October Field, North Mayo

I'd never been to this part of the country before, was thrilled to be invited and enjoyed discovering new places, often travelling around without a map and marvelling at the changing colours in nature, especially at that time of year as Autumn drifted into Winter.

For years I'd been driving out from my studio in Belfast looking for more rural, anonymous settings. Now, all of a sudden everything I'd been searching for surrounded me.

Over the first few weeks at Ballinglen I really found for the first time a limitless world which I could describe.

