I was pleased to curate this show. I tried to make connections - The Liberties and Parramatta - work from the Fine Art faculty on the move - thousands of kilometres - north to south - there is a connection- the Liberties is one of the oldest parts of Dublin(the College is there). The Female Orphan School is the earliest three storey building in Australia - around the1800's. Another connection -both institutions were/are concerned with Education. We in Fine Art educate within Painting, Fine Print, Sculpture and Media. We award academic degrees. The girls at the Orphanage School were instructed in sewing, weaving, religion, writing, cooking, laundry and other domestic work. When they left the School at thirteen they were given a Bible and a prayer book and a cow when they married if they showed outstanding conduct.

Mike Birtchnell
Head of Department
Fine Print NCAD

The National College of Art and Design in Dublin has been around for almost 260 years. Our current home is in a converted whiskey distillery in the ancient Liberties district of the city.

We do not have a dedicated gallery space in the College, but collaborate from time to time with the Gallagher Gallery at the Royal Hibernian Academy, the Hugh Lane City Art Gallery and other exhibition spaces across the city. However, this is about to change.

NCAD has recently acquired a nineteenth century three-storey fire station building adjacent to the College. It is planned to include a gallery space on the ground floor of this building during refurbishment in the coming year.

It is an honour to have this exhibition of work from NCAD in the Female Orphan School Gallery and to be collaborating with the University of Western Sydney. I hope that we will be able to welcome a reciprocal exhibition in Dublin in the near future.

My thanks to all who have worked to make this international partnership a reality, in particular the Head of Fine Print at NCAD, Mike Birtchnell.

Professor Colm Ó Briain
Director
National College of Art and Design, Ireland

It is with great pleasure that the University hosts the travelling exhibition "From the Liberties to Parramatta, which originated from the Fine Art faculty of the National College of Art and Design, Dublin Ireland, within its two most recently established galleries, the Female Orphan School Gallery (Parramatta Campus) and the University of Western Sydney Art Gallery (Penrith Campus).

In October 2003, UWS formally opened the restored the central wing of the Female Orphan School, which is the oldest three storey building in Australia. During its restoration, the ground floor of this building was developed into a dedicated gallery and exhibition space. UWS is committed to developing the Female Orphan School as a place that will be used by the wider community for cultural events and other public activities.

Throughout its first year of being re-opened to the public, this building has received numerous heritage and architecture awards, the most recent and notable being its "Honorable mention" in the UNESCO Asia - Pacific Heritage Awards.

In March 2005, the UWS Art Gallery was opened and its 2005 exhibition program launched. This gallery will be the central focal point of the University's newest building, now known as the Community and Administration Building on Penrith Campus. This building not only houses the Chancellery, but senior staff in the administration and management of the academic programs of UWS. It also houses outstanding conference and meeting facilities, which link visually and architecturally to the gallery spaces.

This exhibition is a wonderful example of the international partnerships, collaborations and alliances that are often formed between Universities, which in turn culturally engage and enrich the other and their respective regional communities.

The University would like to acknowledge all the artists who have participated in this project and would particularly like to thank the curator of this exhibition, Mike Birtchnell. Also thanks to Diane Copperwhite who greatly assisted in coordinating the receipt of works.

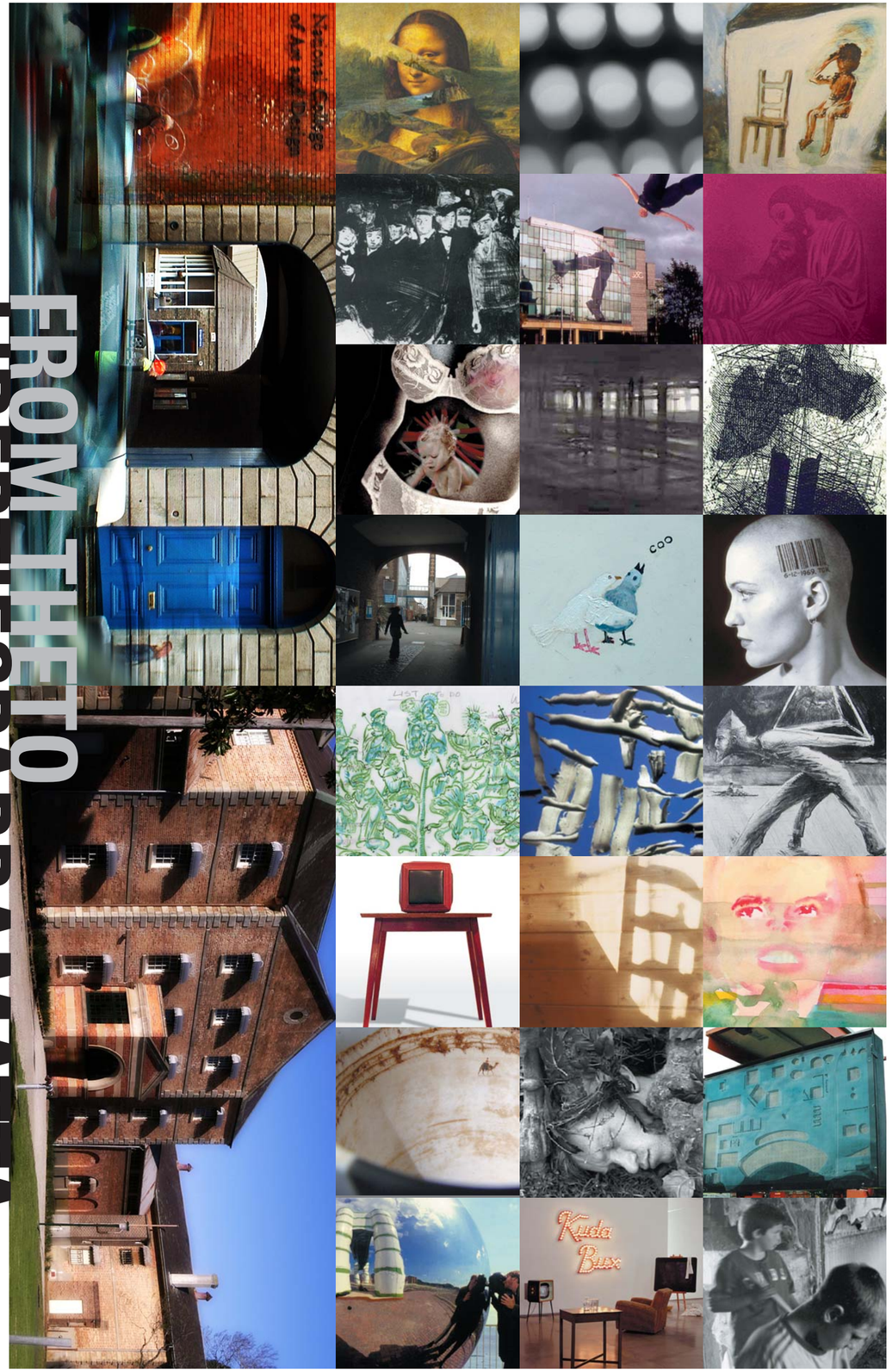
Monica McMahon
Art Curator
University of Western Sydney

University of Western Sydney

NCAD Fine Art Faculty Staff

The Female Orphan School Gallery Parramatta Campus. NSW Australia. **University of Western Sydney Gallery** Penrith Campus. NSW Australia. JULY - DECEMBER / 2005

FROM THE LIBERTIES TO PARRAMATTA



Robert Armstrong initially took the landscape of his native Wexford and Wicklow as the starting point of his painting practice. In a series of works from the mid 90's he used photographs of the frozen pond at the Botanic Gardens as a metaphor for an exploration of the possibilities of 'surface' in painting. Later paintings refer to the volcanic landscape of the Aeolian Islands in the Mediterranean and resulted in paintings, which used a different colour register and were further 'abstracted' by often being based on individual frames from video footage. Armstrong has since made video installations based on the 'Mad Sweeney' saga. His current work is from an extended project entitled Cruel and Unusual. This work, comprising of a series of paintings based on footage of an elephant being electrocuted by Thomas Edison, are re-animated into a video work. He is Head of Painting at the National College of Art & Design, Dublin.

Kevin Atherton has exhibited internationally since the early nineteen seventies. He has performed his ongoing virtual reality performance "Gallery Guide' at SIGGRAPH 96 in Europe and America The broadcast version of "Gallery Guide' was nominated for the 'international Video Art award at the ZKM in Karlsruhe in 1998 and was also selected for the '8th Biennial of the moving Image' in Geneva in 1999. He is currently engaged on an interactive sculpture involving cctv for permanent siting in Ballymun in Dublin. He was the Head of Fine Art Media at Chelsea College of Art and Design , London, from 1990 - 1999 and then became the first Head of Media at the National College of Art and Design in Dublin.

Mike Birtchnell makes drawings in series. It is a compulsive act that utilises the ritual of a 2B pencil and a ruler. Often the drawings are mistaken for prints-This is possibly inevitable but unimportant. All are untitled. All are the result of a sustained period of the compulsive mapping of a surface-a harmless act where no-one gets hurt.

Clare Carpenter lives and works in the Cooley mountains and Dublin. She teaches and is a member of the Blackchurch Print Studio. She paints of things which are illusory and peripheral...

Diana Copperwhite's work hovers between real and imagined space portraying people and places in an abstract dream like way that deconstructs the painting and media space. Her work is in public and private collections in Ireland, Europe and America.

James Dunbar studied Fine Art Sculpture at NCAD before completing the MSc in Multimedia Systems at Trinity College Dublin in 1997. He was a founding member, Manager and Creative Director of Fever Interactive Ltd, a Dublin based interactive media agency. James has lectured in Web Authoring and Video Technologies at Trinity College Dublin. In 2003 he returned to NCAD, teaching Digital Media in the Fine Print and Visual Communication departments.

Andrew Folan works primarily with print while continuously extending and challenging conventional media, and has exhibited widely throughout Europe. Recent works have spanned print, sculpture, photography and digital process resulting in highly original hybrid productions.

David Godbold first came to public attention as half of a duo; Godbold & Wood, with whom he produced a series of innovative photographically based installations, for a number of major shows and venues, including representing the UK at the 1988 Sydney Biennale. For the past ten years Godbold's work has mainly concentrated on the critical examination of the production, circulation and reception of visual imagery in high and low culture, alongside a semiotic, epistemological and personal investigation into issues of cultural and linear historicist identity

Leah Hilliard works in digital media and performance. Her performance work ranges from spoken word through to performance to camera. She has represented Ireland at performance festivals nationally and internationally. Currently the co-ordinator for the MA in Virtual Realities in the National College of Art and design, Leah took up the post in NCAD after completing the MSc in Multimedia Systems in Trinity College Dublin . Previous to her return to college she was the artistic programme co-ordinator of Arthouse Multimedia Centre for the Arts, Temple Bar Dublin. She continues to work as an independent curator and exhibition advisor.

Anthony Hobbs has been involved in the teaching and practice of photography and related media since 1976. His practice and research has revolved around the notion of representation of reality for many years. His background in photography and interest in technology informs a lot of his work with large format digital imagery. He has worked extensively in collaboration with other artists in exploring digital photography and printing. He currently collaborates with the painter Fergus Martin and they exhibit photo based work under the name Martin & Hobbs.

Nevan Lahart is a red(ish) neck attempting to live the life of Riley in the big smoke Dublin. He's full of shite. He dabbles in the art. He likes to think of himself as a hard worker, his father would scoff at such a fancy notion and would most definitely apply the tag of spoofer to his son. When he was small he wanted to be a jockey and when he dies he dreams of being beatified.

Patricia Langlois
The expansive nature of space, silence and solitude is always a consideration in my work. So too is the transformation of everyday objects and locations into interior landscapes.

Catherine Lynch studied at The Crawford College of Art and Design, Cork, The Royal College of Art, London , England where she received her MA in Fine Art. She studied lithography at The Tamarind Institute, University of New Mexico. She is presently a lecturer at The National College of Art and Design, Dublin.

Susan MacWilliam lives and works in Belfast. Her work incorporates research into the fields of psychical research, psychology, physiology, photography and optical viewing devices to explore ideas about the visible and the invisible. Using video and installation the works examine ideas about the presentation and credibility of an image and ideas about vision and perception, reality and illusion. The practice involves the investigation of particular individual case histories and myths. Perceptual phenomena, paranormal activity and eyeless sight are amongst the phenomena examined.

Brian Maguire, Head of the Faculty of Fine Art at NCAD, is a fiercely expressive painter whose principal topics have always been sexual and political alienation. He has consistently brought his mordant wit and savage indignation to bear on the indignities inflicted on the oppressed individual.

Chris Maguire is a part-time lecturer in the Painting Department of the Fine Art Faculty at NCAD in Dublin, where he also works in the post-graduate course in Community Arts Education. Since graduating from NCAD in 1982 drawing and photography have been the main mediums through which he has worked. In October 2004 Maguire graduated from the MA course in Documentary Photography at the University of Wales in Newport

Madeleine Moore was born in Hertfordshire, England. She studied Architecture at University College London, Fine Art at the Slade School of Fine Art and received an MA from Chelsea College of Art and Design in 1997. She has participated in theme-based and group exhibitions in England and Ireland and has had solo exhibitions at the Return Gallery, Goethe Institute, Dublin, 2003, the Fenderesky Gallery, Belfast, the Kevin Kavanagh Gallery, Dublin, 2000.

Philip Napier works in Belfast and Dublin. His own work and projects have been developed for a variety of specific contexts both within Ireland and internationally. He has represented Ireland at the XXII Sao Paulo Biennal and Great Britain at the inaugural Kwangju Bennale in South Korea. Napier is a Director of Flaxart Studios in Belfast. He is formerly the Integrated Arts Co ordinator within the Redevelopment Project of the Royal Victoria Hospital in Belfast and is currently a Lecturer in Sculpture at the National College of Art and Design, Dublin.

Paul Nugent studied at the National College of Art and Design, Dublin. In Selecting his content Nugent's aim has been to set up a series of ambivalences between multiplicity and uniqueness, presence and absence, and traditional and contemporary methods of practice. His work may be read as variations on a singular subject. The layering of pigment and application of glazes gives each painting its individual tone and authenticity reflecting Nugent's interest in separateness and the meditative. His work is included in National and International collections.

Mick O'Kelly I have developed critical art strategies that allow me to conceptualise ways of making art that critically question contemporary modes of thought that allow us experience the world. The concerns of my work address questions of identity, the human subject as a cultural and psychological self. We experience and understand a sense of who we are in terms of place and space. This is experienced in architectural space which is a mechanism for social governance. My art strategies negotiate public and private space as a something we produce and consume. These strategies are tested in Galleries, Museums and conventional art spaces. The work also finds a place in the public sphere, in Shopping Malls, Aerports, Town Squares. The material means of articulating these art initiatives ranges, from photography to screen prints, radio, articulated trucks, vans and food.

Michael O'Sullivan
Born Dublin.Work in many National and International collections.The work is largely figurative and making it relevant is now the challenge. I paint and draw more than I sculpt.or make prints and at the moment I am working on a short film(Dopey Mick)involving all four mediums.

Louise Walsh was born in Cork and lives and works in Dublin, she began working in NCAD's sculpture department in 1992 and is full time there since 2002. Her work centres around engagements with particular sites and contexts and the communities or constituencies of people who utilise these places. The work usually takes the form of a site specific spatial or sculptural intervention.

Enda Walshe studied Sculpture at the National College of Art and Design, Dublin. He has worked predominantly with digital media since the early nineties. His recent work uses photography to allude to the landscape.

Oliver Whelan is a Multi Media artist working from Dublin. He has exhibited in major solo shows in Australia Mexico Britain and Ireland, and has represented his country in Europe and Australia. Over the twenty years working as an Artist, Oliver has received a many major awards, one of which was the Australian European award, which covered a study period of one year in Australia, and included a studio, extensive travel and exhibition. He is a Board member and Chairperson of CIRCA, an Irish and International arts Magazine.

NCAD