

SUSTAINABILITY IN THE ARTS FESTIVAL 2025

Self-Directed Art Tour:

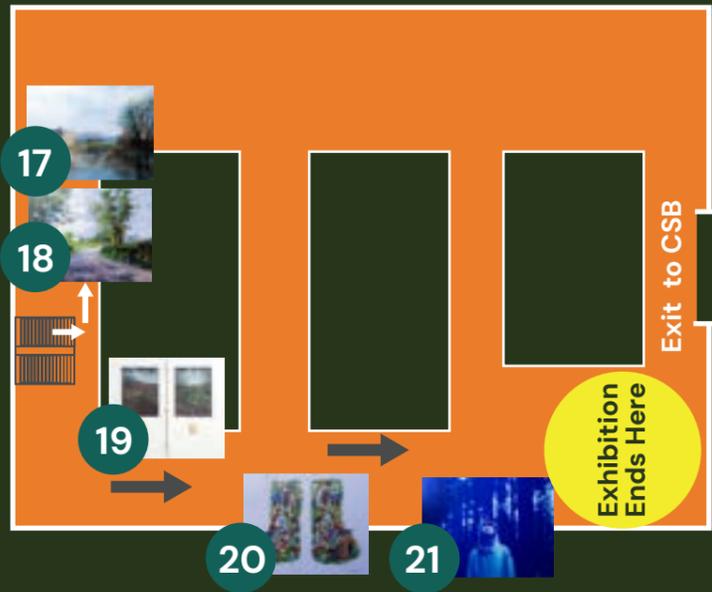
Discover a selection of artworks inspired by sustainability, displayed across the SETU Carlow campus. Explore the collection at your own pace during the festival (7th-11th April).

LAND | PEOPLE | CULTURE

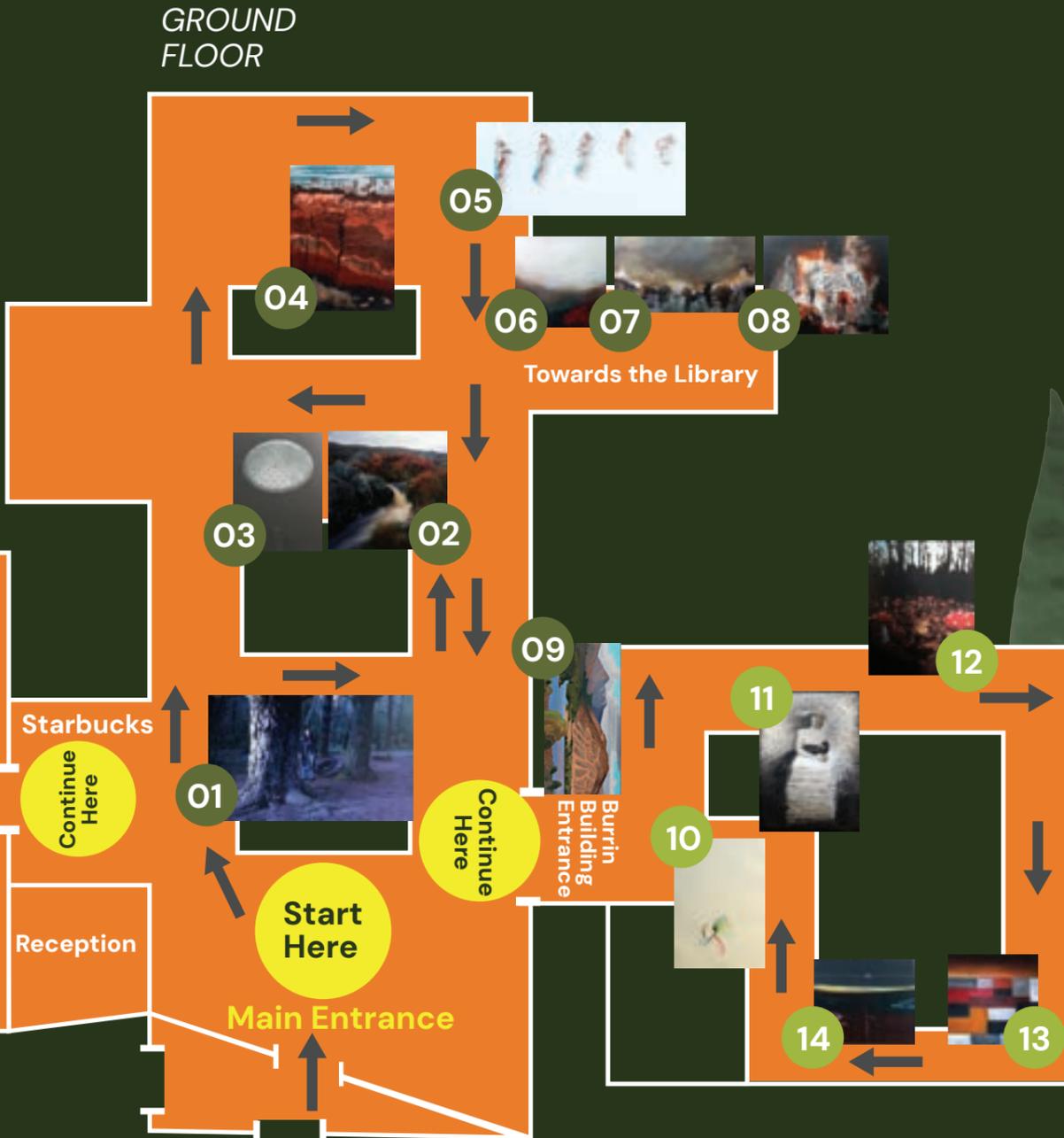
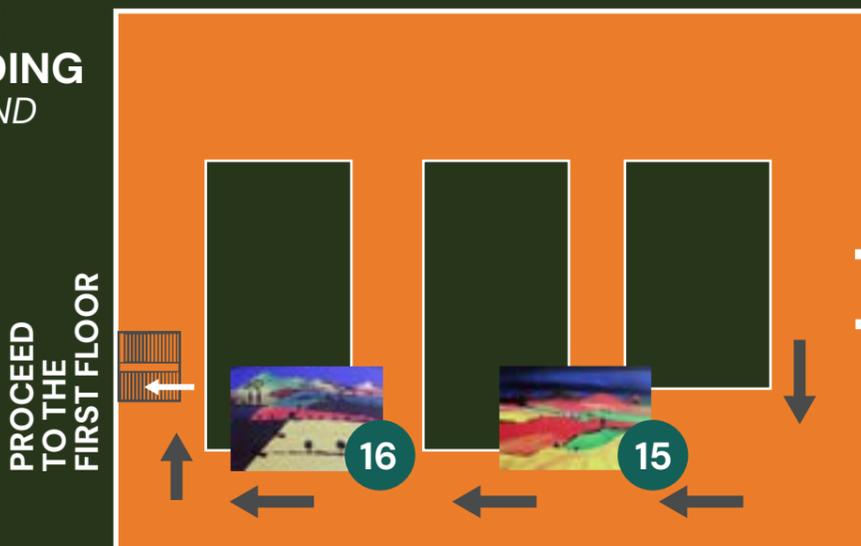
CENTRAL SERVICES BUILDING GROUND FLOOR

1. Ciaran Dolan - *Camille*, 2008
2. Fergus Bourke - *Cloudy River II*
3. Nigel Rolfe - *Silver Things 4, Watering Rose*
4. Adrienne Symes - *Bog Secrets*, 2009
5. Cristophe Neumann - *Leapfrog*, 2002
6. Karen Hendy - *Bogland*, 2008
7. Karen Hendy - *Tiger's Nest*, 2008
8. Karen Hendy - *Tiger's Nest*, 2008
9. Campbell Bruce HRHA - *Winter Marking*
10. Mark Garry - *Nature Series 2, No 9*
11. Zane Sutra - *Lament*
12. Una Murphy - *After, The End*, 2021
13. Pdraig Parle - *Trathnóna Dearg*, 2006
14. Barbara Rae - *Downpatrick*
15. Liam Irwin - *Umbrian Landscape*
16. Liam Irwin - *Donegal Landscape*
17. Joseph Mahon - *Untitled*, 2004
18. Joseph Mahon - *Untitled*, 2006
19. Marie-Louise Martin - *Two Paths*, 2004
20. Mary Ger Ryan - *Forest Trekker's Boots*
21. Martin Healy - *Untitled*, 2005

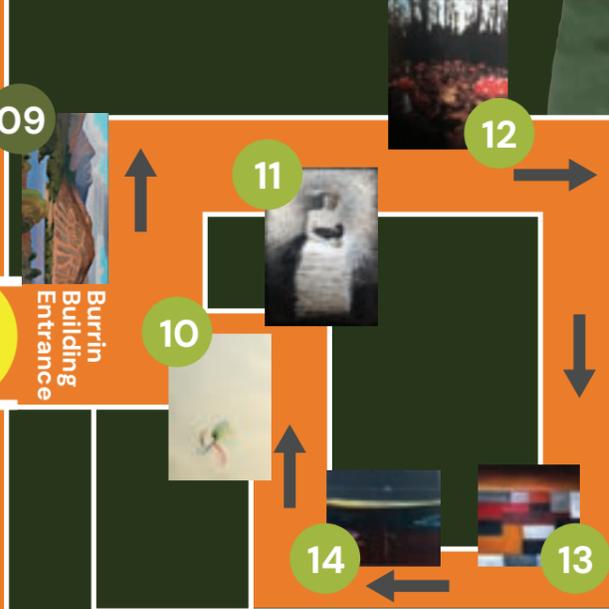
NORE BUILDING FIRST FLOOR



NORE BUILDING GROUND FLOOR



BURRIN BUILDING GROUND FLOOR



01



Ciaran Dolan – Camille, 2008
Lambda Colour Print

Camille's modern, everyday clothing grounds her in the present moment, creating a contrast with the natural setting that surrounds her. The forest feels both beautiful and isolating, subtly suggesting how ecosystems can easily be overlooked or neglected.

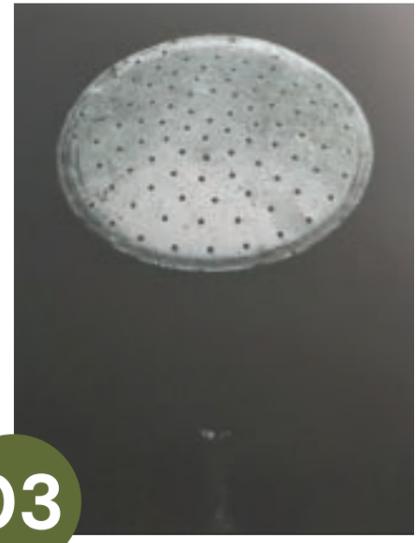
02



Fergus Bourke – Cloudy River II

The flowing stream winding between rocks and autumnal grasses evokes the fragility and constant motion of ecosystems.

03



Nigel Rolfe – Silver Things 4, Watering Rose, 2005

For his Many Silver Things exhibition, Rolfe created images from collected metalwork objects, which he gathered over time and used in live work and performances. To Rolfe, these objects contain a certain magic, reminding him of his post-war rural upbringing, and he revisits them regularly as part of his practice. These vessels and everyday items come from the archaeology of the domestic. They were made in a time when manufacturing was not focused on plastic, disposable goods, but rather on individual craftsmanship and skill, using metal fabrication techniques to create containers and vessels built to endure.¹

04



Adrienne Symes – Bog Secrets, 2009

Symes was invited to take part in an exhibition celebrating the tenth anniversary of Leinster Printmakers, entitled From Bog to Turf Stacks: Bog.

Studying the details of nature through drawing is a very important part of my work. My etching 'Bog Secrets II', involving an element of mystery, depicts a bog cutting revealing layers of rich earthy colours indicating its age, history and climate over thousands of years. It also reveals other secrets such as fragments of bog bodies and magnificent gold hoards, which have been hidden for many centuries.

- Adrienne Symes

07



Karen Hendy – Tiger's Nest, 2008

05



Cristophe Neumann – Leapfrog, 2002
Cardboard on panel

Neumann's Leapfrog uses recycled cardboard to explore the themes of movement, memory, and collective action.

Because of my use of discarded, recyclable, or natural materials, I have adopted subjects and themes that are relevant to those materials and that echo my own thoughts on how we understand and alter our environment. To this end, I attempt to craft everyday materials into familiar and beautiful objects for the enjoyment of those around me.

- Cristophe Neumann

08



Karen Hendy – Face in the Burrin, 2007

06

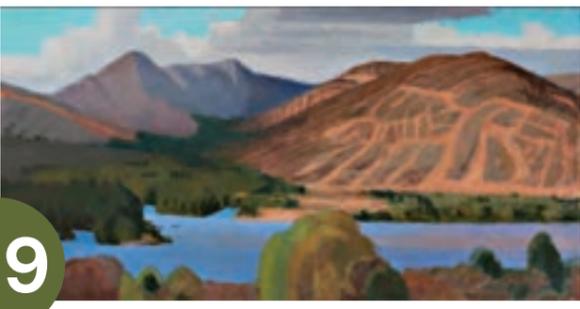


Karen Hendy – Bogland, 2008

Karen's paintings and drawings are grounded in the philosophical theories of change and permanence. Despite being void of any realism in their nature, landscape is the underlying source of her paintings. While philosophical concepts are an important foundation for Karen's art, the individual work always starts on a more real and observational level, inspired by the natural environment of the Irish landscape.

1. www.greenonredgallery.com

09



Campbell Bruce HRHA – Winter Marking
Oil on Canvas

The painting highlights the interaction between nature and human activity, particularly through the markings on the hills, which may represent deforestation or land development. Winter Marking serves as a visual dialogue on how humans interact with the mountain landscape, whether through economic development or sustainability challenges.

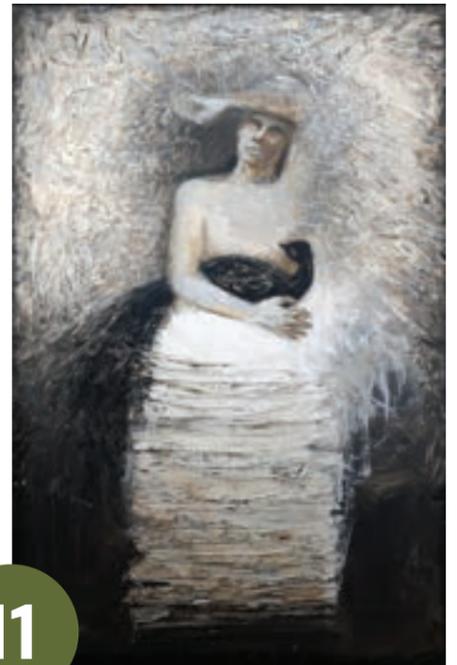
10



Mark Garry – Nature Series 2, No 9
Coloured ink on paper

Mark Garry's "After Nature II" reflects on the social, cultural, and topographical aspects. His work often explores the intersection of landscape and music, engaging with these elements from historical, social, and cultural perspectives.

11



Zane Sutra – Lament
Mixed Media on the Wooden Door

Zane Sutra repurposes a wooden door as a canvas, transforming a discarded object into a meaningful work of art.

12



Úna Murphy – After, The End, 2021
Photograph / Soft Sculpture
Recycled Fabric & Costume Jewelry

After, The End features a soft sculpture that Úna created for her degree submission. The mushrooms in the piece are made from recycled clothing and costume jewelry, reflecting the waste generated by the fast fashion industry.

14



Barbara Rae – Downpatrick Storm

Barbara Rae takes a more distant view of the landscape that suggests time and space. One of Scotland's best-known painters, printmaking has been integral to her artistic activity since her student days and complements and informs her painting. In a series of intaglio prints, she builds up layers of saturated colour to convey the grandeur of the Irish landscape. In *Downpatrick Storm* electric colours balance the darkness and expressive linear marks denote topographical incident and depth.²

15



Liam Irwin – Umbrian Landscape

16



Liam Irwin – Donegal Landscape



13

Padraig Parle - *Trathnóna Dearg*, 2006

Artist's Statement

***Trathnóna Dearg* is a visual response to experiencing the landscapes of Ireland and was part of the *Land of the Living* exhibition.**

"My work is not a realistic snapshot of reality however I still consider it to be representational, as it represents the sensation of experiencing the unforgiving rugged and ever-changing landscape and the resulting impact on one's senses. I aim to depict the sensation of being confronted by the vastness of the scenery and the feeling of powerlessness and awe.

As a result of living in the hustle and bustle of the city center for ten years, my time spent in Cill Rialaig in Southwest Kerry was a revelation. It awakened my senses and my time spent there inspired this exhibition ["Trathnóna Dearg" was part of the Land of the Living exhibition]. I was living alone in a remote cottage, dwarfed by a panoramic view of sky, land and sea, stretching for miles in every direction. The visually restricting boundaries and buildings of the city were gone, and nothing stood between me and the intimidating splendor that surrounded me. When I was confronted by such a visual experience I became painfully aware of my own mortality. I thought of the millions of people who must have felt the same emotions as me while admiring the same views. I thought of how this place has existed for thousands of years before me, and how it will continue to exist, for thousands of years, after me, and everyone I have ever known, are forgotten. After we have all returned to the land."

The artist's statement was printed in the Land of the Living exhibition brochure in September 2006

17



Joseph Mahon – *Untitled, 2004*

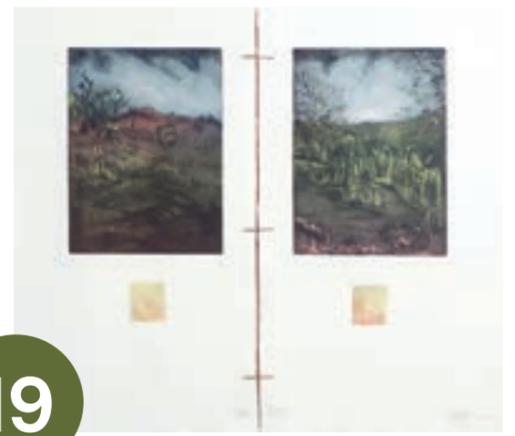
18



Joseph Mahon – *Untitled, 2006*

The painting depicts a rural Irish landscape, painted in Mahon's signature impressionistic, palette-knife style, filled with light, texture, and lush greenery. The painting shows an untouched countryside – trees, hedgerows, winding path, and distant cottages.

19



Marie-Louise Martin – *Two Paths, 2004*

These prints are based on drawings Marie-Louise made while spending time in the Tuscan landscape. They show how she felt being there – its textures, beauty, and atmosphere. Some of the prints feel serious, but most show her amazement at how much the landscape changes. The seasons move through the land, each with its own feel, bringing a constant cycle of life and death.³

3. marie-louisemartin.com/

20



Mary Ger Ryan – *Forest Trekker's Boots*

Mary Ger Ryan's *Forest Trekker's Boots* offers a joyful, symbolic celebration of our connection to the natural world. The boots are filled with plants, flowers, cones, grasses, and textures that evoke forest floors and wild meadows. The boots themselves are symbolic of a person walking, exploring, or working in the forest.

21



Martin Healy – *Untitled, 2005*

This photograph invites reflection on our connection to the natural world and sustainability, responsibility, and the future we are shaping for the next generation.

Thank you for taking part in this self-directed art tour.

If you have any questions, feedback, or would like to learn more, please don't hesitate to get in touch.

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