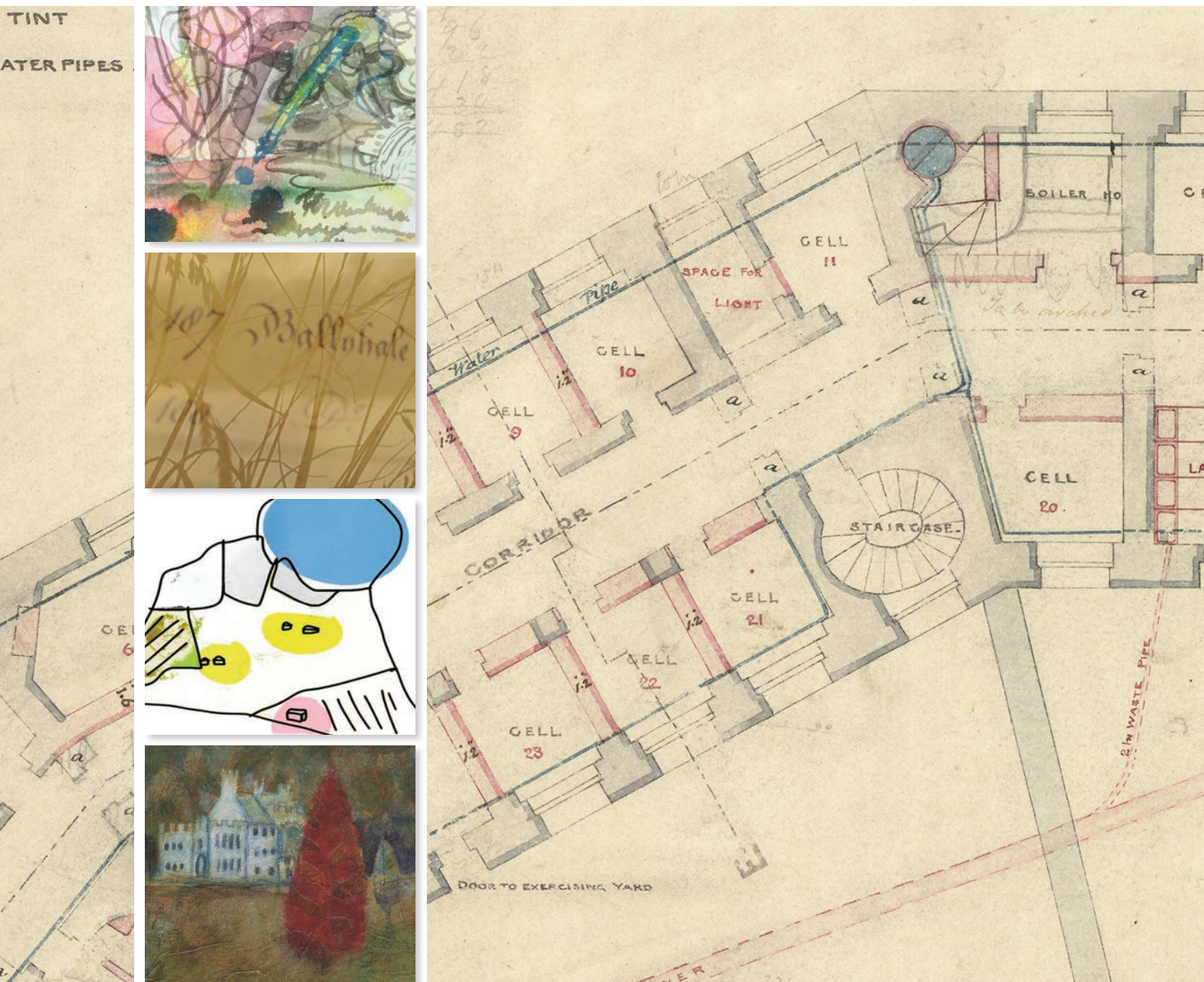




Síol á Chur: Ó Chartlann go hEalaín Sowing a Seed: Archives to Art



“Ina bheagán agus ina bheagán
a dhéantar an mórán.”

“Great things are done by a series
of small things brought together.”

Vincent Van Gogh

Tionscnamh de chuid Chartlann Chomhairle Chontae na Gaillimhe arna mhaoiniú faoin gclár
Éire Ildánach /Straitéis Cultúir agus Cruthaitheachta Chomhairle Chontae na Gaillimhe.

Galway County Council Archives initiative funded under the Creative Ireland /
Galway County Council Cultural and Creativity Strategy, 2018-2022.

Clár Éire Ildánach
Creative Ireland
Programme
2017-2022



Comhairle Chontae na Gaillimhe
Galway County Council

Réamhrá Introduction

Tá lorg na staire, an chultúir agus na hoidhreacht inár dtimpeall agus ag dul i gcionn dár mbeochoas ar ghnáthchúrsaí an lae agus ar an saol a chaitear. Is gné thábhachtach den oidhreacht an t-ábhar atá i gcartlanna, foinse eolais den suntas agus den fhiúntas óna bhfoghlaimítear cuid mhór faoin náisiún, faoin bpobal agus fuínn féin.

Bíonn dathanna, aoibhneas, áille agus iontas againn ón ealaín; cuirtear le saol an duine ar bhealaí a chothaíonn ceistiúchán, smaointeoireacht agus samhlaíocht. “Tugann an t-ealaíontóir cáilíochtaí riachtanacha na feasachta, an mhothúcháin, na macántachta agus na cruthaitheachta don saol laethúil.”¹

Chun ceiliúradh a dhéanamh ar ábhar cartlainne an Chontae agus ar aos dána na Gaillimhe, tugadh cuireadh d’ealaíontóirí an fhoinsé a shaothrú d’fhonn mórtas cultúir a chothú, an chruthaitheacht a chomórath agus bailiúcháin na cartlainne a chur chun tosaigh ar bhealach fíorspeisialta.

Caitheadh dúthracht agus dianmhachnamh le míreanna as bailiúcháin fairsinge Chartlann Chomhairle Chontae na Gaillimhe don tionscadal Ón gCartlann go hEalaín a roghnú. D’fhéach an Cartlannaí le hábhar a roghnú a bheadh taitneamhach don tsúil, a chothódh suim sa chartlann agus a spreagfadh an lucht ealaíne agus éagsúlacht i gceist leis ó thaobh cuma agus an ré agus an ceantar lena mbaineann.

Cuireadh an t-ábhar cartlainne a roghnaíodh i láthair na nEalaíontóirí i rith cheardlann lae. D’fhonn iad a chur ar an eolas faoin gcomhthéacs, cuireadh buneolas faoi na míreanna agus eolas ar stair an teaghlach nó an fhorais lena mbaineann siad ar fáil dóibh. Iarradh orthu na míreanna a chíoradh, a fhiosrú agus a léirtheasc ionas go mbeidís ina spreagadh cruthaitheachta acu. Tugadh a ndúshlán na míreanna sonracha cartlainne a ‘athbheochan’ agus an bhearna idir an t-am a bhí agus an t-am i láthair a líonadh de réir mhodhanna ealaíontóireachta na linne seo, agus scéal a ríomh trína gceanglaítear an mhír cartlainne, an duine nó an áit lena mbaineann an t-ábhar, leis an saothar nua ealaíne.

Tá ábhar iontais sa toradh atá curtha ar fáil ag an lucht ealaíne, ó thaobh cruthaitheachta, smaointeoireachta agus áille. Tá Cartlann Chomhairle Chontae na Gaillimhe fíorbhuíoch de na rannpháirtithe as an dua a chaith siad le teann díograise agus dúthrachta leis an tionscadal seo.

Chuaigh siad go domhain san obair, ag fiosrú stair na míreanna agus stair an cheantair agus na ndaoine lena mbaineann siad. Tá sainiúlacht agus samhlaíocht i gceist leis na saothair a cuireadh ar fáil agus is léir an spéis mhór agus an fhiosracht a chothaigh na míreanna ón gcartlann i ngach duine acu. Tá an cumas agus an léargas atá i ngach duine faoi leith acu le feiceáil sa toradh spleodrach, spreagúil, ilghnéitheach a tháinig ar an gcíoradh a rinneadh ar an ábhar cartlainne, ar an stair agus ar na tuairiscí féin.

Tá súil againn go mbainfear sásamh agus taitneamh as an toradh seo ar thionscadal an chomhair, an taispeántas *Síol á Chur: Ó Chartlann go hEalaín*, a ndearna Joanna McGlynn obair choimeádaíochta chomh maith sin air agus go mbeidh an comhar idir saol na hEalaíontóireachta agus saol na Cartlannaíochta ina chúis le fiosracht, spreagadh, tuiscint agus taitneamh.

Tá na healaíontóirí, Carmel, Gala, Joan, Kathleen, Lisa Marie agus Selma ina nAmbasadóirí Cartlainne anois! Táthar buíoch díobh agus tréaslaítear a gcuid cumais agus samhlaíochta leo.

Patria McWalter

Cartlannaí / Comhordaitheoir Tionscadail

¹Leo Varadkar T.D. An Taoiseach, Infheistíocht inár gCultúr, inár dTeanga & inár nOidhreacht 2018-2027, An Roinn Cultúir, Oidhreacht agus Gaeltachta, l. 7.

Our history, culture and heritage surround us and sub-consciously influence our daily activities and lives. Archives are important elements of our heritage, they are the rich and valuable source material from which we learn so much about our nation, community and selves.

Art gives us colour, joy, beauty and intrigue; it enriches our lives allowing us to question, wonder and imagine. “The artist brings essential qualities of awareness, emotion, truth and creativity to everyday life.”¹

To celebrate both our archives and creatives Galway County Council Archives invited local artists to collaborate with it to promote a sense of cultural identity and celebrate creativity and, in a very special way, to promote our archival collections.

Selecting the items for the Archives to Art project from Galway County Council Archives’ substantial holdings required great care and thought. The Archivist endeavoured to select varied and visually pleasing material from different time periods, in different forms, and from different geographic areas to pique interest in the archives and excite the participants.

The Artists were introduced to the chosen archives at a one day workshop. To give context they were provided with information on the provenance of the items and the history of the family or institution it represented. They were then asked to explore, interrogate and visually reinterpret the items and invited to use them for creative inspiration. They were challenged with bringing the specific archives ‘alive’, and to bridge a gap between the past and present in a contemporary innovative artistic manner, and to create a narrative connecting the piece, person or place identified in the archive to their new artwork.

What our artists have achieved is awe inspiring in its originality, thoughtfulness and beauty. Galway County Council Archives is sincerely thankful to our participants for their full and absolute commitment to the project.

They immersed themselves totally, further exploring the history of the items and their associated area and origins. They have produced distinct and imaginative pieces which reflect how the archives intrigued, touched or spoke to each of them individually. They have brought their unique talents and insightfulness to what is a wonderful, varied and exciting interpretation of archives, history and the specific records themselves.

We hope the result of our collaborative project, the *Sowing a Seed: Archives to Art* exhibition, which has been expertly curated by Joanna McGlynn, will be enjoyed by many, and that the shared world of the Arts and Archives will excite curiosity, inspire, educate and entertain.

Our artists, Carmel, Gala, Joan, Kathleen, Lisa Marie and Selma are now all true ‘Archive Ambassadors’! We thank them, and celebrate their talent and creativity.

Patria McWalter

Archivist / Project Co-ordinator

¹Leo Varadkar T.D. An Taoiseach, Investing in our Culture, Language & Heritage, 2018-2027, Department of Culture, Heritage & the Gaeltacht, p7.

An tÁbhar Cartlainne The Archives

Is iad na critéir a bhain le míreanna a roghnú don tionscadal seo a n-aois (roimh an mbliain 1900), foinse agus comhthéacs, ceantar agus cúrsaí aeistéitice. Seo a leanas na míreanna cartlainne a bhain leis an tionscadal:

Mapa a bhaineann le Ceallach Chaisleán Uí Cheallaigh, 1722 (G00/04/46)

Mapa le himeall daite, ina bhfuil miontuairisc ar roinnt de na tailte a ghabh le hEastáit Uí Cheallaigh in oirthuaisceart na Gaillimhe, a cuireadh i gceangal le léas ar phár sa bhliain 1755 idir John Kelly, Achadh Raithin (Castlekelly), Contae na Gaillimhe agus Robert Walter, as Béal Átha Gad (Rookwood), Contae na Gaillimhe, maidir le tailte ar an gCora Bheag, Arrachta ar theorainn Ros Comáin, ina raibh achar 498 acra.

The criteria for the choice of items for the project were age (to pre-date 1900), provenance and context, geographical representation and aesthetics. The following are the archives included in the project:

Kelly of Castlekelly Map, 1722 (G00/04/46)

Map, with a colour border, detailing some lands of the Kelly Estate in north-east Galway, annexed to a 1755 lease on parchment, between John Kelly, of Aghrane, county Galway and Robert Walter, of Rookwood, county Galway, pertaining to lands of Corrobegg [Corra Beg], Aragthy, on the Roscommon border, comprised of 498 acres.



St George, Richard St George Mansergh, Suirbhé & Mapaí Eastáit, Áth Cinn, 1775 (GS01/5)

Lámhscríbhinn faoi cheangal leathair ina bhfuil dhá mhapa déag agus fiche de mhapáí eastáit lámhdhaite maille le cuntas ar an talamh, chomh maith le sonraí faoi na tionóntaí, arna dtionsú ag Charles Frizell, suirbhéir (1737-1812). Tá rolla an chíosa maidir le baile Áth Cinn san imleabhar céanna chomh maith. Is léir leagan amach na bhfeirmeacha éagsúla, ionad na bhfeirmeacha eile atá ag síneadh leis an eastát agus ionad ghnéithe eile, mar shampla tithe, portaigh, aibhneacha, crainn agus mar sin de, ar na mhapáí léaráidíochta.

St George, Richard St George Mansergh, Survey & Maps of Estate, Headford, 1775 (GS01/5)

Leather bound manuscript volume with thirty-two hand-coloured estate maps and descriptions of the land, together with details of tenants, compiled by the surveyor Charles Frizell (1737-1812). It also includes a rent roll for the town of Headford. The pictorial maps show the layout of individual farms, the position of adjacent farms and location of additional features such as houses, bogs, rivers, trees and so on.

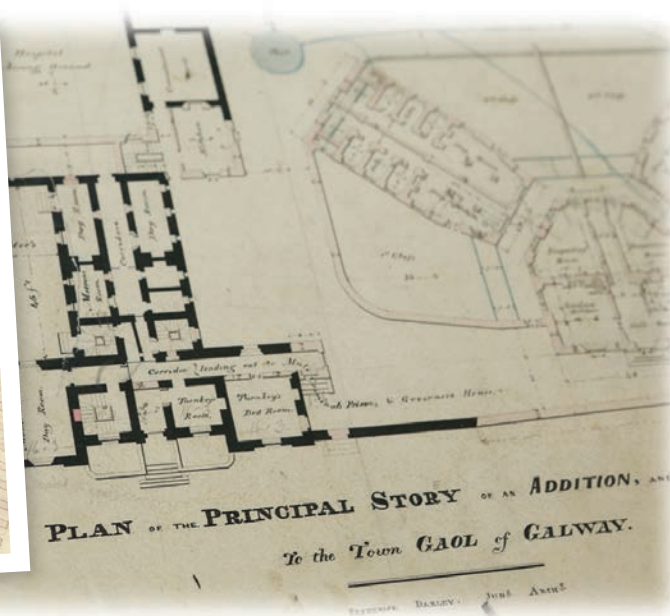
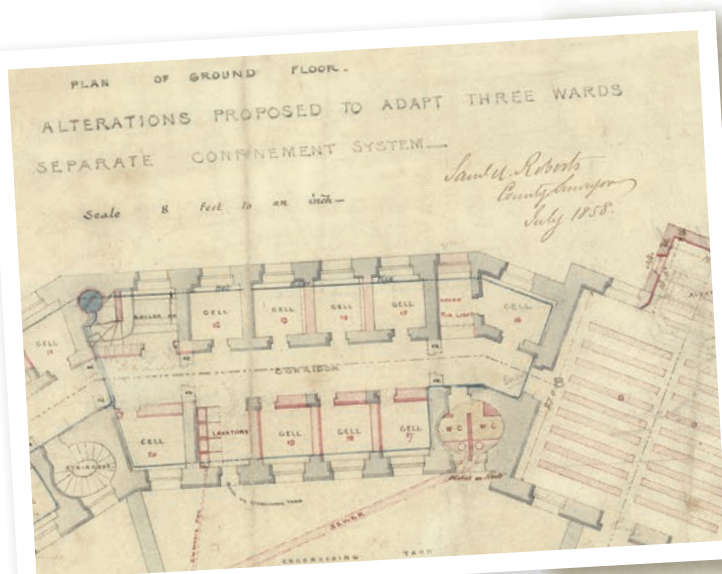


Príosún Chontae na Gaillimhe agus
Príosún an Bhaile Contae, Pleananna agus
Léaráidí, 1830-1866 (GS11/02)

Comhad maidir le fearann na bpríosún ar pleananna agus léaráidí an chuid is mó den ábhar atá ann chomh maith le cáipéisí a bhaineann le láir dhubh (muileann coise) a chur isteach sa bhliain 1864. Baineann roinnt de na léaráidí le plean a beartaíodh sa bhliain 1866 an dá phríosún a chur isteach lena chéile agus baineann tuilleadh le hathruithe eile a bhí beartaithe. Tá síniú curtha leis an gcuid is mó de na léaráidí ag Samuel Roberts, an Suirbhéir Contae.

County Galway Gaol and County Town
Gaol, Plans & Drawings, 1830-1866
(GS11/02)

File of material relating to the Gaol complex, consisting primarily of plans and drawings, together with documents relating to the erection of stalls for a treadmill (1864). Some drawings relate to a proposed amalgamation of the gaols (1866) and others to proposed alternations, generally signed by the County Surveyor, Samuel Roberts.



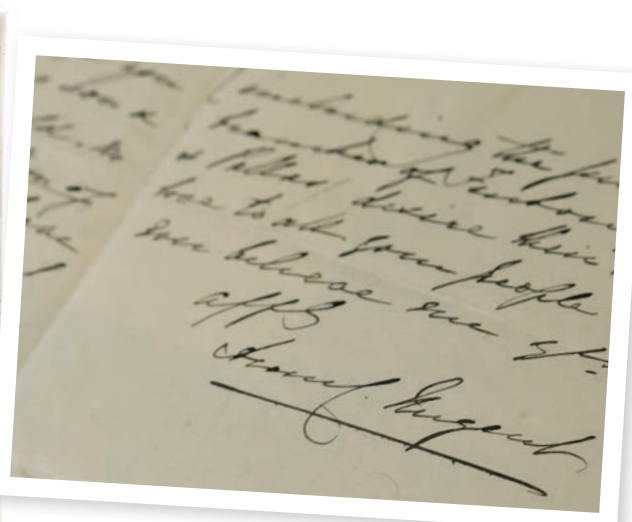
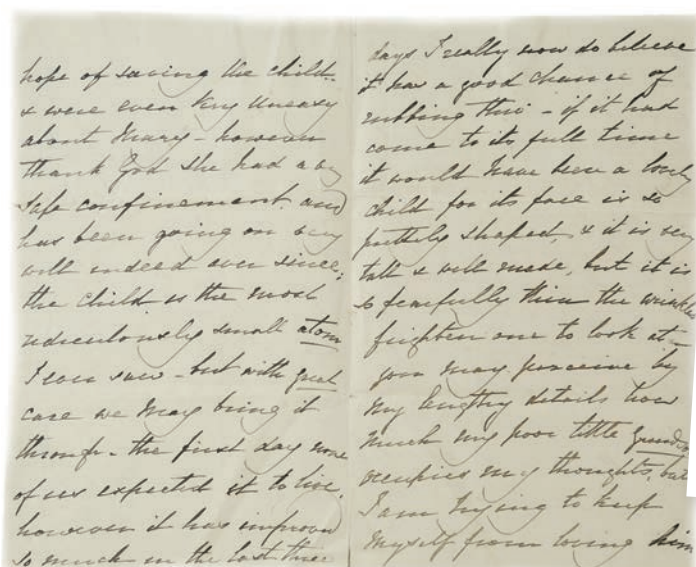
Litr chuig muintir Lawrence an Bhaile Mhóir,
gan dáta, c. 1858-59 (GP1/10)

Litr holaagraif ó [Francis] Nugent (an Phailís) chuig Georgina Lawrence an Bhaile Mhóir (Lawrencetown) maidir le breith a gharhmhac roimh an am,

Lawrence of Lawrencetown Letter,
Undated, c. 1858-59 (GP1/10)

Holograph letter from [Francis] Nugent (Pallas) to Georgina Lawrence of Lawrencetown, regarding the pre-mature birth of his grandson,

'...we had scarcely a hope of saving the child and were even very uneasy about Mary.... The child is the most ridiculously small atom I ever saw, but with great care we may bring it through, the first day none of us expected it to live...'



Joan Finnegan

Céimí de chuid GMIT a ghnóthaigh BA sa Mhínealaín (le Gradam) chomh maith le Gradam as Gnóthachtáil Acadúil. Áirítear obair do Shábháilteacht Uisce na hÉireann ar na saothair atá déanta ar coimisiún aici. Bhí sí páirteach i dtaispeántais dáimhe de leithéid Fringe Festival, '13' at KAVA, M'Asal Beag Dubh i Leabharlann Chathair na Gaillimhe agus Liberté, Égalité, Sororité, Hambly & Hambly, Inis Ceithleann. Tá saothar dá cuid ar coimeád i mbailiúcháin phríobháideacha agus i mbailiúcháin phoiblí, mar shampla ag Institiúid Teicneolaíochta na Gaillimhe agus Mhaigh Eo agus ag Sábháilteacht Uisce na hÉireann.



Treadmill

Chomh luath agus a chonaic mé pleananna an Phríosúin, thuig mé gur orthu sin a bhunóinn an obair. Bhí spéis agam i stair an phríosúin ó bhí mé óg ag éirí aníos i gcathair na Gaillimhe agus bhí grianghraf ag m'athair a thóg sé i mí Feabhra 1965 ina bhfeictear seanbhallaí an phríosúin. Rinne mé cóipeanna de na pleananna agus bhailigh mé oiread eolais agus a d'fhéad mé as leabhair agus altanna éagsúla faoi stair an phríosúin agus faoin ngnáthshaol ann ó lá go lá. Chuaigh mé chun cainte freisin le roinnt daoine geanúla a raibh tuairiscí mine foilsithe acu ar an bpríosún. Nuair a bhí an t-ábhar taighde sin uilig tiomsaithe agus scrúdaithe agam, bhí ceithre ghné ba mhian liom a chur i láthair i bhfoirm éigin; pleananna an phríosúin agus na cruthanna éagsúla a ghabh leo; an Láir Dhubh, muileann coise a bhíodh in úsáid mar dheis pionóis; an saol a bhíodh ag príosúnaigh sa phríosún; agus, ar bhain le daoine a chur chun báis ann.

Chuaigh mé i mbun oibre ar dhá phictiúr péintéireachta ar dtús, ar thaipéis chrochta maidir le príosúnaithe daortha a chur chun báis ina dhiaidh sin agus ar dhán faoi ghnáthshaol an phríosúin. Tugadh gach deis dúinn an bunábhar cartlainne a scrúdú agus bhí lucht na leabharlainne ar fáil le cuidiú linn le hobair taighde ar bith ba mhian linn a dhéanamh nó le leabhair nó altanna a bhain le hábhar a aimsiú. Bhí an-sásamh as an obair ar an tionscadal seo agus is maith liom gur tugadh de phribhléid dom páirt a ghlacadh ann.

A graduate of GMIT with a BA Fine Art (Distinction) and an Academic Achievement Award. Commissions include artwork designed for Irish Water Safety. Group exhibitions include Fringe Festival, '13' at KAVA, M'Asal Beag Dubh at Galway City Library and Liberté, Égalité, Sororité, Hambly & Hambly, Enniskillen. Her work is held in public and private collections including GMIT and Irish Water Safety.



Marwood's Galway 8

As soon as I saw the plans of the Gaol I knew I would work with them. The history of the gaol fascinated me as I grew up in Galway City and my Dad had taken a photograph in February 1965 showing the old gaol walls still standing. I made copies of the plans and found as much information as I could about the history and daily life in the gaol from books and articles, and made contact with a couple of very helpful people who had written about the gaol in great detail. With all the research gathered and studied, four things stood out that I wanted to represent in some form; the plans of the gaol with all its shapes; the Treadmill used to punish prisoners; life in the gaol for a prisoner; and the executions carried out there.

I started working on two paintings initially, adding a wall-hanging to represent the executions and a poem about daily life in the gaol. We were given full access to the original archives for our perusal and the library was on hand to assist with any research and help find relevant books and articles. It was a most enjoyable project to work on and I feel privileged to be part of it.

Kathleen Furey

Ealaíontóir de chuid na Gaillimhe a shaothraíonn meáin éagsúla, ina measc guais, aicrileach, crián, graifít agus dúch priontaíochta ar chlár agus ar pháipéar. Rinne sí staidéar ar an bpéintéireacht i Scoil Ealaíne agus Dearthóireachta Luimnigh. Tá saothar dá cuid i mbailiúcháin phoiblí agus i mbailiúcháin phríobháideacha.

Baineann a saothar leis an gcleachtadh ar an saol agus ar áiteanna agus pléitear le cailliúint, leis an gcuimhne agus le tráthanna léargais. Pléitear sa saothar is deireanaí dá cuid leis an mbealach a dtagann duine ar eolas ó mharcanna ar dhromchla, ar an gcaoi a dtugtar lorg na ndaoine a mhair fadó faoi deara agus ar an tuiscint a bhaintear as seanchas agus stair na ndaoine sin.



Witness 1
(Galway Gaol)

Chuir mé suim i ngach mír cartlainne a cuireadh i láthair agus rith liom go raibh léargas astu ar an saol in Éirinn i rith an 18ú agus an 19ú aois.

Chruthaigh mé dá réir sin sraith pictiúr péintéireachta de thaobh tíre samhlaíochta ina raibh gné den timpeallacht foirgníochta le feiceáil chomh maith le pearsa nó ‘finné’ ó ré na staire.

Is tagairt na híomhánna de dhaoine agus d’ainmhithe sna pictiúir seo do dhaoine agus d’ainmhithe a thugtar faoi deara i ngrianghrafanna nó i léaráidí a bhaineann leis na heastáit fearannais; duine agus capall ag Teach na Pailíse, cailín agus madra arna spreagadh ag scéal i mbailiúchán Dúchais ag Geata na Nóglach ar an mBaile Mór, Richard Mansergh St George agus a bhean mar a shamhláim iad ag Caisleán Átha

Cinn. Sa phictiúr de Phríosún na Gaillimhe, feictear cailín ag rith atá bunaithe ar an gcuimhne atá agam díom féin agus de mo dheirfiúr agus sinn ag éirí aníos agus go rithfimis thar theach áirithe a gcuirfeadh an droch-cháil air scáth orainn.

Pictiúir bheaga atá iontu ó thaobh scála agus d’úsáid mé meáin mheasctha ar phainéal.

Ba mhór agam an deis an t-ábhar cartlainne a fheiceáil os mo chomhair agus an cartlainne a chloisteáil ag caint faoin mbailiúchán. Chuir mé suim san obair leis an ábhar cartlainne ó tharla gur iomaí macalla brí, tuairisce agus scéil is féidir a bhaint astu chomh maith leis an eolas deimhnitheach atá san ábhar féin. Is minic go mbíonn lorg ruda iontu ar féidir leis an ealaíontóir é a thabhairt i láthair.

A Galway artist working with a varied of media including gouache, acrylic, crayon, graphite and printmaking inks on board and paper. Studied painting at the Limerick School of Art and Design. Work is held in public and private collections.

It responds to experiences and surroundings, dealing with loss, memory and moments of realisation. Recent work explores how information comes to us through marks on a surface, how we discover traces of people who lived before us and how we interpret their stories and histories.



Witness 2
(Castlekelly)

I was interested in each of the archives presented and felt that together they gave an insight into life in Ireland in the 18th and 19th centuries.

I responded by creating a series of paintings of imagined landscapes depicting an aspect of the built environment and including a figure or 'witness' to history.

The images of humans and animals in the paintings reference figures found in photographs and illustrations of landed estates; a human figure and a horse at Castlekelly, a girl and a dog inspired by a story from the Dúchas collection at the Lawrencetown Volunteer's Gate, Richard Mansergh St George and his wife imagined at Headford Castle. The painting of

Galway Town Gaol depicts a running girl and is based on a memory of my sister and myself, who as children growing up in Galway, would run past a house whose reputation frightened us.

The paintings are small in scale and are mixed media on panel.

I appreciated the opportunity to see the archive materials at first hand and to hear the archivist speak about the collection. I was interested in working with the archives as they can contain layers of meaning, stories and possibilities beyond the immediate content that they hold. They contain traces to which artists can respond.

Selma Makela

Lonnaithe i gContae na Gaillimhe, déantar tagairt ina cuid saothair do ghnéithe meitéareolaíochta agus geolaíochta agus déanann sí taighde ar mhionréimsí den stair d'fhonn cíoradh a dhéanamh ar a chasta a bhíonn an chuimhne, cúrsaí imirce agus athrú ar an timpeallacht.

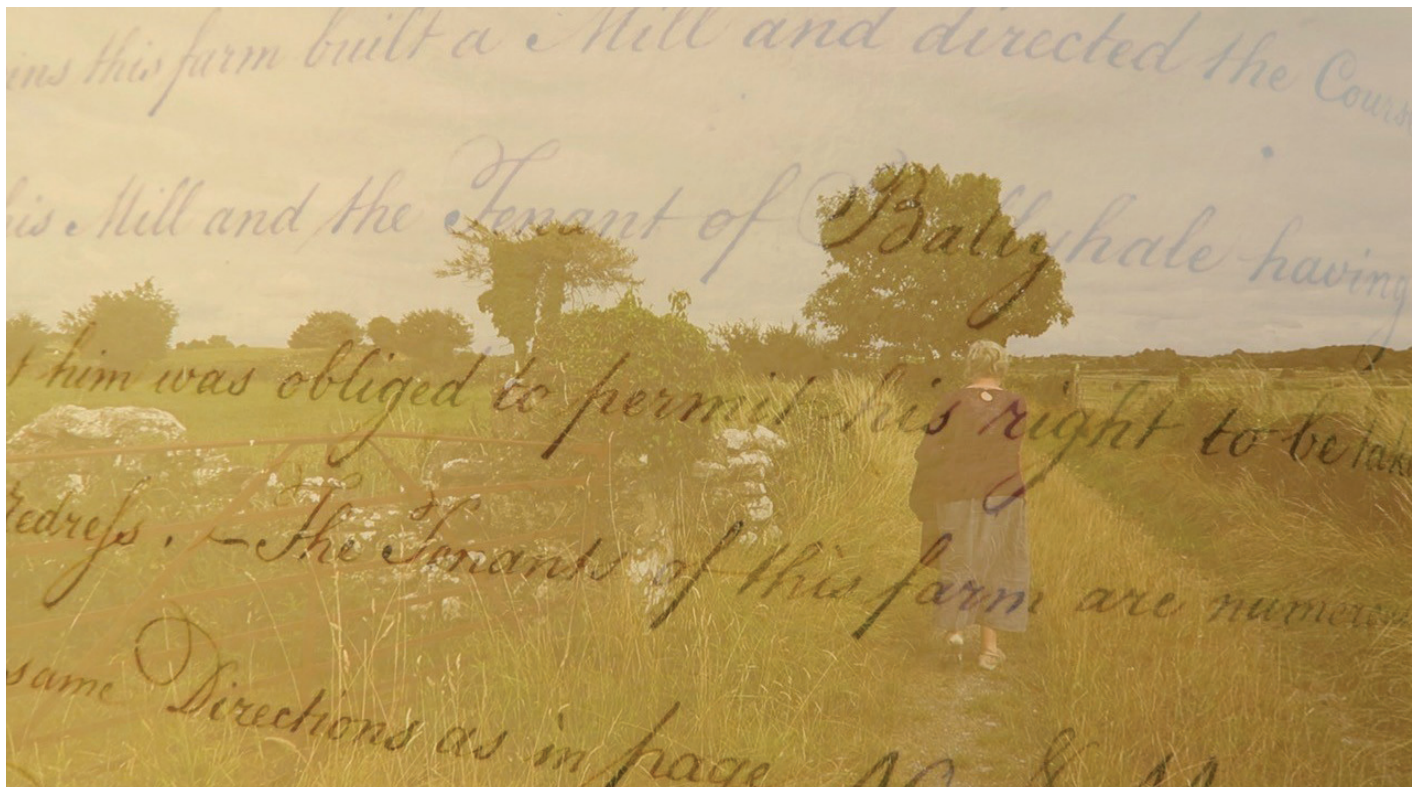
Bronnadh cnuas agus gradam uirthi ón gComhairle Ealaíon 2017/2012, Dánlann an Model, Sligeach (2017), Ionad Dealbhadóireachta Liatroma (2017), Comhairle Chontae na Gaillimhe (2009/2010/2011/2017), Fogo Island Arts i dTalamh an Éisc (2011), Comhaltacht Fleck agus Tréimhse Cónaithe ón Banff Centre i gCeanada (2010).

Áirítear ar na taispeántais aonair dá cuid The Focus Room i nDánlann an Model, Sligeach (2017), Ionad Ealaíne na Gaillimhe (2014) agus PEER i Londain (2012). Áirítear ar na taispeántais dáimhe a raibh saothar dá cuid ar taispeánt iontu an tAcadamh Ibeirneach Ríoga, Baile Átha Cliath (2018), Creekside Open, Londain (2017), Barbican Arts Trust (2016), RWA Bristol (2016/2017), agus Et si on s'était trompé? i bPáras (2015) agus in Éirinn (2016). Ar na Coimisiúin Ealaíne Poiblí a bronnadh uirthi, tá 'Cóitheach' (2017) Béal an Mhuirthead, Co Mhaigh Eo agus 'Blown-in' (2016) Áth Cinn, Co. na Gaillimhe mar chuid de 'The Nesting Lark', Tionscadal píolótach maidir le Gaillimh 2020 Príomhchathair Chultúir na hEorpa.

Chuir mise spéis faoi leith san ábhar cartlainne maidir le hEastáit St George. Bunús le brabús agus gnóthachtáil amháin atá sna feirmeacha ar na mapáí breátha lámh-mhaisithe sin le Frizell, seachas áiteanna cónaithe ag daoine. Bhí fonn ormsa lorg shaol na ngnáthdhaoine a chuardach, iarsmaí den rud a ndearna uaisle na linne sin neamhaird de, chomh maith le léargas a fháil ar shaol na ndaoine atá ag maireachtáil sna háiteanna seo inniu.

Chuaigh mé go Baile Héil in éineacht le Peggy Sharkey agus le Maura Greaney agus rinne mé scannánaíocht agus taifeadadh fuaime ann, ag díriú go háirithe ar na bóithriní agus ar ainmneacha Gaeilge na ngarraithe san áit. Bhí á fheiceáil dom gur lorg sin ar chartlann beo na ndaoine atá ina gcónaí ann leis na cianta.

Chuir mé eagar ar an lón scannánaíochta, ar an grianghrafanna agus ar na mapáí cartlainne mar shraitheanna éagsúla i saothar scannáin. Chuir mé romham saothar a chruthú ina léirítear an nua in éineacht leis an sean. D'fhéach mé le léiriú na mothúchán agus léiriú na cuimhne a chur i láthair ar bhealach nach féidir a dhéanamh le léarscáilíocht den ghnáthchineál agus plé le teoiricí faoi shármhapáil lena bhfeictear gur ilghnéitheach, neamhiomlán agus neamhbhuan an léargas ar 'áit'.



Grianghraf ón bhfiseán



Still from video

Based in county Galway, her practice references meteorological and geological phenomena and researches micro histories as a means to explore the complexity of memory, migration and our changing environment.

Recipient of awards from Arts Council 2017/2012, The Model, Sligo (2017), Leitrim Sculpture Centre (2017), Galway County Council (2009/2010/2011/2017), Fogo Island Arts Newfoundland (2011), Fleck Fellowship and Residency from Banff Centre, Canada (2010).

Numerous solo shows include The Focus Room at the Model, Sligo (2017), Galway Arts Centre (2014) and PEER London (2012). Selected group exhibitions include RHA, Dublin (2018), Creekside Open, London (2017), Barbican Arts Trust (2016), RWA Bristol (2016/2017), and Et si on s'était trompé? Paris (2015) and Ireland (2016). Public Art Commissions include 'Cóitheach' (2017) Belmullet, Co Mayo and 'Blown-in' (2016) Headford, Co Galway as part of 'The Nesting Lark', pilot Project for Galway 2020 European Capital of Culture.

I was particularly interested in the St George's Estate archive. The beautiful hand painted maps by Frizell only reference the farms as places instrumental to profit and economic gain, not as homes lived in by people. I was interested in researching the traces of the invisible lives of the people that were overlooked by the aristocracy of the time, and the lives of those who live there now.

I visited the village of Ballyhale with Peggy Sharkey and Maura Greaney, during which I made films and sound recordings, focusing on the bóithrín and Irish place names of fields in the area. I saw these as traces of a living archive of the people who have lived there for generations.

I edited the video footage, photos and the archive maps in layers to make the final video. I wanted to develop a piece that reflects both the contemporary as well as historical. I wanted to reveal the experience of emotions and memory that conventional mapping cannot locate, and consider theories of deep mapping that view 'place' as multiple, fragmentary, and evolving.

Lisa-Marie Manthey

As Holstein na Gearmáine, ina cónaí i mBéal Átha na Sluaighe, Contae na Gaillimhe. Rinne staidéar ar Ealaín an Leabhair agus ar an Mínealaín san Acadamh Mínealaíne i Leipzig na Gearmáine agus chaith seimeastair cuairte i Hamburg na Gearmáine agus i mBergen na hIorua sular ghnóthaigh an chéim sa bhliain 2017. Ar na tionscadail a raibh sí páirteach iontu roimhe seo, bhí obair bunaithe ar cháipéis cartlainne in Iarsmalanna Seandálaíochta Schleswig-Holstein maidir le creatlach a fuarthas i bportach.



Letterwriting

Roghnaigh mé an litir lámhscríofa a scríobh [Francis] Nugent chuig Georgina Lawrence, maidir le breith anabai a gharmhic.

Cuirim suim sa teannas atá idir an taibhreamh agus an dáiríre agus is maith liom smaointe a theannadh ina chéile trína saothrú go mion agus go cinnte, smaointe bunaithe ar fhíríci á gceapadh le chéile de réir na mothúchán. Ar an litir a léamh dom an chéad uair, bhí an teach scoite ónar tháinig sí 150 bliain ó shin á fheiceáil dom. Spreag sin an anonn is anall idir an nithiúil agus an measta ionam, rud a raibh fonn orm é a chur in iúl i bhfoirm grafaice.

Sa bhliain 1859, ní raibh de rogha ag daoine ach litreacha mar mhodh cumarsáide nuair nach raibh siad ar an aon láthair amháin. Chuir mé suim sna háiteanna inar tharla an scríbhneoireacht agus an léamh, an teach agus an troscán a bhí ag Nugent, fear a scríofa, agus ag Georgina Lawrence, bean a léite.

Scrúdaigh mé grianghrafanna i Leabhar & Albam Teaghligh mhuintir Labhráis (GS01/1), atá ar coimeád i gCartlann Chomhairle Chontae na Gaillimhe, ina bhfeictear an taobh istigh dá dteach cónaithe. Bhreathnaigh mé freisin ar ghrianghrafanna d'fhir agus de mhná i rith ré Victoria ina suí ag deascanna a mba léir orthu an stádas agus an seasamh sa saol a bhí ag an úinéir. Bhí íomháchas rómánsúil ag baint leis na pictiúir a bhí crochta tigh Georgina.

Thug sin orm na nithe a bhain leis an bhfoireann scríbhneoireachta ag an deasc a shamhlú: scian pháipéir, clúdaigh litreach agus páipéar scríbhneoireachta daite ar a raibh pictiúir d'íomhánna a bhain le miotaseolaíocht na Gréige agus le miotaseolaíocht na hÉigipte i ndathanna pastelacha. I ndáil leis sin uilig a thosaigh mé ar mo chuid líníochta.

From Holstein in Germany, living and working in Ballinasloe, County Galway. Studied Book Art and Fine Art at the Academy of Fine Arts Leipzig, Germany with guest semesters in Hamburg, Germany and Bergen, Norway, graduating in 2017. Previous projects include working with an archival document about the discovery of a bog body from the Archaeological Museum of Schleswig-Holstein.



Georgina.

I selected the handwritten letter from [Francis] Nugent to Georgina Lawrence, regarding the pre-mature birth of his grandson.

I am interested in the tension between dream and reality and I like to condense ideas through methodical detailed work based on facts into sensual compositions. When I read the letter for the first time I imagined the isolated home where it came from 150 years ago. It led me to a dialogue between rational knowledge and the unconsciousness which I wanted to translate graphically.

In 1859 letter writing was the only way which people could communicate without physically being in the same place. I was interested in the places of exchange, the homes with the desks of the writer, Nugent, and the recipient Georgina Lawrence.

I studied photographs from the Lawrence Family Book & Album (GS01/1), held by Galway County Council Archives, which shows the Victorian era interior of the Lawrence residence. In addition, I looked at photographs of Victorian gentlemen and ladies, sitting at their desks, which symbolised their status and power. The paintings in Georgina's house captured romantic allegories. This led to imagining the writing-related items on her desk: paper knives, envelopes, and coloured writing papers with vignettes showing scenes from Greek and Egyptian mythology in pastel colours. I set up my drawing authorship within these surroundings.

Gala Tomasso

Ealaíontóir/maisitheoir a bhfuil cónaí uirthi i gConamara. Rinne sí staidéar ar an Ealaín agus ar an Dearthóireacht i Sasana, ar an mínealaín i gColáiste Ealaíne Bóirne i gContae an Chláir agus ghnóthaigh céim Máistreachta sa Dearadh Grafaice agus in Obair Ghairmiúil Dearthóireachta ó Institiúid Teicneolaíochta Bhaile Átha Cliath (2008).

Tá a cuid saothar ar coimeád i mbailiúcháin phríobháideacha agus saothar déanta aici ar coimisiún ó lucht tráchtála do Coffee Works and Press, Baboror, Ard Bia, The Nest agus Gaillimh 2020.



Shapes of the Past

Tá cúig phrionsabal ag rith leis an gcartagrafaíocht ar an seandéanamh, soléiteacht, codarsnacht breacaireachta, eagar fíorthóireachta, ord léaráidíochta agus cothromaíocht.

Féachtar le 'Shapes of the Past', trí mhapáí as Cartlann Chomhairle Chontae na Gaillimhe a úsáid, le léaráidí digiteacha a chur ar fáil lena gcuirtear tuiscint ar an áit i láthair gan géilleadh do ghnáthnós na cartagrafaíochta.

Ar mhíreanna éagsúla ón gcartlann a scrúdú agus iontas a dhéanamh den chumas líníochta a úsáideadh ag déanamh na mapáí, is furasta a cheapadh go bhfuiltear idir dhá stól. Is léir an caighdeán mhaireachtála a bhí ag daoine ag an am ó roinnt de na nótaí lámhscríofa ina luaitear tionóntaí áirithe a bhfuil riaráiste cíos orthu agus gan a fhios acu céard atá i ndán dóibh.

Tá streachailt an duine leis an saol le brath ar na tagairtí don bhochtanas, don éiginnteacht agus don anró i mapáí breátha Frizell.

Féachtar, le léaráidí de na feirmeacha sa lá atá inniu ann, le meon eile faoin áit a chruthú agus a léiriú, malairt díreach na mapáí pointeáilte, mínsaothraithe, traidisiúnta d'Eastát Áth Cinn.

Tosaíodh ar an bpróiseas líníochta leis an tomhais chéanna a bhí in úsáid ag Frizell, le stíleas agus le táibléad digiteach. Cruthaíodh portráid den talamh as gach mapa faoi leith agus tugadh i gceist go mór an stíl mhaireachtála a bhí ag na 'tionóntaí'.

Tá codarsnacht iomlán idir sin agus an róshásamh maidir le fonn cruthaitheachta a bhaineann leis an saothar.

D'fhág plé leis an ábhar cartlainne an tréimhse seo den stair ar m'intinn agus bhí deis smaointeoireachta agus comparáide agam. Bhí tráthanna ann ar airigh mé do bhrón mar gheall ar anó an tsaoil ag muintir na linne sin ach is mó agus is fearr an tuiscint a tháinig chugam ar an ianann aigne agus ar an teacht aniar atá sa duine de réir mar a bhí an obair ag dul ar aghaidh.



Frizzell's beautiful maps carry the weight of human struggle with references to poverty, uncertainty and strife.

Working with the archives opened my mind to this period of history and gave me the opportunity to reflect and compare. At times I felt such sadness for the hardships of the past but became more aware of human tenacity and endurance as the project went on.

Carmel Tynan

Corcaíoch atá ina cónaí i nGaillimh. Rinne staidéar ar an adhma dóireacht agus ar dhearthóireacht troscáin, Institiúid Teicniúil na Gaillimhe (2005). Ghnóthaigh céim BA san Ealaín agus sa Dearthóireacht ó Institiúid Teicneolaíochta na Gaillimhe agus Mhaigh Eo sa bhliain 2011. Chuaigh an tréimhse a chaith sí idir na blianta 1989 agus 2003 sa Mheánoirthear agus sa Chianoirthear, mar a mbíonn an tábhacht chéanna le hobair peannaireachta agus atá le péintéireacht go minic, i gcion uirthi. Saothraíonn sí aicrileach, péint oladhathanna, éadach, adhmaid, airgead, plaisteach agus feidhmchlár Photoshop.

Chandelier
of the Land



Bhí ábhar spreagtha domsa san imleabhar breá de mhapaí mionsaothraithe agus de thuairiscí a bhaineann leis an suirbhé ar Eastát St George. Ba mhór an phribhléid a bhí ann dom deis a fháil an bhuncháipéis a fheiceáil. Thóg mé pictiúr de roinnt de na tuairiscí ar bhailte fearainn in Áth Cinn 2540 bliain ó shin atá sa leabhar. Chuir mé suim ar dtús i Richard, tiarna talún an 18ú céad, ach tháinig mé ar an tuairim ina dhiaidh sin, ar na tuairiscí a léamh dom, gurbh é Charles Frizell, an fear suirbhéireachta a thiomsaigh an t-imleabhar, an té ba thábhachtaí. Bhí lorg na céille, gan a bheith tromchroíoch i gcónaí, ar an scrúdú measta a rinne seisean agus an chomhairle mhionchúiseach a thug sé maidir leis an talamh a fheabhsú. B'ábhar aoibhnis a chuig mapáí dom agus tháinig fonn orm, nach bhféadfainn a shéanadh, íomhánna a chruthú a bheadh ina saothar i gcomhar idir mé féin agus é féin!

Phéinteáil mé garraí a raibh féar sábháilte ann, thóg grianghraf den phictiúr péintéireachta agus scan téacs as an leabhar isteach san phictiúr ionas go raibh íomhá faoi leith agam, saothar bheirt ealaíontóirí ag dhá thráth 240 bliain óna

chéile. Phriontáil mé na mapáí ar fad as an gcóip dhigitithe den imleabhar ar chló tréshoilseáin gur thóg grianghrafanna díobh a bheadh i gcúl an phictiúir don dara prionta, pictiúr de theachín fhear oibre, mapáí Frizell i gcumasc arís agam le mo chuid saothair féin.

Tá cumar idir an sean agus an nua, téacs de chuid Frizell i gcumasc le léaráid satailíte de chuid Google Maps de cheantar Áth Cinn sa tríú íomhá agam. Níorbh leor liom an dá thoise agus chruthaigh mé 'Chandelier' chun na mapáí breátha a thaispeáint agus an tiarna talún agus a bhean, Anne Stepney, a léiriú ar leibhéal atá crochta os cionn na talún, iad ina gcaomhnóirí ar an talamh. Cuirtear tuiscint na n-oidhrí dúiche in iúl le 'The Chandelier' mar a bheadh ceannas acu ar an eastát a chuirtear i láthair le mínobair líníochta Frizell agus meabhraítear dúinn leis an bpáipéar tréshoilseach a úsáidtear gur gá cúram ag plé leis an talamh ionas gur féidir a shaothrú go maith. Tháinig athrú úinéireachta le himeacht aimsire ach is ann don talamh i gcónaí, ag fanacht go mbíonn ceannas agus tiarnas ag an gcéad duine eile air.

Cork born, living in Galway. Studied woodwork and furniture design, Galway Technical Institute (2005). Graduated with a BA in Art and Design from the GMIT (2011). Influenced by time spent in the Far and Middle East between 1989 and 2003, where calligraphy is often as important as the painting. Works in acrylics, oils, fabric, wood, silver, plastic and Photoshop.



Headford Summer '18

I was inspired by the beautiful volume of meticulous maps and descriptions in the St George estate survey. After feeling so privileged to see the original document, I photographed some of the Headford townlands described in the 240-year old book. I was initially curious about Richard, the 18th century landlord, but upon reading the descriptions I concluded that Charles Frizell, the surveyor who compiled the volume, was the real star. His careful assessment and astute recommendations for improving the land were wise and often light-hearted. His maps were simply delightful and I felt compelled to create images that were collaborations between himself and myself!

I painted a field of hay bales, photographed it and scanned text from the book into the painting to make a unique image, the product of two artists, 240-years apart. From the

digitised copy of the volume I printed out all the maps in the book on transparencies, photographed them and used them as background for a second printing, that of a labourer's cottage, again combining Frizell's maps with my paint work. A third image combines old and new merging Frizell's text with a satellite Google Map of Headford. Not content with two dimensions, I created the 'Chandelier' to display the beautiful maps and depict the landlord and his wife, Anne Stepney, at a level above the land, as custodians of the land. 'The Chandelier' gives a sense of the landed gentry lording above the estate as delicately drawn by Frizell, and the use of transparent paper reminds us that the land requires careful handling in order to maximise its productivity. Time has seen the land ownership change but the land itself remains, awaiting the next landlord.



GS01/5

This Indenture made the 10th day of October 1870 between Robert Waller of Brookwood in the County of Wick and so forth for and in consideration of the sum of one hundred pounds to him in hand paid by the said Robert Waller the receipt of which is hereby acknowledged the said Robert Waller do hereby sell unto the said Robert Waller the premises hereinafter described to him and his heirs forever to have and to enjoy the same together with all rights and appurtenances thereto in anywise by law or custom lawfully or justly belonging unto the same premises.

G00/4/46

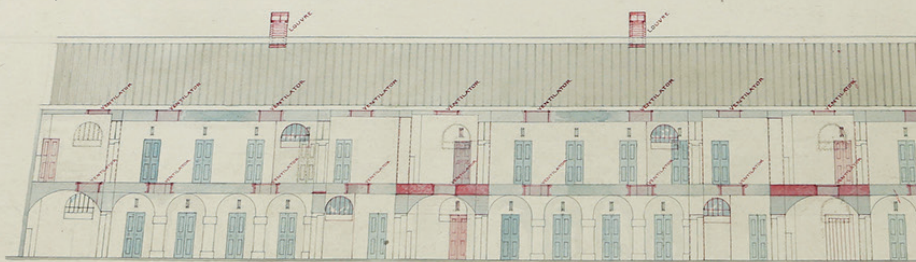
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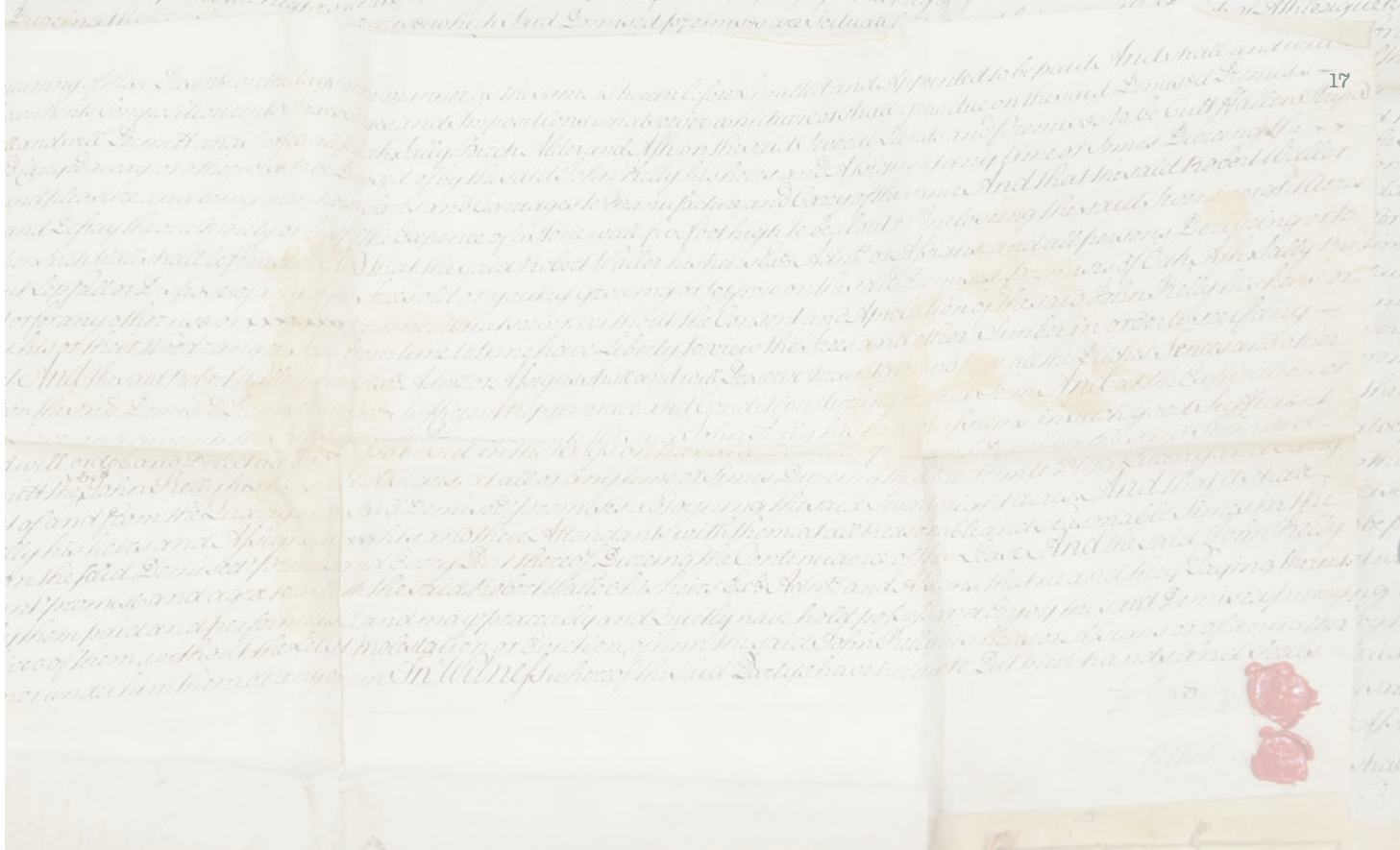
GS11/02

very glad to hear such a good account of your son Walter's health. I hope if he gets one another winter as well as this that he will shake off the complaint altogether. I shall always be interested in the welfare of all your belongings, & have as lively a recollection of old happy times as you & seeing you the other day & seeing you looking so well & so young was a great pleasure to me. you do not mention how Mr. Lawrence is. I sincerely trust he is

GP1/10

Tá roinnt den ábhar cartlainne a raibh úsáid as le haghaidh Síol á Chur: Ó Chartlann go hEalaín, maille le bailiúcháin eile, ar fáil saor in aisce ar an idirlíon ar www.galway.ie/digitalarchives

Several of the archives featured in *Sowing a Seed: Archives to Art*, along with many more collections, are available free online at www.galway.ie/digitalarchives



G00/4/46

Buíochas Speisialta

Soft Day Media: Tuairisc físeáin

Aengus McMahon: Grianghrafanna d'ábhar cartlainne

Marta Barcikowska: Grianghrafanna de shaothair ealaíne

Hope Design: Dearadh grafac

Leabharlann Poiblí na Gaillimhe i mBéal Átha na

Sluaighe agus i dTuaim

Oifig Ceantair Thuama, Comhairle Chontae na Gaillimhe

Special Thanks to

Soft Day Media: Video documentation

Aengus McMahon: Photographs of archives

Marta Barcikowska: Photographs of artwork

Hope Design: Graphic design

Galway Public Libraries at Ballinasloe and Tuam

Tuam Area Office, Galway County Council

Meitheal an Tionscadail

Patria McWalter, Comhairle Chontae na Gaillimhe,
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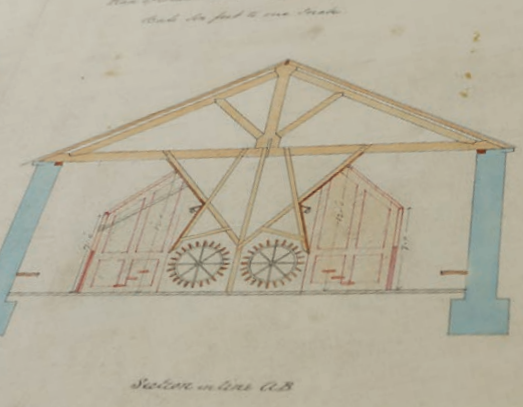
Joanna McGlynn, Arts Facilitator & Curator

Jo Vahey, Galway Public Libraries

Aisling Mitchell, Galway Public Libraries

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*I have the pleasure to inform you that the same people who have taken your people in believe me of
 Henry August*



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