

LIST OF WORKS

1. **Orbit I** (2018)

The *Orbit* series uses family photographs and documents to highlight the ongoing seasonal migration of people between Donegal and Glasgow from the 1920s to the mid 1940s.

Lens, Mary McGee and friend, family photograph and document, photo manipulated

Nebula, Ellen McGee, passport document, 1945 photo manipulated

Orbit, Joseph McGee, Jerome Studio portrait wallet, 1920s, photo manipulated

2. **Shoals Flowing** (1990)

Shoals Flowing was commissioned by the Women's Art News periodical in 1990. This artwork explores the theme of migration from Donegal using family and artist's photographs and text. These artworks recognise gaps in the understanding of language, culture, and inter-generational experiences of migration.

Saol Cruaigh Romham (A Hard Life Ahead), family photograph and text

Eagla ar mo Intinn (Fear on my Mind), family photograph and text

An Scaradh Brónach (The Sad Parting), family photograph and text

3. **Resonance** (1987)

A series of photographs which respond to pattern, texture, and visual rhythms between people, landscape, and animals. The artist rediscovered these photographs in 2018 bringing her back to a time of observation and looking quietly at a rural life which may be regarded as a lost romantic ideal. However, when viewed from a contemporary perspective we become increasingly aware of the importance of rekindling this rhythm and balance between man and the natural world.

4. **Floating Veil** (2023)

Cyanotype print on fabric using plants and Holy Communion veil.

5. **The Pilgrimage Series I & II** (1996)

The Pilgrimage series are artworks examining the theme of individual and collective belief and how this shapes our sense of identity. These artworks explore experiences finding connections between spiritual experience through art and her mother Ellen's religious faith. *Pilgrimage Series I* involved photographing her mother's hands holding images and objects which have religious meaning. *Pilgrimage Series II* photographs were based on taking part in a pilgrimage to Lough Derg, Pettigo, Donegal for three days and nights. The Lough Derg pilgrimages have a strong significance for many Irish people. These photographs focus on how religious rituals can be a means to experience a loss of oneself through shared experience and connecting with others through centuries of tradition.

6. **Báinín Dearg (Red Cloth)** (2010)

This triptych was created in response to the *Drawn from Borders* project run by Art link Donegal in 2020. The artist worked with a copy of the original Border Commission map from 1925, where the partition of the North and South of Ireland was officially demarcated. There are records of indecision and uncertainty, marked by the dotted lines. However, people continue to live their lives along and through these borderlines. Ellen McIver (née McGee) was born in 1928 and her life was spent crossing the borders between home in Donegal, Northern Ireland, and Scotland. Báinín dearg is the red cloth which she kept at home, to ease a sore shoulder or an aching back. We need its healing properties more than ever to connect rather than divide.

7. **Orbit II** (2023)

The *Orbit* series uses family photographs and documents to highlight the ongoing seasonal migration of people between Donegal and Glasgow from the 1920s to the mid 1940s.

Sunflower, Edward Kerr, Scanned Inner pages passport, 1946, photo manipulated

Scanned Birth certificate, reversed, 1884

Scanned outer cover, passport, 1946

8. **Ards Friary** (2021)

In this photograph Ewan Nelson is standing in what remains of the original Ards Friary building in Donegal. He is holding a photograph of his grandparents and his Irish and Scottish great-grandparents when they visited this building in the 1950s and it was the original entrance way to the Friary building.

9. **Migration Memories** (2022)

A series of landscape, cityscape images taken in locations in Donegal and Glasgow as part of an exchange residency between Artlink, Donegal and Street Level Photoworks, Glasgow in 2021. These locations are significant places relating to individual migration stories which have gradually become part of broader community narrative.

Bridge of Tears, Muckish Gap, Donegal

Paddy's Market, The Briggait, Glasgow

Southern Necropolis, The Gorbals, Glasgow

Photo Box, Errigal, Donegal

Donegal Hill, Queen's Park, Glasgow

The Old Chapel, Derrybeg, Donegal

10. **The Old Chapel** (2020)

Wet plate collodion photographs used in the trial of Fr McFadden and local people accused of murdering District Inspector William Martin on 3rd February 1889, during the land wars in Derrybeg, Co. Donegal. These were the first forensic photographs used in Ireland.

Top Left: *View of Road to Church Showing Bridge* Ref: (BELUM.Y39039.5)

Middle Left: *View of Church and Wall* Ref: (BELUM.Y39039.6)

Bottom Left: *View of Gweedore Dwelling with Mother and Children at Door* Ref: (BELUM.Y39039.27)

Top Right: *Side View of Church with Houses Behind* Ref: (BELUM.Y39039.11)

Middle Right: *View of Gweedore Dwelling with Group of Inhabitants* Ref: (BELUM.Y39039.24)

Bottom Right: *Gweedore Dwelling with Turf Stack* Ref: (BELUM.Y39039.16)

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Scan the QR code on the wall with your smart phone to listen to a narrative based on local stories about the history of the building.

11. **Conversations** (2023)

Based on collated family photographs and conversations with mothers and daughters whose families migrated from Donegal to Glasgow between the 1920s and the 1970s. Featuring Ellen McIver, Catherine Callaghan, Maureen Stewart and Teresa McCluskey.

12. **Strata** (2023)

Memories of home are often associated with sensations including touch and our visual sense of colour. *Strata* uses digital scans of objects, images, and fabrics to evoke memories of particular periods in time associated with a sense of home and belonging. Bogland is vital to the ecosystem and people's lives in Donegal and is unique in its capacity to preserve organic objects buried within its layers over long periods of time.

13. **Washing in the Whin Bushes** (2023)

Washing in the Whin Bushes I - Black and White vinyl print from original box brownie photograph with Mary Callaghan and friends, late 1940's.

Washing in the Whin Bushes II - Black and White vinyl print from large format film negatives with Sophie and Susie Lavender and Olivia McIver.

14. **Washing Line** (2022)

Black and white vinyl print from large format 5x4 film negative.

15. **Blue** (2023)

Photo textile print of Billy and Nellie Conall studio portrait, Jerome Studios, 1920s.