

You are cordially invited this Friday 3rd July 2015 at 7pm to

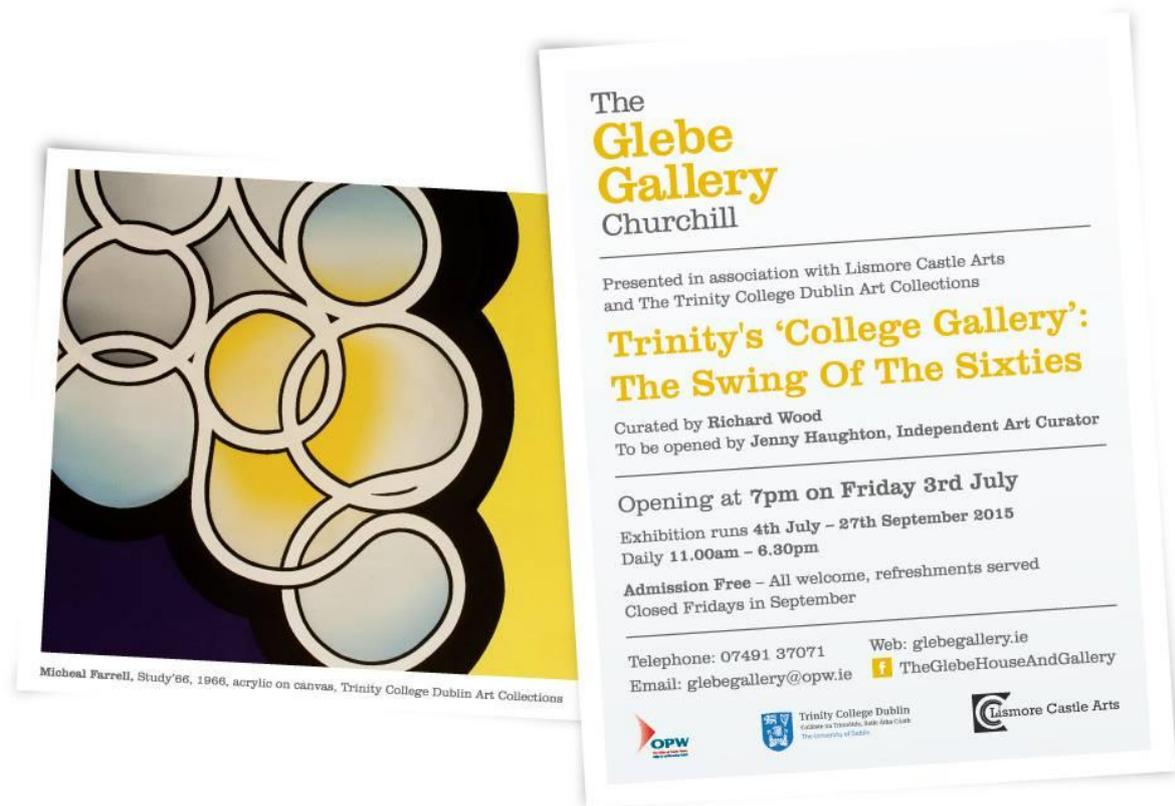
The Glebe Gallery, Churchill, County Donegal

for the opening of:

Trinity's 'College Gallery': The Swing of the Sixties'

Presented in association with Lismore Castle Arts and

The Trinity College Dublin Art Collections, as part of The 2015 Earagail Arts Festival programme



The exhibition is curated by **Richard Wood**

and will be opened by **Jenny Haughton**, Independent Art Curator

Further information is available here

<http://www.tcd.ie/artcollections/exhibitions/glebe-lismore-trinity.php>

and

<http://www.eaf.ie/events/trinitys-college-gallery-the-swing-of-the-sixties/>

Further information on Exhibition Launch Invited Guest Speaker:

Jenny Haughton is an Independent Art Curator who has recently also been appointed as Public Art Coordinator to the Grangegorman Development Agency in Dublin. Former roles include acting as Public Art Adviser to the Arts Council as well as lecturer in Management and Strategic Management at Dun Laoghaire Institute of Art, Design & Technology. In 1983 she co-founded Temple Bar Gallery & Studios and curated an extensive exhibition programme. In 1991 she established the independent Artworking agency which is dedicated to working with artists and continues to provide a range of services at a local and international level.

As a student at Trinity College Dublin in the 1980s, Jenny was a member of the 'College Gallery' hire scheme student committee and was heavily involved in the preparation of the scheme's 21st anniversary exhibition and catalogue which was staged at The Douglas Hyde Gallery in 1980.

The following are **Jenny's comments** on her involvement, taken from *George Dawson: An Unbiased Eye. Modern and Contemporary Art at Trinity College Dublin since 1959*, edited by Catherine Giltrap (Dublin: Associated Editions, 2010), which will be available for sale at the gallery throughout the exhibition

"In 1980 in my capacity as Secretary of the College Gallery Committee, it was in the preparation of the catalogue for the 21st Anniversary exhibition that I learnt how artworks have lives and that their provenance provides context in which the viewer can gain valuable insights. To be able to handle works by Souter, Scott, le Brocqy and others was to bring into life what I had studied not so long ago as part of the Leaving Certificate. I particularly remembered Camille Souter's works, and hearing how she literally painted on what she had before her."