

In the spirit of equality the No Jury No Prize is hung in alphabetical order. Some changes have been made to accommodate the dimensions of the work received and where possible smaller works have been placed at a level where they can be viewed better. All works are numbered and correspond with the details below. We hope that you enjoy the exhibition please add your comments added to the visitors' book.

| cat no | surname | first name | title | medium | statement | price |
|--------|----------|------------|--|--|---|--------------------------------|
| 1 | Abelian | Natalia | Figures of Abstraction Flying Around Evening Flowers | oil on board | | nfs |
| 2 | Agnew | tom | Raku Planetary Surface | ceramic | | 330 |
| 3 | Barr | Noel | Turner Accidental 2013 | spray paint | Turner Accidental Celebrates the Visual joys of accidental art. This piece was produced whilst I was making furniture for the kids activity | 1995 |
| 4 | Barwise | Paul | Regeneration "3 | etching aquatint | study of Hollywell trust building (Derry) being regenerated | 325 framed, 240 unframed |
| 5 | Boxam | Eileen | Cottage | felt and Marino wool/sample | | nfs |
| 6 | Bredin | Lynne | Lost In The Mist | oil | love capturing local landscapes and seascapes, I have previously exhibited at the undiscovered artists exhibition in the millennium forum | POE |
| 7 | Brennan | Patsy | Good Night | oil | | 250 |
| 8 | Browne | Denzil | Rat of Drawers | 1 dead Rat, dolls house furniture, FIMO Clay | In 1498 a royal inventory noted a new piece of miniature furniture in the Medici court - the 'Rat of Drawers' This rat has taken quantum storage beyond Dali and the epicurean delights of the Victorian taxidermitological poet. | 380 |
| 9 | Byrom | Chel | Resurgence | oil on canvas | Chel is a recent graduate in fine and applied art. Based in Derry she is inspired by the spirituality of nature | 300 |
| 10 | Canning | Catherine | Gone Fishing | oil | This painting was inspired by my view on to the Swilly from my temporary home on Inch Island | 140 |
| 11 | Cassidy | Karen | Samhain | mixed media painting | This piece represents the witches who were burnt at the stake. Even though their bodies were killed, their spirit lives free being playful amongst the flames. | POE |
| 12 | Christie | Aisling | What's Mine Is Yours | oil on canvas | This reflects the light and warmth of trust and sharing | POE |
| 13 | Clarke | Declan | Heavyseas | fossilised oak (bog oak) | | nfs |

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|----|------------------|-----------|----------------------------------|--|---|-----|
| 14 | Collins-Harrison | Simon | The Castle, Ballyhack | pencil | in a Norman castle in County Wexford | 125 |
| 15 | Corr McNicholl | Bronagh | Grey Areas | installation - mixed media, altered book, charcoal | grey areas a feminist installation piece commenting on the challenging role parents face raising sons in a culture of misogyny, contradictory role models, mixed messages, peer pressure and readymade gender boxes | nfs |
| 16 | Coyle | Kieran | Images from Irish Literature | oil on canvas | the images depicted are drawn from a number of imminent publications from Swift to Roddy Doyle | 300 |
| 17 | Crossan | Joan | Waterfall at Clonmany | oil | | 350 |
| 18 | Crowley | Mary | Inishowen Drive | watercolour | the road to Tullagh | 300 |
| 19 | Cullen | mark | Where's The Meat? | charcoal | This a found piece...17 years under rug...danced on, drank on, music played upon. But he's still grumpy, still looking for meat! | 200 |
| 20 | Devine | Kay | Sunset Stroll | | sunset at ladies bay, Buncrana; depicts a lovely evening enjoyed by a family | 295 |
| 21 | Doherty | Audrey | Abstract | mixed media stone | work made from stones gathered on the beach in Malin head | 150 |
| 22 | Doherty | Deirdre | View of Derry city walls | charcoal and chalk on paper | | 250 |
| 23 | Doherty | George | Replacement; Number Thirty Eight | epoxy resin, pigment, fibre glass | Replacements have nothing to do with anything and everything to do with nothing. They are free at some cost | 900 |
| 24 | Doherty | Mary | Easkey Bay Malin hd | oil | Malin hd with its ever changing moods and ceaseless movement provides constant inspiration for my work | nfs |
| 25 | Doherty | Orna | Cavall del Llum: Horse of Light | textile | a mixed media textile piece inspired by a visit to Gaudi's sagrada familia in Barcelona combining the glowing stained glass colours and sculptural forms | nfs |
| 26 | Donaghey | Cará | In Bloom | photopolymer print on fund paper | | 20 |
| 27 | Downes | Felicity | Day of the Dead | pen on paper | inspired by the Mexican day of the dead and the beautiful sugar skulls that are created, adorned with intricate patterns | 40 |
| 28 | Downes | Teresa | Weave | willow and textile | Wall hanging inspired by the Inishowen landscape. Woven from steamed willow hand spun wool, mohair and acrylic yarn | 300 |
| 29 | Duddy | Catherine | untitled | pencil study | | |

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| 30 | Dunne | Aisling | Don't Be a Stranger | acrylic on canvas | Aisling Dunne graduated from NCAD, in 2007 with a BA hons in fine art sculpture and has exhibited in Ireland ad internationally | 200 |
| 31 | Ellis | Catherine | Philomena | sculpture | | nfs |
| 32 | Farrell | Brian | Sideways Glance | oil on canvas | | 220 |
| 33 | Ferguson | Peter | Marching Out Parade 1981 49th batt Lebanon | pencil | | nfs |
| 34 | Gray | Elaine | Redstart | collage | | 75 |
| 35 | Gray | Maureen | Circling at Greencastle 2012 | mixed | | 150 |
| 36 | Hardeman | Pam | Springtime- Panorama from Dunree | photography | | POE |
| 37 | Harkin | Kevin | the deer in the gate | steel | | nfs |
| 38 | Harron | Maurice | Meeting of Minds | oil on canvas | On 'civilized people meeting 'native' people.' | 500 |
| 39 | Harron | Rory | The Flood | aerosol on board | This work is part of a series that addresses utopian and dystopian worlds. | 350 |
| 40 | Hepburn | Andrew | Fish Bones | copper plate etching with aquatint | inspired by the "bones in stones" in my grandfathers fish yard, Wille (the rasher) Farren in Moville | 120 framed, 80 unframed |
| 41 | Hoy | Janet | Virgin Mary: Icon | egg tempera, gilding on board | traditional iconography painting | nfs |
| 42 | Jude | | Big Bird | acrylic | abstract expressionist painting depicting the vibrancy of the earth we now inhabit | 1500 |
| 43 | Kerr | Harry | Adrift | dye sublimation print | | 295 |
| 44 | Kerr | Paul | Woman Diptych | oil | | 4000 |
| 45 | King | Ben | Abundant | film | | 10 |
| 46 | Konig | Annabel | Going Foreign | mixed media on canvas | going foreign is part of a series titled "I smile at life" | 400 |
| 47 | Kuyper | Caroline | Shannon Airport - Not in My Name | wool | using art as activism raising questions, challenging systems "war is never the answer" | nfs |
| 48 | Laird | Liz | Grounded | acrylic on canvas | | 200 |
| 49 | Lewis | Steve | Where's Wally | mixed media | go on, have a good close look | NFS |

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| 50 | Macphaidin | Feilimi | From the River to the Sea Irish Water Will be Free | bull horn | water is a human right | nfs |
| 51 | McAlinden | Noelle | Guardians | acrylic on linen | inspired by warm memories of past times, of friendship, family, a sense of place and a sacred space | 400 |
| 52 | McBride | Kellie | Nice Toad | mixed media | | 18 |
| 53 | McCaffery | James | Shinjuku | photography | a scene from Tokyo in September 2013 shot on 35mm film and printed on aluminium | 150 |
| 54 | McCardle | Aodán | Say Citizen | charcoal pen and body | Charles Olson says "nothing was now inert fact" and continues that man is "folded in [...] a thing among things which I shall call his physicality" | nfs |
| 55 | McCartney | Daphnne | Serenity | oil on canvas | | 280 |
| 56 | McCulloch | Martha | Coloon (from "things in flat space") | dye sublimation print | the image here is one from a series exploring, isolating and abstracting simple domestic objects | 109 |
| 57 | McDonald | Geraldine | Lake of Shadows | oil | | 265 |
| 58 | McErlean | Anthony | A Universal Portrait | charcoal | | nfs |
| 59 | McFadden | Philip | Mask | oil | from and exhibition called balaclavas gas masks and welders masks | 800 |
| 60 | McGagh | Catherine | Empathy | oil on canvas | | 200 |
| 61 | McGee | D | Birds of a Feather Flock Together | oil | | 110 |
| 62 | McGeehan | Margret | The Hills of Donegal | Watercolour | I am always influenced by my surroundings; this time the hills behind my home, the ever changing colours the tones are always interesting | 120 |
| 63 | McKinney | Seamus | ???scape | acrylic | a vision of my surroundings firing my imagination | nfs |
| 64 | McLaughlin | Kevin | Burning Man 2011 | photography | Kevin often attends the burning man festival at black rock Nevada | 150 |
| 65 | McLaughlin | Mary | The Arch | oil on canvas | the recesses of the mind | 125 |
| 66 | McLaughlin | Sebastion | Place in Time No 2 | acrylic on canvas | part of an on-going investigation into the impact of time | 375 |
| 67 | McNeils | Orla | Dunree | film | Dunree is a short poetic documentary about a small abandoned house near the sea, in county Donegal | nfs |
| 68 | McPherson | Brenda | Lost in Thought | oil on canvas | | 160 |
| 69 | McSparron | Jes | Cu Sails | mixed media | copper is complimented by many other forms and textures from sulphate to moss | 350 |

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| 70 | Meenan | Joe | Last Reserves of Teenage Angst | metal | Another appropriated symbol, designed to make the teenage me more interesting. Yeah nice try! Designed to be approached like an uncommunicative teen | nfs |
| 71 | Meenan Jr | Joseph | My Family | pen on paper | | nfs |
| 72 | Mills | Ayfer | Hittite Gods | screen-print | This series o work is based on Hittite legend (BC2250-750) in Anatolian land. I made an interpretation of the story about the King Anitta who defeated the King of Nasa and brought back the statue of the goddess Shiushummi to make a temple for her. | 350 |
| 73 | Mills | Eileen | VENTriloquist (lung) | hd video | vent - to give expression to, inlet/outlet, release, emit | 350 |
| 74 | Moriarty | M | flight | film | a short, meditative piece on a universal dream www.m-moriarty.com | nfs |
| 75 | Morton | Hilary | untitled | collage | | 120 |
| 76 | Mueller | Steffi | haunted mind | mixed media | Irish expenses keeping minds busy | poe |
| 77 | Mulhern | Colm | Tricky Treaty | pen on paper | My little drawing is dedicated to every ghost and ghoul who ever donned a mask. | 275 |
| 78 | Mullan | Charlotte | the moonlit hostage | poetry, paper | A poem about nature's indifference to humans | 20 |
| 79 | Mullan | Nora | drawing down light | mixed media | This work explores the elusive nature of memory, both in finding a fragment of a photograph and then in retaining that fragment through a mixed media practice. This image is a marker of the intention to hold memory over time but aksi not to follow a fragile drawing to slip out of reach | 90 |
| 80 | Murphy | Bernie | trio | crochet | crocheted linen thread - free form pattern | NFS |
| 81 | Murphy | Caroline | the pebbles at the end of the rainbow | watercolour | this is my first attempt at watercolour, hopefully the first of many | 200 |
| 82 | Murray | Joan | which way now | monoprint | | 150 |
| 83 | O'Connell | Michaela | untitled | latex on paper | my work investigates the submersive nature of consciousness | nfs |
| 84 | O'Hanlon | Michael | Siren Song | video | Siren song is the closing track on a dark concept album called lovesick which was released in 2009. The video was made this year. | NFS |
| 85 | Oloingsigh | Diarmuid | Mananam McLirr | acrylic on canvas | Mananam McLirr the river god that looked after Inishowen image adopted from the reverse side of old punt note | 520 |

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| 86 | Porter | Adam Rory | The Northern Lights Over Linsfort Church | fine art baryta photographic print | It was a fine night, coul but nice :-) | 60 |
| 87 | Redmond | Andrea | Bridget | mixed oil wood | This work continues a theme dear to my heart that of women's spirituality. Bridget symbolises for me the depth of spirit, intellect and sovereignty of this goddess | 200 |
| 88 | Reidy | Maurice | Head Space | ink on paper | Maurice Reidy is a contemporary fine artist specialising mostly in sculpture/experimental sculpture, performance, photographs, drawing and critical writing. Visit www.mauricereidy.com | 390 |
| 89 | Reyes | Damaso | Blood Princess | photography on board | documentation of a performance by Rebecca Strain and Sandra Jogeva at Polymer Culture Factory, Tallinn, Estonia | 110 |
| 90 | Roe | Colette | Gourd | sculpture/craft | Colette planted the gourd, dried it out and painted it while living in the wheat belt area of western Australia | 80 |
| 91 | Roe | Una | Super Harvest Moon | painting | I have been observing the moon over the past year, through my kitchen window. I especially enjoyed the beauty of the harvest moon | 100 |
| 92 | Roof | Bauke | Like a Tree | photography on board | | 100 |
| 93 | Rooney | Michael | Patterns of Summer | photography | | 50 |
| 94 | Rooney | Paul | Bear in a Tree | photography | | 250 |
| 95 | Russell | Evelyn | Derelict Cottage | oil on canvas | | 280 |
| 96 | Scott | Nicole | Rags to Riches | weave | weaving with rags and scrap materials | nfs |
| 97 | Smallwood | Russell | Glenagiveny | oil | Glenagiveney beach in oil and palette and brush | 200 |
| 98 | Smith | Andy | Wissam | photography | One of three brothers from a family of oud makers and players for four generations. They are masters of their instrument and perform together like only siblings can. | 120 |
| 99 | Smyth | Anna | Glenveigh | oil | | 150 |
| 100 | Smyth | Mary Antony | Trees | oil | this picture was influenced by the quietness of natural arboreal beauty | nfs |
| 101 | Smyth | Robert Andrew | Omnes Vulnerant, Postuma Necat (All Injuries the Last Kills) | digital print | digital montage connecting the slighting of a physical edifice such as fort with the equivalent act of emotionally injuring a person | 10 |
| 102 | Smyth | Sinead | Grianan Lights | oil | | 700 |

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|-----|----------|-----------|--------------------------|------------------------------|---|-----|
| 103 | Smyth | Tara | On the Bridge | oil | using memories of places, experiences and drawing inspiration from dreams and visions from my reiki and healing work, I like to depict scenes using strong bold yet simple images and colours, fleeting moments full of emotion that stay with us for as long as we exist in this lifetime and beyond | 445 |
| 104 | Spokes | Louise | Woman | pencil | | NFS |
| 105 | Spokes | Patricia | Giant Redwoods | acrylic | this is one of a new body of work based on a recent trip to San Francisco | |
| 106 | Stainsby | Miriam | Miss | textile/weave | weave using mixed media | nfs |
| 107 | Strain | Rebecca | Ink O'er He(R) Rant | performance | How can I understand? (relics from the performance are for sale) | 10 |
| 108 | Taylor | Carl | Stormdelight | acrylic | | 400 |
| 109 | Taylor | Joan | Badgers' Renderous | oil on canvas | | 130 |
| 110 | Taylor | Patricia | States | photography | I love the colour, texture and light in nature and within personalities. Walking within these enviornments and taking photographs brings me to an otherworldly place | 225 |
| 111 | Tedstone | Terry | Dunree From Shower Block | pencil and ink | I work at fort Dunree | 40 |
| 112 | Timlin | Geraldine | Beyond These Walls | photograph on dibond | part on the series residue an ongoing lens based study of fort Dunree began in 2009 | 360 |
| 113 | Toland | Clare | Ceol na Mara | acrylic on canvas | landscape/seascape from Buncrana artist, paints in many styles, music themed/abstract | 360 |
| 114 | Toland | Leeann | Untitled | photography | camera: logography fish eye 2 Film: logography colour negative 100 ISO 35mm exposure: 40 sec | nfs |
| 115 | Vesey | Caroline | Seafoam | acrylic and enamel on canvas | abstract swirls and movement to create naturally occurring sea, rock, sea foam | 230 |
| 116 | Welch | Angela | Skippy | photography | This is Skippy at the top fort. Skippy was found abandoned on port ban bay in the summer of 2002. He found us. Almost every day since he came to live with is he had a walk up to Dunree fort | nfs |

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| 117 | Welch | Tara E | Untitled | glass and timbre | Seeing the beauty in this window frame I recued it from one of the buildings torn apart by the elements here in fort Dunree. I wondered how many faces have peered through it over time. Combining the frame with stained glass I wanted to give it new life where upon it can now be looked at, and not just looked through | 320 |
| 118 | White Hamilton | Tríona | Rosehip Bush | collograph print | | 175 |
| 119 | Woods | Paul | Toward Malin Head | oil on canvas | Through his work Paul intends to stimulate a dialogue on the role of art in the process of familiarizing and contextualizing history and its cyclical nature. Paul has travelled and researched extensively on the subject matter of war and conflict, from battlefields in Europe, Asia and North America, Auschwitz in Poland to the Kwai River in Thailand. | 250 |
