



## Doing the Rounds

An exhibition of extracts  
from the Art Collection of the  
Waterford Healing Arts Trust

## Introduction

The presence of visual arts in hospitals has a long and continuing history. Hogarth painted his acclaimed 'The Pool of Bethesda' and 'The Good Samaritan' in St. Bartholomew's Hospital, London, in the 18th century. Painting in Hospitals was established in 1959 in Britain as a charity dedicated to improving healthcare environments through the loan of original artworks. In Ireland, Waterford Regional Hospital was one of the first hospitals in modern times to enhance the healing environment through the integration of contemporary art. The development of an extensive and diverse collection of original, contemporary art has been a cornerstone in that process.

When the Waterford Healing Arts Trust was first established in Waterford Regional Hospital in the early nineties, a policy of collecting artworks by artists in or associated with the South East of Ireland guided the selection process, which was accomplished through commissions, donations and purchases of art. Since its inception, the collection has expanded through the generosity of artists who have donated artworks, organisations such as the Contemporary Art Society and through the Arts Council's Joint Purchase Scheme. The Artist-in-Residence programme, whereby the Waterford Healing Arts Trust gave a working space to an artist for a period of six months, resulted in that artist producing a body of work which was often inspired by the hospital context. Part of that body of work has remained in the hospital as part of the art collection leaving a visual legacy of the residency.

This exhibition, *Doing the Rounds*, comprises extracts from the art collection of the Waterford Healing Arts

Trust in Waterford Regional Hospital. The artworks were selected by the Arts Co-ordinators who work with the four participating hospitals – Mary Grehan, Waterford Regional Hospital, Dara Carroll, The Mater Campus Hospital Development, Sheila Grace, St James's Hospital and Margaret Flannery, Galway University Hospitals. The selection reflects two main strands of work – the first strand comprises artworks which were produced in response to the hospital context by previous Artists-in-Residence, such as 'The Wishing Balloon Project' by Brigid Teehan and Aidan Dunne and the Pyjamas Series by Maria Casey. The second strand comprises artworks which were acquired for the hospital environment but have no obvious connection with it in terms of content.

These diverse strands sparked the debate around what work is deemed most appropriate for a hospital context – should art shown in hospital reflect the hospital experience or should it be about anything but the hospital experience? This exhibition does not promote a curatorial policy that prescribes the exhibition of certain types of artworks in hospital over others. Rather it promotes curatorship in hospitals as a careful balancing act between presenting art which engages and stimulates the viewer and avoids provocation at a time when viewers may be emotionally vulnerable.

This is the first time for the Waterford Healing Arts Trust art collection to tour to other venues. It is envisaged that this tour will pose a series of challenges which differ from those that arise in touring art to more traditional arts contexts such as galleries and museums. For example, people who view art in hospitals do not necessarily choose to do so. They are in a sense an involuntary and often vulnerable audience. The curators

must consider this when selecting and placing the artwork.

This exhibition affords opportunities for the viewers to give their response to the exhibition through questionnaires available as part of the exhibition. We hope to explore, through responses received, the nature of the art viewing experience in hospitals and the extent to which art in hospital engages people who would not otherwise choose to access contemporary art.

The process of collaboration between the Arts and Health Co-ordinators that led to this exhibition has been a valuable one, one that identifies shared issues inherent in Arts and Health practice, and reinforces that Arts and Health practice is a definable area of work with core qualities, methodologies and challenges.

### **Mary Grehan**

Arts Co-ordinator,  
Waterford Healing Arts Trust

### **Sheila Grace**

Arts Director, St. James's Hospital

### **Margaret Flannery**

Arts Co-ordinator, Galway University  
Hospitals Arts Trust

### **Dara Carroll**

Arts and Environment Manager,  
Mater Campus Hospital Development Ltd.



## The Art Treatment

### Considering Art in Healthcare Environments

*Phillip Napier*

One of the significant strands of contemporary art activity is the responsibility to find new ways of communicating, of making things new for our time - of understanding how things have been done before and transforming them for a new context. Part of this process is testing out how things might be actually made to matter, how to address/involve those who they might matter to, and putting/doing them in places where they can communicate. What is the expectation or role for adopting conventional or known methodologies and what might be the need for more radical possibilities and formats for communication? None of these concerns are specific to a hospital. However the real world context of hospital and health environments brings with it potentially different kinds of responsibilities for the artist and of their practice and their relationship to the complex series of intersections between public and private matters. We understand that hospitals are the interface between many kinds of publics. Those who are sick, those who visit and those who are working.

So who might artwork in a health environment be for? We think of patients, those waiting, recuperating and those dying. It makes me think of how difficult it is to imagine from a healthy place what it is like to be unwell. The image of Damien Hirst's 'The Physical Impossibility of Death in the Mind of Someone Living' (the shark in formaldehyde) has popped into my head. We all have personal anecdotes of hospital stays with apparently more at stake as you get older.

Probably we are more familiar as visitors, in some ways no less a vulnerable group - repeat routines, alert to distraction, the familiar iconic forms and the estrangement of these empires of illness.

The staff of course are a consistent and familiar body and, like any workforce, they are alive to the empowerments and frustrations of any large institution. They are a powerful body with roles and responsibilities, a differentiated quality of time spent in a workplace.

Each hospital and health authority also potentially has its own brand, its own origin, its sense of self, of common project aim or delivery to serve or celebrate. Somewhere in here is the memory of the state, of social medicine, of common good, a national picture. (It feels romantic as I write that.) The economic transformation of this country has created substantially different population demographics. This brings with it different behaviours, expectations and needs. Inevitably the wider changes of society become manifest in one of the first ports of call of need, the hospital.

It is possible to conceive of placing art into health environments as a new phenomenon. However the delivery of 'hospital' care was once the preserve of religious orders and the earliest sick bays were decorated with the images of succour and pastoral care – you know the kind of thing. Somehow this fusion of



succour and religion managing to at least evoke that most adult of themes, mortality - a subject, of course, that we struggle with making visible today. That hospital care could be conceived as a charitable act, in addition to the arrangements of those who paid, continued through the 19th century with many hospitals having their origin in the workhouse. We see the donation of larger scale facilities and care later reflected through benefactors and the various organising committees. These benefactors were often celebrated through portrait busts, paintings, etc, which formed part of an impulse to commemorate and display. It is a moot point that those endowing facilities may on occasion have been partly responsible for creating conditions of ill health, certainly in times and contexts of industrial revolution.

The foundation of the workhouse and the nature of poverty have, de facto, meant that hospitals developed a kind of place specificity in origin and also a kind of clinical specialism depending on the prevalence of various diseases. By now, of course, these clinical requirements, expertises and hospital locations have broadened out consistent with mass franchise, administrative arrangements, building technology, medical development, financial considerations, and demographics.

The provision of health care is by now an extremely complex specialist business. Hospitals represent considerable applications of resources and expertise. They continue to be concentrations of significant labour, infrastructure and also a primary interface between the provisions of the state and the individual. They are mostly the sites of where we are born and the places where we die.

They are also the sites of significant civil research. In an important sense we might usefully understand the siting of artwork and creative processes in health contexts as being part of this process of civil research. The means by which we communicate these researches, work with other professionals,

test out, make available and mediate the results are all important skills. Also it is important to know where to depart from scientific models of research and administrative habit in order to create some other method.

All of the above provides a really rich and complex background or foreground for considering the role, function and possibilities for artists and artworks in health environments. There is significant evidence by now that those who are stimulated or secured by enhanced/healthy environments get better more quickly. The spend on creative processes and manifestations is a tiny proportion of the capital spend of hospitals which itself is a very small proportion of spend when set against drugs and wages. It is not a case of money committed to hospital environments preventing the purchase of other equipment or resources.

This is a way of saying that the health context is already inscribed with meaning, with function, with design and with people. All of this and none of it may be the impulse to create work that may engage on various levels - work that creates spectacle, that changes behaviour, that provokes discussion, that is thoughtful, that diverts and resists being abandoned like out of date technology. These works and process can produce higher quality clinical and public environments than before, particularly when they are engaged as part of an integrated approach with other professionals and users.

Finally, the desire to know and to name within health contexts is a powerful one. It is a culture where the unknown can be fearful. What therefore is the role for work that communicates meaning in different ways that are not so easily diagnosed and filed away.

Philip Napier is an artist and worked as the Integrated Arts Consultant during the Phase 1 redevelopment of the Royal Victoria Hospital in Belfast between 1996 and 2003. He is currently the acting Head of Sculpture at the National College of Art and Design in Dublin.

# the artworks

## Tom Molloy

Tom Molloy was born in Waterford and lives in County Clare. He studied Fine Art in the National College of Art and Design and exhibits regularly in Ireland and Europe. He is Art Professor at the Burren College of Art.

This series of photographs entitled 'Oak' depicts 12 seedlings during their first year of growth. The photographs show us the roots system, the stem and fledging leaves of the individual trees. They remind us of botanical drawings and invite us to compare and contrast between each specimen. They are fragile but full of promise; small but fully formed versions of our native tree and as such represent both hope and history.

'Oak' was purchased by the Waterford Healing Arts Trust in 2004 with the aid of the Art Council's Joint purchase Scheme.

**Artist:** Tom Molloy  
**Title:** Oak (Suite of 12 Images)  
**Medium:** Photography  
**Dimensions:** 12 pieces at 42.5cm x 52.5cm  
**Status:** Purchased with Arts Council Joint Purchase Award, 2004



# Maria Casey

In 2005, Maria Casey was Artist-in-Residence with Waterford Healing Arts Trust. During this residency, Maria observed the laundry at work. Inspired by the notion of the laundry as a melting pot for the operations of thirteen hospitals in the South East, she used uniforms and pyjamas as a material for exploring the notion of identity and how hospital roles are defined by clothes.

*'I see a strong association between hospital pyjamas and the patient's experience. In using pyjamas as a canvas for words, I am attempting to convey feelings and thoughts related to the patient's experience in hospital.'*



**Artist:** Maria Casey  
**Title:** My Pyjamas  
**Medium:** Photography  
**Dimensions:** 43cm x 53cm  
**Status:** WHAT Artist-in-Residence programme, 2006  
**Photo by:** Maria Casey

**Artist:** Maria Casey  
**Title:** Feeling  
**Medium:** Photography  
**Dimensions:** 43cm x 53cm  
**Status:** WHAT Artist-in-Residence programme, 2006  
**Photo by:** Maria Casey

**Artist:** Maria Casey  
**Title:** Get Well Soon  
**Medium:** Photography  
**Dimensions:** 43cm x 53cm  
**Status:** WHAT Artist-in-Residence programme, 2006  
**Photo by:** Maria Casey

**Artist:** Maria Casey  
**Title:** Breakfast, Dinner and Tea  
**Medium:** Photography  
**Dimensions:** 43cm x 53cm  
**Status:** WHAT Artist-in-Residence programme, 2006  
**Photo by:** Maria Casey

**Artist:** Maria Casey  
**Title:** Am I Going Home Today?  
**Medium:** Photography  
**Dimensions:** 43cm x 53cm  
**Status:** WHAT Artist-in-Residence programme, 2006  
**Photo by:** Maria Casey







**Artist:** Robert Russell  
**Title:** Lemon and Limes  
**Medium:** Etching  
**Dimensions:** 55cm x 57cm  
**Status:** Purchased by the MRI Unit, 2002  
**Photo by:** Hugh O'Brien Moran

## Robert Russell

Robert Russell was born in Dublin in 1960 and studied at the Dun Laoghaire School of Art and Design. He is the Studio Director of the Graphic Studio Gallery in Dublin. His work has more recently featured in 'The Garden of Earthly Delights' Exhibition in the Chester Beatty Library.

## Graham Knuttel

Graham Knuttel was born in Dublin in 1954, of German and English parentage. Primarily a figurative painter, he has recently turned his attention to tapestry. He is represented in many important collections in Europe and the USA as well as many public collections in Ireland. The painting, 'Two Turtle Doves', was donated to the Waterford Healing Arts Trust Collection by the artist after his solo exhibition in Garter Lane Arts Centre, Waterford, in 2002.



**Artist:** Graham Knuttel  
**Title:** Two Turtle Doves  
**Medium:** Acrylic on Paper  
**Dimensions:** 76cm x 95cm  
**Status:** Donated by the Artist, 2002  
**Photo by:** Hugh O'Brien Moran

## Grace O'Meara

Grace O'Meara is a painter and a graduate from the Limerick School of Art. Grace was Artist-in-Residence with the Waterford Healing Arts Trust in 2002.

*"When confronted with the experience of making paintings within and for the hospital, I consulted my personal experiences with illness and death. I found that even young, cynical, lapsed Catholics tend to resort to lighting candles and other such rituals when confronted with the illness of a loved one. Therefore I began researching relics, rituals and the lives and images of the saints. They were portrayed as courageous people, faced with extreme suffering, and ordinary people who healed others. The saints also have universal appeal as you can find their equivalent in most religions."*



**Artist:** Grace O' Meara  
**Title:** Relic VI  
**Medium:** Ink on Paper  
**Dimensions:** 73cm x 93cm  
**Status:** WHAT Artist-in-Residence programme, 2002  
**Photo by:** Hugh O'Brien Moran



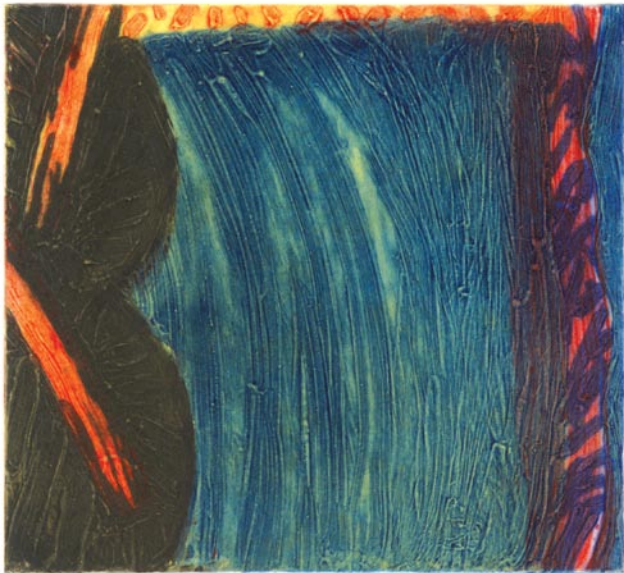
**Artist:** Grace O' Meara  
**Title:** Relic VII  
**Medium:** Ink on Paper  
**Dimensions:** 73cm x 93cm  
**Status:** WHAT Artist-in-Residence programme, 2002  
**Photo by:** Hugh O'Brien Moran



**Artist:** Grace O' Meara  
**Title:** Relic VIII  
**Medium:** Ink on Paper  
**Dimensions:** 73cm x 93cm  
**Status:** WHAT Artist-in-Residence programme, 2002  
**Photo by:** Hugh O'Brien Moran

## William Crozier

William Crozier was born in Glasgow, of Irish descent, in 1930 and studied at the Glasgow School of Art. He has continued to travel extensively throughout his life, but always maintains a studio in West Cork and in Hampshire. Predominantly a landscape painter, his paintings are recognisable for their vibrant, almost fauvist use of colour. He is a member of Aosdána and was elected Professor Emeritus at Winchester School of Art in 1987. His work is represented in numerous collections worldwide.



**Artist:** William Crozier  
**Title:** Winter Cut 66/70  
**Medium:** Etching  
**Dimensions:** 39cm x 42cm  
**Status:** Private Donation  
**Photo by:** Hugh O'Brien Moran

## Siobhán Piercy

Siobán Piercy lives and works in Athenry, Co. Galway. She studied painting at the Crawford School of Art in Cork and Ravensbourne College of Art, London. She now works exclusively in the medium of print.

The artist's work originates in personal experience and observation but that experience can include subject matter as diverse as the domestic garden and the temples of Carnac. The building is presented as an embodiment of the mind's attempt to frame and define itself: a mental strategy against emotional vulnerabilities.



**Artist:** Siobhán Piercy  
**Title:** Island Study  
**Medium:** Screenprint  
**Dimensions:** 52cm x 55cm  
**Status:** Purchased by WHAT, 2003  
**Photo by:** Hugh O'Brien Moran



## Evin Nolan

Evin Nolan was born in Dublin in 1930. He was awarded two Taylor Awards, one for Landscape Painting, and one for Watercolour Painting. His principal interest is colour; the relationship colours have to each other and the effects forms have on them. He deals primarily with simple geometric shapes.

Since the mid -1980's he has used strips of coloured paper for his reliefs. These reliefs are very varied and, with the play of light and shadow that comes from the strip in relief, achieve a far greater richness of colour than colours on a plane surface.

*"My works are a unity of painting and sculpture: spatial-colour-structure. It is of real space and colour, as opposed to illusory space."*



**Artist:** Evin Nolan  
**Title:** Composition with Diagonals  
**Medium:** Paper  
**Dimensions:** 88cm x 103cm  
**Status:** Donated by the Contemporary Arts Society  
**Photo by:** Hugh O'Brien Moran

## Diana Copperwhite

Diana Copperwhite was born in Limerick. She has studied at the Limerick School of Art and Design, the National College of Art and Design and the Winchester School of Art.

Her work is concerned primarily with memory. Her subjects are identifiable, sometimes drawing on media images and at other times from her own experiences, but she plays with lighting and colour to create a slightly unreal dreamlike quality. The mood of her paintings is generally lyrical and soft with liquid layered surfaces that create an air of ambiguity. She works and reworks the surface so that objects take on the fluid quality of being remembered rather than frozen in real time.

Diana Copperwhite was the recipient of the 2007 AIB prize.



**Artist:** Diana Copperwhite  
**Title:** Ghost  
**Medium:** Oil on Canvas  
**Dimensions:** 54cm x 54cm  
**Status:** Donated by the Contemporary Arts Society  
**Photo by:** Hugh O'Brien Moran

## Brigid Teehan

Brigid Teehan was Artist-in-Residence with the Waterford Healing Arts Trust in 2003. As part of a participatory aspect of her residency, Brigid invited staff, patients and visitors to write a wish for the future, their hopes and dreams or thoughts for a loved one. 500 messages were attached to white balloons and released in the courtyards of Waterford Regional Hospital on the 10th October, World Mental Health Day.

This project recognised that the physical release of feelings is the mind and body's way of healing, and as such, a central part of everybody's mental health. By inviting people to express and release their wishes and hopes, the connection between communication and mental health was made.



**Artist:** Brigid Teehan  
**Title:** Wishing Balloons II  
**Medium:** Digitally Modified Photography  
**Dimensions:** 150cm x 101cm  
**Status:** WHAT Artist-in-Residence Programme, 2004  
**Photo by:** Aidan Dunne

## Berna Lawton

Berna Lawton is a Waterford based artist. She graduated from the Waterford Regional Technical College in 1985. Currently Berna teaches art at the Adult Education Centre and Waterford Institute of Technology.

*"This work is very dear to my heart because it depicts my first born, Morgan. From day one Morgan slept for lovely big long stretches, so he really was a "contented breastfed baby", which in turn made me a "contented rested mommy!"*

'Contented Breast-fed Baby' was first exhibited as part of the 'Arrival' exhibition at Waterford Regional Hospital (Dec 03/Jan 04)



**Artist:** Berna Lawton  
**Title:** Contented Breastfed Baby  
**Medium:** Oil on Canvas  
**Dimensions:** 54cm x 64cm  
**Status:** On Long Term Loan by the Artist, 2004  
**Photo by:** Hugh O'Brien Moran

## Gemma Hodge

Gemma Hodge studied Fine Art in the Crawford College of Art, Cork and Cyprus College of Art, Paphos, Cyprus. Originally from Waterford, she now lives and works in London. She was Artist-in-Residence with the Waterford Healing Arts Trusts in 2000 which led to her first solo exhibition, 'Escapes', in Waterford Regional Hospital in 2001.

Gemma explores the subtleties of light and atmosphere through her painting, placing the viewer in a thoughtful and timeless space. Her paintings have a hazy air that makes her landscapes soft, sensitive, and yet intensely engaging.



**Artist:** Gemma Hodge  
**Title:** Twilight Dune  
**Medium:** Oil on Canvas  
**Dimensions:** 61cm x 47cm  
**Status:** WHAT Artist-in-Residence Programme, 2001  
**Photo by:** Hugh O'Brien Moran



**Artist:** Gemma Hodge  
**Title:** Turning Back  
**Medium:** Oil on Canvas  
**Dimensions:** 62cm x 47cm  
**Status:** WHAT Artist-in-Residence Programme, 2001  
**Photo by:** Hugh O'Brien Moran

## Paul Mosse

Paul Mosse was born in 1946 in Bennettsbridge, Co. Kilkenny. He studied from 1966 to 1970 at Chelsea School of Art, London. His abstract paintings are based upon initial observational drawings of still-life objects and landscape. His work also crosses the boundaries between 2-D and 3-D artwork by incorporating depth as an important compositional element.

His paintings are in many public collections, including AIB, IMMA, Arts Council, OPW, Crawford and Garter Lane Arts centre. He was elected to Aosdána in 2007.



**Artist:** Paul Mosse  
**Title:** Study in Green and Red  
**Medium:** Oil on Board  
**Dimensions:** 98cm x 85cm  
**Status:** Purchased by WHAT, 1994  
**Photo by:** Hugh O'Brien Moran



## Project Partners

### Waterford Healing Arts Trust

Based in Waterford Regional Hospital, the Waterford Healing Arts Trust explores the role of the arts in the promotion of healing and well being through a multi-disciplinary programme of arts activity which comprises art exhibitions, public art commissions, music performances and workshops, Artist-in-Residence programmes and art making sessions for patients facilitated through a mobile Art Kart. The Trust also works on an outreach basis in partnership with other healthcare organisations. In 2008, the Waterford Healing Arts Trust will renovate its premises and develop a dedicated Centre for Arts and Health.

The Waterford Healing Arts Trust brings the arts beyond conventional boundaries and into new areas where the aesthetic qualities of the arts are valued equally alongside their therapeutic and healing qualities and whereby art and artists can thrive and excel in environments outside of mainstream arts venues. The Trust is a National Resource Organisation for Arts and Health and, as such, is involved in advocacy, research, information dissemination and support for those engaged in Arts and Health practice in Ireland. [www.waterfordhealingarts.com](http://www.waterfordhealingarts.com)

### Galway University Hospitals Arts Trust

The Galway University Hospitals Arts Trust supports the healing process and enhances the well being of patients, staff and visitors of the University Hospital Galway and Merlin Park University Hospital through the integration of the arts into these health care environments. The work of the Arts Trust is founded on the belief that access to the arts promotes positive health. A generous, long-term loan of contemporary Irish Art for display in the Hospitals initiated the arts programme in 2003. The programme has since grown to include twelve temporary exhibitions per year,

the annual, 'Art@work' - Staff art exhibition, 'Poems for Patience', - hung throughout the waiting areas, 'Art Angel' - an art cart facility that visits the patient areas and artists' residencies. Other activities include music recitals, two publications of older people's memoirs and a programme of participatory arts workshops for older patients in Merlin Park University Hospital. The programme links to the cultural life in Galway city through exhibitions for Galway Arts Festival, the Tulca Season of Visual Art and the Cúirt International Festival of Literature as well as a programme of interactive events by Galway Youth Theatre.

### Mater Campus Hospital Development

The new Mater Campus Hospital Development (MCHD) is a major expansion of the existing Mater Hospital Dublin. Scheduled for completion in 2010, it is characterised by 'best practice' across a wide range of disciplines. Specific attention is paid to ensuring that the new hospital buildings are distinguished by best practice in contemporary architecture and design for the benefit of staff, patients and visitors. The Arts and Environment Programme contributes to the wider design process. In isolating this within the development brief, MCHD wishes to underscore the importance of not losing sight, in the midst of a very complex brief, of the core responsibility shared by all to create a physical and psychological environment which expresses the healing mission of the hospital; which is supportive of and positive for the patients, staff and visitors; and which is a source of pride for all those connected with the hospital. The particular contribution of the arts to the physical and psychological environment of the hospital is reflected in this brief. To date, a number of Per Cent for Art projects have been commissioned for various building enabling works. [www.mchd.ie](http://www.mchd.ie)

### St. James's Hospital Arts Programme

Art has been a developing feature of St. James's Hospital for about the last eighteen years. Throughout this time a collection in excess of 350 artworks has been accumulated. The works have come mainly through private donations and loans, from the Friends of St. James's Hospital, the Contemporary Irish Arts Society and the Arts Council.

The Hospital has commissioned two major artworks, due to be completed shortly, through the Per Cent for Art Scheme. As well as being committed to quality 'art on the walls', the Hospital has a growing vibrant participatory arts programme comprising music, visual arts and writing sessions for patients, as well as a lunchtime concert series that is open to the public. In a ground-breaking initiative, St. James's Hospital is also taking the lead on devising an Arts in Nursing Education module for the undergraduate programme at the Trinity School of Nursing and Midwifery.

## Acknowledgements

Waterford Healing Arts Trust, Galway University Hospitals Arts Trust, St. James's Hospital and the Mater Campus

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### The Arts Council Touring Experiment

The Management and Technical Services teams in all participating hospitals

The Management Committee of the Waterford Healing Arts Trust

Claire Meaney, Fiona Byrne and all the Staff of the Waterford Healing Arts Trust

Galway University Hospitals Arts Trust Directors and the Hospitals' Arts Committee

The Staff of Galway Arts Centre

The Staff of the Mater Misericordiae University Hospital

St. James's Hospital Arts Committee





Research partner in the Arts Council Touring Experiment



**Galway University Hospitals**  
*Ospidéal na h-Ollscoile Gaillimh*  
UNIVERSITY HOSPITAL GALWAY  
MERLIN PARK UNIVERSITY HOSPITAL

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