



### *Artist Statement*

I am an Irish visual artist working mainly in painting and photography. My work is process based. I am concerned with stillness, loudness, quietness, subtleties, Ireland, rural spaces, domestic spaces and narratives. Typically, I drive to a location, take photographs, archive and review the photographs and then make paintings from the photographs one by one. The photographs are not direct references, but they do inform the composition. The act of painting is relatively quick and I often make several paintings in a short space of time. Some of these naturally present themselves as critical pieces of work, some of them don't. In some ways the work mirrors the process, critical pieces are fluid and un-meditated. The paintings are often a source of great comfort to me as they depict images of a kind of home - rural houses, sheds, yards, objects and workshops. They are so familiar, yet there is an element of foreign-ness about them. I think they portray a kind of unspoken connection between people and the past. I am aware that there is something slightly devastating about them also, a subtle presence of loss or banality resulting from loss. I am particularly interested in this feeling and the unconscious unveiling of it. While the paintings don't reference this directly, they talk around the subject. They say very little while alluding to a lot.

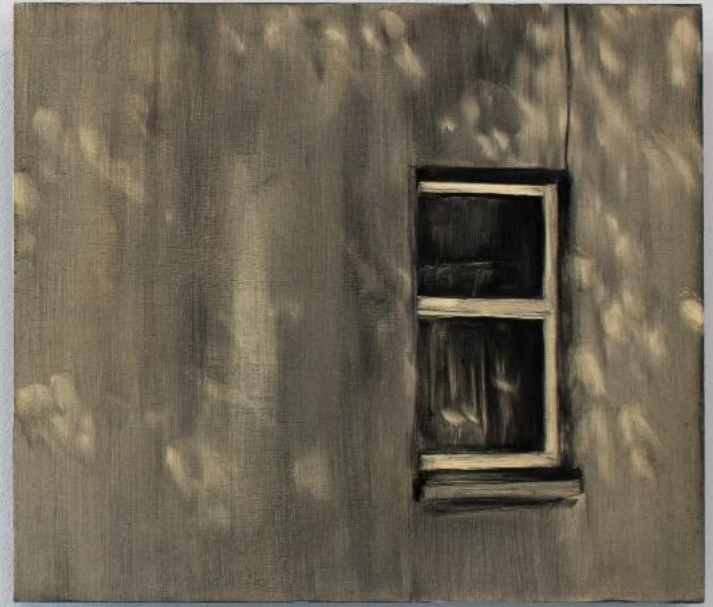


2023, 2024  
Hamburg.

*It's everything and it's nothing at all* is my most recent series of paintings. Depicting domestic spaces and objects, the paintings sit in a space between the familiar and the foreign. While they hold a certain sense of comfort (and this is the purpose that they were painted for), I am also aware of the subtle presence of a kind of sadness seeping through this comfort. This quiet sadness is somewhat synonymous with Ireland.

Paintings from this body of work was published at the Graduate Show, HFBK Hamburg, Galerie Michaela Stock, Vienna and at The Royal Hibernian Academy, Dublin, among other smaller disseminations.

This image was photographed as part of the show *Things I bring From Home*, curated by Helen Carey at Galerie Michaela Stock, Vienna.



*Back of the House* and *Sunlight on the Window* (2024, 2023 respectively) oil on plywood, both 40 x 47cm.  
Photographed as part of the Graduate Show at HFBK, 2024.



*Porch I* and *Porch II* (2023, 2024 respectively) oil on plywood, 32 x 37cm, 32 x 36cm.  
Photographed as part of the Graduate Show at HFBK, 2024.



*Window* (2023) oil on plywood, 39 x 45cm.

Photographed as part of the Hennessy Craig and Homan Potterton Exhibition at the RHA, Dublin.



*Porch Flowers* (2024) oil on plywood, 40 x 48cm.  
Photographed as part of the HFBK Graduate Show, 2024.



Installation Shot of the Graduate Show at HFBK, Hamburg



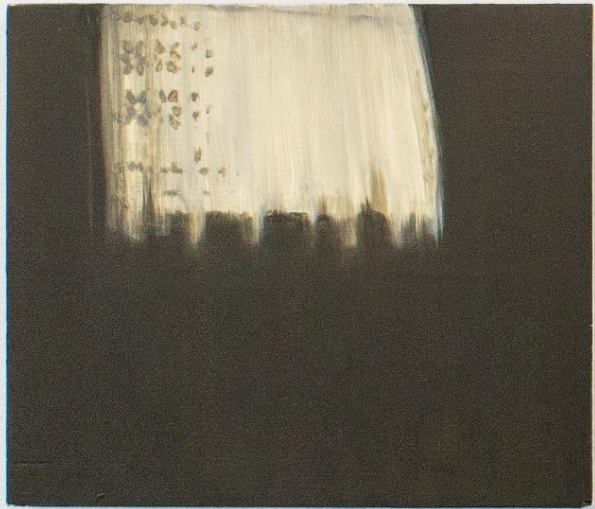


*Step Ladder* ( 2024) oil on plywood, 20 x 23cm.

Photographed as part of The Things I Bring From Home exhibition at Galerie Michaela Stock, Vienna. Curated by Helen Carey.



*Kitchen Presses* and *French Doors* (2024, 2023 respectively) oil on plywood, 40 x 60cm, 40 x 48cm  
Photographed as part of the Graduate Show at HFBK, 2024.



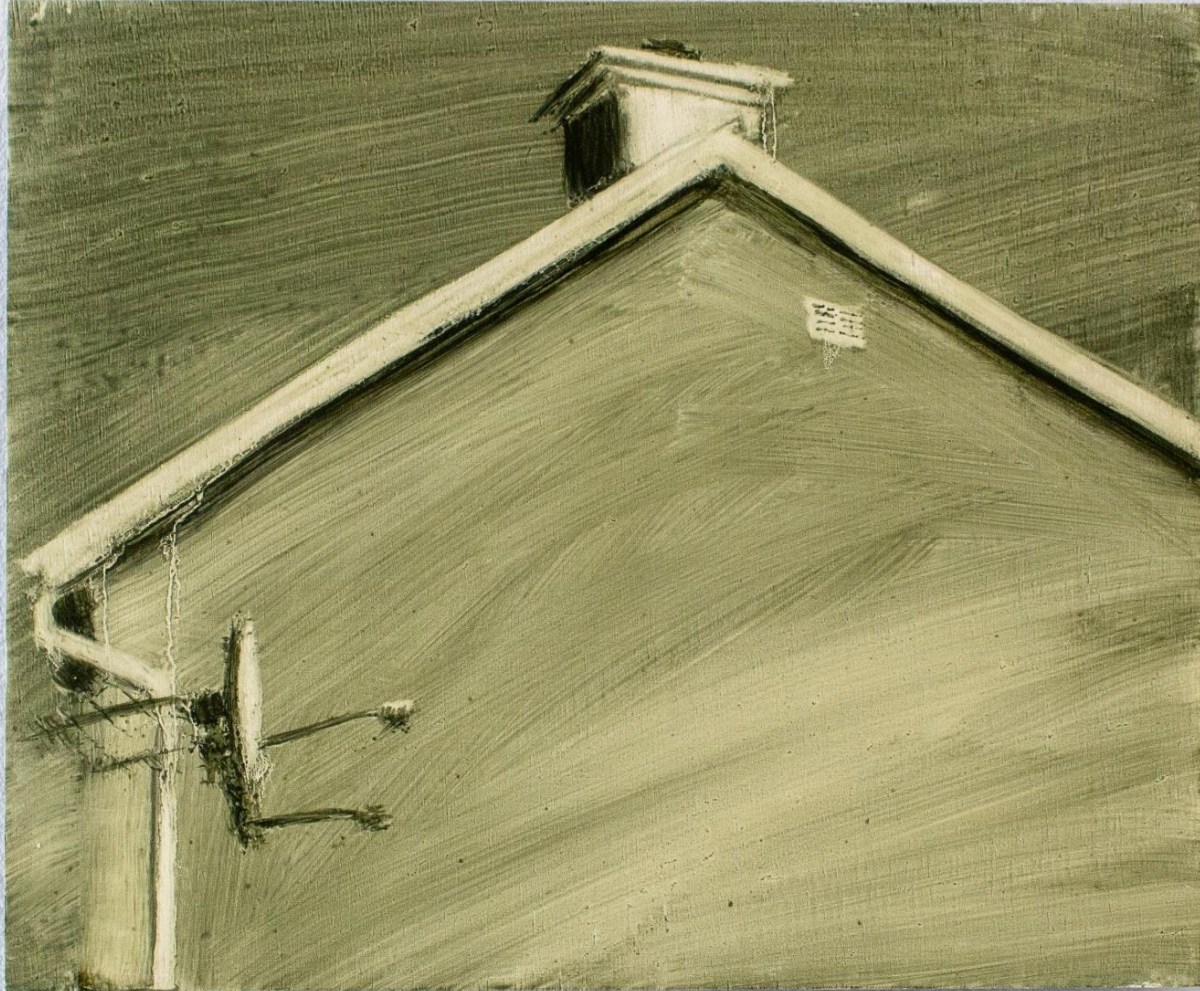
*Lace Curtain* and *Galvanise* (both 2023) oil on plywood, 30 x 35cm, 42 x 49cm.  
Photographed as part of the Graduate Show at HFBK, 2024.



*Nails and Timber* and *Ladder* (both 2024) oil on plywood, 40 x 46cm, 40 x 47cm.  
Photographed as part of the Graduate Show at HFBK, 2024.



Installation Shot of the Graduate Show at HFBK, Hamburg.



*Gable End* (2024) oil on plywood, 25 x 30cm.  
Photographed as part of *Graduate Show* at HFBK Hamburg 2024.



*House and Piers* (2023, 2024 respectively) oil on plywood, both 25 x 30cm.  
Photographed as part of *Things I Bring From Home*, Galerie Michaela Stock 2024.

## *Writing and Further Links*

*The Significant Insignificantants (2024)* Presented paper as part of my MFA studies.

This research explores the phrase 'small things' and their significance in the world through the lens of the poem, *The Orange* by Wendy Cope. Having contacted Cope at the time of putting this essay together, she kindly provided insights and moving thoughts which formed an important shift in thinking with regards the perception of 'small' and 'big' things. Written with an artistic approach to academic writing, this piece tells a story of our long time affiliation with the smallest of the small, despite the biggest of the big.

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*Living Authentically through the Craft of Hurl Making (2020)* Presented thesis as part of my BA studies.

This thesis investigates the concept of family business coupled with Martin Heidegger's philosophies on living authentically. With my own father being a hurl\* maker, I used our family business as a case study which brought about interesting realisations and insights into what it means to have seamless living and working values and conditions.

\*Hurls, or hurleys, are crafted wooden sticks used in the Irish sports, hurling and camogie.

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Further examples of my works as well as writing can be found on my website, <https://www.pollymaher.com/>