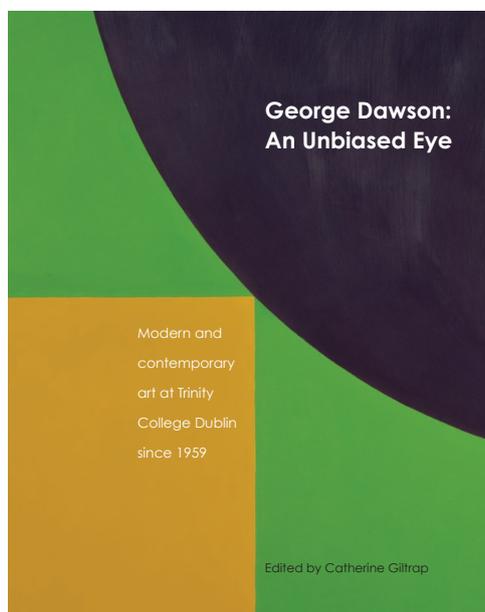


George Dawson: An Unbiased Eye

Modern and contemporary art at Trinity College Dublin since 1959

Edited by Catherine Giltrap



Publication date: November 2010

Format: 280mm x 220 mm

128pp

Paperback with french flaps,
thread sewn

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Illustrations: 50 colour plates
and 4 generously illustrated essays

€25

Trinity College is home to an excellent collection of modern art – and even lets students borrow works for their rooms. This year, it's showing them to the public and celebrating the scientist who started this cultural treasure trove... In addition, a richly illustrated book, 'George Dawson: An Unbiased Eye', edited by Giltrap and tracing the history of Trinity's involvement with modern and contemporary art, will be published to coincide with the RHA exhibition in November. - AIDAN DUNNE

For further information on the celebrations and the commemorative publication, please see recent article by Aidan Dunne, Art Critic for the Irish Times, 7th October 2010

This year, Trinity College Dublin celebrates 50 years of collecting, displaying, and promoting modern and contemporary Irish and international art. In particular, we are celebrating the College Gallery Picture Hire scheme, founded during the academic year 1959-60 and still running today. The scheme allows students and staff with rooms and offices on campus to engage with art during their normal daily routines. To mark the anniversary year, a series of three major exhibitions will be held at The Douglas Hyde Gallery, The Royal Hibernian Academy, and Trinity College's own Science Gallery.

Generously supported by the alumni through the Trinity College Association and Trust, this beautifully illustrated commemorative publication complements and develops on the exhibition series by recounting and contextualising Trinity College's significant contribution to the development of modern and contemporary visual arts practice in Ireland, led by former Professor of Genetics, George Dawson (1927-2004).

Internationally renowned sculptor Arnaldo Pomodoro contributes to the introduction, followed by essays from Catherine Giltrap (Curator of the Trinity College Art Collections), Dr. Yvonne Scott (Director of TRIARC - The Trinity Irish Art Research Centre), and Dr. Angela Griffith (Expert in the history and development of Irish graphic art). The final chapter brings together for the first time, insightful and humorous stories by Trinity College graduates and staff, as well as artists, arts professionals, architects, and close friends of George Dawson, recounting 50 years of modern and contemporary visual arts activities at Trinity. Proceeds from the book will support new acquisitions and conservation to perpetuate opportunities for generations of students, staff, and the visiting public to engage with the visual arts at Trinity College.

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