

Born in 1977 in Dublin, Ireland, Kiera O'Toole migrated to Australia in 2006 and married an Australian man in 2009. They have one son, Cionn.

O'Toole is a practicing artist who has exhibited in Ireland, Finland and Australia including the National Museum of Australia. Her artwork is in public collections in the Office of Public Works, Ireland and private collections in Australia and Ireland.



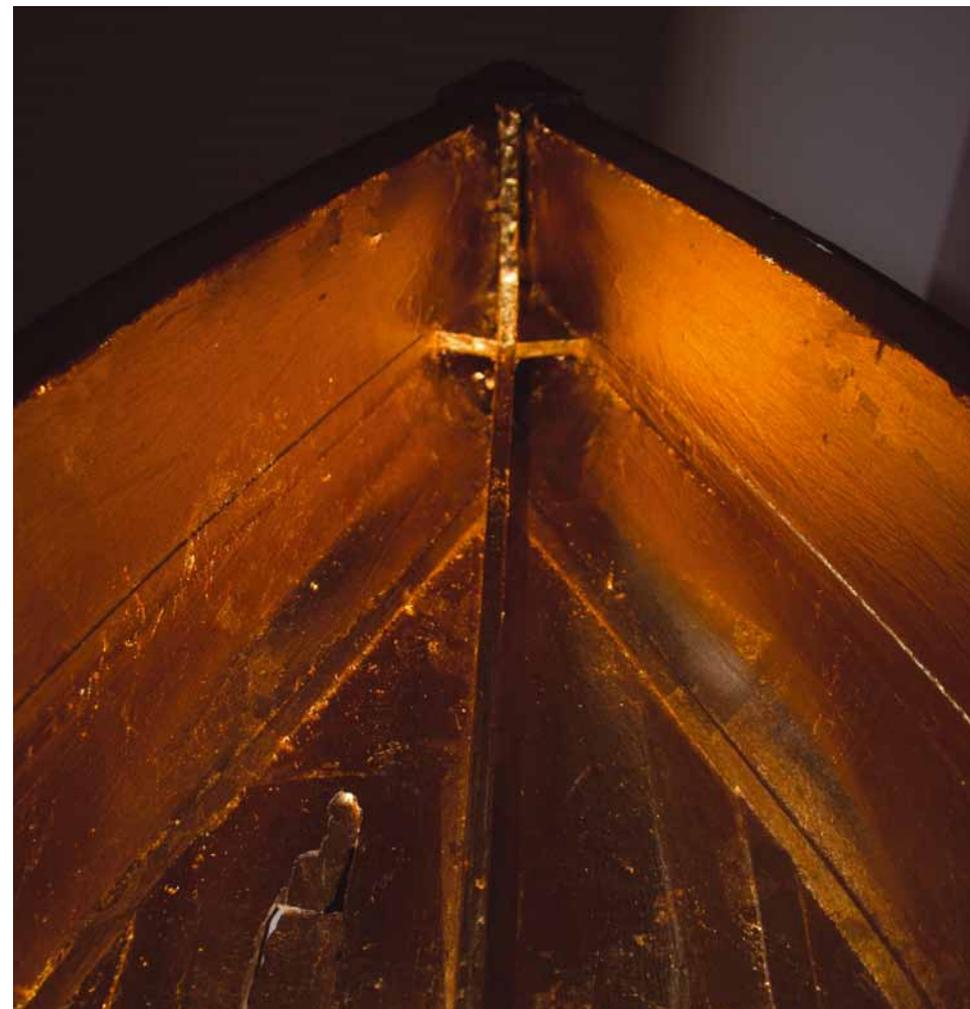
KIERA O'TOOLE

Beyond the Pale: Australia

EXHIBITION DATES 5 - 16 December 2012



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA



THE UNIVERSITY
GALLERY

THE UNIVERSITY OF NEWCASTLE CALLAGHAN 2308

E gallery@newcastle.edu.au

W www.newcastle.edu.au/universitygallery

T + 61 2 4921 5255

OPEN Wednesday – Sunday 12 noon – 6pm or by appt.

sponsor



IronBark Hill
VINERYARD

THE UNIVERSITY
GALLERY



FRONT COVER
Kiera O'Toole
Our Lady of Currach
2011
balsa wood, acrylic paint, canvas and
gold leaf
dimensions variable

LEFT ABOVE
Kiera O'Toole
Our Lady of Currach
2011
balsa wood, acrylic paint, canvas and
gold leaf
dimensions variable

LEFT BELOW
Kiera O'Toole
Inimirceach (Immigrant)
2011
balsa wood, acrylic paint, seaweed roots
and Australian bushnuts
dimensions variable

OPPOSITE
Kiera O'Toole
Inimirceach (Immigrant)
2011
balsa wood, canvas, Australian native
bushnuts and acrylic paint
dimensions variable

BACK COVER TOP
Kiera O'Toole
Our Lady of Currach (detail)
2011
balsa wood, acrylic paint, canvas and
gold leaf
dimensions variable

BACK COVER BELOW
Kiera O'Toole
Inimirceach (Immigrant)
2011
balsa wood, canvas, Australian native
bushnuts and acrylic paint
dimensions variable



The exhibition titled **Beyond the Pale: Australia** examines the emotional and political landscape of Irish national identity politics from an engendered migrant perspective. A trilogy of sculptural and drawing installations: *Our Lady of Currach*, *Inimirceach (Immigrant)*, and *Greetings from the Irish in Australia* spatially enact the cruciform that is embedded with a series of complex signs and symbols, reflecting mother Ireland's cultural history and identity. *Church, State, History and National Identity* embody the West of Ireland as the nucleus of Irish national identity and it is from this perspective that the works develop as a form of story-telling. As 'legitimate artistic tenor' the installation establishes and continues an Irish neo narrative that supports the personal and mnemonic references located in the artists recollections of the feminine Irish.

As a form of visual exchange the works transfer a particular sense of Irishness through the strategic application of traditional Irish motifs that attach a sense of place within the art object. As a visual leitmotif, the traditional Irish boat the *Currach* functions as a discordant cultural reference that frames and conceptually underpins the exhibition. Concealed in tight spatial constructs the works form a trilogy that espouse a sense of other through their form, structure and materiality, which features as the starting point where meaning and understanding unfold in the reappraisal of the West of Ireland. Re-purposing the *Currach* and other cultural artefacts denies the prospect of finding universal meaning in the art object, but through their formal arrangement the works configure as an enduring national signifier of the West of Ireland as the scene-setter for the whole of Ireland.

- Kiera O'Toole, October 2012



**KIERA
O'TOOLE**

Beyond the Pale: Australia