

which captures the nude figure in motion. Judith Logan's *The Kite Flyers* offers us a flavour of that great northern maverick John Luke – although she achieves her effect with coloured pencils rather than egg tempera. John Roch Simons's mission is to make old masters more amenable to a modern sensibility. To this end he takes appalling liberties by inserting modern subjects into classic paintings and photographing them. *The Two Johns* – after Caravaggio and *Cottage Girl 2017 – A Portrait after Gainsborough* both have a quirky discordance that arrests the attention. Elizabeth O'Kane's meticulous watercolour *Duomo from Apartment Window, Florence* also arrests the eye.

The independent adjudicator for this year's show was Dublin artist James Hanley, who chose the winners of the RUA's prizes. The gold went to Jeffrey Morgan's *Last of Blackheath (7)*, dedicated to the Scottish artist Mark Boyle, who died in 2005. Boyle came to attention with his light

Each artist brings an individual tone: elegant, mysterious or surreal. A more recent Grap Studio member, Susan Earle also contributes two fine etchings of Irish lighthouse. Other impressive works in print mode include Elizabeth Magill's playful *Skirt Tails* which could be a Victorian skating party; David McConnoiresque etchings; Ann Corry's enigmatic *Hidden* and Margaret Arthur's beautifully layered *Sunlight a Distant Shore*.

There is plenty of real quality in the photographs. Michael Collins's *Dead* has a gorgeous painterly quality while Sharon At Swim goes for a more surreal mood. Other include Sharon Murphy/Aoife/Cordelia; Bruce Marshall's *Wicklow*, which makes much of bottles; Tommie Lebleak's *Ice Skating at* Barbara Freeman's *Valley of the Gods*. Ashbridge's *Balls* a desolate image with metaphorical spec

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