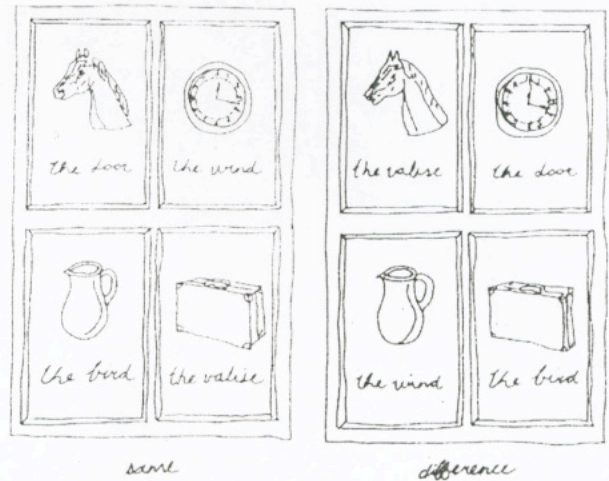


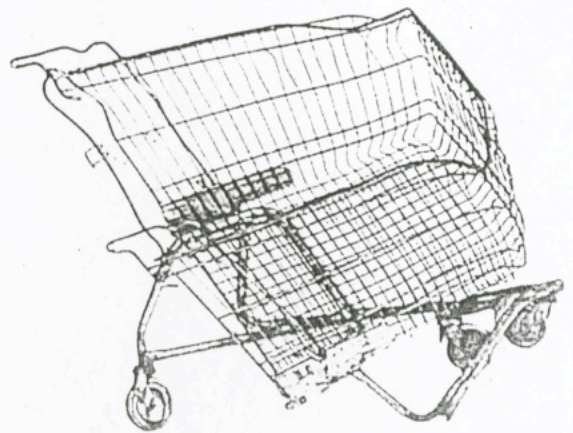
The intangibility of difference is dealt with by **Jennifer Troughton's** *Looking at the Overlooked*. It features 52 pairs of images of clothes and household objects. For each photographic image there is its painted 'twin', although they are not exact copies. The fact that each image has a companion image is not immediately apparent. It invites the question of which image or medium takes supremacy. What is it that differentiates one from the other in so far as it pleases us more? We never really contemplate these objects as we encounter them in our day-to-day lives so what is it about photography or painting that elevates them? Through this comparative study Troughton, much like Tejeur with *Shopping Trolley*, explores the indefinable terrain that separates the aesthetic from the functional and makes us aware of the subjectiveness of our notions of difference.



(top left) **Peter Fitzgerald.** *Rachal, Rachal*. Gloss paint on plywood.

(top right) **Sarah Iremonger.** *Same Difference* (from René Magritte's *La Clef des Songes*). Wall painting – acrylic. 3,000 x 4,000 cm.

(below) **Gerda Tejeur.** *Shopping Trolley*.



progress and seems to inhabit a twilight world between work space and gallery exhibit, the feeling is the artist has yet to truly resolve his obsession.

I find **Cian Donnelly's** *Slice Painting in Lemon Yellow* and *Multi-Coloured Slice Painting* both to be delightfully seductive. Their multiple layers of brightly

works as a separate response to the title. Slowly a narrative emerges linking the three. It grows out of what isn't shown. If there is a story here which connects the dreamy with the nightmarish it's sure to have its beginning and ending in that remote moonlit hut.

A mixed bag to be sure bearing in mind