



PERHAPS EGAN'S HANDLING OF THE ACRYLIC MEDIUM EVIDENCES HER EARLY TRAINING AS A SCULPTOR, THE HEAVIER LAYERS NUDGING HER WORKS TOWARDS THE THIRD DIMENSION

and red chairs may be drawn from personal symbolism. They range in scale from the imposing *Life of the Imagination* and *I Saw the World a Second Time* (Fig 1) suspended back to back in the gallery window, to the more diminutive *Listening to the World*, which fuses the landscapes' fierier elements with a contemplative foreground figure. The larger works were conceived as a triptych, the framing of a central narrative between coloured off-centre panels visually re-enacting the serendipity of encountering snapshots of a city's hidden world. 'For a few moments,' Egan recalls of this experience, 'you are in someone's life and the space around almost disappears.'

*Sketch for Movement of Sound* is a preparatory painting for a recently unveiled commission for the Kevin Barry Recital Room at the National Concert Hall. A more rhythmic figurative work, it depicts a cohort of string musicians, whose bodies and instruments sway in mutual harmony, cubist undertones compounding the early 20th-century feel. Egan will be returning to London in March next year to speak at an 'In Conversation' event at the V&A. Who knows what experiences may result, to be transformed through paint as part of an ongoing visual enquiry into the lived experience and its attendant emotions. ■

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1 MARGARET EGAN *I SAW THE WORLD A SECOND TIME* acrylic on linen 122x214cm

2 DUBLIN DOCKLANDS acrylic on linen 39x49cm

3 LOOPHEAD II acrylic on linen 100x110cm