

CONTEMPORARY ART FROM IRELAND

Christopher Banahan

Jean Clyne

Natalie Delimata

Paul Doran

Blaise Drummond

Michael Durand

David Farrell

Tom Fitzgerald

Alva Gallagher

John Graham

Seán Hillen

Joanna Kidney

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Evin Nolan

Abigail O'Brien

Geraldine O'Neill

Amy O'Riordan

Mark Scallan

Dermot Seymour

Niall Walsh

CONTEMPORARY ART FROM IRELAND

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EUROPEAN CENTRAL BANK

CONTEMPORARY ART FROM IRELAND

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Yvonne Scott

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Heike Sütter and Patricia Clyne-Kelly
in co-operation with
the Art Committee of the ECB
and the Central Bank & Financial Services
Authority of Ireland

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Foreword

As a small open economy, Ireland has achieved a deep integration with the world around it. The apparent disadvantages of our geography have provided challenges to be overcome, not least through the opportunities created as a result of our integration with Europe but also through the development of our resources, particularly our human ones. Ireland is noted for the high level of its education, a commitment to innovation and research and initiatives in the field of information technology.

In the same vein, our artists demonstrate resourcefulness in embracing opportunities to explore and experiment, using traditional materials with fresh vision and pushing out the boundaries with new media. Ireland has been renowned for its literature. Now, it is also demonstrating an ability to contribute to the richness of the world's visual arts heritage.

The association of the Central Bank and Financial Services Authority of Ireland with the country's economic development has been intense. Its association with artistic developments has been more variable. As with several other central banks in the EU, the building of our new headquarters in the mid-seventies was a spur to expanding our collection of modern art. Increasing prosperity, and a greater understanding of the importance of official patronage for the country's cultural life, has added both to our interest and to our collection.

Within the last few years, our official world has changed beyond recognition. Our context is now more European than national. We have also been given new and greater domestic responsibilities and, indeed, a new name. One could say that the great changes in our own institution are a microcosm of our wider society.

It is therefore very timely for us to join the European Central Bank's series of exhibitions of contemporary art. It gives us the opportunity to display the work of some of the greatest Irish artists of the twentieth century from our own collection, alongside a wide selection of talented younger artists who hold up a mirror to the Ireland of today.

On their behalf, I now welcome the viewers' reactions, be they of recognition or puzzlement, of agreement or surprise or, hopefully, of some wonder and delight.

Finally, I wish to heartily thank President Trichet and the ECB for their co-operation and generous support, which have made this exhibition possible.

John Hurley

Governor of the Central Bank & Financial Services Authority of Ireland

Introduction

The 13th exhibition in our series “Contemporary Art from the Member States of the European Union” takes us to Europe’s western border – to Ireland: a nation with an eventful history, which was the undisputed sanctuary of European culture in the first millennium, and a country which has experienced, particularly in the nineteenth and twentieth centuries, a unique blossoming of writers and poets.

Mention Irish culture, and many minds turn first to Ireland’s towering achievements in the world of literature, such as those of James Joyce, which has so profoundly influenced all modern literature, of Oscar Wilde and Bernhard Shaw, and of the Nobel Prize winners William Butler Yeats, Samuel Beckett and Seamus Heaney. The fine arts in Ireland began to draw the attention of a broader and international public from around the mid-twentieth century. This has been helped – particularly in the area of contemporary art – by the growing number of museums and galleries in Ireland since the 1990s as well as numerous collective exhibitions of work by Irish artists abroad.

The “Contemporary Art from the Member States of the European Union” series aims to show the visual diversity and cultural wealth of the different European nations but also to highlight similarities and instances of cross-fertilisation.

Encounter, discovery and the exchange of ideas are not possible, in the realm of art and culture, on an abstract, theoretical level; these processes can only take place when works of art are experienced directly. We are therefore very pleased to be hosting 65 works by 22 artists, which will give visitors and staff a broad view of contemporary art in Ireland. For the first time, the exhibition includes a work resulting from a project actively involving ECB staff. As temporary artist in residence, artist Michael Durand asked staff for sayings, phrases and proverbs from their home countries with which they personally identify. The resulting images can be read not only as portraits of individual people but also, in their totality, as a corporate portrait, reflecting the international working environment of the ECB and illustrating, microcosmically, the multifaceted cultural diversity of Europe.

The exhibition is being shown in tandem with art from the collection of the Central Bank and Financial Services Authority of Ireland: a selection of works by major Irish artists dating from the 1930s to the 1970s. It thus provides, in addition to a look at contemporary art, a brief introduction to the recent history of art in Ireland.

Art is always the product of a complex interplay of influences and sources of inspiration. Alongside an exploration of different materials and techniques, space and surface, colour and line, visual representation and perception which points to an artistic inquiry transcending national borders, the question of national identity plays an important role in contemporary Irish art. The theme of landscape and nature, a traditional subject of Irish art and long bound up with the formulation of a national identity, is treated in a variety of contexts. While the poetic and romantic paintings of Jean Clyne or the sculptures of Alva Gallagher point to an emotional relationship with land and landscape, Dermot Seymour's pieces look at aspects such as the changing image of Irish agriculture in the era of globalisation and rural exodus. Seán Hillen's fantastical cityscape postcard collages are a witty challenge to clichéd images of the "emerald isle"; Abigail O'Brien sees nature intertwined with religious imagery; David Farrell cuts open the apparent idyll of the Irish landscape by showing places where victims of the Troubles have been found.

Contemporary Irish art thus moves within a complex system of coordinates, formed by the reflection of international movements and Irish themes, and the treatment of a historical legacy and current ideas: a fertile ground from which powerful works spring.

To conclude, I would like to thank the artists, the Art Committee, the curators, and all those who have helped to produce this exhibition and catalogue. I would particularly like to thank Governor John Hurley and our colleagues at the Central Bank and Financial Services Authority of Ireland for their tireless work and organisational support for the exhibition.

Jean-Claude Trichet
President of the European Central Bank

Vision and Exchange

While Irish culture is perhaps best known for its literary accomplishments, in recent decades there has been an increasing realisation that Ireland is also home to a rich visual arts culture. Not only does Irish art have a long pedigree extending back thousands of years, but it is also currently experiencing a renaissance, demonstrating the continued vitality and relevance of creativity.

Contemporary art in Ireland collectively represents a “coming of age”, the fulfilment of a century or so of self-examination which has been characterised by an exploration of complex and often conflicting issues of national identity, together with varying degrees of responsiveness to international ideas. The opening decades of the twentieth century, particularly around the time when Ireland gained its independence, were dominated by the aspiration to define a quintessential Irishness. This was often addressed in Modernist styles, demonstrating an openness to ideas beyond the borders of the island of Ireland. Generally, however, there was a time-lag in the adoption of international influences and, for the most part, Irish art was concerned with its role within Ireland, rather than its place in the wider arena.

The conservatism and protectionism that prevailed in the first half of the twentieth century provided an unsympathetic environment for the more progressive artists. Despite the heroic efforts of those who set up venues for displaying *avant-garde* art during the 1940s – such as the White Stag Group and the Irish Exhibition of Living Art – many artists emigrated to more receptive milieux. However, the late 1950s and 1960s represented a turning point, both economically and socially, and also saw the introduction in 1967 of the *Rosc* series of exhibitions which were intended to shock the public into a recognition of Modernism through confrontation with it. *Rosc* is an Irish word which has been translated to mean both “battle cry” and “poetry of vision”. The more enlightened environment that ensued eventually created a platform for art to flourish in Ireland. In the closing decades of the twentieth century, Irish art reflected an increasing awareness of the diversity that characterises Irish society.

An exhibition of art from one country automatically raises questions of what is distinctive about it. However, any attempt to define a “national” idiom is complicated on one hand by the

potential for stereotyping and, on the other, by the realities of global influence. Insofar as art mirrors the society from which it comes, the work in this exhibition constitutes an authentic selection from the range of Irish visual art.

Irish art nowadays reflects the nuances of contemporary living and the multi-layered nature of both individual and communal identities. Identity is the product of experiences and connections; exposure to a breadth of encounters, both local and international, typifies the reality of being Irish or living in Ireland today, in contrast to the more insular existence that prevailed in the past. The legacy of Ireland's political, religious and social history provides a springboard for ideas which have been developed in the context of the rapid social transformation of recent times. The naïve simplicity which some saw in Irish society, and therefore in its art, has been replaced by a more sophisticated and ambiguous sensibility. The appreciation by contemporary artists of the complexities of reality has given rise to a more open approach inviting exploration and questioning. Sensitive issues are confronted, but usually with subtlety and irony, and in a spirit of negotiation rather than dogmatic conviction.

The works selected for this exhibition demonstrate a range of styles and methods of depiction: from abstraction to figuration, gestural expressionism to meticulous realism, the linear to the spacial, tonal restraint to explosive colour, minimalism to more sumptuous aesthetics. The tendency in the past for art movements to follow one after the other, each dominated by a narrow range of styles, has been replaced by unrestricted choice. The compulsion to move forward in a linear progression has given way to circuitous routes, to revisiting the past and appropriating from it. Certain topics or interpretations have become somewhat taboo, however, as political correctness tends to provide a controlling mechanism.

Traditional themes continue to be addressed, but with a new slant. Landscape and nature, for example, are recurrent themes, a legacy of Ireland's rural heritage, migration patterns, and post-colonial history. While artists are still drawn to the romantic and poetic vision of the natural environment, there is an increasing admission of the urban and man-made in depictions of space and place. Nature itself tends to be addressed as a process, reflecting enduring cycles

and seasons, as well as the more recent consciousness of the fragility of the environment. Agriculture, still a major industry in Ireland if no longer the dominant one, provides metaphors for the relationship between periphery and centre in a vast economic union. Environments may be depicted as the context for activities or events, or provide the subject itself. They typically function as evocative spaces suggestive of absence, or places of association and memory. Politically charged imagery continues to be presented, alongside issues of sovereignty and territory. However, traditional interpretations designed to make statements asserting power, claiming rights, or extolling heroes, have been replaced by an invitation to the viewer to reflect on anomalies and to engage in dialogue.

Popular culture, and the mediating role of the lens, provides the opportunity to reflect on the processes of observation and surveillance. Moving and still images, as found in film-making and television, the internet, journalism, and security cameras, have a capacity for enhancement or distortion, for protection or exposure, and to reach a mass audience – features that are imaginatively paraphrased by artists. The influence of such media can be seen, for example, in various types of realist painting, or in the repetition of motifs by a process that hints at branding, mass production, or the methods of reportage. The practices of selecting and editing, and the layers of mediation between the observer and the physical object observed, invite contemplation of the mirages thereby implied.

While still life played a relatively minor role in Irish art in the past, it has more recently assumed new significance as a vehicle for observed and symbolic representation, for the depiction of objects that are of interest for their associations as much as for their intrinsic value, purpose and form. In this vein, items of ritual, whether religious or secular, infer social practices and roles and make telling observations about status and gender, or carry inferences of the baggage of one's past.

The human figure, traditionally the exemplar of concepts of beauty, the vessel for the spirit or the centre of emotions, and the vehicle for unfolding histories and narratives, continues to be significant in Irish art. Contemporary imagery explores the body, in whole or in part, in terms

of active or passive engagement, of protagonism or abjection, as a territory to be explored and discovered or possessed and exploited. Likewise, the methods of non-figurative, or abstract, art continue to attract artists, providing a platform for exploring the visual languages of form: positive and negative spaces, the tactility of surfaces, the impact of colour and scale, the relationship of the image to the limits of the canvas and the implied spaces beyond.

Conceptual art has been of particular interest to Irish artists and has been instrumental in defining contemporary art practices. While primarily concerned with the idea, it nonetheless still depends on the artwork as the medium of communication, and its principles have been adapted to a range of media. Conceptualism is particularly suited to prompting the engagement of the viewer in an active dialogue with the image, as a strategy for revelation and for discovery.

The works in this exhibition reveal something of the range of techniques and methods in use. The more established categories of painting, drawing and sculpture are presented alongside photographic and digital “New Media”. Materials are applied in new ways in order to blur the traditional distinctions between the media categories: paint may be used sculpturally, or photography may emulate painting techniques, and vice versa. Similarly, the divisions between craft, design and fine art are dissolving as each ventures into the realm of the others. All physical materials, whether enduring or subject to decay, can now be used for producing art, including the glass, cloth, metals and clay that are used in this exhibition. Such exploration of materials and techniques is not only compatible with the content, it is actively exploited to inform the meaning – so, for example, the fragility of glass suggests the vulnerability of nature.

Yvonne Scott

Contemporary Art

from Ireland

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Brian Maguire

Tom Molloy

Evin Nolan

Abigail O'Brien

Geraldine O'Neill

Amy O'Riordan

Mark Scallan

Dermot Seymour

Niall Walsh

Christopher Banahan



born in Nottingham, 1958.

Lives and works in Kinvara, Co. Galway.

Banahan is known for his reflective portraits of childhood, in which children's faces are viewed, with a certain posed formality, through patterned fabric screens: a device that bestows a distanced, retrospective quality. It's a mood that fits Thomas Brezing's little phrase ("remember when we were older") in the way it proposes a future recollection, a way of looking at the present as though we are already looking back on it. Banahan works on wood, often allowing the grain to maintain a stubborn, residual presence; coming

through the image; adding to the sense of duration; imparting the feeling that the image is tenuous, immaterial, barely there against the immensity of time.

The wide format gives a cinematic appearance to many of the figurative pieces that recall the compelling meditative atmosphere of films by Andrej Tarkovsky, with their brooding introspective air.

■ Aidan Dunne

(Extract from: The Irish Times, 12 January 2005)



“Enfant” (detail), 2001
mixed media on wood, 30 x 90 cm

Jean Clyne



born in Dublin, 1963.

Works in Newtownmountkennedy, Co. Wicklow.

I walk this farmland every day, observing and checking for seasonal changes. I notice the patterns of animals and birds that roam freely in and through the farmland. I draw and paint in it. I rescue sheep caught in the briars. I look with wonder at wood pigeons appearing dramatically through the darkened glen. I walk these fields again and again, until I have a real sense of place.

Returning to the studio, the energy of the land, the animals, the birds, seep out of my memory. The land becomes a canvas now – a place of memory, churned in the mind, gets

mixed on the palette. The simplicity of brushing this earthy pigment onto the canvas, erratically moving and shifting the paint around, at the end of the day turning my back on it, looking at it again the following day, rubbing areas back, dragging another load of paint across the surface, then gently layering lighter glazes: I could be composting. It may be months, years before it's finished.

I understand the vision comes in the doing.

■ *Jean Clyne, February 2005*



“Winter’s Flock”, 2004/2005
oil on linen, 91 x 121 cm

Natalie Delimata



born in Dublin, 1969.

Lives and works in Drummury, Dromahair, Co. Leitrim.

I have always been fascinated by nature. As a child, I “rescued” newts, frogspawn and snails from the hardship of their natural habitat. Later, I came across a diagram that showed how a shell’s structure adheres to a mathematical sequence called the Fibonacci series. Now, when I observe certain natural structures, another thought is present: what guides simple creatures to express complex mathematical laws? Leading theoretical physicist Paul Dirac demonstrated that we are more likely to succeed in solving major physics problems by utilising our

internal aesthetic sense. It is my belief that both snails and successful theoretical physicists are guided in their activities by an illusive universal order. There are, however, many ways of trying to engage with this universal order. Sometimes I try sculpture.

■ Natalie Delimata



"Radiolaria I", 2004
cast bronze, 30 x 20 x 20 cm

Paul Doran



born in Gorey, Co. Wexford, 1972.

Paul Doran's painting is the result of a series of procedures that we might term conceptual. His mark, ironically, appears only on the surface; although the way in which his paintings are made is obviously very important. It is clear, in any case, that the actual process is not an end in itself. The images Doran gets from his material, allow him, however remotely, to refer to the artists he admires or who have gone before him. They also transmit emotions without using atmospheric devices or dramatic gestures. Doran fuses colour, material, gesture and form to create works with a transitory, unstable appearance. Dispensing with all forms of illusionistic representation, his works speak to

us of their own inner truths. His is not an idealistic exploration of the purity of the medium, but rather an exploitation of all its impurities which acknowledges, moreover, the viewer's subjectivity. After all, things are not always what they seem. The art of Paul Doran acknowledges its limitations but in doing so it unveils wonderful possibilities and strives without pretension to express the inexpressible.

■ Enrique Juncosa

*(Extract from: "Paul Doran",
exhibition catalogue Green
on Red Gallery, Dublin / Finesilver Gallery,
San Antonio, Texas / Galerie Katharina Krohn,
Basel, 2004)*



“Remember”, 2004

oil on linen over board, 30.5 x 30.5 cm

Strauss Family Collection, New York

Blaise Drummond

Blaise Drummond



born 1967.

Steeped in art and natural history, Blaise Drummond's works attempt to excavate hope of an abiding natural world, amidst the debris of civilisation's relentless progress. Funny, and often a little sad, the paintings, sculptures and drawings scrutinise the ambitions for order and organising chaos embodied in the projects of architecture and landscape.

■ *Rubicon Gallery*



“Lewis Mumford Says (No. 2)”, 2004
oil, gloss and ink on canvas, 168 x 142 cm

Michael Durand



born in Waterford, 1969.

Lives and works in Dublin.

Michael Durand creates striking views of contemporary life filled with insight and humour. His projects range from portraits of civil servants in the headquarters of the European Union to a 24-hour view of a Paris phone box. With deceptive simplicity he asks the viewer to examine their preconceptions of contemporary life. Using sound, video and photography Michael Durand's projects present an oblique, humorous view of the world without ever becoming trivial. Whether he turns his lens to parking-meters, phone boxes or members of cabin crews, we are given an original and poignant vision.

Durand's work contains an underlying intelligence that keeps the work present in the mind of the viewer. Rather than copying theoretical fashions through forgettable artworks, Durand exemplifies the artist who walks the line between conceptual rigour and formal appreciation. His projects have a visual thrill that engages the viewer on an emotional level, yet they resonate with serious personal and cultural themes. Of two recent works, one looks at the childhood home through its surfaces and patterns, while the other looks at national identity and culture using the images made by tourists. In both cases, striking individual images combine to ask general questions that concern us all.

■ Timothy Kovar



“Cabin crew”, 2000
photograph, dimension variable

David Farrell



born in Dublin, 1961.

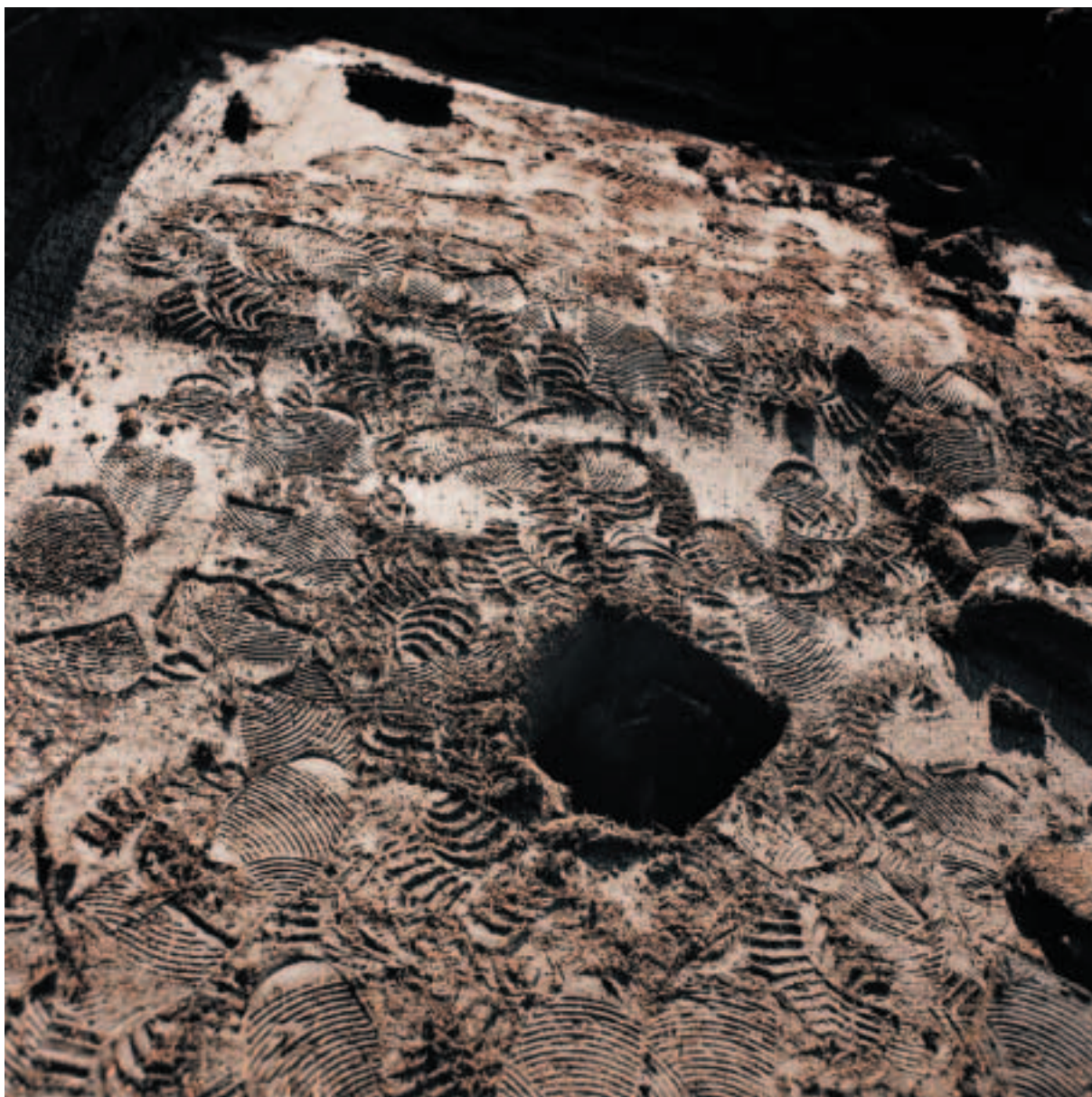
Lives and works in Dublin.

I am compelled to engage with the ritual of placing myself in front of my subject/object and dealing with the vagaries of light and mood. For me this is rooted in the landscape, wherein I excavate specific landscapes with photography and time. This involves visiting and revisiting small areas over prolonged periods. I try to carry in my pockets small seeds of emotional and conceptual intelligence that manage to make a connection with what is around me. My quest is a series of what I consider “elusive” rather than “decisive” moments through a process of subjective allusion. Often there is a wider political framework, but it can be purely personal or, if I am really lucky, both.

Innocent Landscapes is a series made at the “Sites of the Disappeared”. These are the burial places of nine people who were killed and “secretly buried” by the IRA in the 1970s and early 1980s, which were revealed in 1999. Of key importance in this work is the unresolved nature of the search for their remains and the location of the sites in the South of Ireland, which allowed not only for usurpation of the typical representations of the Irish landscape, but also an exploration of a certain complicity of the Southern psyche in the Northern conflict.

The images bring the viewer on a multilayered journey through the shifting, unfixed nature of landscape and memory, presence and loss. Through the lens, the sites become lieux de mémoire, places invested with personal and political meanings.

■ David Farrell



“Ballynultagh”, 2000 (from the series “Innocent Landscapes”)
photograph, 100 x 100 cm

Tom Fitzgerald



born in Limerick, 1939.

Lives and works in Limerick.

Tom Fitzgerald was Head of the Sculpture Department at the Limerick School of Art & Design from 1976 to 2000, when he took early retirement. He has exhibited extensively in Ireland and abroad. His public sculpture commissions include *Temple for Molly Bloom*, Seoul (1988); *Leaf Litany*, University of Limerick (1998); *The Singing Cosmos*, St. Lukes Hospital, Dublin (2000); *Land Litany*, Irish Pavilion, EXPO 2000, Hannover, and *The Numbers Game*, Limerick County Hall (2003).

My work practice includes sculpture and drawing.

I am interested in the physical materiality of the world; in the interconnectedness of things; in philosophy and belief systems; in absurdity; in scientific discoveries, particularly in the area of physics; in the preservation of the planet.

The work I do includes autonomous free-standing sculpture, installation, ephemeral outdoor interventions and public commissions.

I use whatever materials are appropriate for the purpose at any given time.

■ Tom Fitzgerald



"Boat used in Voyage from A to B", 2004
plaster of Paris, stainless steel, wool, wheels, 157 x 200 x 50 cm

Alva Gallagher



born 1982.

Lives and works in Killybegs, Co. Donegal.

I grew up in the fishing village of Killybegs, Co. Donegal. My entire childhood revolved around activities of the sea. I learnt to dive at a very young age and adore the solitude and sense of calm I experience in the depths of the water. The characteristics of the ocean continually inspire me, particularly its unpredictability and perpetual rhythm.

Through making this body of sculpture, I wish to create visual parallels between suspension and weight, floating image and text between layers of glass, which in turn describes the fragility of life.

I wish to explore the feeling of being totally immersed in water and making the choice to float back to the surface out of the comfort of the enveloping depth – the tenuous line between breathing and never breathing again. I am deliberately drawing the viewer into these pieces to grasp, for an instant, the lure of this experience.

■ Alva Gallagher



"Whisper", 2004
cast glass, 60 x 60 x 30 cm

John Graham



born in Dublin, 1962.

Lives and works in Dublin.

My work is drawing. The act of drawing and the print processes through which it usually occurs inform each other in various ways. I'm interested in the contradiction between a certain felicity and lightness that I am trying to achieve and the often painstaking and technically complex methods of achieving it.

The work illustrated (*JG 0312*) is one of a series of carborundum prints. Each print is an arrested moment in an ongoing activity, like a still from an animation sequence.

■ *John Graham*



"JG 0312", 2003
carborundum print, 100 x 70 cm

Seán Hillen



born in Newry, Co. Down, 1961.

Lives and works in Dublin.

Hillen studied at Belfast College of Art, the London College of Printing and at the Slade School of Fine Art.

Hillen first became known for his traditional paper-and-glue photomontage works from the Northern Irish “Troubles”, the artist’s collection of which is being acquired this year by the Imperial War Museum in London.

In the 1990s he made a widely admired series of collages titled IRELANTIS, of which The Great Pyramids of Carlingford Lough is illustrated.

Hillen has also executed commissions including video for Sony Music and Super Furry Animals; advertising for the Bank of Ireland; title graphics for BBC TV and sculptural works for Citigroup and Dublin City Council.



"The Great Pyramids of Carlingford Lough", 1994 (from the series "Irelantis")
paper collage, 15 x 14.5 cm

Joanna Kidney



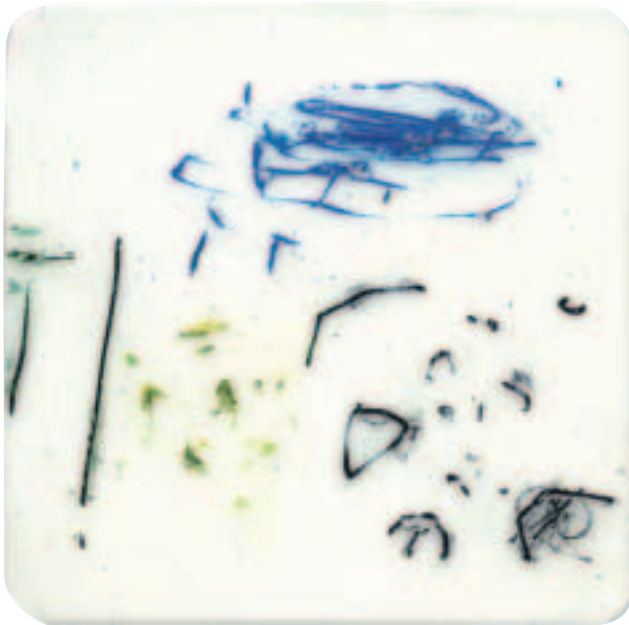
born in Dublin, 1973.

Lives and works in Newtownmountkennedy, Co. Wicklow.

Time slowed down and the ordinary everyday details of nature jumped out at me. I have been looking more closely at these details. There is so much wonder in the familiar: the flight and buzz of insects, the fall of a single autumn leaf, the pattern and rhythms of rain, grass shooting up between gravel and stones, the harmony of bird flight, shapes of light on fluttering leaves, brilliant green leaves, raindrops gathered on berries and dew drops on blades of grass... The silence and peace of Annaghmakerrig, Co. Monaghan, gave me the space to stop and look at

nature in all its tiny tales and fragments, at all its minute marks, at the energy and the interaction of the elements, at the shapes they make. This gentle and generous place seemed to grow into me, and out of my time there emerged this language of marks.

■ *Joanna Kidney*



"Lost and Found I", 2004
wax and oil on board, 9 x 19 cm

Stephen Loughman



born in Dublin, 1964.

Lives and works in Dublin.

Loughman's pictures are connected in an episodic way, rather than in a linear and sequential manner. Whether representing zoological enclosures, museum displays, municipal parkland or domestic space, one of the primary organising principles in his pictures is how three-dimensional space (and the space of movement and action) is mediated by the effects of the optical technology of film and photography. In Yvonne Scott's essay¹, Loughman's selection of subject matter is described as being consistently about making a choice to depict "environments which are not normally presented as subjects in their own

right (as a landscape might be for example)". While Loughman does not paint the landscape as wilderness, he has been painting municipal parks, especially St. Anne's Park, Dublin. In those paintings, the *mise en scène* is the subject. The paintings do not include people. There appears to be no incident, no event, no witnesses and nothing to see. The picturesque design of the park, the civic space of nature, competes with the emptiness of its depiction.

■ Valerie O'Connor

(Extract from: "Introduction: Paulo-post-future", exhibition catalogue "Ireland at the 26th São Paulo Bienal", 2004)

¹ Yvonne Scott: "Stephen Loughman: Through a glass darkly..." exhibition catalogue "Ireland at the 26th São Paulo Bienal", 2004



"Stalker", 2004

oil on canvas, 93 x 122 cm

Brian Maguire



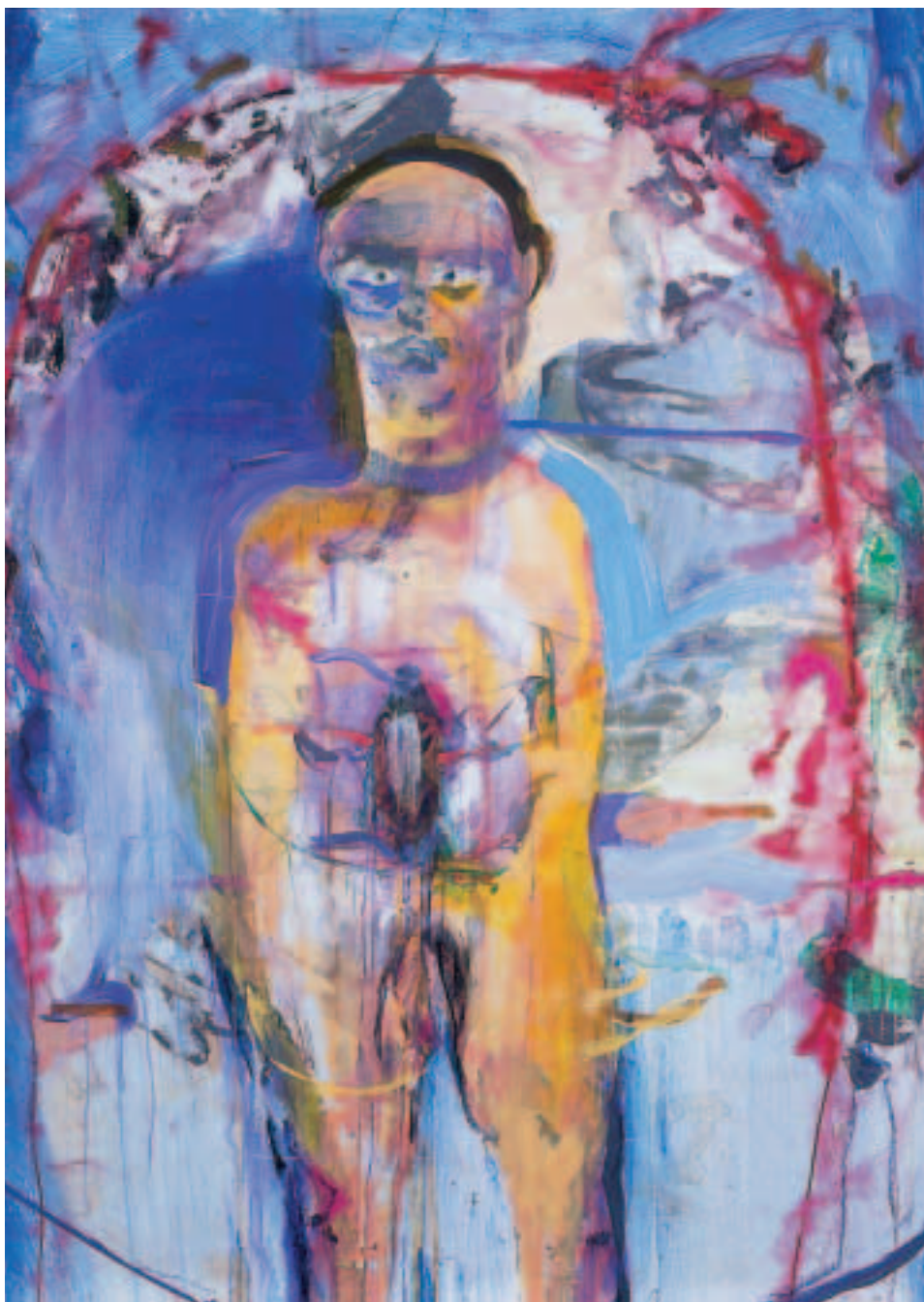
born in Dublin, 1951.

Lives in Dublin.

Brian Maguire has an engaged art practice whose starting point is related to personal and socio-political issues. This invariably stems from exclusion and is informed by solidarity. For instance, through his practice he has continuously engaged with prisoners in and out of confinement since 1985, in Ireland (North and South), and also in Poland, Belgium, the USA and Brazil. The painting *Forever There* was made in the USA and refers to the life of a woman held in prison in Portland. The more recent work *Male Figure*

was made in São Paulo and continues a series of single male figures that are loosely concerned with failure of self.

■ Kerlin Gallery



“Male Figure (Brazil)”, 2004/2005
acrylic on canvas, 171 x 120 cm

Tom Molloy



born in Waterford, 1964.

| | |
|-----|-------------------------|
| Be | Aesthetically Beautiful |
| | Conceptually Thorough |
| | Formally Simple |
| | Historically Apt |
| | Emotionally Neutral |
| And | Politically Aware |

Observe with Patience and Draw
with Restraint

■ *Tom Molloy*



"Map", 2004
collage, dimension variable

Evin Nolan



born in Curragh Camp, 1930.

Lives and works in Dublin.

“My works are a unity of painting and sculpture: spatial-colour-structure. It is of real space and colour, as opposed to illusory space.”

Evin Nolan, though he has been a painter and a draughtsman, indeed a cartoonist, is primarily a sculptor. His principal interest is in colour: not coloured things but colours and their relationship to each other and the effects forms have on them. As a sculptor, Nolan deals primarily with simple geometric shapes. His bold and beautiful geometric abstract compositions are suggestive of vitality and sensuousness.

Since the mid-1980's he has used strips of coloured paper for his reliefs. These reliefs are very varied and, with the play of light and shadow, that comes from the strip in relief, achieve a far greater richness and nuance of colour than colours on a plane surface.

■ Cyril Barrett

*(Extract from: “Evin Nolan”, exhibition catalogue
RHA Gallagher Gallery, Dublin, 1999).*



"Mutinous Shannon", 2004
paper and acrylic on board, 66 x 66 cm

Abigail O'Brien



born in Dublin, 1957.

Lives and works in Dublin.

Over the past decade Abigail O'Brien's practice has concentrated on a major cycle of work entitled *The Seven Sacraments*. The original inspiration for this series is the work of Nicolas Poussin on the same theme. The sacraments act as a catalyst and are interpreted through secular ideas and discourses. The work fuses contemporary fine art practices with traditional forms of object making. Through a diverse range of media, O'Brien explores domesticity, everyday rituals and rites of passage. These rituals are both an anchor and a noose and are a way of navigating the complexities of life.

From time to time, during the process of research for *The Seven Sacraments*, other concepts and projects have unfolded. *The Rag Tree Series* developed into such a separate body of work. The tying of a rag on the hawthorn tree dates back to pre-Christian times. The rag acts as a carrier for people's hopes, aspirations and wishes. This ritual is a manifestation of an enduring belief in the potency of myth and the tenacity of human hope. The Rag Tree represents affirmation and faith in something that is greater than ourselves. It is a faith that survives beneath the sophisticated veneer of contemporary culture.

■ *Rubicon Gallery*



"The Rag Tree", 2003

Lambdachrome photograph under acrylic glass mounted on aluminium (ed. of 3),
100 x 100 cm

Geraldine O'Neill



born in Dublin, 1971.

Lives and works in Dublin.

As a rule Geraldine O'Neill's densely crowded still lifes are images of excess. Not only are most of them packed with versions of the kind of things that traditionally feature in still life (foodstuffs of various kinds, animal and vegetable, vessels and containers, and flowers), there are also less conventional items: children's toys, drawings and gobstoppers complete with dispensing machines.

O'Neill relishes the sheer prodigality of all this highly coloured, plump, ripe stuff, and relishes the related

decorative patterns in which we often place it; floral motifs in wallpaper and the like. But she keeps adding things in to a degree that is unsettling. The sheer unlikely fullness of her paintings is a pointed reference to the Vanitas tradition of still life, in which earthly treasures remind us of our own transience, the ultimate emptiness of possessions and of life itself. But it also comments on a culture of excess, or runaway consumerism, without being severely moralistic about it.

■ Aidan Dunne

*(Extract from: The Irish Times,
The Ticket, 24 April 2003)*



"Finding Circa", 2004
oil on linen, 76 x 102 cm

Amy O’Riordan



born in Limerick, 1977.

Lives and works in Limerick.

Colourful trappings of pleasure; bright, new clothing; full make-up: a series of women on display. These photographic images present frozen moments of a time in between, a time after the “getting ready” and before the “event”. The contexts in which the images have been constructed indicate a party people who have laid out the signs of their glamour as though proof of a female sophistication. The youthful looks of these women suggest a coming of age: it is as if they are, at this moment of our seeing them, in a sort of ante-room to the next phase of their lives. Indeed many of the poses adopted

here by O’Riordan’s immaculately groomed subjects are commonly associated with waiting. Arranged for our gaze, in a manner that is historically loaded within conventions of fine art traditions, the women are also steadfastly self-aware. The directness of their gaze challenges our voyeuristic desire to drink in every aspect and sumptuous detail of the images they inhabit. In recent art practice several artists have “snapped” their friends through the lens of a camera in order to record casual moments, often catching their subjects off guard. O’Riordan’s women, however, are not only aware of the camera’s shot, they’re expecting it.

■ Niamh Ann Kelly



“Self-Portrait on Carousel”, 2003
gloss Lambdachrome photograph mounted on Diabond, 74 x 91 cm

Mark Scallan



born in Dublin, 1978.

Lives and works in Dublin.

I see my current body of work as an exploration, a journey. As I move from the making of one piece to another there becomes more clarity. The actual making of these pieces seems to inform itself and take its own shape; I am allowing myself to be led by the will and plasticity of the clay.

They are, in a sense, vessels containing an inside essence; this manifests itself on the outer surface with lyrical lines and contours, swelling and pregnant volumes which suggest an inner presence. This results in erotically and sensually charged surfaces.

In looking at the human body and how the flesh creases, when certain sections are taken out of context and abstracted to form a whole vessel, the viewer, although aware of a human quality that the pieces provoke, can become disorientated and slightly dubious about what they are trying to suggest, although aware of a human quality that the pieces provoke. It is this suggestive rather than specific quality that I try to render.

These openings evoke darkness, hopefully charging them with a mysterious quality.

■ *Mark Scallan*



“Open Form I”, 2004
coiled ceramic, 60 x 40 cm

Dermot Seymour



born in Belfast, 1956.

Lives and works in Dublin.

dazed and bewildered animals and
unstable landscapes.

Heinrich would not like it.

A load of old Boellix

Heinrich Böll has a lot to answer for. Böll discovered an Ireland in the 1950s and 1960s which probably never existed; or if it did, it was an Ireland the Irish were trying to forget.

But it was an Ireland that Germans desperately wanted to believe in, a place, in the words of Böll's *Irisches Tagebuch*, where they could “play truant” from Europe, among the “bog farmers, peat cutters and fishermen”. Things have changed and Dermot Seymour knows it. His west of Ireland is one of sulphurous skies,

■ *Jim Smyth*



"Mars West", 2005
oil on canvas, 150 x 185 cm



born in Dublin, 1963.

Lives and works in Dromahare, Co. Leitrim.

Monolith with Colonies 2 is a single, two-metre vertical slice of a tree hosting colonies of virus-like growths. On closer inspection the colonies are revealed to consist of tiny soldiers occupying a devastated and scarred landscape. *Monolith with Colonies 2* draws attention to a number of issues – including the environment and responsibility, damage and conflict, questions of ownership and transference.

■ *Niall Walsh*



“Monolith with Colonies 2”, 2004
charred beechwood with plastic figures, 200 x 56 x 12 cm

The Central Bank and Financial Services Authority of Ireland has an extensive art collection of paintings, drawings, sculptures, textiles and prints dating from the early 20th century to present day. The works cover the spectrum from world renowned Irish artists to emerging ones.

Five paintings have been selected to represent the Central Bank of Ireland's art collection. Each painting is by a highly acclaimed and respected Irish artist and is a particularly fine example of the individual artist's work.

Robert Ballagh – Born in September 1943, Robert Ballagh, an internationally acclaimed artist, photographer, set and graphic designer, lives in Dublin's inner city.

After studying architecture, Ballagh worked for a time as an engineering draftsman. He has been a full-time painter since his first exhibition in Dublin in 1969.

Ballagh's most famous theatrical set is the stage set for the Irish dance musical "Riverdance". Other design commissions have included more than 70 stamps for the Irish postal service. He was commissioned by the Central Bank of Ireland to redesign the national currency, and his designs remained in circulation until the introduction of the euro in 2002.

Ballagh's work as a painter, primarily of portraiture and landscape, is represented in many important collections in Ireland. In Europe his work is on show in the Albrecht Dürer House, Nuremberg, the Goethe Institute, Munich, and the Lyudmila Zhivkova Foundation, Sofia.

Exhibitions of his works were held in the Lunds Konsthall, Sweden (1983) and the Galerie DAP, Poland (1988), followed by shows in Bulgaria and the former Soviet Union. A survey of his portraits was shown at the Crawford Gallery, Cork, in 2003. Important portrait commissions include those for the former Irish Prime Minister Charles J. Haughey and Irish playwright and author Hugh Leonard.

Winter in Ronda is a painting inspired by a visit to Spain in 1978. Ballagh used this family holiday as a sabbatical to rethink some of his ideas. He found re-reading James Joyce's *Ulysses* helped him to clarify the whole concept of being an artist and being Irish. During this time of reflection, Ballagh visited the Prado museum in Madrid. One painting he found overwhelming was

Velazquez's *Las Meninas* (1656), a painting within a painting in which Velazquez is seen behind his easel, portraying the King and Queen of Spain.

Winter in Ronda adheres to the narrative of *Las Meninas* although the structure has been changed. The mirror in Velazquez's painting provides a glimpse of the King and Queen; in Ballagh's it reflects Ballagh himself photographing the scene. Rachael, his daughter in a bikini, echoes the pose of the little princess. Bruce, his son, pokes at a lizard with a stick instead of teasing a dog as portrayed in the original painting. A pile of books in Ballagh's painting includes *Ulysses* and a reproduction of *Las Meninas* is on the cover of the book Ballagh is reading in the shade.

Mary Swanzy – Mary Swanzy (1882-1978), a figure, landscape and portrait painter, was the second daughter of Sir Henry Rosborough Swanzy, an ophthalmic surgeon of Merrion Square, Dublin.

Swanzy's earliest works of landscapes and portraiture were exhibited at the Royal Hibernian Academy in Dublin. In 1906 she moved to Paris to continue her art studies and found the Paris art world caught up in heated debate about Fauve and Cubist paintings.

The exposure to modern French art and later studies at the studio of Delaclone, Antonio De la Gandara and Lucien Simon, at the Académie de la Grande Chaumière and Colarossi's atelier greatly influenced Swanzy's work.

Her first solo show took place in 1913 at Mill's Hall, Dublin. By the time Swanzy staged her second solo exhibition in 1919, she was beginning to be recognised in Ireland as the leading modernist of her generation.

Swanzy's career moved through a series of quite distinct phases. This was stimulated by her travels. After having visited Italy, she travelled in the early 1920s to Yugoslavia, Czechoslovakia and eventually to the South Pacific and California. The effect of these journeys was to prompt continual evolution in her style. By 1926 Cubist/Orphist influences were coming to the fore. A new lyricism entered her work resulting in lush landscapes and studies of hilltop towns with red roofs and white farmhouses.

Swanzy's style again changed dramatically during the 1930s. She sought primordial truths and her work took on a symbolist intensity as she noted the increasing preoccupation with fantasy and dreamscapes in the work of the surrealists. Her palette darkened and her landscapes took on a sinister tone.

Retrospective exhibitions in the Hugh Lane Municipal Gallery of Modern Art, Dublin, in 1968 and Pym's Gallery in 1986 and 1998 displayed the stylistic development of Swanzy's work and firmly established her place in modern Irish Art.¹

In the painting *Castle* (circa 1930) Swanzy combines her lyrical, sweetly-coloured landscapes with the Cubist practice of dividing up landscape into curved lines, spirals and overlapping or interlocking shapes. Swanzy's Cubism is not logical or mathematical but "lyrical" and she has sometimes been termed a "Rondiste" rather than a Cubist.

Paul Henry – Paul Henry (1876 - 1958), a landscape and portrait painter, was born in Belfast's Malone Road district and was the son of a Baptist minister.

Henry's dream of a career in art was realised when, in 1898, he left Belfast for the Académie Julian in Paris to study under Jean Paul Laurens. Later he changed to the studio of J.A.McNeill Whistler. Henry was greatly influenced at this time by Whistler and the Post-Impressionists. Much of Henry's importance as an Irish painter derives from having been the first to bring these Parisian influences to Ireland.

Henry's first show, all charcoals, was held at the Goupil Gallery in London. He made his living at this time by doing illustrations for popular publications. In 1910, he had his first show at the Royal Hibernian Academy, Dublin.

A major turning point in Henry's life came in 1910. He was encouraged to visit Achill Island in County Mayo, after hearing of its beauty and tranquillity from a close friend. He and his wife Grace settled on Achill Island for seven years. Henry became known locally as "the sketcher". Henry's works during this period are often of people: oil paintings capturing and symbolising their work on the land: potato digging, turf cutting, harvesting seaweed and fishing.

In 1925 Henry designed for the London, Midland and Scottish Railway the poster, "Connemara Landscape" which was its best selling poster. Henry became one of the more prolific artists in Ireland. It was about this time that he became unfortunately red-green colour blind.

On returning to Dublin from Achill Island Henry became a painter of lakes and valleys, mountains and moonlight. Of this period of Henry's work, George Dawson² writes, "Dark colours are replaced by tones of blue and grey and sometimes green. There are very beautiful

¹ *An exhibition by Mary Swanzy HRHA, A&M Hobart, Pym's Gallery, London, 1998*

² *Paul Henry, Exhibition Hall, New Library Trinity College, Dublin, 1973. Paintings of Paul and Grace Henry, Hugh Lane Municipal Gallery of Modern Art, Dublin, 1991*

harmonies of purples and blues and, while the colour range is small, the areas of different hues are often patterned with a fine sense of almost abstract composition. Some paintings in pale colours remind one of his interest in Whistler's delicate work. The landscape is seen in greater detail than before; the smooth surface of rocks, the bark of trees, the many faces and angles on a mountainside are often finely drawn. Painting of turf stacks and bogs continue but the palette has lightened and one is aware of a scene painted for its own sake rather than as part of portraying a way of life. With few exceptions people disappear from his pictures and their presence is suggested only by lanes and cottages. Paul Henry has become the Irish landscape painter familiar to us from numerous illustrations and reproductions."

Louis le Brocquy – Louis le Brocquy, Ireland's most distinguished living painter, was born in Dublin in 1916 to Irish parents. At the age of 20 le Brocquy determined to become a painter, having studied the work of Rembrandt and Manet. He has had no formal art school training and is largely self-taught.

In 1938 le Brocquy left Ireland to study the great European collections at the National Gallery, London, the Louvre, Paris, in Venice and in Geneva – the temporary home of the Prado collection. Le Brocquy's early work shows the influence of Manet, Velazquez and Goya.

During the 1940s le Brocquy returned to Dublin and participated in the Irish Exhibition of Living Art, of which he was a founder member. At this time he executed a series of paintings of the "travelling people" in Ireland.

Later, in London, he evolved an austere style; to convey human isolation he created large-scale dramatic images in greys, blacks and whites. His involvement with tapestry also began at this time, using techniques influenced by Jean Lurcat.

In the mid 1950s, the dazzling light of Spain led le Brocquy to embark on a series of white saturated paintings, moving gradually towards the evocation of a single human presence.

In 1963 a crisis, causing him to destroy several paintings, was resolved by a visit to the Musée de l'Homme in Paris. There he discovered Polynesian decorated heads – skulls over-modelled in clay and ritualistically painted. Le Brocquy rediscovered the ancient Celtic head-image, a cult of the human head as a "magic box" containing the spirit. It was the recognition that the human face in isolation could provide great insights, and that the head somehow gave access to the spirit of the individual, that was the origin of his long series of head images.

Le Brocquy exhibited 100 studies towards an image of W.B. Yeats in 1976 at the Musée d'Art Moderne in Paris. An exhibition of "heads" of James Joyce toured Europe and America in 1978-79. His images of Federico Garcia Lorca were exhibited by the Galerie Maeght in Barcelona, Madrid and Granada, while his Beckett, Strindberg and Francis Bacon images were displayed at the Galerie Jeanne Bucher, Paris, in 1979 and in Dublin at Rosc '80 exhibition. In 1996, the year of Le Brocquy's eightieth birthday, a major retrospective exhibition was shown at the Irish Museum of Modern Art, Dublin.

Jack B. Yeats – Jack B. Yeats (1871-1957), a figure painter and illustrator, was born in London to Irish parents, John Butler Yeats and Susan Pollexfen. His father was a portrait painter and illustrator and his elder brother was the poet W.B. Yeats.

Yeats spent a large portion of his childhood with his maternal grandparents in Sligo. From an early age Yeats was fascinated by horses and he attended the many races, sports, circuses and fairs in the west of Ireland. In 1887 Yeats rejoined his family in London and began his art education at South Kensington School of Art.

While still a student, Yeats started working as a black-and-white artist for *The Vegetarian* in 1888. He wrote and illustrated several publications. His illustrations appeared in about 40 publications in England, six Irish and five American papers. Yeats drew inspiration from the landscapes of the West of Ireland. Everyday scenes in Irish life were depicted in a wry and humorous style in his illustrations.

Yeats travelled extensively and experimented with technique, medium and style from the late 1890's to a few years after 1910. In 1897 Yeats painted his first oil painting, although he continued to concentrate on watercolours for the next ten years. Irish subject matter dominated his exhibitions at this time.

Between 1888 and 1899 Yeats had contributed 600 drawings to various publications. He contributed 524 cartoons to *Punch* between 1910 and 1948 using the pseudonym W.Bird.

In 1925 Yeats devoted himself wholly to painting, the palette knife being frequently substituted for the brush. The critics questioned Yeats' painting style. The London critic of the *Studio* wrote in 1928 that the artist "affects a vagueness of technical statement which is perilously near to incoherence.." Controversy continued over his painting. In the *Bell* in 1942 Arthur Power wrote: "Mr Yeats is the most vital of modern painters, or just being chaotic. I favour the last point of view"

There were 84 works on view at the 1948 Yeats retrospective at Leeds. This exhibition toured to the Tate Gallery, Aberdeen Art Gallery and the Royal Scottish Academy. The *Appolo* commented: "Form almost disappears under the passion for life and movement expressed by thick oil paint slashed onto the canvas with brush and palette knife. The result is at first glance disconcertingly chaotic and restless. But Yeats, like van Gogh, whose passionate temper he shares, somehow has these runaway canvases under an inner control. Out of the rush and speed of form and colour emerges the thing he wants"³

Patricia Clyne-Kelly

Acknowledgments

A special thank you is extended to S.B. Kennedy, Hilary Pyle and the Peppercanister Gallery for their enthusiastic support and expertise.

³ *Dictionary of Irish Artists 20th Century*, Theo Snoddy Wolfhound Press, 1996

Robert Ballagh



"Winter in Ronda", 1979
oil on canvas, 158 x 244 cm

Louis le Brocquy



“Aran Man”, 1969
oil on canvas, 154 x 122 cm

Paul Henry



“The Lake in the Bog”, circa 1935-1940

oil on canvas, 38 x 51 cm

Mary Swanzy



"Castle", circa 1930
oil on canvas, 76 x 63 cm

Jack B. Yeats



"The Tipster", 1945
oil on board, 23 x 36 cm

Biographies

Christopher Banahan

Selected solo and group exhibitions:

1990 "Opere recenti", B.S.R. Gallery, Accademia Britannica,

1995 "EV+A", Limerick City Gallery of Art, Limerick

1996 "Art of the State – Emerging Art. Recent acquisitions to O.P.W. Collection", Dublin Castle, Dublin / Crawford Arts Centre, Cork / Foyles Art Centre, Derry / Irish Institute for Foreign Affairs, Louvain

1997 "Metaphor for Ireland. Paintings, Poetics and the old Sod", Boston University

1998 "EV+A", Limerick City Gallery of Art, Limerick

1999 "Adeste", The Ark, Dublin

"New Art from Ireland", Turner Carrol Gallery, Santa Fe, New Mexico

2002 "Letterbox Memoirs", Hallward Gallery, Dublin / Belltable Arts Centre, Limerick / South Tipperary Arts Centre, Clonmel

2003 "Lineage", Butler Gallery, Kilkenny Castle, Kilkenny

2004 "Recent Acquisitions", Courthouse Gallery, Ballinglen Foundation, Ballycastle, Co. Mayo

Jean Clyne

Selected solo and group exhibitions:

1995 – 1998 Annual Open Submission Exhibition, Dun Laoghaire Rathdown County Council, Dun Laoghaire

1997 "Alliance Française", Kildare St, Dublin

1998 "Taispeántas Ealaíne, an Oireachtais", Guinness Hop Store, Dublin

2002 Open Submission Exhibition, Wicklow County Council

"Taispeántas Ealaíne, an Oireachtais", Town Hall, Dunlaoghaire, Co. Dublin

"Sambönd", The Hafnarfjörður Institute of Culture and Fine Art, Iceland

2003 Open Day, Glendarragh Studios, Newtownmountkennedy, Co. Wicklow

50/50 Exhibition, Temple Bar Gallery & Studios, Dublin

"To Depth Then to Deep", Toradh Gallery, Duleek, Co. Meath

2004 Meath County Council, New Civic Offices, Ashbourne, Co. Meath

"Éigse", Carlow Arts Festival, Carlow

"Continuity", Waterford Treasures Museum, Waterford

Natalie Delimata

Selected solo and group exhibitions:

1996 "Second Time Round", Dublin Corporation Offices, Dublin

2000 "[Bizu] - Genie", Le Présidial, Quimperlé

"Ieren Versieren, Irish Graces", Galerie Beeld & Aambeeld, Enschede

2001 "Going Dutch", National Craft Gallery, Kilkenny, and Ulster Museum, Belfast

2002 "Wear Where", Designyard, Dublin

"Sculpture in Context", National Botanic Gardens, Dublin

2003 RHA Annual Exhibition, RHA Gallagher Gallery, Dublin

"Iontas", Sligo Art Gallery

"Sculpture in Context", National Botanic Gardens, Dublin

2004 "Sculpture in Context", National Botanic Gardens and Farmleigh House, Dublin

2005 "Artists for Tara", Cultivate Centre, Dublin

Paul Doran

Selected solo and group exhibitions:

2001 Art Cologne (with Green on Red Gallery), Cologne

"Contemporary 2001", Green on Red Gallery, Dublin

National College of Art and Design MA Graduate Show, Hugh Lane Municipal Gallery, Dublin

2002 Art Cologne (with Green on Red Gallery), Cologne

Armory Show (with Green on Red Gallery), New York

"Paul Doran", Green on Red Gallery, Dublin

Galerie Tanya Rumpff, Haarlem

2003 "Colour Chart", Ormeau Baths Gallery, Belfast

"Totgesagte leben länger", Galerie Ulrich Müller, Cologne

"Paul Doran, Mark Milloff & Pia Fries", Galerie Katharina Krohn, Basel

Art Chicago (with Finesilver Gallery), Chicago

2004 "Angela de la Cruz, Paul Doran, Pia Fries, Dennis Hollingsworth, Jürgen Meyer, Adrian Schiess", Galerie Tanya Rumpff, Haarlem

"Paul Doran / Fergus Feehily / Fergus Martin", Galerie Michael Sturm, Stuttgart

"Paul Doran", Green on Red Gallery, Dublin, and Finesilver Gallery, San Antonio, Texas

2005 "Tír na nÓg – Younger Irish Artists from the IMMA Collection", Irish Museum of Modern Art, Dublin

"two d", Green on Red Gallery, Dublin

"New Territories", Arco Madrid

Blaise Drummond

Selected solo exhibitions:

1994 "From the Frontier to Here", Carroll Gallery, Longford

1996 "A Short Discourse on Nature and Culture", Crawford Municipal Art Gallery, Cork

1997 "The Natural Order of Things", Rubicon Gallery, Dublin

1998 "Untitled Monochrome Series", Andrew Mummery Gallery, London

2000 "City v Country", Rubicon Gallery, Dublin

"A Poetic Geography of Five Continents", Castlefield Gallery, Manchester

2002 Stedelijk Museum, Aalst

2003 "What to look for in Summer", Rubicon Gallery, Dublin

2004 "Garden City" Galerie Loevenbruck, Paris

2005 Galerie Blancpain Stepczynski, Geneva

Rubicon Gallery, Dublin

2006 Musée de l'Abbaye Sainte-Croix, Les Sables d'Olonne

Michael Durand

Selected solo and group exhibitions:

2004 "Representing Ireland", Gallery of Photography, Dublin

"Europeans 04", European Council, Justus Lipsius, Brussels

2003 Digital Art Exhibition, Islington Museum, Islington, London

2002 Wexford Book Festival, Wexford Art Centre, Wexford

"Somewhere/Nowhere", Belltable Arts Centre, Limerick

"Multiples", London Print Gallery, London

2001 "Recent Histories", National

Photographic Archive, Dublin

2000 "Airplane II", Temple Bar Gallery and Studios, Dublin

1998 "Portraits", Clotworthy Arts Centre, Antrim

1997 "Six Pairs of Boots", Artotheque, Grenoble

"John Kopal Awards", National Portrait Gallery, London

"Pepinieres Européennes Pour Jeunes Artistes", Musée Niepce, Chalons-sur-Saône

David Farrell

Selected solo and group exhibitions:

2001 "Innocent Landscapes", Actes Sud, Arles, and Gallery of Photography, Dublin

"The Spirit of Religion", Photography Biennale, Photographic Center of Skopelos, Skopelos

"Ash", 6. Internationale Fototage, Herten

"Exposure", The Hereford Photography Festival, Hereford

"Church", Photographic Centre of Athens, Athens

2002 "Innocent Landscapes", Galerie Françoise Knabe, Berlin, and Centre Culturel Irlandais, Paris

RHA Annual Exhibition, RHA Gallagher Gallery, Dublin

"Backlight 04", 6th international photography triennial, Photographic Centre Nykyai, Tampere

2003 "Sanctuary", Glasgow Museum of Modern Art, Glasgow

"Church", Nuova Icona, Venice

"Innocent Landscapes", Impressions Gallery, York, and Museum of Contemporary Art, Sassari / Sardinia

2004 Festival Internazionale di Fotografia, Museum of Rome, Rome

Tom Fitzgerald

Selected solo and group exhibitions:

1999 "Works from the Nineties", Monaghan County Museum, Monaghan

"Inscriptions in Stone", Fenderesky Gallery, Belfast

2000 "Kingdom of Heaven", RHA Gallagher Gallery, Dublin

"Stitches and Ditches", IMMA travelling show

"An Artists' Century", RHA Gallagher Gallery, Dublin

2001 "As I see myself", Hunt Museum, Limerick

"Fitzgerald, Harper, Shinnors, Slade", Vanguard Gallery, Cork

2002 "An Leabhar Mor Exhibition", The Gallery of Modern Art, Glasgow

"EV+A", Limerick

2003 "14 Artists One Place", Holter Museum, Helena, Montana

RHA Gallagher Gallery Dublin

2004 "The Ministry of Dust", Limerick City Gallery of Art / Model Arts and Niland Gallery, Sligo

RHA Annual Exhibition, RHA Gallagher Gallery, Dublin

Boyle Arts Festival

2005 RHA Annual Exhibition, RHA Gallagher Gallery, Dublin

"From Landscape", Limerick City Gallery of Art, Limerick

Alva Gallagher

Selected solo and group exhibitions:

2003 "Inspirational Awakening", Waterford Pilchuck Glass School, Seattle

2004 "Degree Exhibition", National College of Art and Design, Dublin

RDS Ballsbridge, Dublin

Boyle Arts Festival

"What's in Store", National Museum of Ireland, Dublin

Tramyard Gallery, Dalkey

"Whichcraft", Cows Lane Gallery, Dublin

2005 Cat and the Moon Gallery, Sligo

John Graham

Selected solo and group exhibitions:

2003 "Reconfigure", Green on Red Gallery, Dublin

"New Work", Fenderesky Gallery, Belfast

"Prints and Drawings", Amaneya Gallery, Fukuoka

"Works on Paper", Hitugi Gallery, Nikata

2004 "Tír na nÓg – Younger Irish Artists from the IMMA Collection", Irish Museum of Modern Art, Dublin

"September", Green on Red Gallery, Dublin

"Yanagisawa Gallery, Tokyo, at Graphic Studio Gallery, Dublin", Dublin

"Yanagisawa Gallery, Tokyo, at Model Arts, Sligo", Sligo

"Artfutures", Contemporary Art Society, London

"John Graham and Richard Gorman", Yanagisawa Gallery, Tokyo

Seán Hillen

Selected solo and group exhibitions:

1984 Arts Council Gallery, Belfast (touring show)

1989 South London Art Gallery / Smiths Gallery / Merz Contemporary Art, London

1991 Dublin Film Festival

Royal Festival Hall, London

Imperial War Museum, London

1992 South London Art Gallery, London

Ikon Gallery, Birmingham

1993 Gallery of Photography, Dublin (touring show)

1997 Modern Culture, New York

1999 Royal Festival Hall, London

Royal Photographic Society, Bath

2000 London Docklands Festival, London

Art Exchange / Wall St. Art Fair, New York

2001 Hales Gallery, London

International Short Film Festival, Brest

2004 European Council, Brussels

Imperial War Museum, London

Joanna Kidney

Selected solo and group exhibitions:

2002 "To the Silence, to the Sea", South Tipperary Arts Centre, Clonmel

Sligo Art Gallery, Sligo

"Les Quatre Saisons de l'Art", Galerie HD Nick, Aubais

"Works on Paper", Ashford Gallery RHA, Dublin

2003 "In and out of a familiar world", Linenhall Arts Centre, Co. Mayo

"The Shape of a Moment", Triskel Arts Centre, Cork

RHA Annual Exhibition, RHA Gallagher Gallery, Dublin

"Metamorphosis in White", Galerie HD Nick, Aubais

2004 Central Bank & Financial Services Authority of Ireland, Dublin

Brendan Kennelly Festival Exhibition, Co. Kerry

"Continuity", Waterford Treasures Museum, Waterford

2005 Fenderesky Gallery, Belfast

"This speaking place", The Courthouse Arts Centre, Tinahely

Stephen Loughman

Selected solo and group exhibitions:

1998 "New Still Life", Jo Rain Gallery, Dublin

1999 "EV+A", Limerick City Gallery of Art, Limerick

2000 "New Paintings", Jo Rain Gallery, Dublin / Kevin Kavanagh Gallery, Dublin

"Perspective 2000", Ormeau Baths Gallery, Belfast

2001 "2C Langdale Rd BN3 4 HN", Kevin Kavanagh Gallery, Dublin

"Looking at Pictures", Laois Arts Festival, Co. Laois

"See it as it is", Draiocht, The Blanchardstown Centre, Dublin

2003 "Acvariu", Kevin Kavanagh Gallery, Dublin

"En direct de Dublin", Centre Culturel Irlandais, Paris

2004 "Stephen Loughman", 26th Bienal de São Paulo, São Paulo

Brian Maguire

Selected solo and group exhibitions:

1998 Casa da Cultura, 24th Bienal de São Paulo, São Paulo

2000 "Inside/Out", Hugh Lane Gallery, Dublin, and Contemporary Art Museum, Houston

"The Earth is a Flower", Portalice Prison, Bydgosz

2001 "Inside/Out", Crawford Municipal Gallery, Cork

"Markers", La Biennale di Venezia, Venice

"Crosby Street", Kerlin Gallery, Dublin

2002 "Favela Vila Prudente", The RAM Institute, Rotterdam

"The Bayview Project", Whitebox, New York

“Race-Face”, National Gallery of Contemporary Art, Seoul

2004 “Brian Maguire”, Danubiana Art Museum, Bratislava

“Views from an Island”, Millenium Art Museum, Beijing, and Shanghai Art Museum, Shanghai

Tom Molloy

Selected solo and group exhibitions:

1999 “Recent Acquisitions”, Irish Museum of Modern Art, Dublin

“Oak”, Rubicon Gallery, Dublin, and Garter Lane Art Centre, Waterford

2000 “The Whose Day Book”, Irish Hospice Foundation, Dublin

“Arts Futures”, Contemporary Art Society, London

2001 “Ballyconnoe Suite”, Rubicon Gallery, Dublin

“The Garden”, Model Arts and Niland Gallery, Sligo

2002 “Dead Texans”, Rubicon Gallery, Dublin, and Garter Lane Art Centre, Waterford

“The Unblinking Eye”, Irish Museum of Modern Art, Dublin

2003 “Someone to Watch Over Me”, SMART Project Space, Amsterdam

“Portrayal”, Model Arts and Niland Gallery, Sligo

“Recent Acquisitions”, Irish Museum of Modern Art, Dublin

2004 “Allegiance”, Rubicon Gallery, Dublin

“In the Time of Shaking”, Irish Museum of Modern Art, Dublin

Evin Nolan

Selected solo and group exhibitions:

1963 Dublin Painters Gallery, Dublin

1971 Project Arts Centre, Dublin

1973 United Arts Club, Dublin

1974 Kenny Gallery, Galway

1975 Project Arts Centre, Dublin

“Contemporary Irish Sculpture”, Dublin Arts Festival, Dublin

1980 Northern Ireland Arts Council Gallery, Belfast

1982 Tulferris Gallery, Co. Wicklow

Exhibition of Visual Art, Limerick

1985 Grafton Gallery, Dublin

regularly since 1956: RHA Annual Exhibition, RHA Gallagher Gallery, Dublin

regularly from 1976 until 1991: Claremorris Open Art Exhibition, Claremorris

Abigail O'Brien

Selected solo and group exhibitions:

2001 “How to Butterfly a leg of Lamb”, Galerie Bugdahn und Kaimer, Düsseldorf

“From the Poetic to the Political”, Irish Museum of Modern Art, Dublin

2002 “Stories. Erzählstrukturen in der zeitgenössischen Kunst”, Haus der Kunst, Munich

2003 “The Rag Tree Series”, Rubicon Gallery, Dublin, and Galerie Bugdahn und Kaimer, Düsseldorf

“Child in Time”, Gemeentemuseum, Helmond

2004 “Die Sieben Sakramente. Abigail O'Brien und der ritualisierte Alltag”, Haus der Kunst, Munich, and Kunstverein Lingen, Lingen

“Tir na nÓg – Younger Irish Artists from the IMMA Collection”, Irish Museum of Modern Art, Dublin

“Banquet Exhibition”, RHA Gallagher Gallery, Dublin

“From a Collection – For a Collection”,

Galerie Bugdahn und Kaimer, Düsseldorf

2005 “Abigail O'Brien”, Centre Culturel Irlandais, Paris

“Fortitude”, John David Mooney Foundation, Chicago

“Vita Activa”, Rubicon Gallery, Dublin

“The Seven Sacraments”, RHA Gallagher Gallery, Dublin

Geraldine O'Neill

Selected solo and group exhibitions:

1998 “Cake Sale”, Jo Rain Gallery, Dublin

Victor Treacy Award Show, Butler Castle, Killkenny

“Gateway to Art”, Aer Rianta, Dublin Airport, Dublin

2001 “New Paintings”, Kevin Kavanagh Gallery, Dublin

“Invited Artist”, Eigse, Carlow

“Looking at Pictures”, Laois Arts Festival, Co. Laois

2003 “Snab Smaointe”, Kevin Kavanagh Gallery, Dublin

RHA Annual Exhibition, RHA Gallagher Gallery, Dublin

2004 Boyle Arts Festival, Boyle

Amy O'Riordan

Selected solo and group exhibitions:

2002 “Eurojets Futures 02”, RHA Gallagher Gallery, Dublin

“EV+A”, Limerick City Gallery of Art, Limerick

2003 “Seeing Ourselves”, Kevin Kavanagh Gallery, Dublin

“Thirteen Artists”, Holter Museum of Art, Montana

“EV+A”, Limerick City Gallery of Art, Limerick

RHA Annual Exhibition, RHA Gallagher

Gallery, Dublin

"Iontas", Sligo

2004 "NYC Fantasia", Limerick City
Gallery of Art, Limerick

"Corpus", Limerick City Gallery of Art,
Limerick

2005 "Eye Candy", Kevin Kavanagh Gallery,
Dublin

"Eurojets Futures 05", RHA Gallagher
Gallery, Dublin

Mark Scallan

Selected solo and group exhibitions:

1997 Guinness Hopstore, Dublin

2001 Design Yard, Dublin

2002 National College of Art and Design,
Dublin

"Shoplifters", Ilac Center, Dublin

2003 Graduate Exhibition, National
College of Art and Design, Dublin

2004 RHA Annual Exhibition, RHA
Gallagher Gallery, Dublin

Dermot Seymour

Selected solo and group exhibitions:

1998 - 2000 "When Time Began to Rant
and Rage. Figurative Painting from 20th
Century Ireland", Walker Gallery, Liverpool
/ Grey Gallery, University of New York,
New York / Berkeley Art Museum,
University of California, Berkeley /
Barbican, London

2000 "Cacophony of Coughs", Orchard
Gallery, Derry

"Consuming Units", Kevin Kavanagh
Gallery, Dublin

2001 "Goatscape", Kevin Kavanagh Gallery,
Dublin

"Looking at Pictures", Laois Arts Festival

2002 "Dank", Galway Arts Centre, Galway

"Something Else. Irish Contemporary Art",
Turku Art Museum, Turku (touring exhibiti-
on through Finland)

2003 "Dog", Kevin Kavanagh Gallery,
Dublin

"Dead Bodies", Centre Culturel Irlandais,
Paris

2004 "The Bloated Inability to Eat Flags",
MCAC, Portadown

"In the Time of Shaking", Irish Museum of
Modern Art, Dublin

2005 "Spatial Notions", Kevin Kavanagh
Gallery, Dublin

Niall Walsh

Selected solo and group exhibitions:

1990 Mahaballypuram International
Sculpture Symposium, India

Bogland Symposium, Co. Wicklow

1993 "Hesheit", Rubicon Gallery, Dublin,
and Cliften Arts Week, Connemara

1998 Nature Art Symposium, Konju, South
Korea

1999 "New Work", Kauno Galerija, Kaunas

2000 Lough McNea Sculpture Trail, South
West Fermanagh

2002 "Wood, Space, Art", Oosterhaslen

2003 "Cierra tus Ochos", Jardín de las
Esculturas, Xalapa, Mexico

Internationale Skulpturen-Ausstellung,
Nuremberg

2004 "Tyranny of History", Model Arts and
Niland Gallery, Sligo

since 1990: Participation in numerous
group exhibitions in Ireland, Northern
Ireland, India, Korea, Netherlands, Poland,
Mexico and Germany.

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