

IN RESIDENCE

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# IN RESIDENCE

**Katherine Boucher Beug, Michael Canning, Colin Davidson,  
Jason Ellis, Liam Flynn, Sara Flynn, Lucian Freud,  
Paul Gaffney, Paul Henry, John Kelly, Frances Lambe,  
Stephen Lawlor, William John Leech, Ed Miliano,  
Nest Design, Hughie O'Donoghue, Nuala O'Donovan,  
Cóilín Ó Dubhghaill, Laurence Riddell, Stephanie Rowe,  
Jeff Schneider, William Scott, Amelia Stein, Sasha Sykes,  
Donald Teskey, Joseph Walsh, Samuel Walsh,  
Keith Wilson and Jack Butler Yeats.**

OliverSearsGallery



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# FOREWORD

## OLIVER SEARS

The search for identity is one of the key motivations for making art. And art, as a language, begins where the verbal limitations of expression expire, according to the philosopher, Ludwig Wittgenstein. In Ireland, historically, the creative current has flowed between the churning wake of political instability and the equally volatile weather systems that spit and fizz across the land as though the device of pathetic fallacy were a national weathervane. The cultures of Ireland and England have been entangled for some eight centuries and, with them, national identities. Finding out who you really are is more complicated than ever. The diversity of medium and the fusion of themes in the contemporary art sphere, coupled with the speed of communication today, is a reflection of how our impatient world is shrinking. The trend towards multiculturalism in giant cities has led to a gloopy melting pot in many cases where societies don't blend so easily.

London today is an exception. Nowhere can the success of multi-ethnic co-existence be more experienced than among its citizenry. Among the large foreign populations that have made London their home, the Irish are perhaps now, the most integrated, living as Londoners across the social spectrum. A small anomaly in this bi-cultural cross pollination however, lies in the field of Irish visual art. Whereas Irish poets, playwrights, novelists, actors and musicians have flourished in London and form part of the British art narrative, Irish contemporary artists are little recognised and under-represented except for a notable few.

For a Dublin based gallery to bring an exhibition of Irish painters, sculptors, photographers, designers, ceramicists, and makers to London seems perfectly obvious given the shared history. However, exhibitions of Irish fine art in London are an all-too-rare occurrence. So as a Londoner, who has spent almost thirty years in Ireland, absorbed into the world of these talented artists, the symmetry of hosting this event in a home from home, rings a circular note. And given the momentous achievement of politicians, heads of state, officials and all those who sued for peace, bringing unimagined hope and healing to individual lives, the climate of mutual understanding that frames this exhibition of Irish art in London soothes the heart.

**Oliver Sears**  
October 2015

# INTRODUCTION

## GREY GOWRIE

In the 1960s (my twenties) I worked in the USA, dividing time between Boston and my home in Co. Donegal. I made friends with a sculptor, in his sixties. David von Schlegel had come late to art; he'd been a design engineer for Boeing. Now he was Professor of Sculpture at Yale. I admired his minimalist metal sculptures which reminded me of Kenneth Clark's remark that when he wanted to recover, for the twentieth century, the energy of line found in Renaissance draughtsmanship, he would turn to the way the wing of a jet aircraft meets its fuselage. David told me he admired British sculptors. "Oh, Moore, Chadwick, Caro," I said. "Not those guys. The old ones. Stone-henge. Avebury. Scotch standing stones." So I told him about Newgrange in Co. Meath and Irish dolmens and early Christian towers.

This conversation came back to me when I was invited to write a foreword for Oliver Sears' remarkable selection of Irish artists and craftspeople to show in London. Britain and Ireland were both marginalised internationally for much of the twentieth century where the visual arts were concerned. Henry Moore, a Yorkshireman, and Francis Bacon, who was born in Dublin and lived in Co. Kildare until he was sixteen, changed things. London is now a world centre for the visual arts, both commercially and intellectually. Both parts of the old British Isles, sometimes referred to nowadays as the isles of the North Atlantic (isles of the Eurasian continental shelf would be more accurate) were reedbeds of literature in the world's eyes, not works of art. Ireland, indeed, produced three winners of the Nobel Prize for Literature in the last century: an amazing achievement from so small a population. Most people believe that a fourth writer, James Joyce, should have won it as well. Yet issues of citizenship and population are misleading. Ireland has an immense diaspora. You can't examine the achievement of the English-speaking peoples without her.

Oliver Sears has done his adopted country proud in Kinsale, Dublin and now London. Art feels uncomfortable with national questions, even though it is often affected by them. But it is difficult to contemplate the irrepressable furniture of Joseph Walsh without thinking of Celtic decorative motifs, including the Book of Kells. Or look at Hughie O'Donoghue's and Donald Teskey's paintings without inner reference to the determining Atlantic weather. Like a previous generation, Bacon and Louis le Brocqy, Stephen Lawlor paints in dialogue with past masters, Leonardo and Rubens in particular. We have fine ceramicists, collagists, portrait painters and interpreters of found objects. For me, however, the discovery of the exhibition is the work of the sculptor Jason Ellis. It seems of our time by being so resolutely out of time. London is lucky to receive this exhibition and I am proud to play a small part in it.

**Grey Gowrie**  
October 2015

Lord Gowrie is Chairman of the Fine Art Group in London. He has been Minister for the Arts, Chairman of the Arts Council of England and Provost of the Royal College of Art.

# THE INTIMACY OF OBJECTS

## FRANCES MCDONALD

Objects define us; they evoke meaning and memory, imbue emotion and create personal histories as we seek to navigate our place in the world.

For centuries, Irish artists and artisans have crafted unique objects that have shaped a distinctive visual narrative and contributed to our rich cultural heritage. From precious metalwork, enriched with ancient Celtic symbolism, Georgian silver and decorative crystal through to Arts and Crafts inspired furniture and the influence of modernism, previous generations of makers, whether occupying a privileged position or espousing a vernacular tradition, have sought inspiration from the past, expanded their knowledge through travel and absorbed ideas from other cultures.

Today in Ireland, exponents of contemporary studio craft continue to honour their artistic legacy, creating work, which seeks inspiration in the past while also embracing the new and the unknown. Liam Flynn’s deceptively simple ebonised forms which evoke elegiac memories of the past, continue to redefine the vessel while Cólín Ó Dubhghaill’s exploration of alloys and patination techniques, largely informed by doctoral research carried out in Japan, embraces new technologies and material science. For ceramic artists Frances Lambe and Nuala O’Donovan, an innate closeness to material has allowed them to explore fully the complexities of the natural world.

For *In Residence*, Oliver Sears & Brian Kennedy have selected a group of established Irish makers whose studio practice has reached a point where creative vision meets excellence in craftsmanship. In adopting the language and concerns of art and in creating a relationship between idea, material and process, these makers have sought to inject conceptual practice with craft sensibilities, each in a unique way. Nest Design achieve a timeless simplicity through their intimate knowledge of traditional fine furniture making and lacquering while Sasha Sykes has embraced more recent craft processes, employing resin to create a different narrative. Studio craft can be described

as having a symbiotic relationship with fine art. But described in inclusive and expansive terms, it extends beyond the conceptual and the aesthetic into the precious realm of making and that all-important dialogue between the head and the hand. The German cultural critic, Walter Benjamin once said that what remained intrinsic to the craftsman and the gesticulating storyteller, was the accord of soul, eye and hand. Craft has many values; the process of making, an understanding of material, a commitment to skill. However, what remains central is the personal and intimate story of the maker revealed by the mark of the hand.

Each maker included in this exhibition has achieved international recognition for their work which has been included in major collections; Sara Flynn, by the Art Institute of Chicago and the Devonshire Collection. Joseph Walsh, whose furniture and artworks continue to challenge existing practice, has also been collected by the Devonshire Collection as well as the Museum of Arts and Design, The Cooper Hewitt, Smithsonian Design Museum and the Centre Pompidou. But ultimately, what defines each of these artists is their ability to create objects that occupy a precious space, where extraordinary craft and art intersect to create something of value, of depth and of meaning.

The textile artist and printmaker Anni Albers has written, “we touch things to assure ourselves of reality”. Physical appearance, aesthetic and function may still provide us with a starting point but ultimately it is the intangible that gives true meaning to the objects that continue to define us.

**Frances McDonald**  
October 2015

# 21 ARTISTS OLIVER SEARS

A cursory glance at the exhibition quickly clarifies that those works made in the conventional media of painting and sculpture have the same craft and meticulous quality of the artists here working in the applied arts. The gallery programme unashamedly focuses more on technique than concept, the classical than the cutting edge.

In order to anchor the exhibition to some historical heft, five works by modern masters are included. A first look at the contemporary artists may allow the viewer to see influences and references. The absence of a school of Irish Art has led the last two generations of Irish artists, in particular, to draw their inspiration from a deep well. ‘Donegal Man, Profile’, a previously unseen late portrait by Lucian Freud, has all the penetration of the artist’s signature dry impasto surface. Colin Davidson’s large scale portraits also appear as articulated, dry landscapes where a human mien is translated into a private moment. Stephen Lawlor’s portraits, however, emerge directly from famous Old Master paintings whose great sitters are reimagined for a contemporary time.

A Paul Henry moonlit seascape made during the artist’s decade on Achill Island sets the tone for Donald Teskey’s menacing Mayo coastal scene. Irish-Australian, John Kelly, who presents a panorama of Castlehaven, in West Cork, has spoken about his own connection to Paul Henry where the handling of the paint is paramount. Keith Wilson’s North Mayo drawing spells solitude for an artist who has spent many years embedded in this isolated corner of Ireland. Michael Canning’s large scale acrylic anthropomorphises wild flowers and Ed Miliano’s three metre panel interprets Picasso’s ‘Demoiselles d’Avignon’ as a wooded landscape.

The figurative painting of William Leech’s 1920 beach scene with his then lover, May Bottrell, reflects a palette and a drama that Stephanie Rowe also frames in her very small scale interiors. Jeff Schneider’s nudes come from a very different practice but flicker with a similar frisson, painted almost a hundred years later. ‘The Last Corinthian’, an early work by Jack Yeats, brother of the poet, W.B., focuses on a character standing ringside, outside the action. Boxing, like horse racing, remains a significant sport in Ireland. Yet it is Yeats’ depiction of the horse, an Irish passion and integral to Irish cultural life, that is the best known subject matter of this most influential Irish painter.

Laurence Riddell has a lifelong interest in horses but he owes more to Freud than Yeats in technique and more to the latter in mystery. Hughie O’Donoghue’s epic ‘Yellow Man’ dreams again of a lost work by Van Gogh, deploying the artist’s late palette and O’Donoghue’s own wrought glazed layers that pull history through the canvas.

Abstract artists, Katherine Boucher Beug and Samuel Walsh have drawn much from William Scott, a giant of British and Irish art. His early still life, ‘Four Cups’, in turn, pays homage to Giorgio Morandi but makes a developmental leap in communicating space and form. With her simple constructions Boucher Beug has translated this language into a third dimension. Samuel Walsh’s tondos are more influenced by the line of Paul Klee but Scott’s presence also resonates in Walsh’s compositions.

The exhibition’s two photographers both capture the landscape but using a different approach. Amelia Stein’s Northwest Mayo black and whites of vertiginous cliffs and inky black sea speak of the remote and infer the mass emigration from this region, notably, during the Famine. Paul Gaffney’s carefully lit forest scenes have some of Gregory Crewdson’s staged film set qualities but come from a meditative place that permits the artist to connect to the whole world by focusing on a single moment. Lastly, Jason Ellis’ stone sculptures take the technique and subject matter (Putti) of renaissance Italy and configure them in a contemporary language.

In conclusion, *In Residence* represents a snapshot of contemporary, post war and Edwardian practice in multiple disciplines from Britain and Ireland. The contemporary artists are Irish or resident in Ireland. The multi ethnic audience that views this exhibition in London will have to decide what that means, where the individual qualities of the work is concerned and, indeed, how much that really matters.

**Oliver Sears**  
October 2015

## Katherine Boucher Beug

### *Voyage*

Found wood, painted ply  
25h x 48w x 16d cm  
2015





## Michael Canning

### *Errant*

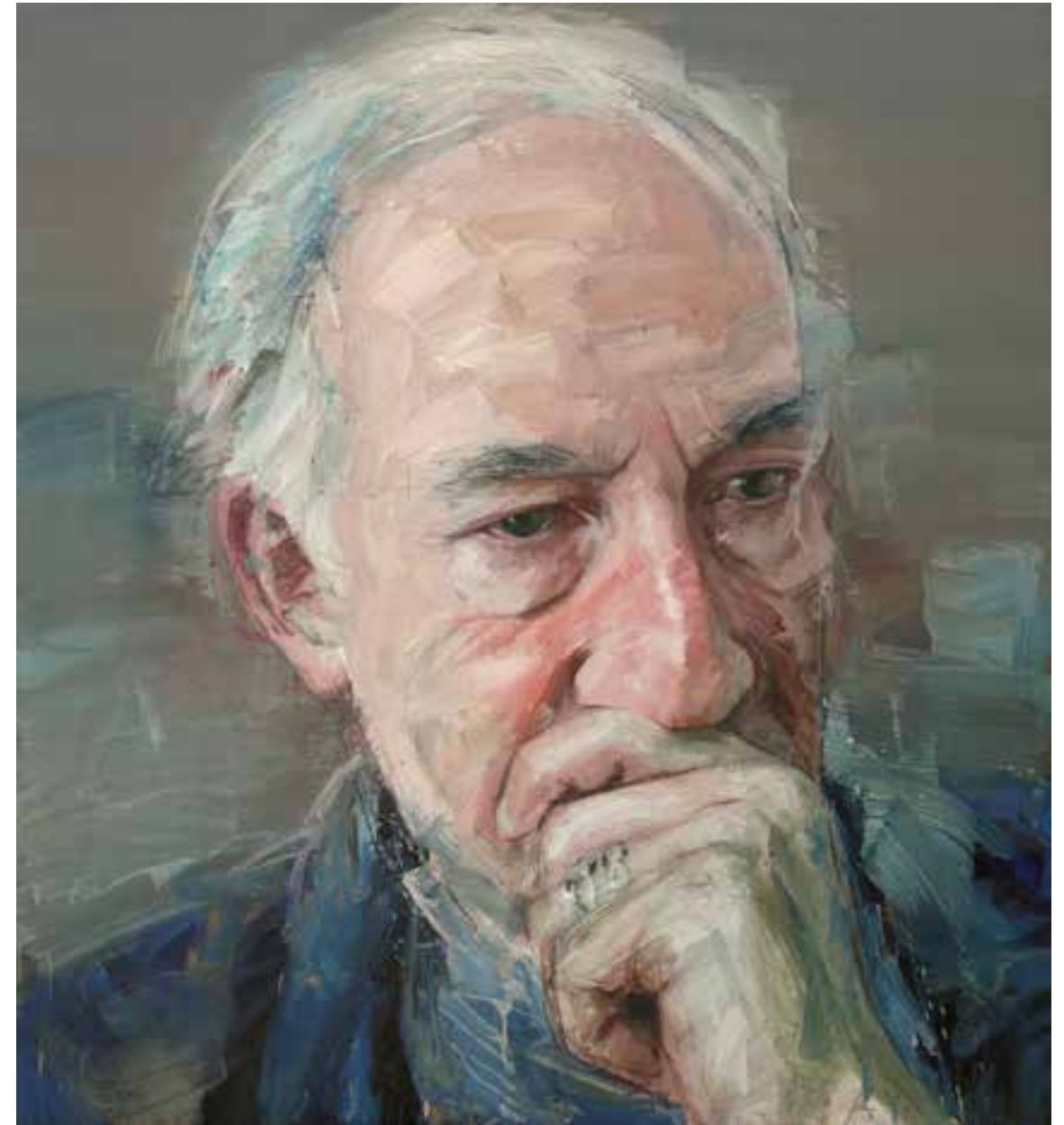
Acrylic and oil on linen  
183 x 122 cm  
2011-2015



Colin Davidson

*Portrait of Simon Callow*

Oil on linen  
127 x 117 cm  
2015



Jason Ellis

*Me and the Devil*

Carrara marble and Kilkenny limestone, each with monogram on underside  
Marble: 43h x 36w x 26d cm  
Limestone: 44h x 36w x 25d cm  
2015



Liam Flynn

*Footed vessel*

Ebonised oak  
27h x 20w x 20d cm  
2015



Sara Flynn

*Camber vessel*

Thrown and altered porcelain, manganese-rich glaze  
30h x 20w x 20d cm  
2015

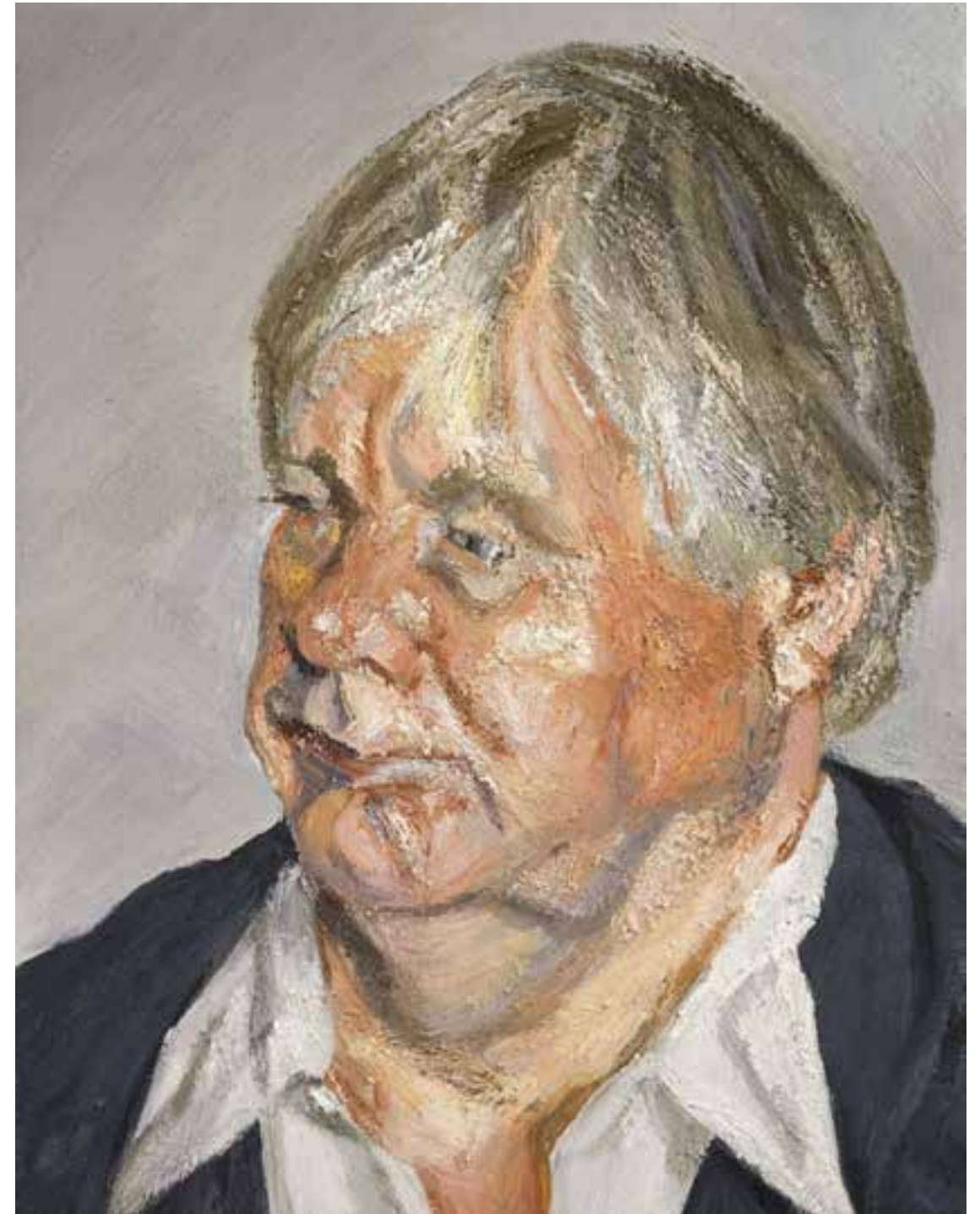




## Lucian Freud

### *Donegal man, profile*

Oil on canvas  
51 x 40.5 cm  
2008



Paul Gaffney

*Perigee #1*

Archival pigment print  
70 x 105 cm  
Edition of 6 & 1 AP  
2015



## Paul Henry

### *Incoming tide, Achill*

Oil on canvas  
41 x 61 cm  
1911-1913





John Kelly

*Castlehaven (I)*

Oil on marine plywood  
122 x 122 cm  
2013



## Frances Lambe

### *Indented oval*

Ceramic, stoneware  
20h x 43w x 25d cm  
2014



## Stephen Lawlor

### *Diva*

Oil on canvas  
30 x 25 cm  
2015



## William John Leech

### *Beach parasols, Concarneau*

Oil on canvas  
56 x 69 cm  
1920



## Ed Miliano

### *Woods*

Oil on canvas  
130.5 x 322 cm  
Each panel 130.5 x 80.5 cm  
2015





## Nest Design

### *Phoenix tables*

(Orange / Red / Yellow)  
Solid oak burnt, polished lacquer  
82h x 124w x 35.5d cm  
Edition of 10  
2014



## Hughie O'Donoghue

### *Yellow man III*

Oil on linen canvas incorporating transparent photographic component  
207 x 243 cm  
2008



## Nuala O'Donovan

### *Banksia 2 & 3*

Unglazed porcelain  
32h x 52w x 52d cm (each piece)  
2015





Cóilín Ó Dubhghaill

*Tulipiere 2*

Nickel-plated copper  
40.5h x 20w x 25d cm  
2015



Laurence Riddell

*In Reality*

Charcoal on paper  
32 x 47 cm  
2014



## Stephanie Rowe

### *Shadow*

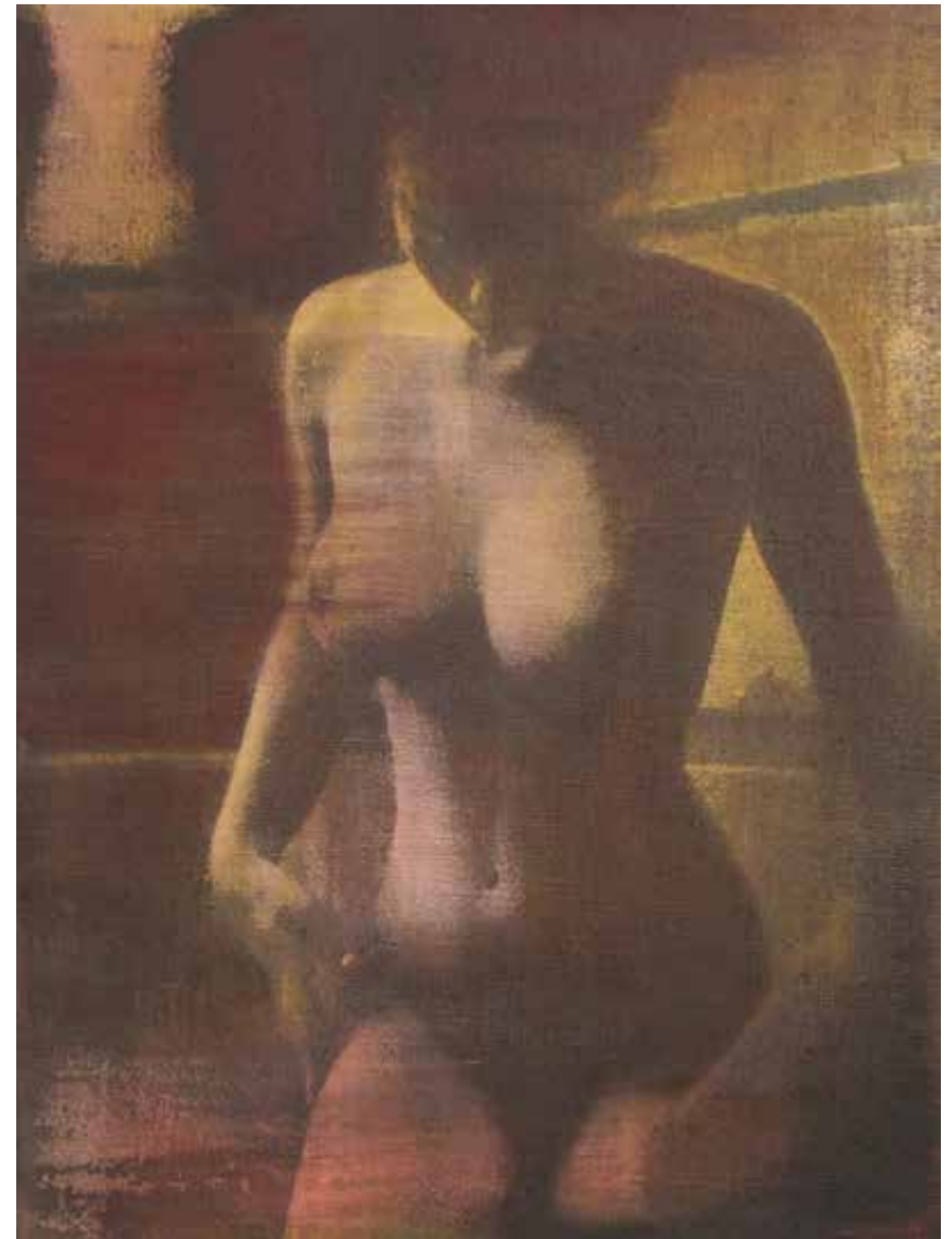
Oil on panel  
10 x 13.5 cm  
2014



## Jeff Schneider

### *Paris*

Oil on linen  
51 x 41 cm  
2015



## William Scott

### *Still life: Four cups*

Oil on canvas  
40.5 x 51 cm  
1958



Amelia Stein

*Diarmaid and Gráinne's bed*  
*(Leaba Dhiarmaid agus Gráinne)*

Archival pigment print  
80 x 62.5 cm  
Edition of 5  
2014/15



Sasha Sykes

*Caliology III*

Bird's nest in resin  
14h x 14w x 15d cm  
2015





Donald Teskey

*Ocean frequency V*

Oil on canvas  
120 x 150 cm  
2013





## Joseph Walsh

### *Lumenoria I*

Olive ash, white oil, clear resin  
74h x 297w x 150d cm  
2014



Samuel Walsh

*Locus XII (Anjou)*

Oil and acrylic on MDF  
Diameter 40 cm  
2015



## Keith Wilson

### *Being here I*

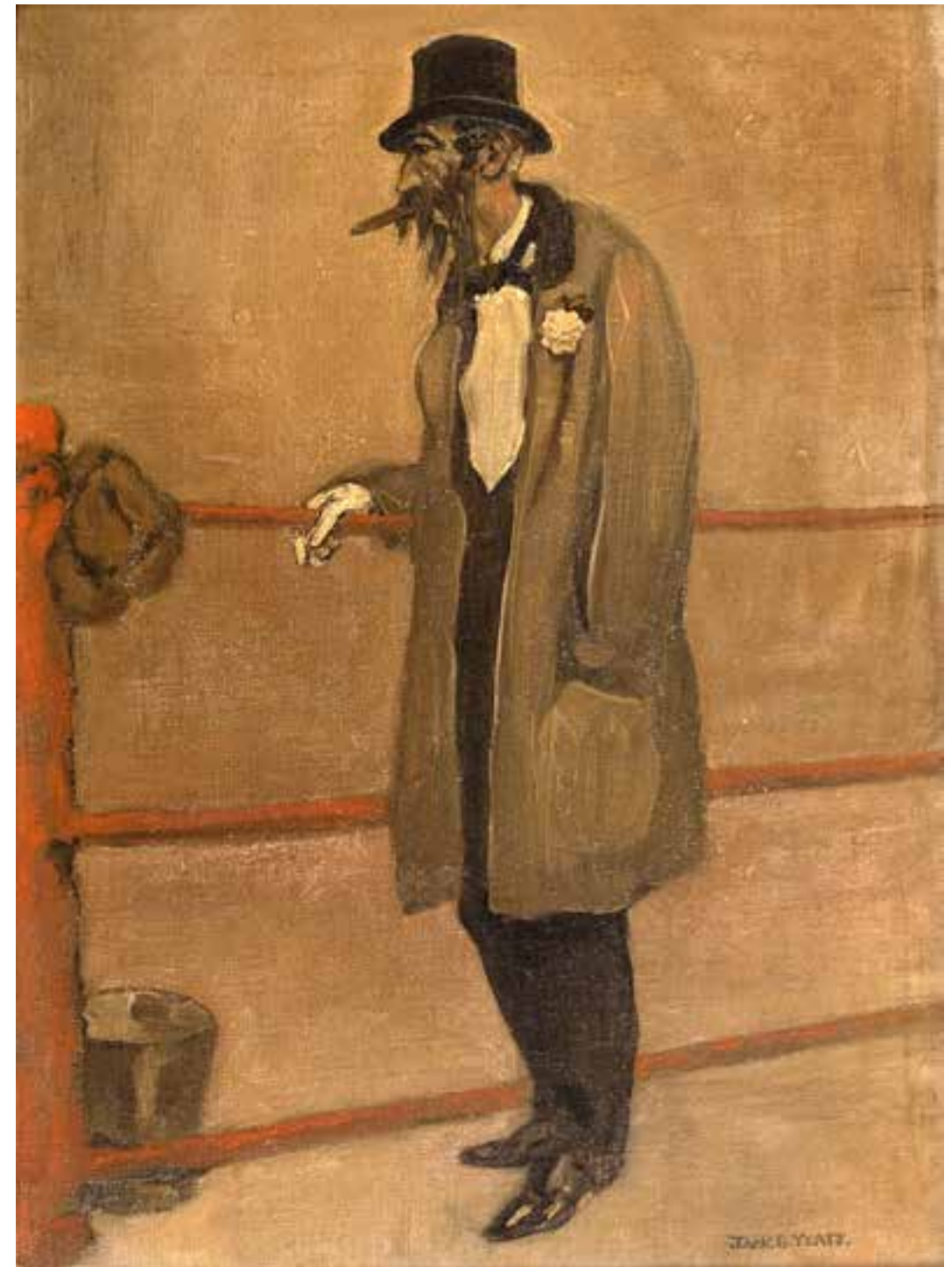
Conté crayon on gessoed paper  
56 x 76 cm  
2015



## Jack Butler Yeats

### *The Last Corinthian*

Oil on canvas  
38.1 x 27.5 cm  
1910



# EXHIBITING ARTISTS

**KATHERINE BOUCHER BEUG** originally from Princeton New Jersey, USA, has been working from her studio in Co. Cork since 1971. Her daily practice is drawing and sketchbook work which often includes text. Whether abstract or representational, her work comes from the same impulse. She seeks the unexpected. This expressive mode is coupled with a rigorous, on-going inquiry into colour dating from her teens when she studied Josef Albers’ ‘Interaction of Color’ both in America and Germany. Boucher Beug’s work is represented in the collections of The Arts Council of Ireland, Bank of Ireland, Allied Irish Bank, University College Cork, Princeton University Library, Crawford Municipal Gallery and in many private collections in Ireland, Europe and the USA.

**MICHAEL CANNING** studied sculpture at Limerick School of Art & Design, LIT, and at The School of Fine Arts, Athens, Greece, after being awarded the Greek Government Scholarship. He completed an MA in Painting at the National College of Art and Design, Dublin, in 1999. Michael is a lecturer at the Department of Fine Art, at Limerick School of Art & Design, LIT, and has taught on the Sculpture and Combined Media and Painting courses. His studio practice addresses issues in painting, sculpture and printmaking surrounding the relationships between image-ry and its meanings, matter and its transformations, history, memory and fact. In 2007 Canning was awarded a Fellowship by The Ballinglen Artists Foundation. He was awarded the Hennessy Craig Scholarship by the Royal Hibernian Academy in 2005. Michael’s work can be found in various private and public collections including Allied Irish Bank, AXA Ireland, Butler Gallery, Kilkenny, Cork County Council, Department of An Taoiseach, McCann Fitzgerald, Dublin, McGraw Hill, London, Office of the Attorney General, University of Limerick. Canning lives and works in Limerick.

**COLIN DAVIDSON** is a contemporary artist, living and working near Belfast, Northern Ireland. For many years, his work has been concerned with the urban, focusing on the multi-layered imagery as seen in city centre windows. In 2012 Davidson was elected President of the Royal Ulster Academy. Most recently, he started work on a series of large-scale portrait heads. He has received a number of awards including the Ireland - US Council and Irish Arts Review Award at the Royal Hibernian Academy, Dublin in June 2010, the RUA Gold Medal in 2011 and in 2012 he was winner of the BP Portrait Visitor’s Choice Award, London. Davidson’s work is included in various public and private collections including Allied Irish Bank, Arts Council of Northern Ireland, Bar Library, Belfast, British Broadcasting Corporation (BBC), Cobra Gold, USA, Department of Environment, Northern Ireland, Department of Finance & Personnel, Northern Ireland, ESB, Ireland, Law Society of Ireland, National Gallery of Ireland, Parliament Buildings, Stormont, Queen’s University, Belfast, Smithsonian National Portrait Gallery, Washington DC, and The Ulster Museum, Belfast.

**JASON ELLIS** studied sculpture at the University of Chichester. His tutor, Alan Saunders, had studied under Anthony Caro at Central Saint Martins. Following his degree, he trained and worked as a sculpture conservator in London for 8 years and Ireland for a further 12 years. In 2006 he left conservation and turned exclusively to producing his own sculpture. His reputation has grown quickly and his work now features in numerous public and private collections. The combination of a fine art background and training in conservation has influenced his art practice and his appreciation of the medium of stone and the skill of the artisan is acute. The quality of execution of each work testifies to the patience he had to learn on the bench. Ellis’s work can be found in various private and public collections, including the Irish State Art Collection, Office of Public Works, Ireland, Bank of Ireland, University College Dublin, University College Cork, Trinity College, Dublin, and the Irish Presidential Collection.

**SARA FLYNN** graduated from the Crawford College of Art, Cork, Ireland (BA Hons) in 1998 and has been working exclusively with porcelain since then. The major concerns of her work centres on a love of the process of throwing, the beautiful qualities of high-fired porcelain and a fascination with the theme of the vessel. In her work she explores the potential of porcelain through the practice of manipulating, pushing, pressing, cutting and reassembling freshly thrown forms to highlight movement and volume. Her relationship with this chosen material is fundamental to her work in which she displays a deep understanding, affection and respect for the clay. In 2012 she had her first solo exhibition at Erskine, Hall & Coe, London. Work is held in international collections including: the Devonshire Collection, UK, The Art Institute, Chicago, U.S.A. Shanghai Municipal People’s Government, Shanghai, China, Office of Public Works, National Museum of Ireland, Dublin, and Columbus State University, Georgia, U.S.A.

**LIAM FLYNN** works primarily in Irish oak turning strong, simple and lyrical vessel forms. Oak is rich in tannins, which responds well to fuming and ebonising, a colouring Flynn uses to accentuate his stark forms. His work has evolved from smaller explorations of open vessels to his current work exploring volume, shape and line. Flynn is self-taught but his family have been involved in joining and woodworking for generations. His work is included in many public collections including the Victoria and Albert Museum, London, The Minneapolis Institute of Arts, Fitzwilliam Museum, Cambridge, UK, Woodturning Centre, Philadelphia, The National Museum of Ireland, Department of Foreign Affairs Collection, Design and Crafts Council of Ireland and Limerick City Art gallery. It has also been shown at numerous exhibitions and fairs throughout Europe and North America.

**LUCIAN FREUD** OM, CH (1922-2011). Freud was a German-born British painter best known for his thickly impastoed portrait and figure paintings. Widely considered the greatest figurative painter of our time, his works are noted for their psychological penetration and for their often discomfiting examination of the relationship between artist and model. In 1933 he moved to Britain with his parents and became a British national in 1939. The artist’s decision to reject a reliance on drawing, to paint with less control and to handle thicker paint more loosely,

changed his work. The consequence, sustained for 40 years, has been a wholly original way of depicting people he gets to know intimately. ‘I didn’t want to get just a likeness like a mimic, but to portray them, like an actor.’ His first solo exhibition was at the Lefevre Gallery in 1944 and he was one of three artists to represent Britain at the Venice Biennale in 1954. His first retrospective exhibition, organised by the Arts Council of Great Britain, was held in 1974 at the Hayward Gallery in London. A major retrospective of his work was held in Tate Britain in 2002 and in 2007 MoMA presented an exhibition organised around his etchings. He was awarded the Companion of Honour and the Order of Merit. Freud died in London on 20 July 2011.

**PAUL GAFFNEY** is currently undertaking a practice-based PhD in photography at the University of Ulster in Belfast. His previous series ‘We Make the Path by Walking’ (2012), explored the idea of long distance walking as a form of meditation and personal transformation. The quiet images evoked the essence of his 3,500km journey, while communicating a sense of the subtle internal and psychological changes, which one may undergo while negotiating the landscape. His self-published book, ‘We Make the Path by Walking’, was nominated for the Photobook Award 2013 at the 6th International Photobook Festival in Kassel, Germany and shortlisted for the European Publishers Award for Photography. The images presented here are from one of a number of new series which Gaffney has been working on over the past year. His current research involves the development of methods which allow the artist to engage with nature without the act of image-making disrupting their sense of connection with their surroundings.

**PAUL HENRY** RHA, RUA (1876-1958) is Ireland’s most renowned landscape painter noted for depicting the West of Ireland landscape in a spare post-impressionist style. He was born in Belfast, where he studied art at the Belfast School of Art before going to Paris in 1898 to study at the Académie Julian and at Whistler’s studio, exposing himself to a more abstract approach to painting. Henry was influenced by the rural realism and plein-air painting of Jean-François Millet, the Barbizon landscape artist. He spent a relatively short period of time in the French capital but became one of its best-known Irish artists of the time.

In 1903 he married the painter Grace Henry and returned to Ireland to live on Achill Island where he learned to capture the interplay of light and landscape specific to the West of Ireland. His scenes of peasants digging potatoes, cutting turf and harvesting seaweed are imbued with an austere dignity. In 1919 he moved to Dublin and was one of the founders of the Society of Dublin Painters.

**JOHN KELLY** was born in 1965 in Cork. The family emigrated to Australia soon after. He has lived and worked in Cork for the past decade. In 1985 Kelly obtained a BA in Visual Arts Painting from RMIT University, Melbourne, and his MA in 1995. Thereafter he won the Samstag International Visual Arts Scholarship, and studied at the Slade School of Art, London. In 2014 he was artist-in-residence aboard the ship the Aurora Australis on its trip to Antarctica. The Guardian asked him to write a series of reports for that newspaper. Best known for his paintings

and sculptures of William Dobell’s cows, papier-mâché creations used during WWII in an attempt to confuse enemy aircraft as to the location of the Australian airbases. His sculptures have been exhibited on the Champs Elysées, Les Champs de la Sculpture, Monte Carlo, in La Parade des Animaux, MAMAC France, The Hague, Glastonbury, Cork, and Melbourne Docklands. Kelly’s work is held in many museums and galleries in Australia and the Guangdong Museum in China

**FRANCES LAMBE** studied education at the National College of Art and Design in Dublin. In 1996 she became a founder member of Bridge Street Studios in County Louth and began making sculptural ceramics. She has exhibited in many international fairs including COLLECT London and SOFA Chicago as well as group shows in Ireland, the US, France, the Netherlands, Denmark and China. In 2009 Lambe presented her first solo show, Microcosmos, at the Millennium Court Arts Centre, Northern Ireland. The sphere, the oval and undulating forms underpin her visual language. Holes punctuate the surface and link exterior to interior. In this way the hollow nature of ceramic forms is made manifest. Her abstract sculptural work seeks to explore concepts of containment, stillness, time and balance. Lambe’s work is included in many public collections including Office of Public Works, National Museum of Ireland, Ulster Museum, Northern Ireland, Department of Foreign Affairs of Ireland, Embassy Collection, and Louth County Council.

**STEPHEN LAWLOR** was born in Dublin in 1958. He studied at the National College of Art and Design, Dublin. He lectured for many years in print making and life drawing at Dun Laoghaire College of Art & Design, Dublin. He won the printmaking prize in the RHA, Dublin, twice, and his skill in both etching and lithography is highly refined. In 2010, Lawlor embarked on a series of paintings of two open cast copper mines, one in Wexford and the other in Wales, both joined by the same seam of copper running under the Irish Sea. This project seemed to take his painting to a new level of confidence and the exhibition entitled ‘Cu’ won the 2010 Culture Ireland award. Lawlor’s work forms part of numerous public, private and corporate collections including Allied Irish Bank, Axa Insurance Plc, Butler Gallery, Kilkenny, Chester Beatty Library, Citibank Plc, Douro Museum, Portugal, Dublin City University, Ireland, Geneseo State University, New York, Glen Dimplex, Ireland, National Gallery of Ireland, University of Limerick, Office of Public Works, Ireland, Smurfit Plc, University College Dublin, Ireland.

**WILLIAM JOHN LEECH** RHA, ROI (1881-1968) was born in Dublin and is regarded as one of the finest Irish painters. He studied at the Metropolitan School later transferring to the Royal Hibernian Academy to study under Walter Osborne before moving in 1901 to Paris, where he enrolled at the famous Académie Julian. Influenced by the Impressionists, he then began a long association with the Brittany coastline, painting the people, traditional costumes, interiors of houses and rugged landscapes particularly around the port and region of Concarneau. He continued to exhibit at the RHA while living in France and showed his works regularly in Dublin throughout his life. He moved to England in 1919, but continued to revisit France particularly Grasse and Cagnes-sur-Mer. His paintings are characterised by an interest in the nature of light and colour, fusing some of the new abstract



principles of flattened space into a figurative, post-impressionist template. He used dark tones in compositions where calm horizontals contrast with strong diagonals and verticals. He died after falling from a railway bridge in Surrey in 1968.

**ED MILIANO** was born in New York in 1954. He received a BFA in 1976 from Pratt Institute in Brooklyn, New York. Miliano worked for over twenty-five years as a designer and illustrator in the USA and Ireland. His work is most often about nature and landscape. He will often group paintings together to create a larger, collective image. When viewed together, the separate paintings become an entirely new experience. In 2011, Miliano embarked on an ambitious project to paint his garden from the studio window every day for an entire year. He called this epic work ‘Diary’, made up of 366 separate paintings. It was exhibited as part of the Futures 12 exhibition at the RHA in 2012. Miliano’s work can be found in private and public collections including Office of Public Works, Dublin, Ireland, Department of Foreign Affairs, Ireland, National Botanic Gardens, Glasnevin, Dublin, Ireland, XL Group Plc, Dublin, Ireland, Bord na Gaeilge, Dublin, Ireland, Opera Ireland and Joseph Walsh Studio, Kinsale, Co Cork, Ireland. He is currently based in Tokyo working in a studio at the Art Factory.

**NEST DESIGN** was set up in 2000 by Neil and Annabel McCarthy with the ambition to break new ground in solid timber furniture design. They both studied furniture design at Rycotewood College in Oxfordshire, UK. Their workshop is now housed in the barn of a 12th Century farmhouse in Le Gers, south west France surrounded by walnut groves – a reminder that it is an honour to work in a material which has taken decades to grow. Drawing inspiration from sources such as classic automotive design and haute couture, Nest Design signature pieces are known for the clarity of their lines and seamless profiles. They work mostly in solid timber with the emphasis on fine craftsmanship and precision and constantly experiment with new techniques and materials such as jesmonite, resin inlays and swirled lacquer. Nest Design has been shown across the world and is represented in significant collections including the National Museum of Ireland and The Devonshire Collection in England.

**HUGHIE O’DONOGUHUE** was born in Manchester in 1953. Born of an Irish mother he spent much of his childhood in Co. Mayo. The stark Irish scenery with its accompanying sense of tragedy, derived from the days of The Great Famine, found later expression in O’Donoghue’s art. O’Donoghue studied at Goldsmiths College and upon graduation became artist-in-residence at London’s National Gallery. O’Donoghue’s work is concerned with history as memory. His father’s experiences throughout WW2 became a starting point for a prodigious consideration of that period through the medium of richly surfaced paint. O’Donoghue was elected as a member of the Royal Academy in 2009. He is in major private and public collections nationally and internationally including the British Museum; Trinity College, Dublin; Gemeentemuseum; Art Gallery of South Australia, Arts Council of Great Britain, Birmingham Museum & Art Gallery, Hugh Lane Municipal Gallery of Modern Art, Dublin, The Imperial War Museum, London, The Irish Museum of Modern Art, Dublin, The National Gallery, London, University of Michigan Museum of Art. O’Donoghue both lives and works in London and Ireland.

**NUALA O’DONOVAN** was born in Cork City, Ireland. She spent a number of years working in the UK, North America and Australia as a designer before returning to Cork in 1998. She completed a BA (Hons) in Three Dimensional Design at Middlesex University in 1994 and an MA (Research) at the Crawford College of Art and Design, Cork, Ireland in 2008. Since then, O’Donovan has worked as a professional ceramic artist. Her work forms part of public collections such as The National Museum of Ireland and the Ulster Museum and she has exhibited at many international fairs including COLLECT and SOFA. O’Donovan is interested in the narrative quality of irregularities in patterns in living organisms; the history behind a scarred or broken surface. Her work combines regular pattern with the characteristics of fractal forms from nature.

**CÓILÍN Ó DUBHGHAILL** is a silversmith based in Sheffield, England. Born in Dublin, he trained at Grennan Mill craft school and Edinburgh College of Art, graduating in 1996. He subsequently worked as a designer for industry in India, the Philippines, and the UK, and set up a workshop in Kilkenny, Ireland. In 1998, he moved to Tokyo, to study in the metalwork department at the National University of Fine Arts and Music (Tokyo Geid-ai), receiving a doctorate in 2005. Ó Dubhgaill’s work focuses on the exploration of vessel forms through a study of process, materials and colour. He exhibits this work internationally and has pieces in collections including the National Museum of Ireland, the Goldsmiths’ Collection, London, and the Marzee collection, Netherlands. In March 2015, he received a Bavarian State Prize for outstanding contribution in applied art and design for work exhibited at the Meister der Moderne exhibition in Munich.

**LAURENCE RIDDELL** was born in Belfast in 1960. In 1988 he graduated with a BA (Hons) degree in Fine Art from the University of Ulster. He is currently lecturing in drawing and painting on the BA in Visual Arts Practice at the Institute of Art, Design and Technology (IADT). He was an artist in residence in Kildangan Stud, 2003-2004, which culminated in a solo exhibition ‘Provenance’ at the Riverbank Arts Centre, Newbridge, Co. Kildare, 2005. Riddell draws inspiration from traditional equestrian imagery where he examines the relationship between man and horse. Recent research, developed through collaboration with The University College Dublin Veterinary Department and The Irish Equine Centre in Co. Kildare, informs current artwork. Laurence Riddell currently resides in Dublin.

**STEPHANIE ROWE** is a Canadian visual artist who has been living in Ireland since 2005. She graduated with BA in Fine Arts from the Emily Carr University of Art and Design in Vancouver, British Columbia. Her work has been shown in various commercial and public galleries in Dublin and Vancouver. She exhibited in ‘Futures 12’ at the Royal Hibernian Academy in Dublin. Also at the RHA in 2012, she was co-awarded the Hennessy Craig Scholarship. The world that the artist brings onto her very small scale panels is broadly drawn from film stills. Here, an imaginary historical context is drafted to create an intimate and personal legend. The almost miniature scale of the paintings gives them a physical resemblance to film stills or negatives. The jewel like quality of size and craft de-

mand scrutiny. Rowe’s work can be found in private collections in Dublin, London and Vancouver as well as public collections including McCann FitzGerald Solicitors, Fishburns Solicitors and Emily Carr University.

**JEFF SCHNEIDER** is an American artist born in 1960. He received his BFA in 1983 from Miami University and worked as an Art Director in commercial design with the John K. Howe Company. He received his MA in Fine Art in 1989. Schneider moved to New York City in 1990 to pursue his career in art. Schnieder’s current body of work began after he came across a piece by the poet, Carl Phillips. The simple poem seemingly based on trees became the jumping off point, not only because of the words or the story they expressed, but also the structure and rhythm of the piece. His paintings are often divided into two or more parts and from these elements different characters come into play. The figures and portraits derive from a variety of resources to create tensions, states of mind and moral uncertainties. Like Phillips’ poem, realistic perceptions are transformed into an abstract game giving the work a double capacity of functioning both as a narrative and an abstract picture.

**WILLIAM SCOTT** was born in Scotland, in 1913. Scott is known for his still-life and abstract paintings. In 1928 he enrolled at the Belfast School of Art, moving to London three years later to take up a place at the Royal Academy Schools. He married fellow student Mary Lucas in May 1937 and soon after they travelled to Italy and France, establishing an art school in Pont-Aven. In 1947 Scott took up the position of Senior Painting Master at the Bath Academy of Art. In 1958 he represented Great Britain at the Venice Biennale, one of many occasions on which his work was chosen by the British Council to be exhibited abroad. In 1972, the Tate Gallery mounted a major retrospective which included more than 125 paintings dating from 1938 onwards. The following year Scott toured India, Australia and Mexico as a British Council lecturer. He received honorary doctorates from the Royal College of Art in London, Queen’s University Belfast and Trinity College Dublin. In 1984 Scott was elected a Royal Academician. Scott died in 1989.

**AMELIA STEIN** lives and works in Dublin. Stein has assembled a number of beautiful and intimate exhibitions including ‘The Palm House’, photographs taken in the National Botanic Gardens, Glasnevin, Dublin and ‘Loss and Memory’, intimate still lives of her late parents personal belongings and household items. Her study of the members of the Royal Hibernian Academy, a book published in 2009, hunted the personality of the artist through a facial portrait, an image of their hands and a study of their chair, or the tools of their practice. Stein is the first photographer ever to be elected to the RHA. She is a member of Aosdána. Her work is included in the following collections; The Irish Museum of Modern Art, The Arts Council of Ireland, The Municipal Collection, Dublin, Ireland, Limerick City Gallery of Art, The Office of Public Works, Contemporary Arts Society, Ireland, National Botanic Gardens, Dublin, Gulbenkian Foundation UK, Athlone Institute of Education, Ireland, The David Kronn Collection, USA, Private Collections in Ireland, Europe and USA.

**SASHA SYKES** is an artist and creator of highly unusual hand-crafted contemporary furniture and functional artworks. Born in Dublin in 1976, Sykes studied architecture and worked as a retail designer before setting up her design company ‘farm21’ and establishing her solo artistic career. She has worked all over the world including London (1999-2003) and New York (2003-2006) and has now settled in her native Co. Carlow where she lives with her husband and three young children and works from a straw bale studio next door. Her work is particularly known for its use of acrylics and hand-cast resins, embedding found objects and collected organic materials, which tell stories of Ireland’s landscape and social history. Sykes has work in numerous private and public collections including the National Museum of Ireland.

**DONALD TESKEY** was born in Co. Limerick and graduated from Limerick College of Art and Design with a Diploma in Fine Art in 1978. Since 1992 he has crafted out a substantial body of work as a painter of landscape and more recently the ruggedness of the western seaboard. Sometimes working on a very large scale, his images reflect his response to the formal elements of composition; shape, form and fall of light. The result are powerful images of instantly recognisable parts of the Irish landscape with large abstract passages and surfaces which articulate the relentless energetic and elemental force of nature. Teskey became a member of the Royal Hibernian Academy in 2003 and was elected a member of Aosdána in 2006. Teskey’s work has been exhibited in the UK, USA, Canada, China, Germany, France, Finland and South Africa. His work can be found in various collections including the Irish Museum of Modern Art, Arts Council of Ireland, Limerick City Art Gallery, The Office of Public Works as well as corporate and private collections worldwide.

**JOSEPH WALSH** was described by The Sunday Times in 2008 as “just one of a handful of Irish designers whose work belongs in the international world of functional sculpture”. Walsh founded his Studio in 1999 in Co. Cork. His experimentation with design and making began at an early age and he is self-taught. Over the years he has pushed the boundaries of working with wood resulting in a significant body of knowledge around the material and its potential. Walsh’s design approach stems from this intimacy with wood, the techniques he has mastered and the combined potential to create structures and form. Walsh is regularly exhibited at the major art and design fairs and his work can be found in many significant international Museum and Private Collections, including Museum of Arts and Design, New York, USA, Mint Museum of Craft & Design, Charlotte, North Carolina, USA, National Museum of Ireland, Dublin, Ireland, The Devonshire Collection, Chatsworth House, UK, Lord and Lady Harrington Collection, London, UK, Embassy of Japan, Dublin, Ireland, Rafael Vinoly, Uruguay, John H. Bryan Collection, Illinois, USA, Paul Stuart, New York.

**SAMUEL WALSH** was born in Wimbledon, London in 1951. He studied at the Limerick School of Art & Design, LIT and subsequently took an MA in Fine Art (Painting) at the National College of Art and Design, Dublin. He also holds a NUI Diploma in Philosophy from Mary Immaculate College, Limerick. He was elected a member of Aosdána in 1997. His international career is extensive and he has earned a considerable reputation for his work in Europe. His work derives from brief, fleeting looks at situations or things as he passes through the world. The work starts with small, thumb-nail sketches, from old master paintings in museums to crowds of people at a concert or wedding, ideas generated by passages in a book, and of geographical spaces or architecture or anything really that takes his eye. He is in many Irish public collections including the Irish Museum of Modern Art, the Arts Council, Department of Foreign Affairs, Aer Rianta, Dublin Airport; Butler Gallery, Kilkenny; Limerick City Gallery of Art, Trinity College Dublin, National Concert Hall, Dublin.

**KEITH WILSON** studied at Methodist College, Belfast and the University of Ulster. In 1994, he received an Honours Degree in Visual Illustration from Edinburgh College of Art and in 1995 a Postgraduate Diploma in Illustration. Wilson is a landscape painter with an exquisite touch. The works resonate with a quiet beauty. He aims to make the everyday apparent, appreciated and intriguing. His awards include the Axa Insurance drawing prize 2005 and the Hennessy Craig Scholarship award 2006, both at the Royal Hibernian Academy, Dublin. Wilson was elected an Academician of the Royal Ulster Academy in 2010. He had a successful first solo exhibition at Oliver Sears Gallery in September 2012. Department of Environment's work is included in the following collections: Office of Public Works, AIB, Wexford County Council, The Arts Council Northern Ireland, ESB Collection Carlow Town Council, Royal Ulster Academy Diploma Collection, University of Wisconsin, EPA Collection, Ireland, Bank of Montreal and private collections in Ireland, Britain, Europe, America and Australia.

**JACK BUTLER YEATS** RHA (1871-1957). Born in London, Yeats was the youngest son of Irish portraitist John Butler Yeats and the brother of W. B. Yeats. He grew up in Sligo with his maternal grandparents before returning to his parents' home in London in 1887. Early in his career he worked as an illustrator for magazines. From around 1920, he developed into an intensely Expressionist artist, moving from illustration to Symbolism. His favourite subjects included the Irish landscape, horses, the circus and travelling players. His early paintings and drawings are distinguished by an energetic simplicity of line and colour, his later paintings by an extremely vigorous and experimental treatment of often thickly applied paint. He frequently abandoned the brush altogether, applying paint in a variety of different ways, and was deeply interested in the expressive power of colour. Following the death of his wife in 1947 his work became even more expressive and experimental in theme. Despite his position as the most important Irish artist of the 20th century (and the first to sell for over £1m), he took no pupils and allowed no one to watch him work, so he remains a unique figure. The artist closest to him in style is his friend, the Austrian painter, Oskar Kokoschka. He was elected a member of the Royal Hibernian Academy in 1916 and died in Dublin in 1957. He is sometimes referred to as the greatest and most influential painter of Irish life and character.



OLIVER SEARS

London born Oliver Sears moved to Ireland in the mid 1980’s where he spent 10 years running fine art galleries in the south of Ireland. In 1995, he moved to Dublin where he temporarily abandoned the gallery format to become an active secondary market dealer in Irish and international contemporary art. During this time, he started his own collection and spent the decade making frequent visits to New York, Los Angeles, London, Paris, Basel and Miami primarily bringing an internationalism to this corner of Europe. In 2010 he opened his eponymous gallery in an elegant Georgian building in central Dublin. Unusually, his gallery showcases across the range of disciplines to include painting, photography, sculpture and applied arts. Oliver takes enormous interest in the curation of the exhibitions in his gallery. As an outsider who has spent all his adult life in Ireland, he is conscious that the exhibitions must reflect and promote Irish contemporary art and make a contribution to the cultural landscape of his adoptive country. Oliver has an international client portfolio and has assisted many long standing private and corporate clients to curate their collections and funds of art.



BRIAN KENNEDY

Brian Kennedy is an independent curator working predominantly in the craft and applied art area. Between 2002 and 2010 he curated a series of major exhibitions for the Crafts Council of Ireland, Including ‘Forty Shades of Green’ at the Lewis Glucksman Gallery, Cork and ‘Crafted Creatures’ in conjunction with the Ark – Children’s Cultural Centre, Dublin. Following this he curated the highly acclaimed exhibitions, ‘Material Poetry’ and ‘Dubh – Dialogues in Black’ at the American Irish Historical Society, New York. More recently Brian worked closely with Contemporary Applied Arts, London on the move to their new gallery and developed a series of exhibitions for the first year of their programming. In 2014 he curated the critically acclaimed exhibition ‘Vase Vessel Void’ for the Oliver Sears Gallery. Other notable projects are Walpole’s ‘Crafted - Makers of Excellence’ exhibitions at Somerset House, London in 2013 and at the Royal Academy, London in 2014. In 2015 he curated ‘Taste - Contemporary Craft’ at Art Geneva. Brian works with state agencies, museums, galleries and private collectors to develop strategies, organise exhibitions and build collections within the craft and applied art areas.

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**ARUP**