

THE DIRECTORS OF KENNY'S & ADAM'S INVITE YOU TO AN EXHIBITION OF SCULPTURE

# Seóda

10TH JULY - 12TH AUGUST AT THE KENNY GALLERY, GALWAY

Exhibition opening hours: Monday - Saturday, 9.00am - 5.00pm

8TH SEPTEMBER - 8TH OCTOBER AT THE AVA GALLERY, CLANDEBOYE

Exhibition opening hours: Monday - Friday, 10.00am - 5.00pm



Jason Ellis *Ululation (Your lying tongue) [2009]*

The Kenny Gallery  
Liosbán Retail Park  
Tuam Road  
Galway  
(T) +353 (0)91 709350 (F) + 353 (0)91 709351  
email: [art@kennys.ie](mailto:art@kennys.ie)  
web: [www.thekennygallery.ie](http://www.thekennygallery.ie)

The AVA Gallery  
Clandeboyne Estate  
Bangor, Co. Down  
BT19 IRN  
(T) +44 (0)28 91852263  
email: [info@adams.ie](mailto:info@adams.ie)  
web: [www.adams.ie](http://www.adams.ie)

“Up to about thirty years ago the history of Irish sculpture – if one ignores the megalithic heritage – was scarcely substantial. There had been plenty of academic sculptors, though none who could survive within a European context, much saccharine religious sculpture, and no shortage of public sculpture which ranged from the academic to the anecdotally awful, but the triumphant history of twentieth century modernism had scarcely lapped at our shores.<sup>[i]</sup>”

In the seventies in particular – and the same is true of painting in the period – international modernism in the shape of a higgledy-piggledy number of ‘isms’ crash-landed into the Republic, (though not the North), resulting in a rash of large-scale public art pieces, most of which were exterior imitations of the great & the famous – an undigested language spat up whole, but lacking any real understanding. It was a bit like an Irishman trying to learn a language like Polish, but being able only to mimic loosely the sounds of a few words, because he or she had no grasp of the grammar.

This situation however was to be jump-led by the *Stone Sculpture Workshop* which took place in the Dublin Mountains in 1978. It was an activity which led directly to the formation of the *Sculptors’ Society of Ireland* in 1980, and thus brought about the most radical change ever in the history of Irish sculpture. Within a decade a wide range of symposia had been held, exposing Irish sculptors to a huge range of techniques, in a variety of different media, and also to an equally wide range of major foreign sculptors. Not only did these major sculptors come *in*, but Irish sculptors were enabled to go *out*, taking part in important symposia worldwide. By 1988 the Society was so confident that it was able to mount the huge *International Conference on Sculpture* at Trinity College, Dublin which gave direct access to international practitioners like Eduardo Chillida, Danny Karavan, Luciano Fabro and Eduardo Paolozzi, as well as international academics of the calibre of Albert Elsen, Lynn Cooke and Malcolm Miles.<sup>[ii]</sup>

Both Colm Brennan and Leo Higgins were at the forefront of this activity. [They] plunged into developing the symposia movement in Ireland, and also helped to organise a variety of exhibitions and events, ranging from *Sculpture at East-Link* to regular, annual, outdoor sculpture exhibitions such as *Independent Artists’ Outdoor Exhibitions* and the *Sculpture in Context series*.<sup>[iii]</sup> In 1987 they jointly started Cast Foundry.”

*Excerpt from ‘Hoard – Plumbing the Artesian Well: The work of Colm Brennan & Leo Higgins’, by Brian McAvera (The Kenny Gallery, Galway, 2008)*

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<sup>[i]</sup> For a rather more hopeful assessment, see Anne Crookshank, *Irish Sculpture from 1600 to the Present Day*, Dublin, 1984, and Judith Hill’s *Irish Public Sculpture*, Four Courts Press, Dublin, 1988.

<sup>[ii]</sup> In 1982 the book *Sculptors Society of Ireland: Photographic Index*, Dublin, was published, having been compiled by Chaim Factor, Leo Higgins and Colm Brennan. Every sculptor had a doubled-page spread, including two images and a detailed cv. In 1988 they published *International Conference on Sculpture*, a conference report with an introduction by the present author, and forty-eight essays by sculptors and academics.

<sup>[iii]</sup> Catalogues were produced for all of these exhibitions.

Colm Brennan and Leo Higgins have jointly curated this exhibition. *Seóda* brings together artists working in various parts of the country who work in different media (though mostly in bronze) but all producing three dimensional works. We are confronted with a sort of mini universe of forms which represent the fruitful results of the development of the Stone Sculpture Workshop, the evolutionary process that began in the Dublin Mountains in 1978. This collection is a revelation of the potentialities and force of the art of sculpture in Ireland today.

We are presented with a range of demonstrations of the dynamic character of metal and stone, and how they can be used as a means of self expression. We see high levels of naturalism and subtlety, virtuoso compositional skills, symbolic objects, various expressions and gestures. Here are many distinctive styles, the angular, the cubistic, the grotesque, the graceful and serene, the simplified and sensitive. There are beautiful shapes, liberated figures, movement, bodies with great vivacity full of tension and restrained energy, those which represent in the boldest possible manner the very essence of what the artist is trying to achieve.

There is great technical virtuosity and execution here too, surfaces so smooth that they shimmer, decorative enhancement, different textures, and subtle patination.

The work ranges in scale from table-top to the monumental - *Seóda* represents a high water mark in contemporary Irish sculpture.



## JOHN BEHAN

Born in Dublin in 1938, and now living in Galway, John Behan studied at the National College of Art & Design, Dublin; Ealing Art College, London; and the Royal Academy School, Oslo. He helped establish the Project Arts Centre in 1967 and the Dublin Art Foundry in 1970. Beginning in the 1960s he has exhibited in major group shows such as the Irish Exhibition of Living Art, the Royal Hibernian Academy and the Oireachtas. In addition, he has had frequent solo shows in Ireland and abroad, all combining sculpture and drawing.

The Office of Public Works commissioned *Arrival*, a bronze sculpture of a famine ship, seven metres long and eight metres high, with 150 bronze figures on deck and disembarking, for presentation to the United Nations by the Government of Ireland in 2000. The piece mirrored his *Famine Ship*, the National Famine Memorial at the base of Croagh Patrick in Murrisk, Co. Mayo, which was unveiled by President Mary Robinson in 1996.

Other major commissions include *Flights of the Earls Monument*, Rathmullen, Co Donegal (2007); *Millennium Child for Barnados* which was cast in a limited edition of 100; *Wings of the World in Shenzhen*, China (1992); *Megalithic Memories*, Allied Irish Banks headquarters, Dublin (1982); and *Cúchulainn Relief Panels*, Gresham Hotel (now in Dublin Institute of Technology Kevin Street), 1970.

He was a member of the Arts Council from 1973 to 1978 and was conferred as a Doctor of Literature by NUI Galway in 2000.



Tribesmen, (2009)  
Cast Bronze, 71 x 25 x 25cm  
Unique



## COLM BRENNAN

Colm Brennan was born in Belmullet, Co. Mayo in 1943. He lives and works in Dublin and has been involved in sculpture since the mid 1970s. He is a founder member of the Sculptors Society of Ireland (Visual Artists Ireland), and is a Director of CAST Bronze Foundry in Dublin. Colm's sculpture, generally in bronze or combining bronze and stainless steel, travels twin paths of abstraction and naturalism. His work varies in size from large outdoor monumental sculpture to small studio pieces.

### Selected Commissions/Collections:

- 1979        The Asgard Figurehead
- 1981        Kilemoremoy Madonna
- 1982        Risen Christ, Balally
- 1986        Rotations in Space II, U.C.D., Belfield
- 1987        Fountain Sculpture-Doves, Conrad Hotel
- 1992        Groups of Snipe, Sandoz Cork
- 1993        Our Lady, Crossmolina Christ King, Belmullet
- 1997        Bronze medallion for IMRO
- 1997-98    Portrait heads of Austin Clarke and Eilis Dillion for Parks Department, Dublin
- 1998        Exiles Memorial, Ballyvary, Co. Mayo
- 1999        Poets, Prompt Staff, RTÉ, Montrose
- 2000        Winner of sculpture competition for Fingal Co. Council, Doves and Pennants
- 2001        Winner of sculpture competition to select large outdoor sculpture for new National Folklore Museum at Turlough, Co. Mayo
- 2002        Golden Harvest, N25 Kilmacthomas, Co. Waterford
- 2005        Staff of the Assemblies, Civic Offices, Nenagh, Co. Tipperary
- 2008        Flame Tree, Marino College of Education Figure with Birds, 5m high, Cornelscourt Village, South Dublin



Brickeive Cube  
Bronze, 45 x 35cm  
Edition of 5



### RORY BRESLIN

Rory Breslin studied art in Dublin at the National College of Art & Design. He went on to work in stone workshops in Wicklow, Ireland and Carrara in Italy. Further travels saw him working in bronze foundries in Dijon, France; Moravia, Czech Republic; and in Bratislava, Slovakia. He returned to Ireland where he founded the *Head Sculpture Galleries* in Temple Bar and Talbot St. Dublin and organised major sculptural exhibitions in the Royal Institute of Architects of Ireland and in the College of Technology, Bolton St. both in Dublin. He co-built the Callow Bronze Foundry in Mayo, Ireland, lectured in the Sculptural Department of the National College of Ireland for three years and has done specialised work for a number of film companies. He is currently living and working in the West of Ireland.

He has had numerous solo drawing and sculptural exhibitions and has executed a large body of public commissions.

#### Artists Statement:

“I am very wary of making statements with regard to motivation even after working as an artist and sculptor constantly for over twenty years. Perhaps ‘making art’ could be described as a vocation, a compulsive need to learn, a desire to continue on and expand the ongoing search for reason as have occupied the minds of our historical and artistic predecessors or perhaps it’s a form of psychosis modern psychologists have not found a term for yet. Neither Jung, Freud or a host of other notaries were able to fathom the motivation or drive, or indeed the necessity for the making of art. I don’t believe I can put my finger on it either. Suffice to say that when a piece ‘works’, (it could be conceived as being ‘whole’ or ‘finished’) and that is a rare enough event, perhaps there is released in ones mind some aesthetic and addictive pheromone. Whatever induces this motivation, the result is a permanent cerebral hum that keeps you awake at night working out the technicalities and possibilities of the piece you are currently engaged with or are about to commence (or indeed the mistakes!) and jettisons from your bed in the morning eager to tackle the lines and the angles. Where your friends eat out, you buy your paint; where they purchase new clothes, you purchase plaster. Normal for them, and normal for you.

With regard to the work as opposed to why you do it, again there is a difficulty and unease in being able to definitively describe what the work is about. For me it is easier to regard a piece of sculpture or a drawing, especially one of my own as a short piece of music; instead of imagining a grand theme, the sculptures individually can be thought as variations of musical quintets; some andante, some scherzo and some adagio in terms of tempo.

Given this perspective, the fixed position, i.e. the stance of the figure will decide the sculptures rhythm or score; the muscular tones will act as melodic double bass/cello giving body to the work; the range of lighting, from shadow to highlight being the dexterous piano; while the lively and versatile textures can be seen as a viola/violin in harmony with the work, yet pushing and pulling the boundaries. To view a piece therefore is to have a myriad of visual forms playing on your eyes. What the work is about therefore is not necessarily as important as what it achieves in stimulating your senses.”



Box Variation I,  
Bronze, 70cm tall (202cm on plinth)  
Unique

## ANNA CAMPBELL

Anna Campbell was born in Newry, Co. Down, and studied at the Crawford College of Art & Design in Cork. Her work has been included in numerous group shows, including the Oireachtas (1994 and 2001), RHA (1995-2010), RUA (1998), Nelson Bell Gallery (2000), the Molesworth Gallery (2003-2006), Sculpture at the Arboretum and Sculpture in Context (2010), both in the Botanic Gardens in Dublin. She has had solo shows at the Vanguard, Cork (2004), Molesworth Gallery, Dublin (2005), Norman Gallery, Wexford (2008) and Mullan Gallery, Belfast (2009). Her work is included in many important private Irish collections, as well as the collections of AIB, University College Cork, ESB, Boyle Civic Collection, and private collections in Melbourne and San Francisco.



Guinea Fowl  
Bronze, 530cm high  
Edition of 9



## JOHN COLL

John Coll is one of Ireland's most prominent figurative sculptors. He has sculpted many works of national importance including monuments to the poet Patrick Kavanagh and the writer Brendan Behan on the Dublin canals. Other large-scale projects include a monument to Countess Markievicz in Rathcormac, Co. Sligo and a life-size portrait of the racehorse *Bobby-Jo* in Mountbellew, Co Galway.

Coll's first one-man exhibition was in The Kenny Gallery in 1985, and he has had several solo shows there since. He has featured in many group shows, most notably as a prize-winner in the Oireachtas. He has had a number of private commissions, including portraits of Benedict Kiely, Brendan O'hEithir and Francis Stuart, and of the late Siobhán McKenna. He has two important commissions in Galway, in the City Hall and in The Galway Business School.

Recent works include a 3.5 metre bronze and stainless steel sculpture entitled *Ceilliuradh* in NUI Galway and the monument to the Galway footballer Enda Colleran in Moylough, Co Galway.

He has exhibited widely in Europe and held a one-man show in New York in 1998. His work is found in many collections including the Bank of Ireland Collection, The National Museum Collins Barracks, The Irish Museum of Modern Art, The National Library of Ireland Collection and Stanford University, California, USA.



A Fond Kiss  
Cast and Welded Bronze, 30 x 90 x 25 cm  
Unique



#### CLIODNA CUSSEN

Clodna Cussen is a sculptor working in stone, bronze, and a variety of other materials. Her work ranges from small hand-sized pieces and medallions to large sculptures in a public context. Most of what she has to say is said through her sculpture. Considering herself to be at the service of the people, she tries to express in her public pieces the cultural background of the community and its broader concerns, while always keeping the integrity of her artistic vision.

Founder Member, Sculpture in Context (1984)

Founder Member, SSI (1980)



working drawing

## JASON ELLIS

Jason Ellis, born in Cornwall in 1965, studied sculpture at the University of Chichester. His tutor, Alan Saunders, studied under Anthony Caro at St. Martin's School of Art. Following his degree he trained and worked as a sculpture conservator in London for eight years whilst carving part time. He moved to Ireland in 1994 and set up a successful conservation practice.

In 2006 he left conservation and turned exclusively to producing his own sculpture. His work now features in the collections of state bodies, corporations, architects and private clients. Public commissions include *Bantry Boats*, the Bantry House Archive Gift in 1997, a major piece for University College Dublin, *Figurehead*, installed in 2008 and *The McDonogh Stone*, for the Druid Theatre, Galway in 2009. His most recent public work, *Black Pool, White Water*, features in the new Garda Memorial Garden at Dublin Castle, which opened in May 2010.

### Artist's statement

"I have been carving stone for 23 years. I choose limestone, sandstone and marble for their texture, hardness and geology. The medium attracts me because of its permanence and inherent beauty and I look for random blocks containing imperfections that can be exploited.

My sculpture is about material and form. I am asking the viewer to study the form, the space it occupies, the air it displaces. Primary sources for the work are found in nature, geometry and the subconscious. I see the physical world in terms of shape and mass; imagining, drawing or carving the perfect curve all hold an innate satisfaction. I either carve directly or work from sketches and maquettes. There is often a point during the making when the stone starts talking back; this is the beginning of a dialogue wherein the object insists on alternatives to my original idea and is one of the moments in the creative process to which I am drawn.

I first became aware of abstraction in my birthplace, Cornwall, through Barbara Hepworth, but stronger influences have been fellow modernists Jean Arp and Constantin Brancusi.

During the 17 years that I spent as a sculpture conservator, I was fortunate enough to work on stone carvings from the megalithic, medieval and modern periods. This exposure has imparted a deep understanding of the context of the object and the historical thread that links all artisans and artists who have ever worked stone.

I aim for purity and I believe both stone and abstraction assist me in that goal. I am not a conceptual artist; I am simply striving to release pure form from small pieces of the Earth's crust. When the work goes badly it is mental torture; when it goes well it is like alchemy. Sculpting fulfils a fundamental need. It's about geology, the occupation of space and extending the historical thread."

Jason Ellis: Authentic Modernist by Riann Coulter features in the current issue of Irish Arts Review



Ululation (Your lying tongue) [2009]  
Cork Red Limestone & Cast Lead plinth,  
Height 14cm

#### NIC FIDDIAN GREEN

Nic Fiddian Green was born in Hampshire and studied at Wimbledon School of Art before attending St. Martin's School of Art where he studied lost wax casting. The equestrian subject dominates his oeuvre, and he often works on a monumental scale, his largest commission being 30 feet high. Horses have inspired Fiddian Green from a young age, however it was a trip to the British Museum where he saw the Elgin Marbles at the age of 20 that were to have the most lasting impact. These depictions of horses from the Parthenon frieze have influenced his work since, and he has commented "to me these ancient marble carvings embodied the most refined principles of Greek and Classical Art and it was these from which I drew my formative inspiration. Since that time, I have tried in my own work to capture the skill, vitality, balance and beauty, which is so evident in these Greek carvings." His work is exhibited regularly at The Saldmore Gallery in London, and he has also exhibited in Dublin, New York, Dubai and in Australia.



Horse's Head  
Bronze, 15cm high (28cm inc. base)  
Unique



#### THOMAS GLENDON

Thomas Glendon has a long established studio specialising in sculpture, letterform, ecclesiastical work and design in stone, wood and bronze. His sculptures may be seen at the Solomon and Davis Galleries, Dublin, the Kenny Gallery, Galway, The Lavit Gallery, Cork and the No. 5 Gallery, Liverpool. Sculpture works have been exhibited at the R.H.A. annual summer show for a number of years. His work is included in a number of private collections in Ireland and abroad. Glendon initially trained in his father's stone yard in Deansgrange and went on to an apprenticeship with Michael Biggs. Having completed his training in 1974 he moved to Limerick where he set up his own workshop.

At the opening of Glendon's solo show at the Soloman Gallery in 1991, alderman James Kemmy TD commented "We are fortunate to have artists such as Tom Glendon. But we all too often take them and their work for granted. Their work enhances our society". He also quoted Cork sculptor Seamus Murphy who wrote "Our craft is the oldest in the world. Our handiwork is seen everywhere, in town, country and village. The men who have gone before us have left us a heritage to be proud of."



Linear Ascending  
Bronze, 14 x 7 x 7in,  
Edition 2 of 7



#### LEO HIGGINS

Leo Higgins was born in Dublin in 1951. He is a founder member of the Sculptors Society of Ireland (Visual Artists Ireland). He lectures part-time at The National College of Art & Design, Dublin and is a Director of CAST Bronze Foundry in Dublin. Winner of the Oireachtas Prize for sculpture in 1984 and 1985, Higgins has exhibited in group exhibitions throughout Ireland including shows at the RHA and Solomon Gallery. His solo exhibitions include Cork Arts Society, Bell Gallery in Belfast, and Grapevine Arts Centre in Dublin. His work is included in prominent Irish collections including AIB, Bank of Ireland, Aer Rianta and Irish Life.



Bird in Tree  
Bronze, 54 x 20 x 12cm  
Unique

#### JAMES MAC CARTHY

Based in West Cork, James MacCarthy studied at The National College of Art and Design in Dublin and Kilkenny Design Workshop. Both a painter and sculptor, his work has been included in various group exhibitions including the Oireachtas, the RHA, Gormleys Fine Art, Crawford Municipal Art Gallery and Lavit Gallery in Cork, E.V.A. Limerick, and at Boyle Arts festival in Co. Roscommon. He has also had solo shows at The Lavit Gallery, Cork Arts Society and West Cork Arts Centre. His work is in private collections in Ireland, England, France, Germany, USA and Australia, as well as prominent collections such as AIB, The Arts Council, RTE, The Office of Public Works and University College Hospital Cork. He has also executed a number of life size commissions of public figures including Jack Lynch and champion wrestler Danno O'Mahony.



Selling the Calf  
Bronze, 36 cm tall  
Edition no. 3 of 9

## EILEEN MACDONAGH

Eileen MacDonagh was born in Sligo and has worked as a sculptor since the early 1980s. Her work has featured in many exhibitions, both in Ireland and abroad, including shows in Portugal, Scotland, India and Japan. Eileen has both organised and participated in many symposia, in Ireland and abroad. Her work is included in numerous collections, such as the OPW, Sculpture in the Parklands, Kilkenny and Cork County Councils, Marlay Park, Dublin and Tawara Newtown, Osaka, Japan.

MacDonagh works mainly in stone to produce fascinating large scale sculptures. Due to the size of her work, she has tended to concentrate on public commissions rather than exhibiting in the context of the gallery.

Her first solo exhibition, *Truss* in 1992, showed works made from both wood and stone and garnered great reviews for the artist. This enabled MacDonagh to make a name for herself as a sculptor capable of taking on large scale projects, and she has built up an astounding body of public art. Her pieces can be seen in Waterford, Tullamore, and Cork, as well as in Germany, Luxembourg and Japan.



Bright Stars  
Carved Marble, Granite and Limestone  
Various Dimensions

#### FIDELMA MASSEY

Fidelma Massey studied at Dun Laoghaire School of Art, and worked in commercial ceramics until 1986 when she returned to sculptural work in bronze, stone and ceramics, as well as stained glass and drawings. She has since participated at numerous group shows at galleries around Ireland including the RHA, Iontas, The Hallward, Gormley's, The Lavit Gallery and at L'Ecole des Beaux Arts in Paris and Strassacker Gallerie in Germany. Based in Bunclody, Co. Wexford, she has held three group shows at Greenlane Galley in Dingle, Co. Kerry. Massey draws on the mythology of various cultures, as well as astrology, creating figurative sculptural works.



Queen of Beasts  
Bronze, 90 x 90 x 90cm  
Edition of 9

#### SELMA MCCORMACK

Born in Galway, Selma McCormack now lives and works between Spiddal and Dublin. Selma studied painting and sculpture part time for many years before starting to exhibit her work in the late 1980's. Her sculpture which tends to be small in scale reflects her interest in music, dance theatre and poetry. Generally figurative in subject matter, she continues to produce works in bronze, and occasionally in ceramics - especially of the figure in motion and of animal studies. The theme of "mother and child" is one frequently revisited.

McCormack's work has featured in numerous group exhibitions including the Oireachtas, RHA, RUA, The Hallward Gallery in Dublin, Lavit Gallery in Cork and Bell Gallery in Belfast. She has also held solo shows at the Kenny Gallery, United Arts Club and Caldwell Gallery in Dublin.



Storytime  
Bronze, 12 x 10 x 7in  
Edition of 7

## JAMES MCKENNA

Born in Dublin, James McKenna was a sculptor, poet and playwright. He studied at the National College of Art in Dublin in the early 1950s, where he specialised in sculpture. Carving and clay modelling from life and the antique formed a large part of the training

On completing his diploma, McKenna was awarded a MacAulay Fellowship, which allowed him to travel to Florence for eight months. There he studied the works of the great Renaissance masters, particularly Michelangelo, whose work influenced him throughout his career. The marrying of Classical and Celtic mythologies with Irish Revolutionary history is characteristic of McKenna's work.

McKenna, a founding member of both the Sculptors' Society of Ireland, Independent Artists' Group and Rising Ground theatre group, was elected to Aosdána in 1983. He exhibited widely and his work was included in international sculpture shows in the 1980s and '90s, a retrospective of his work took place at the Riverbank Arts Centre, Newbridge, Co Kildare, in 2002, and its principal gallery is named after him. The Irish Museum of Modern Art held a major posthumous retrospective in 2007/08. He is well known for several of his public and private commissions including his large limestone monument *Resurgence* at the University of Limerick; *Female Figure and Tree* (1979), at the Central Bank in Sandyford, Co Dublin, and the *Gerard Manley Hopkins* monument in Monasterevin, Co Kildare.



Five Lamps (1966)  
Bronze, 54 x 64cm

## EAMONN O'DOHERTY

O'Doherty is one of the best-known of any living Irish artist. He may also be, as far as name-recognition goes, the least famous. He has created so many of Ireland's late 20th century public sculptures and yet remains relatively anonymous. His best known Irish sculpture is large scale public works including *Fuscailt*, County Wexford (1998), *Crann an Oir* (Tree of Gold) Central Bank Plaza Dublin (1991), and the *Galway Hookers*, Eyre Square, Galway (1984). He has worked in bronze, stone and various other media.

Born in Derry, he grew up in the West End Park area of the city. He graduated from University College Dublin with an Architectural Degree and was awarded a Visiting Scholarship to Harvard University. Before turning to sculpture full-time in 2002, he lectured for many years at the Faculty of Architecture at the Dublin Institute of Technology as well as the University of Jordan, the University of Nebraska and the Ecole Speciale d'Architecture in Paris.

Important works include the *James Connolly Memorial*, Skellig, Cahirciveen (1995), *Passage*, New Antrim Hospital (1994) and the *Great Hunger Memorial in Westchester*, New York (2001). Recent commissions include a 7-metre high sculpture, entitled *Damselffy*, on behalf of Waterford County Council (2005).

One of the most visible figures in the recent history of Irish art, O'Doherty is also skilled in printmaking, painting and photography. He has won several awards, for various forms of art, including the Connor/Moran prize for sculpture at the annual Royal Hibernian Academy exhibition (2006). In addition, he has co-authored several books on subjects as far apart as music and environmental planning.



James Joyce at Twenty  
(I was wondering would he lend me 5 shillings)  
(2010)  
Bronze, Height 80cm  
Edition of 6

## PATRICK O'REILLY

Patrick O'Reilly studied at Belfast College of Art in the 1970s, after which he returned to his native Kilkenny, running a furniture business while continuing working on his art in private. Perhaps surprisingly, he first exhibited his work in 1996 in Galway. O'Reilly has since become one of Ireland's most recognised sculptors, as Roisin Ingle wrote in the Irish Times "O'Reilly arrived seemingly fully formed on the art scene."\* Within months of his first exhibition, his works were shown at the Hugh Lane, and he has been a regular exhibitor at the RHA since 1999, where he has been awarded the Sculpture prize twice. He has also exhibited with the Solomon Gallery, Model Arts Centre in Sligo, Ormeau Baths Gallery in Belfast, and Triskel Arts Centre in Cork, as well as in Paris, London, Vienna, The Hague, Berlin and at the Maastricht Art Fair. He has executed numerous commissions, the best known of which is arguably his *Three Bears* at the O2 in Dublin.

\*The Irish Times, Weekend Review, 15th May 2010



Bear with Chariot  
Bronze, 50 x 63cm  
Pièce Unique (S)

### PÁDRAIC REANEY

Pádraic Reaney was born in Carraroe, Co. Galway in 1952. He studied at Galway RTC where he was encouraged by Oisín Kelly, and has been a full-time artist since leaving college. He painted for several years in Galway; later he built a studio in Moycullen, where he now lives and works.

His work is in great demand for book covers and illustrations, and he has recently created a series of striking wall hangings done in the studio of V'Soske Joyce. A film was made of one of his very successful exhibitions based on the Táin, which was R.T.É's entry in the Pan Celtic International Film Festival for 1988 - it was one of the three top films in the festival. This film and an interview with the artist were shown on R.T.É. Television. A founder member of Western Artists, Island Connection, and Drimcong Press (with Brian Bourke and Jay Murphy), he was awarded the Padraic Mac Con Midhe Prize at the Oireachtas in 1979 to make a series of etchings recording the rapidly disappearing thatched houses in Ros an Mhíl, Connemara. He was appointed to the Board of Directors of the Galway Arts Centre in 1996 and served on the Board until 1999. Reaney was commissioned to design the Liam O'Flaherty Commemorative Garden on Inishmore, Aran and to create a piece of bronze sculpture for the garden which was unveiled by Minister Éamon Ó Cuív when the garden was officially opened. Also in 2006, Reaney curated the successful Project '06 Exhibition, The Irish Eye in the Kenny Gallery. In 2007 he curated The Oliver Gogarty 50th Anniversary Art Exhibition, at the Renvyle House Hotel. Reaney has exhibited a series of photographs which he took of ruined cottages in Rossaveal, between 1979-1983, at the Galway City Museum from July to October, 2008. He has exhibited extensively in Ireland, Scotland and Wales and his work is in public and private collections in Ireland as well as in Europe, Canada, USA, Brazil, Japan, South Africa and Australia.



Famine Family  
Bronze, 16 x 8 x 6in  
Edition of 35

## MARK RODE

Originally from Melbourne, Australia, Mark Rode studied at Queensland College of Art and moved to England in 1998 before settling in Ireland in 2002. Having set up a foundry and studio in Co. Mayo, he has since executed a number of large scale public commissions, including the *Tour de France Memorial* in Enniscorthy, Co. Wexford, and the GAA Football Sculpture in Tralee, Co. Kerry. His work has been included in group shows around Ireland, including Jorgensen Fine Art, The Solomon, The Kenny Gallery, King House in Co. Roscommon, RHA, and The Eakin Gallery Belfast, as well as at a number of London galleries.



Perseus  
Bronze, 40 x 43cm  
Edition 3 of 7

## IMOGEN STUART

Born in Berlin in 1927, Imogen Stuart was apprenticed to Otto Hitzberger, former professor of the National College of Fine Art in Berlin, before moving to Ireland in 1951. Her influences range from German expressionism to early Irish Christian art, and she works in wood, stone, bronze, steel, clay, plaster and terracotta. In 2000, she was elected Professor of Sculpture by the Royal Hibernian Academy, where one of her first exhibitions was held when she first came to Ireland. Her work is in the National Self-Portrait Collection in Limerick, and she has exhibited at the Salzburg Biennale (1962); the Hugh Lane Municipal Gallery, Dublin (1987); and the Solomon Gallery, Dublin (1996, 1997, 2002).

Her sculptures have been displayed in public places across Ireland and especially churches, from Christ Church and Armagh Cathedral to St. Patrick's Purgatory and the Dublin Airport church. A retrospective exhibition of her work was held at the RHA in 2002. She has received the Oireachtas art exhibition award (1972) and the ESB Keating McLoughlin award at the RHA annual exhibition (1999), among others. She has also received honoris causa from Trinity College (2002), UCD (2004) and NUI Maynooth (2005).



Photograph courtesy of Mary Immaculate College, Limerick





## DIRECTIONS TO KENNY'S BOOKSHOP & ART GALLERY, GALWAY

### From Galway City

Leave Eyre Square via Prospect Hill and Bohermore. At Joyce roundabout take 3rd exit on to Tuam Road signposted Sligo (N17). Turn left into Liosbán Estate between the AIB and Ulster Banks.

### From Dublin

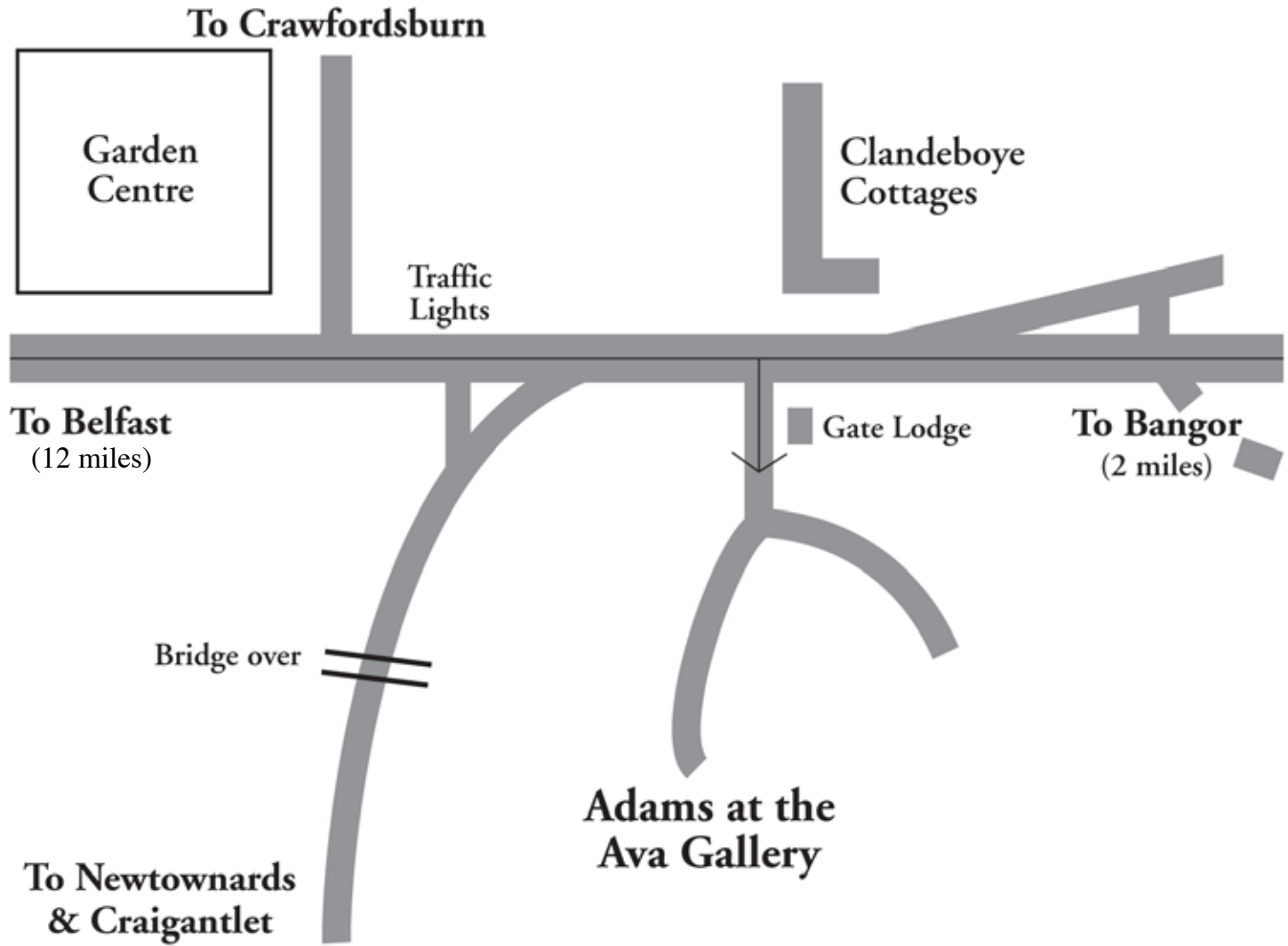
At junction with the M6 follow signs for The West. Continue forward on M6. Follow signs for Galway at fork in motorway at Kinnegad. Keep travelling on M6 all the way to Coolough Roundabout in Galway. Take second exit. At Lynch roundabout continue straight, Bóthar na dTreabh/N6. At Morris Roundabout, take the 2nd exit and stay on Bóthar na dTreabh/N6 heading to Bóthar na Tra/Salthill/N59/an Clochan/Clifden (600m). At Font Roundabout, take the 1st exit onto Tuam Rd (1.1 km). Turn right at Tuam Rd (110 m) into Liosbán Estate between the AIB and Ulster Banks.

### From the North - Tuam, Sligo, Mayo etc.

Travel along N17 from Tuam. Pass through Claregalway Village. Continue along the N17. At Font Roundabout, take the 2nd exit onto Tuam Rd. Turn right at Tuam Rd (110 m) into Liosbán Estate between the AIB and Ulster Banks.

### From South - Ennis, Shannon, Limerick, Gort etc.

Follow the N18 signposted Galway/Shannon Airport. At roundabouts follow the N6 signposted Galway City. Continue following N6 all the way to the Roscam/Martin Roundabout. At Martin Roundabout, take the 2nd exit (N18). At Lynch Roundabout continue straight, Bóthar na dTreabh/N6. At Morris Roundabout, take the 2nd exit and stay on Bóthar na dTreabh/N6 heading to Bóthar na Tra/Salthill/N59/an Clochan/Clifden (600m). At Font Roundabout, take the 1st exit onto Tuam Rd (1.1 km). Turn right at Tuam Rd (110 m) into Liosbán Estate between the AIB and Ulster Banks.



# ADAM'S Est 1887

*at Clandeboye*

## DIRECTIONS TO THE AVA GALLERY

From Belfast (12 miles)

Follow signs for Bangor A2.

12 Miles from Belfast, 2 miles from Bangor, pass Garden Centre on the left, go straight through traffic lights, signposted right to Newtownards, 200 yards past the traffic lights turn right across the dual carriageway through the front gates of Clandeboye Estate.