

# Sculpture in Context

## National Botanic Gardens, Glasnevin, Dublin 9

1st September to 7th October 2022

Opening Times—Monday - Friday 9am to 5pm. Saturday & Sunday 10am - 6pm

Admission Free

[www.sculptureincontext.ie](http://www.sculptureincontext.ie)

Goodbody

 **CARO**

Mill Cove Galleries

 **McKEON STONE**  
EUROPE'S BEST BLUE LIMESTONE



Gallery Zozimus

**IRISH CERAMICS**



  
national  
botanic  
gardens  
of Ireland

**OPW** Oifig na  
nOibreacha Poiblí  
Office of Public Works

## **Sculpture in Context 2022**

To me, the National Botanic Gardens of Ireland has always been a magical place where time and space collapse and where the boundaries between fact and fiction become blurred. Growing up close to the gardens, each childhood visit there was an adventure, and beyond its gates and through the doors of its glasshouses I would enter different worlds and fall back through time. The furthest I actually travelled as a child was to Curracloe in Wexford but in 'The Bots', as the gardens are known colloquially, the whole world was brought to me in fabulously exotic, at times unnerving and ever changing plants and flowers, from the giant leaves of the banana trees to the enormous waterlilies. If the faraway lands of South America and Southeast Asia could be experienced in the abundant nature of the gardens, then so too was there a sense of time-travelling to Victorian Britain when passing through spaces like the Great Palm House, marvelling at the feat of nineteenth century engineering in which strange and spectacular species were kept.

Needless to say, as a child with ambitions to be a writer the Botanic Gardens provided endless inspiration, including the setting for one of my first attempts at fiction, the tale of a girl detective and her friends that was inspired by Nancy Drew. Childhood passed long ago, but I still experience a sense of wonder on my visits to the gardens and the place has continued to inspire me. In the novel I am currently working on, the Orchid House is the setting of a chance meeting between my narrator, a photographer who spent her childhood in Warsaw, and an Irish botanist who asks her to be her companion on an expedition to study the orchids of Brazil in the 1900s.

It is hard to believe that anything could add to the magic of the National Botanic Gardens, but that is exactly what the annual Sculpture in Context exhibition does. The thinking behind the show is brilliantly imaginative and radical, offering artists working in diverse mediums the opportunity to display their pieces in all corners of the extensive site in Glasnevin. If my childhood trips to the gardens were an adventure then surely this show is the greatest adventure of all, where different generations, from octogenarian grandmothers to toddlers, all become detectives who search out creations amongst the vegetation and muse upon their meaning. During the weeks of the exhibition it is as if art has been liberated from the confines of the traditional gallery, from the jargon that often accompanies it, and given back to the public who are free to engage with it as they will. Most extraordinarily both this exhibition, which offers a captivating entry point into the world of contemporary art by changing the context in which it is shown, and the gardens themselves, which open up an accessible portal into the complex world of botany, are free of charge.

In the great and noble spirit of the gardens Sculpture in Context shows how nature, science and human beings, at their very best, can collaborate in tremendously exciting and varied ways. In times of environmental, political and social instability there is surely a great lesson in that.

### **Denis Kehoe**

Novelist, performer and lecturer in the School of Visual Culture at the National College of Art and Design, Dublin.



## Remembering Clíodhna

Thirty seven years ago, Clíodhna Cussen had a wonderful thought which was to lead to the founding of Sculpture in Context.

In 1995 Clíodhna wrote about her summer musing in such a lovely way that we have included it here.

*'An invitation to an exhibition 'Sculpture in a Summer Garden', in the Burgon Gallery in London shifted a thought in my head to the status of an idea. Maybe it was the sussuration of the sibilants, but the thought said, 'why not sculpture in an Irish Summer Garden, in a place peaceful with long tendings, i bhad ó pháirc na catha! It seemed there might be such a summer place here with long Maytime shadows falling from tall trees and Dublin's long with love acquainted paradoxes personified in wine glasses, soft lawns, music, and coloured dresses, as a background to half see sculptural forms inviting exploration.'*

*At a meeting of the fledgling Sculptor's Society the nascent idea fell on fertile ground. Colm Brennan, Gerry Cox and myself became founders of the new group, 'Sculpture in Context'. A small idea matched by other ideas became a dynamic. Colm Brennan provided the name 'Sculpture in Context', Gerry Cox, then living in Co. Wicklow knew of an enchanted garden belonging to the Walkers called Fernhill. Contacts were made, work completed in the bright May days of the appalling summer of 1985, and the first exhibition of sculpture was launched under the exotic trees of Fernhill, while the cool east winds fluttered the newly emerging green leaves of the Beech trees.*

*The combination of the almost natural hillside woodlands, the sympathetic owners and the sculptors creating everything as if it were the first time, has proved successful. A venue for sharing sculpture and garden has been created and we all have a hazy memory of music, midges and conviviality under the Sequoia trees and on the sloping mossy lawns, the vagaries of natural selection being counterpointed yearly by sculpture of originality and élan.'*

Clíodhna's submission for Sculpture in Context has arrived every year in

the post with all the other hopeful artists. The years that she was unable to submit, we would receive a note of apology for her absence.



In her final years, Clíodhna was working on two larger than life figures in Kilkenny limestone for an Abbey in Loughrea. Such was her dedication that she worked through the lockdowns. The police got to know her and would wave her through the check points on the way to her studio. This was to be her last commission.

Clíodhna Cussen passed away on 2nd August 2022 just shy of her 90th birthday. She was a sculptor, artist, mentor, writer, teacher, historian, champion for artists and a force of nature. She will be sadly missed

**Ní bheidh a léithéid arís ann**

**Clíodhna Cussen 1932-2022.**

## Thank you to . . .

**Annika Berglund, Michael Calnan and Roisin Murphy** for judging the submitted work and selecting the pieces for this exhibition.

**Denis Kehoe** for composing such a wonderful introduction for this years catalogue. And **Esther Raquel Minsky** for opening the exhibition.

The committee took great pleasure in inviting **Michael Quane RHA** and recent graduates **Mya Byrne Archbold, Denise Cruickshank, Mary Lee, Joe Marmion and Kenneth Ruxton** to exhibit their work in this years exhibition.

**John Goode** for gallery curation. John is chairperson of Irish Ceramics and director of Mill Cove Gallery. He has curated exhibitions nationally and internationally and has curated the indoor exhibition at Sculpture in Context for over a decade. He has published three books on Irish Ceramics. John and his partner established one of the first sculpture gardens in west Cork in 2000.

**The National Botanic Gardens** and all their staff for their continued support.

**The Office of Public Works** for their continued support.

**Our Sponsors**, for their continued generous support and sponsorship.

**Goodbody**, Ballsbridge, Dublin

**Mill Cove Gallery**, Kenmare, Co. Kerry.

**McKeon Stone**, Brockley Park, Stradbally, Co. Laois.

**Bronze Art**, Unit 3, Gaelic Street, Dublin 3.

**Zozimus Gallery**, Francis Street, Dublin 8.

**Irish Ceramics** Kenmare, Co. Kerry

**CARO**, Climate Action Regional Office, Civic Offices Wood Quay, Dublin

**Cover Images** 'Quack-Quack' by Petr Holecek, 'Fragile Balance' by Fiona Smith, 'Eastwind' by Grant MacEwan, 'Drops of the Heart' by Merce Canadell, 'The Unfurling' by Anna Smyth, 'Críoch, Tús II' by Michelle Ryan, 'Temple VI Flutter' by Helen Merrigan Colfer, 'Duel' by Ana Duncan.

## Awards Winners 2021

### **The Goodbody Outstanding Artist Award**

Martin O' Keefe - Listen to Her

### **The Goodbody Lifetime Achievement Award**

Clíodhna Cussen

### **The Goodbody Award for a work of distinction**

Frank Hallinan Flood - Dragonfly

Patrick McCormack - Fly me to the Moon

### **The Goodbody Graduate Award**

Ellen Cassidy - Anatomical Votives Socialising

### **Sculpture in Context Awards**

Deirdre O'Reilly - Everlasting ferns my love

Grainne Doyle - Farewell Gathering

### **The Mill Cove Gallery Award**

Ciaran Patterson - Liminal 1

### **McKeon Stone Awards**

Richard Healy - Twisted Peapod

Des Cullen - 8-Fold

### **Bronze Art Award**

Martin O' Keefe - Listen to her

### **Zozimus Gallery Award**

Jane Campbell - Chestnut

### **CARO Climate Action Award**

Niamh Synnott - Ocean View

Dirk Hudson - Climate Changed

Penelope Lacey - Us

### **Irish Ceramics Award**

Anna Donovan - Budding Vase

### **People's Choice Awards**

Ani Mollereau - Stag

Deirdre O'Reilly - Everlasting Ferns My Love

**All images at [www.sculptureincontext.ie](http://www.sculptureincontext.ie)**



## Sculpture in Context

### Organising Committee

Chairperson- Jackie Ball Treasurer - William Foley,  
Patricia Donnelly, Mick Fox, Lena Willryd and  
Maggie McCartney.

### Sale of Exhibits

The greatest care has been taken to ensure accuracy  
in the catalogue but the committee are not  
responsible for any errors that may occur  
notwithstanding.

All works are for sale unless marked otherwise.

POA -Price on Application

NFS -Not for Sale

A red dot attached to a work indicates that the work  
has been sold.

Dimensions are in centimetres, height first.

Delivery and installation may not be included in the  
sale price, please enquire.

Please note that a deposit of 20% must be paid  
when a work is purchased. No work will be released  
until any outstanding balance has been paid in full.

Purchased work can be collected from the gallery on  
Saturday 8th October between 10am and 4pm.

### Artworks Sales and Enquiries

Jackie Ball Tel 087 2421675

William Foley Tel 087 6296687

[info@sculptureincontext.com](mailto:info@sculptureincontext.com)

Cover Design Jackie Ball



1

Gunvor Anhoj  
Heavy Rain on  
the 28th March  
Bronze and  
Copper  
H 99 W 19 D 4  
€2,800



2



Jackie Ball  
Bloom  
Ceramic, Kilkenny limestone  
H 50 W 60 D 30  
€2,200

3



Ester Barrett  
Taking Flight 2  
Bronze  
H 115 W 99 D 110  
€12,000

4



Annika Berglund  
Everyday Moments  
Felted merino wool, cotton thread  
over wooden frame  
H 91 W 40 D 4  
€950

5



Nataliya Boyko and Ina Olohan  
Kalyna In Pain  
Textile and stitch  
H 2000 W 25  
€POA

6



Sarah Bracken Soper  
Sisters  
Ceramic  
H 38 W 46 D 1  
€800

7



Mel Bradley  
Vestige  
Textile  
H 150 W 40  
€600

8



Pauline Browne  
The Release  
Bronze  
H 20 W 14 D 15  
€1,750

9



Brock Butler  
Emerging Blossom  
Bronze, polished bog oak  
H 63 W 50 D 27  
€2,500

10



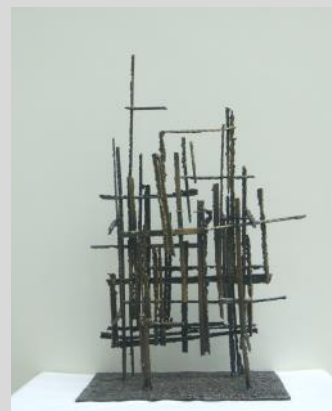
Tara Butler-Frey  
Childhood Memories  
Glazed stoneware  
H 38 W 38 D 12  
€1,200

11



Catherine Byrne  
Bursting with New Life  
Caramel alabaster  
H 30 W 23 D 25  
€1,300

12



Martin Byrne  
Empires Crumble All The Time  
Brassed mild steel  
H 55 W 30 D 30  
€500

13



Pamela Byrne  
Lamb at foot  
Chicken wire, galvanized garden  
wire, metal treatment  
H 91 W 75 D 50  
€950

14



Rob Byrne  
Diving Gannet  
Stone  
H 27 W 40 D 35  
€750

15



Mya Byrne Archbold  
Canary  
Oak wood, rope, metal  
H 110 W 46 D 45  
€350

16



Orla Callaghan  
The Crop  
Felt and bamboo  
H 110 W 100 D 100  
€900

17



Michael Calnan  
Bird in tree  
Forged bronze, cast bronze  
H 30 W 39 D 9  
€2,500

18



Gunvor Anhoj  
Fish  
Bronze on corten steel  
H 194 W 25 D 25  
€6,000

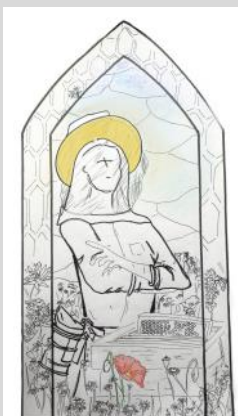


19



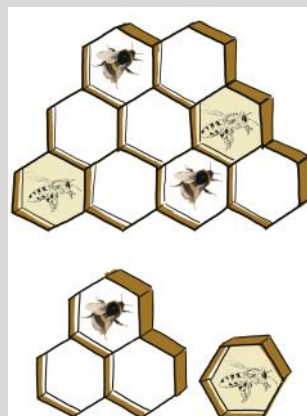
Merce Canadell  
Drops of the Heart  
Cast Glass on Black granite and  
wooden plinth  
H 164 W 40 D 20  
€3,000

20



Elaine Carolan  
Bee Keeper  
Glass (fused and enamel)  
H 130 W 65 D 6  
€1,600

21



Elaine Carolan  
The Pollinators  
Recycled glass, enamel and wood  
H 17 W 17 D 7  
€950 or €110 each

22



David Carvill  
Paths (obscured)  
Wood, plastic  
H 300 W 360 D 420  
€5,000

23



Martha Cashman  
Westerly Winds  
Glazed porcelain with shells and  
Irish driftwood handle  
H 152 W 10 D 4  
€660

24



Martha Cashman  
Wildflower Meadow  
Ceramic birdfeeders, steel poles  
H 870 W 10.16 D 7.62  
€2,060 or set of 6 €260,  
set of 12 €500

25



Emma Champley and  
Martin Lyttle  
Release  
Kilkenny limestone,  
gold & silver leaf  
H 16 W 23 D 33  
€1,500

26



Jessica Checkley  
Passage II  
Resin  
H 121 W 59 D 25  
€3,500

27



Evgeny Chubatyy  
Resilience  
Limestone, sandstone, rebar  
H 200 W 200 D 200  
€3,000

28



Evgeny Chubatyy  
Salmon  
Thuja wood, oil/wax  
H 65 W 65 D 16  
€1,800

29



Charia Cleary  
Safe Space  
Ceramic, Kilkenny  
limestone  
H 45 W 18 D 14  
POA

30



Jean Cleary  
Hold Firm  
Ceramic  
H 37 W 16 D 13  
€870

31



Nigel Connell Bass  
Abominable  
Ceramic and stainless steel  
H 35 W 60 D 36  
€3,200

32



Nigel Connell Bass  
Celtic Peace Dove  
Stainless steel  
H 150 W 200 D 110  
€6,500

33



Edward Cook  
Under Pressure  
Aluminium, perspex, photopaper  
H 300 W 140 D 1  
€5,000

34



Sean Cooke  
Stolen Reign  
Mixed copper wire, wood, stone  
H 68 W 70 D 30  
€500

35



Brigid Corcoran  
Todhchaí leochaileach  
Fragile Futures  
Pink Portuguese marble  
H 17 W 17 D 17  
€960

36



Helen Costello  
Alliance  
Ceramic and wood  
H 1800 W 1100 D 1100  
€3,200

37



Caroline Creagh  
Conkering the past  
Bronze with granite base  
H 38 W 37 D 15  
€950

38



Denise Cruickshank  
Blue  
Textile  
H 213 W 60 D 91  
€3,200

39



Des Cullen  
Process Flow  
Limestone  
H 340 W 200 D 200  
€3,500

40



Des Cullen  
Bio Fold  
Limestone  
H 350 W 200 D 190  
€3,500

41



Hugh Cummins  
A Flight of Diamonds  
Dyed woods framed by fumed eucalyptus  
H 66 W 9 D 6  
€750

42



Ray Delaney  
Voyage  
Bronze on wood  
H 190 W 60 D 43  
€6,000



43



Ray Delaney  
Humming Bird  
Stainless steel and bronze  
H 170 W 70 D 50  
€6,000

44



Leona Devine  
The Mad Hatters  
Ceramic  
Dimensions Variable  
€400 Each

45



Patricia Donnelly  
The Rethinker  
Ceramic  
H 21 W 17 D 22  
NFS

46



Jen Donnery  
Echo & Narcissus  
Ceramic  
H 50 W 25 D 15  
€1,300 Each

47



Jen Donnery  
Cocoon  
Ceramic  
H 11 W 10 D 15  
POA

48



Anna Donovan  
Neo  
Stoneware crank, porcelain slip,  
cobalt zircon glaze  
H 48 W 35 D 35  
€495

49



Grainne Doyle  
Wincy's Web  
Recycled copper  
H 250 W 200 D 45  
€2,200

50



Ken Drew  
Germination  
Reinforced concrete  
H 140 W 60 D 70  
€4,200

51



Ana Duncan  
Duel  
Stainless aluminium alloy  
H 156 W 53 D 36  
€23,000

52



Valerie Dunne  
Up Close and Personal  
Stained Glass, mirror, mosaic  
tesserae on mannequin  
H 60 W 30 D 20  
€1,200

53



Kathryn Edney  
Flower Bed  
Ceramic  
H 20 W 63 D 100  
€1,750

54



Maresa Edwards  
Mardi Gras  
Fused glass  
H 37 W 33 D 18  
€1,250

55



element15  
Kinship  
Mixed media  
H 100 W 250 D 300  
€2,000

56



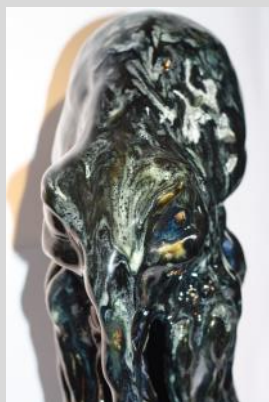
Ramona Farrelly  
Ariadne's Gift  
Felt  
H 50 W 30 D 30  
€650

57



William Foley  
The edge of a precipice  
Glass on limestone  
H 25 W 30 D 25  
€800

58



Michael Fox  
Deep II  
Stoneware ceramic, glazes  
H 67 W 22 D 69  
€350

59



Claire French  
Fruitfulness  
Ceramic  
H 28 W 8 D 8  
€175

60



James Gannon  
Untitled II  
Wood  
H 100 W 40 D 30  
€500

61



Carmen Garcia  
What does Home Feel Like?  
Felted marino wool, wire  
H 43 W 40 D 26  
€380

62



Conleth Gent  
Cascade  
Wood (Macrocarpa)  
H 150 W 350 D 60  
€6,250

63



Seamus Gill  
Blooming  
Bronze #1  
Sheet bronze  
H 50 W 12 D 12  
€800

64



Seamus Gill  
Blooming  
Bronze #2  
Sheet bronze  
H 50 W 20 D 12  
€950

65



Seamus Gill  
Blooming  
Bronze #3  
Sheet bronze  
H 50 W 20 D 12  
€1,100

66



Katy Goodhue  
Four Legs Good  
Ferro-concrete  
H 70 W 33 D 77  
€1,300



67



Juliane Gorman  
Perpetual  
Felt  
H 65 W 25 D 0  
Lg. €250 Each, Sm. €150

68



Catherine E. Greene  
Raven Place I  
Jesmonite, steel  
H 186 W 45 D 59  
€3,200

69



Catherine E. Greene  
Raven Place II  
Jesmonite, steel  
H 186 W 45 D 50  
€3,200

70



Frank Hallinan-Flood  
Spider  
Recycled, upcycled materials  
H 75 W 35 D 40  
€700

71



Claire Halpin and  
Madeleine Hellier  
Kitchen Garden  
Mixed media  
H 200 W 200 D 200  
€1,000

72



Vivian Hansbury  
Vita et Mors  
Mixed media  
H 200 W 100  
€1,200

73



73  
Kiriko Hashimoto  
House  
Cherry wood, natural oil  
H 22.5 W 32 D 23.7  
€320

74



Richard and Elsa Healy  
Sea Glass Shark  
Steel, found sea glass and  
recycled glass  
H 30 W 60 D 160  
€1,250

75



Madeleine Hellier  
Solstice  
Glass  
H 10 W 20 D 20  
€275

76



Petr Holecek  
Quack-Quack  
Polystyrene with fibreglass,  
UV stable finish  
H 400 W 60 D 60  
€12,000

77



Lindsey Holland  
Gone  
Recycled wire  
H 190 W 45 D 20  
€800

78



Shane Holland  
Delta  
Steel  
H 210 W 70 D 60  
€12,239

79



Shane Holland  
Infinity No.10  
Bronze, copper and  
grange limestone  
H 210 W 60 D 60  
€14,453

80



Dirk Hudson  
Relationship Status: It's  
Complicated  
Forged bronze, copper,  
repurposed Anode Steel,  
H 30 W 75 D 15  
€2,895

81



Dirk Hudson  
One of These  
Repurposed marine fatigued  
anode steel, patinated  
H 10 W 21 D 5  
€850

82



Dirk Hudson  
Punch Drunk  
Repurposed copper, acrylic paint,  
repurposed aluminium  
H 30 W 38 D 2.5  
€825

83



Emmet Kane  
Le Chéile Ach óna Chéile  
Ash with colour and graphite  
H 244 W 18 D  
€4,250

84



Emmet Kane  
Realta Oir  
Oak ebonised with burr oak and  
23c gold leaf  
H 95 W 5  
€5,350

85



Andrea Kavanagh  
Pieces of Me  
Porcelain sculpture, 132 fishing  
lines hanging in an acrylic cube  
H 60 W 60 D 60  
€2,100

86



Michael C. Keane  
The Archer  
Bronze  
H66 W36 D54cm  
€12,000

87



Lauren Kelly  
The Hidden Defence  
Performance on opening night  
H 115 W 110 D 56  
€400 Per weapon  
Pram : €1,500  
Metal structure: €200

88



Barbara Kenneally  
Casta  
Cast glass  
H 19 W 15.5 D 5  
€1,000

89



Simon Kidd  
Erratics  
Wood fired stoneware with Co.  
Galway granite  
H 29 W 27 D 21  
€3,500

90



Michael Kobuladze  
Taali  
Stoneware clay, enamel spray  
paint, natural wax  
H 26 W 43 D 50  
€10,550



91



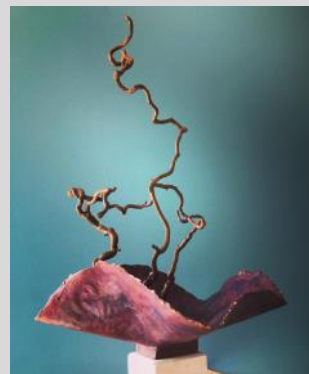
Penelope Lacey  
Uh-Oh  
Ceramic bucket, rope and  
dorodangos, bees wax  
H 30 W 60 D 50  
€350 Each

92



Ayelet Lalor  
Skyscraper  
Acrylic One  
H 230 W 60  
D 60  
€5,000

93



Fran Lambkin  
Corkscrew hazel vessel  
Bronze  
H 54 W 32 D 22  
€950

94



Lindsay LeBlanc and  
Francine Marquis  
Out Within: A Wardian Case  
Glass, porcelain, walnut  
H 121 W 76 D 45  
€23,000

95



Mary Lee  
Gunnera  
Copper, wood  
H 83 W 48 D 53  
€300

96



Fiona Leech  
Toxic Tears  
Felt  
H 120 W 100 D 30  
€850

97



Chloe Lennon  
Erode Vessel  
Ceramic  
H 36 W 27 D 27  
€1,650

98



Tamzen Lundy  
We are all Connected  
Mixed media  
H 12  
POA

99



Grant Mac Ewan  
Releaf  
Stainless steel  
H 80 W 180 D 60  
€7,900

100



Grant Mac Ewan  
Eastwind  
Stainless steel and copper  
H 180 W 130 D 40  
€5,750

101



Michelle Maher  
Slow Stepper  
Ceramic and metal  
H 170 W 85 D 85  
€8,000

102



Jenny Mahony  
Echo  
Kilkenny Limestone  
H 38 W 36 D 34  
€2,000

103



Lisa Mahony  
The Chase  
Ceramic stoneware with oxides on  
timber slab  
Dimensions are Variable  
€700

104



Leo Mandal  
The Fisherman  
Wire  
H 75 W 90 D 75  
POA

105



Joe Marmion  
Apollo and Dionysus  
Wood  
H 16 W 15 D 15 and H 8 W 8 D 8  
€400

106



Ann McBride  
Mycelium Network  
Ceramic  
H 120 W 100 D 3.5  
€1,500

107



Maggie McCartney  
Nature's Alchemist  
Driftwood, black sheep fleece and  
dried bellis perennis  
H 96 W 74 D 29  
€395

108



Maggie McCartney  
Bowl of Emotions  
Cotton threads, mohair wool ,  
100% marino wool,  
H 15 W 30 D 15  
€395

109



Andrea McCullough-Alderdice  
Windfall  
Ceramic  
H 38 W 17 D 13  
€300

110

Fiona McDonald  
In-situ  
White oak, salvaged steel  
Dimensions are Variable  
€3,600

111



Anne McGill  
Circle of Keys  
Mixed media  
H 70 W D 2.5  
NFS

112



Mark McManus with Drug  
Treatment Court participants  
Group Collaboration  
Swimming Upstream  
Ceramic  
H 50 W 170 D 80  
NFS

113



Dervella McNee  
The Butterfly Affect  
Forged and Welded Steel  
H 40 W 40 D 45  
€2,100

114



Tracey McVerry  
Ancestors Mantle  
Cast recycled float glass, found  
objects, blackthorn, cast iron bed  
section  
H 43 W 30  
€1,750



115



Tracey McVerry  
Flight of Souls  
Kiln formed bullseye glass,  
galvanised, powder coated steel  
H 375 W 150 D 2  
€2,750

116



Helen Merrigan-Colfer  
Temple VI Flutter  
Steel, resin clay, granite, enamel,  
23 carat gold leaf  
H 45 W 25 D 22  
€4,200

117



Claire Merry  
Fly me to the moon...  
Mixed media  
H 150 W 45  
POA

118



Marika Miklosi Manning  
Foliose 1  
Copper  
H 55 W 25 D 25  
€425

119



Ed Miliano  
Blackbird I  
Bronze  
H 15 W 10 D 30  
€1,900

120



Ed Miliano  
Blackbird II  
Bronze  
H 15 W 10 D 30  
€1,900

121



Ed Miliano  
Blackbird III  
Bronze  
H 15 W 10 D 30  
€1,900

122



Ani Mollereau  
The Challenge (Stags)  
Bronze  
H 46 W 21 D 121  
€16,000

123



Cynthia Moran Killeavy  
Salvador Gaviota  
Resin and iron  
H 75 W 68 D 68  
€3,200

124, 125, 126



Ian Morrison

Anthozoa I	Glass	H 10 W 11.9 D 11.5	€180
Anthozoa II	Glass	H 6.8 W 7.9 D 7.8	€200
Anthozoa III	Glass	H 11 W 11.6 D 11.9	€130

127



Teresa Murphy  
Unfurl  
Bronze  
H 7 W 13 D 8  
€680

128



Roisin Murphy  
An girlíln  
Ceramic  
H 25 W 25 D  
POA

129



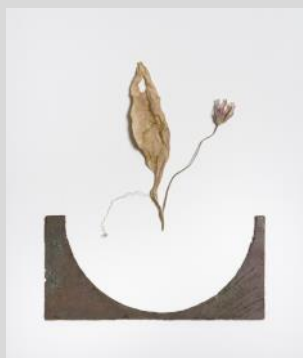
Jane Murtagh  
Letter from Tangiers  
Etched, patinated and gilded  
folded copper sheet  
H 10 W 90 D 8.5  
€1,450

130



Jane Murtagh  
Forest Tongue  
Hand forged copper, patinated  
and gilded  
H 117 W 14 D 8  
€985

131



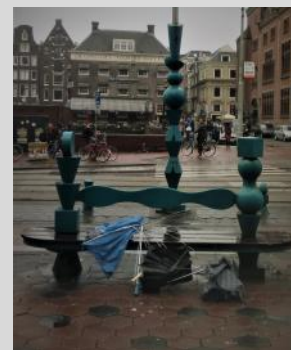
Mary Nagle  
Flores Cecidimus  
Copper, paper, steel wire, acrylic  
paint, wood glue  
H 65 W 55 D 4  
€590

132



Conall O Caoimh  
Diversity - The Spice of Life  
Fused and slumped glass, copper  
tube  
H 330 W 300 D 250  
€7,000

133



Ruarí O Coileáin  
Umloved and Umwanted  
Acetate, rayon and nylon  
H 5000 W 3000 D 1  
NFS

134



Ria O'Connor  
Loving, The Small Blanket  
Porcelain flax paper clay,  
on small rocking chair  
H 57.5 W 55 D 56.5  
€700

135



Martin O'Keefe  
Pod  
Stainless steel  
H 31 W 33 D 17  
€850

136



Martin O'Keefe  
Flame  
Stainless steel  
H 169 W 9 D 17  
€1,200

137



Martin O'Keefe  
Manic  
Stainless steel  
H 260 W 50 D 110  
€5,500

138



Kate Oram  
Dryad  
Limestone  
H 20 W 20 D 20  
€3,600

139



Deirdre O'Reilly  
Anima  
Living moss, concrete,  
Stoneware ceramic  
H 200 W 200  
€6,000



140



Deirdre O'Reilly  
Song to the Siren  
Stoneware ceramic  
H 35 W 17 D  
€750

141



Pace  
Untitled  
Limestone, metal and wood  
H 210 W 70 D 70  
POA

142



Kevin Pierce  
Untitled  
Steel  
H 120 W 200 D 350  
POA

143



Michael Quane RHA  
Aqualung Buoyancy  
Kilkenny limestone  
H 56 W 46 D 19  
€11,400

144



Michael Quane RHA  
Horse Rider and a Quadraped  
Kilkenny limestone  
H 58 W 49 D 31  
€9,800

145



Sharon Ramsey  
Quietly Quilting  
Recycled teabags, muslin cloth,  
timber  
H 200 W 140 D 2.5  
€2,915

146



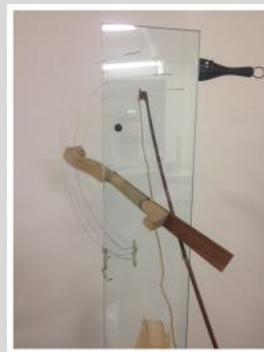
Anita Reynolds  
Green Washing (Bird Feeder)  
Ceramic  
H 41 W 46 D 8  
€400

147



Piia Rossi  
Wallflower  
Recycled yarn, copper, tin  
H 40 W 40 D 10  
€900

148



Kenneth Ruxton  
Monolithic Nuances  
Mixed media  
H 153 W 30 D 60  
€7,000

149



Michelle Ryan  
Críoch, Tús II  
Glass  
Dimensions are Variable  
€400

150



Pamela Schroeder  
Vessel  
Stoneware ceramic  
H 48 W 22 D  
€760

151



Brigitta Seck  
Beholden  
Mixed natural dried flowers,  
parchment paper, steel  
H 70 W 50 D 25  
€950

152



Eileen Singleton  
Green tall vessel  
Raku clay  
H 50 W 24 D 20  
€650

153



Eileen Singleton  
Brown and cream tall vessel  
Raku clay  
H 46 W 24 D 20  
€590

154



Eileen Singleton  
Red and green vessel  
Raku clay  
H 45 W 24 D 20  
€590

155



Peter Slyman  
Imní  
Acrylic on wood  
H 60 W 60 D 60  
€1,500

156



Fiona Smith  
Fragile Balance  
Bronze  
H 167 W 43 D 20  
€5,500 Edition 2 of 3

157



Anna Smyth  
The Unfurling  
Porcelain  
H 14 W 20  
€800

158



Eileen Stelter  
Finding the Fern Flower  
Bronze  
H 6 W 20 D 26  
€1,900

159



Beatrice Stewart  
Schism  
Bronze  
H 19 W 20 D 20  
€3,200

160



Vicki Sutherland  
Flora  
Porcelain  
H 16 W 16 D 11  
€300

161



Niamh Synnott  
Correspond  
Stoneware ceramic in a steel  
frame  
H 152 W 122 D 91  
€2,800

162



Astrid Tomrop-Hofman  
The Glow worms nest  
Felt and textile  
H 65 W 65 D 65  
€750

163



Angela Velazquez  
Untitled  
Wood  
H 64 W 210 D 4  
€8,000



164



Adele Walsh  
The Caloplaca Pod  
Ceramic  
H 20 W 24 D 24  
€250

165



George Walsh  
The Sower  
Painted and laminated glass,  
free standing metal frame  
H 18 W 31 D 6  
€470

166



Lena Willryd  
Fairy Beds  
Acrylic yarn, found wood  
Dimensions are Variable  
POA

167



Trevor Woods  
Under Pressure  
Recycled pressure gauges, cast  
concrete, red spray  
H 20 W 35 D 35  
€1,400

168



David Brothers  
Dawn  
Naked raku  
H 37 W 15  
€600

169



David Brothers  
Dusk  
Naked raku  
H 38 W 20  
€380

# Artists Statements

## **Gunvor Anhoj**

Gunvor Anhøj was born in Denmark in 1973. She currently lives and works at Russborough House, County Wicklow. From early childhood she loved making and used to sit and carve wooden objects in the garden of the family home. For a living she initially trained as a horticulturist, then as a blacksmith at the Hereford College of Art and Design (England). Via the medium of bronze forging Gunvor focuses on highly tactile surfaces reminiscent of materials found in the natural world. Striving for what could be termed 'the ultimate primordial building block', she uses these units in the creation of visually striking and emotive pieces.

## **Jackie Ball**

We never really know what people are thinking or what is going on behind the facade they present to the world, I am fascinated by this concept and it is a central theme to my work. By creating heads which are androgynous and expressionless I am free to experiment with different ways of conveying thoughts and emotions. The flowers in Bloom are Chrysanthemums; first cultivated in Asia where they signify life and rebirth, and all parts of the flower had a medicinal use. White flowers symbolize loyalty, honesty and optimism. Bloom is female, she is new life and new beginnings.

## **Ester Barrett**

I am drawn to create a piece by observing and working with animals in managed and natural environments. My art is inspired by their movement, expression and reaction to human contact. I work on a piece until I feel like I have captured this and hope the viewer has room to imagine the moment.

## **Annika Berglund**

Covid changed the world. The everyday had to shrink to fit inside square walls. It consisted of the circles we walked inside these walls and the bubbles we embraced. My work became focused on the immediate and the simple; the confining but protecting square, the circle of the nurturing bubble, the threatening image of the virus. Felting became both practical during lockdown and symbolic; wool fibres, through soap, water, rubbing and being knocked around, create connections that hold together to create a very strong fabric of interlocked fibres that cannot be pulled apart again. Cohesion through adversity if you will..."

## **Nataliya Boyko and Ina Olohan**

Kalya berries are a symbol of Ukraine itself and of the timeless unity of the people of that diverse land. It is an image that is integral to Ukrainian culture and is represented in the domestic space in embroidery, on tableware, clothing and jewellery. In this piece the printed and embroidered bindings convey a message of unity, healing, and a call for peace in a time of war. The berries remind us of blood that has already been shed. We have wrapped the 'body' (of the tree) with 'field bandages' in unity and solidarity with the people.

## **Sarah Bracken Soper**

Sarah Bracken Soper is an artist, designer, activist and lecturer based in Dublin. She is excited by materials and technique and how they can add to the impact of her work, leading her to work in embroidery, print, zines, ceramics, animation, street art and sculpture. Sarah is passionate about women's rights, Irish identity, issues surrounding the LGBTI+ community and fighting the climate crisis. She believes that art is an essential process in our understanding of the world and a crucial tool for change and recovery in the face of

tragedy and injustice. 'Sisters' celebrates Irish identity and is inspired by the sister tombs, Newgrange, Knowth and Dowth in county Meath. [www.sarahbrackensoper.com](http://www.sarahbrackensoper.com)

## **Mel Bradley**

Vestige - a trace or remnant of something that is disappearing:

I collect things. I am drawn to picking up beautiful and discarded objects whether broken, decayed or torn. It's like treasure to me. I wonder about the people who made these items. How do these once loved objects appear in random places or get washed up on the beach? What stories do they tell? I also collect dried leaves, seaweeds, flowers and fossils. Fossils evoke a curiosity, a wonder of what once existed making one realise that life is short and precious. 6 Silk panels make up this piece. The imagery on the panels is made using decayed leaves, sea glass, pottery and antique lace, worn and ripped. I have used a process known as Cyanotype (a photographic/blue-printing process) to create ghost like images.

## **Pauline Browne**

The sculpture explores the theme of releasing emotions, both negative and positive. The hand of the artist has broken through solid, hardened earth that has confined the emotions represented by the birds. Liberating the negative allows for a new start, with fingers crossed wishing for the positive to remain although released. The piece has been cast in bronze using the lost wax method, followed by patination. The birds have been patinated in an aqua blue which is mystical and more spiritual in contrast to the grounded darker colour of the hand & hardened earth. Mainly my work has been in the medium of silver, creating jewellery that has a three dimensional feel. Recently I have moved into working in wax, casting into bigger bronze sculpture pieces.

### **Brock Butler**

Brock Butler is a Kilkenny based artist. His work has been exhibited in galleries in Dublin, Galway, Belfast, Edinburgh and London as well as at various arts festivals and international art fairs. He has three times been awarded Government per cent for art commissions. Collectors of his work include financier Dermot Desmond and Senator David Norris. He is listed in the 6th edition of The Buyers Guide to Irish Art

### **Tara Butler-Frey**

Childhood memories of Sunday evening walks down the East Pier in Dún Laoghaire. The salty sea spray and smells of seaweed. Waves crash, the foam fizzles against the rocks and the halyards clang against the masts of boats as they rock with the lapping water in the harbour.

### **Catherine Byrne**

I have been working with Alabaster for over 20 years. It's a unique stone full of surprises with its seeming weightless and fragile qualities. It lends itself so beautifully to natural forms, their clean soft lines yet bursting with movement and energy. I take inspiration from various seeds, pods and nuts, and let the stone inform the final shape. The Alabaster I worked on for this piece is a caramel Alabaster from Spain. I would normally work with Italian Alabaster so I was excited to experiment with a slightly different texture and colour. The piece is mounted on slate.

### **Martin Byrne**

Martin Byrne is a Dublin based artist. I recently completed a course in Art and Sculpture at Whitehall College, Glasnevin, and am due to start a degree in Fine Art at TU Dublin in October 2022. *'Empires Crumble All the Time'* is influenced by the Irish housing disaster, the current war in

Ukraine and the futility of Empires. I enjoy working with materials that can be presented in 3D form like sculpture and ceramics as well as abstract painting. My influences stem mainly from abstract, modernist, cubist and geometric forms of art.

### **Pamela Byrne**

Byrne obtained a PME from NCAD in 2019 and MFA from University of Ulster in 2014. She is interested in animals that border human interaction inspired by the artist's personal experience of growing up in rural Donegal. The sculptural work "Lamb at Foot" is made from chicken wire, galvanized garden wire and paint and depicts a black faced ewe and lamb. The work aims to have the viewer reflect, through a visual representation, on the importance of the agricultural sector in Ireland.

### **Mya Byrne Archbold**

This piece was originally inspired from a maquette of a metal gas cylinder. Its name, "Canary" originated from its resemblance to a bird cage, as well as its link to natural gas. This piece is an attempt to open a discussion on the effects of fossil fuels on the environment, as well as the current social climate regarding these fuels.

### **Orla Callaghan**

Depicting a sheaf of grain with coins enclosed in the oat like panicles, 'The Crop' reflects concerns of food security, sustainability, climate crisis and economies of agriculture. The words 'bread' and 'dough' are both used to mean money, indicating the inextricable link between food and economy. Food can be seen as our fundamental currency, providing the energy on which all life depends, but its production and distribution is a source of political and environmental conflict. Despite the fact that we produce more than enough

to feed the planet food insecurity is rampant in even so-called developed nations.

### **Michael Calnan**

Michael Calnan is from Ireland born in 1967 with 25 years in the field of creative metalwork. Forging primarily bronze from his studio on the grounds of Russborough House, Co. Wicklow. Birds, texture, negative space, quirky are top of the list of Calnan's current pot of creative resource.

### **Merce Canadell**

Sculpture defines Merce Canadell's artistic practice. Her work focuses on the study of the human figure. The expression and movement of the sculptures create a narrative that try to capture emotions and feelings. She likes to combine different materials and techniques using as well the transparency and luminosity of glass creating unusual contrasting qualities. Integrating the transparency of cold-mold glass piece and bronze Canadell conveys feelings of vulnerability and contemplation. The fragmented body and surface of the sculpture conveys an ancient appearance. Symbolism and allegory are present features in her overall work.

### **Elaine Carolan**

I am an Artist living and working in Co. Dublin. I work in many mediums but primarily in glass. I am inspired by nature and all that makes me laugh.

### **David Carvill**

This piece, titled *'Paths(obscured)'* was made with the intention of creating a space where the element of choice in path and influence of other participants is the central concept. The initial research for this project was the navigation of space by a participant in the context of a labyrinth. This can be seen as a reflection of our individual navigation of life and how we have assumptions of the

direction in which to go and how we are influenced by others and society in this decision making. The choice to make this structure opaque was to highlight these concepts and articulate a visual tangibility of these conceptual elements. A participant in the space might see an apparent route taken by another and come to find that it leads to a dead end. Or alternatively, a participant could make all of the correct choices but then have less of an experience passing through the structure.

### **Martha Cashman**

I was lucky enough to spend my childhood living in the countryside where we had gardens to observe nature, my garden is still my utopia. My passion for the natural world has led me to develop my project 'More Clay Less Plastic Ireland'. I address climate change, threatened species and habitat loss in my eco awareness projects. My sculptural work is my way of acknowledging the changing environment around me. I wanted to find a way to connect my life outside, in the garden and beyond, with life in the studio.

### **Emma Jane Champley and Martin Lyttle**

Emma Jane graduated in Jewellery & Silversmithing from Loughborough College of Art and Design. She lets the act of making inspire her. Experimenting with materials, proportions, weights and techniques at the bench feels like play and usually results in the best outcomes. Emma Jane invites the wearer to interact with her work by being aware of how it feels, moves, the sounds it makes and she hopes to convey an appreciation of material and form with how it looks.

Martin Lyttle - As a stone sculptor, my work concentrates on natural, organic forms and the composition and texture of the stone I am working. A sense of place and a concern for the natural environment informs my practice, with inspiration drawn from the trees,

hedgerows, stone walls, bogs and the landscape of the Blackstairs Mountains and also my garden.

### **Jessica Checkley**

Jessica completed her Degree in 3D design, model making and digital arts in 2019, where she learned to work with a wide variety of materials and tools. This combined with the skills she has gained as wax work technician and mould maker in Bronze Art has influenced the work she creates today. Jessica's sculpture is intricate and detailed and she explores her practice by producing work in a variety of materials through experimentation. The context of her work is inspired by film, mythology and science fiction. Her sculpture is surreal, macabre and aims to intrigue and fascinate people.

### **Evgeny Chubatyy**

'*Resilience*' is embodied by a tree withstanding a storm. In response to the force of the wind trying to uproot it, the tree shows great flexibility, adapting and changing to survive. This is resilience. The piece follows a bionic design - mimicking naturally occurring patterns and organic structures. Stability is achieved through counter forces and base anchored to the ground to prevent turning over.

"*Salmon*" is a part of the series Celtic Animals. This piece conveys the free movement of salmon, weaving through seaweed in the open sea. The salmon is carved from a single log. The same type of wood is used for the seaweed backdrop but is finished using a different oil and wax.

### **Charia Cleary**

'*Safe Space*' - More than ever in my experience, humanity is aware of its need for safety.... from conflict, from climate uncertainty, from population displacement, from food and energy shortages to name a few. We seek safety and security as a

basic need to survive and thrive. Within the warm golden centre of the 'Safe Space', there is a place of wellbeing and abundance. It sits securely and steadily inside the safety of two outer protective domains.

We can endeavour to hold this safe space for each other in simple day to day ways, with positive thoughts, words and actions.

### **Jean Cleary**

In my art practice I enjoy working on themes involving the human figure. I work primarily in the medium of clay. I use a variety of clays and firing techniques depending on the sculptures I am making. In the piece '*Hold Firm*' at the Sculpture in Context exhibition, there is a strong stance held by the female figure depicted in this work. She is 'holding firm', braced for what may come. In this work I wanted to convey an image of a strong woman that can hold her own. The depiction of 'rain' on the piece is to act as a metaphor for the hard times/challenges we must deal with in life. In this work I wanted to convey a message of quiet strength and a sense of resilience that we can hold during these tough times, that there is a strong sense of grounding and integrity in the work. She has placed herself firmly in her space in the world.

### **Nigel Connell Bass**

Inspiration can come from the strangest of places. My partner was reading a weather article to me and asked "How do you say that word? A b m i d i b a b l e ... Abdominabubble...Abubbleble?" I replied, pronouncing slowly, "A bomb in a bull" and there the concept for this piece began. I made a sketch of my idea but knew I couldn't do justice to the Bull from steel, so I asked the very talented Joanne Robey if she'd like to assist in a collaboration piece. Jo's work is often quirky and I had no doubt in her talents to realise the bull from my concept sketch.



### **Edward Cook**

This oversized ring pull represents the pressure so many of us are under at the moment. The ring pull has opened the ground beneath our feet and we see the people cramped together, looking to break free. Edward Cook is a silversmith and bespoke jeweller. He had experience in bronze sculpting after leaving art college in the late 1900's. He won the RTE/Crafts Council craft program 'CraftMaster' in 2011 with a large wrought iron chair which was based on the tines of a fork. This is the first time he has exhibited at Sculpture in Context.

### **Sean Cooke**

My piece is called *Stolen Reign*. It is made from recycled everything; copper wire, found wood and a repurposed limestone flag. The story arc is, The King of the Birds, the wren (in Irish folklore) has his crown stolen by The Thieving Magpie. A fun piece, joining folklore and the true nature of magpies' attraction to all that glitters. I see this piece working well placed on an open stretch of lawn, hopefully attracting the attention of other birds in the garden.

### **Brigid Corcoran**

This Portuguese marble piece is a hollowed-out vessel containing egg like forms competing for space within its linear structure. The stone is almost flesh like with exposed veins hard and brittle yet vulnerable. The potential for the eggs is insecure and uncertain.

### **Helen Costello**

The Botanical Gardens, in its capacity as an amenity to the people of Ireland, enables them to reconnect with nature. This piece is created with these connections and the Botanical Gardens in mind. The birch as a symbol for the natural environment, the hope for new beginnings and protection. The heart denoting humankind and the fruit branches

signifying the bounty nature provides for us. I hope to convey the essence of our connections with nature; how nature and people are irrevocably linked and the fundamental necessity to safeguard that link.

### **Caroline Creagh**

Through language we store and exchange ideas, sharing a collective consciousness as a species. Most of our modern systems and technologies have evolved, built on the exploration and failures of the past. Can we make things better for those who come after us? The aim of this work is twofold, to be submerged in those childhood memories, those thoughts of long summer days playing, but also to work towards a brighter future. Conkering the Past is bronze with a granite base.

### **Denise Cruickshank**

'Blue' is my final body of work for my B A (HONS) Textile Art & Artefact in National College of Art and Design. Making and mending are in my DNA. This piece explores my farming and fishing ancestry by examining belief systems. Outlines of crumbling abbey windows tower over stone walls. Blue silk cables, reflect ecclesiastical pageantry ascending from fishing nets. Everything hangs from the knitted yoke, representing repetitive labour and burden, imitating life. 'Blue' is created with up-cycled fabrics, damaged silk, old jeans, hospital gowns and used cloths. I work from my studio in Marlay Park.

### **Hugh Cummins**

This wall hanging sculpture is formed of various dyed woods framed by Fumed Eucalyptus. Laminated and hand cut diamonds are aligned in a broad spectrum of colours collated to create vibrancy, lightness and movement. Harnessing the inherent beauty of individual wood species, I explore the limits to which

dry wood can be shaped to create decorative forms. I am informed by the many generations of wood workers before me and aim to develop and extend the skills they initiated.

### **Ray Delaney**

I obtain inspiration from nature and aim to capture a snapshot of movement in my work, which encompasses large garden sculptures as well as indoor pieces, in limited editions and awards.

### **Leona Devine**

Leona Devine is an Honours graduate in Fine and Applied Art from the University of Ulster, where she specialised in Ceramics. Leona's work is greatly inspired by the natural landscape and environment where she lives and works. Based in the Sperrin countryside, she draws inspiration from the rural landscape and the animals which inhabit it. Leona began focusing on wildlife, particularly hares and foxes where, in her work, she aims to create pieces which capture the character and charisma of the animal.

### **Patricia Donnelly**

*The Rethinker* -I am a long time and enthusiastic observer of nature. I have seen frogs move through my garden in a pattern of a single leap followed by a pose of stillness that can last several minutes. To the human eye this pose calls to mind an attitude of silent contemplation. The role of quietness and stillness has resonance for us as humans in our quest to live amid the hectic activity and noisiness of our modern and online lives. The frog's way of being in the world might appear to offer us the opportunity to consider the benefits of a quieter and gentler way for us to occupy our planet and the need for us to rethink our role as human caretakers of ourselves and of the world we share with our fellow creatures.

### **Jen Donnery**

The human figure is my starting point; recently I have been exploring ideas of reflection, which led me to the Greek mythological tale of *Narcissus*, consumed with his own reflection, and the heartbroken *Echo*, whom he rejected. *Cocoon* references a group in society, fragmented and diminished by the absence of touch. Research conducted by the Alzheimer Society of Ireland (June 2021) found that “the pandemic has led to a significant and irreversible deterioration in the condition of many people living with dementia...with their world becoming smaller and more frightening. The impact of isolation has been their social withdrawal and apathy.”

### **Grainne Doyle**

The geometric form and delicate beauty of the orb weaving spider's webs, captured on a dew-drenched morning in my garden, inspired this sculpture. ‘Incy Wincy Spider’ is also my little granddaughter's favourite poem. Spiders are an incredibly diverse and interesting species and a vital part of our ecosystems. These spiders spin different types of silk and often replace their webs daily and recycle their own silk. Find out some fascinating facts about spiders by running a search on the ‘world wide web’! This sculpture is made from repurposed copper and other recycled materials.

### **Ken Drew**

I have been practising sculpture for many years and the dominant themes running through my work throughout that time have been centred around how we relate to the materiality of the world around us. The sculptural forms I make, while not necessarily figurative, all relate to the person and how we experience the world through all our senses. This is

predominantly a non-verbal process and the sculptures are my means of expressing themes which cannot be distilled into words. They focus on the physical materials themselves and the processes of sculpting them - what are the marks left by a chainsaw as it cuts the wood, how the chisel cuts leave a pattern of how I carve the form, this is as much part of the sculptures as what they may represent. I continue to work in a wide range of materials ranging across woods, metals, and concrete to create sculptures from the scale of these current pieces to larger outdoor forms that can be several metres in size. My work is held in various state collections, public locations and private collections in several countries worldwide.

### **Ana Duncan**

Ana is an established sculptor working from her studio in Dublin. She works with bronze, ceramics and more recently with cast aluminium alloy. Her work is in many private and public art collections. She regularly exhibits in galleries in Ireland and abroad and has recently completed several large-scale public sculptures in USA and China

### **Valerie Dunne**

I am an artist living and working in Lucan, Dublin. I teach classes in mosaics, felt and mixed media. My art is influenced by how immersion in nature and observing changes through the seasons can be awe-inspiring and life enhancing. Connecting with nature is both grounding and uplifting. Awe is a positive emotion, elicited when in the presence of things vast or tiny which may not be immediately understood. Feeling awe within everyday experiences reduces self-focus, promotes social connection and fosters an understanding of our place in the world, encouraging a “small self”.

### **Kathryn Edney**

I am an Artist based on Dublin's Northside currently working in Ceramics using as inspiration imagery sourced mostly from the Natural Environment. My work also allows me to experiment with patterns, colours and textures taken from sources ranging from Moorish Art to Geometry to Encyclopedia of Flora and Fauna. My aim is to combine these sources into something new, fresh and dynamic, and charged with a Natural Feminine Energy to instil calm in the viewer. Ultimately, I have left the interpretation of the work open-ended for the viewer!

### **Maresa Edwards**

As a child growing up in the rather dreary Dublin of the 60's I remember the wonder I felt when my father made a “light box” from an old shoe box and some plastic sweet wrappers. I remember gazing awestruck at all the wonderful, magical colours contained within the box. I believe this is where my love of glass stems from... its vibrancy, transparent quality, the effect produced by layering colour on colour. “Mardi Gras” is a celebration of colour, using multiple layers of glass and multiple firings in order to produce the varying light and shade encapsulated within the piece.

### **Element 15**

‘Element 15’ is a collective; individual artists cultivating their practice in tandem with each other, distinct but connected. The sustaining nature of our creative bond is a mirror of a tree's root system, providing anchorage and sustenance to flourish in a world beset with profound challenges. In many cultures, a red string or thread represents the labyrinth of connections tying together those whose lives intertwine. By working collaboratively on ‘Kinship’ we use the symbol of the red thread as a visual connection from us to the natural world, from our sculpture into the earth. [www.element15.ie](http://www.element15.ie)

### **Ramona Farrelly**

At present I am creating work that tries to incorporate the healing process of art.

The idea for this piece, 'Ariadne's Gift', comes from a premise that the metaphysical wounds we suffer throughout life provide us with learning that helps us navigate and grow during our time on earth and allows life to become ever more meaningful. The red vessels represent these wounds and they, put together, form the Chrysalis through which we intrinsically metamorphosise. In Greek mythology, Ariadne's golden thread which, represents the soul's knowledge, helped Theseus navigate through the labyrinth and so it is represented here as such.

### **William Foley**

I am interested in the figure, transforming, changing, becoming and disintegrating. Individuals are vessels that age, become weathered, break, decay, and undergo repair. The constant vigilance against and need to deal with frailty and conflict are essential parts of being alive. The internal struggle to keep a body whole is a compelling process and an essential aspect of human nature, I work intuitively with material and respond to problems as they present themselves during the creative process. Glass stands out among substances for its characteristics of transparency, light and fragile but strong nature.

### **Michael Fox**

Always an avid sketcher and painter from an early age, I recently rediscovered a love of Art under the tutelage of Whitehall College, in the shadows of the Botanic Gardens. Influenced by the horror found in art, cinema, literature and nature and the works of Giger and Lovecraft, I attempt through a range of media to merge elements of the figurative and the fantastical. In brief, I essentially just love to create monsters!

### **Claire French**

My first introduction to clay was as a therapeutic tool while engaged in Art Therapy practice several years ago. I find the slow pace of hand building using the coil and pinch methods meditative and very organic. It allows for new possibilities to emerge during the building process freeing the hands to explore new paths in realising the final form. This piece is a very organic and feminine form and speaks of growth, protection, vulnerability and realising a new beginning. The vulnerability (scraped out hollow) is the source of new growth. It is raw and primitive.

### **James Gannon**

James works with stone and bronze from his studios in Dublin and Roscommon. His commissions include a sculpture in a new housing development at Parslickstown, Co. Dublin, and in U.S.A., Japan, Spain, France and most recently Friuli, Italy.

### **Carmen Garcia**

This piece was made in response to the stories coming to us from the war in Ukraine. I wanted it to represent the pain, to be visceral, to be felt. I used the dissonance between the homely earthy slipper, that resonates with "cosy" and "safe" and the intense red of the exposed arteries and veins which resonates with life, but also with blood and violence. However, what I am really interested in, is the feeling people experience while looking at it. Either having read the title or not.

### **Conleth Gent**

Con lives and works in Glencullen in the Dublin mountains. His work is in the private collections of some of Ireland's leading artists, collectors, and connoisseurs. He is a founder member of Signal Art Centre, Co. Wicklow. He created a sculpture for ESB situated on Sandymount strand. His work 'King' is included in Belfield campus Art Trail.

### **Seamus Gill**

I am trained as a silversmith and my sculpture work has evolved from my silversmithing practice. This sculpture work is all about the joy of working directly in bronze. Using sheet bronze that has a very high copper content with working qualities very close to silver, I can use my silversmithing skills to form the bronze with a hammer and anvil. Each sculpture is finished by patinating the bronze in soft muted colours, with selective areas polished and gold plated. By working intuitively with the natural characteristics and movement of bronze these pieces relate to the growth and movement of natural forms.

### **Katy Goodhue**

Katy Goodhue lives and works in the Slieveardagh Hills in Tipperary. 'Four Legs Good' is a static grounded ram built in ferro-concrete. Her human and animal sculptures are created for exterior settings and when sited with consideration to the context of their surroundings, will bring year-round interest and impact positively on the space. Katy always welcomes working on commissions for site specific sculptures. She was sited co-ordinator of Sculpture in Context during its ten years in Fernhill Gardens and has shown and sold work privately and through the exhibition regularly over the last 35 years.

### **Juliane Gorman**

Usually, I create whimsical wet-felted hats. However, for Sculpture in Context, I wanted to explore installations.

As I wandered through the gardens in winter, the ancient, naked stems of the Wisteria Chain Tent caught my eye. I found it unbelievable that this organic structure was so large that it almost was a building! Did it feel embarrassed to not have leaves? And what about its cascading blossoms?

They would only exist for a few weeks. My twirling purple pods are an attempt to adorn this quirky location.

**Catherine E. Greene**

These works are about Raven and Human. Where one is or where one becomes another.

**Frank Hallinan-Flood**

My sculptural work is concerned with the reuse of found, recycled and discarded materials of throw-away society. Without being too literal I try to instil an organic representation of natural phenomena in the pieces. The space between mechanistic and organic is important. I am inspired in particular by insects, their appearances, structures and abilities. The similarities in how human society and insect groups function is also relevant.

**Claire Halpin and Madeleine Hellier**

Artists and sisters Claire Halpin and Madeleine Hellier have collaborated on many art projects over the last 10 years at Sculpture in Context on award winning installations (Live Stream Nature Channel 2015) and OPW acquired sculptures (Seed Vault, 2020) and most recently the monumental Fluid – The National Comfort Blanket, 2021. Their collaborations bring together their ideas, creative concepts, designs, skills, craftsmanship and humour to create large scale ambitious artworks. *Kitchen Garden* (2022) – a play on the 18<sup>th</sup> Century kitchen garden design - the artists, like gardeners of old, use familiar kitchen utensils and household items selected for their form, function, colour and materiality to create an aesthetically pleasing “Kitchen Garden”.

**Vivian Hansbury**

I am drawn to the landscape of my childhood, the Slieve Bloom Mountains (one of the oldest mountains in Europe), and the boglands. I am intrigued by the hidden histories, and hidden worlds (historical and mythological) The bog is a symbol of a liminal

space. It is also an environment that conveys a sense of formation and transformation, the process of perpetual interchange that occurs in the cycles of nature. As well as current topical issues regarding the environmental issues concerning the burning and cutting of turf. These qualities and issues are what inform this body of work.

**Kiriko Hashimoto**

Kiriko's artistic practice aims to harmonise space in self-expression while exploring the possibilities of wood. She is currently researching wood sculptures that reconstruct elements of painting and exist between painting and sculpture. This piece, *House*, attempts to harmonise plants and space. Glasshouses are spaces where plants take precedence over people. It is a space built for people for observation, appreciation, and recreation. On the other hand, this space is also a research facility for the healthy growth of plants. This is an attractive place for plants and people to interact in this way.

**Richard Healy and Elsa Healy**

Our sea glass shark is inspired by the Blue shark. The Blue shark is a long-distance migrant and one of the shark species that are found in Irish coastal waters, usually between July and October. The Blue shark is considered near threatened globally and critically endangered in the Mediterranean. Healthy Shark populations are crucial for the health of the oceans. Our sculpture is created using found sea glass and recycled glass. We hope our sculpture brings a little awareness to the impact that overfishing and pollution has on our oceans and these beautiful creatures that live in them.

**Madeleine Hellier**

From the very earliest age I was a “make and do” child and I have tried every craft imaginable. However, in 1998 I discovered

glass and have been working with it – in all its glorious forms – ever since. Glass is an extraordinarily flexible medium which I use to create artworks incorporating techniques such as traditional leading and staining, copper foiling, fusing, slumping, kiln-casting and engraving.

**Petr Holeccek**

Petr Holecček acquired the basics of sculpture at the Faculty of Education of the University of South Bohemia in České Budějovice. It seems that his stay in Ireland had a major influence on his independent work. On the one hand, he was influenced by the local art, and even more so, apparently by the atmosphere of life there. The inclination towards figurative sculpture corresponds to the author's vision of the world. He boldly tries to use the material and technological processing of his unique ideas. The closest orientation for his work is expressive expression, which suits the choice of subjects of a symbolic nature. However, it seems more like a playful concept of expression than a thoughtful presentation of ideas. The sculptor deliberately avoids serious themes, although they also appear in his work. This choice allows him to humorously comment on life situations that accompany current human destinies.

**Lindsey Holland**

'Gone' consists of various pieces of 'clothing', randomly strewn through an actual tree. This piece is a response to the human cost, in terms of displacement and loss of life, resulting directly from the invasion of Ukraine. Constructed entirely from recycled wire, the ethereal quality of this medium echoes' the incomprehensible loss this sudden, brutal war has presented, destroying and emptying cities of human activity, relegating semblance of normal life to memory. Much of my artistic practice



employs traditional female skills such as knitting and crochet but executed in the more traditionally 'masculine' medium of wire giving the piece a structure or permanence not present in more traditional materials.

### **Shane Holland**

*Shane Holland, master craftsman of public, corporate, and gallery sculptural works and lighting pieces.* My expertise is in the forming and assembly of metals, working with varied materials and using recovered or recycled items where possible. My ethos is to try to create items of beauty and elegance which are built to last. I use a diverse palette of materials in my projects, always striving to create contrast and balance through mixed media.

'Delta' (2022) has four radial elements which diminish in size, all blending into a fluid piece with signal red colouring. This is a kinetic object with a swiveling bearing at the base enabling movement.

'Infinity No.10' (2022) - The Infinity Spiral comes through a loop, aspiring upwards, optimistic for the future, despite its path of turbulence. Made from bronze, copper and grange limestone, this piece is part of the Infinity Spiral limited-edition range.

### **Dirk Hudson**

*"Neither memoir nor manifesto: I create what I see and, see more clearly as I create.* Dirk Hudson, is an Irish sculptor, represented by The Kildare Gallery. Working mostly in metal, stone, and found objects, Dirk is a master craftsman in industrial craft practice. Dirk brings experience of materials/process to his dynamic practice. Often motivated by finding visual metaphor, or moved by an instant response to an idea, a form or a material, Dirk is an award-winning artist with work included in the OPW State Collection, corporately, and in private collections in Ireland, UK, USA, Canada and Australia.

### **Emmet Kane**

Emmet comes from five generations of Master Craftsmen. He is a self-taught woodturner/sculptor since 1988. He has exhibited worldwide and had a retrospective exhibition at the National Museum of Ireland. He has exhibited and demonstrated his unique style of woodturning around the world, including Australia, Finland, England, France, Norway, Germany, and USA and throughout Ireland.

### **Andrea Kavanagh**

Andrea Kavanagh is a visual artist based in Dublin who graduated NCAD in Visual Arts Practice 2019. An award-winning artist whose sculpture is informed by her observations of the natural world and particularly observing its ephemeral and fragile nature. This fragility is echoed in the use of porcelain clay which has led to an exploration of the hanging of her sculptural works. In "*Pieces of Me*" Andrea uses acrylic and fishing line to create a complex sphere, comprising simple organic forms representing her time carved out in this changing world.

### **Michael C. Keane**

'*Rising Phoenix*' is my interpretation of a phoenix rising from the ashes, taking flight with wings spread and tail feathers just touching off the ground, to illustrate a dynamic burst of life from the earth. I have chosen bronze as the medium, to give the sculpture durability for an outdoor positioning, and also for its colour. The slivery brown and red patina make it look like it is glowing hot. Greek myths talk of the immortal phoenix being reborn every 500 years. Rising Phoenix is a symbol of rebirth in the spirit of a new beginning.

### **Lauren Kelly**

*The Hidden Defence* 2022. A conceptual performance artist from Dublin, Ireland. Working solo and socially engaged. She is a

feminist activist. Using the unlimited landscape of performance art to speak politics, with rationality to the oppressed states of the body. The past, the present and the future. This piece is informed by the role women played in the war of independence in Ireland, organised by Cumman na nBan. While also looking at the oppression women face in everyday misogyny. Working with found objects, made objects and referencing how we view hierarchical female figures. Imagining a new figure referred to as 'the anti -saint'. <https://wowlaur.wordpress.com/>

### **Barbara Kenneally**

Inspiration for much of my work comes from the effects of nature on the landscape of the abandoned copper mines at Allihies in West Cork. 'Casta' is a cast glass sculpture created from a mould of a rock found at these mines. The title 'Casta' is the Irish word for complex, a reference to the natural mineral deposition in these rocks. Illumination of 'Casta' generates nuanced stories. As the form was generated by the actions of miners, it encourages reflection on the lives of those who lived, worked, and moved on from this place.

### **Simon Kidd**

My practice is focused on place. Everything I make has an origin to some location in Ireland, whether it be some small hidden beach along the Antrim coastline or every single boulder on the island moved by glaciers a millenia ago. Each piece begins somewhere, they grow and evolve, responding to both themselves as well as their place or origin, slowly becoming their own individual.

### **Michael Kobuladze**

It tends for a person to see things from a different angle, that is, abstractly. The forms that I do, do not exist in the world around us, this is my imagination and vision of the world

of forms. After all, we all see the same thing, but we feel differently. I creatively explore space and volume in constantly new ways, and with this I expand my creative range, how possible to develop imagination in the abstract vision of contemporary art. But the main thing for me is that in my sculpture each person would see for himself something special, individual.

### **Penelope Lacey**

*'Uh-Oh'* (2022): Recent headlines indicate that we only have 100 harvests left (Sheffield University, 2014). Whilst this number is contested; the quality of our soils is impacted by how we grow our food. Soil erosion is a serious issue, this sculpture aims to draw attention to this dilemma, both through participative making and viewing. The sculpture is a collaboration between the artist and community and is comprised of 100 dorodangos, representing the number of harvests we have left, and two decorated ceramic pails. 'Uh' represents thriving soils; 'Oh' with dorodangos tumbling out, it is a metaphor for how time is running out.

### **Ayelet Lalor**

Ayelet Lalor is an award-winning figurative artist and sculptor. Working in a variety of media, the strong female form is central to her artwork, embellished by strong decorative aspects of colour, pattern and texture. Her work has been commissioned both publicly and privately, exhibiting in Ireland and abroad, and collections include the OPW, The Irish Embassy in London, Mason, Hayes & Curran and Limerick City Gallery. She has exhibited at the RHA, the National Museum of Ireland, Gormleys Fine Art, Sculpture in Context, the Philadelphia Museum of Art Crafts Fair, the RDS National Craft Awards, The Millcove Gallery and Farmleigh among numerous others.

### **Fran Lambkin**

The inspiration for this piece came from a branch of corkscrew hazel I found during lockdown. I thought the beautiful twists and turns of the hazel would make an interesting cast in bronze. I created the organic shaped bowl to anchor it and create an interesting dynamic between the two elements. The bowl was made from wax and then cast in bronze. The branch was cast separately and welded into place on the bowl. The hazel has been given a natural patination to contrast with the rich purples of the base vessel. This will be sitting on a base of white marble.

### **Lindsay LeBlanc and Francine Marquis**

In utilizing their trade rooted in craft and installation art, Lindsay LeBlanc and Francine Marquis, hybridize their practices in glass and porcelain, creating a collection of compelling botanicals. Dancing on the threshold of something dark and nihilistic *Out Within: A Wardian Case* attempts to deconstruct notions of the individual. In illuminating the ambiguities that arise from human encounters with non-human nature, the work proposes future coexistence with environmental nature through eco-critical conversations and material agency. This sculptural investigation evokes conversations, curiosity, and deep thought surrounding multispecies care within liminal spaces, even if complicated by dystopian fear.

### **Mary Lee**

My name is Mary Lee, for the past two years, I was a student at Whitehall college studying art, sculpture and ceramics. I loved the course very much. I used metal, clay and acrylic colours a lot. My inspiration for my art comes from nature, as the minute when I open my door, all I can see is nature; trees, houses and all kinds of everything. I love nature. This Gunnera I made was influenced by the Botanic garden. The Gunnera in the

garden was so big and beautiful. This sculpture *"Gunnera"* was made from copper for its leaves and wood for the base. I also took up wood carving, creating animals such as dog, bird, fish, elephant, rabbit etc. I will continue to create art because I love what I see and enjoy what I do.

### **Fiona Leech**

Bright red spots immediately conjure up recognition of poison and green, in contrast, is synonymous with nature. That is why I chose these colours for my felt hanging sculpture. The concept of this piece is to raise awareness that every rainfall is toxic. It's called acid rain due to high levels of pollutants in the atmosphere. These toxins are invisible, so I made the piece very visible and tactile for maximum impact. I am a Dublin based felt and textile artist. I work mainly with wool fibre which is sustainable, bio degradable, renewable and recyclable.

### **Chloe Lennon**

My work focuses on natural landscapes and the growth, disintegration, and destruction within them. I look at the micro-landscapes of peat soils, mosses, and lichens, as well as large, boundless landscapes of cliff-faces and rugged, sea-battered coastlines. My work aims to capture the beauty of these places and share my fascination with nature's ever-changing landscapes. "Erode Vessel" is inspired by the crumbling soils and moss textures in the boglands around my home in rural Ireland.

### **Tamzen Lundy**

*"We are all connected"* is a response to the global refugee crisis, it is symbolic of our Irish diaspora and our tradition of immigration and emigration. The movement of people because of war, economics, and hardship. The red thread that binds and connects these journeys. I have collected beach material from the wild Atlantic way, places of great

natural beauty, which are also landing and exit points for long and dangerous journeys. Choosing small glass bottles as if they encase a fragile message to loved ones. One bottle remains empty, to be filled with future hopes. "No one puts their children in a boat, unless the water is safer than the land" (by Warsan Shire, poet "Home"); a poem that inspired this work.

### **Grant Mac Ewan**

My inspiration for '*Releaf*' was to create a place to sit and relax which appears to be floating in nature. '*Eastwind*' was designed to quiver in the breeze, reflect its natural environment, and give a sense of wellbeing and comfort, both visually and physically. Working in stainless steel and copper, the technique of tig welding generates distinctive forms during the process, which gives each piece a unique design and lasting beauty. The individual forms of the leaf blades in these sculptures, create intriguing shapes and reflections which give the impression of fluidity and movement in your garden.

### **Michelle Maher**

Michelle Maher is an award-winning ceramic artist, based in Dublin. Her work is held in many public, private & corporate collections. Michelle's sculptures are an exploration of connection, colour and texture. Her installations are inspired by biomorphic forms - particularly by the microscopic. '*Slow Stepper*' is inspired by an incredible micro creature - the Tardigrade. This sculpture is Michelle's interpretation of the eggs the Tardigrade produces. It serves to remind us that we have a lot to learn from an organism that has survived five mass extinction events. And perhaps we might step more slowly ourselves - before it's too late.

### **Jenny Mahony**

The interplay between rigid lines and more organic forms is a recurring theme that I

enjoy exploring, drawing a lot of inspiration from working along areas of coastline. '*Echo*' is hand carved Kilkenny limestone

### **Lisa Mahony**

My sculptural work is focused on the suggestion of form and movement. My sculptures are incomplete, and it is left for the eye of the observer to complete the form. I seek to capture the character, movement, and fleeting moments/glimpses of the animals. Foxes are a particular fascination for me. I love how expressive they are. With this work I have sought to capture the tension and movement of the Fox as it chases down the Hare.

### **Leo Mandal**

I am an 18 year old artist from Dublin. This is my first exhibition, and I look forward to continuing my journey in college next year. I have on display '*The Fisherman*', made from spools of wire, as they sit meditatively in the landscape.

### **Joe Marmion**

There is a conflict within all of us between the part striving for rational order and the other which is drawn to chaos and passion. Rigid logic can dampen emotion and self-expression, while frenzied passion without any inhibitions can become dangerous. It is somewhere in between these contrasting tendencies where our greatest potential can be actualised. In these sculptures, logical order becomes manifest through the structure of the cube. In contrast, chaotic passion is embodied through expressionistic mark making. This piece aspires to create visual harmony by synthesizing these contrasting elements.

### **Ann McBride**

The core of my practice is a unique narrative with rich illustrations that take inspiration from nature and the traditional decorative arts. My

interest lies in surface decoration on ceramics and the many possibilities of printing techniques on clay. The work involves the decal transfer technique - an industrial process modified to create studio work. My watercolour illustrations are converted to produce unique and original transfers. Although ceramic is a static form, I like to create a 'flow' between each part to create the illusion of movement, and a linkage between the different pieces to affect an integrated storyline with strong impact. The natural world features in my work with close attention to detail throughout.

### **Maggie McCartney**

'*Bowl of Emotions*' - Highlighting the importance of getting rid of the stigma of Mental Health in our society and everyday life. The fruit bowl is an everyday object found in most households. Here, it is used as a symbol of the impact and difficulties associated with families dealing with everyday mental health issues. The felted balls are emotions that can be held in the palm of the hand to feel, to understand and to accept these emotions as they manifest in a family unit. '*Nature's Alchemist*' - A representation of a creature who transforms things for the better in nature, prolonging life through transmutation. Changing essential elements into superior forms. During this difficult time of global warming and ecological challenge to our environment it is important to engage in ways to help our future.

### **Andrea McCullough-Alderdice**

'*Windfall*' - This figurative sculpture finds its inspiration in nature and the force of the wind on the delicate sycamore seeds, that take flight under its force. My morning walk yields many finds from nature, none more inspiring than sycamore seeds. These windfall finds, coupled with sensation of the wind in your hair, where the body leans subtly into the wind were the starting point for this piece.

The head and shoulders of the piece are modelled, while the body is formed from a sheet of clay that has been impressed with vintage lace and sycamore seeds and layered with coloured slips.

### **Fiona McDonald**

Fiona McDonald's spatial practice attempts to expand our awareness of the natural and manmade environment. She makes site specific architectural interventions, drawings and artist's films.

### **Anne McGill**

The 'Circle of Keys' consists of a group of curved wooden piano keys forming a semi-circular fan of 1 meter wide and 70cm high. The salvaged grand piano keys are linked together with a metal waste bar. I have created various art works using various parts of discarded pianos, violins and cellos.

**Mark McManus** with Drug Treatment Court participants Facilitator Mark McManus has been working with people in recovery from drug addiction since 2007. Through their research the DTC participants found that in 2011, Atlantic Salmon began to spawn in the Tolka river for the first time in 100 years through the efforts of the OPW and Dublin, Meath and Fingal County Councils. In 2014, a pollution leak caused widespread damage to this ecosystem. The participants felt that the plight of the Salmon metaphorically reflected their own lived experience; namely trying desperately to emerge from the toxic environment that surrounds them – swimming 'against the stream', to life in recovery.

### **Dervella Mc Nee**

'The Butterfly Affect': Monarch butterflies embark on an extraordinary migratory phenomenon. They travel from the northeast United States, and southeast Canada to the mountain forests in central Mexico, where

they hibernate and breed. Borders have no consequence. In this piece the hundreds of individually made butterflies are enveloping the hostile boundary of razor wire, imaging a world without borders.

### **Tracey Mc Verry**

Our ancestors' spirit and energy influence and shape our very being. They walked this land, they toiled its sod, told their stories and sang their songs. They lived, they loved, they endured and left their mark. We now are the legacy, the storytellers and custodians of their memory. Using the medium of kiln formed glass as well as repurposed natural and man made objects, South Armagh artist Tracey Mc Verry celebrates this deeply felt, multi layered connection with her ancient and recent ancestors, visually honouring their frugality, their energy, their strength and their whispered echoes.

### **Helen Merrigan-Colfer**

My work has always been about identity, we purposefully select clothing to either conceal or reveal aspects of ourselves. No matter what these reasons our clothing choices are our own personal version of self-promotion, others around us get visual and psychological cues from this. Indeed, our own brain picks up on these cues, we become that which we perceive, that which we tell ourselves. Our bodies are our Temples. We are our own Architects. We are our own Designers. How we adorn our temple's interior and exterior has an impact on our own minds. It is the ignition key that ignites how we ourselves see and value our very own existence.

### **Claire Merry**

I refer to myself as an 'Art Butterfly', as I have had great fun and satisfaction in playing with different media. It gives me great pleasure to try out something new and working with proven techniques from previous works. I

have worked with textiles, clays and, principally, for the last fourteen years with handmade felt. This piece is based on a previous much smaller one, so resizing it was a nice challenge. I love steampunk style, so I have teamed up the hot air balloon with the penny-farthing bicycle, to deliver flowers to the moon on slow power.

### **Marika Miklosi Manning**

'Foliose 1' is a suspended sculpture, intuitively hand-knotted into a net-like surface. Inspired by the shapes of lichens which grow in many places and rely on their nutrients from the atmosphere but won't grow if there are high levels of pollutants. The sculpture's transparent surfaces create a variety of overlapping layers through which one can view the background. Light interacting with the surface of the sculpture can affect its surroundings either through reflections or by casting intricate shadows. The wire used is recycled copper electrical wire, that was stripped and in parts re-straightened for the making of the sculpture.

### **Ed Miliano**

I have been painting my garden for over twenty years and these sculptures are an extension of that work. I use blackbirds in much of my painting, printmaking and sculpture. 'Nothing Gold Can Stay' was recently shown at the RHA. In this large painting there are over 20 abstracted blackbirds. I have been making a series of prints using blackbirds as the central motif. Blackbirds are a link between the wild and the domestic. Their otherworldliness is intriguing. Some blackbirds migrate, others live here year round. Their beauty and song are always welcome.

### **Ani Mollereau**

From a young age we face challenges, learning to deal with them through play, we grow to face educational, social and

emotional challenges which enhance our life's experiences and help us to become who we are. No matter what the challenge deep within us we have the inner strength to get through it. We then become the challenger, teacher and the enabler.

### **Cynthia Moran Killeavy**

This sculpture was inspired by the 50th anniversary of the bestselling modern classic fable 'Jonathan Livingston Seagull' by Richard Bach. It materialises my desires to not give up in this field of art despite my progressive vision loss at 92 years old.

### **Ian Morrison**

The three pieces included all form a small series of work called "Anthozoa". Anthozoa is a class of marine invertebrates that includes both stony and soft corals. Anthozoa subspecies form huge colonies and they can come in massive, plate-like, bushy or leafy forms. The two glass pieces are created using a glass cast process whereas the ceramic piece was created using a simple pinch pot form. Glass has been used as a chosen material as it reinforces the delicacy and vulnerability Anthozoa face due to human interference. It also plays on the interior versus exterior qualities.

### **Teresa Murphy**

Growth, ageing, decay, regeneration and the environment, are themes that interest me. I start with clay and plaster to create an initial shape. The mould is coated with wax, cooling between each pour, so as to facilitate deconstruction later. At this stage, anything is possible! Adding and subtracting wax - endless choices. I create layers, from the sometimes-hidden internal structures, that have been pulled apart in many directions, to the textured outside visible skin. Working in wax allows me to create organic objects, telling a story of support, growth, change, aging, decay and regeneration – contrasting delicate fragility with strong impenetrability.

### **Roisin Murphy**

The found object has particular impact on myself as an artist. They fashion from dust dirt and even more important the notion of pieces that mean nothing to no one else. That become something because of how we as artists see them. Conservation and environment have a growing meaning in art and the grown object means something in the context of the National Botanic Gardens the inherent beauty of nature outstripping often the crude attempts by us to go up against it. The high temperature and the toxicity of production sometimes a strange irony. "*An gírlín*" The child's face looks down with a cowl as symbolic of good luck that is imposed on it when a child is born with a 'veil'. The porcelain cowl is resting on the child's head made in crank clay, wall mounted. Again, this piece rooted in Irish myths from the west of Ireland, a child born with a remnant of the womb was considered very good luck, the trail of my work often leads back to themes of innocence and childhood and the Irish country particularly as I'm living in the city measures

### **Jane Murtagh**

As an Artist Metalsmith I enjoy the equilibrium between my interests in ethnobotany, music notation and the written word. Finding a route towards a visual narrative that can be expressed through the forging, etching and patination of non-ferrous metals is my goal.

### **Mary Nagle**

My work is about the human condition, memory, and the infinite possibilities of the ordinary and everyday. I am drawn to the seemingly inconsequential and the disregarded - materials and objects, both natural and man-made, that have been thrown-away, given away, fallen away or worn away. These often display a richness of visual qualities, sometimes marked by use

and time, carrying the patina of their history. Imagining prior use and personal histories, these objects and materials are treasured as repositories of memory. Valued for the stories they tell, these are stored and considered over time.

### **Conall O Caoimh**

Inspired by the 'Cebu Cinnamon', a tree native to the Philippines, which is on the UN's Red List of plants vulnerable to extinction. Plant diversity spices up our life, yet this species of cinnamon is endangered. The sculpture draws our attention to the abundant plant diversity and the complexity of human interaction with plant communities. It celebrates the rich botanical collection in the National Botanic Gardens and its role in species preservation. Many of Conall's sculptures connect his making and his deep engagement in gardening. They explore plant life and the natural world.

### **Ruarí O Coileáin**

This piece was born a long time ago when I took a photo of trampled Umbrella at a festival (I could relate to the Umbrella). I find something sad about seeing them discarded. How can something that was so personal and once protected the user now get thrown to the street because it's damaged or broken. Are we not all a little broken and damaged in some way? Yet some of us still get thrown away. But with even a little care, attention and love something that was discarded, abandoned and left for dead can become outstanding.

### **Ria O'Connor**

'*Loving, The Small Blanket*' is part of the series Moments. Moments, explores the protective actions taken in the breaking of cycles of abuse that had been previously passed from one generation to another. I engage my ceramic practice to explore this narrative through concepts of fragility and



memory. The concepts are integrated and physically depicted through the processes of making the ceramic artifacts that make up this installation. Each artifact illustrates fragments of the moments of the narrative; as seen and remembered through the eyes of a child, protected from what came before. The artifacts are conceived as healing moments.

### **Martin O'Keefe**

Martin is a visual artist working in stainless steel, mild steel, aluminium, copper and brass, from his studio in Kiltarnan. His awards include "The Outstanding Artist" award at Sculpture in Context 2021, the Bronze Art Ireland Award 2021, the Mill Cove Award for 'A Sculpture of Distinction' and many more. He has exhibited his work in Ireland, the UK and abroad. His sculptures are held in many corporate and private collections.

### **Kate Oram**

I seek to pursue a practice embedded in ecological art, guided by and collaborating with the immeasurable force of nature. Identifying the human need to connect with the natural world, my focus is to foster and develop environmental consciousness through my deep engagement with trees and my life-long enjoyment of the landscape. This piece, *'Dryad'*, is concerned with the spirit and identity of the oak tree and my relationship to it. If my work is to have an external function, it is to encourage ecosophy and visual literacy, raising awareness and stimulating dialogue around ecology.

### **Deirdre O'Reilly**

My work is driven by my state of mind and being. It deals with the fragility of life, loss and unexpected moments of grief resurfaced. Ultimately it is about love. I convey these feelings through my sculptural works in stoneware clay. Focusing on strength and

balance, light and shade with an emphasis on rhythmic movement in muted crackled glaze, every decision taken is a personal one. My outdoor installation is experimental using living moss on concrete alongside stoneware clay works, to evoke a feeling, a response to memories and time, aligned to the days when I played in the woods as a child.

### **PACE- Emma Smith and Derek Rooney**

This piece is a multi-disciplinary work by clients and staff from PACE in collaboration with stonemason Derek Rooney. It is a contemporary take on the family tree which is representative of the aim and environment of PACE. The design is borne from the logo of PACE and incorporates the facial profiles of some of our clients. This is a somewhat tenuous nod to the idea of the mug shot and acts as a visual representation of our client's prison experience. Fusing this floral design with the profile image is also a means to aesthetically remodel a bad experience into something beautiful. It's an artistic expression of the concept of giving back. The organic tree like part of the design is to acknowledge the horticultural aspect of the organisation and how beneficial and therapeutic this is for clients.

### **Kevin Pierce**

Sculptor and ceramic artist. At the moment I mainly work in steel and stainless steel. My work could be divided into two categories, the first been geometric, minimalist sculptures. And the second a more playful and interactive sculpture that invites people to engage.

### **Michael Quane RHA**

*'Aqualung Buoyancy'* - This Sculpture was originally titled 'Making Buoyancy' when it was first created in 2003. It has been exhibited many times in the years since

and has had a name change in 2018 when I felt that the existing title wasn't the correct catalyst to yield the best set of responses or questions asked regarding its content. Aqualung Buoyancy I feel is tilting in the right direction. Are there trifling kinds of buoyancies created from valuable life resources? I wonder.

*'Horse Rider and a Quadruped'* - Quadrupeds are simply animalness and represent the myriad of connections that exist between us and that state, within us and without. The quadruped started with my representing or studying my close companion, Shona, when I started practicing first after graduation. She was with me every day as I worked: a witness to my masked and bespectacled self; making an infernal racket and clouds of dust. She was a white Lylwellan setter and was a conduit and metaphor for lots that concerned me as a developing artist. Most of my peers and all my friends were exercised by gender, its politics, its imperatives during those formative years in the 1980s in College. The quadruped became a medium for my work in this regard. The threads of meaning extend far and are, through my expression, sensitive to 'other', 'species', 'difference', 'nurture', 'diversity'.

### **Sharon Ramsey**

"They now speak to me of endless days and the comfort of a warm brew on some of the coldest nights. It is their stains which remind me of the wonderful way my childhood art teacher used to dye her hair with the tannin. Or the time I made my sister the sweetest cup when someone had crashed into her car. It is how they are a quiet reminder of cultural connection and a glowing gift from one side of the world to the other. And perhaps it is simply, that they are everything and nothing, all at once."

### **Anita Reynolds**

My work is inspired by the natural world that surrounds me in my Boyne Valley studio. I work in ceramics and textiles with a love for colour, pattern, and texture evident in all my work. I am very concerned for the environment. My idea for 'Green Washing' came after researching the devastating effect the textile industry is having on our natural world. My denim shorts draw attention to how detrimental textiles can be for the environment. We are told our clothing is made in an ethical way. This is often untrue if we took the time to research what we choose to put on our bodies. What we wear often has an ugly truth behind it which we would rather not see.

### **Piia Rossi**

Piia Rossi currently divides her time between Finland and Slovakia and keeps close connections to Ireland. She has degrees in fine art from NCAD and a diploma in jewelry making, training that has greatly influenced her work. Piia has held solo exhibitions in Finland, Germany and Ireland. She has exhibited widely internationally and her work is included in many Irish public and private collections. Nature is a constant source of inspiration to Piia's work and the delicate crocheted pieces in Sculpture in Context aim to catch the mood of her mind while wandering in a garden. The pieces are crocheted using recycled and hand-me-down materials.

### **Kenneth Ruxton**

Inspired by Global Warming, Architecture, Ancient Egypt and Music. Finding the glass in a skip, it became the basis for the Obelisk concept, along with the love of Classical Music. It encouraged the Monolithic style and the music instrument, with the educational concept of showing it open and transparent. Seeing something in a diverse way, inspired by Ancient Egyptian Sculptures. It is an

artist's impression of a tree. Encouraged by the biography of an object. It resonates the concrete plinth and glass of the greenhouses. The glass encompasses its surroundings, light and colour. It's truly a sculpture in Context.

### **Michelle Ryan**

Michelle Ryan is an artist based in East Clare making work on the history and ecology of the area. This sculpture is part of a series exploring the fragility of our ecosystem including the number of native birds now on the endangered list. Further details on the project and her glass making process can be found on Instagram @michelleryanartist or at [www.michelleryanartist.com](http://www.michelleryanartist.com).

### **Brigitta Seck**

I always struggle to express in words the thoughts, reasons, feelings surrounding my art practice and making, for this themed work the following Quote captures the context well: *Nature doesn't need people - people need nature; nature would survive the extinction of the human being and go on just fine, but human culture, human beings, cannot survive without nature. - Harrison Ford.* My work is an intimate, reverent exploration to acknowledge and to say: Thank you for the food and visual nourishments that sustain and enrich me. I hope to share that sense of wonder with the observer.

### **Peter Slyman**

Imní means anxiety in Irish & the sculpture is a representation of the high levels of anxiety experienced over the last few years. Anxiety is often hidden in plain sight and its complexities only revealed by getting closer to the subject.

### **Fiona Smith**

Endangered and native birds are the subject of my sculptures. I have had a love of modelling since I was a child and I cast

my first Curlews in Bronze 25 years ago. Back then their numbers were in the thousands. Now the breeding Curlew is on the brink of extinction due to habitat loss. This Iconic bird holds a special place in Irish culture. My aim in making 'Fragile Balance' is raise awareness of its decline. The Curlew is balanced precariously on an old agricultural wheel illustrating the fragile balance between conservation and our need to produce food.

### **Anna Smyth**

Anna Smyth is a ceramicist who graduated from Belfast School of Art in 2017 and established her home studio in County Down. Her sculptural porcelain vessels are imbued with meaning, inspired by observation and reflection on life. She has developed her own crystalline glazes in which stunning crystals grow during the firing, and these, combined with the forms, have led to awards, commissions, and exhibition opportunities. 'The Unfurling' represents a small cluster of plants or flowers opening, revealing aspects of their incredible, detailed forms, colour and texture. As in nature, these reward the inquiry of the inquisitive eye.

### **Eileen Stelter**

The headpiece "Finding the Fern Flower" is modelled after the textures and terrestrial properties of ferns. Ferns serve no economic purpose, but have shaped earth's fauna majorly and continue to nourish the environment around them. Central to my work are self-love and acceptance, that are often so difficult to find as a queer person in heteronormative and patriarchal society. Just like the fern flower illuminated by moonlight, they cannot be found when looked for in the wrong places but once found they spread and nourish in symbiosis with nature like ferns do.

### **Beatrice Stewart**

'*Schism*' reflects the process of producing a piece of art work. This involves many decisions, many changes and constant questioning. Six different shaped figures were hand modelled from life. Two of them seemed to be disagreeing with each other, focused as in a boxing ring. Yet when seen together from another angle they appeared to be dancing. Do I add more clay, do I take some away? Who is this I? It feels like two people with different ideas. Who are they? Right and left brain or past and present opinions. Yes, it is exciting, with art materials I can make the forms again and again to find a middle ground between divergent ideas.

### **Vicki Sutherland**

'*Flora*' is inspired by a found fern fossil – a trapped moment in time – a *memento mori* from millennia ago. I create porcelain fossils of plants as a way of ceramic archiving and to remind the viewer of the transient nature of life. Incrementally encasing plants in porcelain slip, I then slowly fire them until all organic plant material is burnt away, leaving behind delicate porcelain fossils.

### **Niamh Synnott**

Niamh works predominantly on outdoor installations of various mediums and stoneware ceramic sculptures. She has work on display in Collins Barracks and other public and private collections. She also works with school and community groups on permanent works of collaborative art.

### **Astrid Tomrop-Hofman**

The materials, shapes, structures and colours of my native surroundings provide inspiration for my creations. Working with different raw-wool types (unwashed and

uncarded fleece loosened by hand) fascinates me. This piece embodies warmth, softness, protection and comfort. The upright rods radiate decisiveness and togetherness, all the while surrounded by organic matter. I love to explore working with silk, recycled materials, paper, rich colours and texture combinations. I employ a variety of techniques to create my work and find joy and share it! Felting for me is diving into a world of unlimited opportunities. The dialogue with the material wool and the interaction of art and craft, and thereby the implementation of a millennium old technique, captivates me.

### **Angela Velazquez**

Self-expression is the ultimate escape from the hardships of one's life. I'm constantly seeking ways of describing what I feel through art. While expressing myself through my work, I try to focus on my emotional and personal well-being and transmit these positive feelings through my pieces. I choose not to create mundane imagery, instead I seek to use colour, texture and form to create a visually stimulating image. Working with porcelain, pyrography, wood and paper gives me a way to experiment with the range of possibilities allowed through my choice of materials. I believe a slightly darker side appears in my wood pieces, because they are bigger surfaces, the freehand designs encapsulate a wider range of emotions. I admire everyone who dares to dream and creates something that will provoke a feeling or reaction from others to change something, to hope for a different better world. This I believe is the purpose of art.

### **Adele Walsh**

The pod is built slowly using the coiling technique and then partly burnished at the lower end, the piece is then given a gentle caring squeeze, altering the form. Working

with ceramics it is difficult to be sustainable, I have tried to make a difference during the various stages from recycling the clay, using up raw materials that I have in studio, collecting ash from found wood and nut shells. Lowering the firing temperature to as low as I can go and finally firing only once. The lower end of the pod is then treated with a natural wax.

### **George Walsh**

An environmental theme runs through the piece. '*The Sower*' depicts the sowing of the crop, anticipating a good harvest from a clean environment. which involves us all.

### **Lena Willryd**

My inspiration comes from my physical, sensory and emotional response to colour, shape and texture during walks in nature, and I am interested in exploring ways to manifest the underlying intangible, ethereal qualities I sense there. Though primarily a painter, in my practice I often "paint" with alternative mediums, such as light reflections and textiles. Inspired by lichen and moss-covered old tree stumps '*Fairy Beds*' combines a traditional Swedish long-piled knot and sewing technique called "rya" with found wooden pieces.

*"Come to the wood, for here is rest... sleep in forgetfulness of all ill"* (John Muir, 1875).

### **Trevor Woods**

'*Under Pressure*' showcases/indicates how mother earth is bubbling under pressure from human interaction/consumption and how we must constantly monitor the pressure it is under to maintain a safe environment for generations ahead. Trevor Woods uses upcycled and recycled materials to produce contemporary artworks which challenge the viewer on current environmental issues such as biodiversity, greenhouse gases or plastic waste.