

Sculpture in Context

23



Sculpture in Context

National Botanic Gardens, Glasnevin, Dublin 9

7th September to 13th October 2023

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

Admission Free

www.sculptureincontext.ie



OPW

Oifig na
nOibreacha Poiblí
Office of Public Works



Goodbody



Gallery Zozimus



Halpin
& Hellier

SuperValu
Killester



Glass Society of Ireland

IRISH CERAMICS

ART TALK



EILEEN MACDONAGH

Saturday 9th September 2023 at 3-4.30 pm

One of Ireland's leading sculptors, Eileen works mainly in stone to produce large-scale sculptures. She was elected to Aosdána in 2004, is a member of the RHA. She has won many awards over her career and has participated in Sculpture Symposia all over the world. She has completed over twenty public art commissions around Ireland, the most notable being a 50-ton 10m high steel sculpture at Tallaght Cross, Dublin.

Eileen will talk about a career dedicated to the command of elements; stone, timber and the geometries found in nature and her expertise when working with scale.



JIMI BLAKE & CONALL O'CAOIMH

Sunday 10th September 2023 at 3-4.30 pm

Renowned plantsman, gardener and author Jimi Blake has an incredible creative energy and a willingness to explore and experiment that has made his garden at Hunting Brook, such a magical and inspiring place to visit. Conall O'Caomh is a sculptor who exhibits his diverse and exciting sculptures in Ardán Garden, the dynamic, contemporary and ever-evolving garden he has created in Howth.

Jimi and Conall will discuss Sculpture in the Garden and the importance of creativity and art in our outside spaces.



TRAILING ESTHER Saturday 9th September 2023 at 2pm

'Trailing Esther' is a walk through The National Botanic Gardens of Ireland led by Esther Raquel Minsky. Esther will pause at several points on the journey to read texts written by novelist Denis Kehoe. The writings will include extracts from Kehoe's latest book-in-progress, set between Poland, Ireland and Brazil in the late 19th/early 20th century, as well as other pieces that reflect upon the nature of photography, early cinema, clothing, orchids, coffee and global trade. Central to the event is an honouring of the Botanic Gardens as a unique setting that is both beholden to and beyond the conventions of time, space and reality; a constantly transforming realm that continues to inspire a variety of creative responses.

Duration: 1 hour

ArtTalks will take place in the auditorium, tickets €10 available on Eventbrite. Art Performance is a free event taking place in the gardens

Sculpture in Context 2023

One has to wonder why sculpture in Ireland has been so consistently overlooked, not only in recent years, but for decades. Since the emergence of the State, private Irish art collectors primarily wanted to buy paintings so, inevitably, commercial art galleries cultivated that market. Painters were given shows and big names were made. Go back as far as you like and if pressed to name an important Irish artist, you invariably name a painter. Admittedly, part of the reason for fewer sculptors is that it has always been an economically challenging undertaking, generally requiring much larger studio space and considerably more expensive equipment and materials—an obvious disincentive. Whatever the reasons, acquiring paintings became a self-perpetuating habit.

Since its start in 1985, Sculpture in Context has remained an ambitious undertaking and a much needed one. By exhibiting works outdoors and outside the normal gallery context, including prestigious and popular venues like the National Botanic Gardens, Fernhill Gardens, Malahide Castle, Kilmainham Gaol, Dublin Castle, Farmleigh and Oldbridge at the Battle of the Boyne, these exhibitions have attracted a wider audience than a gallery show. It's often a family event! Vast gardens allow exhibition goers to experience the depth and breadth of Irish contemporary sculptural practice in one visit. It also allows artists the opportunity to show very large pieces that couldn't be accommodated in confined gallery spaces, and also the possibility of creating site-specific pieces that connect with the environment.

Sculpture in Context has always been aesthetically inclusive and it's refreshing to see no 'style agenda'. The common thread is the mastery that each artist brings to their materials and their strong, often life-long, connection to it. Unlike painting, sculpture is more hands-on: shaping clay with your fingers before casting or firing it; working wood with a lathe, digging into it; chipping away at a block of stone; heating steel and hammering it into shape; bending wire; soldering pieces together. Many of the technical challenges met by the artists in this show are breath-taking! Once it's made, sculpture is meant to be felt and touched, but part of its appeal for me is the lingering evidence of the artist's own hands in its creation.

Ultimately, there are many indefinable qualities which make us want to return again and again to a specific sculpture: something which may make us want to touch it; something which, when we look at it, brings a sense of gratification. We fall in love with it, an experience which I hope every visitor will share.

Dr Frances Ruane HRHA

August, 2023 (adapted from introductory essay, Modern Irish Sculpture, Kenmare Butter Market, May 2022)

Thank you to . . .

Thank you to this year's judges; Cathy Burke, Richard Healy and Cecilia Moore for all their hard work in selecting the pieces for this exhibition.

The committee took great pleasure in inviting Eileen Mac Donagh, Róisín de Buitléar, Vera Klute, Michael Duhan, John Waid, Bob Gray, Denis Kehoe, Karen Ebbs, Dearbhla McCormack, Ella Quinn, Mykola Babiy and Larisa Kapranova to exhibit their work in this year's exhibition.

We're delighted to be hosting a weekend of Art Talks and Performance as part of this year's exhibition and would like to thank Eileen MacDonagh, Jimi Blake, **Conall O' Caoimh and Esther Raquel Minsky for their participation.**

Gallery Curator - John Goode is the co-director of Mill Cove Gallery, Kenmare and established the gallery and sculpture gardens in 2000. He has curated exhibitions nationally and internationally for over 20 years, including the indoor exhibition at Sculpture in Context for over a decade. He is the author of three books on Irish Ceramics and has published a number of poetry anthologies. He is the co-ordinator of the Kenmare Arts Festival.

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

SuperValu, Killester

The Irish Glass Society

Halpin & Hellier

Award Winners 2022

The Goodbody Outstanding Artist Award

Petr Holecek 'Quack-Quack'

The Goodbody Award for a work of distinction

Lindsay LeBlanc and Francine Marquis 'Out Within: A Wardian Case'

Kevin Pierce 'Under Hand'

Sculpture in Context Awards

Conleth Gent 'Cascade'

Ayelet Lalor 'Skyscraper'

The Mill Cove Gallery Award

Frank Hallinan-Flood 'Spider'

McKeon Stone Awards

Michael Quane RHA 'Horse Rider and a Quadruped'

Evgeny Chubatyy 'Resilience'

Bronze Art Award

Nigel Connell Bass 'Celtic Peace Dove'

Zozimus Gallery Award

Adele Walsh 'The Caloplaca Pod'

CARO Climate Action Award

Richard and Elsa Healy 'Sea Glass Shark'

Ruari O Coileain 'Umloved and Umwanted'

Trevor Woods 'Under Pressure'

Irish Ceramics Award

Deirdre O'Reilly 'Song to the Siren'

People's Choice Awards

Richard and Elsa Healy 'Sea Glass Shark'

Ani Mollereau 'The Challenge (Stags)'

All images at www.sculptureincontext.ie



Sculpture in Context

Organising Committee
Jackie Ball (Chairperson), William Foley (Treasurer),
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

Dimensions are in CM

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

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 14th October between 10am and 4pm.

Artworks Sales and Enquiries
Jackie Ball Tel 087 2421675
William Foley Tel 087 6296687
info@sculptureincontext.com

www.sculptureincontext.ie

Cover Design: Jackie Ball

1



Gunvor Anhoj
Scots Pine
Corten and bronze
H147 W17.5 D17.5
€4,900

2



Mykola Babiy
Orchestra of nature
Wood
H50 W60 D40
€1,400

3



Jackie Ball
Muse
Ceramic, copper, concrete
H48 W20 D20
€1,200

4



Aoife Bambury
Off Guard
Bronze on granite
H57 W17 D17
€4,975

5



Sharon Belton
Fennel
Jesmonite inlaid with oak veneer
H45 W20 D18
€850

6



Mel Bradley
Grasses
Textile
H100 W250
€1,200

7



Helena Brennan
Guinea Fowl Confusion
Porcelain Clay
H60 W130 D40
€3,000

8



Frances Brosnan
Lacy Ladies
Clay, underglaze paints, wire
H60 W20 D18
€155 each

9



Adrian Brothers
Morning Light
Raku and Porcelain
H40 W38
€950

10



Cathy Burke
Lecanora Triplex
Stoneware ceramics with dry
textured volatile glazes
H25 W75 D50
€1,800

11



George Burland
A flight of fancy
Bronze
H91 W132 D58
€24,000

12



Elena Buttner
Hope
Bronze, wood
H59 W16 D19
€1,500

13



Alison Byrne
Hidden Homeless
Glass
H30 W30 D21.5 each
POA

14



Catherine Byrne
Pink Petal
Pale pink alabaster and slate
H30 W34 D15
€1,000

15



Denis Byrne
Laurus Nobilis
Fused glass
H38 W19 D0.5
€300

16



Pamela Byrne
First meeting
Galvanised garden wire and metal
treatment paint
H60 W100 D50
€500

17



Rob Byrne
Vixen
Stained Glass
H42 W42 D2
€400

18



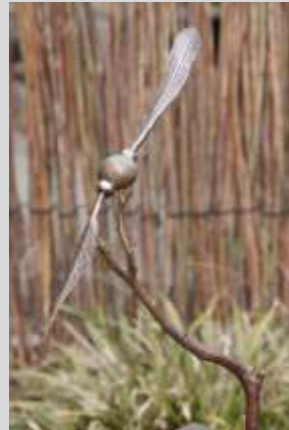
Rob Byrne
Vulpes
Stained Glass
H42 W42 D2
€400

19



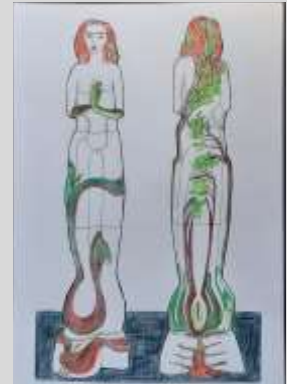
William Caffrey
Tower of Souvenirs
Ceramic, Sandstone, Steel
H87 W48 D37
€3,500

20



Michael Calnan
Freedom
Bronze, hardwood
H60 W35 D35
€2,400

21



Merce Canadell
Daphne's Metamorphosis
Ceramic Stoneware Clay, Glazes
and Metal Lustre
H182 W51 D43
€3,200

22



Ian Carty
Saggar fired vessel
Ceramic
H40 W30
€390

23



The students of Art Craft and
Design, CFE Dundrum
Fallen Seeds
Plaster, wire
Variable
NFS

24



Marie Chatoua
Waterlilies - En Plein Air
Stained glass on mirrored plate
H8 W16 D16 each
NFS

25

Jessica
Checkley
Danse
macabre
Bronze and
mahogany
H170 W25
D25
€5,000
without
plinth
€5,500
With plinth



26

Evgeny Chubatyy
Phoenix
Stone, metal reinforcement,
polymer concrete, copper
H130 W120 D120
€2,500



27

Alan Clarke
Clash Titan
Plaster, wood
H250 W100 D100
€18,500



28

Jean Cleary
Recharge
Ceramic, wooden plinth
H23 W24 D24
€880



29

Creative Collective
Small Miracles
Mixed media
H25 W148 D58
POA



30

Niki Collier
Cairn
Felt
H200 W50 D40
€900



31



John Collins
Emergence
Forged galvanised steel with
gilding
H243 W80 D60
€4,300

32



Nigel Connell Bass
Puck
Marine grade stainless steel
H100 W60 D120
€14,000

33



Seán Cooke
One For The Mouse.
Mixed, copper wire, lead,
repurposed garden fork.
H100 W25 D25
€500

34



Brigid Corcoran
Barróg-Enfold
Sandstone, granite
H78 W20 D18
€1,200

35



PIECE WITHDRAWN

Rossana
Corrado
Il Soffio
Bronze
H130 W23.5
D18
€15,000

36



Create Crew
Support One Another
Wire, plaster, gesso, acrylic,
varnish
H320 W240 D300
€2,500

37



Frances Crowe
Terrain
Woven
H100 W200 D30
€3,500

38



Des Cullen
Diamond Fold
Limestone
H170 W92 D20
€5,000

39



Orlaith Cullinane
Hare and the Big Green Wave
Bronze and stone
H50 W30 D30
€4,500

40



Sara Cunningham-Bell
Guardian
Flamed, wax finished, local larch
H251 W44 D20
€6,400

41



Rachel Davey
Attention Seeking Red
Ceramic
H41 W38 D40
€8,000

42



Róisín de Buitléar
Reeds
Hot worked solid glass
H100 W14 D1
€900

43



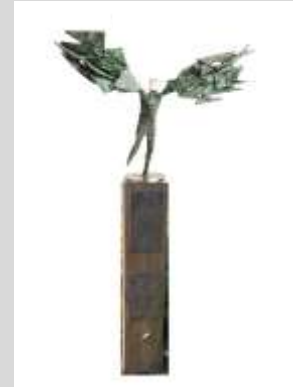
Elis de Faote
1845- The Coloniser and the
Colonised
Mixed media, glass dome, forks,
potato, orchid
H60 W30 D30
POA

44



Hannah-Clare de Gordun
The Hut
Woven Willow with wool panels
H200 W200 D200
POA

45



Ray Delaney
Icarus
Bronze on Wood
H180 W80 D30
€6,000

46



Erica Devine
Faoi Bhlaith
Plaster
H220 W80 D5
€4,600

47



Sheena Devitt
River
Marble
H26 W28 D8
€3,199

48



Patricia Donnelly
Mammy/Daddy Longlegs
Bronze
H45 W45 D45
€1,800
or €2,000 with mount

49



Jen Donnery
Corrosion
Ceramic, found objects, salvaged
iron
H170 W35 D28
€1,500

50



Rachel Doolin
Seedarium
Okume plywood, gold anodised
aluminium, mixed media
H227 W240 D164
€25,000

51



Grainne Doyle
Fantastical Flowers
Recycled wire, tissue paper and
glass beads
H35 W20 D20 each
€80 each

52



Ken Drew
The impossibility of imposed
perfection
Ash and bog oak
H180 W60 D60
€3,200

53



Michael
Duhan
The
Sorrow
Bronze,
stainless
steel
H195 W25
D30
€18,000

54



Olga Duka
Rooted
Papier mache, stone, wire
H52 W29 D19.5
€1,100

55



Ana Duncan
Origin
Cast Aluminium
H179 W58 D35
€23,000

56



Nuala Early
Bró [Newgrange Basin Stone]
Sandstone
H8 W22 D22
€800

57



Karen Ebbs
Wild and untethered
Aluminium
H200 W150 D150
€1,500

58



Mark Feeley
The Butterflies
Stone
H200 W100 D100
€5,000

59



William Foley
Mother Nature strikes back
Bronze
H21 W17 D12
NFS

60



James Gannon
Untitled
Midleton Marble
H40 W40 D25
€2,500

61



Conleth Gent
Life
Wood, macrocarpa
H146 W120 D100
€2,750

62



Seamus Gill
Flowering Leaf 1
Sheet Bronze
H65 W20 D10
€900

63



Seamus Gill
Flowering leaf 2
Sheet Bronze
H65 W20 D10
€900

64



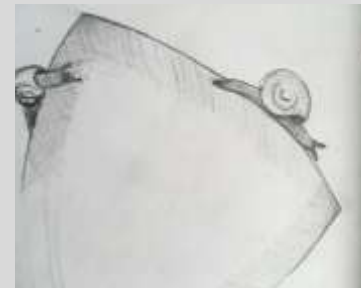
Seamus Gill
Flowering leaf 3
Sheet Bronze
H65 W20 D10
€900

65



Katy Goodhue
Arachnophile's Globe
Ferro-Concrete
H90 W80 D65
€1,600

66



Lewis Goodman
What goes around comes around
Limestone
H50 W15 D50
POA

67



Lewis Goodman
Massive Mollusc
Mixed medium, polystyrene,
souldal foam, plaster, gloss paint,
aluminum
H35 W40 D85
POA

68



Catherine Greene
Icarus Thoughts on Flight
Jesmonite on steel
H200 W86 D40
€4,200

69



Catherine Greene
Daedalus thoughts on Flight
Jesmonite on Steel
H210 W54 D50
€4,200

70



Frank Hallinan Flood
Sawfish
Steel, recycled and repurposed
material/objects
H150 W220 D400
€10,000

71



Claire Halpin and Madeleine
Hellier
Glassophere I, II and III
Glass
H100 W100 D100
€500 each

72



S. Hatch
Pollinator
Willow
H60 W35 D40
POA

73



Simon Hayes
Escape
Mild Steel
H242 W145 D83
€28,000

74



Richard Healy and Frank Corry
The Suí Project
H48 W48 D48 each
Composite Suí €3,000
(available in a range of colours)
Granite Suí NFS

75



Madeleine Hellier
Hortus Vitrum
Glass, solder, sand, copper mesh
H60 W100 D100
€1,200

76

PIECE WITHDRAWN

77



Bernie Hennessy
Octocorallia
Porcelain and Merino fleece
H15 W13 D16
€600

78



Anna Hennings
Betwixt
Laminated Oak faced Plywood,
English Burr Oak veneer, paint
H45 W116 D18.5
€1,950

79



Clodagh Herbert
Totem Pole Cactus
Ceramic
H94 W23 D20
€750

80



Stephanie Hess
Unbridled Joy
Bronze
H140 W67 D20
€6,500

81



Stephanie Hess
Salt of the Earth
Bronze
H40 W60 D30
€6,800

82



Deborah Hewson
What Next?
Sculpture
H170 W85 D85
€5,000

83



Eamonn Higgins
Today was the day
Stabilized marble
H105 W100 D50
€14,000

84



Petr Holecek
A lullaby for a goldfish
Bronze
H28 W15 D12
€2,200

85



Shane Holland
Submarinocurraplane
Aluminium, titanium, composite
aluminium
H350 W37 D85
POA

86



Shane Holland
21 Strands
Copper, steel, galvanised steel,
brass, stainless steel
H100 W57 D2
€3,975

87



Dirk Hudson
Sanctuary for a Blue Planet
Repurposed aluminium, plywood,
paint
H250 W28 D2
€1,975

88



Shane Jackson
Hapur
Bronze and Kilkenny limestone
H60 W12.5 D12.5
€4,800

89



Zuzana Jezikova
Queen and 17 Maidens
Ceramic materials
H32 W35 D10
€845

90



Orla Kaminska
Ghost Blooms
Porcelain and Wire
H1.85 W107 D60
€2,900

91



Larisa Kapranova
Brainstorm
Metal, wood
H65 W70
€250

92



Andrea Kavanagh
The Green Apocalypse:
A Race Against Time
Porcelain ceramic (12 Unique
pieces of 30cm diam. each),
fishing line
H300 W300 D4
€3,600 or €350 each unique piece

93



Andrea Kavanagh
The Midnight Hour
Porcelain Ceramic
H30 W30 D4
€350

94



Bonnie Kavanagh
Tread Softly...
Ceramic, Porcelain
H200 W150 D6
€175 each

95



Michael Charles Keane
Phoenix Rising
Bronze, stainless steel
H136 W140 D140
€18,000

96



Eva Kelly
Cell Selection
Fused glass
H39 W33 D5
€250

97



Vera Klute
Nest
Parian Porcelain
H10 W17 D17
€2,500

98



Penelope Lacey
'What lies beneath' ABCDE
Erasmus
Lawn turf, soil
H80 W2565 D74
NFS

99



Dan Laffan and Killian Jackson
Spiritus Mentis
Wood, mirror glass
H274.32 W121.92 D60.96
POA

100



Ayelet Lalor
Sunset I, II, & III
Ceramic, acrylic resin composite,
steel
H54 W14 D11
€450 each

101



Fran Lambkin
The Seedsavers
Bronze
H42 W10 D10
€2,400

102



Lindsay LeBlanc
Out Within: Praeger's Seed Survey
Borosilicate lab glass, etched sheet
glass, laser engraved wood, water,
ultraviolet light
H150 W150 D15
Samples 1-300: €5,350
Samples Unknown 1, 2, 3: €2,750
each

103



Fiona Leech
Drought
Textile (felt and embroidery)
H36 W60 D60
€840 or €280 each

104



Rosalind Lowry
The Life of The Crana River,
Donegal
Powder coated steel
H80 W7 D609
€1,200

105



Martin Lyttle
A few bites left
Kilkenny limestone and wood
H20 W20 D20
€1,500

106



Eileen Mac Donagh
Hoops
Limestone
Variable
€20,000

107



Eileen Mac Donagh
House
Limestone on pine
H50 W50 D52
€6,000

108



Eileen Mac Donagh
Balance
Limestone on pine
H50 W70 D30
€6,000

109



Michelle Maher
Nexus
Ceramic, metal
H185 W85 D85
€9,000

110



Fidelma Massey
Oak Child
Jesmonite, pigment, gold and
silver leaf, acorns
H51 W30 D19
€5,000

111



Dervella Mc Nee
Talking Back
Forged, welded steel
H55 W20 D45
€1,250

112



Manuel McCarthy Valderrama
Stucco
Plaster, wood
H100 W100 D15
€650

113



Maggie McCartney
The Wishing Rocks of Inisherin
Glass, wood, textile
H25 W50 D32
€395

114



Aisling
McConville
Regrowth
Alderwood
and
Jesmonite
H170 W25
D25
POA

115



Dearbhla McCormack
Unknown caller
Engraved, sandblasted and
illustrated glass, wood
H244 W76 D76
POA

116



Ursula McGivern
Industrial Architecture
Ceramic
H38 W25 D25
€960

117



Ursula McGivern
Tall Vessel
Naked Raku
H52
€540

118



Anna McGurn
The Blooming
Ceramic
H100 W120 D100
€3,000

119



Helen Merrigan Colfer
Cat Camouflage
Steel, resin clay, enamels, granite
H35 W60 D20
€4,200

120



Claire Merry
Floral Path
Handmade wet-felted wool
flowers suspended from wooden
frames.
H70 W60 D540
€3,500

121



Esther Raquel Minsky
Trailing Esther
Performance
Saturday 9th Sept 2pm

122



Cecilia Moore
Flowers from the sideboard
Copper, brass, cupronickel, found
items
H48 W44 D27
€900

123



Jason Morris
Little One
Stone
H31 W13 D10
€550

124



Sara Murphy and John Mahon
Quatrefoil
Eucalyptus plywood, audio
equipment, multi channel
playback device
H125 W300 D300
€7,650

125



Teresa Murphy
The Beekeeper
Bronze
H36 W13 D5
€1,700

126



Jane Murtagh
Lichen, Land and Sea
Copper patinated gilded etched
panel, patinated gilded repousse
panel
H52 W102 D4.5
€2,870

127



Fainche Natoff
Uninvited Residents
Ceramic, oak
H300 W20 D20
€500

128



Betty Newman Maguire
Mother Earth With Sun Moon and
Stars
Bronze
H289.56 W91.44 D91.44
€50,000

129



Deirdre Ní Argáin
Suresigns Glasgow
ní fós/ní feasta
Mixed media
H200 W120 D2
€1,850

130



Séighean Ó Draoi
Dair Ghaelach - Sessile Oak
Kilkenny limestone
H210 W20 D13
€12,000

131



Brian O Loughlin
Bird of Paradise
Bog Oak, 23ct gold leaf, acrylic
paint
H420 W150 D40
€5,400

132



Juliette O'Brien
We Live With Sleeping Giants
Mixed Media
H110 W100 D100
POA

133



Conall P. O'Caoimh
Tree of Hope
Stoneware, porcelain, steel
H210 W90 D80
€1,600

134



Niamh O'Connell
Cocoon
Crocheted Wool
H52 W20 D20
NFS

135



Ría O'Connor
Leaving, The Suitcase
Flax paper clay porcelain
H13.5 W126.5 D127.5
POA

136



Emer O'Donnell
Hidden In Plain Sight
Diamond wheel engraved flash
glass
H50.8 W20.32 D4
POA

137



Martin O'Keefe
Rush
Stainless Steel
H240 W100 D30
€8,500

138



Kate Oram
Dair
Kilkenny
Limestone
H95 W15 D15
€1,500

139



Deirdre O'Reilly
Temples of the Northern Sky
Stoneware ceramic, living moss,
steel
H30 W338 D338
€6,900 or €980 each temple

140



Aoife and Ciarán Patterson
Fia Mór
Willow, wood and steel
H300 W300 D350
POA

141



Masa Paunovic
Mc Guire's Antler
Limestone
H30 W75 D30
€8,000

142



Gina Petrea
Sculpture to be Lost in the Woods
Carbon steel, painted
H120 W25 D25
€4,500

143



Yanny Petters
Foliis Volantes
Copper foil, gold leaf, wire, cat gut
H100 W100 D100
€1,000

144



Ella Quinn
Níl sé ach iasc marbh
(It's nothing but a dead fish)
Mixed media
H225 W60 D50
€5,000

145



Pat Rafferty
Dahlia
Ceramic, underglaze, lustre
H19 W19
€360 each

146



Mette Sofie Roche
The vital Matter of Fungi
Textile
H11 W17 D11
€630

147



Darren Rogers
Sleeping Duck Metallophone
Kilkenny limestone, anodized
aluminium
H64 W70 D45
POA

148



Pamela Schroeder
Dearg
Polychrome Stoneware
H28.5
€840

149



Gareth Shiels
Chariot wheel
Iranian travertine and Kilkenny
limestone
H46 W35 D10
€3,200

150



Petrina Shortt
We Began in the Depths of Time
Raku clay
H184 W106 D65
€2,500

151



Fiona Smith
A White Heron
Bronze
H160 W52 D16
€5,500

152



Craig Starkie
This is Not a Step
Metal, wood and resin
H400 W120 D150
€3,500

153



Beatrice Stewart M.A.
2023 A.D.
Ceramic, stoneware, mixed media
H24 W19 D12
€375

154



Niamh Synnott
It's an ill wind
Ripstop Fabric
H1000 W1000 D400
POA

155



Magdolna Toth
Orange Tulip
Paperporcelain, pigment
H33 W32 D32
€1,540

156



Leiko Uchiyama
Gathering-group-happy gathering
Wet felting
H60 W250 D250
POA

157



Dainius Varnelis
Urban plant 1
Corten steel
H75 W25 D35
€1,700

158



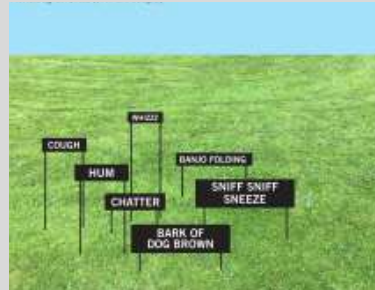
Dainius Varnelis
Urban plant 2
Corten steel
H180 W55 D50
€2,800

159



Angela Velázquez
The lost muon
Pyrography, microchisel carvings
and ink on wood surface
H8 W102 D95
€7,000

160



Bob Gray and John Waid
Midday Chorus
Mixed media
Variable
€75 each

161



George Walsh
Harvest Time
Painted and fired glass, wooden
frame
H18 W21 D9
€450

162



Lena Willryd

The empty chair of beautiful memories

Textile and wood

H85 W45 D43

€3,500

163



Fiona Wood

Asleep or dead?

Taxidermy Red Squirrel (found) ,
fine silver (999), 18ct yellow gold,
rough blue diamonds and red
spinel

H20 W13 D6

€3,000

Sculpture in Context

A few things you may not know about Sculpture in Context....

Sculpture in Context is run by artists for artists

Sculpture in Context is 38 years in existence and has been exhibiting in the National Botanic Gardens for the last 21 years

Is run on a pro bono basis by a small committee of practicing artists

The exhibition is self-financing using income from entry fees, sales commission and sales of our annual catalogue

All funding from our sponsors goes entirely towards awards for artists

Sculpture in Context are only in the gardens for the duration of the show

We are always open to funding and sponsorship opportunities
contact us at info@sculptureincontext.com

Sculpture in Context continues to...

Promote and raise the profile of sculpture in Ireland

Showcase both emerging and established artists

Provide a platform for graduates and young artists starting out on their careers

Be the largest dedicated sculpture exhibition in Ireland

And for any artists out there

Entrance is by open submission, is open to all artists working in three dimensions in any medium incl. video and performance

Selection is made by a panel of independent judges and submissions open in February every year

Find us on www.sculptureincontext.ie

Artists Statements

Gunvor Anhoj

I have been inspired by trees for a while. The trees near my studio revealed themselves to me as inspirational for the first time during a winter where their dramatic trunks were exposed fully. I started developing a tree-vocabulary; my winter ideas were structural in nature, focusing on joints, texture, bark, building-block-type components like trunk, branch and cone. My summer ideas evolved as fresh leaf growth set about wrapping the trees in drape-like delicate leaf fabric

Mykola Babiy

Throughout my life, I pursued art as a hobby which led me to Whitehall College. Now I am **a second year student on the "Art and Sculpture" course.** After visiting the sculpture exhibition at the Botanic Garden, I made sketches of natural things that I liked and that have inspired my work in recent months. In my art studio, I reviewed my sketchbook and generated some ideas for drawing and creating sculptures and ceramics

Jackie Ball

As an artist I want to share the way that I see and experience the world. I want to inspire or incite change, find or create new ways of seeing things and I want to make you think and I want to make you smile.

A main theme of my work is concerned with inner emotion and outward expression. How the face we show to the world is not always a reflection of what is happening inside our heads. Outside, we can be calm, serene and in control while inside our minds are a whirlwind of thoughts, feeling and emotions.

Aoife Bambury

Aoife Bambury is a Kildare based visual artist whose current practice is focused on modernist sculpture using bronze as the core material. Her work is mostly connected to the figurative, and is intended to convey reactionary responses connected to our subconscious. Although working predominantly in bronze, her work can take on the appearance of different materials, and at first glance could be manufactured from vinyl or another plastic, as evident in this piece 'Off Guard.'



Sharon Belton

'Fennel' is inspired by the fennel plant that grows in the Botanic gardens. It is inspired by the bulb which throws up multiple shoots which become feathery fronds. My practice is to simplify forms and fuse them with pattern eg. semi-circles. In this instance I have added an abstract pattern which is sensitive to the form creating a calm and tranquil work.

Mel Bradley

I am a textile artist. My work is directly influenced by the ever-changing world that surrounds me. Colour is an important part of my work and the way it reflects and changes the natural world from the waves on the sea, the grasses swaying in a soft breeze to the raising and setting of the sun is my constant source of inspiration. Silk is my canvas. It is the perfect material to express my creativity.

Helena Brennan

I make decorative and functional pottery and ceramics in stoneware and porcelain thrown **on the potter's wheel and glazed with ashes** and oxides fired in reduction to 1270C currently at my studio in Avoca Co. Wicklow — for over 60 years now .

Frances Brosnan

I graduated from West Wales School of Art in 2010 with a BA Honours Degree in Ceramic Art & 3D Design and have exhibited since both Nationally and Internationally. For me clay is a wonderful medium for expression. The ceramic process I use is mainly hand building which gives me great flexibility in producing my work. Colour and texture are very important and finding new ways of incorporating them into my work stimulates me.

Cathy Burke

My inspiration focuses on exploring nature's process of resilience and regeneration within a vulnerable environment. I create forms that are imagined from elements found in nature and finished with surfaces depicting her process of decomposition and rejuvenation. My work is a tribute to the natural world, in a time where the status of our environment is quite precarious.

George Burland

"A flight of fancy" conjures up a Celtic cow that wishes to fly. The outstretched wings and optimistic smile are welcoming and hopeful... In this piece, as in much of my work in bronze, wood or stone, I like to draw on humour, to imagine the impossible.



Elena Buttner

"Submit to hope". Powerful, beautiful and truly inspiring words. My piece is inspired by this amazing quotation and the art of origami. Making origami cranes is an old Japanese **tradition symbolising hope and healing**. I've been working with clay for more than 20 years, but a recent encounter with the art of bronze casting opened a door to a new form of expression. I wish the viewers will be uplifted and inspired by it.

Alison Byrne

Through an evocative arrangement of 12 glass houses, this thought-provoking artwork explores the pressing issue of the housing crisis and the hidden homeless. The surfaces of the houses display powerful imagery of the artist and other hidden homeless, symbolising the feeling of being trapped. Each glass house is priced to reflect the average rental cost in Dublin, highlighting the severity of the issue. This artwork offers a timely commentary on the challenges facing contemporary society.

Catherine Byrne

I've 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 line yet bursting with movement and energy. I take my inspiration from various flowers, seeds, pods and nuts and let the stone inform the final shape.

Denis Byrne

I have loved and collected glass all my life - recently I have begun making glass. In so doing I have learned to design, cut, engrave, apply enamel decoration, fuse and slump glass. My work is decorative, illustrating the local countryside with a certain amount of artistic freedom. I like to explore the tactile qualities of the glass I make.

Pamela Byrne

I am interested in using materials that are malleable and taken out of the context of binding animals into trying to create life scaled representations of those creatures that border on human existence. The material also gives an ethereal quality to the form of the sculptures and I feel it also portrays my interest in Irish mythology.



Rob Byrne

As an artist working with stained glass, I draw inspiration from the natural world, particularly the animals native to Ireland. My designs

seek to capture the beauty and vitality of these creatures through the intricate interplay of light and color. Through my work, I hope to evoke a sense of wonder and appreciation for the natural world, and to invite viewers to contemplate their own connection to the animals and landscapes that surround us.

William Caffrey

My work is inspired by observations and personal experiences and is focused on those things that stand out within the ordinary but can be overlooked. The images and sculptural forms in my work reflect an underlying emotion or feeling even though they may relate to specific places, people, or objects. I exhibited at the Sculpture in Context 2021 exhibition. In 2022 I won the Best in Show Prize in the Signal Arts Open Exhibition.

Michael Calnan

I have been exploring creativity via the forging of metals for 25 years full time. Birds and bronze currently float my boat. The more the years roll by, the more considerate re design I become and the more I connect with an authentic creative direction. My work is very much part of who I am developmentally with my aim being... to resonate something positive. Cheers and hope you enjoy my perspective!

Merce Canadell

Most of my subject matter are related to the human figure and I use Mythology and Symbolism as a way to find concepts to interpret stories. I like to use different materials and combine them in my sculptural work. The idea to explore myths in which the force of Nature has colluded to save a female protagonist through a botanic transformation is an icon represented in many cultures.

CFE Dundrum

In CFE Dundrum we have an emphasis on sustainability and the natural environment through our art. Our practice for the past few years has been very much focused on plant life in every medium, particularly in sculpture and ceramics.

Marie Chatoua

I grew up in Glasnevin, visiting the Botanic Gardens regularly. Having always had an interest in art, I remember standing on the little bridge overlooking the pond, and feeling about as close as I could get to being in one of **Monet's Waterlily paintings. It's still my first stop** when I visit with my own children now. Through my Waterlilies I intend to pay homage to the transcendental potentials of art and nature in childhood.

Jessica Checkley

Jessica completed her Degree in model making in 2019, here she learned to work with a variety of materials and tools. The skills she gained as a wax worker and mold maker in bronze art foundry influences the **work she creates. Jessica's sculpture is intricate** and she produces work in a variety of materials. The context of her work is inspired by film, mythology and science fiction. Her style is surreal and macabre.

Evgeny Chubatyy

Sculptor, architect, and furniture designer based in Vicarstown, Co. Laois. I explore many media and styles, including sculpture, woodcarving, stone carving, leather, gypsum, weaving, metal embossing, furniture design, object design, and architecture. Born in Chisinau, Moldova, my roots are in traditional, indigenous, idiomatic artisan craft. Throughout my career, I nurtured my craft skills. I love classical realism for its capacity

to make art come to life. I enjoy working with different materials.

Alan Clarke

'Clash Titan' is a portrait of a real person. It was first sculpted life-size, then the life size sculpture was used as reference for this colossal version. It is sculpted in Plaster, over a timber support, and measures just under 250cm high. It is a one off piece.

Jean Cleary

In my ceramic sculpture practice I work with a variety of clays and ceramic surfaces. The human figure is central to my work. In this **piece 'Recharging' the head is in a resting position, recharging.** Recharging in nature helps us reconnect with ourselves. This sculpture is situated in the beautiful setting of the Botanic Gardens an idyllic setting to rest and recharge in nature.

Creative Collective

Miracle, miraculum (Latin): "object of wonder". A curation of objects within a vitrine; archiving each artist's response to ideas around ubiquitous small miracles. Seed within the artist's hand as metaphor for creative processes. Molly Bloom's place within 18 divisions of Ulysses by J. Joyce. Interaction between two organisms; a hidden world. Uniting philosophies of grief and healing. Nest symbolising security and containment. Survival in the face of climate change. Hidden reality of the Quantum Realm.

Niki Collier

Dublin-based artist working in fibre art and performance. I use scale to spark empathy and empowerment. Sometimes I disrupt science, art and performance to let audience be the protagonist. My practice blends contrasting strands. Warped as an academic

makes me relentlessly curious. Grown as a disabled person and a woman reinforces rendering resilience. My practice is nurtured by meaningful connections with people with various abilities & from diverse backgrounds. All is done by storytelling and wool.



John Collins

I work as a creative blacksmith and find inspiration in bringing an organic fluidity to Steel and exploring contrasts.

Nigel Connell Bass

Inspiration comes from a variety of sources, particularly from my love of birds and animals. My pieces, can often be a literal depiction of a certain creature using contemporary methods and techniques, and incorporating the use of every-day objects. Inspiration can also come from just about anywhere, the lyrics of a song, a book I am reading or even an overheard anecdote said in passing, often leading to more quirky little twists to my pieces.

Seán Cooke

Based on the old gardening rhyme
One for the mouse
One for the crow
One to rot
And one to grow.

My piece is approximately 100cm high, 25cm deep and wide. Made from recycled copper wire, lead and an old garden fork. A humorous piece on just some travails the gardener faces. It will sit nicely in the Botanic Gardens or indeed any garden.

Brigid Corcoran

This Sandstone sculpture has leaf like forms enclosing a central bud. My work is inspired by forms I observe in nature. These observations are interpreted through a response to and influenced by the materials I am using to describe them.

Rossana Corrado

Rossana's work revolve around the human body its harmony, beauty and expressiveness reflecting the human desire to go beyond its own limits, to conquer the space and find balance between substance and spirit. The substance acquires new shapes and desperately pushes upward towards the Divine. At hand, she portrays how the soul conquers matter, transforms and raises it. Rossana Corrado (1973) is an Italian Egyptian Artist who has been participating in exhibitions since 1992.

Create Crew

Create Crew is a collective of 4 female artists founded in 2019 who have previously **exhibited in SIC. A woman's bra is an intimate piece of clothing. This piece illustrates that everyday hundreds of women across the world are killed by a partner or member of their family. The dichotomy of women's breasts is that they are an essential part of our anatomy, essential in feeding offspring but also a vital element of our identity.**

Frances Crowe

My chosen medium is tapestry, drawing in thread. As all our lives hang on a thread, my practice embodies age-old gestures of loom and shuttle, warp and weft. For me, weaving is both ancient gesture and thought paradigm. In my day-to-day art practice, weaving provides me with a visual language, a methodology and a conceptual framework to investigate and attempt to map and make some sense of the grave challenges of our times.

Des Cullen

My work is strongly influenced by nature, and the energy of flow, first conceptualized by the Greek philosopher Heraclitus, and folds exemplified by the Architect Frank Gehry who often speaks about the intimacy of folds, and the philosopher Gilles Deleuze, who interprets the world as a body of infinite folds that weave through compressed time and space.



Orlaith Cullinane

My work often focuses on the tension between freedom and security, chaos and

comfort, using human and animal figures and imagery of the carnivalesque to explore this **marginal territory. I'm motivated by curiosity** and an absurd sense of the world. That feeling from childhood of people, things and places being mysterious, unexplored, full of potential for transformation and the imaginative possibilities of the mundane and familiar.

Sara Cunningham-Bell

Central to my work is the endeavour to interrupt the dualisms that divide up the lived world, forming the realities we seek to inhabit. The most important of these being, spirit / matter. I have a 30 year established studio practice at Gorse Lane Studio: <https://www.cunninghambell.com/about.html>

Rachel Davey

This piece represents the raw sexual characteristics of the female body viewed through the male gaze. The deep red exterior is inspired by the ripe redness of fruit that symbolizes fertility and flush cheeks when aroused. The smooth surface creates a strong desire to touch and caress the sculpted form. Audiences are encouraged to engage in touching this piece.

Róisín de Buítléar

Three graceful arabesques in sculpted glass, reflected in water, are reminiscent of lakeside reeds or arched necks of some inquisitive bird. I am drawn to glass by its alchemic properties and ability to transmit and refract light. The materiality of glass provides an endless resource to challenge concepts and initiate conversations through capturing a moment of time in its making. When working with glass I search for the ethereal, moments of magic that only this material can bring to an idea. Like glass, nature is fragile if mistreated. Treat nature as you would a precious glass object

Ellis de Faoite

My work comprises drawings, paintings and 2/3 dimensional mixed media pieces. The work can usually be seen as social commentary, sometimes related to the Irish context and it particularly seeks to draw attention to inequity. My work relates to the history of the Botanic Gardens and specifically the year 1845 when potato blight was first noted heralding the beginning of the Great Famine.

Hannah-Clare de Gordun

Hannah-Clare de Gordun is a visual artist based in Dublin. Her creative practice developed from works on paper; photography, gouache painting and illustration to more recently working with textiles and fibre as her medium. The themes of her work visualise and interrogate a language of belonging, loss and identity.



Ray Delaney

Ray Delaney joined Cast Limited in 1990 where he began his career as a Sculpture Technician and Fine Art Patinator. He is a self-taught sculptor specialising in bronze sculptures. Ray obtains inspiration from nature and aims to capture a snapshot of movement in his work, which encompasses large garden sculptures as well as indoor pieces, in limited editions.

Erica Devine

I create casts that capture the ephemeral beauty, intelligence and struggles of plants. I am motivated by an attempt to arrest decay and to capture in a two-dimensional representation the life force of nature. I wish to capture in nature's twisting, branching and flowering, a reflection of human patterns of thought and imagination. Plaster captures the ephemeral but is delicate while presenting a solid mass - an illusion and metaphor for our own lifecycles.



Sheena Devitt

I create sculptural artworks, using the material stone to play with light and texture. The works are made through a combination of analogue and digital processes, moving between solo studio practice and collaboration with stone machining specialists. I love the sounds and rhythms of hand carving stone. My kind of music. The translucent marble introduces a kinetic element to the work, capturing the shapes and shadows of passing people and weather.

Patricia Donnelly

'Mammy/Daddy Longlegs' - This creature is clearly female as the male insect's nether regions are square in shape whereas the female ovipositors (egg laying organs) are

pointed downwards to enable egg laying in the ground. At a time when nomenclature in relation to sex is highly contested, the idea of **any creature being 'misgendered' might be problematic.** The insects known as **"Ladybirds" may suffer the same consequence in reverse.** The named **"Mammy/ Daddy Longlegs" is an entity that** questions present day debates in relation to how perceived realities of sex versus gender are conceived in society.

Jen Donnery

Carefully collected. Frugal and hopeful. Rusted. Decayed. Deteriorated.

Awareness that something has been lost and the weight of trying to retrieve it. The burden of knowing but unknowing. Detritus gathered by my father forms the weight on the shoulders. Cracks and fissures enhanced **and repaired...attempting to salvage** fragments of fading memory. Forgotten, rusting, decaying in an old garden shed; nails, nuts, bolts and springs as metaphor for the unravelling of the mind which is dementia.

Rachel Doolin

Seedarium is a large-scale sculptural installation piece that contains a collection of seeds within its core. The specimens exhibited in the Seedarium are not presented for their hierarchical or scientific relevance but rather represent a holistic connection to the individuals who donated them. In essence, Seedarium exists as a community archive and artwork comprising personal contributions of seeds and words that encapsulate a collective ethos.

Grainne Doyle and Eidin Griffin

I am a multimedia artist but the past few years I have focused my time on working with metals and repurposed materials. The pieces I am creating are in context with the parts of

the garden I am placing them in (the pond, the herbaceous border and the Palm house).

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 world wide.

Michael Duhan

I use the unchanging human form to metaphorize my take on the human condition. I make figures naked because I want the works to be timeless, clothing or accessory objects would tie the figures into a historic or contemporary timeline. I am far more interested in being individualistic than in being contemporary. The aesthetics are also important to me. I use bronze for its permanence as I want my work to speak to future generations". This piece was made during Covid and is about Covid.

Olga Duka

In my work I often associate women with trees and a forest. I am fascinated by the ability of women to be strong and resilient yet sensitive and fragile at the same time. In my opinion, paper is the perfect material for representing all these qualities. I like the idea of turning something as weak and flexible as paper into a strong unbreakable, papier-mâché sculpture.

Ana Duncan

I create sculptures in bronze, aluminium, and ceramic. My work is both figurative and abstract. Working in these mediums allows me the freedom to explore form without limits. The multitude of forms and patterns found in the natural world are the primary source of inspiration for this series of work.

Nuala Early

As a stone sculptor I have a great affinity to the stone carvers from Newgrange, who built the passage monument 5000 years ago and have carved a Bró (basin stone) in honour of them. One theory which I like, the stone age farming community placed cailleachts (hand cut sheaves of wheat) in the 'Basin Stone' in the left recess of the Newgrange chamber as thanks to an Cailleach, the protector goddess, for a bountiful harvest.

Karen Ebbs

In my process led practice, I explore how everything is connected, how things come into existence through relationships and interactions. A core area of my research is how perception occurs, more often than not **as a "best guess" and how a shift in one's opinion can change one's experiences of reality. This aluminium sculpture, "Wild and Untethered" can be likened to an act of becoming, bursting into space while casting its shadows as it emerges.**



Mark Feeley

I take my inspiration from watching the abundant butterflies that fly in the fields near my workshop on the long summer evenings. This has also inspired a previous sculpture I created for a bog walk setting in Kiltewan, Roscommon.

William Foley

Mother Nature is perceived as protective and nurturing catering for the needs of Humankind. Currently, around the world we are reminded, just like a petulant teenager pushing the boundaries, that there are consequences to our actions. It's now time to revise what we do on an individual and collective level.

James Gannon

James Gannon works with stone and bronze from his studios in Dublin and Roscommon. In 1991 he was awarded the Gold Medal for Granite Sculpture in the Irish Landscape Exhibit in EXPO'91 Osaka, Japan. He has completed commissions in U.S.A., Japan, Spain, France and Italy.

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

Séamus Gill uses traditional silversmithing techniques to create sculptures in sheet bronze. Each piece is cut from a flat sheet of bronze, then formed into an elegant three dimensional sculpture with a hammer and anvil. He is guided by the natural movement of the bronze under the hammering process, a movement that mimics the natural growth patterns of plants. His sculptures are finished by patinating in soft muted colours with selective areas highly polished.

Katy Goodhue

Arachnophile's Globe takes its theme from the wolf spider and its way of carrying its cocoon of eggs. But in this piece the spider rides on the globe of eggs, holding and being supported at the same time. This sculpture has been made using new materials and reclaimed demolition materials. It is intended for an exterior setting, and when sited with consideration to its surroundings, will impact positively on the space.

Lewis Goodman

Lewis is a maker and sculptor. He works intuitively with subjects and themes that surround him. These particular works have developed from turning stones and soil in the garden at home, and using materials and techniques from his occupational life of film sculpture, construction, stone cutting and masonry. In this time of uncertainty and change, Lewis is sure of one thing that **doesn't change, he has to make objects!**

Catherine Greene

I am a figurative sculptor who aims to strike a balance between representation, content and style. These two works are sculpted bodies with skin, muscle, bone, and faces of character and expression that are rendered in jesmonite with the most delicate avoidance of absolute realism. The idea of my work is to lead the viewer to another thought or place.

Frank Hallinan Flood

I am interested in reusing used parts and objects in my pieces. Nature and technology interest me and also the space in between.



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 the monumental Pluid – The National Comfort Blanket, 2021. Their collaborations bring together their ideas, creative concepts, designs, skills, craftsmanship and humour to create large scale ambitious artworks.

S. Hatch

A natural willow sculpture. Bumblebee design. It is handcrafted and took 2 days to build. I am an artist living in Louth. I love nature and have a passion for all things in

art. I like to try different mediums and handcrafted a unique design.

Simon Hayes

I reflect visible elements of the discards of daily life by giving a new purpose for public discourse of topics I care about. I translate this activity with scale, tools, flow and form and of course my medium of choice, steel. Flexing the tenuous relationship between steel and what I want to say is where the soul and drama come through in the work. The resulting work sparks constructive learning experiences for the public.

Richard Healy and Frank Corry

Suí is a collaboration between artists Richie Healy and Frank Corry. Individual and grouped Suí are placed at inspirational spaces for people to sit at peace in the atmosphere of the surroundings.

The Department of Housing, Local Government and Heritage commissioned Suí for each National Park and Coole Park.

With Suí Camino, people journey from Suí to Suí through the most beautiful places on the island.

At Sculpture in Context the granite Suí are destined for public spaces with bespoke Suí available to buy, funding and facilitating further Suí at locations in the public realm.

www.richardhealysculptures.com

www.frankcorry.art

In association with www.concretetfair.ie

Madeleine Hellier

Madeleine Hellier is an artist and educator working predominantly in glass across techniques such as traditional leaded glass, copper foiling, fusing, slumping, kiln-casting and engraving. Since 2011 she has collaborated with artist and sister Claire Halpin to create works for Sculpture in Context. In 2018 their work "Live Stream Nature Channel" received an award for a

large outdoor work of distinction and the following year, their submission "Noah's Ark of Seeds" was purchased by the OPW.

Irene Henderson

My piece is influenced by ornamental wrought-iron works found in Whitehall College where I have just completed a two year Art and Sculpture course. My process of making 3D pieces involves many decisions and changes. Using the plasma laser cutter in college, I found that the power of cutting into metal sheets and finding an ornamental shape and form where sparks are flying gives a different observational view of art and its possibilities.



Bernie Hennessy

My work aims to highlight the delicate balance that exists between coral and its life-giving algae inhabitant, a balance which is disrupted by climate change leading to coral bleaching and its eventual demise. By using a combination of porcelain and merino fleece I explore how global warming can cause the stressed coral to expel the algae, which causes it to lose not only its food source but also its colour. This is coral bleaching.

Anna Hennings

Anna Hennings, Artist and Community Arts Facilitator, explores our relationships to the

spaces we inhabit. She is interested in the phenomenology of space, the way we emotionally experience our surroundings in our ever changing environments in a materials led practice. She works flexibly across different media enjoying the transition between site specific installation, sculpture, drawing, painting and print. In recent Artist Residencies she has enjoyed delivering community arts project in prisons and working with refugees.

Clodagh Herbert

While studying art as a mature student in 2017 I was introduced to working with clay and fell in love with it. Since then I have been working solely in clay and love to make pieces which in some way incorporate my love of nature. I am passionate about creating pieces that can be displayed outside in a garden setting. It is, after all, where most of my inspiration comes from.



Stephanie Hess

For me, sculpting is all about joy. The storybooks of my childhood play a huge role in how I view the animal world. The whimsy, tenderness and humour of those creatures inspires my work. Experimentation with colour is an integral part of my practice. "Unbridled Joy" is an exuberant expression of abandon and delight.

Deborah Hewson

'WHAT NEXT?' captures 2 figures experiencing a moment of angst in our uncertain world. The stainless-steel chain

symbolises the need for human connection, while the buoy represents a vessel for the thoughts floating around in their heads.

Eamonn Higgins

Eamonn Higgins is a Sculptor of 20 years based in Northern Ireland. Eamonn's work has varied from large public art and international artistic residencies to commercial gallery work. In truth he is an abstract artist working within the framework of animal or human figurative. This muscular canvas holds his expression - to create a sense of intimacy, to draw you in to his personal aesthetic.

Petr Holecek

Born in Czech Republic. In 2003 he attended a drawing studies course at the NGol. In 2004 Petr met Patrick O'Reilly and worked as an art assistant in his studio. It was a moment when he started to realize his ideas in bronze sculpting, mostly figurative. In 2006 he was awarded with a Gold Medal at Art Biennale in CR; in 2010 he received the Mill Cove Gallery Award at the 25th Sculpture in Context exhibition. In 2022 he won the main Award at Sculpture in Context.

Shane Holland

My expertise is in the forming and assembly of metals, working with unconventional materials, creating contrast and balance through mixed media and found objects. My ethos is to try to create items of beauty and elegance which are built to last. My sculptures are abstract in nature incorporating fused geometric shapes, in copper, bronze, steel, and composite aluminium. I have made several public sculptures which can be seen in Skerries, Westport and Ballymun.

Dirk Hudson

'Neither memoir nor manifesto: I create what I see, and see more clearly as I create.'

Dirk Hudson is an award-winning Irish sculptor working in metals, bronze, stone, and found objects. Dirk brings his industrial craft understanding of, and interest in, materials and process to his artistic practice. His works are held by the OPW State Collection, corporately in Canada and private collections in Ireland, the UK, Canada, USA and Australia.

Shane Jackson

Shane explores the anticipation of movement, acceptance, character and engagement through colour, reflection and stance to evoke an emotional response. In order to charge his ideas, he enters a transformative process which is playful, melding the language of aesthetics, form and character, enabling him to express his views and fears on how we all relate to ourselves and the world around us.

Zuzana Jezikova

My sculptural piece is inspired by the legend of Máel Dúin which dates back to the first millennium. It recounts the story of an Irish warrior, who sets out on a voyage with a crew of seventeen to avenge the murder of his father. On their journey, Máel Dúin and his crew came across many magical islands. One day they came to an island where they were welcomed by a queen and seventeen maidens.

Orla Kaminska

My Architectural and studio based ceramic **artwork is interdependent.** 'Ghost Blooms ' derives inspiration from Autumnal and Winter cycles of plant forms, with themes of form and erosion expressed by combining fine wire and porcelain, creating translucent,

skeletal and fragile structures. The nature of structural patterns and also pushing the boundaries of porcelain material in pursuit of movement in form and luminosity in the material.

Larisa Kapranova

"Brainstorm" is a beautiful and provocative sculpture that can inspire reflection on the nature of thoughts and ideas and how they are connected to the world around us. The sculpture embodies the idea of variability and diversity of thoughts, their instability and transition. The sculpture invites the viewer to reflect on how thoughts and ideas are connected to the surrounding world and how their diversity and uncertainty reflect the nature of our lives.

Andrea Kavanagh

My sculpture is informed by observations of the natural world around me, particularly observing its ephemeral and fragile nature. This fragility is echoed in the use of hand sculpted porcelain flax paperclay, which has led to an exploration of hanging some of my sculptural works. My work ranges from site specific installations to gallery exhibitions. I am currently working on an exploration of kinetics and how it could effect my work.



Bonnie Kavanagh

'Tread Softly

is a piece that represents the liminal space between day and night, sleep and dreams, love and loss. In my ceramic practice, I often use slip-cast porcelain to create installations using a

Michael Charles 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. 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.

Eva Kelly

I have been working in glass and fusing for over thirty years. I initially trained in Australia and returned to Ireland in the 80s and set up my studio in Co. Kildare. I am an active member of the Glass Society of Ireland. I am inspired by nature and natural surroundings. www.evakellyglass.com

Vera Klute

This piece was made from casts of my children's and my hands. They surround and comfort each other, creating a delicately interwoven unit.

Penelope Lacey

Penelope is a self-taught sculptor, she works in a variety of media, primarily clay. Penelope is interested in shape and form inspired by the Environment how this relates to social experiences. To develop her works she engages with a combination of her own and others' felt sensory experience, emotional responses and dreams in relation to a chosen subject matter. She works both collaboratively and as a solo artist, working with others to explore creative potential.

Dan Laffan

The first publication mentioning the "triple cube polyhedron" appeared in 1900 in Max Bruckners "Vielecke und Vielflache". Inspired directly by Bruckners work it was then utilized by M.C Escher in 1961 in the lithograph "waterfall", this is where I was first mesmerized by its intriguing properties. The sculpture I have designed aims to share this rare gem with a new audience but with the additional dynamic interest of its rotation reflected in a mirrored frame.

Ayelet Lalor

These sculptures are themed around nature, with the context of the Botanic gardens in mind. They are typical of my artwork, focusing on the strong independent women which form the core of my figurative practice, and have done for decades, embellished by strong decorative aspects of colour, pattern and texture. Using different methods of modelling and casting, in clay and other mediums gives me a freedom and flexibility that suits my methodology.

Fran Lambkin

Fran draws on her local environment and the everyday interactions of the people around her for inspiration. She enjoys the whole process from concept drawings through to creating the unique clay or wax maquette and to the completion of the casting and patination processes. She works to commission and her sculptures are in many private collections.

Lindsay LeBlanc

The foundation of my practice is both speculative and spectacle, informed by multi-species interconnectedness. My multidisciplinary practice utilizes traditional glass craft and installation techniques to collaborate with botanical history and

botanical forms. My current inquiries surround physical entanglement between a viewer and glass botanical life while recounting, and re-imagining the intrinsically connected history of human-botanical intervention. Thus presenting truths disguised as cautionary tales and proposing a shifts in thought and other-than human perspectives.



Fiona Leech

I am a felt textile artist based in Dublin. I use sheep fibre, mostly merino in my work and particularly love to sculpt vessels and pods. My work reflects my awareness and concern with our current climate crisis. Colour plays an important role in my work creating a sense of drama and impact to tell a story. I have won several awards for my work including The Social Art Award from the Institute for Art & Innovation in Berlin.

Rosalind Lowry

Rosalind Lowry is a Land Artist and Member of The Royal Society of Sculptors. She attended Chelsea and St. Martin's Schools of Art in London and has been Artist in Residence for several organisations including the Alaska State Government and the Red Quincho Network in Argentina. She has won several awards for her work including The Social Art Award from the Institute for Art & Innovation in Berlin.



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.

Eileen Mac Donagh

Stone has been my medium for over 30 years. With patience and a real desire it is possible to do almost anything with this material. The need to realize an idea in stone must always be stronger than the effort required to carry it out. It is a long slow process whither working on a large or small scale. There is a lot of time to consider what you are doing, make changes along the way and find out a bit more about the material (and yourself).

Michelle Maher

I am a ceramic artist for over twenty years and am based in Dublin. My award winning work is held in public, private & corporate collections.

My sculptures are an exploration of colour & texture. I am inspired by biomorphic forms – particularly the microscopic. The idea of connection is central to my practice; in terms of how my pieces connect to each other & how they connect to the spaces they exist in.

Fidelma Massey

Oak Child is a tribute to the Oak tree that overhangs my studio. It threw acorns on my roof all through last Autumn, the noise was quite loud and startling. I love trees, and make many sculptures about them. I like to make guardian figures to (In my own mind at least!) protect them.



Dearbhla McCormack

'Unknown Caller': Alzheimer's is a disease that can bring a range of complicated emotions. For me, the most difficult of these was guilt. As my grandmother's condition deteriorated, I found it increasingly hard to visit her. Eventually, I stopped going altogether. I felt as I neglected my grandmother and was very selfish being only concerned about how I felt. To deal with my guilt, I decided to create something that celebrated my grandmother and her memories. I painted visual representations of her on glass panels, looking at memories and objects for inspiration, which I then displayed in a telephone box that my father and I built. This unique space provided me with a safe haven where I could "call to her" whenever I needed to. Through this project, I was able to **honour her memories before the Alzheimer's disease.** Her life now transcends her own body and will continue to as long as the telephone box stands.

Dervella Mc Nee

Over decades long practice as a sculptor in metal, wood and stone, Dervella McNee has focused on themes of migration, queer identity and trauma. Her work in figurative sculpture is a response to the human condition, both primal and instinctual. Dervella works in forged steel, wood and stone carving, bronze-casting and manipulating found objects.

Manuel McCarthy Valderrama

Manuel is a multidisciplinary artist working across video performance, photography, **installation, and sculpture.** **'Stucco'** is a large-scale sculpture that reflects on the historical relationship between decorative arts and nature. This sculpture, an oversize monstera leaf is isolated and made the focus, rather than being part of a background element on a **building.** **'Stucco'** traverses the journey back to the source, where the reference material is right next to the sculpture.

Maggie McCartney

Maggie McCartney - Textile Artist graduated with a BA honours degree in Fine Art from the National College of Art & Design Dublin. Alongside her own practice she works in the creative industry facilitating and mentoring creative socially engaged projects, encouraging artists to work towards realizing their full potential.

Aisling McConville

Aisling seeks to explore relationships between memory, time and socio-ecological systems. Having grown up in the North through the Troubles and lived in Indonesia **and then Peru, Aisling's memory is embedded in the land.** She now interprets **Wicklow's striated and stratified geographical formations** as physicalities of eroded and deposited memory over time.

Anna McGurn

In my work I seek to bring a sense of life to clay, I love to evoke movement and energy and my work is largely based on human form. I seek to explore emotion, expression and ultimately connection. I want to embrace the imperfections of life, embrace their very beauty.

Helen Merrigan Colfer

My work has always been about identity, whether **it's within the animal or human existence.** Our external appearance is created either to conceal or reveal aspects of ourselves. No matter what these reasons our choice of appearance is usually for self protection purposes, others around us get visual and psychological queues from this. My sculpture submission depicts a cat, within its natural habit it instinctively seeks to blend into its environment for hunting and safety.

Claire Merry

I am a multi-media artist, although working principally with handmade felt and ceramics. I like to select the medium to suit the subject. For the Swimmers, I was inspired by the variety of people and dress of those swimming on the beaches local to me in Howth. Whilst the Floral Path seeks to invoke the feeling of walking under a canopy of flowers made from felt using hand dyed merino wool fibres.

Esther Raquel Minsky

Esther Raquel Minsky was born somewhere in Central Europe, sometime towards the end of the 19th century. She moved between different cities and towns there, always telling stories and reciting poems, before she made the journey to Dublin. After a number of years drifting through Ireland with a merry band of followers, she took the long voyage to Rio de Janeiro. In South America, she once again moved between different languages, faces and frocks; staging her existence wherever she surfaced.

Cecilia Moore

As an old metal-smith I seem to be the inheritor of unwanted ornamental metal things that lived on an older generation's sideboards. Working with these odds and ends is environmentally better than buying new metal; and plays into ideas of fantastical flower designs. This floral display is made from bon bon dishes, cutlery, parts from candlesticks and tea sets, and a few plumbing bits and bobs.

Jason Morris

My influences and ideas come from a wide range of areas; I take inspiration from everyday life and elements in the landscape. This piece was first drawn during COVID-19. The materials I use vary, I mostly work with Irish and English limestone, slate and Italian marble. My method of creating pieces comes from a traditional stone cutter's skill set. I mainly work with hand tools, hammers, mallet, chisels and pneumatic air hammer.

Sara Murphy and John Mahon

Our concept draws attention to site specific sound worlds found across the gardens by resonating the sculpture with audio recorded across the site, from atmospheres of morning, afternoon and evening to those found in the ponds, grasses or within the trees. The form takes inspiration from the summer-autumn flowering Tormentil wildflower and parabolic geometry, together with the sound work it engages the public in an immersive temporal exploration of our wild and cultivated environments.

Teresa Murphy

The 'Beekeeper' has played a vital role for thousands of years, sustaining life and promoting biodiversity. I wanted to pay homage to our Beekeepers using the media of wax. I melted and dripped wax, always

building, creating a highly textured surface, nubbly and heavily worked, modelling and **remodelling. The 'Beekeeper' has been finished in bronze using the lost wax casting method, a fitting durable medium for a sculpture that celebrates the timeless art.**

Jane Murtagh

I am an Artist Metalsmith specialising in Repousse and Etched sculptural work. Nature, music, and ethnobotany inspire my work practice for me to develop a visual narrative in metal.



Fainche Natoff

I am a ceramics artist and painter based in Wicklow and much of my work is inspired by landscape and nature. The proposed sculpture, The Uninvited Residents, hopes to represent the discord between nature left to its own devices and manmade interventions designed to accommodate nature in a landscaped setting.

Betty Newman Maguire

This sculpture is inspired by nature and how Mother Earth is perceived as nurture. The Sun the Moon and the Stars all play a part in how our earth is nourished by heat, tides and guiding stars. We depend on the elements to nourish us and to help all things in nature

grow. This sculpture celebrates all that. It is at home in nature and what better place to exhibit it.

Deirdre Ní Argáin

My work is based on observational drawing, sculptural assemblage and text. In 2020 I made **'Perpetual Calendar' based on a way of expressing time that I came across working in palliative care. It led to further exploration of haptic poetry which is a confluence of sculpture, typography and text. 'Grounded' (2021) used words to make a drawing on the grass about a specific moment. 'ní fós/ní feasta' continues this exploration of our felt sense of time.**

Séighean Ó Draoi

The piece is a celebration of the sessile oak, our national tree. Hopefully creating more awareness of the importance of oak woodland and their associated biodiversity. My practise is informed by most of my interests which are many and varied but essentially I am a carver and work mostly with stone and sometimes wood. I believe skill and craftsmanship combined with original ideas are the key to good art.

Brian O'Loughlin

To roam through the boglands of Ireland, routing and rummaging to find this dark, damp remnants of the great majestic oaks is a pleasure. The bog of Allen revealing its secrets one at a time. This beautiful and ancient wood hidden from human eyes for millennia. Each piece carefully and sympathetically hand crafted to accentuate the natural flow and form of the wood to release the hidden beauty from below the dark rough exterior.



Juliette O'Brien

I'm a recent graduate of IADT modelmaking course. The piece submitted was my final year project that I spent a total of 8 months creating. I'm passionate about sculpture and miniature modelmaking, focusing on creating detailed art that tells a story. I enjoy combining art that has an emotional impact and precise, technical craft.

Conall P. O'Caoimh

My practice developed in combination with my engagement in gardening. Most of my sculpture works are made for gardens and inspired by garden themes and connections to nature. Many of the works are inspired by the science of plants, soil, ecology and biodiversity - infused with personal themes while creating beauty. The media have evolved as I explore form and seek to catch light, while working on a scale that holds presence in a garden.

Niamh O'Connell

Biodiversity loss is the key inspiration behind this sustainable textile piece. Moths, an indicator species sensitive to our environment, are a major part of our biodiversity and play a vital role in the ecosystem. Providing a safe haven to protect and nurture our smaller creatures, and improve species richness, benefits all. Hand spun yarn from the domestic Galway Sheep,

"Cocoon" is designed to be non-polluting and have low impact on the environment.

Ría O'Connor

Ría O'Connor, is a Monaghan and Dublin based artist and educator. She is interested in the delicate and experimental nature of ceramics. Her work often concerns themes of fragility and memory. Ría creates her work using paper clay porcelain with the use of hand building processes, she also slipcasts and throws. Her pieces often invite viewers to closely examine them and allow reflection on the social issues explored in her clay pieces and drawing.

Emer O'Donnell

I use natural patterns in my work to draw the viewer in, to show the beauty in the tiniest of things that surround us. I use an engraving process to fully explore the properties of glass, drawing the eye beyond the surface, the decoration becomes integrated with the material. My process is diamond wheel engraving. It produces work that uses reflections and surface treatments to create internal spaces, enticing the viewer into the piece.

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

The sculptures are part of a continuing study of my affinity with trees. Through the works I examine the structure of an oak leaf and the repeating yet individual patterns of the edges of the leaves and the veins within. These sculptures can be seen as signs or waymarkers to guide the viewer towards a tree or woodland.

Deirdre O'Reilly

This living installation takes the form of a specific star (Right ascension: 5h 33m 22.81s; Declination: -58 49' 19.24"; Magnitude: 11.3360000). It is an imagining of an otherworldly kingdom and is inspired by the magic of woodlands and night time skies. This work completes a trilogy of installations made over the last three years. It stands as a beacon for love and renewal.

Aoife and Ciarán Patterson

This collaborative work merges two different skill sets, a bronze sculptor and a willow sculptor creating a large scale willow and wood artwork. Using willow in a mummer mask style construction for the head with large wooden antlers, will create a very interesting work. The size of the work dominating the ground it holds, much like the animal would have done.

Masa Paunovic

Maša Paunović has exhibited her artwork internationally, and has participated in numerous sculpture symposiums. Her solo and group exhibitions include seven solo exhibitions, as well as more than 100 national and international group exhibitions. She has received five awards for her sculpture. Her work is always based on in-depth research on the very theme which she elaborates; the latest two cycles were "Liberation" and "Betrayal". Both themes were based on emotions.

Gina Petrea

Like most interventions in Nature, this piece, in this instance, invites the public to a dialogue related to the notions of hand-made art, local crafts and the standardization of modern production.



Yanny Petters

This piece is in homage to the sculptor Alexander Calder (1898-1976) and his mobiles with their gentle balancing movements. While experimenting with chemicals when printmaking I discovered this way of perforating copper to achieve pleasing silhouettes. Combined with etching, gilding and patinating, techniques I use in my botanical paintings on glass, this kinetic sculpture will evoke the beauty of falling leaves in autumn. Because of climate change our familiar seasons are hanging in the balance.

Ella Quinn

‘Níl sé ach iasc marbh’ is my attempt to analyse death through creating a piece that, if real would be grotesque, but when translated through textile techniques is inviting; while maintaining the visual reality of a dead, rotting fish. This is a commentary on the necessary and positive nature of a natural death through the use of reclaimed fabrics and plastics to show that in the end, we are the same as a dead fish.

Mette Sofie Roche

‘The Vital Matter of Fungi’

In my art practice I am drawn to thread, fiber and cloth. I explore ways to make these materials visible in the contemporary art world – using them as a conceptual tool and a vehicle for storytelling. Deconstructing and re-constructing, by repetition and rhythm, combining layering and stitching I seek here to record the importance of our ecological environment and to encourage an understanding of essential living things like fungi.

Darren Rogers

In my current work I am combining two of my favourite artforms, sculpture and music and am creating site specific interactive outdoor musical sculptures. In these works I am exploring the possibilities of producing musical sounds from different materials and juxtaposing this knowledge with sculptural elements. I am also motivated by making music accessible to everyone in an outdoor environment which can increase general well-being and quality of life for all age groups.

Gareth Shiels

I’m a stone carver and sculptor that primarily uses stone, in particular marble. I have a background in architectural stonemasonry and letter cutting so I’m familiar with countless types of stone. However, marble has some special qualities and its beautiful veining and glossy finish when hand polished is perfect for the types of sculptures I want to create. My pieces are often inspired by historical periods and the people who roamed before us.

Petrina Shortt

I am a full-time artist based in West Cork. My practice is concerned with looking at ways in which we can uncover and know a specific place, while at the same time asking broader questions about belonging and ecological guardianship.

Fiona Smith

My work focuses around conservation and birds, especially critically endangered native birds like the Curlew. The White heron refers to a story written 150 years ago. It is a tale that is seen as an early example of eco literature and the healing powers and importance of nature for us humans. Its moral is as relevant today as the seeds that were sown by its author 150 years ago.

Craig Starkie

Coming from a Theatrical background constructing props for stage and screen, I feel that I possess the tools to illustrate ideas and perspectives, perhaps thought provoking or humorous. Since the decline of a family **member’s eyesight I have begun to consider** a more inclusive approach to my work. By making sculptures or any pieces recognisable by touch it provides visitors with impaired vision an immersive experience and something to come away with.

Beatrice Stewart MA

This piece, like all my work crept up on me. Making Art is exciting, frustrating, hard work and infuriating but in the end totally surprising. This does not mean that you cannot start with an idea, work away to completion with a planned piece and get paid. But the real action comes when the medium does not go your way. Nothing works except to throw the work aside thinking it might look better in the morning. So far, the Elves have never arrived to sort it overnight. Not that I blame them as I am very hard to please. Then with a time lapse of 6 hours? 6 months? or 6 years. (true), the final **hardest part for me arrives, ‘The Title’.** As the piece has combined so many thoughts and ideas, words just cannot capture them.

Niamh Synnott

This piece was inspired by images shared early on during the pandemic. The images were taken in nursing homes and showed loved ones embracing their elderly relatives through plastic sheeting which has sewn in arms/gloves. These plastic covers allowed the wearers to embrace. We thought that the **world had learned something about life's values**. These images have stayed with me.



Magdolna Toth

I love the simplicity, but I love it if it has a twist. I make 3D meshes, out of paper porcelain. I am beginning with rolling long, thin coils, cutting them to a specific size, and attaching them to triangles. Then I compile a tetrahedron, which is attached at the top and the bottom to the next one, this forms a hexahedron. The outcome is very ethereal and airy, and at the same time it is a strong construction.

Leiko Uchiyama

I make felt with wool which is produced on **the sheep's body**. It is the method of understanding myself. My experiences and memories are my antenna to find something interesting and felt making helps me to understand why it interests me.

Dainius Varnelis

My work is inspired by nature. My current work, called "Urban plants", is inspired by cactus gardens as seen in different botanical gardens and is made of corten steel.

Angela Velázquez

'The lost muon': The quantum realm, also called the quantum scale, is a term of art in physics referring to scales where quantum mechanical effects become important when studied as an isolated system. All quantum fields (including us) move (or flow) in that fifth dimension obeying 5D classical equations of motion. Muons are unstable subatomic particles, they make up much of the cosmic radiation reaching the earth's surface.



John Waid & Bob Gray

John Waid and Bob Gray are visual artists/designers with studios based in Belfast and Dublin. Waid is a studio artist with the Flax Arts in Belfast but also continues to work as an educator in Dublin. Gray is a designer/educator and studio director of redandgrey design. John and Bob are long term collaborators on a variety of projects in both education and in the realisation of creative outcomes. Together they form the component parts of uncoated.ie - an unfolding idea in progress. redandgrey.ie @bobgrayplay John Waid flaxstudios.org @waidjohn



George Walsh

I have been working and painting in stained glass over 40 years. My projects are found across Ireland and the United States. I originally apprenticed with my father who was an apprentice to Harry Clarke. I now work in my studio based in Ranelagh on various artistic commissions.

<https://georgewwalsh.wordpress.com>

Lena Willryd

In my current work I'm using a Scandinavian hand-sewn knotting technique called 'rya', taught to me by my mother when I was a child. After her passing I was drawn to include it in my practice.

The empty chair speaks of loss and absence, but also of happy memories. The colours and **shapes are inspired by the Linnéa flower**. It's the regional flower of the province in Sweden where I grew up, and also part of my **mother's name** — Elsa Ingrid Linnéa. www.lwartdesign.com

Fiona Wood

Fiona is a graduate of NCAD and was chosen to exhibit in the college gallery as an undergraduate. She was the winner of the Newbridge Silverware Designer of the Year Awards in 2012. Since graduating in 2014, Fiona has taken part in many exhibitions in Ireland (including an earlier Sculpture in Context) and the UK. "Asleep or dead?" was inspired by a magnificent dead bird found in my studio, "tiny garden" by "Earthwatch" and climate change.

