



ORGANIC GEOMETRY

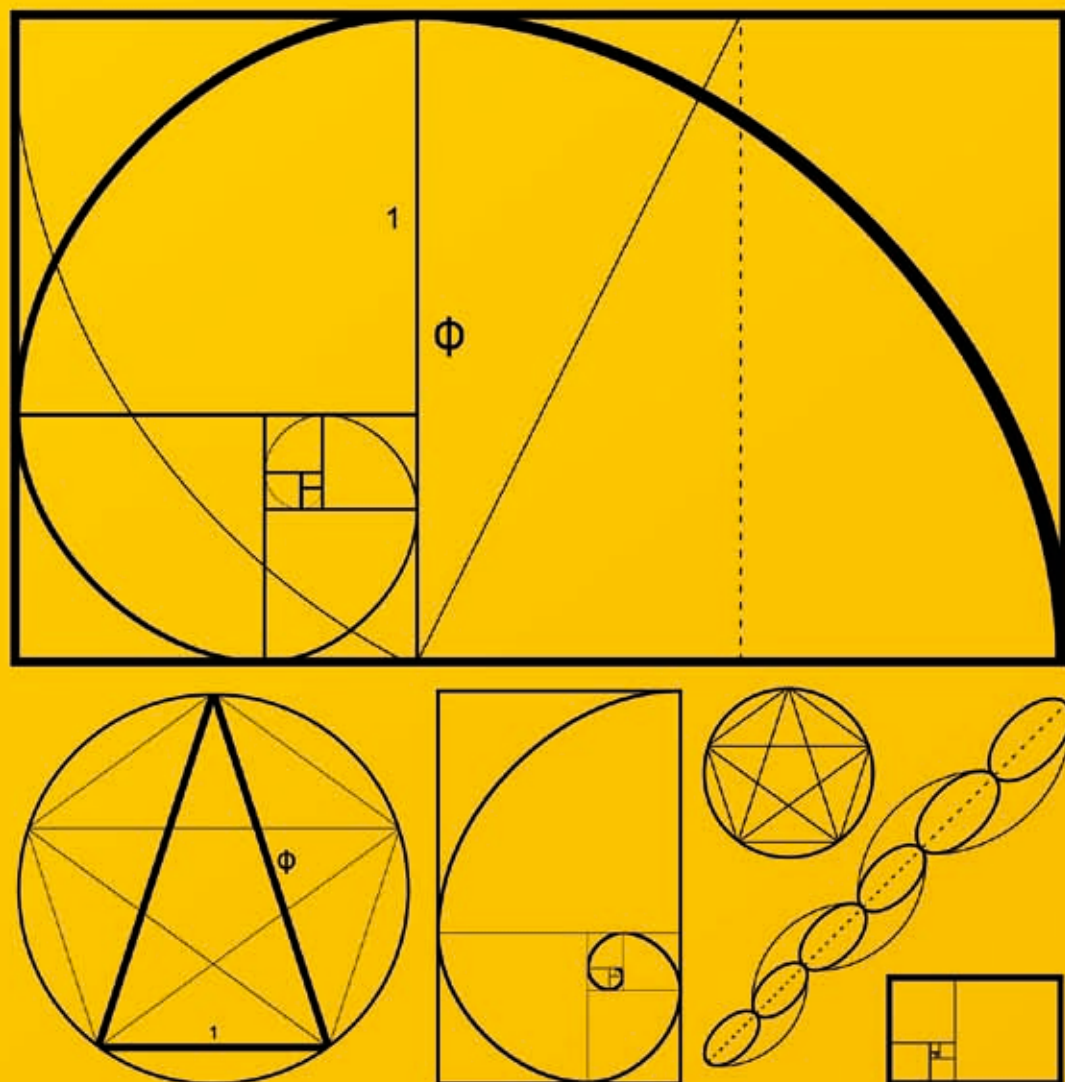
AN EXPLORATION OF FORM IN CONTEMPORARY IRISH CRAFT



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curated by Ann Múlróoney



Diagrams of the Fabonacci Series

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The Divine Proportion – a redolent title for the numerical ratio of 1:618. Also referred to as the Golden Mean, the Magic Ratio and the Fibonacci Series, it can be discovered in many guises throughout the universe, from the spirals of a nautilus seashell to the spiral of galaxies. It recurs again and again, visible from the growth pattern of plants to the breeding patterns of rabbits, as equally measurable in our DNA as it is in the building of the Pyramids in Egypt and the Mexican temples of Teotihuacan. The Greeks used it in the design of the Parthenon, and Plato considered it the most necessary of all mathematical relationships and the method of unlocking the physics of the cosmos. Artists such as Michelangelo, Raphael, and Leonardo da Vinci used it deliberately, and classical music composed by Mozart, Beethoven, and Bach shows evidence of Fibonacci sequences also.

The Fibonacci Series was named after Leonardo of Pisa (who was known as Fibonacci or 'son of Bonaccio'), from his 1202 book, *Liber Abaci*. However, the series itself had initially been described in ancient India, Fibonacci being the one who introduced it to Europe. The first two Fibonacci numbers are 0 and 1, and each remaining number is the sum of the preceding two. When this sequence is visually described as units, it is seen to be a tiling with squares whose sides are successive Fibonacci numbers in length. When arcs are drawn connecting the opposite corners of squares in this tiling, a 'Golden Spiral' is the result - as the spiral increases in size, it grows in the path of a spiral that is equiangular and logarithmic, and its form never changes. This particular spiral relationship is discernible in nature in forms as diverse as the cochlea of the human ear, the DNA molecule, the ram's horn, fern leaves, sea shells, hurricanes, tornados, galaxies, whirlpools, seed patterns of sunflowers, petals of daisies, growth patterns of stems and the movements of comets.

The mathematical term for this Divine Proportion is Phi (Φ). The name is derived from Phidias, a Greek sculptor who lived from 480-430 BC. Phidias was responsible for the colossal statue of Zeus, once one of the Seven Wonders of the World. He was also a public servant, superintendant of public works and charged with the beautification of Athens after

the Greek wars with Persia. He was the architect of the Parthenon, consciously built according to the Divine Proportion, and responsible for overseeing the production of the Elgin marble sculptures that once adorned it. He is also considered the originator of the idealistic, classical style of Greek figurative sculpture of the 4th and 5th centuries BC. It is said of Phidias that he alone had seen the exact image of the Gods and that he revealed it to man; Looked at metaphorically, that could indeed be said to be true; he made overt for us a fundamental and universal principle of structure and relationship, one that underlies and repeats endlessly in patterns of growth and nature and that centuries later we still respond to, both as artists and as viewers.

Whether overtly or subtly, the makers in this exhibition all respond to the Divine Principle. In the following pages, each of them describes the way in which nature feeds and inspires their work, both through the images of the work itself and through their words. Many of the works are directly inspired by patterns of growth observed in nature; some are specifically made according to the geometric principles of the Fibonacci series, others are more instinctive responses to the influence of natural surroundings. But all are beautiful – because our perception of what is beautiful is not down to chance, but is governed by an innate sensitivity to these particular proportions, which have formed the basis of art – both fine and applied – since time immemorial.

Ann Mulrooney

EDMOND BYRNE

This work explores the microscopic cellular forms and structures used in photosynthesis. When light passes onto and through the glass, the sculpture becomes a fragile metaphor for this chemical process, which is a fundamental source for life.



Title: Cellular Construction 14

Materials: Glass

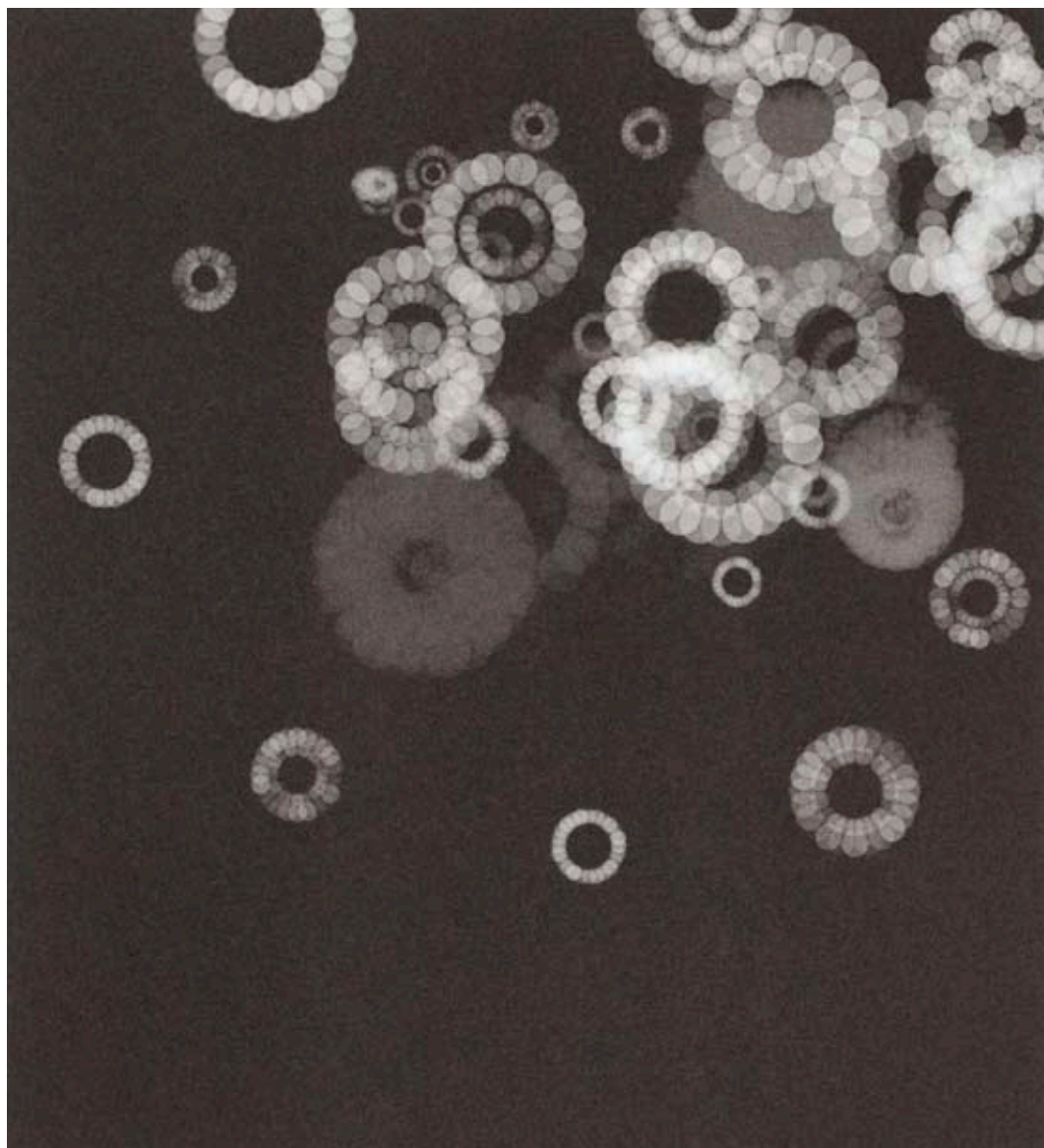
Dimensions: 36 cm high

TARA CARRIGY

My printed textiles often explore a long-standing fascination with geometric forms and repeat patterns, both organic and manmade. My recent work is inspired by the connection between maths and nature, as illustrated by Fibonacci numbers and patterns found in the natural world. For Organic Geometry, I have produced a series of patterns using computer software that enables the manipulation of images through programming code.

These patterns are inspired by organic sources such as fossils, snowflakes and seed heads. Although each pattern follows a similar mathematical rule, by introducing random sequences and human interaction, the variations are infinite.

Randomness makes for unique, unrepeatable, ever-changing pattern and each print represents a captured moment and a digital fossil.



Title: *Digital Fossil 1*

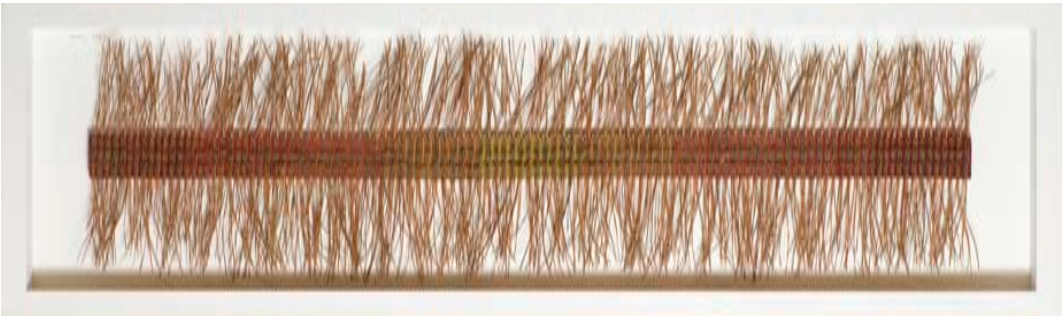
Materials: Digital print on watercolour paper

Dimensions: 16 x 18 cm

TERRY DUNNE

My inspiration for this design work usually comes from the world of nature. I can find inspiration from observing the changing colours through a season, or from studies of the textures and colours found in a harvest field. A recent series of tapestries has been based on the shapes, textures and colours of Connemara hill farm fields.

I am inspired by colours from plants and flowers and have woven a large series of pieces based on flower borders and gardens, which has been ongoing for more than fifteen years. Nature always has something new to show me, it is just a matter of making time to observe.



Title: Seasonal Changes (Autumn)

Materials: cotton, linen, silk and pine needles

Dimensions: 33x 109 cm

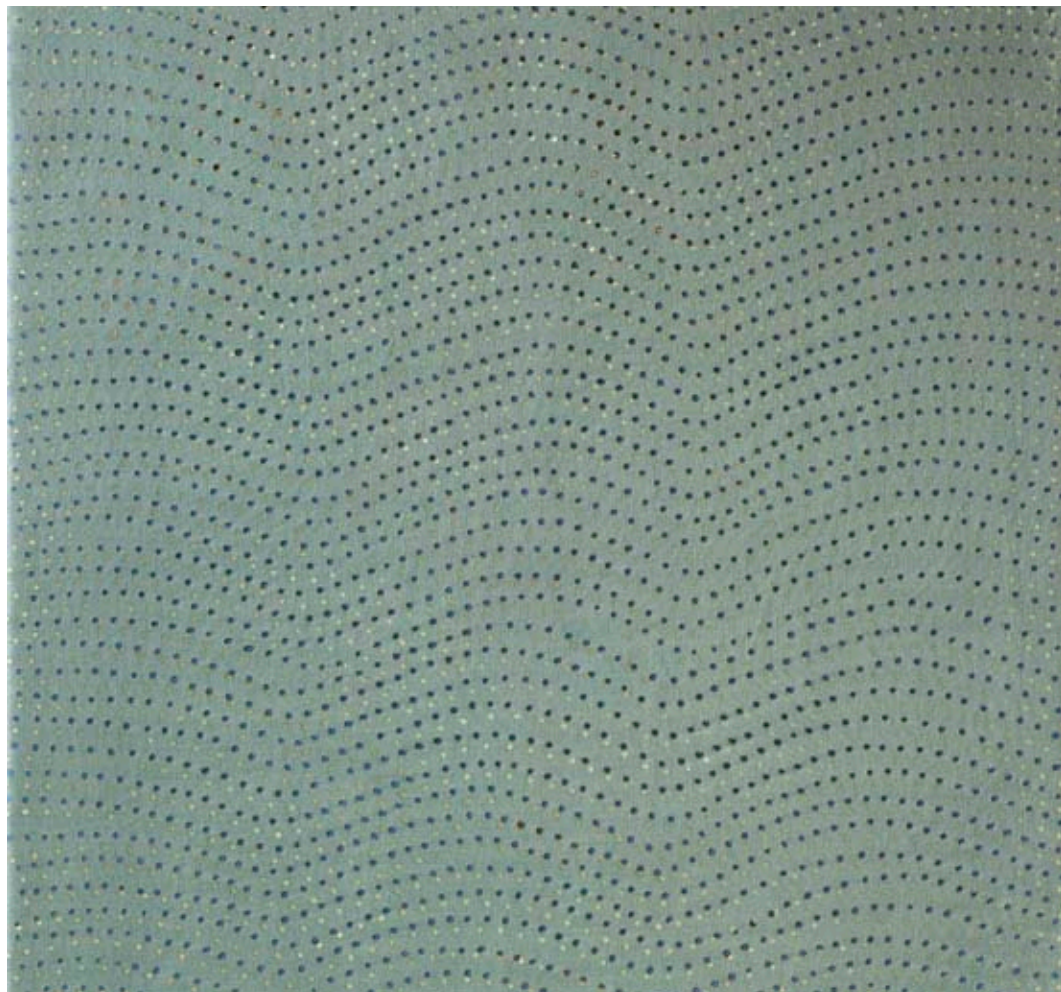
ANITA ELLIOT

In traditional Irish lace, making the lace maker will often look to the natural environment for motif and pattern. These patterns are incorporated into the textiles, situating them within a particular locale. In my work I look to the natural world for pattern, motif and colour. Rainfall, ripples on sea, and cycles of nature inspire my process. Repetition of mark making and motif is my way of exploring organic subtleties.

“Lace is an open work fabric, patterned with open holes in the work, made by machine or hand.” Collins Concise Dictionary; taking the traditional as a starting point I have developed my own technique, a contemporary interpretation of lace.

My method consists of using two layers of silk with holes burnt by hand on the different layers to delineate the pattern. The process of burning /making the holes is a feature of my work reflecting my interest in repetitive meditative action associated with traditional textile making. The layering brings a subtle undulating quality to the fabrics, a shifting between the positive and the negative and also enhances the sense of condensed surface energy.

The holes create a non-space, they are small and the viewer is pulled in close to see, at this distance the second and third layers appear behind.



Title: *Hedgerows Sky Road 1*

Materials: Dyed silk organza and silk with burn out detail, mounted on canvas

Dimensions: 30 x 30 cm

GINA FAUSTINO

My work is an exploration of many paths. I like to create the materials that form my work - shape them, colour them and mold them by hand into an artistic expression of an idea. I like to work with paper and natural fibres such as wool and silk. My designs are mainly inspired by nature's geometrical patterns, colours, and textures.

The different layers and levels evident in my work reflect my diverse cultural background (Canadian/Portuguese/Irish) and my prior education in Biology and Interior Architecture. The challenge for me in creating a piece is to thread together my ideas and give them a coherent form. My satisfaction comes from the successful completion of a piece and the pleasure it brings to other people.



Title: VV-Vogue Virus

Materials: Fashion/interiors magazine pages

Dimensions: 35 x 35 x 35 cm

LIAM FLYNN

In my work there is an inherent struggle between the geometric and the organic. I strive to impose order on the material, yet the material can influence the final outcome. What I'm ultimately trying to achieve is a balance between the two. A successful piece maintains a harmony between the character of the material and the shape that I craft.



Title: Inner Rimmed Vessel

Materials: Oak

Dimensions: 22 (h) x28 cm (w)

SARA FLYNN

My work is focused on the theme of the vessel. All of the pieces are thrown and altered. Both the structure and essence of these alterations as well as their arrangement in clusters and groups have been informed by research and drawings of plant structures and growth patterns. The idea of grouped individuals – ‘the same but different’ – gathered or ‘growing’ together to form one new mass is one I continue to explore.



Title : Unfolding Vessels

Materials : High-fired thrown and altered porcelain

Dimensions : 16 – 32 cm high

CLIONA GERAGHTY

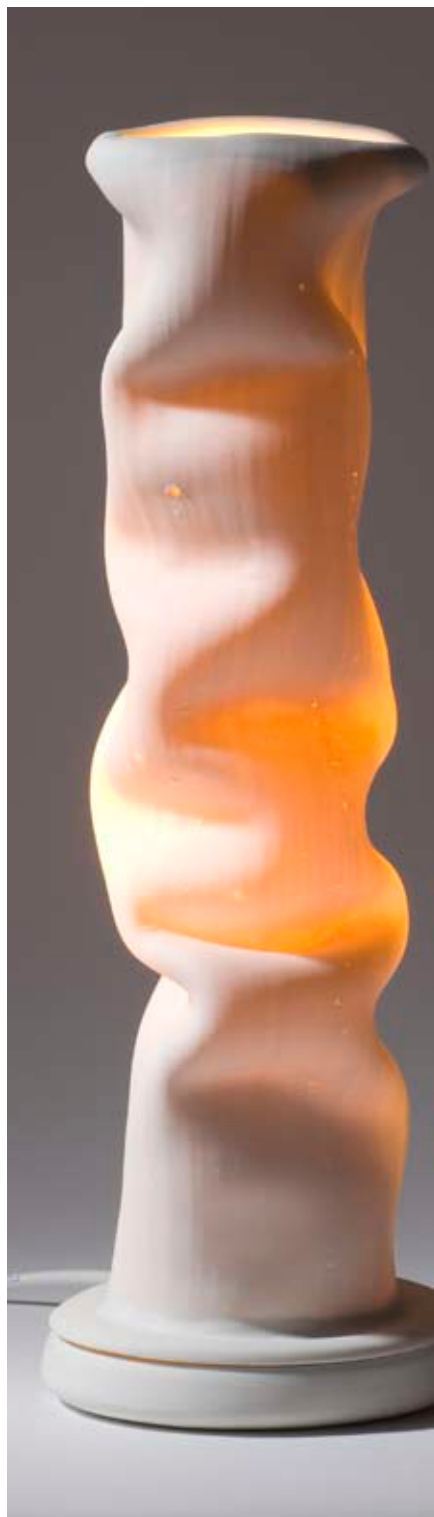
As a collector of seeds, shells and stones, I enjoy studying the impact time and weathering have on such forms. I love the incised lines and smooth curves that objects embody. To bring such qualities into my work I am always on the look out for accidental and unintentional forms and marks that I encounter when working with clay.

In working like this, I invite this natural organic geometry to live within my work. I believe that the light that emanates from my porcelain pieces can have a very calming effect. I am trying to make work that contains spontaneous, uncontrolled elements of making within very definite designs.

Title : Porcelain lamp

Materials : High fired porcelain

Dimensions : 38 cm high



MARK HANVEY

The unique quality of wood as a medium has been a continual source of inspiration for me. The way in which it has the final say on the finished form when worked in a green (unseasoned) state is a constant joy for me. With my work I try to celebrate this unique material and the tree.

The ‘Pith Vessel’ in particular uses a part of the tree that is usually discarded, as it is soft and has no structural integrity, yet has played a vital roll in the life of tree, storing nutrition and transporting these nutrients to outer tissues in the plant.



Title: Sycamore Pith Vessel

Materials: Sycamore wood

Dimensions: 27 cm diam.

STEVEN HARTUNG

Much of my work starts with a particular piece of wood. It is often a striking characteristic of the wood that gives me an idea, whether that is an idea for a cabinet or another piece of furniture. In these I use the grain of the wood, not as complementary to the form, but as a driving force within the design. About twenty percent of the time that I take to make the piece may

be taken up by cutting the wood and assembling the pieces in terms of colour and figure, so that I can use the material in a graphic way. It is the infinite patterns produced by nature that then become the inspiration for the creation of a piece. But the beauty of this process is that the more you look the more you see, so the possibilities for creating patterns are seen to be endless.



Title: Bow Fronted Chest of Drawers

Materials: French walnut burr, cedar of Lebanon

Dimensions: 120 x 80 x 45 cm

ALISON KAY

Working with clay has been the central force in my creative life over the past 35 years. My other great interests, gardening and plants, have been my main source of inspiration. The geometry in nature, from the way the leaves of succulent plants curve into a sharp edge to the full rounded forms of seeds, have had a great influence on my work. I like to let this inspiration percolate through me, and let the ideas come

out in my own individual way rather than try to imitate what I see.

I am attracted to the sharpness of straight lines with the tautness of curves springing from them. I like to develop ideas by making subtle changes to what has come before and by so doing, I am led in a new direction. I enjoy this organic way of working and it is the reason I go out to my workshop each day.



Title: Blue Patterned Incline Form

Materials: Ceramic

Dimensions: 27 (h) x 26 (w) cm

SONJA LANDWEER

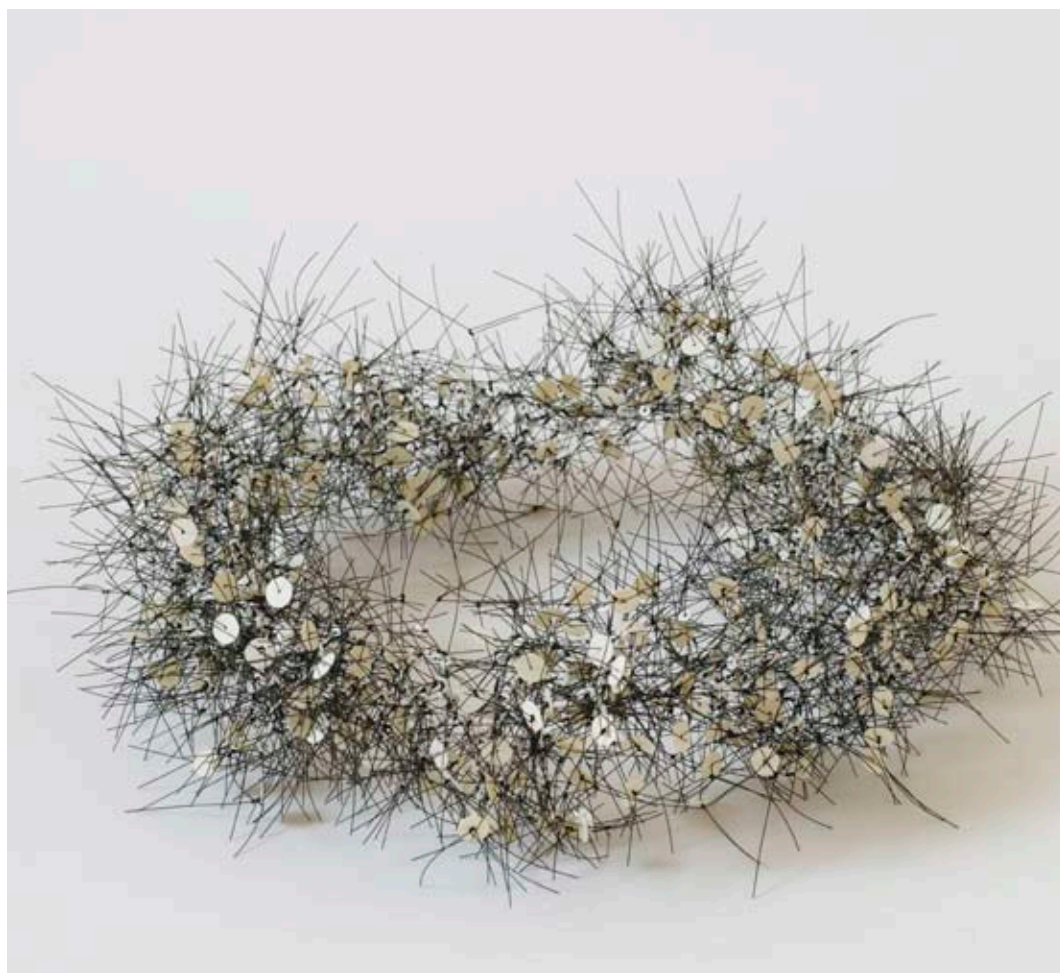
Inspiration from nature

Variously I have been asked in what ways I am inspired through Nature.

I have written about this before: In relation to seedforms that have long fascinated me and that I've tried to 'translate' into clay. However, my knotting technique originates from a winter-journey to Crete in 1996; there I became intrigued and fascinated by the interspaces and rhythms created and left in the 'skeletons' of plants, formerly filled by the substance of leaf and flower.

On my return to Ireland I wanted to find a material that could 'translate' these invisible spaces encased in fibrous plant remains, to express this. This is how the knotting in monofilament started, over the years augmented by beads, semi-precious stones, feathers and other materials.

The group of translucent knottings presented here has come about through seeing some extraordinary photographs of Australian desert flowers, that enthused me to engage in this rather more complicated and complex knotting technique than I have used before.



Title: White Abundance

Materials: plastic, monofilament

Dimensions: 10 x 30 x 28 cm

JOHN LEE

Nature is the principal source of inspiration for my work. One of my most innovative pieces, “Farraige” (Irish word for sea), is an obvious example of how a piece of bespoke furniture can be completely inspired by natural sources.

The free flowing movement of water is replicated in the meandering form of this dynamic piece. Detailed inspection of a seashell reveals a clue to the inspiration for the contrasting textures and finishes. A seashell’s scalloped chalky white exterior is imitated on the outer surfaces of “Farraige”. Having shaped and

carved the entire cabinet, it was exposed to the immense force of a high-pressure sandblaster to erode and expose the grain of the timber. This 30-minute bombardment has mimicked many years of erosion on coastal breakers.

A seashell’s contrasting silky-smooth interior is emulated in the drawers that have been smooth sanded and lacquered, with luxurious leather lined drawer bottoms.

In nature, water, waves, rippled-sand, coastal erosion, seashells and driftwood are all very obvious sources of inspiration for “Farraige”.



Title: Farraige

Materials: White oak, lime and leather

Dimensions: 214 x 73 x 92 cm

ANDREW LUDICK

I build forms by coiling and pinching clay to create vases, bowls and various other shapes. The slow process of coil building and the meditative aspects of pinching the clay take me into a space that allows a natural progression to happen where the piece can build itself. The act of building with coils is a very organic way of growth. Much like a tree grows outwards in layers to create a naturally round shape, the act of pinching the clay also allows the piece to grow outwards and gives

a texture that illustrates the soft properties the form once had and the repetitive process used to create it. After the form is built I decorate it using shapes and patterns that compliment it. When I approach a piece for decoration I often either see it as a blank canvas to draw shapes on or an interesting form to compliment with patterns. Many of my ideas come from observing patterns of growth in nature.



Title: *White Earthenware*

Materials: Earthenware, coloured slips

Dimensions: 13 (h) x 34 (w) cm

KATHLEEN MC CORMICK

Nature to me is what IS, neither contrived nor excessive - enough for the moment it is needed and in the state that is needed. I feel at ease with myself when nature is as it should be, and glad to be present at that moment. There should be no loud bells ringing or flashing lights, just a state of good feeling and happiness. This is how I feel when I am working with

natural materials like willow or wool. Just good, knowing that all the variables are equal and I have every chance to do a good piece of work because I am working with the best that Nature can give me. After that it up to me to use the skills and talents acquired through genetic inheritance and knowledge acquired by the grace of God.



Title: Patchwork

Materials: Homespun hand dyed wool with onion skin, 2 types of alder wood and cones, and Jacob's dark fleece.

Dimensions: 74 x 132cm

DEIRDRE MC RORY

My imagery comes from my environment at home and abroad, and the plants and animal life that encroach on it. My inspiration very often comes from patterns in nature, from organic material growing and decaying, and movement in shapes and colour. I am interested in the exploration and development of images.

Experimentation in the processes of printmaking and enamelling enables me to create the finished pieces. I like to add subtle dimensionality to two-dimensional images through the use of multiple plates

in printmaking or by the addition of foils, wires and beads to enamelled surfaces. The acquisition of a larger kiln and recent concentration on photo intaglio and etching has furthered the interaction between my prints and enamels. My drawings and photographs provide the source material.

An invitation to exhibit my enamels in Finland and two visits to the country resulted in the work for this exhibition.



Title: Gold Leaves

Materials: etching print with gold leaf

Dimensions: 13.5 x 17.5 cm

MARY NEESON

The inspiration for my work comes directly from patterns and textures found in the natural world such as honeycomb structures, shells and other natural forms.

I choose to work with porcelain because of its extreme potential; as a material it allows me to express strength and delicacy.

My fascination remains with trying to create a weathered effect, something so fine and delicate that it looks like it's on the point of snapping.



Title: Untitled

Materials: Porcelain

Dimensions: 17 - 23 cm high approx

ANN NOLAN

Lace has evolved over many years, was often crafted out of necessity and carries with it the tradition of the handmade, and the makers' hand. Historically patterns were developed which represented the flowers of the countryside, ferns, thistles, wild roses and lilies, their flowing curves adapting easily to lace. This observation of repetition in nature was in turn developed into a suitable repeat pattern, which makers developed into their own individual style. Through a process of knitting, felting, silk-screen printing using the organic lace motif and finally hand-cutting the 'void', I have developed a 'new' contemporary lace.

Title: *Alanna*

Materials: Wool and pigment

Dimensions: 210 x 28 cm



NUALA O'DONOVAN

My work combines regular pattern with the characteristics of irregular patterns and forms from nature. Each element of the pattern is individually made, the form is constructed slowly over a period of weeks or months, and fired a number of times during the making process.

The finished forms are a result of an intuitive response to the direction that the pattern takes as well as the irregularity in the handmade elements of the pattern. I have used the characteristics of irregular/fractal patterns in nature as a system of constraints when making decisions about the forms.

My decision to research patterns and forms from nature stemmed from my interest in the narrative quality of irregularities in natural forms. The story behind a scarred or broken surface is what fascinates me, and the evidence of the ability of living organisms to recover and continue growing and changing. It is the imperfections and the unique experiences evident in them that indicate the life force in living organisms.



Title: Banksia

Materials: High-fired porcelain

Dimensions: 25 x 41 x 19 cm approx.

DEBBIE PAUL

I look to the textures and patterns found in nature for inspiration. My aim is to adapt these qualities into metal forms with acute sensitivity; to create individual pieces, not to replicate but to capture an essence of the beauty found in nature.

I work in precious metals creating textures using fine wires with tiny stones trapped amongst the wires or set on the end of fine strands to highlight certain areas of the piece. The traditional skills of forging,

piercing, engraving, raising and general mark-making are paramount to my process. I like to push the metal and explore different directions. Working in these metals enable me to create something that appears to be very fine and delicate but is in fact strong and sturdy. To achieve subtle colour changes I use silver with different alloys of gold and platinum.

I source patterns from the natural environment which are repeated and rearranges in different layers. Many of these pieces are one of a kind and limited edition.



Title: *Ruby vine brooch*

Materials: Sterling silver, 18ct yellow gold, ruby and yellow sapphires.

Dimensions: brooch 5 cm diam., pin 15 cm

JILL PHILLIPS

All my life I've been attracted by the contrast of old and new, past and present, experience and innocence, antique and modern. Nothing is as it seems; subtlety is key - elegantly deviant in all forms.

My pieces encourage the observer to construct their own visual experience, a subconscious impression at first but one that slowly ripens into awareness. Drawing on aspects of cognitive science, the pieces persuade the brain and eye to connect, and then re-connect, and in this way stimulate a progression of engagements to

allow new forms to emerge.

My textiles aim to capture something of the simplicity, strength and solidity of nature but imbue them with something of the twists and turns of life. Combining organic forms and traditional fabrics with modern technology creating visual contrast.

In each one, the sophistication of traditional design and craftsmanship combine with contemporary innovation to truly make these new textiles elegantly deviant.



Title: Caoimhe

Materials: linen and wool fibre

Dimensions: 31 cm (h) X 41 cm (l)

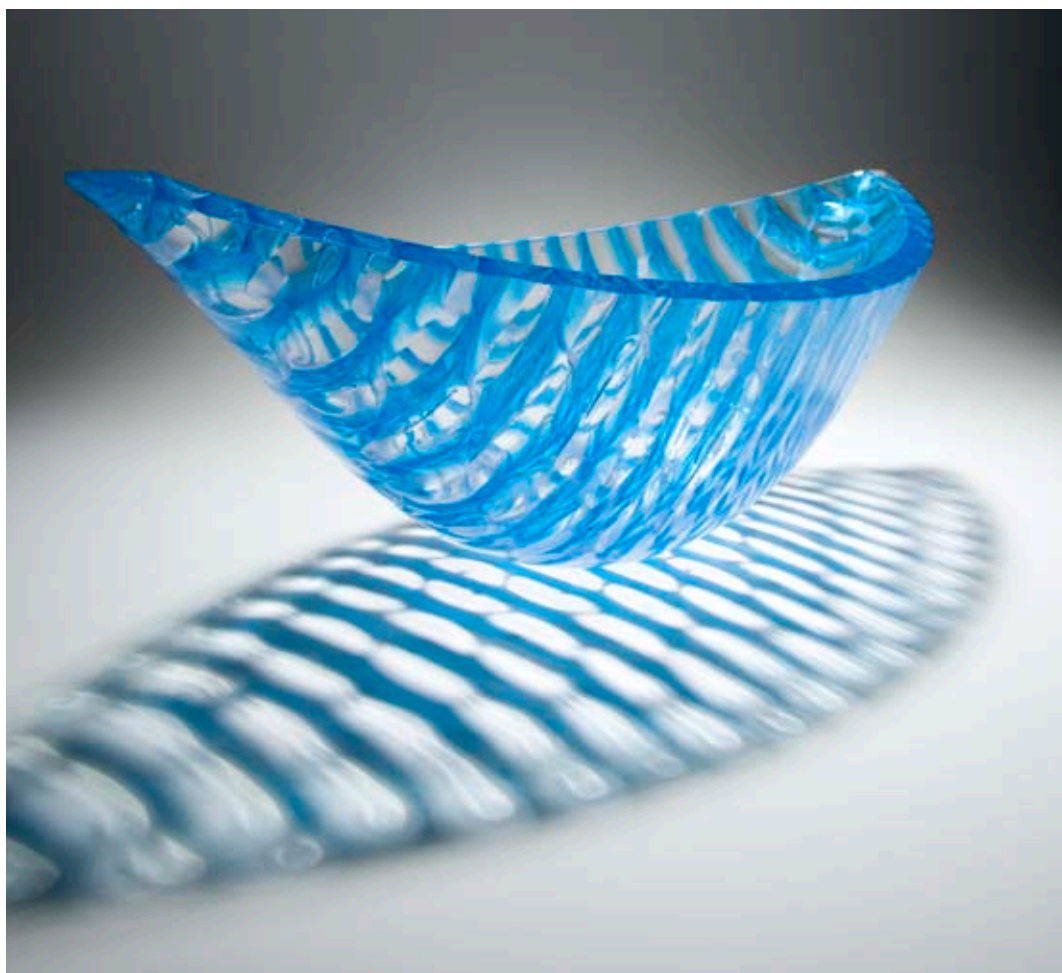
MICHAEL RAY

I am fascinated by the interconnectedness of organisms within our natural world. This has led to my interest in organic structures such as diatoms, spider spinnerets, and sand patterns left by the movement of water, which provide me with creative stimulus for the geometry within my glass structures.

I have also been exploring interfaces – membranes - where material states change, as a visual metaphor for the transition between our internal and external worlds.

Environments such as estuaries and beaches offer valuable source material for my work.

The glass structures I create contain internal pathways, layers, pods, cells, segments and skins. My kiln, the space where a shifting and containment of liquid glass takes place, generates a distortion of structure through movement, whether imposed by gravity, compression or a change of state from solid to liquid. These processes provide me with the opportunity for control and serendipity to evolve naturally organic patterns.



Title: *Aqua cell vessel*

Materials: Fused glass

Dimensions: 11 x 16 x 33 cm

INGA REED

One of my earliest memories is a caravanning holiday in West Cork when I was eight years old, and scouring the shops in Skibbereen for leather bootlaces and fuse wire to suspend the dozens of cowries I had patiently drilled with a bradawl I had taken from my father's tool box. I went home to Belfast festooned in shell necklaces and a faint tang of the sea. Today my workshop is still filled with shells and

"interesting" stones picked up from beaches around Ireland, but also with dried seed heads, leaves and seed pods gathered from garden and hedgerow. It is not only for their intrinsic beauty that I am drawn to them, but for the complex organic engineering that underpins their form and for the intricate patterns and textures they create en masse. It is these structures, textures and patterns that my jewellery draws on.



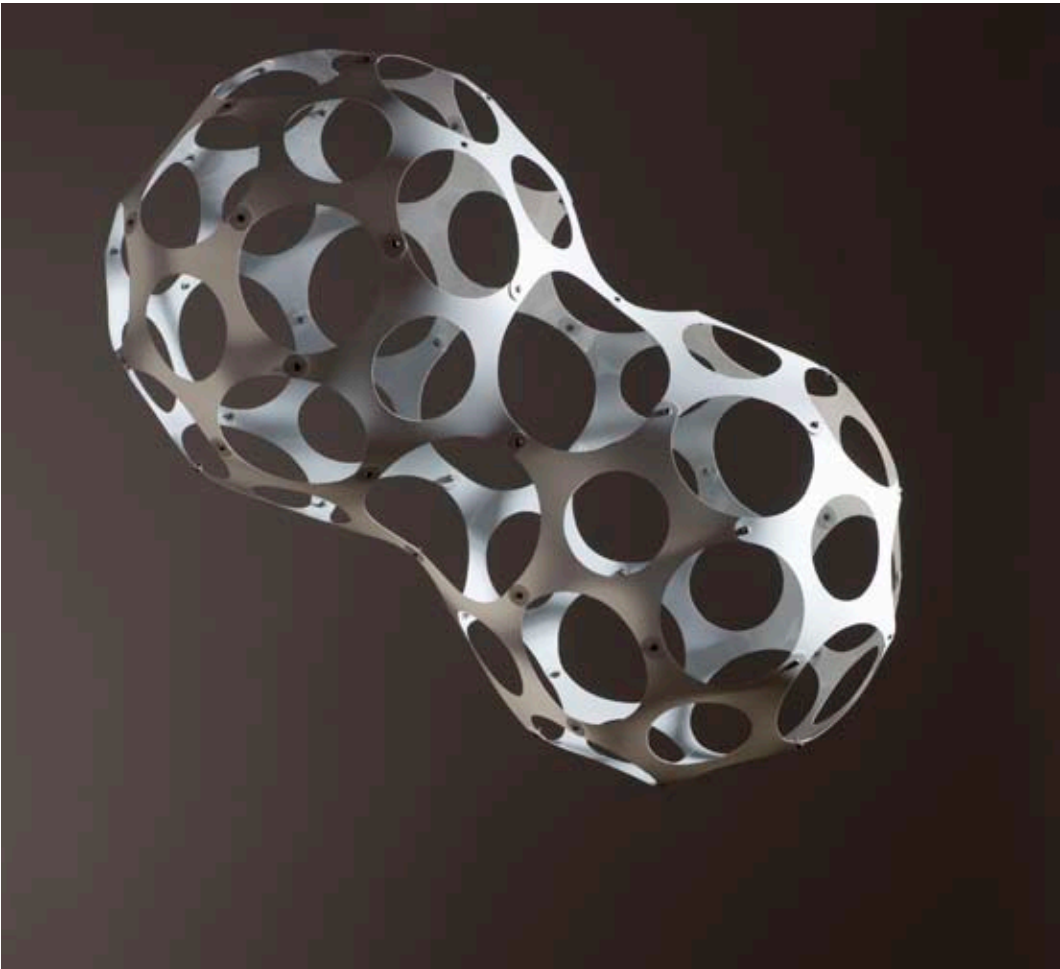
Title: Seed Necklace

Materials: Carnelian, oxidised silver, 18ct. gold

Dimensions: Each 'seed' 1.5 cm. long

LEO SCARFF

I have always had a fascination with science and technology and how so much of what we know is derived from nature's endless resources. My college thesis was on the influence of natural form and structure on furniture designers down the ages. From the writings of D'Arcy Thompson to the incredible structures of Buckminster Fuller or high tech nano tube design, structure in nature is the epitome of form follows function. The Geodesic structures displayed are a result of research carried out into the structure of microscopic diatoms or phytoplankton found in much of the earth's waterways. Diatom cells are encased in a unique cell wall made of silica in over 200 different living species. The structures developed can be used for the development of lighting, furniture and sculptural structures.



Title: Prototype for Geodesic Structure

Materials: Polypropylene / steel

Dimensions: 30 x 60 x 30 cm

DEIRDRE ROGERS

I am constantly inspired by nature in my creative work. While in college I was influenced by the land formations in the Burren, Co. Clare. By combining slate and glass in this work I created a subtle tension between the materials, while mirroring how the land was formed with water eroding rock.

More recently I have been inspired by the finer details in plant life. With my new work I am exploring different techniques of translating my drawings and photographs onto the glass surface. With the controlled use of enamel colour, multiple firings and sand blasting I have manipulated the original imagery,

creating abstract patterns and often what was inspired by a tiny detail has evolved into what looks like the canopy of a large tree on the glass surface.

The concept of layering and shadow is also important in my work. By using multiples of an image, with subtle tonal differences, the eye is led across the piece. The shadow the glass casts is just as important, the abstraction of image and how it changes throughout the day.

My work as a whole evokes a sense of unity and stillness, as do the natural forms that inspire it.



Title: Dawn to Dusk

Materials: Enameled, etched and fused glass

Dimensions: Each panel 60cm square

PAGET SCOTT-MC CARTHY

In my work I find nature's symmetry enticing. I paint insects, animals and birds, extracting details that capture my imagination.

When I explore these shapes I see endless potential for geometric patterns as organic shapes lend themselves to symmetry. Nature's beauty is impermanent and these geometric patterns echo this as they have a feeling of the ephemeral.



Title: Courting Moths

Materials: Transfer print of painted moths, ceramic plates

Dimensions: 27.5 cm diam.

PETER SCROOPE

Mostly my porcelain work has been about “organic geometry”, drawing ideas and inspiration from the repeated patterns that appear all around us in nature.

In this present work (a follow-on from “Marine Vessels”) I hope to capture the fluid energy of water and the repeated patterns of shapes and textures that it leaves in its wake.



Title: Watermark 1

Materials: Porcelain

Dimensions: 180 x 50 cm approx.

ROWENA SHEEN

My work is based primarily on my fascination with the mathematical complexity and at the same time beautiful simplicity that exists in all organic structures. I have examined fractal repetition in nature, from the arrangement of seeds and petals in flower heads to spirals existing in anything from ferns to snail shells, and in doing so have developed my own repeat patterns which evolve both organically and logically on paper. When folded these once two-dimensional

planes take on a three-dimensional life of their own, expanding and contracting, twisting and turning to resemble both animate and inanimate organic forms, from plants and flowers to snakes, caterpillars and snail shells. I then take these forms and apply them to the human body, attempting to take advantage of and manipulate their potential for movement to complement the movements and form of the wearer.



Title: Untitled

Materials: Silk, vilene, silver, polyester thread

Dimensions: 5 cm diam.

EILEEN SINGLETON

I have always been intrigued by the patterns in nature and also how these patterns often repeat themselves in various species. A photograph of veins of a leaf can be mistaken for patterns made by a dried riverbed, scales of a fish mimic the overlapping feathers on a bird, though one exists immersed in water and the other depends on the air. For the past few years I have collected and printed actual plants into clay recording the patterns of leaves and blossoms, be they

thick and hairy as winter heliotrope or as fine as the clock on a dandelion. Clay is amazingly good at recording the textures inherent in each plant, allowing me to study and explore botanical details that were not previously noticed. I like to make a collection of these contrasting textures, including as many plant varieties as possible, then placing the botanical prints side by side to create a richly patterned surface.



Title: Winter
Materials: White earthenware, underglaze colour
Dimensions: 57 x 57 cm

JOSEPH WALSH

Cellular Prism Structure - repeated individual cells; organic life is made of cells, microscopic molecules with repetition create mass. The exploration of structures and spaces, scaling of structures, manipulation of material, optical effects, tension and compression, integrity...

Taking a simple sketch of the human form as my inspiration, I developed Prism - a sophisticated geometric structure. Repetition illustrates what is possible structurally as the resulting piece has much greater strength than the combined strength of individual components. Weight is displaced - compressing a multiple of intersections and segments. Overall the proportion, shape, form and open spaces of 'Prism' all combine to create a piece of aesthetic intrigue and significant structural integrity.



Title: Prism Console Table

Materials: French walnut and glass

Dimensions: 110 x 42 cm



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CONTACT INFORMATION

The National Craft Gallery

Set up by the Crafts Council of Ireland in December 2000, the National Craft Gallery showcases a range of groundbreaking national and international exhibitions of contemporary craft.

Activities include:

- Exhibitions programme showcasing contemporary Irish and international craft
- Building linkages with Irish designer-makers
- Developing relationships with Irish and international galleries and collectors
- Jointly purchasing significant pieces of Irish craft for major public collections
- Celebrating the best in Irish craftsmanship with bursaries and awards
- Fostering further creative development in the field of fine craft

The Crafts Council of Ireland is the main champion of the craft industry in Ireland, representing all craft disciplines. It strives to foster the commercial strength and unique identity of the craft sector, and to stimulate quality, design and competitiveness. It is funded by the Department of Enterprise Trade & Employment through Enterprise Ireland.

National Craft Gallery, Castle Yard, Kilkenny, Ireland

P: 00353 (0)56 7761804 E: ncg@ccoi.ie W: www.ccoi.ie

Exhibition Team

Exhibitions Programme Manager and Curator: Ann Mulrooney

Gallery Assistant: Brian Byrne

Press: Alma Feeley, Midas PR

Exhibition Installation: John Whelan

Catalogue Design: Oonagh Young, Designer HQ

Photography: Roland Paschoff



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