

Design & Crafts Council of Ireland



**PORTFOLIO**  
**CRITICAL**  
**SELECTION**  
**2017—2018**



**PORTFOLIO**

**Critical Selection  
2017–2018**





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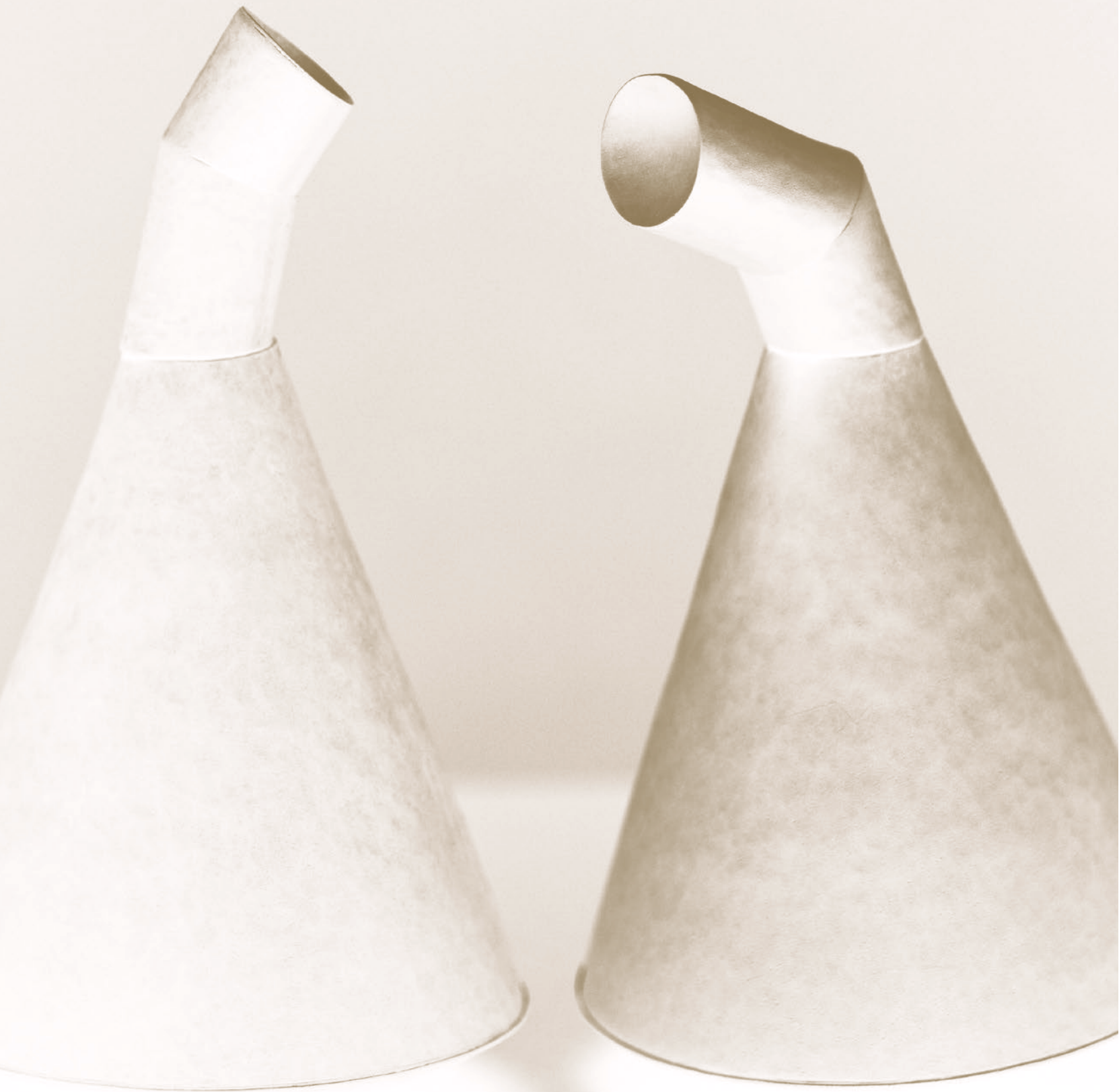
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Cecilia Moore\_Metals A Perisopic Life\_Sheet bronze and copper, 24 × 17 × 17cm

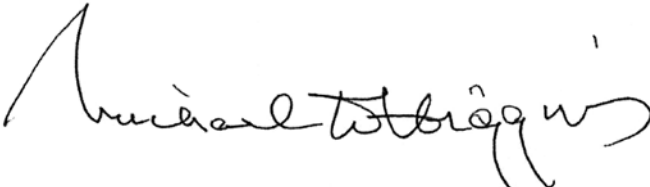
## A Message from President Michael D. Higgins

Uachtarán na hÉireann / President of Ireland

In Ireland we take great pride in the wonderful talents of our many designers and crafters. Their creativity and beautiful works are celebrated both nationally and internationally, contributing greatly to our country's reputation as a world class source for quality and craftsmanship.

The beautifully crafted objects for which we are renowned, continue to reflect our rich heritage and culture, while also speaking of a new and contemporary Ireland which proudly plays its part on the global stage.

The work showcased in this publication demonstrates that great marrying of collective cultural memory with new and modern innovation. It is greatly inspiring to witness how our designers and makers continue to go from strength to strength; their work connecting us to our cultural roots while enabling us to recognise all that is inspiring and wonderful in our contemporary moment.

A handwritten signature in black ink, reading "Michael D. Higgins". The signature is written in a cursive style with a large initial 'M' and a long, sweeping tail.

## **Preface by Breege O'Donoghue**

Chair, Design & Crafts Council of Ireland

**PORTFOLIO: Critical Selection is a biennial publication representing the leading edge of Irish contemporary design and craft. The makers featured were selected by an independent expert panel for achieving excellence in craftsmanship, design quality and technical skill by comparative international standards.**

**This volume is published by the Design & Crafts Council of Ireland to increase awareness of top Irish makers and their current work, particularly among collectors, galleries, commissioning bodies, museums and media.**

**In recent years there has been a growing appreciation of the high standards of design and craft here in Ireland. Many PORTFOLIO members are now represented by preeminent commercial galleries and their work has been purchased by prestigious collections and museums worldwide.**

**We hope that you enjoy learning more about the makers, their inspiration and their practice.**

## **Introduction by Ciara Garvey**

Development Manager, Collector & Tourism Programmes  
Design & Crafts Council of Ireland

The selection process for this 2017-2018 edition of PORTFOLIO: Critical Selection took place in October 2016. As always, the criteria for inclusion in the publication was very specific: the three judges looked for excellence in terms of design, craftsmanship, finish, materials, and overall aesthetic. Twenty-eight applicants were successful for being world-class in their respective fields by comparative international standards. The judges – being well-placed in terms of international understanding and reach – brought a wide range of gallery, curatorial and collector expertise to the process.

Gregory Parsons is a UK-based freelance curator, exhibition designer and product developer. He has curated exhibitions at Collect: The International Art Fair for Contemporary Objects at the Saatchi Gallery in London for Ruthin Craft Centre and Bishopsland Educational Trust. He is also curating the exhibition accompanying this publication, Narratives in Making, in the National Craft Gallery, Kilkenny. Dr. Maureen Bampton is Director of the Bluecoat Display Centre in Liverpool, an independent, internationally recognised contemporary craft and design gallery established in 1959. Included amongst the hundreds of makers they have presented and many exhibitions they have produced is You'll Never Walk Alone, a co-production with the National Craft Gallery in 2008 which paired Irish makers with UK-based ones in both venues. Suzanne McDougald is a fine art consultant. She was the Founder and Director of Solomon Gallery from 1982 to 2008 and Solomon Fine Art from 2011 to 2014. She was a board member of the National College of Art and Design, Dublin from 2011 to 2014.





The panel was joined by Deirdre McQuillan, The Irish Times' Fashion Editor, for the fashion selection.

PORTFOLIO: Critical Selection serves as a biennial marker of excellence. We send it out to galleries, curators, museums, collectors and cultural institutions worldwide as a way of connecting makers with new audiences and showcasing the highest standards of Irish contemporary making. The previous edition toured to Paris in 2015, with a well-received show at the Centre Culturel Irlandais curated by Christina Jansen from The Scottish Gallery in Edinburgh. Christina also brought a capsule version of the show to Edinburgh, showcasing several makers.

The judges were also selecting for the PORTFOLIO wider programme – [www.dccoi.ie/portfolio](http://www.dccoi.ie/portfolio) – our web initiative which actively works to grow the reputation and potential of Ireland's top makers across all major disciplines of contemporary design and craft. Fourteen makers were added, and it now features 136 of Ireland's most renowned practitioners, including all those in the PORTFOLIO: Critical Selection publication. As an online platform for makers, the website is regularly used by gallerists and curators. Noelle Campbell-Sharp has utilised the programme for the last number of years, holding contemporary craft exhibitions at Cill Rialaig Arts Centre in Co. Kerry during the summer months. PORTFOLIO has also had occasional physical presences. In 2015, as part of Irish Design 2015, we collaborated with Solomon Fine Art and The Doyle Collection, holding a year-long series of discipline-based exhibitions from the PORTFOLIO wider programme in a dedicated gallery space in the Westbury Mall in Dublin city centre.

In 2016, we added a section to the PORTFOLIO website acknowledging the joint collection between the Design & Crafts Council of

Ireland and the National Museum of Ireland which has been in place since 2003. The collecting of contemporary high-quality works from Ireland's leading designer-makers for the national collection is a way of preserving tomorrow's antiques for future generations. This online gallery was officially named the Contemporary Collection of Design & Craft and was initiated to highlight the extensive collection of contemporary work now held by the museum in its decorative arts collection to a wider audience.

As we were preparing this publication and exhibition, we were shocked and saddened to hear the news that Liam Flynn, one of the selected makers, had passed away very suddenly. As well as being a hugely talented and prolific woodturner, Liam was a genuine and humble man who was a huge inspiration to many. He grew up and was based in Abbeyfeale, Co. Limerick where craftsmanship, woodworking and joinery were in his family for generations and where, in his early teens, he became interested in the sculptural potential and artistry of wood. During his lifetime, he became internationally recognised for the simplicity, strength and imagination of his forms and techniques, in particular his inner rimmed vessels, barrel forms and ebonised oaks. He exhibited nationally and internationally and featured consistently in all PORTFOLIO: Critical Selection publications. Liam had recently sent Gregory a statement regarding his making process for the exhibition panels; there happened to be a beautiful poignancy to his words, so we have printed them in full here:

- The planning for my work starts not at the lathe, but when I'm standing over a log, trying to figure out what sort of vessel will fit into a particular piece of wood. This is crucial to the process due to the fact that I work with wood that is green (unseasoned) and as the material

dries out, the vessel changes shape. The way I cut the piece from the log can determine the final shape of the vessel. I like to think that I can interpret what way the wood is going to warp, but it sometimes surprises me.

- The shaping of the piece involves a spinning block of wood, sharp gouges, stopping to check the shape, scooping out the inside, stopping to check the depth, paring down the inside wall, keep checking the wall thickness, has to be thin but not too thin, then maybe some carving or texturing with more sharp blades.
- I feel as if I've been making the same piece for the past 30 years. Someone said to me recently that he thinks my work is about memory, in particular my fluted pieces, "that every slice of the chisel leaves an imprint that captures that particular moment in time." There is also the memory of the pieces I've made before and, of course, the memory of the actual tree itself. The space between each growth ring is a record of each particular year.

**We were also very saddened to hear of the passing of Nuala Jamison in August 2016. Nuala featured in the previous PORTFOLIO: Critical Selection publication, and all editions before that. She was an internationally renowned jewellery maker who lived between London and West Cork. She combined acrylics and precious metals to create striking pieces of jewellery which have been described as design classics. She always cited the West Cork landscape as having a huge bearing on her work; the filing and carving of acrylic echoed the natural weathering action of waves on the coastline. As well her artistic work, Nuala was a dedicated teacher, running workshops from her studio in Co. Cork and teaching Jewellery at Morley College, London. She had long-standing**

relationships with numerous prestigious galleries around the world and her work is included in collections throughout the UK, Switzerland, The Netherlands and Australia.

Liam and Nuala were both enormously inspirational figures and are massive losses to the world of contemporary making. There is some comfort in the fact that the skill and imagination that went into each and every piece they created has left a lasting legacy. Their work, and that of others of their standard – particularly those whose work is represented in the permanent collections of national institutions – lives on and will be appreciated for generations to come.

We are very much looking forward to the upcoming PORTFOLIO: Critical Selection programme: exceptional pieces have been created; new touring venues are being finalised and Gregory has done a wonderful job of coaxing makers to give in-depth explanations of their making processes. Of course, none of this would be possible without the continued dedication and outstanding work from all the makers involved – so sincerest thanks to all of you.

## PORTFOLIO Wider Programme

### Current Membership

The PORTFOLIO wider programme actively works to grow the reputations and potential of makers across all major disciplines of contemporary design and craft. Selected by an international expert panel, the programme currently features over 130 of Ireland's most renowned designers and craft makers.

<b>Alan Ardiff</b> Jewellery	<b>Alison Fitzgerald</b> Basketry
<b>Juliet Ball</b> Ceramics	<b>Sara Flynn</b> Ceramics
<b>Yvonne Beale</b> Jewellery	<b>Adam Frew</b> Ceramics
<b>Muriel Beckett</b> Textiles	<b>Peter Fulop</b> Ceramics
<b>Scott Benefield</b> Glass	<b>Martin Gallagher</b> Furniture
<b>Roger Bennett</b> Wood	<b>Alva Gallagher</b> Glass
<b>Magda Bethani</b> Ceramics	<b>John Galvin</b> Furniture
<b>Emma Bourke</b> Glass	<b>Róisín Gartland</b> Fashion
<b>Lorna Boyle</b> Jewellery	<b>Séamus Gill</b> Jewellery
<b>Max Brosi</b> Wood	<b>Mark Hanvey</b> Wood
<b>Denis Brown</b> Calligraphy	<b>Tricia Harris</b> Furniture
<b>Cathy Burke</b> Ceramics	<b>Karl Harron</b> Glass
<b>Úna Burke</b> Leatherwork	<b>Stevan Hartung</b> Furniture
<b>Anne Butler</b> Ceramics	<b>Ian Hawthorne</b> Wood
<b>Mike Byrne</b> Ceramics	<b>Pierce Healy</b> Jewellery
<b>Edmond Byrne</b> Glass	<b>Rudolf Heltzel</b> Jewellery
<b>Stuart Cairns</b> Metals	<b>Nicola Henley</b> Textiles
<b>Kevin Callaghan</b> Ceramics	<b>Jennifer Hickey</b> Ceramics
<b>Sean Campbell</b> Glass	<b>Joe Hogan</b> Basketry
<b>Helen Cody</b> Fashion	<b>John Hogan</b> Metals
<b>Julie Connellan</b> Jewellery	<b>Shane Holland</b> Furniture
<b>Ryan Connolly</b> Furniture	<b>Horizon Furniture</b> Furniture
<b>Eimear Conyard</b> Jewellery	<b>Bob Johnston</b> Basketry
<b>Seliena Coyle</b> Jewellery	<b>Brendan Joseph</b> Textiles
<b>Frances Crowe</b> Textiles	<b>Alison Kay</b> Ceramics
<b>Danuna Glass</b> Glass	<b>Catherine Keenan</b> Glass
<b>Debbie Dawson</b> Glass	<b>Ceadogán</b> Textiles
<b>Róisín de Buitléar</b> Glass	<b>Knut Klimmek</b> Furniture
<b>Jack Doherty</b> Ceramics	<b>Umit Kutluk</b> Fashion
<b>Karen Donnellan</b> Glass	<b>Peadar Lamb</b> Glass
<b>Chloë Dowds</b> Ceramics	<b>Sonja Landweer</b> Jewellery
<b>Simon Doyle</b> Furniture	<b>Bernie Leahy</b> Textiles
<b>Dunleavy Bespoke</b> Furniture	<b>John Lee</b> Furniture
<b>Terry Dunne</b> Weaving	<b>Locker13</b> Furniture
<b>Isobel Egan</b> Ceramics	<b>Alison Lowry</b> Glass
<b>Chaim Factor</b> Wood	<b>Andrew Ludick</b> Ceramics
<b>Deirdre Feeney</b> Glass	<b>Eoin M Lyons</b> Jewellery
<b>Figure2Ground</b> Textiles	<b>Caroline Madden</b> Glass

**Emma Manley** Fashion  
**Kathleen McCormick** Basketry  
**Michael McCrory** Metals  
**Deirdre McCrory** Enamelling  
and Printmaking  
**Ciarán McGill** Wood  
**John McKeag** Ceramics  
**Rachel McKnight** Jewellery  
**Deirdre McLoughlin** Ceramics  
**Alan Meredith** Wood  
**Sabrina Meyns** Jewellery  
**Claire Molloy** Ceramics  
**Cecilia Moore** Metals  
**Michael Moore** Ceramics  
**Karen Morgan** Ceramics  
**Kathleen Moroney** Ceramics  
**Cara Murphy** Metals  
**Patricia Murphy** Textiles  
**Nest** Furniture  
**Liz Nilsson** Textiles  
**Cillian Ó Súilleabháin** Furniture  
**Stephen O’Briain** Furniture  
**Susan O’Byrne** Ceramics  
**Eily O’Connell** Jewellery  
**Helen O’Connell** Stone  
**Nuala O’Donovan** Ceramics  
**Cóilín Ó Dubhghaill** Metals  
**Laura O’Hagan** Ceramics  
**Kate O’Kelly** Ceramics  
**Angela O’Kelly** Jewellery  
**Marcus O’Mahony** Ceramics  
**Mandy Parslow** Ceramics

**Debbie Paul** Jewellery  
**Nicole Portlock** Ceramics  
**Owen Quinlan** Ceramics  
**Vaida Rasciute** Fashion  
**Michael Ray** Glass  
**Inga Reed** Jewellery  
**Louise Rice** Glass  
**Rocker Lane Workshop** Furniture  
**Deirdre Rogers** Glass  
**Natasha Rollinson** Jewellery  
**Freda Rupp** Ceramics  
**Leo Scarff** Furniture  
**Killian Schurmann** Glass  
**Jane Seymour** Ceramics  
**Jennifer Slattery** Textiles  
**Andrea Spencer** Glass  
**Kathleen Standen** Ceramics  
**Paula Stokes** Glass  
**Superfolk** Furniture  
**Rachel Swan** Jewellery  
**Sasha Sykes** Furniture  
**Garvan Traynor** Jewellery  
**Jim Turner** Ceramics  
**Joseph Walsh** Furniture  
**Eva Walsh** Glass  
**Grainne Watts** Ceramics  
**Wedge** Furniture  
**Derek Wilson** Ceramics  
**Yaffe Mays** Furniture  
**Peter Young** Glass  
**Zelouf and Bell** Furniture

For further information on the PORTFOLIO wider programme,  
please visit [www.dccoi.ie/portfolio](http://www.dccoi.ie/portfolio)



**PORTFOLIO**

**Critical Selection  
2017–2018**

**PORTFOLIO\_Critical Selection 2017–2018 Alison Lowry\_Glass**

This page: **Jewels\_Pâte de verre, 75 × 22 × 22cm**

Opposite page: **Large green gilded vessel\_Pâte de verre, 24ct gold, 30 × 20 × 20cm**

Photographer, Glenn Norwood









PORTFOLIO\_Critical Selection 2017–2018 Angela O'Kelly\_Jewellery  
Sculptural Armpiece\_Paper, felt, palladium leaf, 16 × 16 × 6cm

Photographer, Peter Rowen







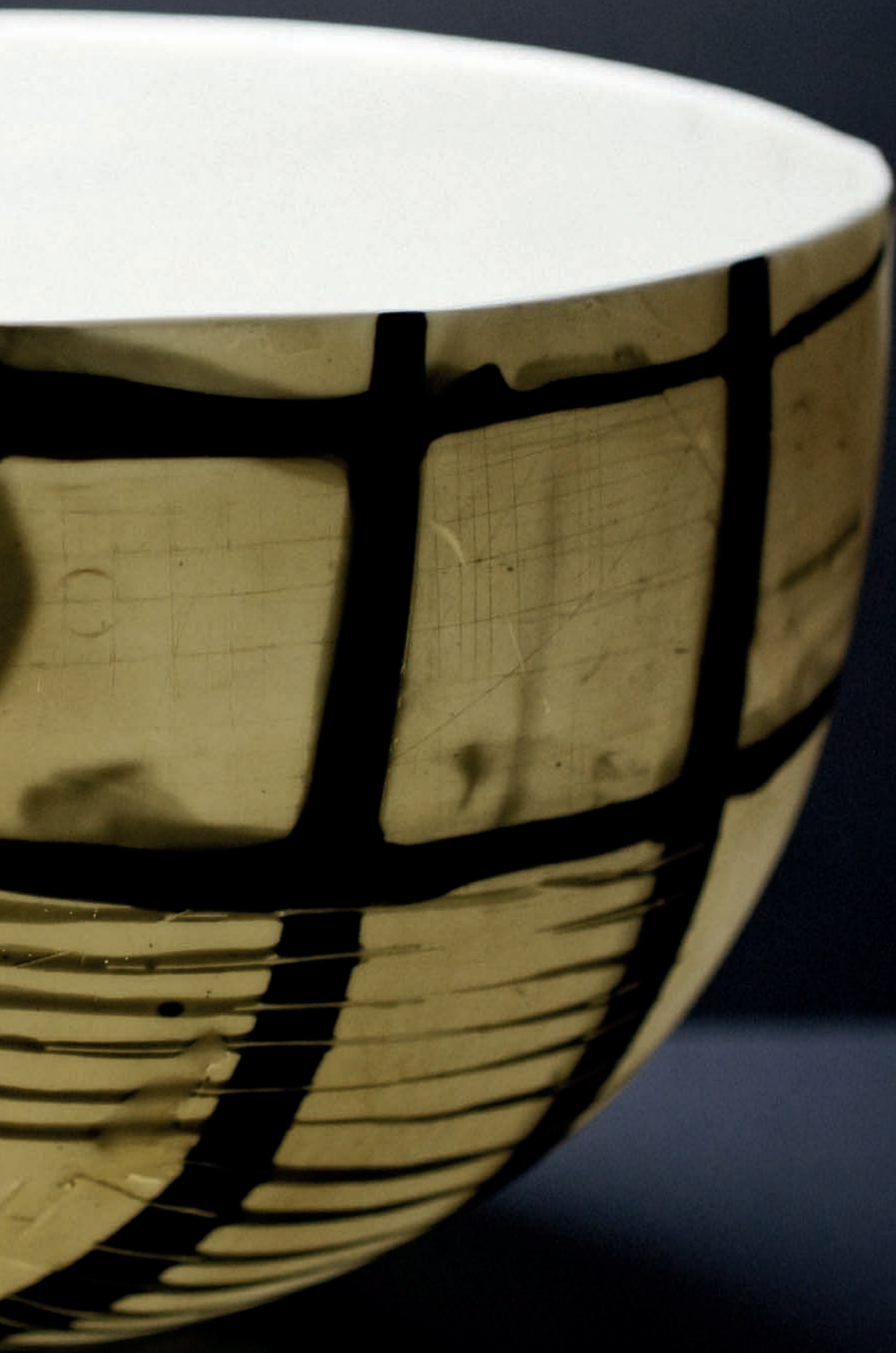


PORTFOLIO\_Critical Selection 2017–2018 Anne Butler\_Ceramics  
Eclipse Bowl\_Parian porcelain, 29 × 20cm

Photographer, Peter Rowen







PORTFOLIO\_Critical Selection 2017–2018 Cara Murphy\_Metals  
Underpin\_Silver, brick, lava, coral, 5 × 7.5 × 8cm each

Photographer, David Pauley







PORTFOLIO\_Critical Selection 2017–2018 Cecilia Moore\_Metals  
A Periscopic Life\_Sheet bronze and copper, 24 × 17 × 17cm

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 Cólín Ó Dubhghaill\_Metals  
Tulipiere 7\_Nickel plated copper, 26 × 23 × 36cm

Photographer, Peter Rowen









**PORTFOLIO\_Critical Selection 2017–2018 Edmond Byrne\_Glass**

This page: **Moon Jar 1 (detail)\_Glass and china clay, 40 × 40cm**

Opposite page: **Moon Jar 1\_Glass and china clay, 40 × 40cm**

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 Eily O'Connell\_Jewellery  
Thero Livere\_Silver, enamel, ametrine, oxidisation, 20 × 3 × 20cm

Photographer, Peter Rowen



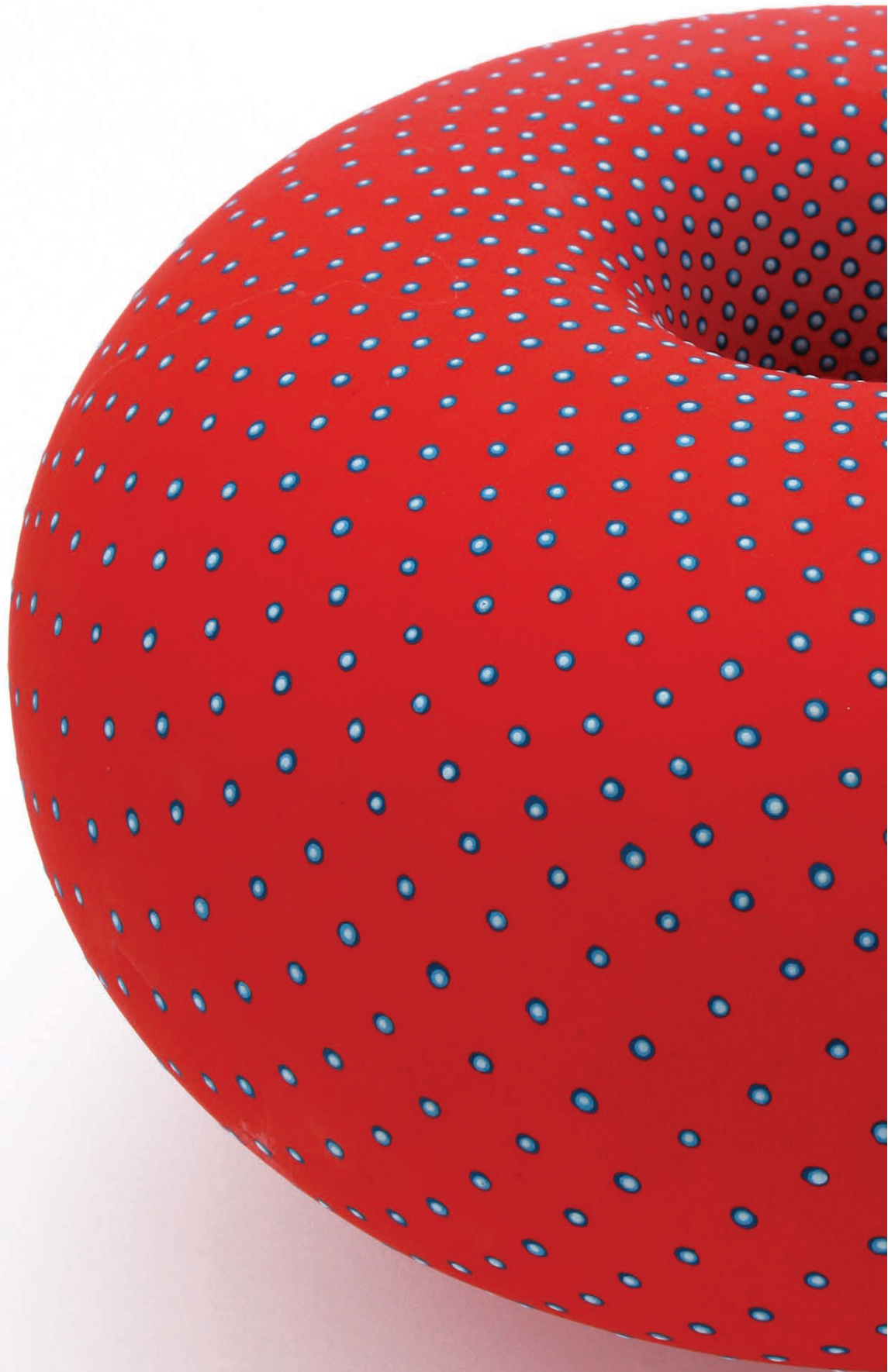


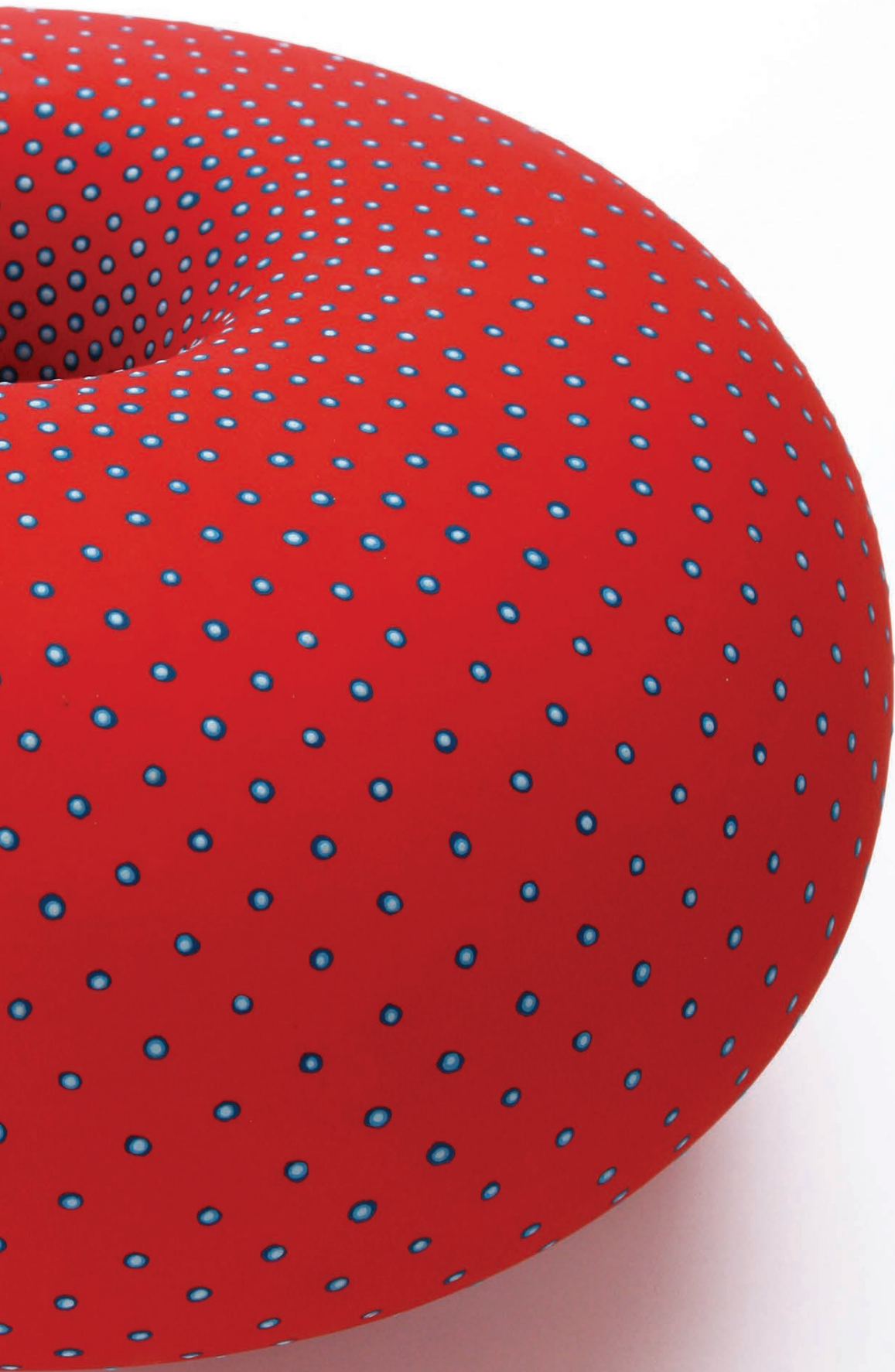


PORTFOLIO\_Critical Selection 2017–2018 Gráinne Watts\_Ceramics

Red 'Bindu' Vessel\_Smooth body stoneware clay and layers of underglaze, 52 × 30cm

Photographer, Rory Moore

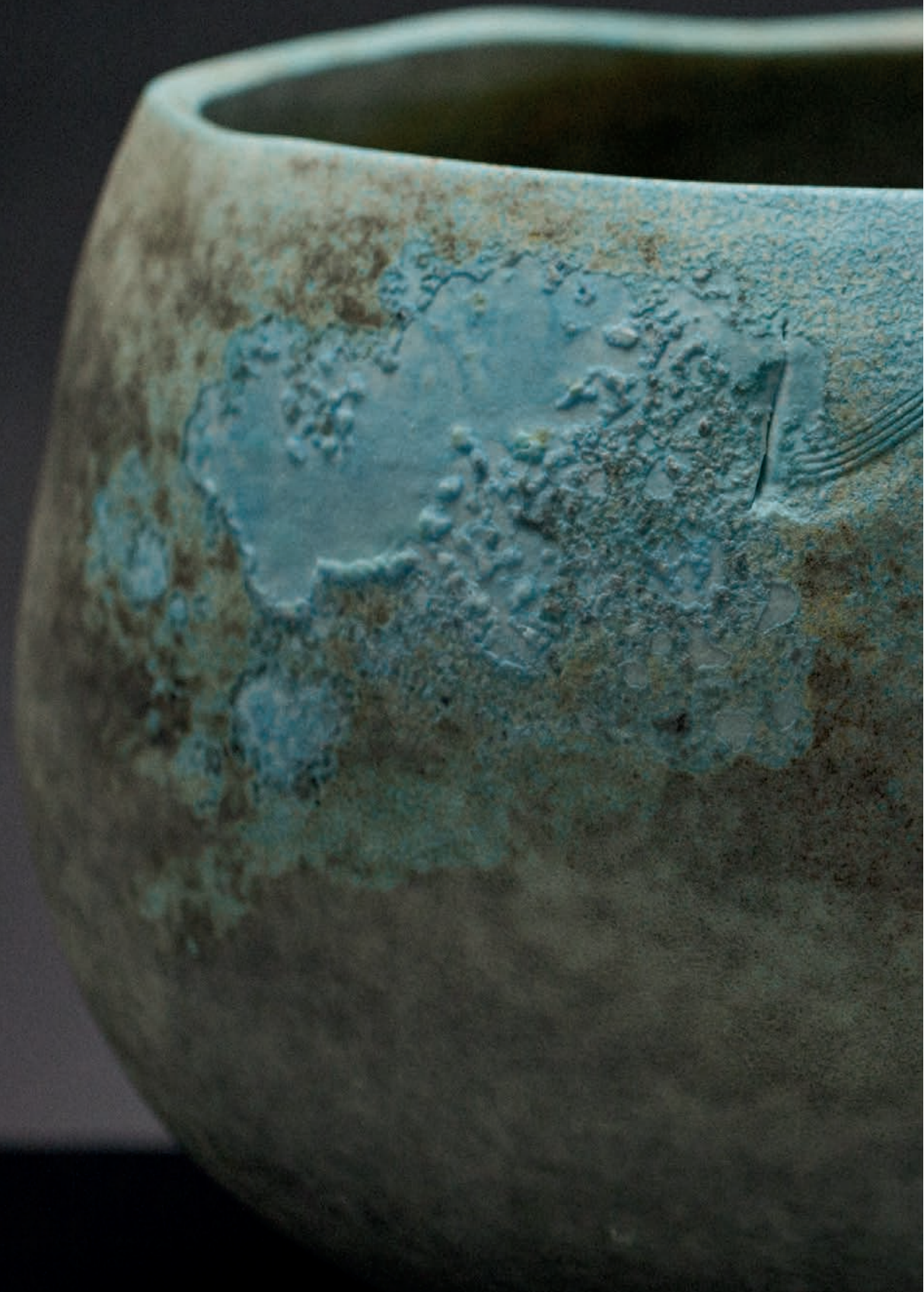






PORTFOLIO\_Critical Selection 2017–2018 Jack Doherty\_Ceramics  
Smokey Grey and Blue Guardian Vessel\_Porcelain, copper, sodium bicarbonate  
27 × 30cm

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 Jennifer Hickey\_Ceramics  
Rose\_Porcelain and tulle, 12cm diameter

Photographer, Peter Rowen







PORTFOLIO Critical Selection 2017–2018 Joe Hogan Basketry  
Ceremonial Basket Horse bones and willow rods, 58 × 77 × 72cm

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 John Lee\_Furniture  
Coral\_Oak, 120 × 46 × 90cm

Photographer, Roland Paschhoff







PORTFOLIO\_Critical Selection 2017–2018 Joseph Walsh\_Furniture

Erosion V Dining Table\_Burr olive ash, olive ash, white pigment, lacquer, 417 × 131 × 74cm

Photographer, Andrew Bradley



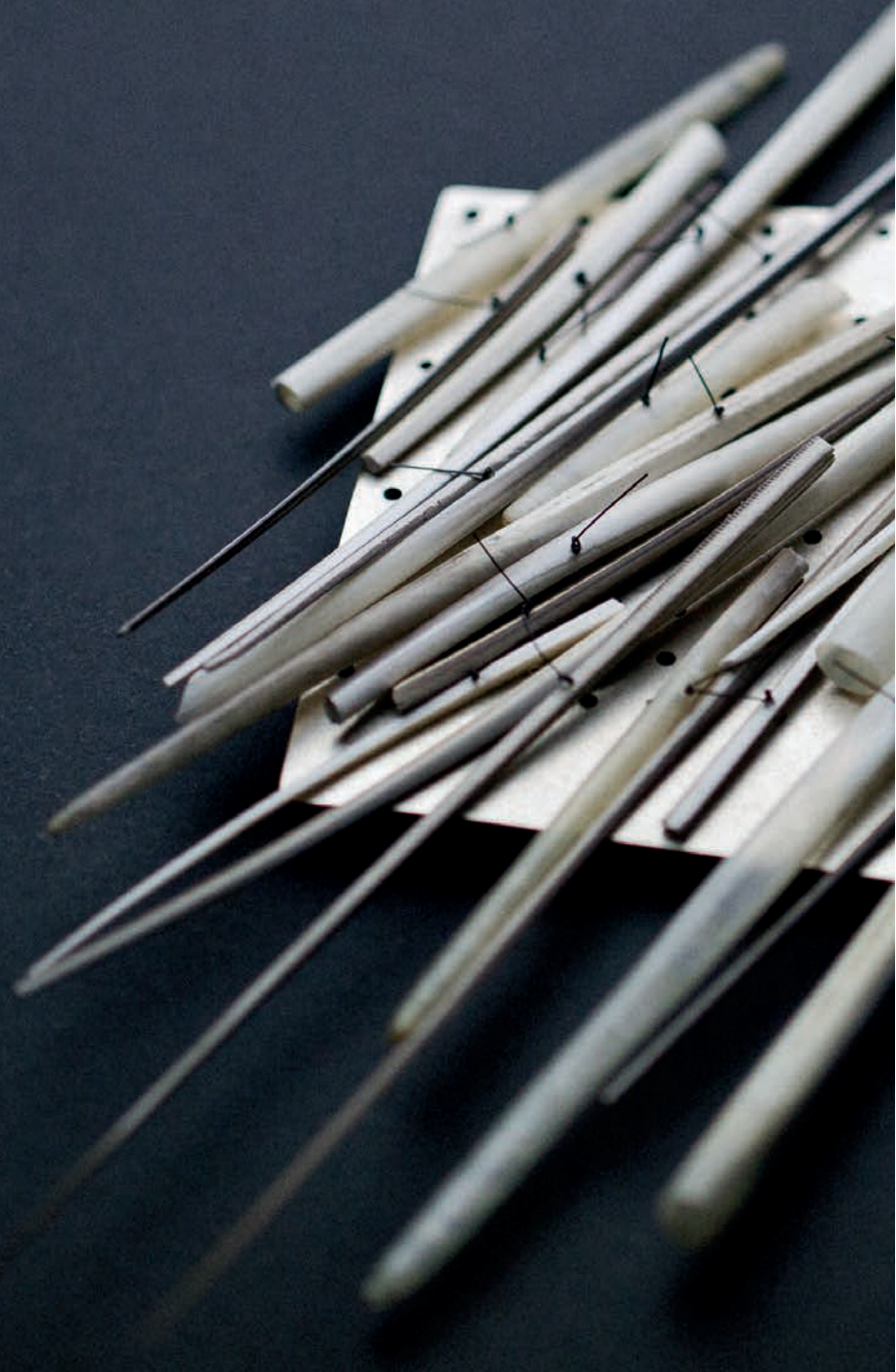




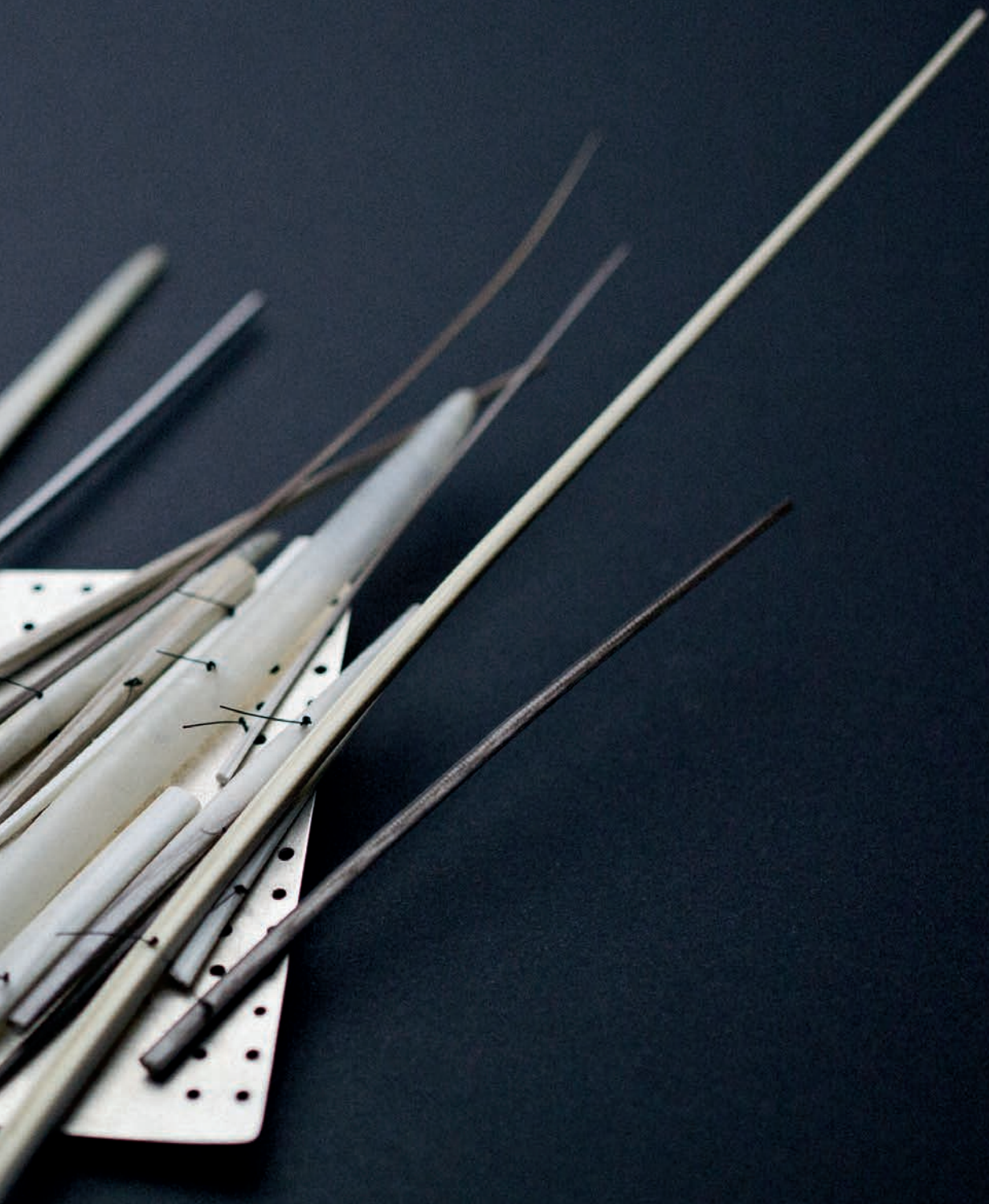


PORTFOLIO Critical Selection 2017–2018 Julie Connellan\_Jewellery  
Swansong\_Wild bird quills, silver, horse hair, stainless steel, 20 × 20 × 1cm

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 Karl Harron\_Glass  
Opaline Artefact #0315\_Opaline striker, reactive white, Bullseye compatible glass  
24 × 15cm

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 Liam Flynn\_Wood  
Sycamore Vessel\_Wood, 24 × 27cm

Photographer, Liam Flynn









PORTFOLIO\_Critical Selection 2017–2018 Michael McCrory\_Metals

This page: Blister Pepper Mill\_Silver and enamel, 8 × 8 × 12cm

Opposite page: Prickly Pear Salt and Pepper Mills\_Silver and sycamore wood, 6 × 6 × 12cm

Photographer, David Pauley







PORTFOLIO\_Critical Selection 2017–2018 Mike Byrne\_Ceramics

This page: Time and tide\_Fired clay, rubber, steel, 43 × 29 × 17cm

Opposite page: A minor thing (detail)\_Fired clay, 41 × 30 × 16cm

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 Pierce Healy\_Jewellery  
Pukeywookies\_Oxidised sterling silver, 6 × 7.5 × 7.5cm each

Photographer, Peter Rowen



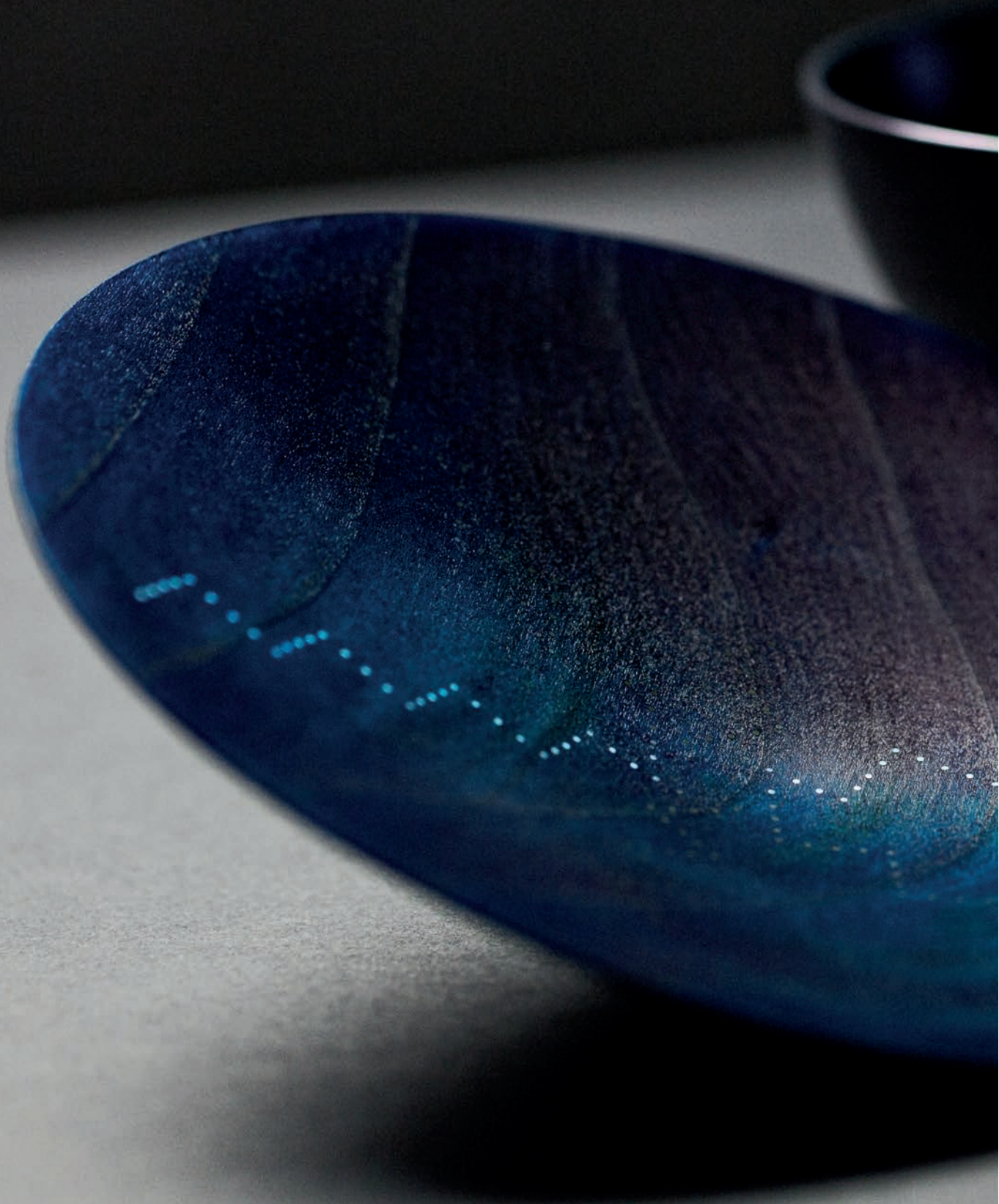






PORTFOLIO\_Critical Selection 2017–2018 Roger Bennett\_Wood  
Blue Cherry Bowl\_Wood and silver, 14.5 × 2.5cm  
and Green Sycamore Bowl\_Wood and silver, 11 × 6.5cm

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 Sara Flynn\_Ceramics  
Camber-Esker Vessels\_Porcelain, 29.5cm, 17cm, 24cm high

Photographer, Glenn Norwood







**PORTFOLIO\_Critical Selection 2017–2018 Sasha Sykes\_Furniture**

This page: **Bloom!\_Resin**, acrylic and over 40 plant types including: cornflowers, helichrysums, larkspur, lavender, delphiniums, aliums, eryngium, echinops, black elders, ginkgo biloba, nigella, yarrow, fennel, achillea, astrantia, montbretia, monkshood, roses, hydrangeas, sweet peas, and grasses including pampas and mondo, 160 × 240cm

Opposite page: **Bloom! (detail)**

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 Stephen O'Briain\_Furniture  
French Walnut Desk, French walnut, maple and leather, 200 × 100 × 75cm

Photographer, Roland Paschhoff





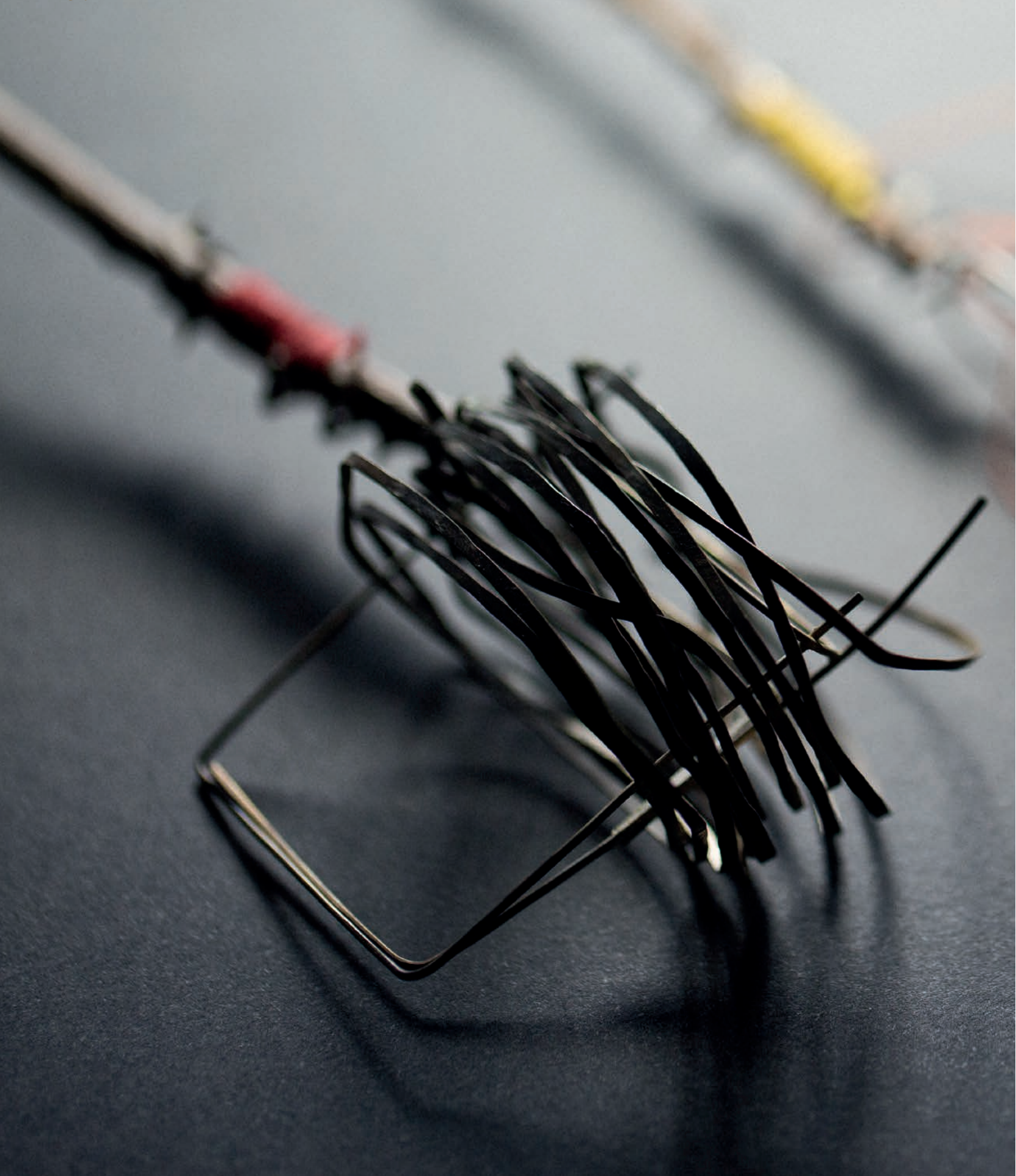


**PORTFOLIO\_Critical Selection 2017–2018 Stuart Cairns\_Metals**

This page: **Sketch Utensils (detail)\_Silver, found fishing line, found plastic, gathered twigs, linen thread, approx. 35 – 40cm long each**

Opposite page: **From the Forest, From the Sea, From the City\_Silver, found objects: thorn, staples, fishing line, steel and rusted bolt, approx. 18cm long**

Photographer, Peter Rowen









**PORTFOLIO\_Critical Selection 2017–2018 Susan O'Byrne\_Ceramics**

This page: **Leonard Wilde, Pudú (detail from Family Tree)\_Porcelain paper clay, 17 × 15 × 13cm**

Opposite page: **Obert Wilde, Beaver (detail from Family Tree)\_Porcelain paper clay, 12 × 15 × 12cm**

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 Úna Burke\_Leather  
Military Medal Barrel Bag\_Vegetable tanned cow hide, solid brass fittings, screws  
30 × 12 × 8cm

Photographer, Peter Rowen









PORTFOLIO\_Critical Selection 2017–2018 ZELOUF+BELL\_Furniture

This page: **Blue Butterfly End Tables**\_Cobalt blue bolivar, sapphire blue ripple sycamore, white figured anegre, black bolivar, solid walnut, 29 × 44 × 51cm

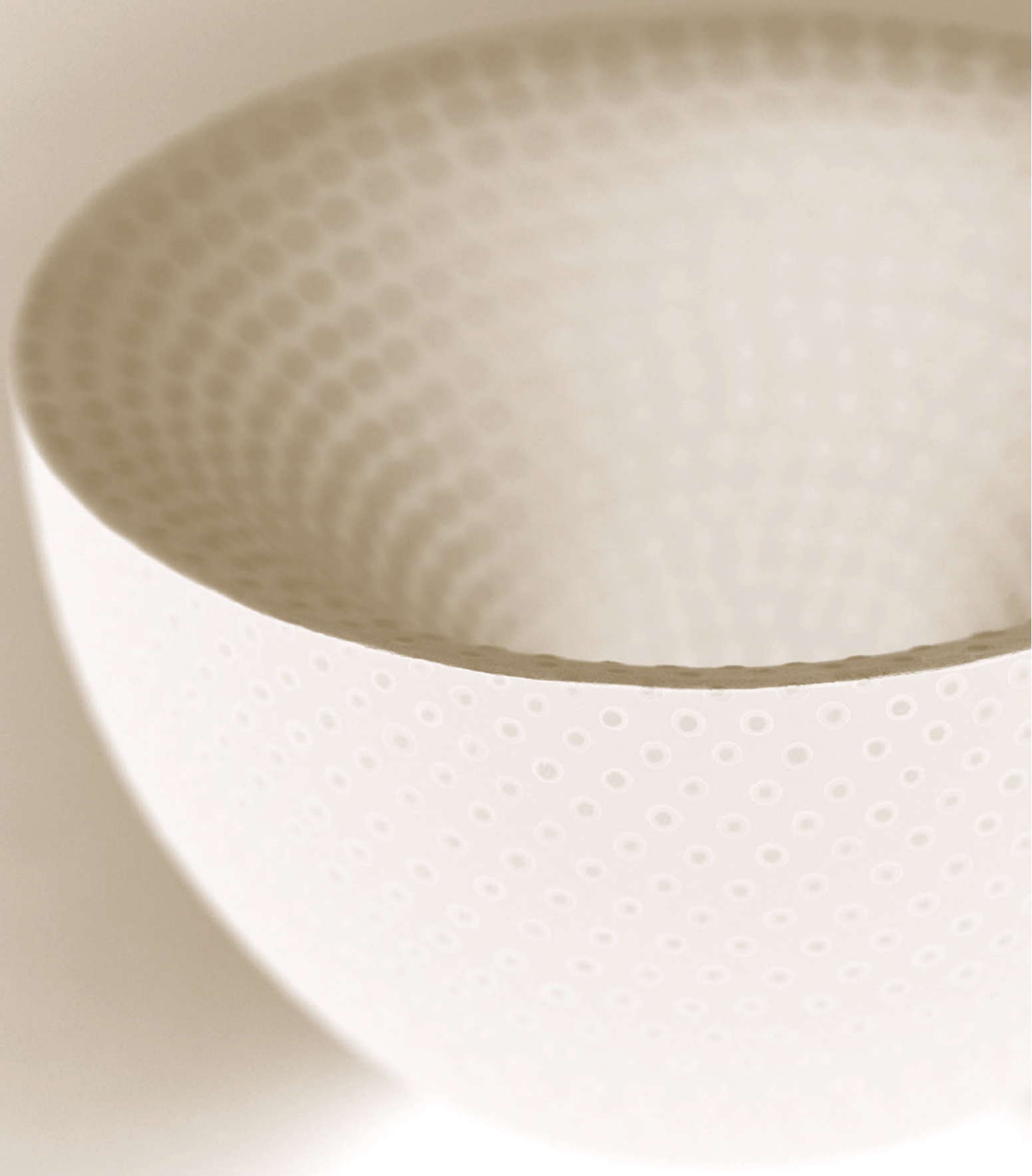
Opposite page: **Stones in a Pond Cocktail Cabinet**\_Black bolivar, ivory figured anegre, brass, charcoal shagreen, ivory goatskin, 78 × 43 × 125.5cm

Photographer, Roland Paschhoff









## Narratives in Making by Gregory Parsons

Curator

**PORTFOLIO: Critical Selection is the Design & Crafts Council of Ireland’s biennial opportunity to take stock of the Irish contemporary crafts scene. I was delighted to be asked to contribute to this year’s selection and accompanying exhibition.**

**It is a wonderful programme that celebrates creativity, builds on successes, promotes contemporary crafts’ contribution to life today, and respects and supports the continuation of historical craft traditions. It crosses borders by profiling Irish craft overseas, placing makers on an international stage, and celebrates consumer awareness of quality through its support of the integrity of makers and making. It has led me to a far greater understanding of the hugely diverse and highly skilled pool of talent that emanates from an island rich in arts heritage, with a diverse contemporary pool of talent that stands on the world stage with its head held high.**

**Since the last PORTFOLIO: Critical Selection, the enormously successful Irish Design 2015 has taken place. Here, the Design & Crafts Council of Ireland did an incredible job in bringing attention to and celebrating the huge contribution that craft and design bring not only to Irish culture, but also to the wider European and international arena. One of the key aims of the initiative was to: “... foster dialogue and collaboration. By encouraging investment in design as a key component of competitiveness and innovation, the overall objective is to sustain and grow employment opportunities and sales and export potential for the Irish design sector into the future.”**

**The superb skills that craftspeople have mastered, particularly the skill of making, frequently**





leaves me in awe of their inherent talent. Coming from a design and making background myself, I have an understanding of process, particularly in the field of woven textiles, and during my career as a curator I have gained a closer understanding of the disciplines of many other crafts. The joy of using an everyday object that you know has been made by a creative and artistic person – a maker – is something special. In visual arts, it is not always possible to touch, but in the applied arts, especially with functional work, we can touch and feel the nuances developed by the maker in the way the material has been handled, carved, hammered, sculpted and brought to life. Owning an object means we can become part of this journey once a piece is completed - through our enjoyment of using it.

It is easy to look at a work and appreciate its aesthetics, scale and decorative detail, but perhaps a more precise knowledge of the skills and processes involved in making can be overlooked. Learning how a particular piece was made – awareness of its life story – gives us a deeper connection and appreciation of it. This is the key to fully understanding the object. Usually each maker has learned the skills necessary through a formal education, or perhaps a less structured passing on of knowledge. Either way, skills have been learned, practiced and perfected in order to create objects. Education in whatever form is so important to the future of crafts in Ireland, and indeed craft and design internationally. This, of course, need not be in an institution but can be via apprenticeships which have been re-emerging as an excellent way of learning whilst working. Perhaps, as we watch in horror at the continuing cuts to arts education, this will again become the path of choice for the majority. Time will tell.

Although the sheer visceral delight in looking at and holding a piece of work may be enough for



some, I think that a broad grasp of the skills and processes involved in making enhances the joy of the audience and is truly the key to an understanding of the resulting object itself. Some may, of course, already have a certain amount of knowledge, but many different people visit galleries and not all are from an arts, craft or design background. It is, therefore, a great benefit to all visitors to be offered the opportunity to learn something of the processes and methodologies employed by makers, and thus enable a greater understanding of the skills needed and the time taken to produce a finished piece.

This Critical Selection and exhibition does not differ from previous years in terms of the world-class quality and diversity of work on display, but it's interesting to look at the work in slightly different ways:

Why was this object made?

How was it conceived?

What skills were needed to create it?

How long did it take to make?

We are all hungry for knowledge, and to gain at least some perception of the processes involved in making a particular object benefits not only the viewer, but also the maker who has put so much time and effort into its creation.

We hear the word provenance a lot these days, most commonly perhaps when watching programmes such as Antiques Roadshow or associated spin-offs. There, experts glean from the owner how the object came to be in their possession, who owned it before and perhaps for whom it had been made originally. This provenance can add value to the object, not just in terms of who owned it, but who made it and the skills that went into its making. The same is true with contemporary craft: the history of the object, who made it, where it was made, how it was made and what it is made of. All of this is

inextricably linked. It informs our relationship with the object. When it comes to the question of value it can help us understand and clarify how the piece has been priced. I hesitate to use the word justify here, but it can be the case that this is what one has to do. It is important to talk to makers about how they work and the techniques they use; their thought processes, design processes and making processes are pivotal to truly understanding their work.

You will see in the exhibition itself that the interpretation panels that accompany each maker's work include a text written by them, explaining their making processes. This is an intriguing and valuable resource that allows the audience to engage more fully with the work before them. Whether you are familiar with particular techniques, widely read or practiced in many, or whether you are coming to this as a novice, there is much to learn. I found reading makers' words illuminating and have included a précis of some below.

There are fascinating stories here. Jennifer Hickey's love of porcelain, her ritual of making – the process, the physical rhythm and time involved – are all important aspects of her practice. It can take months to finish a piece. Silversmith Michael McCrory is very keen to pass his extensive knowledge on to other makers; he's not precious about keeping his developments to himself, and he makes them freely available via his website so that other people can learn from his research. Michael is always looking for new ways of doing things and manipulating technologies to discover new outcomes. Woodturner Roger Bennett's innovative use of a modern sterling silver alloy called Argentium, that is modified to become tarnish-resistant by replacing some of the copper (normally 7.5% of sterling) with the metalloid germanium, is precisely inlaid in his bowls. To paraphrase Roger's ethos, making is very physical,









but it can also be intensely spiritual; it is almost beyond words, the thrilling sensation of holding, touching, and caressing a bowl which is right.

I look forward to this year's exhibition and wish everyone featured in it well-deserved success. Moreover, I hope that it helps spread the word further, promoting the multitude of talent that emanates from this significantly creative island. We live in testing economic times with a great deal of political and social unrest. However, here we have an opportunity to take immense pride in the contribution that contemporary craft makes to our well-being. We should note that this is not only in monetary terms, and as we have seen that is considerable, but in the life-enhancing intelligence of the maker's hand, the delight in what it produces and the joy of owning it. The final act in an object's journey is someone buying, owning, using and loving it. Living with and enjoying works that have been created through this passion for craft and the inspirational dialogue between maker and materials is a special experience. As you become absorbed in their world, you also become a part of these narratives in making.













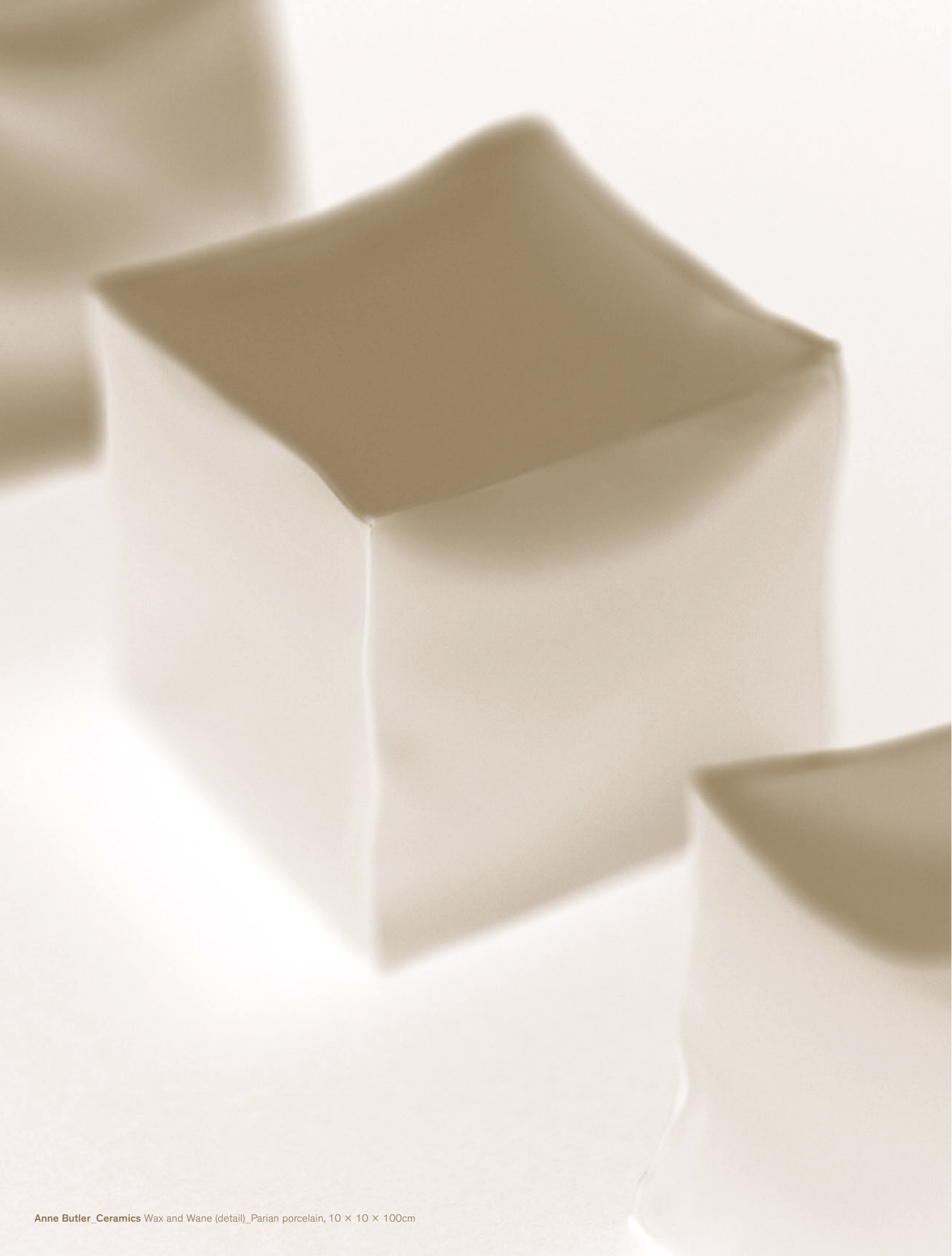












## Maker Profiles

Roger Bennett

Úna Burke

Anne Butler

Edmond Byrne

Mike Byrne

Stuart Cairns

Julie Connellan

Jack Doherty

Liam Flynn

Sara Flynn

Karl Harron

Pierce Healy

Jennifer Hickey

Joe Hogan

John Lee

Alison Lowry

Michael McCrory

Cecilia Moore

Cara Murphy

Stephen O'Briain

Susan O'Byrne

Eily O'Connell

Coilín Ó Dubhghaill

Angela O'Kelly

Sasha Sykes

Joseph Walsh

Grainne Watts

Zelouf and Bell





Originally from a textile background, **Alison Lowry** won *The Warm Glass Prize*, a UK national competition, in 2009 and was awarded a place on a masterclass with Deborah Horrell, an American glass artist who specialised in pâte de verre. This technique subsequently became the focus of her career.

- Pâte de verre is an ancient glass casting technique involving using crushed glass packed tightly into hand-built moulds. After two firings in the kiln, the mould is broken away and discarded leaving a thin-walled vessel. Lowry has refined the technique further by then polishing the outer wall of the vessel to reveal its complex structure. She works with reactive glasses which change colour during the firing producing a pattern on the vessel not unlike terrazzo or granite.
- During a recent residency she worked alongside glass blowers to produce bases, elaborate lids and glass inserts, which create inner spaces within the vessel.
- Lowry graduated with a First Class Honours Degree from the University of Ulster in 2009. Working out of her studio in Co. Down, she regularly works to commission and has taught master classes nationally and internationally.



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- Collections**
- Arts Council of Northern Ireland
  - Chinese State Councillor of the Peoples Republic, Permanent Collection
  - Ebeltoft Glass Museum, Denmark
  - Europol Headquarters, The Hague, Netherlands
  - Gangtai Art Museum of Shanghai Gang Tai Cultural Development Company, China
  - Lisburn and Castlereagh Council, Belfast
  - National Museum of Ireland
  - Office of Public Works, Ireland
  - Tower Museum, Derry
  - University of Ulster, Belfast
  - Numerous private collections nationally and internationally
- Residencies**
- 2015 AiR at S12 Glass Gallery and Workshop, Bergen, Norway
- 2014 AA2A residency in The National Glass Centre, Sunderland University, UK
- 2014 Artist in Residence at Corning Glass Museum, New York, USA
- Recent/Current Exhibitions**
- Solo Exhibitions**
- 2017 *(A) dress*, Millennium Arts Centre, Portadown, Armagh
- 2016 *To Contain: An exploration of the vessel*, Framewerk, Belfast
- 2015 *Contained*, S12 Glass Gallery and Workshop, Bergen, Norway  
*A place for everything / Everything in its place*, Ebeltoft Glass Museum, Denmark
- Group Exhibitions and Fairs**
- 2017 *Narratives in Making*, National Craft Gallery, Kilkenny
- 2016 – 2017 *British Glass Biennale*, Stourbridge, UK  
*Emerge / Evolve*, Bellevue Arts Museum, Seattle; Pittsburgh Glass Centre, Pittsburgh and Bullseye Resource Centre, Bay Area, USA
- 2016 *European Glass Context: Curated Exhibition*, Bornholm, Denmark  
*Black to White and Back Again*, London Glass Blowing, London  
*A Flash of Brilliance*, Flowerfield Arts Centre, Derry  
*Glass Now*, The Craft Centre & Design Gallery, Leeds, UK  
*Glass in Focus*, Cill Rialaig Arts Centre, Dungeagan, Kerry  
*Emerge 16*, Bullseye Projects, Portland, USA  
*Bravura*, Blue Egg Gallery, Wexford
- 2015 *Solas*, travelling show by the Glass Society of Ireland: NCAD Gallery, Dublin; The Hunt Museum, Limerick; Greyfriars Galley, Waterford; CIT Wandesford Quay Gallery, Cork  
*Made London*, London, UK  
*Four Corners of Craft*, London Design Festival, UK  
*PORTFOLIO @ Solomon: Glass*, Solomon Fine Art, Dublin  
*London Irish Art*, Westminster Central Hall, London, UK  
*Horse, Void*, Derry
- 2014 *Handmade in Britain*, Chelsea, London, UK  
*Body Talk*, Glazhaus, Belgium  
*Materials, Messages and Meanings*, RSpace, Lisburn, Co. Down  
*Body Talk*, Ebeltoft Glass Museum, Denmark  
*Irish Wave*, Creative Mall, Shanghai, China
- 2013 *New Glass – Old Skills*, Broadfield House Glass Museum, Dudley, UK  
*Handmade in Britain*, Chelsea, London, UK  
*Sculpture in Context*, National Botanic Gardens, Dublin  
*Art Shanghai*, Shanghai, China  
*Irish Sculpture Awards*, Mill Cove Gallery, Castletownbere, Co. Cork
- 2012 *Young and Loving +1*, Galleri Format, Bergen, Norway  
*Engaging with Glass*, Travers Gallery, Tacoma, USA  
*Elements*, Shengling Gallery, Shanghai, China
- 2011 *Young and Loving*, S12 Gallery, Bergen, Norway.  
*Stanislav Libenský Award*, Prague Castle, Czech Republic  
*Engaging with Glass*, Solstice Arts Centre, Navan, Meath
- 2009 *Designers and Makers*, FE McWilliam Gallery & Studio, Banbridge, Down
- Gallery Representation**
- London Glass Blowing, London, UK  
 Contemporary Applied Arts, London, UK  
 The Scottish Gallery, Edinburgh, Scotland  
 SO Fine Art Editions, Dublin  
 James Wray & Co., Belfast



↑  
 Jewels\_Pâte de verre  
 75 × 22 × 22cm each  
 Photographer, Glenn Norwood

- Angela O'Kelly designs and creates large-scale jewellery. She combines an eclectic mix of materials and textures with traditional techniques and new technology.**
- **In her most recent collection of neck and arm pieces, a combination of felt, fabric, paper, palladium leaf and nylon wire is used in delicate slices culminating into one strong form.**
  - I am fascinated by how simple objects collected carry so much memory. I have a vast collection of stones and pebbles from beaches that spark and refresh memory; smell, feeling, sounds of places visited, images locked away. The simple shapes, textures, surface detail and intricate tonal differences of these stones inspire my work.
  - **O'Kelly studied Jewellery and Silversmithing at the Edinburgh College of Art, Scotland, graduating with a Degree in 1997 and a Postgraduate Diploma in 1998. She received an MA in Arts Management and Cultural Policy from University College Dublin in 2004. She is currently Head of Design for Body and Environment at the National College of Art and Design, Dublin and is an established curator of contemporary design and craft.**

→  
**Sculptural Armpiece**  
 \_ Paper, felt, palladium leaf  
 16 × 16 × 6cm  
 Photographer, Peter Rowen

→ →  
**Round Neckpiece (detail)**  
 \_ Paper, felt, palladium leaf, wire  
 35 × 35cm  
 Photographer, Peter Rowen





## Angela O'Kelly

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## Collections

- American Museum of Art and Design, New York
- British Crafts Council Collection, UK
- Cleveland Arts Centre, UK
- Department of Foreign Affairs, Ireland
- Design & Crafts Council of Ireland
- Dumfries and Galloway Council, Scotland
- Galway City Museum, Ireland
- Georgia State University, USA
- Irish Embassy Shanghai, China
- Irish Embassy Berlin, Germany
- Middlesborough Institute of Modern Art, UK
- National Museum of Ireland
- Office of Public Works, Ireland
- Royal Museum of Scotland
- Ulster Museum, Belfast
- Numerous private collections nationally and internationally

## Recent/Current Exhibitions

## Group Exhibitions and Fairs

- |             |                                                                                                                                                                                                                                                                                                           |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2017        | <i>Narratives in Making</i> , National Craft Gallery, Kilkenny                                                                                                                                                                                                                                            |
| 2016        | <i>Women's Stories and Emblems 1916 – 2016</i> , Galway City Museum, Galway                                                                                                                                                                                                                               |
| 2015        | <i>The Irish Connection</i> , The Scottish Gallery, Edinburgh, Scotland<br><i>PORTFOLIO @ Solomon: Jewellery</i> , Solomon Fine Art, Dublin<br><i>Side by Side</i> , National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris                                                                   |
| 2014        | <i>Hidden Agenda</i> , British Crafts Council touring collection exhibition, Naughton Gallery, Belfast                                                                                                                                                                                                    |
| 2013 – 2014 | Dazzle Manchester Art Gallery, Manchester, UK                                                                                                                                                                                                                                                             |
| 2013        | <i>Future Beauty?</i> , National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin                                                                                                                                                                                                                       |
| 2012 – 2013 | <i>Out of the Marvellous</i> , National Craft Gallery, Kilkenny; Solstice Arts Centre, Navan                                                                                                                                                                                                              |
| 2012        | <i>Turning Leaves</i> , Bluecoat Display Centre, Liverpool, UK                                                                                                                                                                                                                                            |
| 2000 – 2013 | <i>SOFA</i> Chicago and New York, USA                                                                                                                                                                                                                                                                     |
| 2011        | <i>dubh – dialogues in black</i> , The American Irish Historical Society, New York, USA<br><i>Seoid 11</i> , Pieces of Eight, Melbourne and Studio 20/17, Sydney, Australia<br><i>Electrum Summer Show</i> , London, UK<br><i>PORTFOLIO</i> , National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin |
| 2004 – 2013 | <i>COLLECT</i> , V&A Museum and Saatchi Gallery, London, UK                                                                                                                                                                                                                                               |
| 2009 – 2011 | <i>Paper Show</i> , Flow Gallery, London, UK                                                                                                                                                                                                                                                              |
| 2009        | <i>Inner Voice</i> , Contemporary Applied Arts, London, UK<br><i>Electrum</i> , Showcase exhibition, London, UK                                                                                                                                                                                           |
| 2008        | <i>New York Art &amp; Design Fair</i> , USA<br><i>International Paper Exhibition</i> , Scottish Gallery, Edinburgh, Scotland                                                                                                                                                                              |
| 2007        | <i>Paper Exhibition</i> , Lesley Craze, London, UK<br><i>Vivid Colours</i> , Electrum Gallery, London, UK<br><i>London Art Fair</i> , UK                                                                                                                                                                  |

## Gallery Representation

Charon Kransen, New York, USA  
 Velvet da Vinci, San Francisco, USA



↑  
 Round Neckpiece (detail)  
 \_Paper, felt, palladium leaf, wire  
 35 × 35cm  
 Photographer, Peter Rowen

Material, process and structure are key concepts in Anne Butler's work. Her making process and firing techniques challenge the fallibility of materials, alluding to inherent fragilities. The passage of time and cultural and individual memory are areas of interest which she explores through transformation, sequences, and accumulation and dissolution of material.

- Her current work is made primarily of Parian porcelain which has a marble-like quality. Very thin sheets are cut, assembled and fired. *Wax and Wane* is made of varying thickness of Parian porcelain which is cut and assembled into cubes. Porcelain distorts and collapses at high temperatures. These cubes are placed in the kiln at varying temperatures in order to attain the required level of distortion and collapse. The resulting sequence of seven cubes explores the fallibility of structure, material and process as well as alluding to the rhythms and passage of memories and time.
- Butler received a BA Ceramics from the University of Ulster, Belfast in 1985 and an MA Ceramics from the University of Wales in 2000. She is based in Belfast.

→

Wax and Wane\_Parian porcelain  
10 x 100 x 10cm  
Photographer, Vizz Creative





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#### Collections

- Arts Council of Northern Ireland
- Irish Contemporary Ceramics Collection,  
The Hunt Museum, Limerick

#### Recent Awards

2016 Support for Individual Artists,  
 General Award, Arts Council  
 of Northern Ireland

#### Selected Membership

2017 Royal British Society of Sculptors,  
 London, UK

#### Recent/Current Exhibitions

##### Group Exhibitions and Fairs

2017 *Narratives in Making*,  
 National Craft Gallery, Kilkenny  
*Belfast Harlequin Art Exhibition*, Belfast  
*7 Shades*, Down Arts Centre,  
 Downpatrick, Co. Down  
*Summer Exhibition*, Greenacres Gallery,  
 Wexford

2016 *Annual Exhibition*, Royal Ulster Academy,  
 Belfast  
*Innovations in Ceramic Art*,  
 Cambridge, UK  
 Boyle Arts Festival, Boyle,  
 Co. Roscommon  
*Art of Craft*, Market Place Theatre,  
 Armagh  
*Table Exhibition*, Butler House, Kilkenny

2015 *Annual Exhibition*, Royal Ulster Academy,  
 Belfast

2003 *Vial*, Royal British Society of Sculptors,  
 London, UK

2002 *Trace Elements*,  
 University of Glamorgan, Wales

2001 *Vial*, Wying Arts Centre, Cambridge, UK

2000 *Relic*, University of Glamorgan, Wales  
*Past Present Future*, Cambourne,  
 Cambridgeshire, UK  
*Science, Art and Technology*,  
 Newbury, Wales  
*Objects in Time*, Brixton Art Gallery,  
 London, UK  
*Fin de Siegle*, The Kilvert Gallery,  
 Hereford, UK

1999 *Teishoin*, Hekinan-shi, Aichi-Ken, Japan



↑  
 Wax and Wane (detail)\_Parian porcelain  
 10 × 10 × 100cm  
 Photographer, Peter Rowen

- Cara Murphy utilises traditional silversmithing techniques to create innovative and sculptural tableware. Focusing on how pieces interact with their setting, she challenges the established knowledge of silverware by creating work that does not have an obvious purpose. Functionality becomes open to interpretation and is created through the user's own participation and involvement.**
- **In her forms, she aims to create a sense of movement while remaining cognisant of the sense of ritual and ceremony linked to the use of silver. Inspired by the natural environment, she sees the table setting as a landscape from which objects emerge and grow. In 2016, she won the Rosy James Memorial Award which enabled her to learn the process of vitreous enamelling and to ensure the skill can be passed on to future generations.**
  - **Murphy trained at The Glasgow School of Art, and the Royal College of Art, London. She is a Freeman of the Worshipful Company of Goldsmiths and works mainly to commission. She is an Associate Lecturer and leads research in contemporary silversmithing at Belfast School of Art, Ulster University.**

→  
**Regeneration\_Silver and enamel**  
 41cm diameter × 3cm height  
 Photographer, David Pauley

→ →  
**Juxtapose\_Silver and brick**  
 5 × 7.5 × 26cm  
 Photographer, David Pauley





<p>Cara Murphy Blessington House 18 Ballynahinch Street Hillsborough, Co. Down BT2 66AW www.caramurphy.com E. cara@caramurphy.com T. + 44 7811 958 807</p>	2012	<p><i>Royal Ulster Academy Annual Exhibition</i>, Ulster Museum, Belfast <i>Fit for Purpose</i>, V&amp;A Museum, London, UK <i>RDS National Crafts Competition</i>, Dublin <i>My Place</i>, Bluecoat Display Centre, Liverpool, UK</p>
<p><b>Collections</b> – Aberdeen Art Gallery, Scotland – Arts Council of Northern Ireland – Arts Council of Ireland – Department of Foreign Affairs, Ireland – National Museum of Ireland – Queens University Collection, Belfast – St Columb's Cathedral, Derry – St. Anne's Cathedral, Belfast – Shipley Art Gallery, UK – The Silver Trust Collection at 10 Downing Street, UK – Ulster Museum, Belfast – Numerous private collections nationally and internationally</p>	2011	<p><i>26 Treasures</i>, Ulster Museum, Belfast <i>Arts Council Collection</i>, Parliament Buildings, Stormont, Belfast <i>Thirty</i>, Flowerfield Arts Centre, Antrim <i>PORTFOLIO</i>, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin</p>
<p><b>Recent Awards</b> 2016 Rosy James Memorial Award 2013 Arts Council of Northern Ireland Individual Arts Award 2012 RDS Award of Excellence and California Gold Medal, National Crafts Competition 1st Prize Gold, Silver and Alternative Materials, RDS National Crafts Competition 2011 Arts Council of Northern Ireland Individual Arts Award 2008 Sam English Commemorative Bowl, Rangers Football Club, Scotland 2008 Major Individual Artist's Award, Arts Council of Northern Ireland</p>	2010	<p><i>MATERIALpoetry</i>, The American Irish Historical Society, New York, USA <i>Contemporary British Silversmiths</i>, V&amp;A Museum, London, UK <i>Objects of Light</i>, Danish Museum of Art &amp; Design, Copenhagen, Denmark <i>PORTFOLIO</i>, National Craft Gallery, Kilkenny</p>
<p><b>Recent/Current Exhibitions</b> Group Exhibitions and Fairs 2017 <i>Narratives in Making</i>, National Craft Gallery, Kilkenny <i>Global Irish Design Challenge</i>, National Craft Gallery, Kilkenny 2016 <i>Silver Speaks</i>, V&amp;A Museum, London, UK <i>Global Irish Design Challenge</i>, Dublin Castle, Dublin 2015 <i>The Irish Connection</i>, The Scottish Gallery, Edinburgh, Scotland <i>PORTFOLIO @ Solomon: Metal and Stone</i>, Solomon Fine Art, Dublin <i>Side by Side</i>, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris 2014 <i>Murphy Family</i>, The Scottish Gallery, Edinburgh, Scotland <i>PORTFOLIO</i>, RHA Dublin <i>Feast of Silver</i>, Fortnum and Mason, London, UK <i>A Spoonful of Silver</i>, Belton House, Lincolnshire, UK <i>Hammered</i>, Museet på Koldinghus, Denmark <i>Hopeaa ja emalia</i>, Finnish Craft Museum and Höyry-galleria, Finland 2013 <i>Contemporary Silver</i>, Christies, London, UK <i>Culture Craft</i>, London Street Gallery, Derry <i>Rocks</i>, Goldsmiths Centre, London, UK <i>Future Beauty?</i>, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin</p>	2009	<p><i>Designers and Makers</i>, FE McWilliams Gallery, Banbridge, UK <i>Side x Side : Edge &gt; Edge</i>, Häme Castle, Finland <i>Object</i>, National Craft Gallery, Kilkenny <i>COLLECT</i>, Saatchi Gallery, London, UK <i>A Pinch of Salt</i>, Goldsmiths Hall, London, UK</p>
<p><b>Recent/Current Exhibitions</b> Group Exhibitions and Fairs 2017 <i>Narratives in Making</i>, National Craft Gallery, Kilkenny <i>Global Irish Design Challenge</i>, National Craft Gallery, Kilkenny 2016 <i>Silver Speaks</i>, V&amp;A Museum, London, UK <i>Global Irish Design Challenge</i>, Dublin Castle, Dublin 2015 <i>The Irish Connection</i>, The Scottish Gallery, Edinburgh, Scotland <i>PORTFOLIO @ Solomon: Metal and Stone</i>, Solomon Fine Art, Dublin <i>Side by Side</i>, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris 2014 <i>Murphy Family</i>, The Scottish Gallery, Edinburgh, Scotland <i>PORTFOLIO</i>, RHA Dublin <i>Feast of Silver</i>, Fortnum and Mason, London, UK <i>A Spoonful of Silver</i>, Belton House, Lincolnshire, UK <i>Hammered</i>, Museet på Koldinghus, Denmark <i>Hopeaa ja emalia</i>, Finnish Craft Museum and Höyry-galleria, Finland 2013 <i>Contemporary Silver</i>, Christies, London, UK <i>Culture Craft</i>, London Street Gallery, Derry <i>Rocks</i>, Goldsmiths Centre, London, UK <i>Future Beauty?</i>, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin</p>	2008	<p><i>Silver Sounds</i>, Queens University, Belfast <i>Connect: Eat and Drink</i>, Hillsborough Courthouse, Belfast <i>You'll Never Walk Alone</i>, Bluecoat Display Centre, Liverpool, UK; National Craft Gallery, Kilkenny</p>
<p><b>Recent/Current Exhibitions</b> Group Exhibitions and Fairs 2017 <i>Narratives in Making</i>, National Craft Gallery, Kilkenny <i>Global Irish Design Challenge</i>, National Craft Gallery, Kilkenny 2016 <i>Silver Speaks</i>, V&amp;A Museum, London, UK <i>Global Irish Design Challenge</i>, Dublin Castle, Dublin 2015 <i>The Irish Connection</i>, The Scottish Gallery, Edinburgh, Scotland <i>PORTFOLIO @ Solomon: Metal and Stone</i>, Solomon Fine Art, Dublin <i>Side by Side</i>, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris 2014 <i>Murphy Family</i>, The Scottish Gallery, Edinburgh, Scotland <i>PORTFOLIO</i>, RHA Dublin <i>Feast of Silver</i>, Fortnum and Mason, London, UK <i>A Spoonful of Silver</i>, Belton House, Lincolnshire, UK <i>Hammered</i>, Museet på Koldinghus, Denmark <i>Hopeaa ja emalia</i>, Finnish Craft Museum and Höyry-galleria, Finland 2013 <i>Contemporary Silver</i>, Christies, London, UK <i>Culture Craft</i>, London Street Gallery, Derry <i>Rocks</i>, Goldsmiths Centre, London, UK <i>Future Beauty?</i>, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin</p>	2007	<p><i>Moments of Indulgence</i>, Millennium Galleries, Sheffield, UK <i>Connect</i>, Birmingham Museum and Art Gallery, UK <i>A Dynamic of Change</i>, Smithsonian Institute, Washington, USA <i>Making Changes: Contemporary Craft in Northern Ireland</i>, Ormeau Baths Gallery, Belfast; Millennium Court Arts Centre, Co. Armagh</p>

**Cecilia Moore's current work draws from a background in design, silversmithing and sculpting to focus on a process called raising.**

- Raising is an ancient, almost obsolete silversmithing process that is central to my current work. It is slow and noisy, yet meditative and magical. Raising starts with a flat disc of metal that is hammered and rotated over a metal former called a stake. This contracts and pushes the metal up to form a hollow shape. As the metal is hammered all over (a round), it hardens and needs to be softened by heating to a dull red with a torch, then cooled before hammering again. Each round pushes the metal only a few millimetres so this process has to be repeated numerous times before the desired shape is reached. The shape then needs to be planished using a flat polished hammer to smooth out the raising hammer marks. This in turn leaves planishing marks so the process is repeated for many rounds, with lighter hammer blows each time. Some silversmiths repeat this till no hammer marks are visible. I like to leave raising and planishing marks as part of the design and evidence of the long and extraordinary process.
- **Moore received a Diploma in Silversmithing from Birmingham Polytechnic in 1980 and holds a First Class Honours B Des Metal and an MFA Design (Metal) from the National College of Art and Design, Dublin. She is currently based in Dublin.**



## Cecilia Moore

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## Collections

- AXA Art Collection
- Irish Management Institute
- National Irish Visual Arts Library (NIVAL)
- Office of Public Works, Ireland
- Numerous private collections nationally and internationally

## Recent Awards

- 2016 RDS Craft Award for Established Maker in Silversmithing / Metalwork, RDS Crafts Competition Thomas Dammann Junior Memorial Trust Award
- 2014 Top Ten Designers, New Designers Show
- 2009 Research and Development Award for Create

## Recent/Current Exhibitions

## Group Exhibitions and Fairs

- 2017 *Narratives in Making*, National Craft Gallery, Kilkenny  
 Verve, Blue Egg Gallery, Wexford  
*Meister der Moderne*, Schmuck, Munich, Germany  
*The Cabinet of Wonders*, Linenhall Arts Centre, Castlebar, Co. Mayo
- 2016 *Behämmert*, Handwerksform Hanover, Germany  
*Sculpture in Context*, National Botanic Gardens, Dublin  
 RDS National Crafts Competition, RDS, Dublin; Country Life Museum, Mayo  
*SO Fine Art Editions*, Dublin  
*RHA 186th Annual Exhibition*, RHA, Dublin
- 2015 *MFA Fine Art Exhibition*, NCAD Gallery, Dublin  
*Oak 2015*, Killenure Castle, Tipperary  
*Personal Choice*, Gormleys Fine Art Gallery, Dublin
- 2014 *Elke Thonnes & Cecilia Moore*, Axis: Ballymun, Dublin  
*Design Show*, NCAD Gallery, Dublin  
*VUE, National Contemporary Art Fair*, RHA, Dublin  
*Great Northern Craft Graduate Showcase*, Manchester, UK  
*New Designers*, Business Design Centre, London, UK  
*See the future*, Degree Show, NCAD, Dublin
- 2013 *Éigse*, Visual, Carlow  
*Artists' Books*, Wexford Arts Centre, Wexford
- 2012–2014 *Sculpture in Context*, National Botanic Gardens, Dublin
- 2012 *RHA 182nd Annual Exhibition*, RHA, Dublin  
*Greenway Sculpture Trail*, Mayo  
*Sculpture in Context*, National Botanic Gardens, Dublin
- 2011 *Myriad Visions*, Signal Arts Centre, Wicklow  
*Life Room*, Bourne Vincent Gallery, Limerick
- 2010 *Print Show*, Seacourt Print Studios, Bangor, Down  
*Put a Lid on it*, Galway Arts Centre, Galway
- 2009 *Open*, Dunamais Arts Centre, Portlaoise, Co. Laois  
*Éigse*, Visual, Carlow
- 2007 *Iontas*, Sligo Art Gallery, Sligo



↑  
 Wah Wah\_Sterling silver  
 14 × 12.5 × 12.5cm  
 Photographer, Peter Rowen

## **Cóilín Ó Dubhghaill's work focuses**

**on the exploration of vessel forms through a study of process, materials and colour. He is interested in the intersection between traditional craft processes and new technologies.**

- **Recent projects have explored the use of material science to improve understanding of tacit skills and craft materials, the appropriation of industrial technologies for craft production and the development of new ways of using traditional craft processes and materials in the production of studio work.**
- I work with a range of metal materials which gives me choices about how to finish surfaces with texture, polishing, patination or plating. In recent work I have been using nickel plating on copper. My workshop is based near metalwork factories in Sheffield and it is interesting to explore how industrial finishes can be used in a domestic or sculptural context.
- **Ó Dubhghaill trained at Grennan Mill Craft School, Kilkenny and Edinburgh College of Art, Scotland, graduating in 1996. He worked as a designer for industry in India, the Philippines and the UK. In 2005, he received a doctorate from the metalwork department at the National University of Art and Music, Tokyo Geidai, Japan. Ó Dubhghaill was appointed Senior Research Fellow in the Art and Design Research Centre at Sheffield Hallam University in 2007.**



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## Collections

- Birmingham Assay Office Collection
- Department of Foreign Affairs, Ireland
- Galeria Sztuki w Legnicy, Poland
- Glasgow Cathedral, Scotland
- Marzee Collection, Netherlands
- National Museum of Ireland
- Office of Public Works, Ireland
- The Goldsmiths' Company Collection, London, UK
- Toride City Collection, Japan
- Numerous private collections nationally and internationally

## Recent Awards

- |             |                                                                                          |
|-------------|------------------------------------------------------------------------------------------|
| 2015        | Bavarian State Prize, Germany                                                            |
| 2009        | Arts Council England,<br>Grants for the Arts, UK                                         |
| 2008        | National Metalwork Design Award<br>(shortlisted), Millennium Galleries,<br>Sheffield, UK |
| 2007 – 2010 | AHRC Fellowship, UK                                                                      |
| 2007        | Sasakawa Foundation Grant, Japan                                                         |
| 2006        | Special Merit Award,<br>Golden Fleece, Ireland                                           |
| 1998 – 2005 | Monbusho Scholarship, Japan                                                              |

## Recent/Current Exhibitions

## Solo Exhibitions

- |             |                                                                           |
|-------------|---------------------------------------------------------------------------|
| 2011 + 2016 | <i>Cóilín Ó Dubhghaill</i> , Galerie Marzee,<br>Netherlands               |
| 2010        | <i>Focus</i> , Contemporary Applied Arts,<br>London, UK                   |
| 2008        | <i>Cóilín Ó Dubhghaill</i> , The Scottish<br>Gallery, Edinburgh, Scotland |
| 2006        | <i>Cóilín Ó Dubhghaill</i> , Galerie Marzee,<br>Netherlands               |

## Group Exhibitions and Fairs

- |      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2017 | <i>Narratives in Making</i> ,<br><i>TASTE at Artgenève</i> , Geneva,<br>Switzerland<br><i>COLLECT</i> , Saatchi Gallery, London, UK<br>(also 2015, 2014, 2013, 2012, 2011, 2010<br>and 2006)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| 2016 | <i>In Residence</i> , Oliver Sears Gallery,<br>Six Fitzroy Square, London, UK<br><i>Mná</i> , Galway City Museum, Galway                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| 2015 | <i>Meister der Moderne</i> , IHM,<br>Munich, Germany<br><i>The Silversmiths Art</i> , National Museum<br>of Scotland, Edinburgh, Scotland<br><i>PORTFOLIO @ Solomon: Metal &amp; Stone</i> ,<br>Solomon Fine Art, Dublin<br><i>In Residence</i> , Oliver Sears Gallery,<br>Six Fitzroy Square, London, UK<br><i>Side by Side</i> ,<br>National Craft Gallery, Kilkenny;<br>Centre Culturel Irlandais, Paris, France<br><i>Finders and Keepers</i> , dlr Lexicon<br>Municipal Gallery, Dún Laoghaire, Dublin<br><i>Modern Masters</i> , The Scottish<br>Gallery, Edinburgh, Scotland<br><i>Aesthetics of Manufacture II</i> ,<br>Butcher Works, Sheffield<br><i>The Irish Connection</i> , The Scottish<br>Gallery, Edinburgh, Scotland |
| 2014 | <i>Vase, Vessel, Void</i> ,<br>Oliver Sears Gallery, Dublin                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |

- |             |                                                                                                                                                                                                                                                                                                                                            |
|-------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2013        | <i>Five into Four</i> ,<br>Oliver Sears Gallery, Dublin<br><i>Aesthetics of Manufacture</i> ,<br>Butcher Works, Sheffield, UK<br><i>Frame@Schmuck</i> , Internationale<br>Handwerks Messe, Munich, Germany<br><i>Future Beauty?</i> , National Craft Gallery,<br>Kilkenny; Farmleigh Gallery, Dublin<br><i>ICON</i> , Brown Thomas, Dublin |
| 2012 – 2013 | <i>Out of the Marvellous</i> , National Craft<br>Gallery, Kilkenny; Solstice Arts Centre,<br>Meath; Mermaid Arts Centre, Wicklow                                                                                                                                                                                                           |
| 2012        | <i>domesticMATTERS</i> ,<br>Contemporary Applied Arts, London, UK<br><i>KunstRAI International Art Fair</i> ,<br>Amsterdam, Netherlands<br><i>dubh – dialogues in black</i> ,<br>The American Irish Historical Society,<br>New York, USA                                                                                                   |
| 2011 – 2012 | <i>Beneath the Skin</i> , Galerie Marzee,<br>Netherlands; SIA Gallery, Sheffield, UK                                                                                                                                                                                                                                                       |
| 2011        | <i>Silverstruck</i> , Ruthin Craft Centre<br>and National Museum of Wales                                                                                                                                                                                                                                                                  |
| 2010        | <i>dubh – dialogues in black</i> ,<br>Oliver Sears Gallery, Dublin<br><i>Legnica Copper Ore Seminar</i> ,<br>Galeria Sztuki w Legnicy, Poland<br><i>PORTFOLIO</i> , National Craft Gallery,<br>Kilkenny                                                                                                                                    |
| 2009        | <i>KeyPiece</i> , SIA Gallery, Sheffield, UK<br><i>Object</i> , Rotterdam, Netherlands                                                                                                                                                                                                                                                     |

## Gallery Representation

Galerie Marzee, Netherlands  
Contemporary Applied Arts, London, UK



↑  
Tulipiere 9\_Copper  
32 × 22 × 21cm  
Photographer, Peter Rowen

- Edmond Byrne's sculptural glasswork considers the concept of the environment most adeptly through the use of texture and colour. The work can take on the natural hues and qualities of autumnal leaf glows, the inner sheen of gemstones and the eroded patterns of the landscape.**
- **In his current work, new glass vessels carry marks that reflect the moment of their making. Production begins with the building of fabric moulds dipped in slip clay to create textured surfaces. The molten glass is then blown into the mould, picking up its texture and form. Each mould is unique and can only be used once.**
  - I do a lot of drawing. My visual inspiration comes through interpreting the marks, gestures and energy of my drawings into glass. I'm intrigued by objects that have a resonance from the past. I add patina and cracks to the glass surface to recreate the weathering of ancient Roman glass. Subconsciously this places my vessels in the past, becoming artefacts of the mind.
  - I use subtle colours in my work. This is achieved by blowing opaque colours very thinly so that their hues change. It causes them to become semi-transparent. Much of my work is dipped in a kaolin/water solution to create crazing and a patina effect.
  - **Byrne graduated with a Bachelor of Design in Craft from the National College of Art and Design, Dublin in 2000 and completed a Higher Diploma in Art and Design Education in 2007. In 2008, Byrne went on to study for an MA at the Royal College of Art in London, finishing in 2010. He is currently based in Surrey, UK.**



**Edmond Byrne**

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**Collections**

- Department of Foreign Affairs, Ireland
- National Museum of Ireland
- Numerous private collections nationally and internationally

**Recent Awards**

- 2011 Dan Klein Memorial Bursary  
UCA Overseas Research Fund
- 2009 Pilchuck Partner Scholarship
- 2008 + 2006 Crafts Council of Ireland Travel and Research Bursary
- 2006 Crafts Council of Ireland Product Development Bursary
- 2004 – 2007 Crafts Council of Ireland Network Funding Bursary
- 2004 – 2006 Dublin City Council Arts Grant

**Recent/Current Exhibitions****Solo Exhibitions**

- 2017 *Edmond Byrne*, Flow Gallery, London, UK
- 2016 *Edmond Byrne*, The New Craftsmen, London, UK
- 2006 *Edmond Byrne*, The Crow Gallery, Dublin

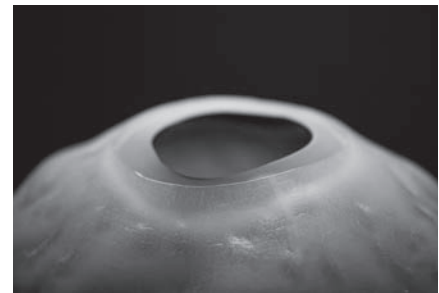
**Group Exhibitions and Fairs**

- 2017 *Narratives in Making*, National Craft Gallery, Kilkenny  
*TASTE at Argenève*, Geneva, Switzerland  
*Make: A Celebration of Craft*, Ruthin Craft Centre, Ruthin, Wales  
*Group Show*, Galerie Rosenhaur, Göttingen, Germany  
*British Glass Biennale*, Stourbridge, UK
- 2016 *British Craft: The Miami Edit*, Miami, USA  
*White Show*, Antrim Castle House and Clotworthy House, Antrim, UK; Flow Gallery, London, UK  
*In Residence II*, Oliver Sears Gallery, London, UK  
*Redefining the Vessel*, Mobilia Gallery, Massachusetts, USA  
*Material Symphysis*, Foyer Gallery, Farnham, UK
- 2015 *Bowls of Britain*, The New Craftsmen, London, UK  
*Group Show*, Gallery Ten, Edinburgh, Scotland  
*Glass 2015*, Gallery Ten, Edinburgh, Scotland  
*British Glass Biennale*, Ruskin Glass Centre, The Glasshouse, Stourbridge, UK  
*Side by Side*, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France  
*PORTFOLIO @ Solomon: Glass*, Solomon Fine Art, Dublin  
*Modern Masters*, Handwerkskammer für München und Oberbayern, Munich, Germany  
*Lights on*, Flow Gallery, London, UK
- 2015 + 2014 *COLLECT*, Saatchi Gallery, London, UK (also 2014)
- 2014 *Vetro*, London Glassblowing, London  
*Opening Show*, The New Craftsmen, London
- 2014 – 2012 *SOFA Chicago*, Flow Gallery, Chicago
- 2013 *A Place to Gather*, Justus Lipsius Building, Brussels, Belgium  
*Pop up Show*, Museum of Contemporary Craft, Portland, USA

- 2012 *London Design Festival*, Rupert Cavendish Antiques, London, UK  
*Engaging With Glass*, William Traver Gallery, Tacoma, USA
- 2011 *Engaging With Glass*, Solstice Arts Centre, Navan, Meath  
*Collection of One*, DHM Digital Gallery, Oklahoma State University, USA  
*Making Sense: Craft and the Mind*, Flow Gallery, London, UK  
*RDS National Crafts Competition*, RDS Dublin, Dublin
- 2010 – 2006 *RHA Annual Exhibition*, RHA, Dublin
- 2010 *Show One*, The Henry Moore Gallery, Royal College of Art, London, UK  
*Work in Progress Show*, Upper Gulbenkian Gallery, Royal College of Art, London, UK
- 2009 *Ceramic Art London*, Royal College of Art, London, UK  
*Miniature Exhibition*, Kensington Hotel, London, UK  
*Organic Geometry*, National Craft Gallery, Kilkenny  
*Visions in Glass*, Glass Attic Gallery, Kilkenny
- 2008 – 2005 *Sculpture in Context*, National Botanic Gardens, Dublin
- 2007 *Teapots*, The Attic Gallery, Kilkenny

**Gallery Representation**

Flow Gallery, London, UK



↑  
Moon Jar 2\_Glass and china clay  
40 × 40cm  
Photographer, Peter Rowen

- Eily O'Connell's practice is concerned with processes of creation and mutation, with a particular interest in disruptions in the order of nature. Combining materials such as silver and gemstones, her jewellery objects often borrow the appearance of organic matter, illuminating absurd beauty in natural forms. On closer inspection, each piece reveals a more complex design and construction.**
- **O'Connell gathers an assortment of natural forms and materials for her pieces, including wood fragments, claws, insects and a variety of hand-cut precious gemstones. Through the process of casting, she amalgamates these into ever-evolving hybrids, playing with ideas of counterfeit, mistaken identity and sleight of hand. O'Connell explores the ability of man to alter the course of nature and the consequences of exercising that power. In this way, she strives to create a sense of a lurking sinister presence whilst maintaining a carefully contained chaos.**
  - **O'Connell graduated from the National College of Art and Design, Dublin in 2008 with a BDes in Metals. She is currently based in Bristol, UK.**

→

**Thero Livere\_Silver, enamel, ametrine, oxidation**  
 20 × 3 × 20cm  
 Photographer, Peter Rowen

→ →

**Frostbite\_Silver with aquamarine and enamel**  
 4 × 2.5 × 2.5cm  
 Photographer, Neil Lennon





<p>Eily O'Connell www.eilyoconnell.com E. eily@eilyoconnell.com T. +44 7399 983 524</p>	2012	<p><i>Paris Fashion Week</i>, Paris, France <i>PORTFOLIO</i>, RHA, Dublin <i>Sieraad Jewellery Fair</i>, Amsterdam, Netherlands <i>Design Collection</i>, Roger Billcliffe Gallery, Glasgow, Scotland <i>Treasure</i>, Somerset House, London, UK <i>Jewellery as Art</i>, Cill Rillaig Arts Centre, Kerry <i>dubh – dialogues in black</i>, Oliver Sears Gallery, Dublin <i>Inhorgenta</i>, Munich, Germany <i>Trunk Show</i>, Wolf and Badger, London <i>21st Century Icons</i>, Galway Museum <i>Ballymaloe Christmas Fair</i>, Cork <i>Contemporary Jewellery Exhibition</i>, New Values Gallery, Berlin, Germany <i>Gef Your Rocks On</i>, Lakesidearts Gallery, Nottingham, UK Basillica Galeria, Barcelona, Spain <i>Ireland's Hidden Wardrobe</i>, Powerscourt Centre, Dublin T2 at Dublin Airport with House of Ireland and Crafts Council of Ireland Design Week Dublin – Collaboration with Martha Lynn Milliner <i>Sieraad Jewellery Fair</i>, Amsterdam, Netherlands <i>PORTFOLIO</i>, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin <i>RDS National Crafts Competition</i>, RDS Dublin, Dublin <i>CREATE</i>, Brown Thomas, Dublin <i>Seoid</i>, Adelaide, Melbourne, Sydney, Australia <i>MATERIALpoetry</i>, The American Historical Society, New York, USA <i>21st Century Icons</i>, National Craft Gallery, Kilkenny <i>New Arrivals</i>, Roger Billcliffe Gallery, Glasgow, Scotland Victoria Stewart Gallery, Plymouth, UK Altered Space, Venice, CA <i>Ornament</i>, Rua Red, Dublin <i>Possibilities</i>, Garter Lane Galleries, Waterford <i>Starting up</i>, Goldsmiths Hall, London, UK <i>Ballymaloe Christmas Fair</i>, Cork <i>Sieraad Art Jewellery Fair</i>, Amsterdam, Netherlands <i>Design Nature International Design Biennial</i>, Liege, Belgium <i>Custom House Studios</i>, Westport, Co. Mayo <i>Workhouse Studios Show</i>, Wicklow Courthouse, Wicklow <i>Surreal House</i>, Barbican art shop, London, UK Summer Collection, SDC gallery, London, UK <i>Eunique Craft Fair</i>, Karlsruhe, Germany <i>Reap and Sew</i>, Oriol Myrddin Gallery, London, UK <i>Pierre Berge Christmas Auction</i>, Brussels, Belgium <i>Dazzle Craft fair</i>, Royal Theatre, London, UK <i>Hothouse</i>, Bluecoat Display Centre, Liverpool, UK <i>Origin</i>, London, UK <i>Sculpture in Context</i>, National Botanic Gardens, Dublin <i>Red Aesthetic</i>, Kilkenny <i>Leitrim Design House</i>, Leitrim <i>Summer show</i>, Showroom Tokyo, Japan, Showcase, RDS, Dublin</p>
<p>Collections – Numerous private collections nationally and internationally</p>		
Recent Awards		
<p>2013 Merit Prize Winner, Golden Fleece Award 2011 Innovation Award, First prize for precious jewellery, <i>RDS National Crafts Competition</i>, Dublin</p>		
<p>2009 Association of Contemporary Jewellery Award Shortlist, <i>Origin craft fair</i>, London, UK European Prize for Applied Arts Shortlist, <i>WCC Mons</i>, Belgium First prize for Precious Jewellery, <i>RDS, National Crafts Competition</i>, Dublin Craftsmanship Award Shortlist, <i>Showcase</i>, Dublin</p>	2011	
<p>2008 Undergraduate Award, <i>The Crafts Council of Ireland</i> Emerging Makers Award Shortlist, <i>The Crafts Council of Ireland and Arts Review</i></p>		
Recent/Current Exhibitions		
Solo Exhibitions		
<p>2016 <i>Solo show</i>, Designyard, Dublin 2014 <i>Solo show</i>, NDSM Treehouse Gallery, Amsterdam</p>		
Group Exhibitions and Fairs		
<p>2017 <i>Narratives in Making</i>, National Craft Gallery, Kilkenny <i>The Bristol Artisan</i>, Arnolfini Museum, Bristol, UK <i>Ringin in the changes</i>, Victoria Sewart Gallery, Plymouth, UK 2016 <i>10 year Anniversary Exhibition</i>, Victoria Sewart Gallery, Plymouth, UK <i>Showcase jeweller</i>, Bircham Gallery, Holt, UK <i>Handmade in Kew</i>, Botanic Gardens, London, UK</p>		
<p>2015 <i>Winter show</i>, Black Swan Arts Gallery, Frome, UK <i>PORTFOLIO @ Solomon: Jewellery</i>, Solomon Fine Art Gallery, Dublin <i>Gallery Show</i>, Iki Gallery, Paris, France</p>	2010	
<p>2014 <i>PORTFOLIO</i>, RHA, Dublin <i>Sieraad Fair</i>, Amsterdam, Netherlands <i>Rian</i>, Barbara Stanley Gallery, London, UK <i>Jewellery Show</i>, Kuskovu Gallery, Prague <i>Inhorgenta Forum Konzept</i>, Munich, Germany</p>		
<p>2013 <i>Jewellery show</i>, Gill Wing gallery, London, UK <i>Flora and Fauna</i>, London Design Festival, London, UK <i>Design Collection</i>, Roger Billcliffe Gallery, Glasgow, Scotland <i>Adorn at Inhorgenta</i>, Munich, Germany <i>Fashion as Art</i>, Cill Rillaig Arts centre, Ballinskelligs, Kerry <i>21st Century Icons</i>, Dublin Castle, Dublin</p>	2009	

**Gráinne Watts' current work features a collection of thrown vessels and a series of sculptural forms in porcelain and stoneware. She is inspired by the natural world, the landscape around her and nature photography. Over the years, Watts has cultivated a visual and tactile vocabulary that feeds into the development of her ideas and reflects her deep interest in colour, texture, form and elements of humour.**

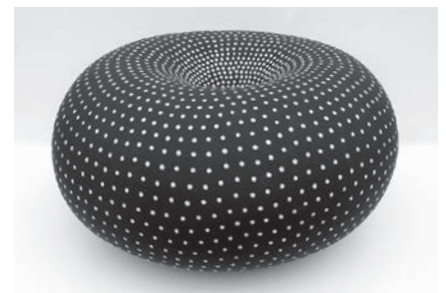
- My making process involves numerous steps. Initially, I do a series of drawings, exploring ideas with form and surface treatments. I then create small versions of the piece and these are then used to experiment with colour combinations and surface detail. I want my work to evoke an emotional and sensory response and pursue this in my choice of form, refinement of the surface quality and use of vibrant colour that stimulates the viewer.
- **Watts graduated from the National College of Art and Design, Dublin in 1982. She subsequently completed a two-year apprenticeship with Geoffrey Healy Pottery. She is currently based in Co. Wicklow.**

→

**Double-walled Vessel**  
 \_ Smooth body stoneware clay  
 and velvet underglazes, 22 × 28cm  
 Photographer, Rory Moore

→ →

**Midnight Blue 'Bindu' Vessel**  
 \_ Smooth body stoneware clay  
 and layers of underglaze, 52 × 30cm  
 Photographer, Rory Moore





## Gráinne Watts

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## Collections

- Design & Crafts Council of Ireland
- Numerous private collections nationally and internationally

## Recent Awards

2014	RDS National Crafts Competition: Ceramics Category Winner; Ceramics Ireland Award; Design & Crafts Council of Ireland Purchase Award Winner of the Dublin Airport Authority commission to design the Allianz Business to Arts Award
2013	Mill Cove Gallery Award of Excellence
2012	Peter Brennan Pioneering Award

## Recent/Current Exhibitions

## Group Exhibitions and Fairs

2017	<i>Narratives in Making</i> , National Craft Gallery, Kilkenny <i>Verve</i> , Blue Egg Gallery, Wexford
2016	<i>Vase: Function Reviewed</i> , National Craft Gallery, Kilkenny <i>Irish Contemporary Ceramics</i> , The Barony Centre, West Kilbride, Scotland <i>Sculpture In Context</i> , National Botanic Gardens, Dublin
2015	<i>International Symposium exhibition</i> , Keramik Museum, Berlin, Germany <i>PORTFOLIO @ Solomon: Ceramics</i> , Solomon Fine Art, Dublin <i>Ceramics Ireland Selected Exhibition</i> , Pearse Museum, Dublin
2014	<i>PORTFOLIO</i> , RHA, Dublin <i>Centred</i> , Farmleigh Gallery, Dublin <i>Colour Vision</i> , Blue Egg Gallery, Wexford
2013	<i>Sculpture In Context</i> , National Botanic Gardens, Dublin <i>Ceramics Ireland Selected Exhibition</i> , Pearse Museum, Dublin
2012	<i>Ceramics Ireland Selected Exhibition</i> , Zozimus Gallery, Dublin
2011	<i>TransFORM</i> , Farmleigh Gallery, Dublin

## Gallery Representation

SO Fine Art Editions, Dublin  
 Millcove Galleries, Cork and Kerry  
 The Blue Egg Gallery, Wexford  
 The Quay Gallery, Westport, Mayo  
 Ardmore Gallery, Waterford

**Jack Doherty's work focuses on the exploration of vessel forms through a study of process, materials and colour.**

- My work is concerned with function but not necessarily utility. I am intrigued and inspired by the potency of archetypal vessel forms. Anonymous and uncomplicated pots from pre-history used for storing, cooking and keeping people safe through winters and giving protection in the everyday world can also function in other ways. I see them as figurative objects. As guardians of emotion and connectors with the spiritual, I want my work to inhabit our domestic spaces in the light, shadow and darkness with qualities that neither painting nor abstract sculpture can.
- I use one clay, one colouring mineral and a single firing with soda. Over the years, the techniques have become simpler but more refined in the belief that stripping away what is unnecessary can produce work with complexity and depth. I enjoy porcelain for its extraordinary white and luminous quality. My palette of colour is achieved through the versatility of copper. The kiln is a vital creative element in my making process. The long firing alternates between oxidisation and reduction atmospheres. The surface texture is produced by blasting the forms with a sodium solution at high temperature.
- **Doherty studied Ceramics at the Ulster College of Art and Design before working at Kilkenny Design Workshops. From 2008 to 2012 he was the first Lead Potter and Creative Director at the refurbished Leach Pottery in St. Ives. He now works from his studio in Mousehole, Cornwall.**



## Jack Doherty

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## Collections

- Castle Museum, Nottingham, UK
- Ceramics Museum, Faenza, Italy
- Cheltenham Art Gallery and Museum, UK
- Irish Contemporary Ceramic Collection, The Hunt Museum, Limerick
- Museum of Liverpool, UK
- National Museum of Ireland, Dublin
- Princeshof Ceramics Museum, Netherlands
- The Ceramics Museum, Mashiko, Japan
- The Potteries Museum and Art Gallery, Stoke-on-Trent, UK
- Ulster Museum, Belfast
- Numerous private collections nationally and internationally

## Recent Awards

2016 Janet Mansfield Memorial Award

## Recent/Current Exhibitions

## Solo Exhibitions

- 2016 *Waypoint*, Market Place Gallery, Armagh  
*Living Space*, Gallery St Ives, Tokyo, Japan  
*Waypoint*, The Scottish Gallery, Edinburgh, Scotland
- 2015 *Waypoint*, New Craftsman Gallery, St Ives, UK  
Beaux Arts Gallery, Bath, UK
- 2014 *Harbouring*, Newlyn Art Gallery, Cornwall, UK; Brook St Gallery, Hay-on-Wye, Herefordshire, UK
- 2012 *A Place in the World*, Garden House, Cornwall, UK New Craftsman, St Ives, Cornwall, UK
- 2010 *Pure Simplicity*, National University, Taipei, Taiwan; Ormeau Baths Gallery, Belfast
- 2009 *Jack Doherty*, National Craft Gallery, Kilkenny

## Group Exhibitions and Fairs

- 2017 *Narratives in Making*, National Craft Gallery, Kilkenny
- 2016 *Made*, Yorkshire Sculpture Park, Bretton Hall, Yorkshire, UK  
*Transformed In Fire*, Gallerytop, Derbyshire, UK  
O, Tent London, Old Truman Brewery, London, UK
- 2015 *Side by Side*, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris  
*Vessels: The Spirit of Modern British Ceramics*, Mashiko Museum of Ceramic Art, Japan  
*PORTFOLIO @ Solomon: Ceramics*, Solomon Fine Art, Dublin  
*The Irish Connection*, The Scottish Gallery, Edinburgh, Scotland
- 2014 *Into The Field*, The Model, Contemporary Arts Centre, Sligo  
*Weathering*, TENT London, UK; Ullens Contemporary Art Centre, Beijing, China  
*Centred*, Farmleigh Gallery, Dublin  
*Interplay*, SO Fine Art Editions, Dublin  
*Ceramic Art London*, International Fair for Contemporary Ceramics, Royal College of Art, London, UK  
*PORTFOLIO*, RHA, Dublin

2013

*Moon Jar: Contemporary Translations*, Korean Cultural Centre, London, UK  
*Ceramics Now*, New Ashgate Gallery, Farnham, UK  
*COLLECT*, National Craft Gallery, Kilkenny; Saatchi Galleries London, UK  
*Future Beauty?*, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin

2012

*ICON*, Brown Thomas, Dublin  
*The Ethics of Objects*, Kinsale Arts Festival, Co. Cork  
*Vessels*, Cill Rialaig Arts Centre, Co. Kerry

2011

*PORTFOLIO*, National Craft Gallery, Kilkenny; Farmleigh Gallery and RHA, Dublin  
*Ceramic Art London*, Royal College of Art, London, UK  
*Jack Doherty & Tomoo Hamada*, Gallery St Ives, Tokyo, Japan  
*Talking in Clay*, Courtyard Arts Centre, Hereford, UK  
*Art Fair Tokyo*, Japan  
*transFORM*, Farmleigh Gallery, Dublin; Millennium Court Arts Centre, Co. Armagh  
*PORTFOLIO*, National Craft Gallery, Kilkenny  
*A Place in the World*, Newlyn Art Gallery, Cornwall, UK  
*Through Fifty*, C.C.C, London, UK  
*Tea Ceremony Pots*, Mitzukoshi Gallery, Tokyo, Japan  
*European Ceramics Context*, Denmark

2010



↑  
Smokey Grey and Russet Guardian Vessel  
\_Porcelain, copper, sodium bicarbonate  
33 × 29cm  
Photographer, Peter Rowen

**Jennifer Hickey is drawn to the beauty and subtlety of the natural world. Themes of fragility, ephemerality and translucency are central to her work. Working with porcelain and bone china, her ceramic sculptural forms explore the discipline and delicacy demanded by those materials. The natural properties of clay are intrinsic to her completed pieces that often have an organic sense.**

- **Hickey’s body of work involves sewing wafer-thin parts of porcelain together or meticulously stitching them on to tulle. The physicality of the making process allows a different kind of consciousness to be expressed through the completed forms. As the pieces progress spatially, they gain in strength and energy from the repetition in their making.**
- I use mainly porcelain and bone china. The rituals of making, the physical rhythms, the process and time involved are all very important aspects of my practice. It can take months to finish a piece. The work is made up of hundreds of wafer thin pieces that I roll out by hand, pierce and mark with a tool and fire to 1260°. When the firing is finished, I hand sew each piece with translucent thread onto a fine tulle to create a larger sculptural form. I don’t use glaze at the moment because I love the purity and translucency of porcelain.
- **Hickey graduated from the National College of Art and Design, Dublin in 2002 with a BDes in Ceramics. She is based in Dublin.**



Jennifer Hickey  
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#### Collections

- Office of Public Works, Ireland
- Numerous private collections nationally and internationally

#### Recent/Current Exhibitions

##### Solo Exhibitions

2013 *Solo Exhibition*, Rudolf Heltzel Gallery, Kilkenny Arts Week

##### Group Exhibitions and Fairs

2017 *Narratives in Making*, National Craft Gallery, Kilkenny  
*Touchstone*, Irish Contemporary Ceramics Exhibition, Farmleigh Gallery, Dublin

2016 *Heritage and Diversity*, Invitational Ceramic Exhibition, Seoul, South Korea

2015 *Delicate Matter*, The Luan Gallery, Athlone  
*Finders and Keepers*, Municipal Gallery, dlr Lexicon, Dun Laoghaire, Co. Dublin  
*PORTFOLIO @ Solomon: Ceramics*, Solomon Fine Art, Dublin  
*Centred*, Wandesford Quay Gallery, Cork; Farmleigh Gallery, Dublin

2014 *Generation*, NCAD Gallery, Dublin  
*Centred*, Farmleigh Gallery, Dublin

2013 *Future Beauty?*, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin  
*PORTFOLIO*, RHA, Dublin  
*Icon*, Brown Thomas, Dublin  
*Collect*, Saatchi Gallery, London  
*Made on Monday 3*, Block T, Dublin

2012 *PORTFOLIO*, RHA, Dublin

2011 *Rupture, My Spot*, Temple Bar, Dublin;  
*TransFORM*, Farmleigh Gallery, Dublin;  
 Millennium Court Arts Centre, Armagh;  
 The Source Arts Centre, Tipperary

2010 *Sonja Landweer and Jennifer Hickey*, The Peppercanister Gallery, Dublin  
*Winter Group Show*, The Peppercanister Gallery, Dublin  
*Summer Group Show*, The Peppercanister Gallery, Dublin  
*Sculpture in Context*, National Botanic Gardens, Dublin

2008 *Made on Monday*, Broadstone Exhibition Space, Dublin



↑  
 Left: *Untitled\_Porcelain and tulle*, 9cm diameter  
 Right: *Rose\_Porcelain and tulle*, 12cm diameter  
 Photographer, Peter Rowen

**Joe Hogan was initially attracted to basketmaking because he wanted to grow his own willow, the raw material for most of his baskets. His practice allows him the opportunity to live rurally and to be involved in the entire process, from growing the material to making the finished object. His home and landscape have had a profound influence on the style and diversity of his work, encouraging him to explore and develop new designs based on old traditions.**

- We harvest the willow each winter from our own willow beds. After sorting it into various lengths, it is dried under cover for at least 6 months before it can be soaked. This forward planning in terms of soaking is a critical part of basketmaking. Ensuring one has enough willow in good condition while minimising waste takes practice.
- **Hogan makes functional baskets and values the repetition and the fluency it develops. He has become increasingly interested in making non-functional or sculptural baskets, many of which involve the use of bog wood found in an area of wild, isolated bogland near his home. Some of these baskets involve the use of twigs from birch, bog myrtle, catkins, lichens and other wild material. Hogan is prompted by a desire to develop a deeper connection to the natural world and reawaken a sense of wonder.**
- **Hogan works from his studio in Connemara, Co. Galway. He teaches basketmaking skills and has written two books on the craft, *Basketmaking in Ireland* (2001) and *Bare Branches, Blue Black Sky* (2011).**



Joe Hogan  
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Finny, Clonbur  
Co. Galway  
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#### Collections

- Boston College, USA
- Collection of the Government of India
- Department of Foreign Affairs, Ireland
- Limerick City Art Gallery
- Office of Public Works, Ireland
- Pinolere Baskets of the World Collection Canary Islands
- Quinnipiac Famine Museum, USA
- Ulster Museum, Belfast
- Vissinggaard Museum, Denmark
- Numerous private collections nationally and internationally

#### Recent Awards

- 2008 + 2015 Award of Excellence, RDS National Crafts Competition, Dublin
- 2012 Selected for Living Legend programme, World Crafts Council Summit, Chennai, India
- 2007 + 2008 1st Prize Basketmaking, RDS National Crafts Competition, Dublin
- 2007 Don Juan Gonzalez Farina Award, Spain

#### Recent/Current Exhibitions

##### Solo Exhibitions

- 2014 *Woven Wild*, The Scottish Gallery, Edinburgh, Scotland
- 2012 *Tradition and Innovation*, Dungarvan Arts Centre, Co. Waterford
- 2011 *Bare Branches, Blue Black Sky*, Garter Lane Arts Centre, Waterford; The Scottish Gallery, Edinburgh, Scotland; Aras Eanna Arts Centre, Galway; Dunamais Arts Centre, Laois
- 2008 *Wood meets Willow*, Linen Hall Arts Centre, Mayo
- 2005 *Weaving the Harvest*, Grennan Mill, Kilkenny

##### Group Exhibitions and Fairs

- 2017 *Narratives in Making*, National Craft Gallery, Kilkenny
- 2016 *Modern Masters / Meister der Moderne*, Munich, Germany  
*RHA Annual Open Exhibition*, RHA, Dublin  
*Garden*, Walford Mill Crafts Centre, UK  
*Ex Libris 2*, The Scottish Gallery, Edinburgh, Scotland
- 2015 *Side by Side*, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France  
*PORTFOLIO @ Solomon: Basketry and Woodturning*, Solomon Fine Art, Dublin  
*Joe Hogan and Akiki Hirai*, Oxford Ceramics Gallery, Oxford, UK  
*To Capture Silence*, The Source Arts Centre Gallery, Tipperary  
*Basket Identity*, Riverhouse Gallery, West Sussex; SO Fine Art Editions, Dublin  
*The Irish Connection*, The Scottish Gallery, Edinburgh, Scotland

2014

*Common Ground*, Oxford Ceramics Gallery, UK  
*Taste Contemporary Craft*, Gallerie Blondeau, Geneva  
*Fibre Biennial*, Snyderman Works Gallery, Philadelphia, USA  
*CultureCRAFT*, National Craft Gallery, Kilkenny  
*Materialisation: Mapping the Making*, VISUAL Carlow, Carlow  
*Summer Show*, Cill Rialaig Arts Centre, Kerry  
*Material Subversion*, Naughton Gallery, Queens University, Belfast  
*This Beloved Earth*, The Barony Centre, North Ayrshire, Scotland  
*Out of the Marvellous*, National Craft Gallery, Kilkenny; Solstice Arts Centre, Navan; Mermaid Arts Centre, Wicklow  
*Future Beauty?*, National Craft Gallery; Farmleigh Gallery, Dublin  
*COLLECT*, Saatchi Gallery, London, UK (also 2010 and 2009)  
*Nature in Craft*, Wayne Arts Centre, Philadelphia, UK  
*Bare Stems*, Dartington Hall, Devon, UK  
*ICON*, Brown Thomas, Dublin  
*Making and Drawing*, The Harley Gallery, Nottinghamshire, UK  
*Vessels*, Cill Rialaig Arts Centre, Kerry  
*RHA Annual Exhibition*, RHA, Dublin  
*Baskets, Old and New Masters*, Landskrona Museum, Sweden  
*Made by Hand*, Moulshams Manor, Essex, UK

2013

2012

*35 Years Galerie Ra*, Galerie Ra, Amsterdam, Netherlands  
*Object*, Rotterdam, Netherlands and Frame Munich, Germany  
*Materials and Messages*, R Space, The Linen Rooms, Antrim  
*Contemporary Baskets*, Ruthin Craft Centre, Wales  
*Sculpture in Context*, National Botanic Gardens, Dublin  
*Gorey Market House Showcase Exhibition*, Gorey, Wexford  
*PORTFOLIO*, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin  
*Cherry Baskets*, Johannes Larsen Museum, Kerteminde, Denmark  
*MATERIALpoetry*, Galway Arts Festival



↑  
Primal Energy No. 2  
\_Ash wood and willow rods  
48 × 70 × 62cm  
Photographer, Peter Rowen

- John Lee uses naturally occurring geometric forms as the starting point for his practice. Working with hardwoods such as oak, elm, maple and ash, he focuses on timber's natural properties, experimenting with form, function and finish. His investigations into natural grain patterns have resulted in an innovative design technique whereby he methodically forms a twist in the plane of many of his pieces. In creating this change, he meticulously ensures that the correct balance is maintained between proportion and scale.**
- **The aesthetic of his work is often inspired by the natural landscape. The textures and shapes in the *Sliabh* piece were influenced by wave formations on the Irish coastline and weathered wood grain found on driftwood washed ashore.**
  - A regular feature of my work is the use of textured surfaces. This involves sandblasting the piece with a large industrial sandblaster which I undertake in my spray booth. Sandblasting is quite a tedious and messy process but I love how it exposes and highlights the natural grain patterns in the wood. The final process is to seal the wood, usually with a dead matte lacquer.
  - **Lee graduated from the Bachelor of Furniture Design and Manufacture Course, GMIT Letterfrack, Co. Galway in 1993. He received a Bursary Award from the Design & Crafts Council of Ireland in 2010 and used this to complete a course in AutoCAD and 3D Design. He is based in Co. Meath.**



## John Lee

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## Collections

- National Museum of Ireland
- Office of Public Works, Ireland
- Numerous private collections nationally and internationally

## Recent Awards

- 2017 Winner, Golden Fleece Award  
 2015 Craft Award for Furniture,  
 RDS National Crafts Competition  
 Irish Design 2015 Award for Excellence  
 and Innovation in Craft  
 2011 Áras an Uachtaráin, Commission for  
 new Irish Presidential Inauguration Chair  
 2008 + 2009 Áras an Uachtaráin, Commission for  
 President of Ireland, Mary McAleese

## Recent/Current Exhibitions

## Group Exhibitions and Fairs

- 2017 *Narratives in Making*,  
 National Craft Gallery, Kilkenny  
 2015 *PORTFOLIO @ Solomon: Furniture*,  
 Solomon Fine Art, Dublin  
*RDS National Craft Awards Exhibition*,  
 RDS, Dublin  
 2013 *Future Beauty?*,  
 National Craft Gallery, Kilkenny  
*COLLECT*, Saatchi Gallery, London, UK  
*Cheongju International Craft Biennale*,  
 South Korea  
 2012 *From Table to Wall*, Flow Gallery,  
 London, UK  
*Design Miami / Basel*, Todd Merrill Studio,  
 Basel, Switzerland  
*PORTFOLIO*, National Craft Gallery,  
 Kilkenny; Farmleigh Gallery, Dublin;  
 RHA, Dublin  
 Erskine, Hall & Coe, London, UK  
*25 Years of Excellence and Innovation  
 at GMT Letterfrack*, Farmleigh Gallery,  
 Dublin  
 2011 *PORTFOLIO*, National Craft Gallery,  
 Kilkenny; Farmleigh Gallery, Dublin;  
 RHA Gallery, Dublin  
 2005 – 2010 *Interior Design and Art Fair*, RDS, Dublin  
 2010 *COLLECT*, Saatchi Gallery, London, UK  
*Designers and Makers*,  
 FE McWilliam Gallery, Banbridge, Down  
 2009 *100% Design*, Earls Court, London, UK,  
*Organic Geometry*,  
 National Craft Gallery, Kilkenny  
 2008 *SOFA Chicago*, USA  
*Ecology, Mythology, Technology*,  
 Farmleigh Gallery, Dublin  
 2007 *Ecology, Mythology, Technology*,  
 National Craft Gallery, Kilkenny



**Sliabh\_Oak**  
 160 × 88 × 55cm  
 Photographer, Roland Paschhoff

**Joseph Walsh creates innovative, sculptural furniture. His approach to design and process is influenced by the patterns of growth and evolution found in nature. He states that his practice is informed by the understanding and sympathetic use of material; the intimate relationship between the process of finding forms and creating structures and the continuity and resolve from the concept to the making process.**

- I started and continue to be rooted in making functional objects. When I am creating, I am thinking of that individual piece as a form of expression, of the emotion and sensation that this form stimulates and I always consider how the user and viewer will experience the work. Function brings a very valuable engagement. It gives the object a sense of purpose and the user a relationship to the piece. It becomes a part of day-to-day life in a tactile and intimate way and it remains so important to me that functional objects are of the highest possible aesthetic value.
- **Walsh is a self-taught designer maker. His studio and workshop, which employs a team of master makers, design technicians and their assistants, was founded in 1999 and is based in Co. Cork.**



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- Collections**
- Centre de Pompidou, Paris, France
  - Cooper Hewitt Smithsonian Design Museum, New York, USA
  - Devonshire Collection, Chatsworth House, UK
  - Embassy of Japan, Dublin
  - John H Bryan Collection, Illinois, USA
  - Lord and Lady Harrington Collection, London, UK
  - Museum of Arts and Design, New York, USA
  - National Museum of Ireland, Dublin
  - Rafael Vinoly, Uruguay
  - Sacred Heart Church, Minane Bridge, Co Cork
  - St Mary's Church, Innishannon, Co. Cork
  - The Mint Museum of Craft & Design, Charlotte, North Caroline, USA
- Recent/Current Exhibitions**
- Solo Exhibitions**
- |      |                                                                                                             |      |                                                                                                                                                                                                                                                                     |
|------|-------------------------------------------------------------------------------------------------------------|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2017 | Reveal, The American Irish Historical Society, New York, USA                                                | 2011 | Black & White, Oliver Sears Gallery, Dublin<br>Design Miami / Basel, Nilufar Gallery, Basel, Switzerland<br>Pavilion des Art et du Design, Nilufar Gallery, Paris, France<br>Salone de Mobile, Milan, Italy                                                         |
| 2014 | Joseph Walsh, The Roche Court Educational Trust, New Art Centre, UK<br>LILIUM, Oliver Sears Gallery, Dublin | 2010 | COLLECT, Saatchi Gallery, London, UK<br>MATERIALpoetry, The American Irish Historical Society, New York, USA<br>PORTFOLIO, National Craft Gallery, Kilkenny<br>Pavilion of Art & Design, Todd Merrill Studio Contemporary, London, UK<br>Design Miami, Florida, USA |
| 2011 | ENIGNUM and other stories, Oliver Sears Gallery, Dublin                                                     | 2009 | Pavilion of Art & Design, London, UK<br>Grassimesse, Grassimuseum, Leipzig, Germany                                                                                                                                                                                 |
| 2008 | Realisations, The American Irish Historical Society, New York, USA                                          | 2008 | Design Miami / Basel, Basel, Switzerland<br>SOFA Chicago, USA (also 2007 and 2006)<br>Ecology, Mythology, Technology, Farmleigh Gallery, Dublin                                                                                                                     |
- Gallery Representation**
- Sarah Myerscough Gallery, London, UK
- 2007**
- Contemporary Irish Decorative Objects & Furniture, La Galerie SEMA, Paris, France
- Group Exhibitions and Fairs**
- |      |                                                                                                                                                                                                                                                                                                                                                                                         |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2017 | Narratives in Making, National Craft Gallery, Kilkenny<br>Salon Art + Design, Park Avenue Armory, New York, USA<br>Art Basel, Basel, Switzerland and Art Basel, Miami Beach, USA<br>PAD, London, UK                                                                                                                                                                                     |
| 2016 | Masterworks, Long House Reserve, East Hampton, New York<br>Royal Academy Summer Exhibition, London, UK<br>Salon Art + Design, Park Avenue Armory, New York, USA<br>Art Basel, Basel, Switzerland and Art Basel, Miami Beach, USA<br>PAD, London, UK                                                                                                                                     |
| 2015 | Objects in Flux, Museum of Fine Arts, Boston, USA<br>Make Yourself Comfortable, Chatsworth, UK<br>Side by Side, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France                                                                                                                                                                                              |
| 2014 | The Salon: Art + Design, Todd Merrill Contemporary Studio, New York, USA<br>Design Show, The New Art Centre, Artist House, Roche Court, UK<br>Collective 2, Skylight at Moynihan Station, NY, USA                                                                                                                                                                                       |
| 2013 | Against the Grain: Wood in Contemporary Art and Craft, Museum of Art Fort Lauderdale; Museum of Art and Design; and Mint Museum, Uptown, USA<br>Cheongju International Craft Biennale, Cheongju, South Korea<br>Modern Makers, Chatsworth House, Derbyshire, UK<br>Salone del Mobile, Nilufar Gallery at Palazzo Durini, Milan, Italy<br>Design Days Dubai, Nilufar Gallery, Dubai, UAE |



↑  
Enignum Shelf XXiii  
\_Olive ash, clear resin, white oil  
300 × 250 × 28cm  
Photographer, Andrew Bradley

**Julie Connellan creates contemporary handcrafted jewellery in a wide range of materials. Her practice draws inspiration from numerous sources. A story about the fishermen of the Aran Islands inspired the development of her current work:**

- They, when unable to go to sea due to rough seas, would hand knit garments using wool and goose quills. It is a story that subverts common assumptions about gender roles and domestic activities. It removes the activity from any notions of romantic, sentimental associations with female domesticity and shows us instead an activity firmly rooted in a specific design need, the need for warm, water resistant clothing while fishing from exposed boats in Atlantic waters. I gathered wild bird feathers and horsehair found among grass and rocks and caught on barbed wire fences. These fragile and transient objects have been carefully combined and attached to the very thin but strong silver plates to form these brooches. The plates themselves have been perforated based on hand knitting patterns associated with coastal regions where communities fish. The materials combined in these brooches raise issues when carefully considered. They contrast strength and vulnerability, permanence and transience. They are ultimately a kind of memento mori that point towards our fragility and humanity.
- **In 2009, Connellan graduated from the Berufskolleg für Design, Schmuck und Gerät, Pforzheim, Germany, where she studied under Winfried Krüger. She received an MA in Design (Metals) from the National College of Art and Design, Dublin in 2011. She lives and works in Dublin and Galway.**



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#### Collections

- Numerous private collections nationally and internationally

#### Recent/Current Exhibitions

##### Group Exhibitions and Fairs

- |      |                                                                                                                                                                                                                                                                                                                                                    |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2017 | <i>Narratives in Making</i> ,<br>National Craft Gallery, Kilkenny                                                                                                                                                                                                                                                                                  |
| 2016 | <i>KORU5</i> , Imatra Art Museum; Vaasa Art Hall; Kuopio Art Museum, Finland                                                                                                                                                                                                                                                                       |
| 2015 | <i>PORTFOLIO @ Solomon: Jewellery</i> ,<br>Solomon Fine Art, Dublin                                                                                                                                                                                                                                                                                |
| 2014 | <i>Fresh Talent</i> , The Coach House, Dublin<br><i>Éagsúil</i> , Galerie KusKovu, Prague,<br>Czech Republic                                                                                                                                                                                                                                       |
| 2013 | <i>ADORN Inhorgenta</i> , Messe Munich,<br>Germany                                                                                                                                                                                                                                                                                                 |
| 2012 | <i>Jewellery as Art</i> ,<br>Cill Rialaig Arts Centre, Kerry<br><i>COLLECT</i> , Saatchi Gallery London, UK<br><i>21st Century Icons</i> ,<br>National Craft Gallery, Kilkenny;<br>Rathfarnham Castle, Dublin<br><i>Thread Fashion Magazine Issue 3</i> ,<br>Gallery of Photography, Dublin<br><i>Object Rotterdam</i> ,<br>Rotterdam, Netherlands |
| 2011 | <i>Ornament</i> , Rua Red, Dublin<br><i>Marzee Graduate Exhibition</i> ,<br>Gallery Marzee, Nijmegen, Netherlands                                                                                                                                                                                                                                  |
| 2010 | <i>Sieraad Art Fair</i> ,<br>Amsterdam, Netherlands<br><i>Inter-changes: craft and context</i> ,<br>Mason Hayes & Curran, Dublin                                                                                                                                                                                                                   |
| 2009 | <i>Diverse Exhibitions</i> , Schmückbar Gallery,<br>Pforzheim, Germany                                                                                                                                                                                                                                                                             |
| 2006 | <i>Schmuckmuseum Pforzheim</i> ,<br>Pforzheim, Germany                                                                                                                                                                                                                                                                                             |



↑  
 Pens\_Wild bird quills,  
 silver, horse hair, stainless steel  
 8.5 × 6 × 1cm  
 Photographer, Peter Rowen

**Karl Harron combines lead and sulphur-bearing glasses with fine silver to create elegant kiln-formed vessels. In sculpting his glass, Harron moves from traditional vessels to exciting expressions of form and material with etched and light-resonating surfaces.**

- These vessels are both functional and enveloping. They embody the preservation of materials and the containment of things precious to us, symbolising fragments of history, reflecting the everyday, and conversely the revered. They narrate the story of where they came from, and their reason for being.
- **With an emphasis on design-led, innovative work, Harron’s distinctive style is characterised by the subtle tones and complex mark-making created by exploiting a third element within the body of his pieces; created at the interface between reactive glasses. Through engaging with the material in both its fluid and solid states, he reveals delicate imagery not usually associated with glass.**
- **Harron studied Art and Design at the University of Ulster, Belfast. He has established a number of professional glass studios, authored accredited glass courses and facilitates international master classes as part of his professional practice. He lives and works in Co. Down.**



Karl Harron

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Collections

- Arts Council of Northern Ireland
- Broadfield House Glass Museum, Stourbridge, UK
- Bullseye Glass Company, Oregon, USA
- Department of Foreign Affairs, Ireland
- Down County Museum, Down
- National Museum of Scotland, Edinburgh, Scotland
- National Museum of Ireland, Dublin
- North Lands Creative Glass, Scotland
- The Lapuan Taidmuseo Museum of Art, Finland
- Ulster Museum, Belfast
- Numerous private collections nationally and internationally

Recent Awards

- 2011 1st Prize Award of Excellence and California Gold Medal, *RDS National Crafts Competition*, Dublin
- 2010 Certificate of Merit in Recognition of Excellence in Glass Category, *RDS National Crafts Competition*, Dublin
- 2008 1st Prize Glass Category and Dublin Art Glass Award, *RDS National Crafts Competition*, Dublin
- 2005 Creativity Awards, *Arts & Business*, Northern Ireland

Recent/Current Exhibitions

Group Exhibitions and Fairs

- 2017 *Narratives in Making*, National Craft Gallery, Kilkenny
- 2016 *Elemental*, North Lands Creative Glass, Lybster, Scotland  
*Showcase*, National Glass Centre, Sunderland, UK  
*The Irish Connection*, The Scottish Gallery, Edinburgh, Scotland  
*Solas*, The National College of Art and Design, Dublin
- 2015 *Side by Side*, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France  
*PORTFOLIO @ Solomon: Glass*, Solomon Fine Art, Dublin  
*The Irish Connection*, The Scottish Gallery, Edinburgh, Scotland
- 2013 *Take Thirty*, Broadfield House Glass Museum, Stourbridge, UK  
*PORTFOLIO*, RHA Gallery, Dublin  
*Contemporary Glass*, Bonhams with Dan Klein Associates, London, UK  
*The 50th Anniversary Invitational Exhibition*, Royal Ulster Academy, Belfast  
*COLLECT*, Saatchi Gallery, London, UK (also 2011)
- 2012 *dubh / dialogues in black*, Oliver Sears Gallery, Dublin  
*Vessels*, Cill Rialaig Arts Centre, Kerry  
*Engaging with Glass*, Traver Gallery, Tacoma, USA  
*Distant Visions: A Look at Not So Local Glass*, Duncan McClellan Gallery, St. Petersburg, Florida, USA

2011

*dubh / dialogues in black*, The American Irish Historical Society, New York, USA  
*Yeats Memorial Building*, Hyde Bridge, Co. Sligo  
*A Passion for Glass*, National Museum of Scotland, Edinburgh, Scotland  
*RDS National Crafts Competition*, Dublin  
*The Art of Irish Glass*, The Kenny Gallery, Galway  
*21st Century Irish Craft*, National Museum of Ireland, Dublin  
*Engaging with Glass*, Solstice Arts Centre, Navan, Co.Meath  
*PORTFOLIO*, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin; RHA Gallery, Dublin  
*50th Anniversary ArtAid Exhibition and Auction*, Ormeau Baths Gallery, Belfast  
*MATERIALpoetry*, Galway Arts Festival; The Franz Mayer Museum, Mexico City; The American Irish Historical Society, New York, USA

2010

*PORTFOLIO*, National Craft Gallery, Kilkenny; Kenny Gallery, Galway; Farmleigh Gallery, Dublin  
*National Museum of Ireland Country Life*, Castlebar Co. Mayo  
The Royal Ulster Academy of Arts, The Ulster Museum, Belfast  
*MATERIALpoetry*, The American Irish Historical Society, New York, USA  
*C3 – Collecting Contemporary Craft*, Ulster Museum, Belfast  
*Just for Us*, SpaceCRAFT, Belfast  
*Three Centuries of Glass*, Fieldings Auctioneers Ltd, Stourbridge, UK  
*Take Thirty*, Broadfield House Glass Museum, UK  
*INSPIRED BY... Annual Exhibition Craft and Design Collective*, Vanha Paukku, Lapua, Finland  
2009 The Naughton Gallery at Queens University, Belfast  
*The Royal Ulster Academy of Arts Annual Exhibition*, Belfast

Gallery Representation

Morgan Contemporary Glass Gallery, Pittsburg, USA  
Duncan McClellan Glass, Florida, USA  
Solomon Fine Art, Dublin



↑  
Dense White Opaline Vessel #0415  
\_Opaline striker, dense white  
Bullseye compatible glass, 27 × 12cm  
Photographer, Peter Rowen

**Liam Flynn (1969 – 2017) was a self-taught woodturner based in Abbeyfeale, Co. Limerick. He created distinctive, exquisitely formed hand-turned vessels. He worked with unseasoned wood which allowed the forms to change shape as they dried. A keen understanding of the complexities of the materials and how they would dry informed his prediction of the resulting line, surface and tone of the object. Working with oaks, ash and sycamore, Flynn’s consistent focus was on creating symmetry between the grain pattern and the shape of the vessel.**

- The planning for my work starts not at the lathe, but when I’m standing over a log, trying to figure out what sort of vessel will fit into a particular piece of wood. ... The way I cut the piece from the log can determine the final shape of the vessel. I like to think that I can interpret what way the wood is going to warp but it sometimes surprises me.
- **He exhibited worldwide at exhibitions and art fairs and was represented by Oliver Sears Gallery in Dublin and Sarah Myerscough Gallery in London. His work can be seen in the permanent collections of some of the world’s most renowned museums and galleries, including the Victoria & Albert Museum, London and the National Museum of Ireland.**



- Liam Flynn  
www.liamflynn.com
- Collections**
- Department of Foreign Affairs, Ireland
  - Design & Crafts Council of Ireland
  - Fitzwilliam Museum, Cambridge, UK
  - Limerick City Art Gallery
  - Minneapolis Institute of Arts, USA
  - National Museum of Ireland, Dublin
  - National Museum of Scotland, Edinburgh, Scotland
  - Royal Dublin Society
  - Shipley Art Gallery, Gateshead, UK
  - State Art Collection, Office of Public Works
  - Woodturning Centre, Philadelphia, USA
  - V&A Museum, London, UK
  - Numerous private collections nationally and internationally
- Recent/Current Exhibitions**
- Solo Exhibitions**
- 2015 *Spin*, Oliver Sears Gallery, Dublin
- 2012 *New Works in Wood*, Beaux Arts, Bath, UK
- 2011 *Retrospective and New*, Hunt Museum, Limerick
- 2010 *New Wood Vessels*, Open Eye Gallery, Edinburgh, Scotland
- 2007 *Solo Exhibition*, Open Eye Gallery, Edinburgh, Scotland
- Group Exhibitions and Fairs**
- 2017 *Narratives in Making*, National Craft Gallery, Kilkenny
- 2017–2005 *COLLECT*, V&A Museum and Saatchi Gallery, London, UK
- 2016 *In Residence 11*, Oliver Sears Gallery, London, UK  
*The Salon Art + Design*, New York, USA  
*Pavilion of Art and Design*, London, UK  
*Design Miami / Basel*, Messe, Basel, Switzerland
- 2015 *Side by Side*, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France  
*Taste Contemporary Craft*, Geneva, Switzerland  
*In Residence*, Oliver Sears Gallery, London, UK  
*Gallery Ten*, Edinburgh, Scotland  
*The Irish Connection*, The Scottish Gallery, Edinburgh, Scotland
- 2014 *Craft Trend Fair*, Myerscough Gallery, Seoul, Korea  
*PORTFOLIO*, RHA, Dublin  
*Vase, Vessel, Void*, Oliver Sears Gallery, Dublin  
Culture Craft, National Craft Gallery, Kilkenny
- 2013 *Ingrained*, Patina Gallery, Santa Fe, New Mexico, USA  
*Common Ground*, Oxford Ceramics Gallery, Oxford, UK  
*Five into Four*, Oliver Sears Gallery, Dublin  
*Future Beauty?*, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin  
*Design Days*, Dubai, United Arab Emirates
- 2013–2006 *SOFA Chicago*, USA
- 2012 *Design Days Dubai*, Nilufar Gallery, United Arab Emirates  
*My Place*, Bluecoat Display Centre, Liverpool, UK  
*International Turned Wood and Ceramics*, Sarah Myerscough Fine Art, London, UK  
*dubh – dialogues in black*, Oliver Sears Gallery, Dublin
- 2012–2011 *SOFA New York*, USA
- 2011 *dubh – dialogues in black*, The American Irish Historical Society, New York, USA
- 2010 *MATERIALpoetry*, The American Irish Historical Society, New York, USA  
*Turned Wood*, Sarah Myerscough Fine Art, London, UK  
*PORTFOLIO*, National Craft Gallery, Kilkenny
- 2009 *Wood Willow Paper*, Open Eye Gallery, Edinburgh, Scotland  
*Modern Masters*, Munich International Trade Fair, Germany  
*In the Window*, Bluecoat Display Centre, Liverpool, UK  
*Organic Geometry*, National Craft Gallery, Kilkenny
- Gallery Representation**  
Sarah Myerscough Gallery, London, UK  
Oliver Sears Gallery, Dublin



↑  
Broken Line Series #2  
\_Oak, 27.5 × 26cm  
Photographer, Liam Flynn

**Michael McCrory's designs are founded on a balance of line, form and proportion, which harmonise with the detail in the tactile finished pieces. Deep drawing, press forming silver and computer-aided design bring the traditional craft to a new level. His inspiration comes from natural and man-made objects, museums and archaeological sites.**

- **Interest in the growth, surfaces and textures of plants has led to the development of forms using the 'Prickly Pear', 'Blister', and 'Pimple' surface decoration. These surfaces, with their textured finish, also have an added function in hiding fingerprints, visible on highly polished silver. McCrory makes his silverware through a combination of hand raising and deep drawing with the hydraulic press. He has incorporated colour into numerous pieces by collaborating with his wife, Deirdre McCrory, utilising her expert enamelling skills. In recent pieces, silver is paired with turned wood, creating an elegant contrast in colour and texture.**
- **McCrory lectured in Silversmithing and Jewellery at the University of Ulster from 1967 to 1996 and served as Head of School of Fine and Applied Arts until 1996. He works mainly to commission and is a member of the Worshipful Company of Goldsmiths, London. He is based in Hillsborough, Co. Down.**



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#### Collections

- Arts Council of Northern Ireland
- British-Irish Intergovernmental Council, Northern Ireland
- Lisburn Museum, Antrim
- National Museum of Ireland, Dublin
- Ulster Museum, Belfast
- V&A Museum, London, UK
- Numerous private collections nationally and internationally

#### Recent Awards

- 2013 Travel Award, Arts Council of Northern Ireland
- 2011 Support for the Individual Artist Programme from the Arts Council of Northern Ireland (also 2008 and 2005)

#### Recent/Current Exhibitions

##### Group Exhibitions and Fairs

- 2017 *Narratives in Making*, National Craft Gallery, Kilkenny
- 2015 *Side by Side*, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France  
*PORTFOLIO @ Solomon: Metals and Stone*, Solomon Fine Art, Dublin  
*Bravura 2015*, Blue Egg Gallery, Wexford  
*John Higgins Contemporary Silver*, Lindfield, UK
- 2014 *The McCrory Family*, The Scottish Gallery, Edinburgh, Scotland  
*Hopeaa & Emalia*, The Craft Museum of Finland, Jyväskylä, Finland
- 2013 *COLLECT*, Saatchi Gallery, London, UK  
*Hopeaa & Emalia*, Hoyry Galleria, Korpilahti, Finland  
*Future Beauty?*, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin  
*ICON*, Brown Thomas, Dublin
- 2012 *PORTFOLIO*, RHA, Dublin
- 2011 *ACNI Contemporary Art in Northern Ireland*, Parliament Buildings, Belfast  
*PORTFOLIO*, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin; RHA Gallery, Dublin
- 2010 *Thirty*, Flowerfield Arts Centre, Derry  
*C3 Collecting Contemporary Craft*, CraftNI, Ulster Museum, Belfast  
*Objects of Light*, Danish Museum of Art & Design, Copenhagen, Denmark  
*PORTFOLIO*, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin; Kenny Gallery, Galway
- 2009 *Designers & Makers 2009*, F.E McWilliam Gallery, Banbridge, Down  
*White Christmas*, Naughton Gallery, QUB, Belfast  
*Design Collection 2009*, Roger Billcliffe Gallery, Glasgow, Scotland  
*Silver with a Pinch of Salt*, Goldsmiths' Hall, London, UK

- 2008 *PORTFOLIO*, Bluecoat Display Centre, Liverpool, UK  
*You'll Never Walk Alone*, National Craft Gallery, Kilkenny
- 2007 *Making Changes: Contemporary Craft in Northern Ireland*, Ormeau Baths Gallery, Belfast; Millennium Court Arts Centre, Armagh  
*Made in Northern Ireland: A Dynamic of Change*, The S. Dillon Ripley Centre, Washington DC, USA

#### Gallery Representation

Doghhouse Gallery, Comber, Co. Down



↑  
Blister Enamelled Candle Sticks  
\_Silver and enamel  
10.6 × 10.6 × 18.5cm  
Photographer, David Pauley

## Mike Byrne's ceramic practice

explores the edges of and the connections between design, function, narrative and art. The use of a combination of fired clay and other materials, both found and worked, combined with a loose interpretation of the components of the jug form, is an attempt to erode the boundaries between these disciplines. The way in which we consider familiar objects and their various relationships with symbolism, ceramic history and material culture is also part of the exploration.

- Each structured piece is slab built, with surface patina resulting from multiple layers of engobe or coloured slips. Numerous firings take place until the desired depth of surface colour and texture is reached. Other elements, like the etched copper handles and spouts, are attached after the final firing.
- Byrne graduated from the Ceramics Course at Limerick School of Art and Design in 1977, followed by a period working as a designer in the Kilkenny Design Workshops. In 1979, he returned to Limerick, setting up a small industrial production unit. His strong interest in printmaking culminated in completing a Fine Art MA in 2001. Having lectured throughout his career, he went on to become Course Leader of the Ceramics Design Course at Limerick School of Art and Design, retiring in 2016. He is based in Co. Limerick.

## Mike Byrne

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## Collections

- AIB Bank
- Áras an Uachtarán
- Glór, Ennis, Co. Clare
- Limerick Chamber of Commerce
- Limerick City Gallery of Art
- Mary Immaculate College
- Office of Public Works, Ireland
- PricewaterhouseCoopers
- Ulster Museum
- University of Limerick
- Numerous private collections nationally and internationally

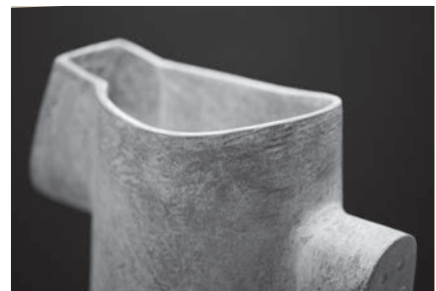
## Recent/Current Exhibitions

## Solo Exhibitions

- 2008 *Orto Botanico*, Limerick Printmakers, Limerick
- 2005 *16 large format woodcuts*, Murray O'Laoire Architects, Gerard Griffin Street, Limerick
- 2005 – 2004 *Urbs Antiqua*, New woodcuts, University of Limerick
- 2003 *Skies Over Venetia and other Vistas*, Glór, Ennis, Co. Clare
- 2001 *MA Show*, Limerick City Hall, Limerick

## Group Exhibitions and Fairs

- 2017 *Narratives in Making*, National Craft Gallery, Kilkenny
- 2016 *Irish Contemporary Ceramics*, Barony Centre, Scotland  
*Ceramics Ireland Open*, Farnleigh Gallery, Dublin  
*National Crafts Competition*, RDS, Dublin; National Museum of Country Life, Mayo  
*Vase: Function Reviewed*, National Craft Gallery, Kilkenny
- 2015 *PORTFOLIO @ Solomon: Ceramics*, Solomon Fine Art, Dublin  
*The Art of the Potter*, Cill Rialaig, Dungeagan, Co. Kerry  
*CREATE*, Brown Thomas, Dublin  
*Limerick Printmakers*, Hunt Museum, Limerick
- 2014 *Irish Ceramic Awards*, Mill Cove Gallery, Co. Cork  
*Culture of Clay*, The Hunt Museum, Limerick
- 2013 *Open Submission '13*, Limerick Printmakers, Limerick
- 2012 *Islands*, Custom House Gallery, Westport, Mayo  
*Open Submission '12*, Limerick Printmakers, Limerick  
*Limerick Printmakers Studio and Gallery Exhibition*, Kulturwerk des bbk, Berlin, Germany
- 2009 *X, A Collaborative Box Set Project*, Limerick Printmakers and RTÉ Lyric FM, Limerick  
*29th Mini Print International*, Cadaqués, Spain  
*Burst Into Bloom*, Glór, Ennis, Co. Clare
- 2008 – 2006 *Open Submission Exhibition*, Limerick Printmakers, Limerick



↑  
 A minor thing (detail)\_ Fired clay  
 41 × 30 × 16cm  
 Photographer, Peter Rowen



**Pierce Healy creates subversive objects and jewellery, often layered with intricate engravings. He refers to himself as:**

- A human Swiss army knife; not in an Edward Scissorhands way, but in the way I toil in an array of materials and disciplines in addition to the numerous skills I have acquired throughout my life so far.
- Within my practice there is no ‘master plan’, each piece is an experiment driven by curiosity, a study that informs the next piece in perpetuity. I am fascinated by the capacity of jewellery to embody our stories and to facilitate storytelling. In addition, I am interested in the idea that jewellery is our second skin, everyday armour that when worn becomes something bigger, something other-worldly as it takes on the scratches, dings and stories of the wearer’s adventures.
- I combine my obsession with the everyday with my passion for walking, joking, singing, playing guitar, drawing, storytelling, mark making and hand engraving, to create unique handcrafted objects and jewellery.
- **Healy has studied Draughtsmanship and Design, Metalsmithing, Jewellery Design, Lapidary and Engraving. After receiving a BA in Design Metals from the National College of Art and Design, Dublin in 2010, he went on to complete an MFA at Ädellab Konstfack, Stockholm, Sweden in 2012. He currently works from his studio in Dublin city centre.**

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#### Recent Awards

- 2015 Future Makers Design Award,  
 Design & Crafts Council of Ireland
- 2013 Travel and Training Award,  
 Arts Council of Ireland
- 2012 Ådellab Scholarship, Konstfack,  
 Stockholm, Sweden
- 2011 2nd Place, C Hafner Jewellery  
 Competition, Pforzheim Germany
- 2010 Stipendium Konstfack  
 Future Makers Networking Grant,  
 Crafts Council of Ireland

#### Recent/Current Exhibitions

##### Solo Exhibitions

- 2017 *Contemporary Jewellery Why Hast Thou  
 Forsaken Me? The Musical!*,  
 Velvet Da Vinci, San Francisco, USA
- 2013 *Waiting for a Moment of Genius*,  
 LOD, Stockholm, Sweden
- 2012 *The Clown Jewels*, Velvet Da Vinci,  
 San Francisco, USA
- 2010 *Memory Maps*, Velvet Da Vinci,  
 San Francisco, USA

##### Group Exhibitions and Fairs

- 2017 *Narratives in Making*,  
 National Craft Gallery, Kilkenny
- 2016 *Sleight of Hand*, Taboo Studio,  
 San Diego, CA, USA  
*Shape the Future*,  
 National Craft Gallery, Kilkenny
- 2015 *Side by Side*,  
 National Craft Gallery, Kilkenny;  
 Centre Culturel Irlandais, Paris, France  
*John Higgins Contemporary Silver*,  
 Lindfield, UK  
*PORTFOLIO @ Solomon: Jewellery*,  
 Solomon Fine Art, Dublin  
*The Irish Connection*, The Scottish  
 Gallery, Edinburgh, Scotland  
*Wunderkammer*, Marsh's Library, Dublin,  
 Ag Galleri Movitz, Stockholm, Sweden  
*The Fork*, LOD, Stockholm, Sweden
- 2014 *A Sense of Place*, Konstfack, Stockholm  
*Rule the World*,  
 Friends of Carlotta, Zurich  
*La Frontera*, IUK Art Gallery, Indiana, USA
- 2013 *Hirvitalo*, Center of Contemporary Art,  
 Tampere, Finland  
*Galleria Rossana Orlandi*, Milan, Italy
- 2012 *Spring Show*, Konstfack,  
 Stockholm, Sweden  
*Corpus Callosum*, Konstfack,  
 Stockholm, Sweden
- 2011 *OQ/C*, Vienna, Austria  
 Schmuckmuseum, Pforzheim, Germany  
*We don't make brooches*,  
 Belgrade, Serbia and Konstfack,  
 Stockholm, Sweden
- 2010 *RDS National Crafts Competition*,  
 RDS, Dublin
- 2009 *Graduate Show*, National College of Art  
 and Design, Dublin  
*Understudy*, Konstfack,  
 Stockholm, Sweden
- 2007 *Hand Jive*, Taboo Studio, San Diego, USA

##### Gallery Representation

Velvet da Vinci, San Francisco, USA  
 LOD, Stockholm, Sweden



↑  
 3 tips for the perfect selfie (triptych detail)  
 \_Oxidised sterling silver, 0.1 × 7 × 5cm  
 Photographer, Peter Rowen

## **Roger Bennett specialises in making distinctive thin-walled bowls and vessels which he colours with wood dyes and inlays with precious metals.**

- My bowls are usually thin-walled and light. I give them small bases, so that they can seem to be floating, or kissing the surface beneath them.
- I inlay with dots of silver, tarnish-resistant Argentium. I drill hundreds of little holes into the wood, and carefully glue in short lengths of wire, holding each piece tightly in a pair of pliers. The protruding bits are snipped off, and I sand the metal flush with the wood.
- I draw many of my designs on computer with vector graphics software, then print out the templates. I like patterns which have an organic relationship with the shape of the bowl: for example, lines which arc from the centre to the rim as if they have been curved by the spinning bowl's centrifugal motion. I love spirals, the latent energy of a coiled spring contained within the bowl.
- I colour my pieces with water-based wood dyes, and finish with Danish oil. These dyes work with the wood, highlighting and enhancing the natural figuring and grain patterns.
- Woodturning is very physical, but it can also be intensely spiritual. It is almost beyond words, the thrilling sensation of holding, touching, and caressing a bowl which is *right* ...
- **Bennett is a self-taught woodturner based in Dublin. He has a degree in English and French from Trinity College, Dublin.**



**Roger Bennett**

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**Collections**

- Columbus State University, Georgia, USA
- Department of Foreign Affairs, Ireland
- Design & Crafts Council of Ireland
- Dublin Airport Authority
- Fuller Craft Museum, Massachusetts, USA
- Honolulu Museum of Art, Hawaii, USA
- Mobile Museum of Art, Alabama, USA
- Museum of Fine Arts, Boston, USA
- National Museum of Ireland, Dublin
- Office of Public Works, Ireland
- Ulster Museum, Belfast
- Numerous private collections nationally and internationally

**Recent Awards**

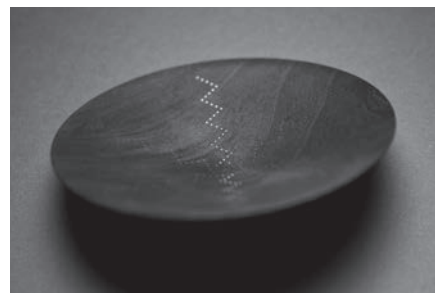
- 2016 Established Maker Award,  
 RDS National Crafts Competition, Dublin
- 2012 Crafts Council Purchase Award,  
 RDS National Crafts Competition, Dublin

**Recent/Current Exhibitions****Solo Exhibitions**

- 2011 *Roger Bennett: Fine Wood Vessels*,  
 Open Eye Gallery, Edinburgh, Scotland

**Group Exhibitions and Fairs**

- 2017 *Narratives in Making*,  
 National Craft Gallery, Kilkenny
- 2016 *Up Front*, Craft Centre & Design Gallery,  
 Leeds, UK  
*Focus on Wood*,  
 Cill Rialaig Arts Centre, Kerry
- 2015 *Side by Side*,  
 National Craft Gallery, Kilkenny;  
 Centre Culturel Irlandais, Paris, France  
*The Irish Connection*, The Scottish  
 Gallery, Edinburgh, Scotland  
*PORTFOLIO @ Solomon: Basketry and  
 Woodturning*, Solomon Fine Art, Dublin  
 Greenacres Opera Festival Exhibition,  
 Wexford
- 2014 *Is it wood?*, Ruthin Craft Centre, Wales  
*Bravura*, Blue Egg Gallery, Wexford
- 2013 *Future Beauty?*, National Craft Gallery,  
 Kilkenny; Farmleigh Gallery, Dublin
- 2012 *My Place*, Bluecoat Display Centre,  
 Liverpool, UK  
*Vessels*, Cill Rialaig Arts Centre, Kerry  
*Craftboston*, USA (also 2011, 2010  
 and 2008)
- 2011 *PORTFOLIO*, National Craft Gallery,  
 Kilkenny; Farmleigh Gallery, Dublin
- 2011–2007 *Small Treasures*, del Mano Gallery,  
 Los Angeles, USA
- 2010 *PORTFOLIO*, National Craft Gallery,  
 Kilkenny; Kenny Gallery, Galway;  
 Farmleigh Gallery, Dublin
- 2010–2006 *SOFA Chicago*, USA
- 2009 *Contemporary Craft Fair*,  
 Bovey Tracey, Devon, UK
- 2009–2006 *Turning Wood into Art 2009*,  
 Sarah Myerscough Fine Art, London, UK
- 2008 *Gifted*, Wexford Arts Centre, Wexford



↑  
 Blue Cherry Bowl\_ Wood and silver  
 14.5 × 2.5cm  
 Photographer, Peter Rowen

↑ ↑  
 Green Sycamore Bowl\_ Wood and silver  
 11 × 6.5cm  
 Photographer, Peter Rowen

**Sara Flynn's work focussed exclusively on thrown and altered porcelain until 2016, when she produced a series of sculptural works in bronze.**

- **With her ceramic work, she is concerned with the challenges of throwing and how work is altered during the drying process. Coupled with a constant exploration and understanding of form and volume, the main elements feeding the development of her work are process and finish. The element of risk is crucial while exploring new methods and ideas. Creating objects that are aesthetically unsuccessful is an inevitable part of the process of refining and finishing the most successful works. Understanding how to read and resolve form is fundamental to the progress and development of her practice.**
- **Work is fired in either gas or electric kilns to between 1240 and 1280°, offering a variety of colours and finishes ranging from complex blacks, warm and vibrant yellows, to cool and subtle celadon greens and whites.**
- **Flynn graduated from Crawford College of Art and Design, Cork in 1998 with a Degree in Ceramic Design. She works from her studio in Belfast.**

→

**Camber Vessel**  
\_ Porcelain, 30cm high  
Photographer, Glenn Norwood



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Collections

- Chatsworth House, Derbyshire, UK
- Columbus State University, USA
- Crawford Municipal Art Gallery, Cork
- Department of Foreign Affairs, Ireland
- National Museum of Ireland
- Office of Public Works, Ireland
- Shanghai Municipal People's Government, China
- The Art Institute of Chicago, USA
- The Gardiner Museum, Toronto, Canada
- The Hunt Museum, Limerick, Ireland
- The Fitzwilliam Museum, Cambridge, England, UK
- Numerous private collections nationally and internationally

Recent Awards

- 2017 Finalist, Loewe Foundation Craft Prize, Madrid, Spain
- 2016 Merit, Golden Fleece Award
- 2010 Winner, Peter Brennan Pioneering Potter, Ceramics Ireland Award

Recent/Current Exhibitions

Solo Exhibitions

- 2016 Sara Flynn, Erskine Hall & Coe, London, UK
- 2015 *Ontogeny*, Solo Exhibition, Millennium Court Arts Centre, Portadown, Northern Ireland
- 2014 + 2012 Sara Flynn, Erskine Hall & Coe, London, UK

Group Exhibitions and Fairs

- 2017 *Narratives in Making*, National Craft Gallery, Kilkenny  
*Spring Exhibition*, Erskine Hall & Coe, London, UK  
*Disobedient Bodies*, JW Anderson Curates, The Hepworth Wakefield Gallery, West Yorkshire, UK  
*PAD*, Paris, France
- 2016 *Vase: Function Reviewed*, National Craft Gallery, Kilkenny  
*London Art Fair*, UK
- 2015 *Side by Side*, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France  
*London Art Fair*, UK  
*Basic Black*, Lacoste Gallery, Concord, USA  
*Joint Exhibition*, Oliver Sears Gallery, Dublin, Ireland  
*Taste 2*, Art Geneva, Switzerland
- 2015 – 2014 *Taste: Contemporary Crafts*, Geneva, Switzerland
- 2014 *Centred*, Farmleigh Gallery, Dublin  
*Vase, Vessel, Void*, Oliver Sears Gallery, Dublin
- 2013 *FIVE into FOUR*, Oliver Sears Gallery, Dublin  
*Future Beauty?*, National Craft Gallery, Kilkenny and Farmleigh Gallery, Dublin  
*Liverpool Corked*, Bluecoat Display Centre, Liverpool, UK  
*In Situ*, The Djanogly Art Gallery, Nottingham University, UK

- 2012 *SOFA New York, USA*  
 (also SOFA Chicago, 2008 and 2007)  
*dubh – dialogues in black*, Oliver Sears Gallery, Dublin  
*Ceramic Art London*, Royal College of Art, London, UK  
*In Situ*, The Civic, Barnsley, Yorkshire, UK  
*My Place*, The Bluecoat Display Centre, Liverpool, UK
- 2012 – 2010 *COLLECT*, Saatchi Gallery, London, UK
- 2011 *Duet*, The Biscuit Factory, Newcastle, UK  
*dubh – dialogues in black*, The American Irish Historical Society, New York, USA  
*transFORM*, Farmleigh Gallery, Dublin  
*PORTFOLIO*, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin  
*Ceramics Ireland Annual Exhibition*, Rathfarham Castle, Dublin  
*fineEarth*, Wandesford Quay Gallery, Cork  
*Newcomers*, OnLine Gallery, Hampshire, UK  
*Ceramic Art London*, Royal College of Art, London, UK

Gallery Representation

Erskine, Hall & Coe, London, UK



↑  
 Esker Vessel\_Porcelain, 18.5cm high  
 Photographer, Glenn Norwood



**Sasha Sykes is influenced by the scale and aesthetic of the Irish landscape and its impact and relationship with social history and humanity. Using acrylics and hand-cast resins, she embeds found objects and collected organic materials such as wildflowers, thistles, mosses, lichens, seaweeds and shells.**

- I forage and collect organic material year-round – from autumn leaves to winter lichens, spring blossoms to summer seaweeds – and dry it immediately, usually with an end use in mind. From there, the materials are integrated into my current themes, forms and designs, usually within the realms of sculpture and furniture.
- **Sykes' designs combine contemporary processes with traditional crafts and materials. Her aim is to preserve, present and contextualise in an innovative and functional way. The resins heighten the colours, textures and forms of the material, highlighting their fragility and also their stage in the cycle of life. The final work is then meticulously sanded and polished giving it its translucency and emphasising the delicacy of the encased materials.**
- **Sykes received an MA in Architecture from Edinburgh University, Scotland in 1998. She subsequently worked in retail design in London and New York. In 2001, she established Farm21, designing and making contemporary hand-crafted rural furniture. She lives and works in Dublin.**

## Sasha Sykes

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## Collections

- Carton House, Kildare
- National Museum of Ireland
- Bank of America
- The Cliff House Hotel, Waterford
- Office of Public Works, Ireland
- MaxMara
- Porsche

## Recent/Current Exhibitions

## Solo Exhibitions

- 2016 *Caliology*, Oliver Sears Gallery, Dublin  
 2014 *Encased*, New York, USA  
*Solo Show*, Anthropologie Gallery,  
 London, UK  
 2013 *The Walls of Cashel*, Cashel, Tipperary

## Group Exhibitions and Fairs

- 2017 *Narratives in Making*,  
 National Craft Gallery, Kilkenny  
 2016 *Summer Show*, Voltz Clarke Gallery,  
 New York, USA  
 2015 *In Residence*, Oliver Sears Gallery,  
 London, UK  
 2014 *Vase, Vessel, Void*,  
 Oliver Sears Gallery, Dublin  
 2013 *Cheongju Biennale*, Korea  
*Vernacular*, London Design Week,  
 London, UK  
*Future Beauty?*, National Craft Gallery,  
 Kilkenny; Farmleigh Gallery, Dublin  
*Éigse*, Visual Carlow, Carlow  
*After & Since Eileen Gray*,  
 Newtownbarry House, Wexford  
*True Love*, Kilgraney House, Carlow  
*Living With Design*,  
 The Malthouse Design Centre, Dublin;  
 National Craft Gallery, Kilkenny  
*ICON*, Brown Thomas, Dublin  
 2012 *PORTFOLIO*, RHA, Dublin  
*Gallery 43*, Éigse Art Festival, Carlow  
*Light Fantastic*,  
 The Malthouse Design Centre, Dublin  
 2011 *Designs to Live With*,  
 Dun Laoghaire, Dublin  
*Celebration of Craftsmanship & Design*,  
 Cheltenham, UK  
*Start*, Clarence House, London, UK  
*The Irish Craft Garden*,  
 Bloom in the Park, Dublin  
*Blooming Art*,  
 Kilgraney House Gallery, Carlow  
 2010 *Interior Design & Art Fair*, RDS, Dublin  
*Showcase of European Interior Design*  
 (European Gateway Programme),  
 Tokyo, Japan  
*The Family Silver*, Éigse Festival, Carlow  
*Interior Design and Art Fair*, RDS, Dublin  
 2009 *100% Design*, London, UK  
*Interior Design and Art Fair*, RDS, Dublin  
 2007 *Ecology, Mythology, Technology*,  
 National Craft Gallery, Kilkenny;  
 Farmleigh Gallery, Dublin

## Gallery Representation

Oliver Sears Gallery, Dublin  
 Voltz Clarke Gallery, New York, USA



↑  
 Caliology XXX. Resin, mistlethrush nest  
 25 × 25 × 18cm  
 Photographer, Peter Rowen

## Stephen O'Briain's furniture is

distinguished by sensuous hand-planed curves, simplified lines and meticulously detailed joints. His instinct is to find a balance between the function of a piece and its sculptural form, where every line, shape and aspect is considered with the aim of creating a singular statement.

- Working almost exclusively in solid timber, both native and imported, O'Briain's work over the last few years has taken on an increasingly organic quality. Underlying the strikingly beautiful simplicity of all O'Briain's work is a mastery of the complexities of good design and a love of his materials.
- O'Briain trained as a fine art painter before discovering the possibilities of furniture design; the transition from paint to wood made all the easier by a tradition of woodworking in the family that stretches back three generations. Over the years, O'Briain has produced a large portfolio of work and exhibited extensively with clients in Ireland, Britain and the United States. He is based in Co. Carlow.



Stephen O'Briain

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Collections

- Borris Library, Co. Carlow
- Bank of Ireland
- Dublin Chamber of Commerce
- DIT Library
- Irish Embassy, Tel Aviv
- McCann Fitzgerald Solicitors
- Sligo County Council
- Government Building, Merrion Square
- Numerous private collections nationally and internationally

Recent Awards

2010 1st Prize Furniture, Award of Excellence (Reserve) Prize, Design & Crafts Council of Ireland Purchase Award, RDS National Crafts Competition

Recent/Current Exhibitions

Group Exhibitions and Fairs

2017 *Narratives in Making*, National Craft Gallery, Kilkenny

2015 *PORTFOLIO @ Solomon: Furniture*, Solomon Fine Art, Dublin

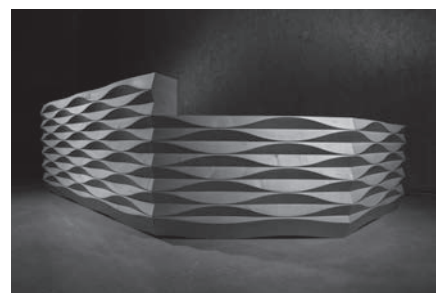
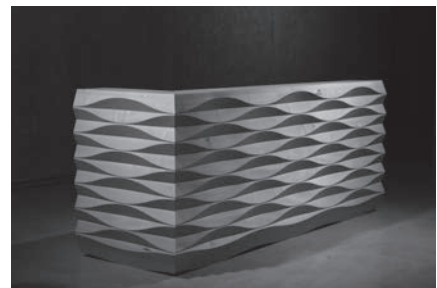
2014 *FORM*, Borris House, Carlow

2010 *RDS National Crafts Competition Exhibition*, RDS, Dublin  
*PORTFOLIO*, The Kenny Gallery, Galway;  
 The National Craft Gallery, Kilkenny

2009 *Object*, The National Craft Gallery, Kilkenny

2008 *SOFA Chicago*, Chicago, USA  
*Éigse*, Carlow

2011 – 2010 *Woods @ Work*, The Centre for Creative Practices, Wicklow



↑  
 Dublin Chamber of Commerce Desk  
 \_French maple with Forbo worktop,  
 280 × 200 × 120cm  
 Photographer, Roland Paschhoff

↑ ↑  
 Dublin Chamber of Commerce Desk  
 (alternate view)\_French maple with  
 Forbo worktop, 280 × 200 × 120cm  
 Photographer, Roland Paschhoff

**Stuart Cairns states that his practice is centered on a love for materials, materiality and a sense of place, the found object set alongside fabricated elements.**

- The objects I explore are those of abstracted vessels, utensils and tool forms incorporating found objects alongside fabrications in silver, steel and various other materials such as linen thread, wood – whatever I'm drawn to. Fuelling this method of making are frequent walks through woods, along shorelines and urban settings where I collect and gather, the objects becoming moments of excitement. These gathered finds are selected, arranged and drawn against, playing with shapes until a sense of visual rhythm is found. From this, I set about making. Silver elements are fabricated using an ever-evolving number of metal working techniques. Metal is pushed through a roller to add textures and distort outlines; it is forged, folded, soldered and seamed to capture a sense of drawn object.
- Oxides are left as varying carbon tones and the pieces are assembled by pinning, riveting, tying, trapping and binding to add to the sense of the handmade. The resulting objects speak of an implied life, of a past and a place, of being carried, left and lifted.
- **Cairns graduated from the University of Ulster in 2000 with a BA in Fine and Applied Arts specialising in Silversmithing and Jewellery. He returned to the university, receiving an MA in Applied Art in 2006. He is currently based in Co. Down.**

## Stuart Cairns

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## Collections

- Arts Council of Northern Ireland
- University of Ulster
- Ulster Museum, Belfast
- Numerous private collections nationally and internationally

## Recent Awards

2014 Rosy James Memorial Award  
 2012 Arts Council of Northern Ireland  
 General Arts Award

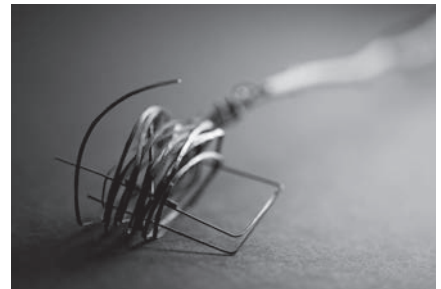
## Recent/Current Exhibitions

## Solo Exhibitions

2016 *A Language of Landscape*, Roe Valley Arts Centre, Limavady, Co. Derry  
*Place and Process*, R-Space Gallery, Lisburn, Co. Down  
 2015 *Gathered/Formed*, Konsthantverkarna, Stockholm, Sweden  
 2007 *Stuart Cairns – Solo Exhibition*, An Tuireann, Portree, Isle of Skye, Scotland

## Group Exhibitions and Fairs

2017 *Narratives in Making*, National Craft Gallery, Kilkenny  
 2016 *Silver Speaks*, The Victoria and Albert Museum, London, UK  
 2015 *Home*, Taidebunkkeri, Finland  
*Side by Side*, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France  
*PORTFOLIO @ Solomon: Metal & Stone*, Solomon Fine Art, Dublin  
*The Irish Connection*, The Scottish Gallery, Edinburgh, Scotland  
 2014 *Danske Sølvsmede (with British Guests)*, Koldinghus, Denmark  
*Culture Craft*, Londonderry 2013, National Craft Gallery, Kilkenny  
 2013 *Setting the Scene*, The Craft Study Centre, UCA, Farnham, UK  
*ICON*, Brown Thomas, Dublin  
 2012 *New Silver*, Galerie RA, Amsterdam  
*Utensil*, National Craft Gallery, Kilkenny  
*COLLECT*, The Saatchi Gallery, London  
*Fit For Purpose*, The Victoria and Albert Museum, London, UK  
 2011 *Linen Diaspora*, 4th Biennale Internationale du Lin de Portneuf at Chevrotère Mill, Quebec  
 2009 *Side by Side – Edge to Edge*, Hämeenlinna, Finland  
 2007 *Ignition – New Work*, Ormeau Baths Gallery, Belfast



↑

## Sketch Utensils (detail)

\_Silver, found fishing line, found plastic,  
 gathered twigs, linen thread  
 Approx. 35 – 40cm long each  
 Photographer, Peter Rowen

↑ ↑

## Sketch Utensils (detail)

\_Silver, found fishing line, found plastic,  
 gathered twigs, linen thread  
 Approx. 35 – 40cm long each  
 Photographer, Peter Rowen



**Susan O'Byrne uses the animal form as a vehicle to express deep human emotions. She is interested in the function and history of animal imagery – its presence in childhood imaginations and its use in storytelling, legends and folklore to simplify the complexities of adult life.**

- The large ceramic animal forms begin with a high-temperature wire armature. This becomes a three-dimensional line drawing onto which she can apply sheets of thinly cast paper clay. The surface of the work is then veneered with a collage of finely printed and patterned pieces of paper porcelain. O'Byrne makes reference to traditional domestic crafts incorporating the intricate papier-mâché and needlepoint patterns and aesthetics to her surface decoration.
- O'Byrne graduated from Grennan Mill Craft School in 1991. In 1999, she was awarded a First Class Honours Degree in Design and Applied Art from Edinburgh College of Art where she went on to receive a postgraduate diploma in Ceramics in 2002. She is based in Glasgow.

→  
Family Tree\_ Wooden display unit,  
porcelain paper clay heads, 65 × 30cm  
Photographer, Ian Marshall

→ →  
Deer with alphabet blanket  
\_Porcelain paper clay, 78 × 72 × 31cm  
Photographer, Ian Marshall



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#### Collections

- Canterbury Heritage Museum, UK

#### Recent Awards

- 2016 Visual Art Scotland,  
Richard Coley Sculpture Prize
- 2015 Creative Scotland,  
Open Project Fund Grant
- 2014 Inches Carr Trust Award
- 2010 Creative Scotland,  
Open Project Fund Grant

#### Recent/Current Exhibitions

##### Solo Exhibitions

- 2016 *Five Sisters and a Family Tree*,  
Galerie Marianne Heller,  
Heidelberg, Germany
- 2015 *Five Sisters and a Family Tree*,  
Ruthin Craft Centre, Ruthin, Wales
- 2012 *Menagerie*, The Harley Gallery,  
Nottingham, UK
- 2011 *Fox – Marten – Hare – and some  
other beasts*, Galerie Marianne Heller,  
Heidelberg, Germany  
*Grandeur Nature*,  
Galerie Le Don du Fel, France

##### Group Exhibitions and Fairs

- 2017 *Narratives in Making*,  
National Craft Gallery, Kilkenny
- 2016 *Masters of their Material*,  
Contemporary Applied Arts,  
London, UK (also 2014)  
*Monumental Clay*, Wolverhampton  
Art Gallery, Wolverhampton, UK  
*Animal Tails*, Craft in the Bay,  
Cardiff, Wales  
*IMAGO*, Keramikmuseum Westerwald,  
Hesse, Germany  
*Fly*, Visual Arts Scotland, RSA,  
Edinburgh, Scotland
- 2016 + 2014 *Masters of their Material*,  
Contemporary Applied Arts, London, UK
- 2014 *Mary Summer & Susan O'Byrne*,  
Bircham Gallery, Holt, UK  
*Selected*, Dovecoat Studios,  
Edinburgh, Scotland (also 2013)  
*Wild Life, Susan O'Byrne and  
Ostinelli and Priest*, Contemporary  
Ceramics Centre, London, UK
- 2013 *Ceramic Art London*,  
Royal College of Art, London, UK  
*In the Window*, Bluecoat Display Centre,  
Liverpool, UK  
*Future Beauty?*, National Craft Gallery,  
Killkenny, Ireland  
*SOFA Chicago*, Chicago, USA  
*Naspa Figurativ*, Keramikmuseum  
Westerwald, Hesse, Germany
- 2012 *Ceramic Art London*,  
Royal College of Art, London, UK  
*COLLECT*, Saatchi Gallery, London, UK

- 2011 *Künstlerisches Spielzeug –  
Spielerische Kunst*, Galerie Handwerk,  
HWK Munich, Germany  
*Group Exhibition*, European Makers  
Gallery, Amsterdam, Netherlands  
*Large Group Exhibition*,  
The Lavit Gallery, Cork  
*Wild Thing*, Aberystwyth Arts Centre,  
Aberystwyth, Wales; Galerie Terra Delft,  
Delft, Netherlands  
*Group Show*, Contemporary Ceramics,  
London, UK  
*Ceramic Art London*,  
Royal College of Art, London, UK  
*Fables and Figments*,  
Ruthin Craft Centre, Ruthin, Wales  
*Brandpunt Terra 2011*, Galerie Terra Delft,  
Delft, Netherlands
- 2010 *Creature Feature*, The Harley Gallery,  
Nottingham, UK  
*Ceramic Art London*,  
Royal College of Art, London, UK
- 2009 *Winter Collection*,  
Billcliffe Gallery, Glasgow, Scotland;  
Hallward Gallery, Dublin  
*Keane on Ceramics*, Kinsale, Cork

#### Gallery Representation

- Contemporary Ceramics, London, UK
- Contemporary Applied Arts, London, UK
- Bluecoat Display Centre, Liverpool, UK
- Ruthin Craft Centre, Ruthin, Wales
- Bircham Gallery, Holt, UK
- Roger Billcliffe Gallery, Glasgow, Scotland
- Dorothy Wightman Interiors, Camforth, UK
- Lavit Gallery, Cork
- Galerie Marianne Heller, Heidelberg, Germany
- Galerie Le Don du Fel, France



↑  
 Deer with alphabet blanket (detail)  
 \_Porcelain paper clay, 78 × 72 × 31cm  
 Photographer, Ian Marshall

## Úna Burke creates wearable

leather objects that are visually captivating and technically challenging. Her abstract body-pieces resist categorisation by conventional standards. Indefinable as specific garments, they are body accessories to be interpreted freely by the individual wearer. Her other work includes sculptural belts, corsets, jewellery, handbags and abstract body pieces.

- Some of Burke's key inspirations include psychological theory and military sources. She uses vegetable-tanned bovine leather and brass fittings, bringing together traditional leatherworking techniques and contemporary aesthetics. Through the production of evocative and conceptual pieces, Burke aims to promote an appreciation for the cross-disciplinary possibilities of leather craftsmanship.
- I use almost all of my senses in the making of each piece, ensuring the highest quality of the final product: I can hear when my knives are not sharp enough because they make a dull, chalky noise; I can feel if a strap is well cut by the smoothness of the edge; I can smell the tanning quality of the leather and I can see any scarring or damage on its surface.

**Burke is originally from Co. Roscommon and is now based in London. She completed a BA in Fashion Design at Limerick School of Art and Design in 2003 and went on to achieve an MA in Fashion Artefact from Cordwainers College at the London College of Fashion in 2007.**



- Úna Burke  
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T. +44 78 30650382
- Commissions**
- Simone Handbag Museum, Seoul, South Korea
  - Commission for private art collection of Philip Lim, New York, USA
  - Daphne Guinness, London, UK
  - Lady Gaga, Los Angeles, USA
  - Madonna's dancers, USA
- Recent Awards**
- |                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|-------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2014</p> <p>2013</p> <p>2012</p> <p>2011</p> <p>2010</p> | <p>Recipient, Leathersellers' Exhibition Grant</p> <p>Recipient, Centre for Fashion Enterprise Pioneer Program Mentoring Award</p> <p>1st Prize, Leatherworking, RDS National Crafts Competition</p> <p>Shortlisted, Jerwood Makers Open Finalist, Cockpit Arts/Leathersellers' Award</p> <p>Finalist, Leatherworking, RDS National Crafts Competition</p> <p>Finalist, Design &amp; Crafts Council of Ireland Future Makers Awards</p> <p>Finalist, Golden Fleece Award</p> <p>Winner, Designer of the Year, Irish Fashion Innovation Awards</p> <p>1st Prize, Leatherworking, RDS National Crafts Competition</p> <p>Purchase Award Winner, Design &amp; Crafts Council of Ireland, RDS National Crafts Competition</p> <p>Design &amp; Crafts Council of Ireland International Fair Fund Breakthrough Designer Finalist, WGSN Global Fashion Awards</p> <p>Designer of the Year Finalist, Ireland's Most Influential in Fashion Awards</p> <p>1st Prize, Leatherworking, RDS National Crafts Competition</p> <p>Winner, National Crafts and Design Fair of Ireland Award, RDS National Crafts Competition</p> <p>Winner, Design &amp; Crafts Council of Ireland Future Makers Awards, Emerging Maker Award</p> <p>Winner, Fashion Designer of the Year, Institute of Designers in Ireland</p> <p>Finalist, Golden Fleece Award</p> | <p>2014</p> <p>2013</p> <p>2013</p> | <p><i>Side by Side</i>, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France</p> <p><i>Playing with Tradition</i>, Dublin Castle, Dublin</p> <p><i>Fetishism</i>, TRAPHOLT, Kolding, Denmark</p> <p><i>Vous avez dit bizarre?</i>, Biennale Internationale Design Saint-Etienne, France</p> <p><i>Fashion &amp; Morality – Fashion, Beauty, and the Traces of Time</i>, Lentos Art Museum, Austria</p> <p><i>The Irish Connection</i>, The Scottish Gallery, Edinburgh, Scotland</p> <p><i>Weathering</i>, TENT London, London Design Festival, UK</p> <p><i>KFW2014</i>, Kerry Fashion Week Catwalk Show, Killarney</p> <p><i>ARC Fashion Event</i>, Catwalk Show, RDS, Dublin</p> <p><i>Virgin Atlantic 19th International Fashion Lunch 2014</i>, Catwalk Show, Dublin</p> <p><i>Prosthetics</i>, SHOWcabinet Exhibition, SHOWstudio Gallery, London, UK</p> <p><i>MoBA 13 – Fetishism in Fashion</i>, International Fashion Festival, Arnhem, Netherlands</p> <p><i>RIAN, Contemporary Irish Fashion</i>, Embassy of Ireland &amp; Canary Wharf, London, UK</p> <p><i>Collaborative Art and Performance Installation</i>, The Hospital Club, London, UK</p> <p><i>Costume: Future Fashion</i>, Kilkenny Arts Festival, Kilkenny</p> <p><i>Locked In/Locked Out</i>, New Living Art Exhibition, Irish Museum of Contemporary Art, Dublin</p> <p><i>RIAN, Contemporary Irish Jewellery</i>, Barbara Stanley Gallery, London, UK</p> <p><i>IDEATE</i>, National Craft Gallery, Kilkenny, Manila, Philippines</p> |
|-------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
- Recent/Current Exhibitions**
- Solo Exhibitions**
- |                         |                                                                                                                                 |
|-------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| <p>2015</p> <p>2011</p> | <p><i>Artisan Leather</i>, The Scottish Gallery, Edinburgh, Scotland</p> <p><i>Úna Burke</i>, The Hospital Club, London, UK</p> |
|-------------------------|---------------------------------------------------------------------------------------------------------------------------------|
- Group Exhibitions and Fairs**
- |                         |                                                                                                                                                                                                                    |
|-------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2017</p> <p>2016</p> | <p><i>Narratives in Making</i>, National Craft Gallery, Kilkenny</p> <p><i>Fashion: A Second Skin</i>, Dubai Art Week, The cARTEL, Dubai, UAE</p> <p><i>A Second Skin</i>, Sorbonne University, Abu Dhabi, UAE</p> |
|-------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|



↑  
Navy Shell Bag  
\_(Outer) Vegetable Tanned Cow Hide,  
(Inner) Lambskin Lining,  
Solid Brass Fittings and screws  
30 × 17 × 14cm  
Photographer, Peter Rowen

**Zelouf and Bell's work is grounded in practicality and guided by meticulous attention to detail, suggesting a dialogue between modern art, contemporary design and history. They strive to achieve a distinct new modernism in each piece they create.**

- **The *Stones in a Pond Cocktail Cabinet* is adorned with a signature Zelouf and Bell motif, its doors inlaid with aged brass in an optical pattern. Concealed handles and patinated hinges allow the glistening doors to completely fold back to reveal an ivory figured anegre interior, shagreen bar top and leather-lined drawers with hand-made pulls. The cabinet sits on an aged brass base and is completed with a hand-rubbed oil finish and lacquered interior.**
- **Zelouf and Bell and their team of master craftsmen have been making one-off and limited edition museum-quality furniture to commission since 1992, exporting worldwide. With a workshop in Co. Laois, they also have a showroom in Dublin which is open by appointment.**

→

**Stones in a Pond Cocktail Cabinet**  
\_ Black bolivar, ivory figured anegre, brass,  
charcoal shagreen, ivory goatskin,  
78 × 43 × 125.5cm  
Photographer, Roland Paschhoff



- Zelouf and Bell**  
 Workshop  
 Glasshouse, Vicarstown, Co. Laois  
 Showroom (by appointment only)  
 The Old Chocolate Factory  
 515 Kilmainham Square  
 Kilmainham, Dublin 8  
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 T. +353 87 230 5386
- Collections**
- National Museum of Ireland
  - Guinness Hopstore
  - Office of Public Works, Ireland
  - Department of Foreign Affairs
- Recent Awards**
- 2015 IFDA New York Best in Show:  
 Decorative Accessories,  
 Architectural Digest Home Design Show  
 ADORNO Magazine Best in Show:  
 Overall Craftsmanship, Architectural  
 Architectural Digest Home Design Show
- Recent/Current Exhibitions**
- Solo Exhibitions**
- 2013 *21st Century Classics*,  
 Centre Culturel Irlandais, Paris, France
- 2012 *Retrospect*, The Motor House Gallery  
 at Farmleigh, Irish State Guesthouse,  
 Phoenix Park, Dublin
- 2007 *Back to Black*, Smoketree Building,  
 Twentynine Palms, California, USA
- Group Exhibitions and Fairs**
- 2017 *Narratives in Making*,  
 National Craft Gallery, Kilkenny
- 2016 *Decorex International*, London, UK  
 Architectural Digest Design Show,  
 New York, USA  
 MADE 2016, CDC, Belfast  
 Design Ireland, Maison et Objet,  
 Paris, France
- 2016 – 2015 *Solomon Fine Art at the  
 Irish Antiques Dealers Fair*, RDS, Dublin
- 2015 *Playing with Tradition*,  
 Dublin Castle, Dublin  
*PORTFOLIO @ Solomon: Furniture*,  
 Solomon Fine Art, Dublin  
*Side by Side*,  
 National Craft Gallery, Kilkenny;  
 Centre Culturel Irlandais, Paris, France  
*Architectural Digest Design Show*,  
 New York, USA  
*Scenes d'Interieur*, Maison et Objet,  
 Paris, France
- 2014 *ICFF (with Bespoke Global)*,  
 New York, USA  
*Irish Art in Cambridge*, Gonville & Caius  
 College Library, Cambridge, UK  
*Paris Deign Week*, Galerie Joseph,  
 Paris, France  
*49th Irish Antiques Dealers Fair*, Dublin  
*PORTFOLIO*, RHA, Dublin
- 2014 – 2013 *Galerie David Hicks*, Paris, France  
 2013 *After & Since*, Newtownbarry House,  
 Co. Wexford  
*48th Irish Antiques Dealers Fair*, Dublin  
*Waterland*, Waterways Ireland  
 Visitors Centre, Dublin
- 2012 *21st Century Design Classics*,  
 Irish Antique Dealers Fair, Dublin  
*Philadelphia Museum of Art Craft Show*,  
 Philadelphia USA  
*Reconstructed Rooms*,  
 National Museum of Ireland  
 COMMEMORATE, SPACecraft, Belfast
- 2011 *International Contemporary  
 Furniture Fair*, New York, USA  
*Philadelphia Invitational Furniture Show*,  
 Philadelphia, USA  
*Architectural Digest*, MADE,  
 New York, USA
- 2011 – 2008 *Interiors*, RDS, Dublin
- 2010 *100% Design*, London, UK  
*Architectural Digest Home Design Show*,  
 MADE, New York, USA  
*Philadelphia Invitational Furniture Show*,  
 Philadelphia, USA
- 2008 *Exquisite*, Cork  
*Celebration of Craftsmanship*,  
 Cheltenham, UK  
*Luxury*, K Club, Kildare  
*Bespoke*, Cheltenham, UK
- 2007 *Celebration of Craftsmanship*,  
 Cheltenham, UK  
*Bespoke*, Worshipful Company  
 of Furniture Makers, London, UK  
*Exquisite*, Dublin  
*Bespoke*, Cheltenham, UK
- Gallery Representation**
- Maison Gerard, New York, USA  
 Solomon Fine Art, Dublin  
 Bespoke Global, New York, USA  
 David Hicks, Paris, France



↑  
 Normandie Bar Cart\_Vintage Rio rosewood,  
 custom stainless steel, Florida orange acrylic bar  
 tops, castors, stingray finger pull discs,  
 100 × 60 × 76cm  
 Photographer, Roland Paschhoff



# Acknowledgements

#### About Us

The Design & Crafts Council of Ireland (DCCol) is the main champion of the design and craft industry in Ireland, fostering its growth and commercial strength, communicating its unique identity and stimulating quality design, innovation and competitiveness. DCCol's activities are funded by the Department of Jobs, Enterprise and Innovation via Enterprise Ireland. DCCol currently has 64 member organisations and over 3,200 registered clients.  
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Selection Process at Gowran Park  
(pages 8, 74–87) photographed by  
Peter Rowen, October 2016

Technicians for Selection Process:  
Alan Raggett and Liam O'Callaghan

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Cover image: Cecilia Moore Metals  
A Periscopic Life\_Sheet bronze and copper  
24 x 17 x 17cm  
Photographer, Peter Rowen



**PORTFOLIO**  
**Critical Selection**  
**2017–2018**

Roger Bennett  
Úna Burke  
Anne Butler  
Edmond Byrne  
Mike Byrne  
Stuart Cairns  
Julie Connellan  
Jack Doherty  
Liam Flynn  
Sara Flynn  
Karl Harron  
Pierce Healy  
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