



THE LIGHT FANTASTIC



IRISH STAINED GLASS ART

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Curated by Mary Boydell and Audrey Whitty

 Crafts Council of Ireland |  National Craft Gallery

museum
National Museum of Ireland
Ard-Mhúsaem na hÉireann

| *The Light Fantastic* is touring North America through International Arts & Artists, Washington, DC.

INTERNATIONAL
ARTS & ARTISTS

| *The Light Fantastic: Irish Stained Glass Art* opened during Kilkenny Arts Festival August 2007.



PREFACE

It is about eighteen months ago since we discussed the possibility of mounting an exhibition, which would highlight the importance of the stained, painted and etched tradition of glass art in Ireland. Eventually the ideal venue of such a momentous event in Irish contemporary glass art became the National Craft Gallery in Kilkenny. We both believed this location to be a natural progression of the joint purchase scheme for the acquisition of Irish contemporary applied arts by the National Museum of Ireland and Crafts Council of Ireland begun on an annual basis in 2004. As a result this is the first time a curator from the former has been involved in organising an exhibition in the headquarters of the latter. The chosen works from the joint purchase scheme are under the ownership and care of the National Museum. Audrey Whitty as Curator of Ceramics and Glass collections, NMI is the selector of contemporary material in these mediums under the scheme, and has both published and lectured on contemporary applied arts. Mary Boydell's involvement as President of the Glass Society of Ireland and a major advocate and authority on glass art, both historical and contemporary, has been crucial to the success and vision of the project. This exhibition represents many years' commitment by Mary to the artistic genre that is Irish glass.

Firstly we would like to thank the significant work of each of the twelve participating artists, without whose skill no exhibition would have been possible: Donna Coogan, Debbie Dawson, Nora Duggan, Eva Kelly, Peadar Lamb, Mary Mackey, Sandra Miley, Patrick Muldowney, Killian Schurmann, George Walsh, Elke Westen and Peter Young. We would also like to thank Dr. Nicola Gordon Bowe for her magnificent introduction. Her contribution underlines the necessity to marry academic interpretation of the highest standard with contemporary developments in the visual arts. In the Crafts Council of Ireland, we would like to acknowledge Vincent O'Shea and Brian Byrne of the National Craft Gallery.

In the National Museum of Ireland we thank the Director, Dr. Patrick F. Wallace; the Head of Collections, Raghnaill O Floinn; and the Keeper of the Art & Industrial Division, Michael Kenny for their ever constant support and encouragement.

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*Curators of 'The Light
Fantastic: Irish
Stained Glass Art'*

GLAZING IMAGES

What makes artists turn to glass rather than to any other two dimensional medium to convey their designs and ideas? Is it because they have become captivated by its processes while studying glass at art college, or because they are drawn to its timeless permanence, its intense colours and the way the sunlight can activate and harmonize these as it passes through painted and structural lines and fired textures?

What are the special qualities that lure them to work with a challenging, volatile material whose processes are as ancient as any but much more difficult to effectively manipulate than its enticing translucency and sumptuous colours might suggest?

Are they more likely to choose glass in a country which has a long tradition of stained glass which they can see in mediaeval buildings around them, as in Germany, France and Britain, countries with strong contemporary stained glass studios, built on years of artistic and commercial practice? Has the fact that there is so far

no evidence of any surviving stained glass being produced in Ireland much before the eighteenth century affected people's attitudes to making it here?

Are there differences between the work designed and made by men and by the many women artists who have found expression through stained glass since the beginning of the twentieth century?¹

Is it true that stained glass is an art of sunless countries, as the French writer Emil Mâle suggested?² That only in the subdued light of Northern Europe can the deep rich blues and rubies that we know from the great Gothic cathedrals of France, such as Chartres, smoulder and glow with the magical jewelled light that Ireland's own master glass artists, Harry Clarke, Wilhelmina Geddes and Evie Hone were able to uniquely recapture in the first half of the twentieth century? How did it happen that, after the wave of "demoralized Gothic" glass imported in the 19th century, Ireland was to play a major international role in re-establishing "positive

¹See Peter Cormack, *Women Stained Glass Artists of the Arts & Crafts Movement* (William Morris Gallery, London 1985) and the ongoing catalogues of the Women's International Stained Glass Workshop since 1989. Both feature Irish artists.

²Emil Mâle, *Religious Art in France: XIII Century: A study in Mediaeval Iconography and its Sources of Inspiration* (J.M. Dent, London 1913)

constructive relations ...between stained glass and painting... through the sympathetic influences” of these three artists?³

Such questions may not immediately occur to those who visit the Crafts Council of Ireland’s first exhibition of free-standing, portable glass panels. These have been made, some specifically for this exhibition, by people living in Ireland whose professional lives are committed to working in various two dimensional forms of painted, enamelled, etched, kiln-formed, fused, plated, leaded and/or stained glass. As with any art, some of them have been trained as graphic designers and book illustrators, others as sculptors or painters. Some have followed glass courses, others have taught them or encouraged children to make stained glass panels of their own. Some work traditionally, others embrace the possibilities offered by developing photographic and fibre-optic technologies. Some see their work as sculpture, others have taken on installation possibilities or full-scale architectural challenges. And some make narrative or symbolic panels,

which may carry deep personal or emotional significance, offering an inner world of reflection and contemplation. Their work is in public and private collections at home and abroad, where it has been exhibited in individual and group exhibitions not necessarily dedicated to glass as a medium in its wider dimensions, or even to specifically crafted media. However, exhibiting glass which is not three dimensional or architecturally integrated means that it is more likely to be shown alongside other work in the same medium because of the need to ensure the light is always behind a panel. This was the principle behind ‘Ag Damhsa le Solais (The Dance of Light)’ exhibition held in the Spiddal in 1997, to which eight of the present artists contributed panels, and the Glass Society of Ireland’s 2003 travelling ‘Contemporary Irish Glass Art’ exhibition, which also included several current exhibitors.⁴ Without light, natural or artificially boxed, each work shown here cannot be seen. Even surface reflection can substantially reduce its depth and effect. Careful

³John Piper, *Stained Glass: Art or Anti-Art* (Studio Vista, London 1968)

⁴This opened during their major ‘Inspirational Awakening: Historical and Contemporary Glass’ international workshops and conference in Waterford.

observation of the varied surfaces of each exhibit here will show how differently each artist has treated the glass; whether they have painted or barely marked its surface, stippled, enamelled, sand-blasted or acid-etched it, whether they have slumped and worked at it in a kiln, plated or fused it, joined the separate pieces with H-shaped lead to set up its own rhythm in the composition, or added extrusions. It will also show how important the very nature of each piece of glass is in transmitting the images and concepts its designer has suggested, how every little air bubble, streak, wisp of silver wire, brush stroke, modulation of tone and depth can affect our perception of the inner world conjured up before us.

Attention to the molten, textured and chromatically varied forms of glass as a receptacle for the passage of light was a key element in the approach adopted by the Irish artists whom the painter Sarah Purser recruited to An Túr Gloine (The Tower of Glass). This was the pioneering workshop she set up in Dublin in 1903

to counter criticisms of the quantity of inferior trade windows being imported into Ireland. Following the Arts and Crafts ideology expounded in Christopher Whall's seminal text, *Stained Glass Work*⁵, that each person be responsible for every stage in the production of a window, they designed, drew out, selected the glass, and painted and stained it before it was cut and leaded up. As happens today, the sheets of glass they used were made in England, France or Germany and transported here, where the many tints were carefully labelled and stored in racks. With virtually no native tradition to consult, they turned to Romanesque sculpture, Early Christian illumination, enamelling and metalwork and helped to re-invent the figurative imagery of the Celtic Revival by applying painterly and crafted skills to richly coloured glass of the highest quality. They were lucky to be able to avail of 19th century technical experiments which had led to the manufacture of what was called 'antique pot metal', glass which emulated the depth, thickness and colour of the

⁵ C.W. Whall, *Stained Glass Work. A Text-Book for Students and Workers in Glass*, (The Artistic Crafts Series of Technical Handbooks, London 1905)

mediaeval glass so much admired by the Gothic Revivalists. Between c.1912-1937, artists of the calibre of Michael Healy and Wilhelmina Geddes used a dazzling range of Norman slab and 'flashed' glass in full scale windows, both ecclesiastical and secular, as well as in small autonomous panels done as commissions and for exhibition. Their contemporary Harry Clarke, based at his family's decorating premises, did likewise to widespread critical acclaim, mounting microscopically detailed, double-plated panels illustrating scenes from his favourite writers in cabinets with diffusing sheets to spread the light behind them. In 1932, the semi-abstract Cubist painter, Evie Hone, turned to Geddes to learn the craft of stained glass, excelling in small-scale painted panels which were a spiritual extension of her canvases. She, in turn, instructed Louis le Brocqy, one of several contemporary Irish artists to experiment with stained glass⁶, in making a series of small panels in the mid -1940s.

Hone's renowned 18-light Eton College Chapel window outside London persuaded the painter Patrick Pollen to move to Dublin in 1953, where he worked in her idiom, eventually inheriting her studio contents. His contemporary, Patrick Pye, was similarly affected by Hone's 1958 memorial exhibition, which led him to emulate the spirit of her work with Pollen after he had studied stained glass at what is now NCAD with Johnny Murphy (with whom Pat Muldowney, represented in this exhibition, trained). Pye continues to make small abstract panels to hang against clear windows. His studio was visited in the late 1970s by James Scanlon and Maud Cotter, versatile sculpture and mixed-media graduates of the Cork School of Art, who had been so inspired by Harry Clarke's Honan Chapel windows nearby and their experiments with the kiln and glass stock provided by the School, that they set out to learn how they could find artistic expression in stained glass, while expanding its time-honoured parameters.

⁶Most recently, Hughie O'Donoghue in his meditative liturgical cycle for the curved glass walls of the Bon Secours Hospital Chapel, Galway, Dorothy Cross, Cecily Brennan, Marie Foley and Alice Maher have each included glass elements in conceptual work; see also the Sculptors' Society of Ireland's 1993 touring exhibition, 'See Through Art'.

After four years self-taught apprenticeship together, learning the complexities of the craft, they set up independent studios in Cork, and began making small questing panels of great vigour and intensity, also working to commission and exhibiting in a fine art context to growing acclaim. In 1980, Cotter set up a stained glass department in the Cork School, where Mary Mackey and Debbie Dawson in this exhibition trained and now teach. Her experimental painting and drawing of biomorphic rhythms and the centrifugal forces of nature led to strongly coloured, psychologically intense pieces, increasingly sculptural and free-standing. Scanlon's small, meticulously acid-etched, unpainted panels, colour-registered through several layers of glass, synthesized musical, emotional and landscape elements from his native Kerry landscape, his experience of dance and mime, and the "raw energy, huge intensity and presence"⁷ he admired in the paintings of Miro, Poliakoff, Rothko, Jackson Pollock and Francis Bacon. After 'Cork Glass Art', the shared

exhibition mounted by the Triskel Arts Centre on the occasion of the 1986 *Glass in the Environment* conference in London, the well-known English stained glass figure, Patrick Reyntiens, wrote:

"Thank goodness Ireland, so far, has not been absorbed into the world of hype and mega-aesthetic. The tradition of Ireland is one primarily of intrinsic, intensive art, the art of the object that can be held in the hand; and has significance because of its concentrated quality. It could be claimed that everything worthwhile is conceived small and proceeds to grow into its optimum size and strength"⁸.

The legacy of Cotter, who has not now worked in glass for the past ten or so years, and Scanlon, who has pushed the conceptual and structural boundaries for his stained glass installations further than anyone, is clearly strong. The critic Aidan Dunne credits them "with reviving stained glass as a medium of artistic expression – in the widest sense of the term – in Ireland, after its prolonged relegation to a form

⁷ 'The Mastery of Darkness', James Scanlon interviewed by Shane O'Toole, *Tracings*, Vol. 1, Spring 2000. Citing Harry Clarke's use of paint, he said, "Sometimes I use paint, but I use it like ink on paper. I draw with it in a savage kind of a way, throw it down. It's only powdered oxide..."

⁸ Introduction, *Works 1: James Scanlon*. Sneem (Gandon Editions, Dublin 1991)

of ecclesiastical or secular decoration"⁹. Donna Coogan, with her handwritten, poetic texts enclosing exquisitely crafted symbolic yet still-realistic hearts, and Debbie Dawson, starkly confronting her own innermost fears, her tiny protagonist assailed by blood-red slashes etched on blue, would readily concur with Scanlon's comment: "Glass, for me, is for things that tear the heart out of me – I would put them into glass. And they would mean a lot to me. When you look at it, it brings a calmness over you. I try to put that calmness into the glass. When it's finished and the calmness comes out of it over me, then it's finished"¹⁰. Nora Duggan has set her vulnerable painted figures beside craters of other-worldly sulphuric clouds akin to Scanlon's atmospheric evocations. Mary Mackey shares Cotter's aesthetic concern with the "subtle changes of light, and the evidence of the impact of time on landscape" through which to "explore [her] personal vision of the relationship between natural energies and the human psyche"¹¹. Cotter's fascination with "glass as being a

cooled liquid which has retained its sense of moisture"¹², in the "inhabited aura" of fissures, waterfalls and the ancient reservoirs of nature, is echoed in the magically ethereal crystalline landscapes Killian Schurmann constructs in his kiln and in the meteorological ebb and flow of the contours of the Donegal coastline represented by Pat Muldowney. Her predilection for quizzical titles is a hallmark of Peter Young's endearing miniature visions of surreal fantasy. The cursive dynamic of Elke Westen's triptych of intersected whorling discs of enamelled primary colour recalls Cotter's implosively drawn studies for glass.

Although each piece in this exhibition is fundamentally a rectangular glass panel or series of panels, the different technical approaches used by each artist define his or her concept of the medium. George Walsh, Pat Muldowney, Peter Young and Peadar Lamb have, in time-honoured tradition, orchestrated their glass with lead and paint to accentuate the colours and tones of their idiosyncratic narrative compositions.

⁹ Aidan Dunne, 'In the Shadow of a Big Heart', Profile 12 – James Scanlon (Gandon Editions, Kinsale 2000).

¹⁰ Scanlon in 'The Mastery of Darkness', op.cit.

¹¹ Maud Cotter, 'Black Rivers Bite Deep', Stet, March 1991.

¹² Catalogue, Exhibition of Stained Glass, Paintings & Drawings by Maud Cotter Crawford Gallery, Cork 1983.

Peter Young's panels incorporate wondrous pieces of sometimes re-worked glass into freely painted, etched and leaded compositions of layers of delicious colour, inventive texture and pattern around an ambiguous "cast of characters who act in mystical and strangely humorous ways"¹³. Peadar Lamb's calligraphic black lines, whether in lead or paint, dramatically invigorate his powerfully pared-down peepholes of memory. Eva Kelly has disguised the copper foil lines which bind the streakily etched and stained glass around her boldly delineated jellyfish in its eery submarine world. Nora Duggan presents a patchwork array of tiny slabs, abstractly treated on an aquatic theme and leads them into a grid, like a pavement light. Mary Mackey conveys corroded, weathered landscapes, encountered on her travels, through unleaded panels which she sandblasts, enamels, spatters, drips on and paints in fine layers. Sandra Miley confines her painting to acid-etching on a single glass sheet of deepest blue, the manipulation of

which is usually considered the most difficult to manage. Donna Coogan fuses plate and flashed glass with silver-wire inclusions, yellow stain and black trace firings before she bores tiny holes into the variously sized frames, inscribed panels and wrapped heart panels in vivid blue, ruby or brilliant silenium orange-red which are her focus. Each is then connected with deceptively fragile wire ties to its neighbour and suspended inside a black outer metal frame before being hung against a window. One inner frame is acid-etched; the other is coated with the same black paint as the suspended panels, which are then inscribed to reveal the colour of the flashed glass beneath.

As people increasingly lose sight of the radiating light of day and night, and gloss over the elemental forces of nature, this exhibition presents a chance to behold the transformations light can effect through a range of creatively manipulated glass.

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¹³ Caroline Swash, review of 'Strange Angels' exhibition, CRAFTS (Nov/Dec. 1992).



ARTISTS

Donna Coogan

Debbie Dawson

Nora Duggan

Eva Kelly

Peadar Lamb

Mary Mackey

Sandra Miley

Patrick Muldowney

Killian Schurmann

George Walsh

Elke Westen

Peter Young

Donna Coogan

HANDS TAKE OVER

When there is heartache
Hands take over.
Someone will fill the oven
With bread.
Flour dust and
Shoe prints mark the floor.

Me..I can make hearts.
I know how to cook glass.

I cut and make.
And my kiln bakes
Stretched veins of silver wire
Shaped,
Between sheets.

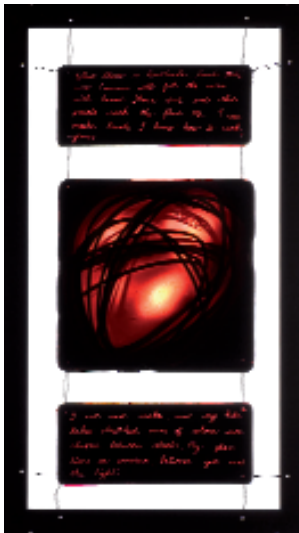
My glass lives in windows
Between you and the light.

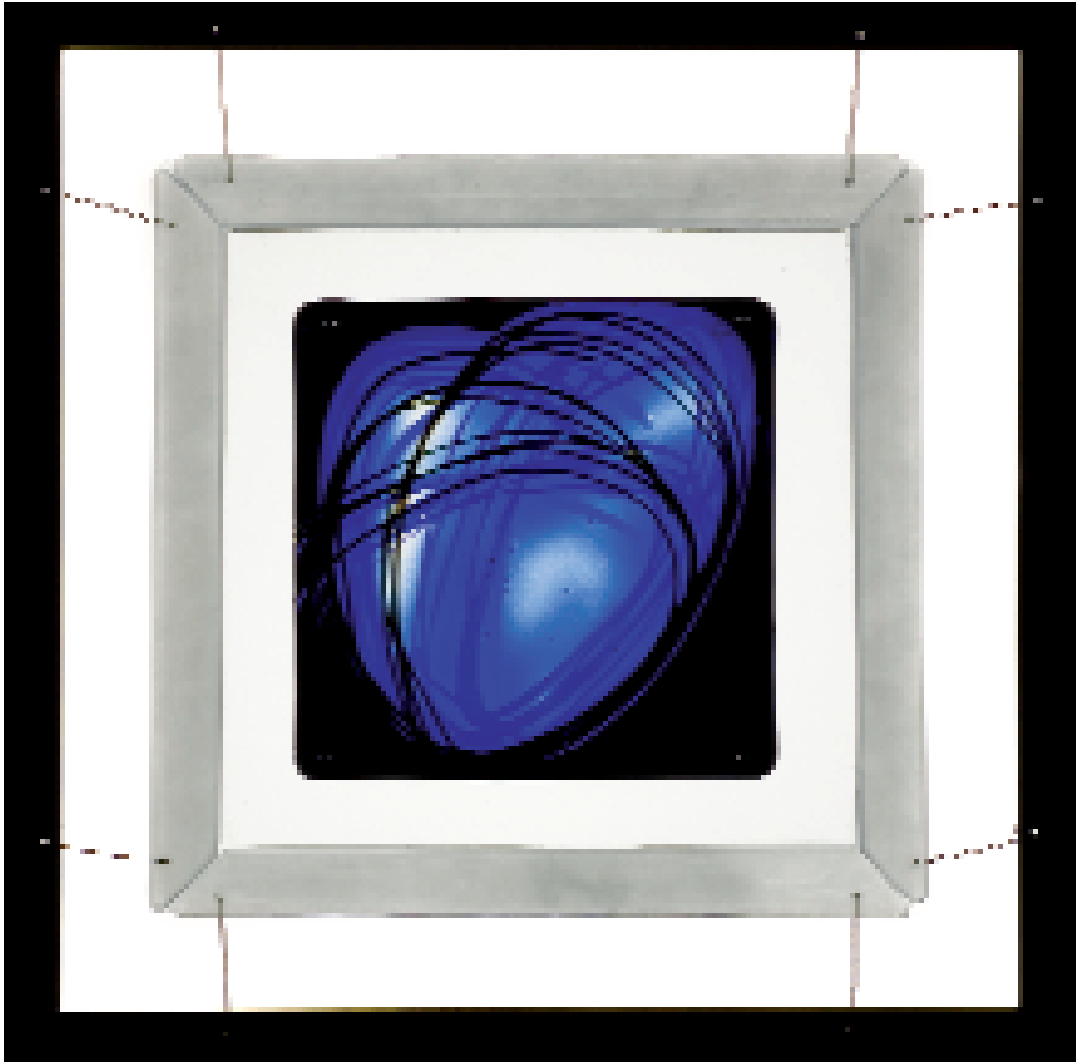
The heart is like a container of all experience from childhood to old age. I grew up among HEART stories, of love, needs and care. In a house where the breakfast room window was like a chemist.

Two bus trips up to "The Bons" with my mother to see my dad in hospital. A smart, good humoured, much loved man, who did not survive heart surgery.

I have had a long-time interest in the subject matter of the heart. Been intrigued by its shape, beauty, life force and sound. I try to recreate this in my glass work .I have read many a book, from the life of Christiaan Barnard who performed the first heart transplant to Irish writer Bill Long, who survived a heart transplant. I have also been influenced by the innovative work of Dr.Mehmet C. Oz, cardiovascular surgeon, who has written, and acted widely on the breakthrough of marrying cutting edge medical skills with alternative care, in preparation for heart surgery and aftercare lifestyles, which involves and empowers the patient in their own health.

So the subject of this body of work is both personal and general. It is my response to the trauma and upset of ill health. It is also about joy, empathy with and empowerment of the individual from their own resources and the reassurance that care is there.





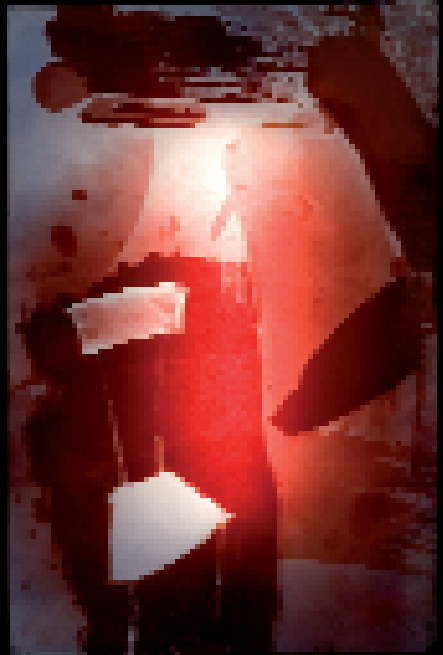
Debbie Dawson

ALL THE THINGS I'M AFRAID OF (SERIES 1)

(MY WORST NIGHTMARE)

This new series of work is concerned with documenting my personal fears; in particular the fear of losing loved ones. In this triptych I am attempting to create a landscape of absence, loss, and fear. The stark imagery employed; the empty chair, the lone central figure, the static swing, attempts to convey a sense of despair and desolation. The red on blue flashed glass lends itself very well to this ideal. Using pared down imagery and simplified forms in this manner helps create a mechanism for embracing the terror.



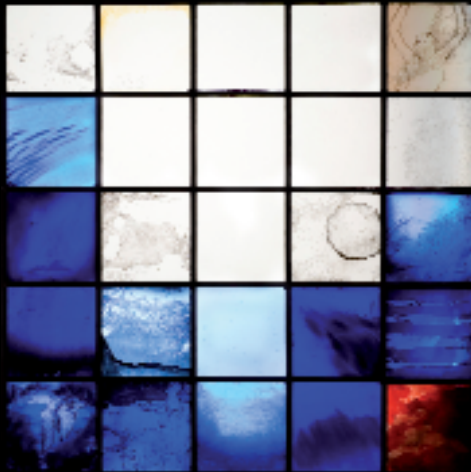


Nora Duggan



Lately I seem to be creating little worlds, neither reality nor fantasy, but somewhere in between. This is probably a result of my own search within my work practice. A shift has occurred in the past few years that I do not fully understand yet, although I find myself thinking about my connection or disconnection to my surroundings, time passing, a frozen glimpse, what is there one minute and gone the next.

The intrinsic qualities of glass, its rich colour, texture, depth and transparency, make it a suitable medium for the atmosphere I am attempting to portray.





Eva Kelly

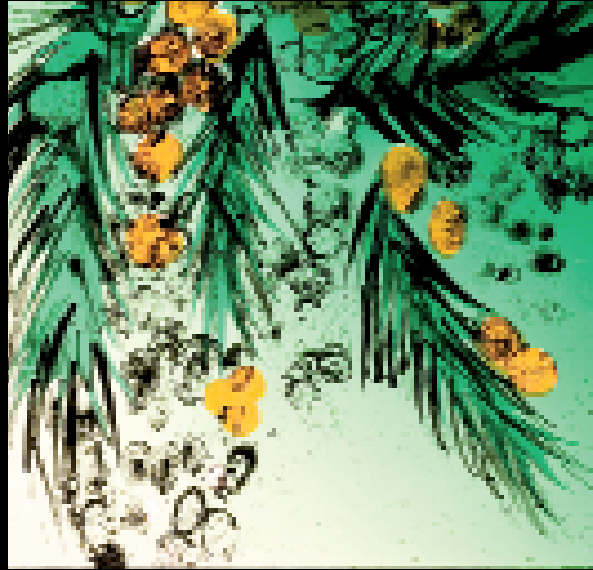
MIMOSA & JELLYFISH

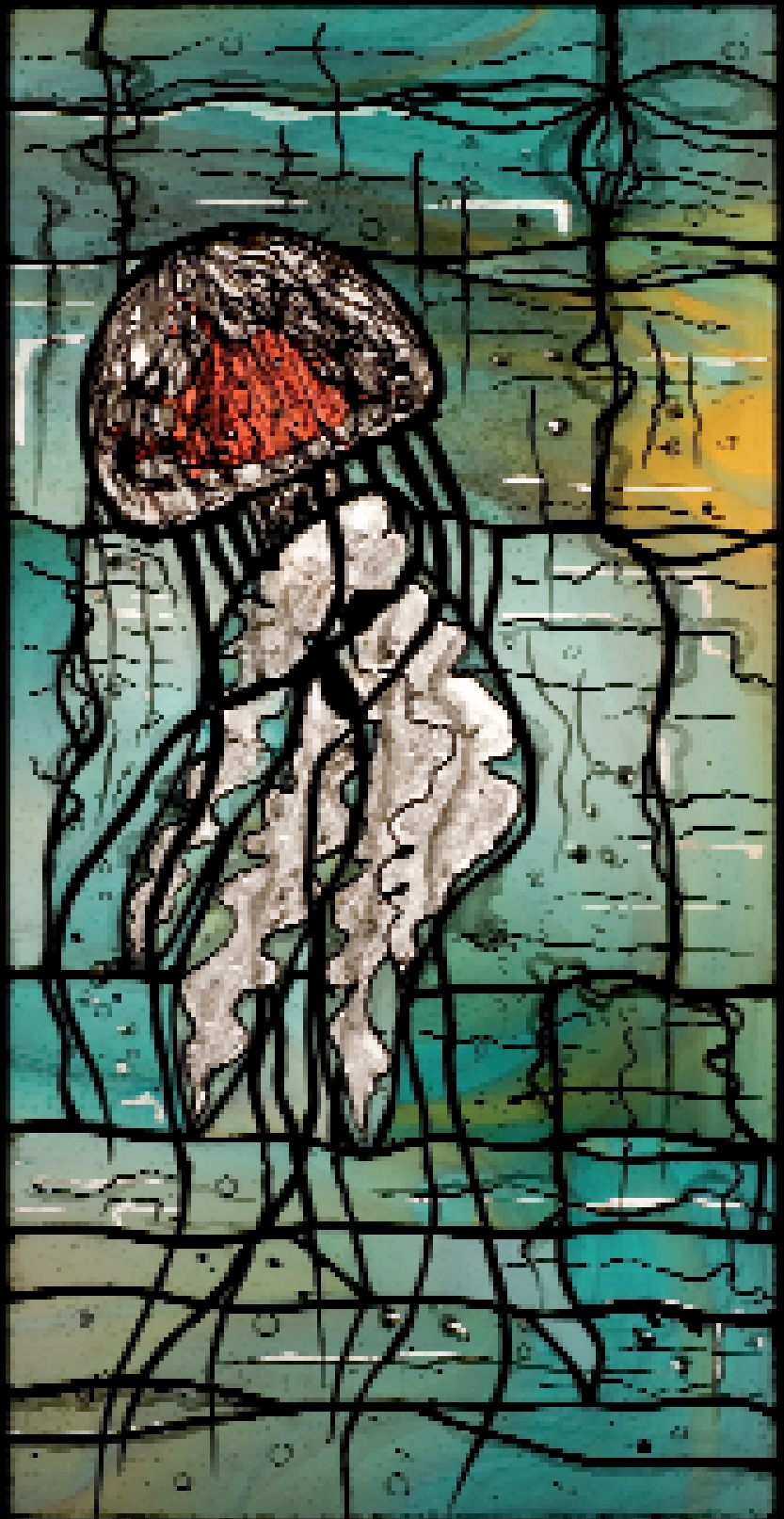
As a teenager I spent many hours over a cup of coffee in Bewley's studying the wonderful Harry Clarke windows, the minute details and the jewel-like spots of colour. I was hooked.

While living in Australia I developed a deep relationship with nature and marine life. In my work I tried to transmit qualities of the natural environment... the textures and colours, and in doing so preserve experiences for posterity.

My window 'Jellyfish' (Pelagia Noctiluca) was a response to the dichotomy that exists between such a beautiful creature and its poisonous sting. I used acid etching to create crisp lines, and copper foil to assemble the window to give more fluidity and translucency to the piece.

'Mimosa' was created using one sheet of glass and acid etching, painting and silver stain to give the wonderful delicate uplifting feeling that the tree gives when it blossoms. I try to create a sense of wonder in my work.





Peadar Lamb

CRANN & OILEÁN

Visiting friends in Blacksod Bay, Co. Mayo last year I asked to be taken to a particular beach I had visited in the past. Standing on the beach looking out to sea, the view I saw and what I remembered were not the same, Achill Island was missing. When I asked where was this view of Achill, I was told that it was on the other side of the Bay.

The memory was true, but the reality was not. It was at this point I realized that my memory (work) translates rather than illustrates.

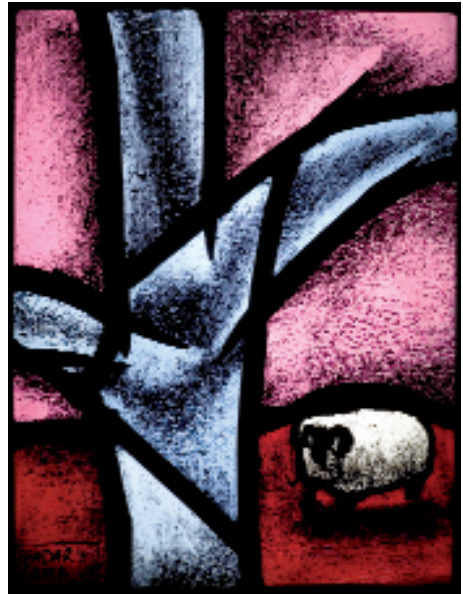
Generally, I do not like to work directly from a subject or place. To create a new piece, I absorb all the gathered elements relating to that piece, then I discard them; removing myself to work from memory so that I might reveal its essence.

The work in this exhibition is not based on Blacksod Bay. Wherever you go you always take a part of that place with you. The land/seascapes in this exhibition though not specific, are perhaps like my memories from the beach in Blacksod; imagined.

Crann stems from a time spent in Wicklow, in an area with large mature beech trees.

Compositionally, the strong vertical tree divides and frames. In this piece the background is as important as the foreground. This is emphasised by the diagonal line rising from one of the branches, which disappears into the space beyond. It is further emphasised by the use of a warm pink so that the background is brought into the foreground.

Oileán, though compositionally different, is derived from recollections of the same place. In these pieces the use of colour, the strong painted line and composition has the effect of flattening the image, with the perceived depth occurring as a result of the glass itself alongside the gritty paintwork.



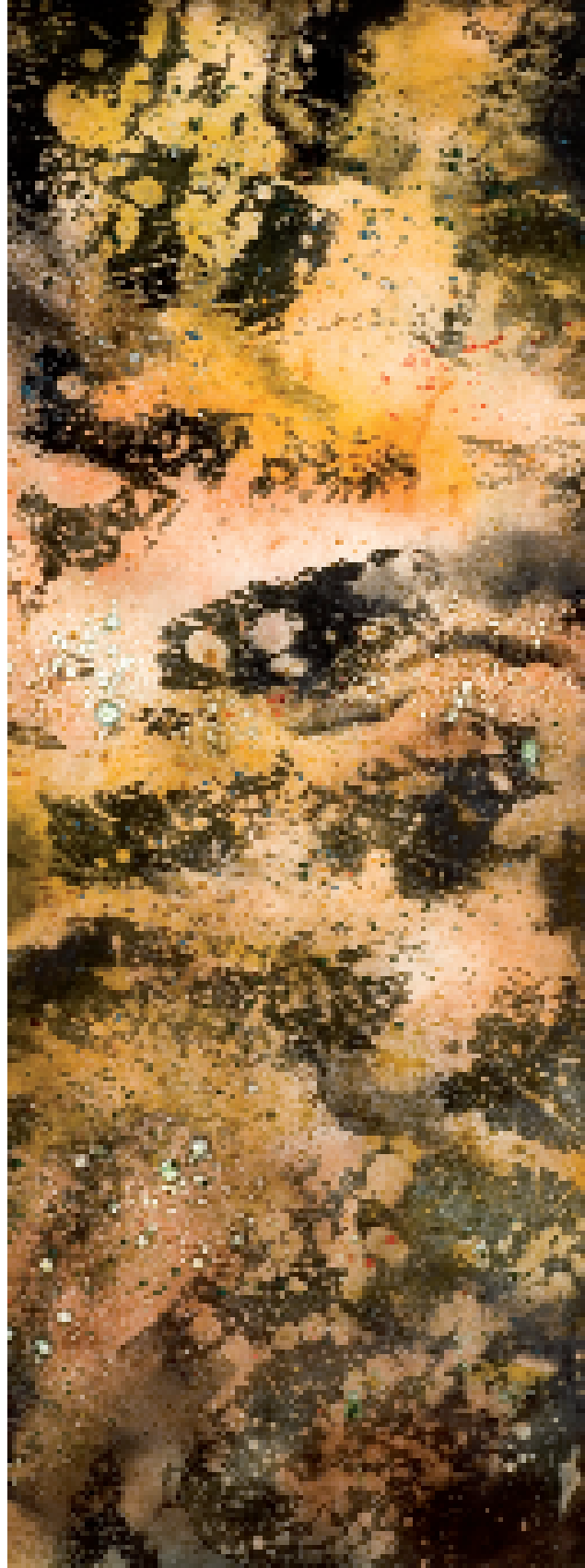


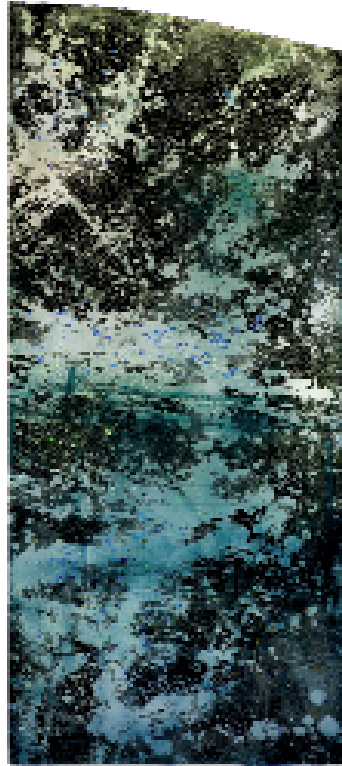
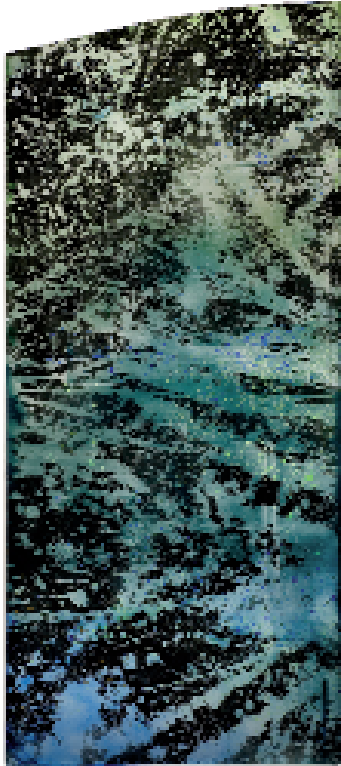
Mary Mackey

As a painter, a mark-maker, the strange, liquid-like properties inherent in glass fascinate and intrigue me. The play of transparency and opacity of glass, the depths of its shadows and the textures of its surface exert the same hold on my imagination that water does, whatever its form, sea, river, slow shifting mist, moving glacial ice, continually making its own mark however impermanent.

Memories and making, the process of gathering, and sifting, allowing the layers to settle and seeing what rises to the surface, working the surface, etching into the glass, changing its density with sandblasting, carving the passage of light through the glass with pigment and enamels are all part of the magic of working with glass.

The changing and shifting rhythms of landscape, nebulous flow of light and shade, imbued with the sensations provoked by a sense of place and time, has a strong influence on the visual structure of my work. The starting point of a piece is often a remembered image - the moon casting green blue glow over the sea at Cill Rialaig, cool rock, shushing sea-sounds, amber infused sky as I head West, heading home, flash blue of a mayfly on a still, silent day. Fleeting images in real time, but in my memory the image is sharply focused, connected with a particular place, a particular time. The impression, stored and enriched by the treasuring of it until it becomes expressed, through colour, light, and texture, layered together and worked on, changed, destroyed, and built on again until at least something of that essence is achieved.





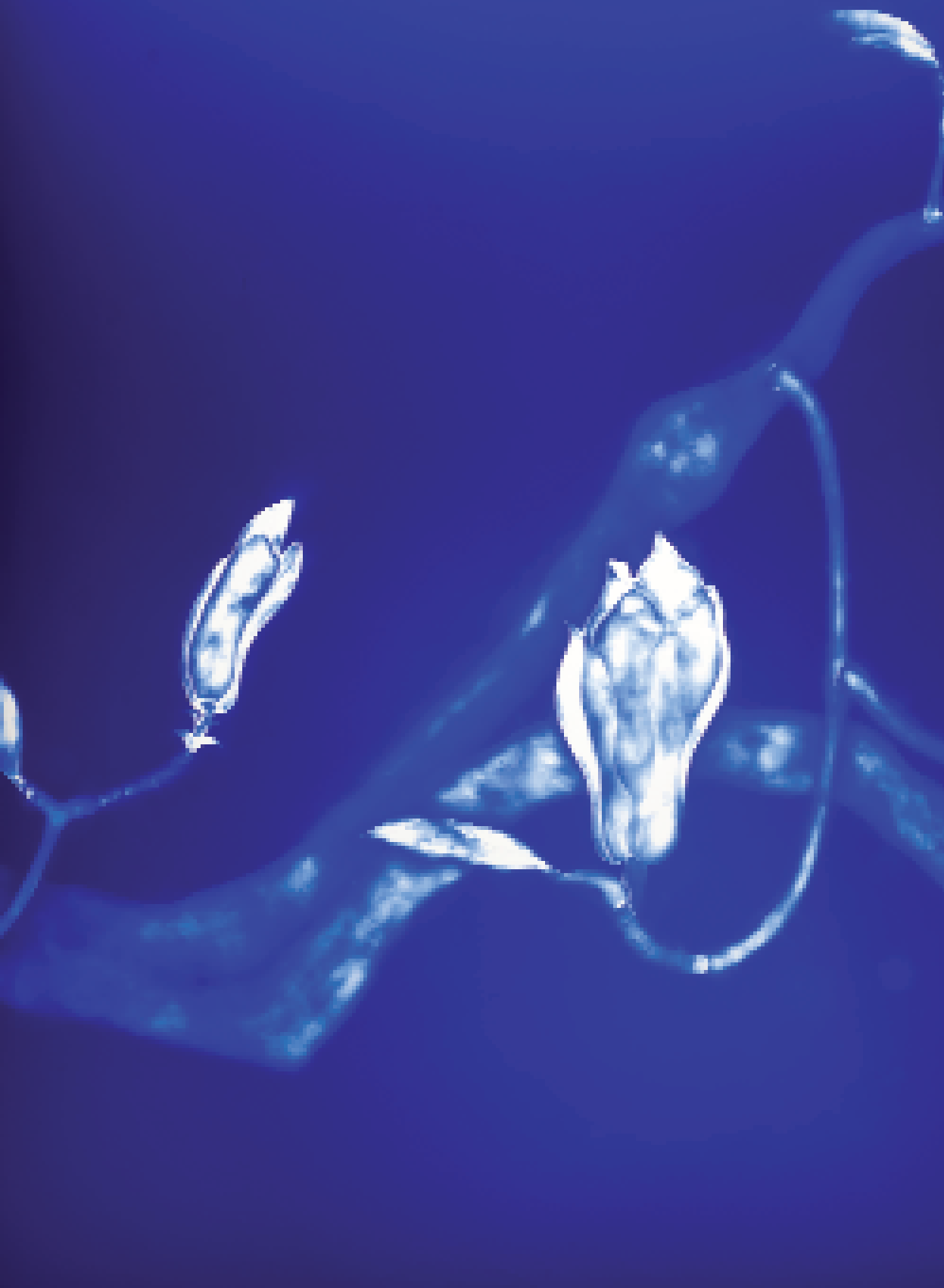
Sandra Miley

The minimalist beauty of the magnolia tree reveals itself in spring, when there is an absence of dense foliage. With this as a starting point, I observe how the play of light, passing through the opening petals, appears to illuminate these exotic flowers from within. Tracing each linear detail with my eye built on this theme: the elegance and balance of the supporting branches looks weightless, yet as functional as electric cables.

I open the exploration of a subject through detailed drawing. This work, 'Magnolia Tree', depicts a section of a larger drawing and potentially a larger artwork.

A single sheet of cobalt blue flashed glass has been acid-etched with hydrofluoric acid. This technique enables me to trace the studied detail and immediacy of the drawn image onto the surface of one side of the glass. I choose not to cut a sheet of glass into patterns. Instead, I prefer to retain its tension in order to complementarily juxtapose the fluid vitreous surface one looks through to see the image on the opposite side. The physical properties of this large, worked area of colour imitate a two-dimensional hydrostatic object whose properties are further enhanced by the movement of sunlight.

I decided to suspend the glass against natural light, rather than "float" it away from a wall, as this optimises the transmittance of light, which was the elementary stimulus for the work.

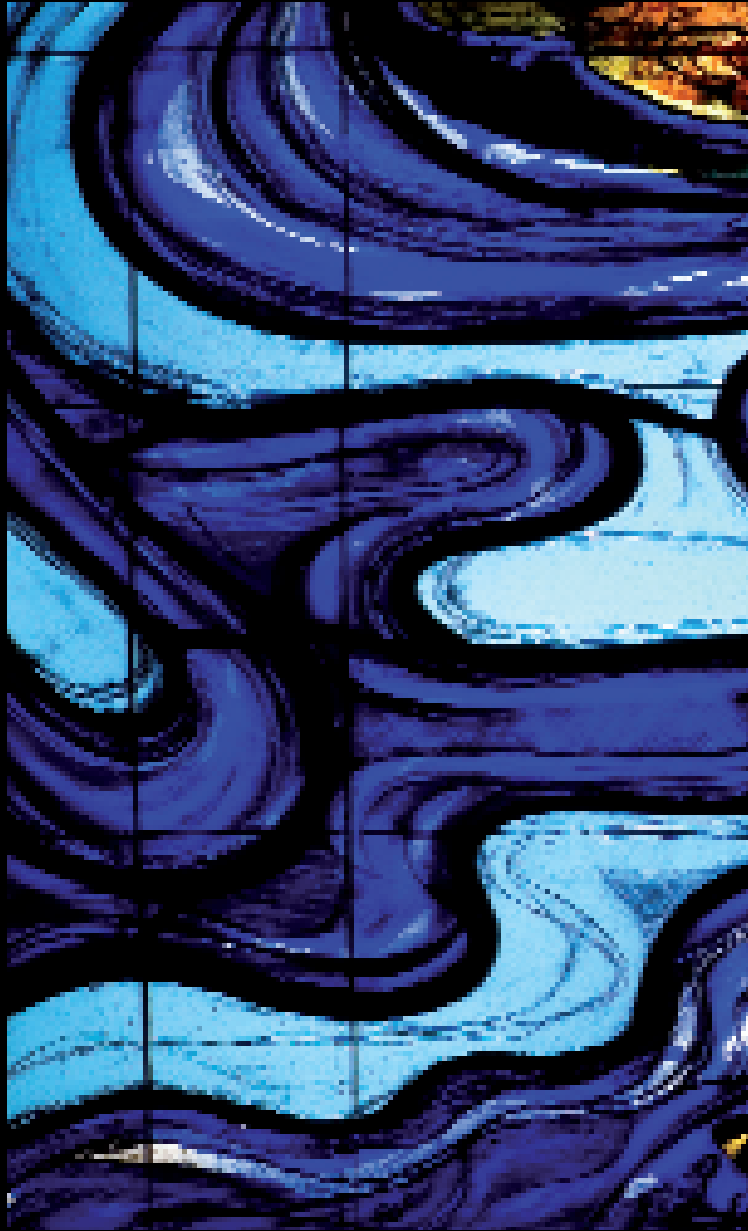


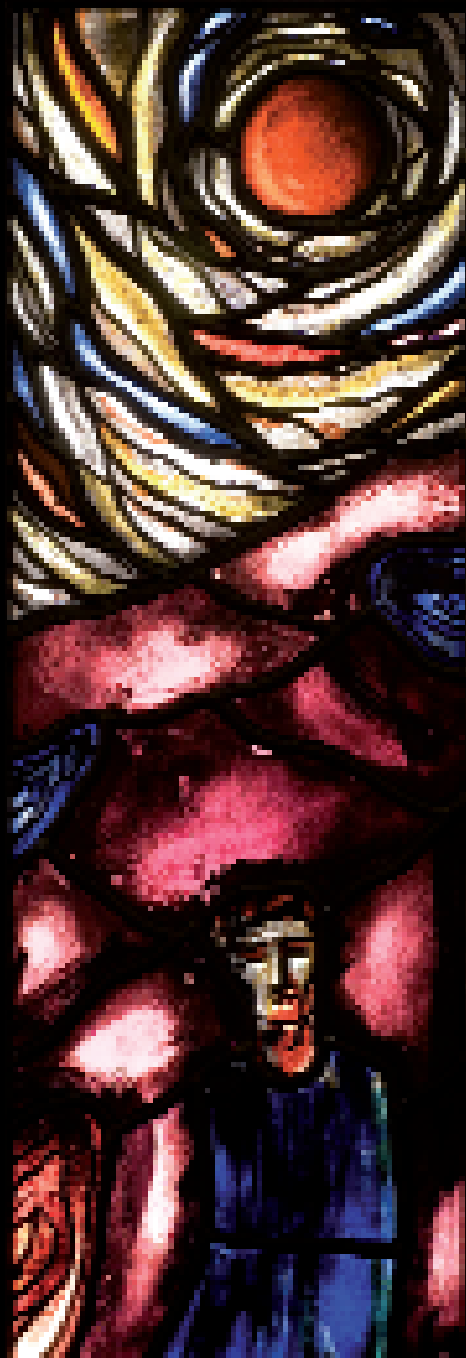
Patrick Muldowney

As a child I was totally lost and fascinated by the stained glass windows of my local church.

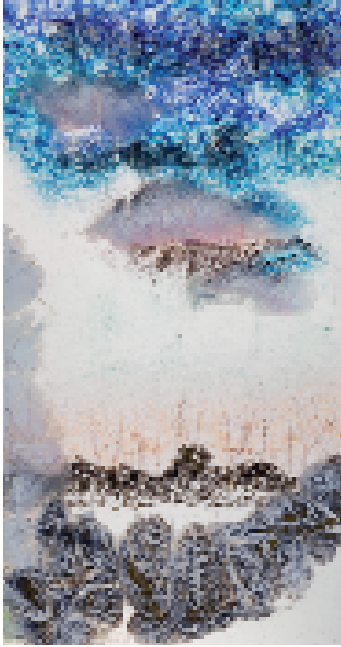
As an artist working in glass today I am still just as fascinated by the light, colour and images that can be achieved by the application of different techniques to tell a story or create an atmospheric effect on an interior space.

The stained glass of medieval cathedrals and the work of Irish stained glass artists of the early 20th century has inspired me to combine their traditional techniques with modern technology in order to produce contemporary solutions to both architectural and interior projects.





Killian Schurmann



Finding a theme, creating a composition and deciding on the technique to apply for the best result is a process most painters go through in order to create their work.

Working in glass panels demands the same process, but due to technical and intrinsic differences it does not allow the same flow and spontaneity in application of colour, which is not too dissimilar to watercolour. The result has to be achieved without layering too many colours.

Reworking pieces and having more than one canvas on the go at any given time still tempts me to work in oil or acrylic paint.

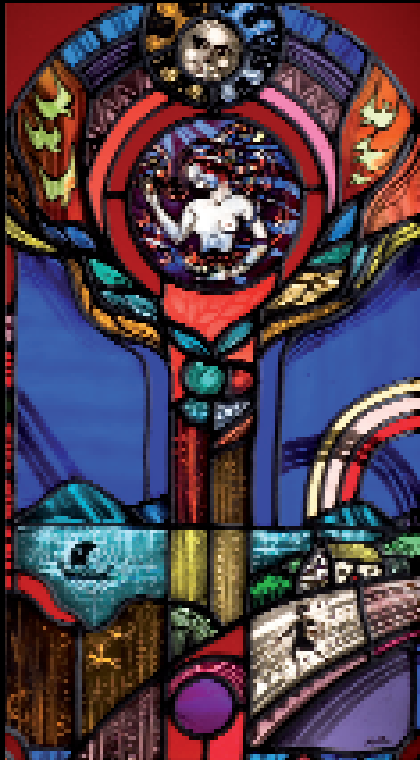
A fascination with glass and its unique qualities have made these limitations a hurdle to overcome and kept me experimenting, trying to find ways to let a picture evolve, keeping the quality of something that has been created in the moment and not overworked or spoilt with meticulous technique. It is exciting for me to see how a finished piece will be taken over by light and how the compositional focus can change depending on whether the light passes through the work or bounces off the opaque colours on the surface, where the changing daylight creates shadows which are constantly changing.

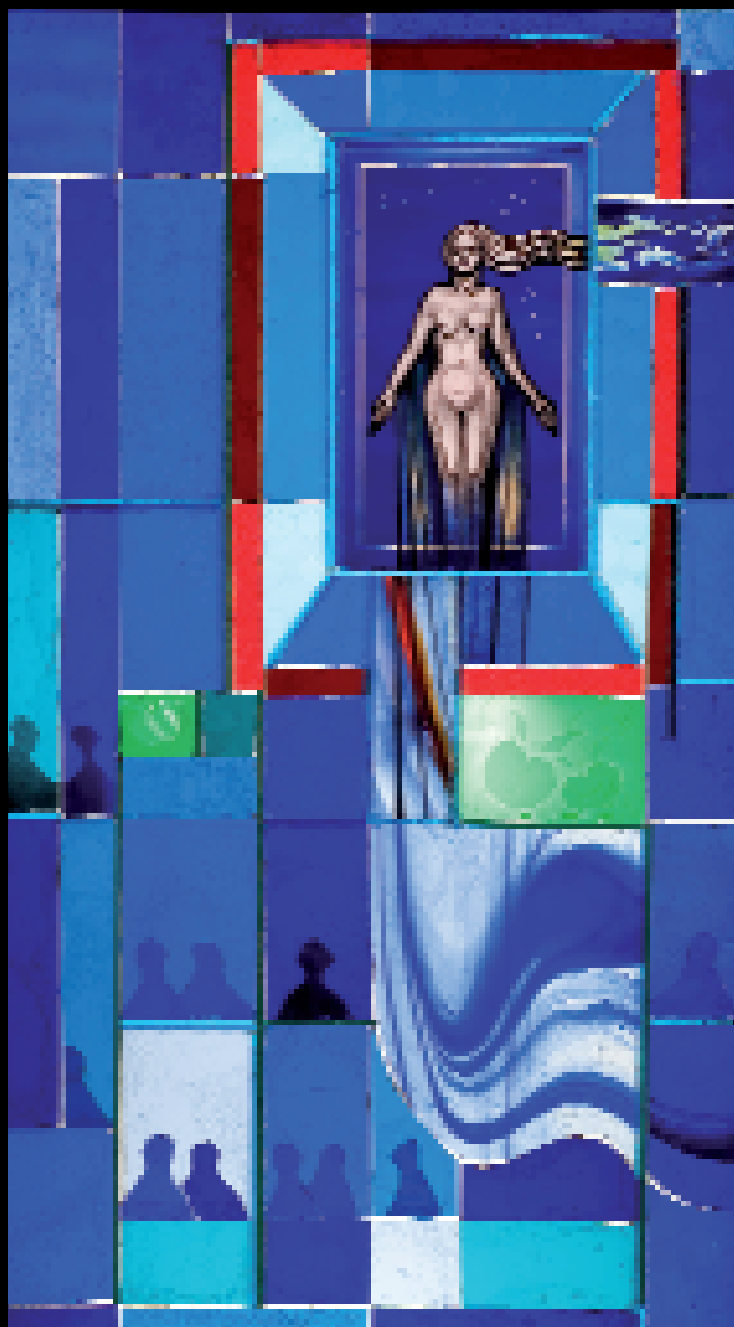


George Walsh

George was born in Dublin and became an apprentice to his father, George S. Walsh, who was a pupil of the late Harry Clarke. He studied painting and stained glass in the Schools of Art in both Belfast and Dublin. Working in American Stained Glass during

the 1960s, he subsequently returned to Dublin and worked with Irish practitioners in glass studios. He has collaborated with artists such as George Campbell, Gerry Dillon and Arthur Armstrong on stained glass commissions. By the late 1970s he started his own studio in Ranelagh, Dublin. Walsh is particularly renowned for his architectural commissions, some of which can be seen not only in Ireland, but also in the United States, Canada and Africa.





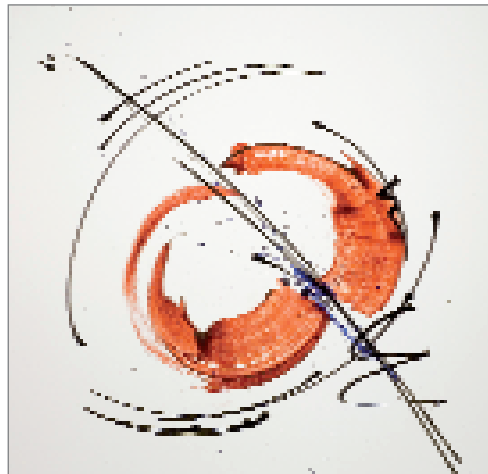
Elke Westen

My ideas are mainly inspired by nature as the four elements earth, fire, water and air are transformed and integrated into my work. Also the changing of the seasons and the subtleties of light and colour change, greatly influence the appearance of the piece.

The integration of artificial and/or natural light into my artwork is one essential part of my philosophy as an artist. For me working with glass is like painting with light. Glass, which forms the substrate of the image is transparent, thus making the 'canvas' visible from all angles.

Background and foreground, the environment, both within and without, become part of the creative whole and like the light (daylight and/or artificial light), an integral part of the artistic totality. It is my intention to unite the viewer and the artistic creation in a unique, personal and long lasting visual experience. It is particularly important in the achievement of that experience that my glassworks are viewed over time from different angles, and under varying conditions, both environmental and personal. In each circumstance – night, day, mood, emotion – different meanings can be both expressed and perceived. Light and shadow, too, play a strong role in achieving the overall effect.





Peter Young

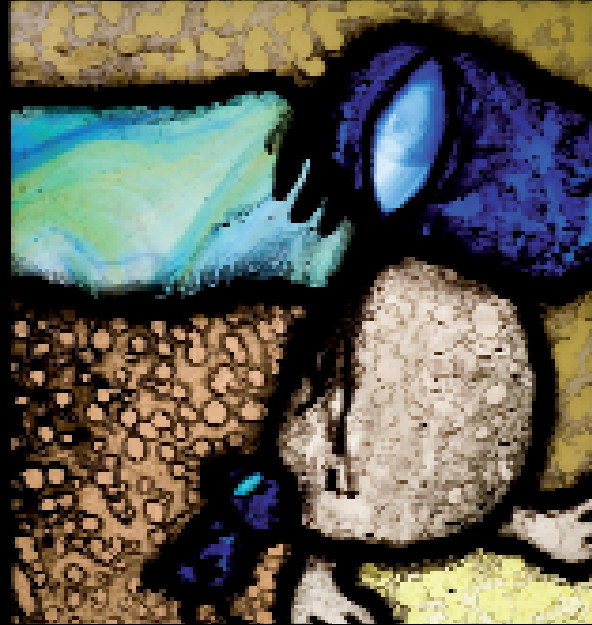
PEDRO & INDI

'Indi' which I originally made in London in 1995, had always been a dark, claustrophobic and unresolved work. I re-made it in 2006 changing several pieces of glass. The streaky amber on the left for instance, replacing a previously demanding convolution, now provides breathing space and access to the dense narrative opposite. Also the little pig dog character under the hill is a warm and sustained highlight.

'Pedro' (2005) and 'Pia' (2006) are similar studies of bird-like creatures stepping out with their young. While both versions are dotty they each have different moods and qualities of character. The more expressive painting of 'Pia' in particular, was a means of grounding saccharine tendencies and raising aboriginal.

'Rocket Bird and Slug Boy' (2007) ...?
Well, that *is* just tabloid nonsense.

Rocket Bird would never snog a slug.





ARTISTS CVS



Donna Coogan

Trabeg House, Douglas Road, Cork, Ireland
Mobile No: 00 353 872527964
donnacoogan@hotmail.com

EDUCATION:

1994 /1994 Bachelors Degree (Hons.)
in Design(Glass).

National College of Art & Design, Dublin,

1991 Certificate in Visual Education (ACCS)
Dun Laoghaire College of Art & Design,
Dublin.

1978 Foundation Year, College of Marketing
and Design, Dublin.

EXHIBITIONS:

2007 Sculpture in Context, Botanic
Gardens, Dublin.

2006 Genesis, Dungarvan Arts Centre,
Co Waterford, Ireland

The Red Tent, Siofra Group, Botanic
Gardens, Dublin.

Sculpture in Context, Airfield, Dundrum,
Dublin.

2005 6"x6", 411 Galleries, China.

Touring Hangzhou, Shanghai, Beijing

Sculpture in Context, Airfield Gardens,
Dublin 14.

Sculpture in Context, Botanic Gardens,
Dublin.

C2, Crawford Municipal Art Gallery, Cork.

6ftx6ft, National College of Ireland, Dublin.

2004 Art Trail '04 Cork.

Decade II, Sirius Arts Centre, Cobh, Cork,

2003 Decade, Sirius Arts Centre, Cobh,
Cork.

Bigger is not Better, Mullingar Arts Centre,
Mullingar

Signal Art Centre, Bray, Dublin.

2002 – 03 Love, Touring Exhibition, France,
Spain, Portugal, Belgium, Italy & England.

2002 Sculpture in Context, Botanic
Gardens, Dublin.

Art in Cathedral, St. Finbarr's Cathedral,
Cork.

Our Space: Subud Hall, Carrigaline, Co. Cork.

PROFESSIONAL EXPERIENCE

2004 Facilitator: Cobh Women's Art Group,
Sirius Arts Centre, Cobh

2002 Invited Lecturer, Glass Department,
NCAD, Dublin.

2001 05 Irish Cultural Representative for
the World Subud Association

2001 Invited Lecturer, History of Art Dept.,
NCAD, Dublin.

2000 Instructor of Assembled Glass Panel
Workshop, NCAD, Dublin.

1999 Instructor of Fused Glass Workshop in
the National Sculpture Factory, Cork.

1998 Invited Lecturer, Glass Department,
NCAD, Dublin.

WORK EXPERIENCE:

1992-94 Abbey Stained Glass Studio,
Kilmainham, Dublin.

Working with resident glass painter half day
per week.

PUBLICATIONS:

PEETERS, Vital, STAINED GLASS,
The Art of Crafts

LALOR, Brian, THE ENCYCLOPAEDIA OF
IRELAND, Gill & Macmillan Ltd. 2003

SHAW-Smith, David, TRADITIONAL CRAFTS
OF IRELAND, Thames & Hudson. 2003

COLLECTIONS:

National College of Ireland, Dublin, Ireland.

Debbie Dawson

Address: 1 St. Joseph's Place, Blackrock
Road, Cork, Ireland
Tel: 00 353 21 4968871 or 00 353 86 3643460

EDUCATION:

1996-1999: Masters Degree –
History of Art & Design and Complementary
Studies, National College of Art & Design,
Dublin

1986-1990: National Diploma in Fine Art
(Painting and Stained Glass) – Distinction
Crawford College of Art & Design, Sherman
Crawford Street, Cork

EXHIBITIONS:

2003 Art Trail, X Marks The Spot, T.W.I.L.
House, Albert Quay, Cork

2003 Formative Influences, Lavit Gallery,
Father Mathew Street, Cork

2003 Art in the Cathedral, St. Finbarr's
Cathedral, Cork

2002 Art in the Cathedral, St. Finbarr's
Cathedral, Cork

2000 Art Trail, Various Venues, Cork

1998 Art at the Bodega, The Bodega, Coal
Quay, Cork

1998 Scoip '98, Siamsa Tire Theatre & Arts
Centre, Town Park, Tralee, Co. Kerry

1997 5th Women's International Glass
Conference & Workshop, Crawford Municipal
Art Gallery, Emmet Place, Cork

1997 Dancing With Light, Stained Glass
Exhibition, An Damhlainn Gallery, Spiddal,
Co. Galway

RESIDENCIES:

2001 Campbell Bewley Artist in
Residence, Carrigaline Community School,
Carrigaline, Co. Cork

2000 Cork County Council Residency,
National Sculpture Factory, Albert Road,
Cork

1991 Artist in Residence, Lavit Gallery,
Father Mathew Street, Cork

COMMISSIONS:

2002 Public Art Commission for
Radiotherapy/Oncology Department, Cork
University Hospital, Cork

2001 Selected for Limerick County
Council's panel of artists

2001 Awarded Public Art Commission for
Kilmallock Housing Scheme, Kilmallock, Co.
Limerick

2001 Glasswork for Luigi Malone's
Restaurant, Emmet Place, Cork

In addition to my personal work I teach
stained glass on a part-time basis at the
Crawford College of Art & Design, Sherman
Crawford Street, Cork. I am also a member
of the National Sculpture Factory and a
member of the Contemporary Glass Makers
of Ireland. My work is represented in both
public and private collections.

Nora Duggan

Address: Highfield, Carbury, Co. Kildare
Tel.: 353 (0)87 2248194
website: www.noradglass.com
Email: info@noradglass.com

EDUCATION:

1988-92 Visual Communications, College of Marketing & Design, Dublin

1995-96 Business Appraisal Training Program, FAS, Galway

Masterclasses:

2006 Ursula Huth, "Marks on Glass", Fire Station Artists Studios, Dublin

Alice Maher, "Collections in Art", Fire Station Artists Studios, Dublin

2005, Dennis Grey, "Life Drawing", Old Schoolhouse, Kinnegad, Co. Westmeath

2003 Paul Marioni, "Whats the big Idea", Crystal Lotus Studio, Fermanagh

2002 R. Repass, "Intro to Hot Glass", Crystal Lotus Studio, Fermanagh

J. Lepisto, "Sand Casting Glass", Crystal Lotus Studio, Fermanagh

2001 Keith Seybert, "Lost Wax Casting", Fire Station Artists Studios, Dublin

Maud Cotter, "Glass in Art", Fire Station Artists Studios, Dublin

2000 Keith Seybert, "Lost Wax Casting", Fire Station Artists Studios, Dublin

Michelle O'Donnell, "Glass Fusing", Fire Station Artists Studios, Dublin

COMMISSIONS:

1999/2006 Nora has completed many commissions for private clients. Images can be viewed and references given on request.

2003 "Laois, A Celebration", Awarded by Laois County Council, Seven stained glass panels celebrating 100 years of the County & the role of the council. Nora worked closely with a committee comprised of council workers, past & present, to create and make

the artworks. The finished artworks were installed in March of 2004 and are available for viewing in new Council Chambers, Portlaoise, Co. Laois, by appointment.

2002 Sue Ryder Foundation commissioned a selection of stained glass windows for a restored Georgian House, Dalkey, Co. Dublin. These included the front entrance, chapel doors, backlit chapel feature windows & backlit hall window.

EXHIBITIONS:

2005; "Reflections", The Old Schoolhouse, Kinnegad, Co. Westmeath.

2003; "History of Irish Glass", National Museum of Ireland - Decorative Arts & History, Collins Barracks, Dublin

2003: "ArtSelect", Meeting Hse. Sq., Temple Bar, Dublin 2, Group exhibition

2000: RDS Craft Competition, travelling exhibition. Nora was awarded second prize in the glass category

1997/98 An Damhlann Gallery, Spiddal, Co. Galway - both juried group shows.

COLLECTIONS:

Stephen Mc Donnell, Dublin, private collector.

Frank Taaffe, Athy, Co. Kildare, private collector of contemporary art and literature.

Aiden Dunne, France, private collector of antique & contemporary glass.

AWARDS:

2006 Offaly County Council Support for Artist Scheme

2005 CCoI 50% Scheme

Eva Kelly

Address: Primrose Hill, Calverstown,
Kilcullen, Co. Kildare
Tel.: 00 353 45 485389 or 00 353 87 6728960
Email: evakelly@desatclear.ie
Website: www.evakellyglass.com

Eva trained in Australia in the 1980s under the expert eyes of master glass painter Paddy Robinson and glass fusing expert Warren Langley. She also attended master-classes in drawing with Roger Waller (Australia) and Marie Hensey (Ireland), glass fusing with Boyce Lundstrum (United States), glass fusing and casting with Karen LeMonte (United States) and glass painting and engraving with Ursula Huth (Germany). Eva set up her studio in Ireland in 1986.

EXHIBITIONS:

2006 St. Patrick's Presence, London, Crafts Council of Ireland

2006 Interiors Show with Six Times Tables, Royal Dublin Society, Dublin

2006 Red Bull, Art of Can, Co. Derry

2005 ICE, two-person exhibition in Riverbank Gallery, Newbridge, Co. Kildare

2005 Design Week, Six Times Tables, Habitat, Dublin

2005 Fusion, Eigse, Carlow, three-person exhibition

2005 Christmas Presence, National Craft Gallery, Kilkenny

2005 Hunt Museum, Limerick, Collectors exhibition

2005 Interiors Show, Royal Dublin Society, Dublin

2005 Gerard Manley Hopkins group exhibition, Kildare

2004 East of Boston, group show, Jury's Hotel, Boston

2004 Six Times Tables exhibition, Habitat, Dublin

2004 Red Bull Art of Can exhibition, RHA Gallery, Dublin

2003 Ten Times Tables, group show, National Craft Gallery, Kilkenny

2003 Royal Dublin Society, Horse Show Craft exhibition

2002 Red Bull Art of Can exhibition, Glasgow, Scotland

PUBLIC COMMISSIONS:

Kildare Parish Church

Dominican Church, Newbridge

Kepak Head Office, Co. Meath

Scellig Hotel, Dingle, Co. Kerry, windows

Kilkea Castle Hotel, Athy, Co. Kildare,

Templemore Arms Hotel, Co. Tipperary,

Dooleys Hotel, Birr, Co. Offaly,

Naas Golf Club, Co. Kildare

Curragh Golf Club, Co. Kildare, large

Cill Dara Golf Club, Co. Kildare

Curragh Race Course, functions area

Fairyhouse Race Course

McDermott Officers Mess, Co. Kildare,

Butt Mullins Restaurant, Co. Kildare

Kepak Group, Hacketstown, Co. Carlow,

Holy Family College, Newbridge, Co. Kildare,

Leinster Arms Hotel, Athy, Co. Kildare

Rose Hill Hotel, Kilkenny,

Peadar Lamb

Address: Mill Lane Studios, Glenside
Industrial Estate, Palmerstown, Dublin 20
Tel.: 00 353 1 6236685 or 00 353 87 2717782
Website: www.peadarlamb.com
Email: info@peadarlamb.com

EDUCATION:

1985 Dun Laoghaire School of Art and Design, Dublin
1985-88 National College of Art and Design, Dublin
1989 Brierley Hill, Glass Centre, Birmingham, U.K.

SOLO EXHIBITIONS:

2004 New Works, Ink on Paper, The Market House, Monaghan
2005 Edges and Boundaries, The Hunt Museum, Limerick

GROUP EXHIBITIONS:

1996 NCAD 250th Anniversary Show, Dublin
1997 Solomon Gallery, Dublin
Kenny Gallery, Spiddal, Co. Galway
1998 West Cork Arts Centre, Skibbereen, Co. Cork
1999 RHA Annual Exhibition, RHA, Dublin
2001 Antonia Fraser Gallery, London, U.K.
2004 Museum of Modern Art, Annual Crafts Chow, Philadelphia, USA

COLLECTIONS:

Radio na Gaeltachta, Galway
American College, Oscar Wilde Window, Dublin
Little Sisters of the Assumption, Dublin
Irish Ambassador's Residence, Tokyo, Japan
Mater Hospital, Dublin
ESB Head Office, Dublin
Private Collections: Ireland, Britain, Denmark, USA and Japan
Irish Ambassador's Residence, Lisbon, Portugal
National Museum of Ireland – Decorative Arts & History, Collins Barracks, Dublin

AWARDS:

1998 Ice Studio Rental Grant
2003 Per Cent for Art, Monaghan Market House, Monaghan
2004 An Chomhairle Ealaíon, exhibition grant, Philadelphia, USA
2006 Per Cent for Art, Archbishop Ryan Senior School, Co. Dublin
2007 Per Cent for Art, County Library, Leitrim

TELEVISION/RADIO:

1993 Arts Show, RTE Radio, Sculpture in Context
1996 Cursaí Ealaíne, RTE
2000 DY2K TG4
2000 Splanc – Saol Daite Documentary, TG4
2002 October, 'Open House', RTE
2006 Soiscéal Pháraic, TG4

Mary Mackey

Coachman's House, Laurel Walk, Bandon,
Co. Cork, Ireland
e-mail: marymackey60@eircom.net
Born Cork, Ireland, 1960

EDUCATION:

1983 NCEA Diploma in Fine Art (Painting)
Crawford College of Art & Design, Cork

PROFESSIONAL EXPERIENCE

2000-2002 Editor Glass Society of Ireland
Newsletter

2001 Visiting Lecturer, Glass Department
Central St Martins College of Art, London

1998-2002 Visiting Lecturer, Glass
Department, National College of Art &
Design, Dublin

WORKSHOPS & LECTURES

2006 Lecture Firestation Artists Studios,
Dublin.

2004 Lecture National Museum of Ireland,
Collins Barracks, Dublin, Ireland

Lecture Almonte Arts Centre, Ontario,
Canada

2003 Lecture Glass Society of Ireland,
Dublin, Ireland

SOLO EXHIBITIONS

2001 Land Marks, Cochrane Gallery,
London

2000 Out of the Corner of My Eye, Lavit
Gallery, Cork

1995 Crawford Art Gallery Showcase, Cork

GROUP EXHIBITIONS (SINCE 2000)

2008 Gathering Light, International Glass,
Liverpool, United Kingdom, and Chartres,
France

2007 Cead Exhibition, China
Through Irish Eyes, Exhibition & Seminars,
Beijing, China
Glass Exhibition, National Craft Gallery,
Kilkenny, Ireland

2006 Catherine Hammond Gallery,
Co. Cork
Spirit Journeys, Glass Artists Gallery,
Australia

2005 Crawford Gallery, Cork
Miriam Bailey Gallery, Bandon, Co. Cork
Cork Public Museum, Cork
Lavit Gallery, Cork
Sculpture in Context, Dublin
Catherine Hammond Gallery, Glengarriff,
Co. Cork

2004 Women's International Glass
Workshop & Exhibition, Toronto, Canada
Boyle Arts Festival, Roscommon, Ireland
Sculpture in Context, Botanic Gardens,
Dublin
C2, Crawford Gallery, Cork

2003 Inspirational Awakening, Irish
Contemporary Glass Touring exhibition
2003 - 2005

Lavit Gallery Group Exhibition, Cork
50/50 Exhibition, Temple Bar Gallery, Dublin

2002 Glass With Altitude, Auckland,
New Zealand
CAsE, Lavit Gallery, Cork
Sculpture in Context, Dublin
Art Trail, Triskel Arts Centre, Cork

PUBLICATIONS

Stained & Art Glass, Dr Judith Neiswander
and Caroline Swash

14 Stained Glass Walks in London, Caroline
Swash

The Art of Stained Glass, Chris Peterson
Neues Glas Winter 2004

COLLECTIONS

Crawford Municipal Art Gallery, Cork
Duchas Irish Heritage Service, Dublin
Izukougen Stained Glass Museum, Japan
Private Collections in Ireland and
United Kingdom.

Sandra Miley

31 St. Brigid's Avenue, North Strand, Dublin 3
Tel: 00 353 1 856 1090
mobile: 00 353 87 972 2138
Email: sandramiley@myway.com
D.O.B. 16.01.1966

EDUCATION

1985-1986

La Thuasnerie Atelier du Vitrail, Mehun-Sur-Yevre, France. Apprentice glass painter.

1986-1989

BA (Hons) Edinburgh College of Art.

1989-1991 Return to La Thuasnerie.

EXHIBITIONS

1996

Stained Glass. SIPTU Living Art Space, Dublin. Selected group show curated by AAI.

1996 Stained Glass. SIPTU Living Art Space. Solo Show.

1996 Stained Glass. Group Exhibition.

1997 Stained Glass. An Damhlann, Co. Galway. Group Show.

2001 Stained Glass and graphite drawings. Ceardlann na gCoisbhealach, Co. Donegal. Solo Show/ artist in residence.

2002

Stained Glass (slides). Jakarta, Indonesia. Invited as part of a group to represent Irish contemporary glass.

2005 Stained Glass. National Crafts Exhibition Competition. RDS, Dublin.

2006 Stained Glass. National Crafts Exhibition Competition. RDS, Dublin.

National Craft Winners Touring Exhibition.

PUBLIC/CORPORATE COLLECTIONS

1995 Office of Public Works. Govt. Office in Tullamore.

1996 ESB International, Head Office.

1996 AMS Systems Ireland.

2006 Crafts Council of Ireland.

2006 Office of Public Works. The Labour Relations Committee.

AWARDS

1997 Received Artist's Exemption.

2006 Dublin Art Glass Award.
Crafts Council Purchase Award.
RDS National Crafts Competition Award.

Patrick Muldowney

Address: 12 St. Alban's Road, South Circular Road, Dublin 8.

Telephone: 00 353 87 7689347

Email: Patleros@hotmail.com

Patrick Muldowney ANCAD is a Master Artist in Glass and Restoration. A graduate of the National College of Art and Design, Dublin and postgraduate of the International Institute of Mosaic, Ravenna, Italy. He worked at the renowned Greenland Studios, New York, USA for a number of years.

Patrick Muldowney established his own studio in 1990 where he has completed many domestic and ecclesiastical commissions in Ireland, the U.K., Africa and the U.S.A.

Born and educated in Kilkenny City, Ireland

EDUCATION:

1973 Enrolled, National College of Art and Design, Dublin

1977 Graduated, Hons. Diploma in Design, specialising in Illustration

1978 Postgraduate in Education, NCAD specialising in Stained Glass and Fabric painting

1982 The study of Mosaic, International School of Mosaic, Ravenna, Italy

1979-81 Trained in the painting of Stained Glass at the Greenland Studios, specialising in the restoration of Tiffany windows for the American wing of MOMA, New York

1982-87 Lectured at NCAD in Stained

Killian Schurmann

Glass and the Liberties Vocational School
1988-89 Part-time artist, Abbey Stained
Glass Studios, Kilmainham, Dublin

1989-90 Lectured at College of the
Bahamas, Nassau, Bahamas

1995 Lectured at Dublin Institute of
Technology, Subjects: Drawing and
Rendering

MAJOR COMMISSIONS:

1992

St. Fiaccres Church, Loughboy, Kilkenny

Our Lady of the Waters, Bomadi, Nigeria

1996

The Holy Faith, Cork

Anna Nagle, Edmund Rice

1999

Mount Taber Nursing Home, Sandymount,
Dublin 4

1999-2003

St. John Vianney, Artane, Dublin

2002

The Parish Church, Crookstown, Co. Kildare,
St. Francis, St. Callum

2003

Sacred Heart Fathers, Kilmainham, Dublin

2004

Poor Clares Convent, Cork,

St. Clare, St. Francis

Tel/Fax: 00 353 1 4939836

Email: killian_schurmann@hotmail.com

www.thermocollage.com

Born in 1962 in Dublin, Killian Schurmann trained as a Scientific Glass Blower in Germany in 1980 before embarking upon a ten year-period of travel. Working as a journeyman Killian visited glass studios throughout the world and worked in the field of studio glass art, which subsequently formed the foundation for his studio in Dublin.

During the 1990s between private commissions and exhibition work Killian perfected the art of glass by creating new colour compositions, textures and ways of controlling the passage of light.

Throughout the past five years Killian has developed a style of composition and subject matter, which distinguishes his output as a glass artist in sculptured work and glass panels.

Killian continues to travel extensively, taking inspiration for his work from both urban and rural landscapes. In 2006 his work was exhibited in the John Martin Fine Art Gallery, London.

Now working from his glass studio at the foot of the Dublin Hills, Killian has, over the past twenty years, exhibited his work throughout Europe. An integral part of Killian's style is using de-nitrification in order to control the opacity of the glass.

COLLECTIONS(1994-2006)

Bank of Ireland – indoor installations

St. Stephen's Green Hotel, Dublin

US Ambassador's Residence, Dublin-
outdoor installation

National Self-Portrait Collection, Limerick

Allied Irish Banks, Art Collection

Allied Irish Banks – Indoor Installation

Verbal Art Centre, Derry – indoor installation

Dept. of Health, Dublin
Waterford Land Registry Office
Nissan Ireland

MUSEUMS (1994-2006)

National Museum of Ireland – Decorative Arts & History, Collins Barracks, Dublin
Dublin Castle
Ulster Museum
National Botanic Gardens
Glass Museum, Wertheim, Germany

EXHIBITIONS (1983-2006)

Ireland – Royal Hibernian Academy, Dublin, 2000-2006
Germany, Austria, Belgium, Luxembourg, France

George Walsh

Address: 63 Sandford Road, Ranelagh, Dublin 6.
Tel/Fax: 00 353 1 4962357

SOLO EXHIBITIONS:

Caldwell Gallery, Dublin and Belfast
Gallery 22, Dublin
Kenny Gallery, Galway
Kilcock Gallery

Numerous group shows in Ireland, the USA, Britain and Spain. He has shown frequently in the Royal Hibernian Academy; An t-Oireachtas; Living Art; Leinster Gallery; Sandford Gallery; Kilcock Art Gallery; Kenny's Gallery, Galway; and Lavit Gallery, Cork.

COLLECTIONS

Kildare County Council
An Taisce
Office of Public Works

Allied Irish Investment Bank
Cervantes Institute, Spain
President Mary Robinson
Dermot Desmond
Dublin County Council
AIB Group
ABN Bank
Conrad Schmitt, USA

COMMISSIONS:

Windows for Royal College of Surgeons, Albert Theatre, Dublin
Presentation Window for Royal College of Surgeons, Edinburgh, Scotland
Dublinia-Medieval Trust
Glass Sculpture, The Foyer, Bausch & Lomb, Waterford
Church of the Holy Family, Newington Avenue, Belfast
Augustinians Church, Galway
Dublinia Medieval Trust
Church of the Irish Martyrs, Ballycane, Naas, Co. Kildare
Eyeries Church, Beara Peninsula, West Cork
St. Camillus, Killucan, Co. Westmeath
Galway Cathedral
St. Peter's Church, Chantilly, France
Black Abbey, Kilkenny
Mount Sion, Co. Waterford
Clongowes Wood College, Co. Kildare
Our Lady of Lourdes, Parish Church, Kilcummin, Killarney, Co. Kerry
Blessed Sacrament Chapel, Dublin
Chapel, National University of Ireland, Galway
Newtown Church, Co. Kildare
Other commissions can be found throughout the Mid-Western United States, Florida, Newfoundland and Africa.

Elke Westen

41 Harbour View, Howth, Co. Dublin, Ireland
Tel. +353 (0) 87 - 752 48 38
elkewesten@hotmail.com
www.elkewesten.com

Born 4th March 1967, Hattingen/Germany

Since 2000 living in Ireland

EDUCATION:

2002 Master of Arts

2000-2002 postgraduate student

(MA, glass design) at National College
of Art & Design, Dublin

1999-2000 chairperson of BBK Bergisch
Land (regional Arts Council), Wuppertal,
Germany

1997-2000 lecturer at University
"Hildesheim", Germany

1994 assistant lecturer workshop "European
Design - Design with Glass", National
University Bogotá, Columbia

Since 1993 self-employed, own studio for
art & architecture, colour, glass, light and
graphic design

1993 degree as designer (B.Des.)

1998-1993 study at University
"Fachhochschule Dortmund", Germany

1986-1988 apprenticeship as reprographer,
printing and design company, Hattingen,
Germany

AWARDS:

RDS Award of Excellence, Category Glass
(2003)/International design Prize "FORM"
(1994)/Award Student Competition "Public
Art" (1993)

ART & ARCHITECTURE COMMISSIONS:

2007 Winner Open Competition East Down
Institute of Further and Higher Education,
Downpatrick, Newcastle and
Ballynahinch/Northern Ireland

2006/07 Winner Open Competition
Altnagelvin Hospital, Derry/Northern Ireland

2006/07 Winner Open Competition Downe
Hospital, Downpatrick/Northern Ireland

2006 Winner Open Competition Ulster
Hospital, Renal Unit, Belfast

2005 Winner Invited Competition State
Laboratory of Ireland, Celbridge, Co.
Kildare/Ireland, for Office of Public Works

2005 Winner Open Competition Breast
Check Unit, Dublin

2005 Glass Sculpture Shekina Sculpture
Garden, Glenmalure, Co. Wicklow/Ireland

2004 Selected Artist (Open Competition)
Integrated Arts Committee, Muckamore
Abbey Mental Health Hospital,
Antrim/Northern Ireland

2004 Winner Invited Competition Carlow
Credit Union, Carlow/Ireland, glass entrance

2004 Invited Artist "Sculpture in Context",
Dublin

2003/04 Winner Open Competition Cavan
Innovation & Technology Centre,
Cavan/Ireland

2003 Direct Commission, Office of Public
Works for Dept. of Social & Family Affairs,
Dublin

2003/04/05 Direct Commission,
Dept. of Education & Science, Dublin

2002/03 Winner Open Competition
Letterkenny Institute of Technology,
Letterkenny/Ireland, glass entrance

2002 State Art Collection of Ireland for
Dept. of Education & Science, Dublin

2002 Mercer Consulting Group, Dublin

Peter Young

Address: 55 Foster Terrace, Ballybough,
Dublin 3
Tel: 00 353 1 6584957
Mobile: 00 353 86 3057585
Email: peteryoung23@hotmail.com
Date of Birth: 29 June 1962, Dublin

EDUCATION:

1987-1989 Central St. Martin's College of Art
and Design, London, WC1

1979-1985 School of Art and Design, College
of Marketing and Design, Dublin

Advanced Diploma in Visual Communication
Design and Illustration

SOLO SHOWS:

2000 Urban Lichens Sculpture, Fire Station
Artists' Studios, Dublin

1995 Memorial Windows, Cochrane Gallery,
London, WC1

1992 Strange Angels, Project Arts Centre,
Temple Bar, Dublin

1989 Stained Glass Installation,
Central St. Martin's College, London

GROUP SHOWS:

2006 Stained Glass Exhibition, The Ark
Cultural Centre for Children, Temple Bar,
Dublin

2005 Element, Garter Lane Arts Centre,
Waterford

2003-2005 Contemporary Irish Glass Art,
National Touring Show

1998 Painting Exhibition, Fire Station
Artists' Studios, Dublin

1998 Glass, West Cork Arts Centre,
Skibbereen, Co. Cork

1997 Contemporary Glass in Ireland,
Solomon Gallery, Dublin

COMMISSIONS:

2005 Lead Artist in collaborative stained
glass commission with The Ark Cultural
Centre for Children, Temple Bar, Dublin

1994-1995 Martin Wills Memorial Windows,
Borris House Chapel, Co. Carlow

1987 to present Several private stained glass
commissions including two converted
churches in southern England

PERMANENT EXHIBITS

The Stained Glass Museum of Ely Cathedral,
England; Five Dublin schools; Numerous
private collections.

PUBLICATIONS AND REVIEWS:

Winter 2005 Cover, New Hibernia Review,
University of St. Thomas, Minnesota, USA

May 2004 Gloine, The Journal of the Glass
Society of Ireland: Illustrated Profile

Nov.-Dec. 1992 & Sept.-Oct. 1995
Crafts Magazine, illustrated reviews
by Caroline Swash

Jan. 1994 The Independent: 'Saving the
Poor Man's Bible', by Tony Kelly

Autumn 1992 The British Society of Master
Glass Painters magazine: Illustrated Profile

July 1992 The Irish Times, review by Brian
Fallon

Sept. 1990 Window Style by Yvonne Rees
(Quatro Publishing)

Jan. 1989 Sunday Telegraph Magazine,
stained glass feature by Rosemary Hill

The Crafts Council of Ireland

The Crafts Council of Ireland is the national design and economic development organisation for the craft industry in Ireland. Its activities are funded by Enterprise Ireland. The National Craft Gallery – set up by the Crafts Council of Ireland in December 2000 – runs a dynamic, national and international programme which aims to:

- stimulate quality, design, innovation and competitiveness in the craft sector
- communicate unique cultural and commercial attributes of Crafts Council of Ireland-promote the importance of quality to consumer and craft manufacturer alike
- stimulate innovation in design and manufacture via special exhibition themes
- encourage mutual transfer of exhibitions with other international craft agencies

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The Light Fantastic: Irish Stained Glass Art

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