PORTFOLIO Critical Selection 2017–2018 is dedicated to the memory of Liam Flynn and Nuala Jamison.
## Contents

A message from

5  President Michael D. Higgins

6  Preface

7  Introduction

13  PORTFOLIO
    Wider Programme

15  Critical Selection 2017—2018

73  Narratives in Making
    by Gregory Parsons

89  Maker Profiles

147  Acknowledgements
Cecilia Moore, *Metals: A Periscopic Life*, Sheet bronze and copper, 24 × 17 × 17 cm
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 Message from President Michael D. Higgins
Uachtarán na hÉireann / President 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 – 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.
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.

Alan Ardiff Jewellery
Juliet Ball Ceramics
Yvonne Beale Jewellery
Muriel Beckett Textiles
Scott Benfield Glass
Roger Bennett Wood
Magda Bethani Ceramics
Emma Bourke Glass
Lorna Boyle Jewellery
Max Brosi Wood
Denis Brown Calligraphy
Cathy Burke Ceramics
Úna Burke Leatherwork
Anne Butler Ceramics
Mike Byrne Ceramics
Edmond Byrne Glass
Stuart Cairns Metals
Kevin Callaghan Ceramics
Sean Campbell Glass
Helen Cody Fashion
Julie Connellan Jewellery
Ryan Connolly Furniture
Eimear Conyard Jewellery
Seliena Coyle Jewellery
Frances Crowe Textiles
Danuna Glass Glass
Debbie Dawson Glass
Róisín de Buitléar Glass
Jack Doherty Ceramics
Karen Donnellan Glass
Chloë Dowds Ceramics
Simon Doyle Furniture
Dunleavy Bespoke Furniture
Terry Dunne Weaving
Isobel Egan Ceramics
Chaïm Factor Wood
Deirdre Feeney Glass
Figure2Ground Textiles

Alison Fitzgerald Basketry
Sara Flynn Ceramics
Adam Frew Ceramics
Peter Fulop Ceramics
Martin Gallagher Furniture
Alva Gallagher Glass
John Galvin Furniture
Róisín Gartland Fashion
Séamus Gill Jewellery
Mark Hanvey Wood
Tricia Harris Furniture
Karl Harron Glass
Stevan Hartung Furniture
Ian Hawthorne Wood
Pierce Healy Jewellery
Rudolf Heltzel Jewellery
Nicola Henley Textiles
Jennifer Hickey Ceramics
Joe Hogan Basketry
John Hogan Metals
Shane Holland Furniture
Horizon Furniture Furniture
Bob Johnston Basketry
Brendan Joseph Textiles
Alison Kay Ceramics
Catherine Keenan Glass
Ceadogán Textiles
Knut Klimmek Furniture
Umit Kutluk Fashion
Peadar Lamb Glass
Sonja Landweer Jewellery
Bernie Leahy Textiles
John Lee Furniture
Locker13 Furniture
Alison Lowry Glass
Andrew Ludick Ceramics
Eoin M Lyons Jewellery
Caroline Madden Glass
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
Jewels
Pâte de verre, 75 × 22 × 22cm

Photographer, Glenn Norwood
PORTFOLIO Critical Selection 2017–2018 Angela O’Kelly Jewellery
Sculptural Armpiece Paper, felt, palladium leaf, $16 \times 16 \times 6$cm
Photographer, Peter Rowen
Eclipse Bowl, Parian porcelain, 29 × 20cm

Photographer: Peter Rowen
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
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
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 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
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 Pailey
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
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
Camber-Esker Vessels. Porcelain, 29.5cm, 17cm, 24cm high

Photographer: Glenn Norwood
This page: Bloom! Resin, acrylic and over 40 plant types including: cornflowers, helichrysums, larkspur, lavender, delphiniums, aulium, eryngium, echinops, black elders, gingko biloba, nigella, yarrow, fennell, 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 Metms
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
This page: Leonard Wilde, Pudu (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  Una Burke  Leather
Military Medal Barrel Bag  Vegetable tanned cow hide, solid brass fittings, screws
30 × 12 × 8cm
Photographer, Peter Rowen
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
Gráinne Watts Ceramics Double-walled Vessel Smooth body stoneware clay and velvet underglazes. 22 × 28cm
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.
Anne Butler, Ceramics. Wax and Wane (detail), Parian porcelain, 10 × 10 × 100cm.
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
Coílín 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.
Alison Lowry
Schoolhouse Glass
36 Comber Street, Saintfield
Co. Down, BT24 7AZ
www.alisonlowry.co.uk
www.schoolhouseglass.co.uk
E. mail@alisonlowry.co.uk
T. +44 77 4703 3454

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
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 +f, Galleri Format, Bergen, Norway
Engaging with Glass, Travers Gallery, Tacoma, USA
Elements, Shengling Gallery, Shanghai, China
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

Photographer, Glenn Norwood

PORTFOLIO Critical Selection 2017–2018 Alison Lowry Glass

↑ Jewels Pâte de verre 75 × 22 × 22cm each
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.
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  Narratives in Making, National Craft Gallery, Kilkenny
2016  Women’s Stories and Emblems 1916 – 2016, Galway City Museum, Galway
2015  The Irish Connection, The Scottish Gallery, Edinburgh, Scotland
PORTFOLIO @ Solomon: Jewellery, Solomon Fine Art, Dublin
Side by Side, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris
2014  Hidden Agenda, British Crafts Council touring collection exhibition, Naughton Gallery, Belfast
2013 – 2014  Dazzle Manchester Art Gallery, Manchester, UK
2013  Future Beauty?, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin
2012 – 2013  Out of the Marvellous, National Craft Gallery, Kilkenny;
Solstice Arts Centre, Navan
2012  Turning Leaves, Bluecoat Display Centre, Liverpool, UK
2000 – 2013  SOFA Chicago and New York, USA
2011  dubh – dialogues in black, The American Irish Historical Society, New York, USA
Seoid 11, Pieces of Eight, Melbourne and Studio 20/17, Sydney, Australia
Electrum Summer Show, London, UK
PORTFOLIO, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin
2009  Inner Voice, Contemporary Applied Arts, London, UK
Electrum, Showcase exhibition, London, UK
2008  New York Art & Design Fair, USA
International Paper Exhibition, Scottish Gallery, Edinburgh, Scotland
2007  Paper Exhibition, Lesley Craze, London, UK
Vivid Colours, Electrum Gallery, London, UK
London Art Fair, 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.
Anne Butler
Drumalig Studios
133 Carryduff Road
Lisburn, BT27 6YL
www.annebutlerceramics.com
E. annebutlerceramics@gmail.com
T. +44 783 359 7139

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
Vial, Royal British Society of Sculptors,
London, UK

2003 Trace Elements,
University of Glamorgan, Wales

2001 Vial, Wysing 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.
Cara Murphy  
Blessington House  
18 Ballynahinch Street  
Hillsborough, Co. Down  
BT2 6AW  
www.caramurphy.com  
E. cara@caramurphy.com  
T. + 44 7811 958 807

**Collections**
- 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

**Recent Awards**

<table>
<thead>
<tr>
<th>Year</th>
<th>Award</th>
<th>Location</th>
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<tbody>
<tr>
<td>2016</td>
<td>Rosy James Memorial Award</td>
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<td>2013</td>
<td>Individual Arts Award</td>
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<tr>
<td>2012</td>
<td>RDS Award of Excellence</td>
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<tr>
<td></td>
<td>and California Gold Medal</td>
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<tr>
<td></td>
<td>National Crafts Competition</td>
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<td></td>
<td>1st Prize Gold, Silver</td>
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<td></td>
<td>and Alternative Materials,</td>
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<td></td>
<td>RDS National Crafts</td>
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<tr>
<td></td>
<td>Competition</td>
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<tr>
<td>2011</td>
<td>Arts Council of Northern</td>
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<td></td>
<td>Ireland Individual Arts</td>
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<tr>
<td>2008</td>
<td>Silver Sounds</td>
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<tr>
<td>2007</td>
<td>Moments of Indulgence</td>
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<tr>
<td>2009</td>
<td>Designers and Makers</td>
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**Recent/Current Exhibitions**

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<tr>
<th>Year</th>
<th>Exhibition</th>
<th>Location</th>
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<tr>
<td>2017</td>
<td>Narratives in Making, National Craft Gallery</td>
<td>Kilkenny</td>
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<td></td>
<td>Global Irish Design Challenge, National Craft</td>
<td>Kilkenny</td>
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<td></td>
<td>Gallery, Kilkenny</td>
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<tr>
<td>2016</td>
<td>Silver Speaks, V&amp;A Museum, Global Irish Design</td>
<td>London, UK</td>
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<td>Challenge, Dublin, Castle, Dublin</td>
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<td>2015</td>
<td>The Irish Connection, The Scottish Gallery</td>
<td>Edinburgh, Scotland</td>
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<td></td>
<td>PORTFOLIO @ Solomon: Metal and Stone, Solomon</td>
<td>Fine Art, Dublin</td>
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<td>A Pinch of Salt, Goldsmiths Hall, London, UK</td>
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<td></td>
<td>Connect: Eat and Drink, Bluecoat Display Centre,</td>
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<td>Belfast, You’ll Never Walk Alone, National</td>
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<td>Craft Gallery, Kilkenny</td>
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<td>2014</td>
<td>Murphy Family, The Scottish Gallery, Edinburgh</td>
<td>Scotland</td>
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<td></td>
<td>PORTFOLIO, RHA Dublin</td>
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<tr>
<td></td>
<td>Feast of Silver, Fortnum and Mason, London,</td>
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<tr>
<td></td>
<td>UK A Spoonful of Silver, Belton House,</td>
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<td></td>
<td>Lincolnshire, UK</td>
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<td></td>
<td>Hammered, Museet pa Koldinghus, Denmark</td>
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<td>Hopea ja emalia, Finnish Craft Museum and</td>
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<td></td>
<td>Höyry-galleria, Finland</td>
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<tr>
<td>2013</td>
<td>Contemporary Silver, Christies, London, UK</td>
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<td></td>
<td>Culture Craft, London Street Gallery, Derry</td>
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<td></td>
<td>Rocks, Goldsmiths Centre, London, UK</td>
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<td></td>
<td>Future Beauty?, National Craft Gallery, Kilkenny</td>
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<td></td>
<td>Farmleigh Gallery, Dublin</td>
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**PORTFOLIO**, Critical Selection 2017–2018  
Cara Murphy, Metals  

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**Recent Awards**

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<tbody>
<tr>
<td>2012</td>
<td>Royal Ulster Academy</td>
<td>Ulster Museum, Belfast</td>
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<tr>
<td></td>
<td>Annual Exhibition, Ulster</td>
<td>Museum, Belfast</td>
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<td></td>
<td>Silver Sounds</td>
<td>Queens University, Belfast</td>
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<td>2015</td>
<td>Moments of Indulgence</td>
<td>Millennium Galleries, Sheffield, UK</td>
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<tr>
<td>2014</td>
<td>Murphy Family</td>
<td>The Scottish Gallery, Edinburgh, Scotland</td>
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<td>PORTFOLIO, RHA Dublin</td>
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<td>Feast of Silver, Fortnum</td>
<td>and Mason, London, UK</td>
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<td></td>
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<td>Belton House, Lincolnshire, UK</td>
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<td>Höyry-galleria, Finland</td>
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<td>and Culture Craft</td>
<td>London Street Gallery, Derry</td>
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<td></td>
<td>Rocks, Goldsmiths Centre,</td>
<td>London, UK</td>
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<td></td>
<td>UK Future Beauty?</td>
<td>National Craft Gallery, Kilkenny</td>
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<td>Farmleigh Gallery, Dublin</td>
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</table>
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
www.ceciliamoore.ie
E. ceciliamoore.ie@gmail.com
T. +353 86 3240230

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
— Behämmer, Handwerksform Hanover, Germany
— Sculpture in Context, National Botanic Gardens, Dublin
— RDS National Crafts Competition, RDS, Dublin; County Life Museum, Mayo
— SO Fine Art Editions, Dublin
— RHA 186th Annual Exhibition, RHA, Dublin
2015
— MFA Fine Art Exhibition, NCAD Gallery, Dublin
— Oak 2015, Kilkenure 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
— Íontas, Sligo Art Gallery, Sligo
— 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, Dunamaise Arts Centre, Portlaoise, Co. Laois
2007
— Íontas, 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.
Cóilín Ó Dubhghaill
Studio 1
Yorkshire Artspace
21 Brown Street, Sheffield
S1 2BS, UK
www.coilin.com
E. coilin@coilin.com
T. +44 7748 23 6470

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
2014 Arts Council England, Grants for the Arts, UK
2008 National Metalwork Design Award (shortlisted), Millennium Galleries, Sheffield, UK
2007 – 2010 AHRC Fellowship, UK
2007 Sasakawa Foundation Grant, Japan
2006 Special Merit Award, Golden Fleece, Ireland
1998 – 2005 Monbusho Scholarship, Japan

Recent/Current Exhibitions
Solo Exhibitions
2011 + 2016 Cóilín Ó Dubhghaill, Galerie Marzee, Netherlands
2010 Focus, Contemporary Applied Arts, London, UK
2008 Cóilín Ó Dubhghaill, The Scottish Gallery, Edinburgh, Scotland
2006 Cóilín Ó Dubhghaill, Galerie Marzee, Netherlands

Group Exhibitions and Fairs
2017 Narratives in Making, TASTE at Argenève, Geneva, Switzerland
2016 In Residence, Oliver Sears Gallery, Six Fitzroy Square, London, UK
Mná, Galway City Museum, Galway
2015 Meister der Moderne, HKM, Munich, Germany
The Silversmiths Art, National Museum of Scotland, Edinburgh, Scotland
PORTFOLIO @ Solomon: Metal & Stone, Solomon Fine Art, Dublin
In Residence, Oliver Sears Gallery, Six Fitzroy Square, London, UK
Side by Side, National Craft Gallery, Kilkenny, Centre Culturel Irlandais, Paris, France
Finders and Keepers, dir Lexicon
Municipal Gallery, Dún Laoghaire, Dublin
Modern Masters, The Scottish Gallery, Edinburgh, Scotland
Aesthetics of Manufacture II, Butcher Works, Sheffield
The Irish Connection, The Scottish Gallery, Edinburgh, Scotland
2014 Vase, Vessel, Void, Oliver Sears Gallery, Dublin

2013 Five into Four, Oliver Sears Gallery, Dublin
Aesthetics of Manufacture, Butcher Works, Sheffield, UK
Frame@Schmuck, Internationale Handwerks Messe, Munich, Germany
Future Beauty?, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin
ICON, Brown Thomas, Dublin

2012 – 2013 Out of the Marvellous, National Craft Gallery, Kilkenny; Sotheby’s Arts Centre, Meath; Mermaid Arts Centre, Wicklow
2012 domesticMATTERS, Contemporary Applied Arts, London, UK
KunstRAI International Art Fair, Amsterdam, Netherlands
dubh – dialogues in black, The American Irish Historical Society, New York, USA

2011 – 2012 Beneath the Skin, Galerie Marzee, Netherlands; SIA Gallery, Sheffield, UK
2011 Silverstruck, Ruthin Craft Centre and National Museum of Wales
dubh – dialogues in black, Oliver Sears Gallery, Dublin
2010 Legnica Copper Ore Seminar, Galeria Sztuki w Legnicy, Poland
PORTFOLIO, National Craft Gallery, Kilkenny
2009 KeyPiece, SIA Gallery, Sheffield, UK
Object, Rotterdam, Netherlands

Gallery Representation
Galerie Marzee, Netherlands
Contemporary Applied Arts, London, UK
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
www.edmondbyrne.com
E. edmond.byrne@network.rca.ac.uk
T. +44 750 889 1125

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 Artgenève, Geneva, Switzerland
      Make: A Celebration of Craft,
      Ruthin Craft Centre, Ruthin, Wales
      Group Show, Galerie Rosenhaur,
      Göttingen, Germany
      British Glass Biennale, Stourbridge, UK
      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
2016  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)
      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, oxidisation
20 × 3 × 20cm
Photographer, Peter Rowen

Frostbite Silver with aquamarine and enamel
4 × 2.5 × 2.5cm
Photographer, Neil Lennon
Eily O’Connell
www.eilyoconnell.com
E. eily@eilyoconnell.com
T. +44 7399 983 524

PORTFOLIO

Recent Awards
2013
Merit Prize Winner, Golden Fleece Award
Innovation Award, First prize for precious jewellery, RDS National Crafts Competition, Dublin
2011
Association of Contemporary Jewellery Award Shortlist, Origin craft fair, London, UK
European Prize for Applied Arts Shortlist, WCC Mons, Belgium
RDS, National Crafts Competition, Dublin Craftsmanship Award Shortlist, Showcase, Dublin
2008
Undergraduate Award, The Crafts Council of Ireland
Emerging Makers Award Shortlist, The Crafts Council of Ireland and Arts Review

Recent/Current Exhibitions
Solo Exhibitions
2016
Solo show, Designyard, Dublin
2014
Solo show, DSM Treehouse Gallery, Amsterdam

Group Exhibitions and Fairs
2017
Narratives in Making, National Craft Gallery, Kilkenny
The Bristol Artisan, Arnolfini Museum, Bristol, UK
Ringing in the changes, Victoria Sewart Gallery, Plymouth, UK
10 year Anniversary Exhibition, Victoria Sewart Gallery, Plymouth, UK
Showcase jeweller, Bircham Gallery, Holt, UK
Handmade in Kew, Botanic Gardens, London, UK

2015
Winter show, Black Swan Arts Gallery, Frome, UK
PORTFOLIO @ Solomon: Jewellery, Solomon Fine Art Gallery, Dublin
Gallery show, Iki Gallery, Paris, France

2014
PORTFOLIO, RHA, Dublin
Sieraad Fair, Amsterdam, Netherlands
Rian, Barbara Stanley Gallery, London, UK
Jewellery Show, Kuskov Gallery, Prague
Inhorgenta Forum Konsept, Munich, Germany

2013
Jewellery show, Gill Wing gallery, London, UK

Design Collection, Roger Billcliffe Gallery, Glasgow, Scotland
Adorn at Inhorgenta, Munich, Germany
Fashion as Art, Cill Rillaig Arts centre, Ballinskelligs, Kerry
21st Century icons, Dublin Castle, Dublin

2012
Paris Fashion Week, Paris, France
PORTFOLIO, RHA, Dublin
Sieraad Jewellery Fair, Amsterdam, Netherlands
Design Collection, Roger Billcliffe Gallery, Glasgow, Scotland
Treasure, Somerset House, London, UK
Jewellery as Art, Cill Rillaig Arts Centre, Kerry
dub – dialogues in black, Oliver Sears Gallery, Dublin
Inhorgenta, Munich, Germany
Trunk Show, Wolf and Badger, London
21st Century Icons, Galway Museum
Ballymaloe Christmas Fair, Cork
Contemporary Jewellery Exhibition, New Values Gallery, Berlin, Germany
Get Your Rocks On, Lakesidearts Gallery, Nottingham, UK
Basillica Galeria, Barcelona, Spain

Ireland’s Hidden Wardrobe, Powerscourt Centre, Dublin
T2 at Dublin Airport with House of Ireland and Crafts Council of Ireland Design Week Dublin – Collaboration with Martha Lynn Milliner
Sieraad Jewellery Fair, Amsterdam, Netherlands
PORTFOLIO, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin
RDS National Crafts Competition, RDS Dublin, Dublin
CREATE, Brown Thomas, Dublin
Seoid, Adelaide, Melbourne, Sydney, Australia
MATERIALpoetry, The American Historical Society, New York, USA
21st Century Icons, National Craft Gallery, Kilkenny
New Arrivals, Roger Billcliffe Gallery, Glasgow, Scotland
Victoria Stewart Gallery, Plymouth, UK
Altered Space, Venice, CA
Ornament, Rua Red, Dublin
Possibilities, Garter Lane Galleries, Waterford
Starting up, Goldsmiths Hall, London, UK
Ballymaloe Christmas Fair, Cork
Sieraad Art Jewellery Fair, Amsterdam, Netherlands
Design Nature International Design Biennial, Liege, Belgium
Custom House Studios, Westport, Co. Mayo
Workhouse Studios Show, Wicklow Courthouse, Wicklow
Surreal House, Baribican art shop, London, UK
Summer Collection, SDC gallery, London, UK
Eunique Craft Fair, Karlsruhe, Germany
Reap and Sew, Oriel Myrddin Gallery, London, UK
Pierre Berge Christmas Auction, Brussels, Belgium
Dazzle Craft fair, Royal Theatre, London, UK
Hothouse, Bluecoat Display Centre, Liverpool, UK
Origin, London, UK
Sculpture in Context, National Botanic Gardens, Dublin
Red Aesthetic, Kilkenny
Leitrim Design House, Leitrim
Summer show, Showroom Tokyo, Japan,
Showcase, RDS, Dublin
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.
Gráinne Watts
www.grainnewattsceramics.com
E. gwatts_cpsi@yahoo.co.uk
T. +353 87 9775335

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  Narratives in Making,
  National Craft Gallery, Kilkenny
  Verve, Blue Egg Gallery, Wexford
2016  Vase: Function Reviewed,
  National Craft Gallery, Kilkenny
  Irish Contemporary Ceramics,
  The Barony Centre,
  West Kilbride, Scotland
  Sculpture In Context,
  National Botanic Gardens, Dublin
2015  International Symposium exhibition,
  Keramik Museum, Berlin, Germany
  PORTFOLIO @ Solomon: Ceramics,
  Solomon Fine Art, Dublin
  Ceramics Ireland Selected Exhibition,
  Pearse Museum, Dublin
2014  PORTFOLIO, RHA, Dublin
  Centred, Farmleigh Gallery, Dublin
  Colour Vision, Blue Egg Gallery, Wexford
2013  Sculpture In Context,
  National Botanic Gardens, Dublin
  Ceramics Ireland Selected Exhibition,
  Pearse Museum, Dublin
2012  Ceramics Ireland Selected Exhibition,
  Zozimus Gallery, Dublin
2011  TransFORM, 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.
2013
Moon Jar: Contemporary Translations,
Korean Cultural Centre, London, UK
COLLECT, National Craft Gallery,
Kilkenny; Saatchi Galleries London, UK
Future Beauty?, National Craft Gallery,
Kilkenny; Farmleigh Gallery, Dublin
ICON, Brown Thomas, Dublin

2012
The Ethics of Objects,
Kinsale Arts Festival, Co. Cork
Vessels, Cill Rialaig Arts Centre,
Co. Kerry

2011
Talking in Clay, Courtyard Arts Centre,
Hereford, UK
Art Fair Tokyo, Japan

2010
Tea Ceremony Pots, Mitzukoshi Gallery,
Tokyo, Japan
European Ceramics Context, Denmark

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,
Stroke-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
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
Made, Yorkshire Sculpture Park,
Bretton Hall, Yorkshire, UK
Transformed In Fire, Gallerytop,
Derbyshire, UK
Ô, 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

Moon Jar: Contemporary Translations,
Korean Cultural Centre, London, UK
COLLECT, National Craft Gallery,
Kilkenny; Saatchi Galleries London, UK
Future Beauty?, National Craft Gallery,
Kilkenny; Farmleigh Gallery, Dublin
ICON, Brown Thomas, Dublin

The Ethics of Objects,
Kinsale Arts Festival, Co. Cork
Vessels, Cill Rialaig Arts Centre,
Co. Kerry

Talking in Clay, Courtyard Arts Centre,
Hereford, UK
Art Fair Tokyo, Japan

Tea Ceremony Pots, Mitzukoshi Gallery,
Tokyo, Japan
European Ceramics Context, Denmark

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
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
Made, Yorkshire Sculpture Park,
Bretton Hall, Yorkshire, UK
Transformed In Fire, Gallerytop,
Derbyshire, UK
Ô, 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

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
www.jenniferhickey.com
E: jennynihici@hotmail.com

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
  Centre, Wandesford Quay Gallery, Cork; Farmleigh Gallery, Dublin

2014
  Generation, NCAD Gallery, Dublin
  Centre, 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,
  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
Loch Na Fooey
FInny, Clonbur
Co. Galway
www.joehoganbaskets.com
E. joe@joehoganbaskets.com
T. +353 94 9548241

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; Dunamaise 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
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

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 Baronry 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, Darlington 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, Moulsahms Manor, Essex, UK
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, Kertminde, 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
Pagarstown, Maynooth, Co. Meath
www.johnleefurniture.com
E. john@johnleefurniture.com
T. +353 1 505 4660

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 Uachtarain, Commission for new Irish Presidential Inauguration Chair
2008 + 2009 Áras an Uachtarain, 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 GMIT 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, Earl’s 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
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.
Joseph Walsh
Fartha, Riverstick, Co. Cork
www.josephwalshstudio.com
E. info@josephwalshstudio.com
T. +353 21 4771759

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 Vinyo, 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

Group Exhibitions and Fairs
- 2016: "Objects in Flux", Museum of Fine Arts, Boston, USA
- 2015: "The Salon: Art + Design", Todd Merrill Contemporary Studio, New York, USA
- 2014: "Against the Grain: Wood in Contemporary Art and Craft", Museum of Art Fort Lauderdale; Museum of Art and Design; and Mint Museum, Uptown, USA
- 2013: "Cheongju International Craft Biennale", Cheongju, South Korea
- 2012: "Modern Makers", Chatsworth House, Derbyshire, UK
- 2011: "Enignum and other stories", Oliver Sears Gallery, Dublin
- 2010: "MATERIALpoetry", The American Irish Historical Society, New York, USA
- 2009: "Realisations", The American Irish Historical Society, New York, USA

Solo Exhibitions
- 2017: "Reveal", The American Irish Historical Society, New York, USA
- 2014: "Joseph Walsh, The Roche Court Educational Trust, New Art Centre, UK" (also 2007 and 2006)
- 2011: "ENIGNUM and other stories", Oliver Sears Gallery, Dublin
- 2008: "Realisations", The American Irish Historical Society, New York, USA

Recent/Current Exhibitions

2017: "Reveal", The American Irish Historical Society, New York, USA
2014: "Joseph Walsh, The Roche Court Educational Trust, New Art Centre, UK"
2011: "ENIGNUM and other stories", Oliver Sears Gallery, Dublin
2008: "Realisations", The American Irish Historical Society, New York, USA

Group Exhibitions and Fairs
2017: "Narratives in Making", National Craft Gallery, Kilkenny
2016: "Objects in Flux", Museum of Fine Arts, Boston, USA
2015: "The Salon: Art + Design", Todd Merrill Contemporary Studio, New York, USA
2014: "Against the Grain: Wood in Contemporary Art and Craft", Museum of Art Fort Lauderdale; Museum of Art and Design; and Mint Museum, Uptown, USA
2013: "Cheongju International Craft Biennale", Cheongju, South Korea
2012: "Modern Makers", Chatsworth House, Derbyshire, UK
2011: "Black & White", Oliver Sears Gallery, Dublin
2010: "MATERIALpoetry", The American Irish Historical Society, New York, USA
2009: "Realisations", The American Irish Historical Society, New York, USA
2008: "SOFa Chicago, USA (also 2007 and 2006)
2007: "Contemporary Irish Decorative Objects & Furniture, La Gallerie SEMA, Paris, France

Recent/Current Exhibitions

2017: "Reveal", The American Irish Historical Society, New York, USA
2014: "Joseph Walsh, The Roche Court Educational Trust, New Art Centre, UK" (also 2007 and 2006)
2011: "ENIGNUM and other stories", Oliver Sears Gallery, Dublin
2010: "MATERIALpoetry", The American Irish Historical Society, New York, USA
2009: "Realisations", The American Irish Historical Society, New York, USA
2008: "SOFa Chicago, USA (also 2007 and 2006)
2007: "Contemporary Irish Decorative Objects & Furniture, La Gallerie SEMA, Paris, France

Gallery Representation
Sarah Myerscough Gallery, London, UK
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.
Julie Connellan
www.julieconnellan.com
E. info@julieconnellan.com
T. +353 87 9732 875

Collections
- Numerous private collections nationally and internationally

Recent/Current Exhibitions
Group Exhibitions and Fairs

2017
Narratives in Making,
National Craft Gallery, Kilkenny

2016
KORUS, Imatra Art Museum; Vaasa Art Hall; Kuopio Art Museum, Finland

PORTFOLIO @ Solomon: Jewellery,
Solomon Fine Art, Dublin
Fresh Talent, The Coach House, Dublin

2014
Eagslil, Galerie KusKovu, Prague, Czech Republic

2013
ADORN Inhorgenta, Messe Munich, Germany

2012
Jewellery as Art,
Cill Rialaig Arts Centre, Kerry
COLLECT, Saatchi Gallery London, UK
21st Century Icons,
National Craft Gallery, Kilkenny;
Rathfarnham Castle, Dublin
Thread Fashion Magazine Issue 3,
Gallery of Photography, Dublin
Object Rotterdam,
Rotterdam, Netherlands

2011
Ornament, Rua Red, Dublin
Marzee Graduate Exhibition,
Gallery Marzee, Nijmegen, Netherlands

2010
Sieraad Art Fair,
Amsterdam, Netherlands
Inter-changes: craft and context,
Mason Hayes & Curran, Dublin

2009
Diverse Exhibitions, Schmuckbar Gallery,
Pforzheim, Germany

2006
Schmuckmuseum Pforzheim,
Pforzheim, Germany

PORTFOLIO Critical Selection 2017–2018
Julie Connellan Jewellery

↑
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.
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
2016  In Residence II, 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, Myersonsough 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 Myersonsough Fine Art, London, UK
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 Myersonsough Gallery, London, UK
Oliver Sears Gallery, Dublin

Recent/Current Exhibitions

↑ 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.
Michael McCrory
www.michaelmccrory.com
E. michael@michaelmccrory.com
T. +44 756 809 8282

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
Bravaura 2015, Blue Egg Gallery, Wexford
John Higgins Contemporary Silver, Lindfield, UK
2014 The McCrory Family, The Scottish Gallery, Edinburgh, Scotland
Hopea & Emalia, The Craft Museum of Finland, Jyväskyla, Finland
2013 COLLECT, Saatchi Gallery, London, UK
Hopea & 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
Thirty, Flowerfield Arts Centre, Derry
2010 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

Gallery Representation
Doghouse Gallery, Comber, Co. Down

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

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
Bravaura 2015, Blue Egg Gallery, Wexford
John Higgins Contemporary Silver, Lindfield, UK
2014 The McCrory Family, The Scottish Gallery, Edinburgh, Scotland
Hopea & Emalia, The Craft Museum of Finland, Jyväskyla, Finland
2013 COLLECT, Saatchi Gallery, London, UK
Hopea & 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
Thirty, Flowerfield Arts Centre, Derry
2010 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

Gallery Representation
Doghouse Gallery, Comber, Co. Down
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
www.mikebyrne.ie
E. mikebyrneceramics@gmail.com
T. +353 85 1541316

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, Farmleigh 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
Irish Ceramic Awards, Mill Cove Gallery, Co. Cork
Culture of Clay, The Hunt Museum, Limerick
2014  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 RTE Lyric FM, Limerick
29th Mini Print International, Cadaqués, Spain
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.
3 tips for the perfect selfie (triptych detail)

Oxidised sterling silver, 0.1 × 7 × 5 cm
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
7 Kenilworth Park
Dublin 8W
www.rogerbennettwoodturner.com
E. parkbenn@gmail.com
T. +353 1 492 2224

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
Braura, 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°C, 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.
Sara Flynn
www.saraflynnceramic.com
E. saraflynn77@gmail.com
T. +44 7425 762001

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 Potterer, 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
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)
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
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, Rathfarnham Castle, Dublin
fineEarth, Wedesford 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
www.sashasykes.com
E. sasha@sashasykes.com
T. +353 86 8711901

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
Éige, Visual Carlow, Carlow
After & Since Eileen Gray, Newtownbarrow 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, Éige 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
Interior Design & Art Fair, RDS, Dublin
Showcase of European Interior Design (European Gateway Programme), Tokyo, Japan
2010 The Family Silver, Éige Festival, Carlow
Interior Design and Art Fair, RDS, Dublin
100% Design, London, UK
2009 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
Tomduff, Borris, Co. Carlow
www.obriainfurniture.com
E. info@obriainfurniture.com
T. +353 87 270 7674

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
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
www.stuartcairns.com
E. info@stuartcairns.com
T. +44 7779 1172 91

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, Konstnätsverkarna, Stockholm, Sweden
2007 Stuart Cairns – Solo Exhibition, An Tuirreann, 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 Salvsmede (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 Chevrêtre Mill, Quebec
2009 Side by Side – Edge to Edge, Håmeenlinna, 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.
Deer with alphabet blanket (detail)

Porcelain paper clay, 78 × 72 × 31 cm

Photographer, Ian Marshall
Una 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.
Navy Shell Bag

(Outer) Vegetable Tanned Cow Hide,
(Inner) Lambskin Lining,
Solid Brass Fittings and screws
30 × 17 × 14 cm
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
www.zeloufandbell.com
E. studio@zeloufandbell.com
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
Retrospect, The Motor House Gallery
at Farmleigh, Irish State Guesthouse,
Phoenix Park, Dublin

2012
Back to Black, Smoketree Building,
Twentynine Palms, California, USA

2007

Group Exhibitions and Fairs
2017
Narratives in Making,
National Craft Gallery, Kilkenny

2016
Decorex International, London, UK
Architectural Digest Home 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 Home 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 Design Week, Galerie Joseph,
Paris, France
49th Irish Antiques Dealers Fair, Dublin

2014 – 2013
Galerie David Hicks, Paris, France
AFTER & SINCE, Newtownbarry House,
Co. Wexford

2013
48th Irish Antiques Dealers Fair, Dublin
Waterland, Waterways Ireland
Visitors Centre, Dublin

2012
21st Century Design Classics,
Irish Antiques Dealers Fair, Dublin
Philadelphia Museum of Art Craft Show,
Philadelphia USA
Reconstructed Rooms,
National Museum of Ireland

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 x 60 x 76cm
Photographer, Roland Paschhoff
About Us
The Design & Crafts Council of Ireland (DCCoI) 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. DCCoI’s activities are funded by the Department of Jobs, Enterprise and Innovation via Enterprise Ireland. DCCoI currently has 64 member organisations and over 3,200 registered clients.
www.dccoi.ie

Design & Crafts Council of Ireland
Castle Yard, Kilkenny, Ireland
T. +353 (0) 56 776 1804
F. +353 (0) 56 776 3754
www.dccoi.ie

Brian McGee
Market Development Director
E. brian@dccoi.ie / T. (056) 7796145

Ciara Garvey
Development Manager,
Collector & Tourism Programmes
E. ciara@dccoi.ie / T. (056) 7796137

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

Colophon
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A Periscopic Life_Sheet bronze and copper
24 × 17 × 17cm
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