Cover Image
Rosemarie Reinhold, Carrot Spoons
Britannia silver and sterling silver
13.2 × 2.4cm and 10.7 × 2.5cm
Photographer, Roland Paschhoff
Contents

Message President Michael D. Higgins 5
Preface Breege O’Donoghue 6
Introduction Ciara Garvey 7
PORTFOLIO Wider Programme 9

Critical Selection 2019—2020 11

The Surface Matters Liz Cooper 61
Maker Profiles 67
Acknowledgements 116
Message President Michael D. Higgins
Uachtarán na hÉireann / President of Ireland

In Ireland our heritage and culture is deeply embedded in crafted objects, symbolically rich and exquisitely rendered. Craft is a continually evolving art form, connecting us to our roots while reflecting the contemporary society in which we engage.

This inspiring portfolio once again showcases all that is best in Irish craft, enabling us to value the skills and talent of our best artisans and designers, and to appreciate the uniqueness of Ireland’s gifted crafters.
Preface Breege O’Donoghue
Chair, Design & Crafts Council of Ireland

The leading Irish makers featured in this special edition, PORTFOLIO Critical Selection 2019—2020, have been selected by an independent expert panel of curators and gallerists for achieving excellence in craftsmanship, design quality and technical skill by comparative international standards.

This volume has been published by the Design & Crafts Council of Ireland to grow awareness and understanding of top Irish makers and their current work. It serves as a valuable reference, particularly for collectors, galleries, commissioning bodies, museums and media.

Since 2005, DCCoI’s PORTFOLIO programme has been instrumental in building the international reputations and commercial potential of Ireland’s best designer-makers of contemporary craft. Many makers previously selected for PORTFOLIO have progressed to winning international awards, being represented by renowned commercial galleries or having their work purchased by prestigious collections and museums worldwide.

The craft objects featured in PORTFOLIO Critical Selection 2019—2020 will also tour as an exhibition in Ireland and overseas for the next two years. Through this publication and its accompanying exhibition programme, we hope that you enjoy discovering more about the featured makers, their inspiration and their practice.
Introduction

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

→ Welcome to PORTFOLIO Critical Selection 2019—2020. The judging panel for this edition were: Liz Cooper, Development Manager, Design-Nation, UK; Johan Valcke, Founder of Design Flanders and Owner of Valcke Art Gallery, Ghent, Belgium and Kim Mawhinney, Head of Art, National Museums of Northern Ireland.

→ The benchmark by which all applications were assessed was the achievement of excellence in contemporary craftsmanship and design by comparative international standards. Decisions were made over the course of three days of robust deliberations involving discussions on artistic statements, viewing digital images of current bodies of work and scrutinising the physical pieces submitted.

→ The panel noted that a significant number of the selected makers have featured regularly in previous editions. They were impressed by the fact that these makers continue to produce such extraordinarily strong work. There was a lot of excitement in encountering the highly skilled and imaginative creations by makers who are new to the Critical Selection: Annemarie Reinhold, Emma Bourke, Ciarán McGill, David McCaul and Alan Meredith. The judges also selected seven new makers for the PORTFOLIO wider programme, an online showcase of Ireland’s top makers creating the very best of Irish design and craft, either one-off pieces or limited editions.

→ Along with the Critical Selection, the wider programme is intended for audiences interested in engaging with contemporary craft and design for a variety of reasons such as commissioning, purchasing and selecting for exhibitions. Some of the events for which the PORTFOLIO programme was used in 2018 include:

→ Lasting Impressions — Curator Gregory Parsons selected makers for this exhibition which showed at the National Design & Craft Gallery in Kilkenny and Ruthin Craft Centre in Wales. Featuring the work of John McKeag, Helen O’Connell, Cillian Ó Súilleabáin, Nicola Henley and Scott Benefield alongside UK-based contemporaries, this exhibition celebrated the crafting of objects by looking at how craftspeople make and the processes they use to produce long-lasting objects.
→ **Ealaíon, The National Gallery of Ireland** — PORTFOLIO was used to select makers for a pop-up exhibition in the National Gallery of Ireland as part of Ealaíon, an event themed around the suffragette movement, women’s rights to vote and the importance of the work of female artists. Alongside basketmaking demonstrations by renowned maker Alison Fitzgerald, work by Nuala O’Donovan, Úna Burke, Alison Lowry, Cecilia Moore, Julie Connellan, Jennifer Hickey and Sasha Sykes was displayed.

→ **Homo Faber, Venice** — Italian curator Jean Blanchaert, along with members of the Michelangelo Foundation for Creativity and Craftsmanship in Switzerland selected PORTFOLIO makers Róisín de Buitléar, Helen O’Connell, Jennifer Hickey, Joe Hogan, Alison Lowry, Cara Murphy, Sasha Sykes and Nuala O’Donovan for the Best of Europe pavilion, one of 18 exhibitions in this inaugural biennale celebrating mastery of material and craftsmanship.

→ In 2018, PORTFOLIO received significant support from the RDS as part of the restructured RDS Craft Awards with the announcement of a bursary worth €10,000 for a member of the overall PORTFOLIO programme; a potential pool of almost 140 makers. Thirty-one applications were submitted and assessed by the three judges for PORTFOLIO along with Dr Audrey Whitty, Keeper of the Art and Industrial Division of the National Museum of Ireland, Collins Barracks, as the representative for the RDS. The panel looked for proposals which were well thought-out and which demonstrated how the award could help develop a maker’s practice and career, as well as being of benefit to Irish craft and design on an overall level.

→ Glass artist Edmond Byrne was the outright winner with his proposal to embark on a collaborative project with metalsmith Adi Toch. The aim is to explore the meeting point of metal and glass, stretching and challenging specialist knowledge and skills in order to make a new original body of work. This cross-pollination of processes, skills and materials, with its potential to create a new material language, was hugely exciting to the judges and we are all looking forward to witnessing how this develops in the coming months.

→ **Surface Matters**, the exhibition featuring the Critical Selection makers, and curated by Liz Cooper, will be very prolific over the next two years. As it tours from Dublin to Barcelona and Kilkenny, with plenty of outreach and events planned, we hope that as many people as possible get to experience and enjoy these exceptional objects.
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 140 of Ireland’s most renowned designers and craft makers.
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
Emma Manley Fashion
David McCaul Jewellery
Kathleen McCormick Basketry
Michael McCrory Metals
Deirdre McCrory Enamelling and Printmaking
Ciarán McGill Wood
John McKeag Ceramics
Rachel McKnight Jewellery
Deirdre McLoughlin Ceramics
Alan Meredith Wood
Sabrina Meyns Jewellery
Claire Molloy Ceramics
Cecilia Moore Metals
Michael Moore Ceramics
Karen Morgan Ceramics
Kathleen Moroney Ceramics
Cara Murphy Metals
Liz Nilsson Textiles
Cillian Ó Súilleabháin Furniture
Stephen O’ Briain Furniture
Susan O’ Byrne Ceramics
Eily O’ Connell Jewellery
Helen O’ Connell Stone
Nuala O’ Donovan Ceramics
Cóilín Ó Dubhghaill Metals
Laura O’ Hagan Ceramics
Angela O’ Kelly Jewellery
Kate O’ Kelly Ceramics
Marcus O’ Mahony Ceramics
Nigel O’ Reilly Jewellery
Mandy Parslow Ceramics
Debbie Paul Jewellery
Eric Phillips Furniture
Nicole Portlock Ceramics
Owen Quinlan Ceramics
Vaida Rasciute Fashion
Michael Ray Glass
Inga Reed Jewellery
Annemarie Reinhold Metals
Louise Rice Glass
Rocker Lane Workshop Furniture
Deirdre Rogers Glass
Natasha Rollinson Jewellery
Freda Rupp Ceramics
Leo Scarff Furniture
Killian Schurmann Glass
Enda Scott Furniture
Jane Seymour Ceramics
Rory Shearer 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
Eva Walsh Glass
Joseph Walsh Furniture
Grainne Watts Ceramics
Wedge Furniture
Derek Wilson Ceramics
Peter Young Glass
Zelouf & Bell Furniture

For further information on the PORTFOLIO wider programme, please visit www.dccoi.ie/portfolio
DAVID McCaul
JEWELLERY

Glyph Earrings, 18ct yellow gold, iron, brilliant cut white diamonds
5.5 x 1.7 x 1.7cm each. Photographer, Roland Paschhoff
CARA MURPHY
METALS
Grass Bowls, silver and vitreous enamel
5 x 5 x 2cm each. Photographer: David Pauley
Gazelle Desk, figured mahogany, ripple sycamore, hand-carved walnut, leather, brass, hand-rubbed satin lacquer finish
150 × 50 × 78cm. Photographer, Roland Paschhoff
EMMA BOURKE
GLASS

Pancreas with Immortelle and Spleen Bracelet with Honeysuckle
Borosilicate glass and silver, 6.5 × 3.2 × 3.2cm and 6 × 5 × 3.5cm
Photographer, Sylvain Deleu
ALAN MEREDITH
WOOD
→ Ebonised Triptych, Irish oak, oil, approx. 35 × 18cm
diameter (each). Photographer, Roland Paschhoff
STEVAN HARTUNG
FURNITURE

Media Cabinet, pear wood and Makassar ebony
165 × 105 × 55cm. Photographer, Roland Paschhoff
JACK DOHERTY
CERAMICS

→ Stone on a Stone, porcelain, copper, 34cm high
Photographer, Roland Paschhoff
NUALA O’DONOVAN
CERAMICS

Banksia 2 & 3, Dialogue, porcelain, 90 x 55 x 55cm overall
Photographer, Janice O’Connell at f22 Photography
EIMEAR CONYARD
METALS

Rook, 24ct Keum-boo, oxodised silver, porcelain
6.7cm tall × 5–8cm diameter. Photographer, Roland Paschhoff
CECILIA MOORE
METALS
A Dressed Up Life, gilding metal, bronze, found material
6 pieces, 11 × 11 × 11cm. Photographer, Damien Maddock
Lace Halter, vegetable-tanned calf skin, solid brass fittings coated with gold, brass screws, 40 x 30 x 20cm
Photographer, Roland Paschhoff
Lillias, hand-carved and sandblasted oak, 205 × 120 × 76cm
Photographer, Roland Paschhoff
SARA FLYNN
CERAMICS

Flextion Vessel, porcelain, manganese layered glaze
31.5cm high. Photographer, Glenn Norwood
Rinn Enignum Chairs (Pair), olive ash and suede, 75 × 110 × 225cm and 72 × 95 × 123cm

Photographer, Andrew Bradley
MIKE BYRNE
CERAMICS

→ On Best Behaviour and Promise of Order, fired clay, rubber, nylon rope, 46 × 36 × 14cm and 44 × 30 × 15cm
Photographer, Roland Paschkoff
CIARÁN McGILL
FURNITURE

→ Dolls, silver-dyed figured eucalyptus, 25 × 25 × 20cm
Photographer, Roland Paschhoff
JOE HOGAN
BASKETRY

Cluster of Reclining Pods, willow rods, wood and stones
80 × 68 × 100cm, 53 × 63 × 80cm and 43 × 49 × 57cm
Photographer, Michael McLaughlin
CÓILÍN Ó DUBHGHAILL
METALS
Tulipiere 11, nickel plated copper, 36.5 × 20 × 28cm
Photographer: Roland Paschhoff
ANNEMARIE REINHOLD
METALS

Carrot Spoons, Britannia silver and sterling silver
13.2 × 2.4cm and 10.7 × 2.5cm. Photographer, Roland Paschhoff
For September, porcelain, tulle and translucent thread
19.5cm. Photographer, Roland Paschhoff
ROGER BENNETT
WOOD

Inlaid hornbeam bowl, hornbeam wood, Argentium tarnish-resistant silver, wood dyes, Danish oil, 15 × 6cm
Photographer, Roland Paschhoff
STEPHEN O’BRIAIN
FURNITURE

Walnut Desk, French walnut, 170 x 80 x 75cm
Photographer, Roland Paschhoff
GRAINNE WATTS

CERAMICS

Blaze series (two from a group of five), porcelain, double-walled thrown vessels, decorated with velvet underglazes, 12 × 10cm each

Photographer, Roland Paschhoff
GYRE (OPHELIA), thirty-five varieties of foraged red, brown and green Irish seaweed, resin, acrylic, steel rods, 185 × 220/280 × 3.3cm.
Photographer, Phillip Gates courtesy of the Peter Petrou Gallery.
Design & Crafts Council of Ireland

PORTFOLIO Critical Selection 2019–2020
The Surface Matters Liz Cooper
Development Manager, Design-Nation

There are many great pleasures in being an exhibition curator: getting behind the scenes to find out how things are thought of and made; in-depth conversations with artists in their workspaces about ideas, and witnessing their willingness to demonstrate how a thing is achieved; intense dialogue with venues to understand programme ambitions, needs, constrictions and audiences; the rewarding challenge of how to group objects, and create language that will tell their stories to best advantage; and the delight of unpacking boxes and crates to reveal objects of gorgeous colouration and shape.

Perhaps one of the best aspects of my job is being allowed to touch. This touch may be mediated by latex or cotton gloves but rarely does it fail to thrill — to hold the satisfying weight of a vessel and explore its subtle patinas, to run one’s fingers along the surface of a well-constructed cabinet, to feel the detailed texture of inset stones against the smooth metal of a necklace, or the soft drape of handwoven cloth.

In craft and design, the objects made, even if purely decorative, often have domestic and quotidian associations, and are created with familiar and tactile materials that invite holding and may even suggest caresses. In his examination of family history through the remarkable collection of Japanese netsuke that passed through generations, Edmund de Waal observes, “Stories and objects share something, a patina. Perhaps patina is a process of rubbing back so that the essential is revealed … But it also seems additive, in the way that a piece of oak furniture gains over years and years of polishing.” Grasping the frame of a painting or the corners of a mounted photo will never give the same pleasure as holding fine porcelain, carved wood or beaten metal, making applied arts curators possibly a touch more satisfied in their work than their brethren and sistren in fine arts.

Touch is of course by no means the only pleasing aspect of a well-crafted object; it will give much visual delight, may make pleasing or intriguing sounds when handled, and if made of an organic material may also have a scent that evokes other places or times, as soothing or disturbing memories. However, when we talk about the surface quality of an object,
touch is the sense that comes to mind first.

When selecting for the Design & Crafts Council of Ireland’s PORTFOLIO programme, my fellow judges and I were often struck by the way the surfaces of the works spoke to us; as judges we were privileged to be able to handle most of the works submitted. While the selection was a visual process first and foremost, we did not negotiate our conclusions until we had proceeded into the viewing room and closely examined the submissions. We would take turns to lift objects from the tables, turning and examining every facet, discussing the details, and then passing each carefully to the next person. We found active delight in sharing our admiration, for the patina and striations on certain vessels; the highly polished finishes of silver or cabinetry; gleams and hues of assorted metals, gems and ceramic glazes; and imaginative forms described by so many pieces. So much so, that I have to declare that the surface matters, a mantra for those who value excellence in design and making.

Surface in craft and design is not simply a lick of paint or a gloss of varnish. Instead it speaks to us of the skill and knowledge of the maker, in their understanding and handling of the materials that make up the completed forms, be they raw matter like metal, wood, yarn or clay, or those mediated by manufacture, including molten glass, alloys, glazes and varnishes. The surface is also the material of making itself and the way it has been handled, not just an outer coat or covering. Many of those in the Critical Selection 2019—2020 have reached their current high standard of practice through years of refinement: Jack Doherty, a ceramicist for forty-seven years, speaks of his delight at “steadily eliminating unnecessary materials and processes to a point where I use just one clay, one colouring mineral and a single firing.” By contrast, Sasha Sykes’ resin-encapsulated pieces need twelve stages of sanding and polishing that can take weeks.

This deep understanding of the material and its surface can take many years to gain and slow craftsmanship is a recurring motif. Roger Bennett’s small turned vessels have sometimes hundreds of tiny holes in which he insets and polishes fine silver wire; Emma Bourke spends years researching details of her chosen subject, ethnobotany, before she even begins to design her intricately lampworked glass objects; Jennifer Hickey
describes how the slow nature and repeat actions of her making “are essential components” of her finished porcelain pieces; Joe Hogan grows his preferred material willow for his distinctive basket forms and then after harvest soaks it for at least a week before he can steam it and then finally begin to weave.

→ Consideration of the finish is an essential part of the design and making process. Makers take pride in showcasing the materials they use in the best possible way. Mike Byrne enhances his slab-built clay vessels with many layers of engobe (similar to slip), and then sands back repeatedly to achieve depth of colour, so the surface is in fact many surfaces expertly layered up. By contrast, furniture maker Stevan Hartung often avoids adding any finish to the wood at all, or maybe just a little oil, as his skills in using polishing tools and well-structured joints will create the desired results. John Lee typically uses oak for his furniture, appreciating the texture and imagining the surfaces as having “driftwood-like qualities ... hewn over time by erosion”. Lee incorporates these notions of erosion into the finished pieces by subtly enhancing the distinctive grain with light sandblasting. Grainne Watts carefully sands and water-etches her ceramic vessels over and over, then selects underglazes for her Vortex series as she loves the deceivingly soft effect. She says, “When I combine that velvet background with contrasting pattern, the end result pulsates”.

→ The deep understanding of how materials perform is intrinsic to these artists’ practices and is why they are the very best in Ireland today. Ceramicist Nuala O’Donovan typifies this; training in 3D design before working abroad in interior design for some years, she turned to making over a decade ago and now says simply, “The material that I use (porcelain) is currently the best for the work that I want to make”. Long training is often essential to realise excellence in the form, as jeweller David McCaul demonstrates, spending eleven years working in six different countries to master his techniques, including “the toughest time but where I learnt the most” in a traditional one-year apprenticeship with German master goldsmith, Gerald Heinrich.

→ As well as understanding the materials themselves, a solid comprehension of shape, form and spatial relationships underpins good maker practice and enables the making of
beautiful and intriguing objects. Joe Hogan has made a deep career-long study of his chosen basket forms and published three books on the subject. He says, “the great advantage of repetition is the honing of skills”. There is an interesting variety of design training and practice in this portfolio: wood turner Alan Meredith studied architecture, as did Sasha Sykes, while Susan Zelouf of Zelouf & Bell qualified in theatre design. Both Sasha and Susan now work in furniture, as does Stevan Hartung who studied industrial and product design. Design training was also the entry point for silversmith and jeweller Annemarie Reinhold and, as remarked above, Nuala O’Donovan.

A more subtle form of education comes through family influences especially, it seems, in smithing: Cecilia Moore comes from a family of makers and “grew up creating things in all sorts of materials”, and Cara Murphy’s parents are also designer-makers. After twenty-five years of making, Murphy, who trained in the UK, says, “My bench is less than a foot from my Dad’s”. Grainne Watts also mentioned a potter-mother and making in the garden studio as a child, and John Lee acknowledges his father as “a constant source of knowledge in every aspect of my work”.

The best surfaces also reflect an understanding of two-dimensional aesthetics and balanced design. This approach is seen in the number of artists in this selection who have also worked in 2D media: metalsmith Cóilín Ó Dubhghaill began his art school training in painting, as did ceramicist Jack Doherty, but both preferred the challenge of other materials and three-dimensional forms. Perhaps more unusually, Mike Byrne left ceramics in the 1990s to work in fine art printmaking for a decade, completing an MA in that discipline in 2001. Byrne’s restless seeking for new knowledge and skills to develop and refine his work typifies this select group of highly disciplined and enquiring makers and designers.

The quest by good artists to learn and expand their practices is lifelong and is evidenced by the impressive list of many influential teachers, artists, makers and design heroes that this group of designer-makers cite; some long gone but always treasured, and others very much at the forefront of contemporary practice and teaching. Unsurprisingly, in a compact country some of this select group have been influenced by their peers and it is
particularly pleasing to note how many of this company are Irish born. Names mentioned with love and admiration include Richard Deacon, Róisín de Buitléar, Liam Flynn, Sara Flynn, Eileen Gray, Lillias Mitchell, Clive Nunn, Nuala O’Donovan, Angela O’Kelly, Lucie Rie, Simone ten Hompel and Joseph Walsh. This is a rich collection of influences for any artist anywhere. Nuala O’Donovan perfectly reflects the spirit of good practice in her tribute: “The most important to me are ‘influencers’ ... with a lifelong, almost evangelical enthusiasm for their work ... They don’t see boundaries between creative disciplines, considering others who pursue excellence as their peers, with the potential to share knowledge and skills.”

In considering how the surface of a beautiful work of design and craftsmanship reflects its construction and interior, perhaps we must reflect on how we are affected. By beholding a superb piece of craft, appreciating its form, scent, the sounds it makes when handled and the very feel of its exterior, how do we feel ourselves? Writer Robert Macfarlane observes, “Touch is a reciprocal action, a gesture of exchange with the world. To make an impression is also to receive one.” While the holder of a completed piece of fired porcelain or burnished wood may not be making a physical indentation on its surface in the way that its maker did, the act of holding and beholding the work is still an exchange. Our admiration and joy in the work is a reflection back to the maker, validation of their toil and skill, an acknowledgement of how the beauty of the object derives from the way that raw materials have been transformed. Does the surface matter? Oh yes.
The surface matters:
Sparkle of tiny spots of silver inset into dark stained sycamore
Intricate clear glass forms, delicately coloured and encased in a smooth vessel
Glow of metal studs against burnished deep leather, multiple straps overlapping
Carefully built curve and corner of tall jug-like vessels, smooth coloured surfaces
Satiny sleek precious silver, delicately etched
Incised, organic, smooth but patinated deep bell of soda-fired clay
Rounded and indented elegant monochrome vessels
Precisely constructed simple geometries of wood
Paper-thin and organic porcelain structures
Natural curves of entwined shining willow
Quiet shades and subtle patterns of woodgrain
Glossy patterned boxes, detailed with deceptively seamless marquetry
Glitter of stones, smooth bands of matt metal
Arch of deep oak vessel, lightly sandblasted and carefully formed
Bell-like, dully lustred and delicately hued metal vessels
Iridescent gleams of citrus-coloured enamels on highly polished silver
Subtle forms of mixed metals, hammered and lightly textured
Silky polished wood in lustrous forms
Pale porcelain in complex constructions, feather-like finishes
Subtly textured and polished silver, vegetal shapes
Shiny resin encasing bright blooms, caught forever in another form
Parabolic sweeps and crescent-like timber structures
Vivid matt spots on a deeply curved bowl
Gleam and glare of cabinet doors intricately inlaid with metal

LC 02.2019
Maker Profiles

Alan Meredith
Annemarie Reinhold
Cara Murphy
Cecilia Moore
Ciarán McGill
Cóilín Ó Dubhghaill
David McCaul
Eimear Conyard
Emma Bourke
Grainne Watts
Jack Doherty
Jennifer Hickey
Joe Hogan
John Lee
Joseph Walsh
Mike Byrne
Nuala O’Donovan
Roger Bennett
Sara Flynn
Sasha Sykes
Stephen O’Briain
Stevan Hartung
Úna Burke
Zelouf & Bell
Alan Meredith is a self-taught woodturner. He aims to express the depth of wood using tool marks and textures. It is hoped that the resulting work will have a sense of material presence, wholesomeness, depth and perhaps purity. The use of steam to bend wood has been developed in the studio over the past two years especially in the making of tables, shelves and vessels. This ancient steaming method has allowed new and elaborate forms to be generated while still working within the constraints of solid wood. The use of primary objects: the table; the chair; the vessel; the bench give constraint to the work and help guide the processes of making. The primary motivation is a desire to make and a never ending fascination with seeing a piece emerge from the material into something meaningful. Essentially the work is about the expression of values and the striving to refine and achieve those values on an ongoing basis. Once a concept is developing there is endless motivation to expand, refine and resolve individual pieces in order that they may be stepping stones to venture into the next unknown. Alan graduated with a Masters in Architecture from University College Dublin in 2015. He currently works out of his studio in Co. Laois.
Recent/Current Exhibitions

GROUP EXHIBITIONS AND FAIRS

2019
- Surface Matters, Dublin Castle; Artesania Catalunya CCAM, Barcelona, Spain and National Design & Craft Gallery, Kilkenny
- Sorti du Bois / Out of the Wood, Deschambault Village, Quebec, Canada
- Wood Work, Blue Egg Gallery, Wexford

2018
- Dearcán Diptych, oak, approx. 30 x 15cm each
- Photographer, Roland Paschhoff

2017
- BRAVURA, Blue Egg Gallery, Wexford
- Tresor Contemporary Craft, Basel, Switzerland
- Weathering, Tent, London UK; UCCA, Beijing, China

2016
- Improvisations On the Theme of an Irish Wall, VISUAL Centre for Contemporary Art, Carlow
- The Drawing Room, No. 12 Henrietta Street, Dublin

2015
- Body & Soul Music and Arts Festival, Ballinlough Castle, Co Westmeath
- Design Awards Exhibition, Institute of Designers in Ireland, Fumbally Exchange, Dublin

2014
- New Irish Woodturning, Gallery No. 6, Sligo Young, SO Fine Art Editions, Dublin
- Exploring Synergies, Konstfack Telefonplan Tunnelbana, Stockholm, Sweden
- Weathering, Tent, London UK; UCCA, Beijing, China
- RDS National Crafts Competition Exhibition; RDS, Dublin; Mid-Antrim Museum, Co. Antrim; Strule Arts Centre, Co. Tyrone

2013
- Irish American Cultural Institute – Muriel Gahan Scholarship

2010
- RDS National Crafts Competition Exhibition; RDS, Dublin; National Museum of Ireland – Country Life, Turlough Park, Co. Mayo

Design & Crafts Council of Ireland

PORTFOLIO Critical Selection 2019—2020

Dearest Diptych
oak, approx. 30 x 15cm each
Photographer, Roland Paschhoff
Annemarie Reinhold creates sculptural and wearable metal objects. Her forms are inspired by nature, in particular trees, leaves, plants and their life cycles. Her process initially involves construction using traditional silversmithing techniques. Starting from a flat sheet of metal and creating 3D forms, she aims to make the metal look soft, light and delicate. Using metal, which has durable qualities, allows me to capture the constant flux in nature, and to treasure these moments. This aspect of slowing down is echoed in the process of making. I absolutely love making and being engaged in processes. It takes time but is absolutely worth it. Possibly, in a very fast-paced world in constant change, I wish to hold on to and capture the process of making.

Annemarie Reinhold completed a two-year course in Art, Craft and Design at Grennan Mill Craft School, Thomastown, Co. Kilkenny in 2012. She received a Bachelor of Metal & Jewellery Design from the National College of Art and Design, Dublin in 2016 and subsequently completed a postgraduate residential course for Silversmithing, Jewellery and Professional Skills at Bishopsland Educational Trust in Reading, UK in 2017. She is currently undertaking the Jewellery and Goldsmithing Skills & Design Course at the Design & Craft Crafts Council of Ireland in Kilkenny.
Bishopsland Educational Trust Retrospective, Reading, UK
Craft in Focus, RHS Wisley, UK
Inspired, Festival of Silver & Furniture, London, UK
Jubilee, Gallery for Jewellery, Pforzheim, Germany
Shine 2016, The Goldsmiths’ Centre, London, UK
Christmas at Bishopsland, Bishopsland Educational Trust, South Oxfordshire, UK
Discover Hidden Gems, NCAD Graduate Showcase, NCAD, Dublin
Under a Rock, 3rd Year Metal Students, NCAD, Dublin
NCAD Core Exhibition, Mixed Media Student Exhibition, NCAD, Dublin
Grennan Mill Craft School Graduate Show, Grennan Mill Craft School, Thomastown, Co. Kilkenny

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Carrot Spoons (detail)
Britannia silver, sterling silver
13.2 x 2.4cm
Photographer, Roland Paschhoff
Cara Murphy utilises traditional silversmithing techniques to create innovative and sculptural tableware and objects. In 2016, she won the Rosy James Memorial Award, a bursary administered by the Arts Council of Northern Ireland which enabled her to learn the process of vitreous enamelling from her mother, Deirdre McCrory, a renowned enameller and printmaker. Cara’s current work has embraced her new learnings, resulting in the creation of numerous series of bowls, each bursting with colours and textures evoking those found in the Irish landscape. The bowls are created using the technique of basse taille enamelling and deep drawing. The organic patterns created on the surface of the silver are highlighted by the refraction of light through the coloured enamel.

Cara trained at The Glasgow School of Art, Scotland and the Royal College of Art, London. She is a Freeman of the Worshipful Company of Goldsmiths and works mainly to commission.
<table>
<thead>
<tr>
<th>Recent/Current Exhibitions</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOLO EXHIBITIONS</td>
<td></td>
</tr>
<tr>
<td>1997 Metalanguage: Cara Murphy</td>
<td>Contemporary Silver, Christies, London, UK</td>
</tr>
<tr>
<td></td>
<td>Culture Craft, London Street Gallery, Derry</td>
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<tr>
<td></td>
<td>Rocks, Goldsmiths Centre, London, UK</td>
</tr>
<tr>
<td></td>
<td>Future Beauty?, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin</td>
</tr>
<tr>
<td>1996 New Silverware, Roger Bilcliffe Gallery, Glasgow, Scotland</td>
<td>2012</td>
</tr>
<tr>
<td></td>
<td>Royal Ulster Academy Annual Exhibition, Ulster Museum, Belfast</td>
</tr>
<tr>
<td></td>
<td>Fit for Purpose, V&amp;A Museum, London, UK</td>
</tr>
<tr>
<td>GROUP EXHIBITIONS AND FAIRS</td>
<td>2011</td>
</tr>
<tr>
<td></td>
<td>My Place, Bluecoat Display Centre, Liverpool, UK</td>
</tr>
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<td>28 Treasures, Ulster Museum, Belfast</td>
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<td>2018 Masterpiece, with Adrian Sassoon, London, UK</td>
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<td>Port Folio Collection, Parliament Buildings, Stormont, Belfast</td>
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<td>2011 Best of Europe, Homo Faber, Venice, Italy</td>
<td>Thirty, Flowerfield Arts Centre, Antrim</td>
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<td>PORTFOLIO, National Craft Gallery, Kilkenny; Farmleigh Gallery, Dublin</td>
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<td>Silver Speaks, V&amp;A Museum, London, UK</td>
<td>PORTFOLIO, National Craft Gallery, Kilkenny</td>
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<td>Global Irish Design Challenge, Dublin Castle, Dublin</td>
<td>Designers and Makers, FE McWilliams Gallery, Banbridge, UK</td>
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<tr>
<td>2015 Irish Connection, The Scottish Gallery, Edinburgh, Scotland PORTFOLIO @ Solomon: Metal and Stone, Solomon Fine Art, Dublin Side by Side, National Craft Gallery, Kilkenny: Centre Culturel Irlandais, Paris, France</td>
<td>Side x Side: Edge &gt; Edge, Håme Castle, Finland</td>
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<td>COLLECT, Saatchi Gallery, London, UK</td>
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<td>A Pinch of Salt, Goldsmiths Hall, London, UK</td>
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<td>Silver Sounds, Queens University, Belfast</td>
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<td>Connect: Eat and Drink, Hillsborough Courthouse, Belfast</td>
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<td>You’ll Never Walk Alone, Bluecoat Display Centre, Liverpool, UK; National Craft Gallery, Kilkenny</td>
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</tbody>
</table>
Cecilia Moore’s background is in design, silversmithing and sculpting. She creates colourful and playful metal forms through an ancient and almost obsolete process called raising. My practice uses a slow, meditative and ancient process of forming hollow vessels from metal. It is so physically demanding that each project becomes a deliberate act in making. In theory the form could be produced using other less demanding means, but it is this physical exertion and ritual between myself, the metal and the hammer that is central to my work.

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.

Cecilia 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 NCAD. She is based in Dublin.
2017

EALAÍN, National Gallery of Ireland, Dublin
Deutschen Goldschmiedehaus, Hanau, Germany
Art at Christmas, Mason, Hayes & Curran, Dublin
Winter Show, Rua Red, Dublin
Geschmiedet/Forged, Galerie Handwerk, Munich, Germany
Narratives in Making, National Design & Craft Gallery, Kilkenny and Ruthin Craft Centre, Ruthin, Wales
Verve, Blue Egg Gallery, Wexford
RHA 187th Annual Exhibition, RHA, Dublin
RDS National Crafts Competition, RDS, Dublin
Meister der Moderne, Schmuck, Munich, Germany
The Cabinet of Wonders, Linenhall Arts Centre, Castlebar, Co. Mayo
Behämmert, Handwerksform, Hanover, Germany
Sculpture in Context, National Botanic Gardens, Dublin (also 2012, 2013 + 2014)

2016

RDS National Crafts Competition, Dublin: Country Life Museum, Mayo
RHA 186th Annual Exhibition, RHA, Dublin
So Fine Art Editions, Dublin
2015

MFA Fine Art Exhibition, NCAD Gallery, Dublin
Oak 2015, Killenure Castle, Tipperary
Personal Choice, Gormleys Fine Art Gallery, Dublin
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
2014

Éigse, Visual, Carlow
Artists’ Books, Wexford Arts Centre, Wexford

A Dressed Up Life (detail)
gilding metal, bronze, found material
11 × 11 × 11cm each
Photographer, Damien Maddock
Ciarán McGill is a furniture designer-maker who set up his business, The Veneerist, in 2015. He graduated with a distinction in Furniture Design and Manufacture from GMIT Letterfrack in 2012 and subsequently completed a Masters in Furniture Design at London Metropolitan University in 2013. Ciarán is particularly interested in marquetry, a technique he first encountered at Letterfrack, which involves the intricate cutting and assembling of wood veneer to create decorative panels for furniture. It is so versatile and has endless possibilities, I like the fact that it can make any piece unique and can be adapted to suit any interior.... The aim with each piece is to use the traditional techniques but create a modern aesthetic. Once the design has been determined, the drawing is engineered into a file that can be read by laser technology such as AutoCAD. The veneer is selected and then the individual pieces are laser cut and assembled by hand. The final stages of the process involve pressing, sanding, flattening and smoothing until the desired finish is achieved. As well as creating his own pieces, he regularly works with designers and furniture makers creating cabinet doors, wall panels, table tops and corporate gifts. Ciarán’s workshop is located on his family’s farm at the foot of the Bluestack Mountains in Co. Donegal.
→

**Block**
walnut, rippled sycamore,
burr walnut, cherry
48 x 39 x 39cm
Photographer, Ciáran McGill
Cóilín Ó Dubhghaill’s research interests focus on the intersection between traditional craft processes and new technologies, exploring 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. In the Tulipiere series, the thin skin of the sheet metal is forged, stretched, and expanded to form a shape from multiple pieces using welding and hammer-forming techniques. In these pieces he uses the forms of tulipiere vases as a starting point for an investigation of form and a reflection on the relationship between object and value. Tulipiere are an intriguing example of specialised product design that originated in the 17th century. Their forms, along with the backdrop of the Dutch Tulip Mania period, interest Cóilín as monuments to excess from an era that parallels more recent fragile economic bubbles. Cóilín 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. He is based in Sheffield, UK.
Recent/Current Exhibitions

**SOLO EXHIBITIONS**

2016  Cóilín Ó Dubhghall, Galerie Marzee, Nijmegen, Netherlands

2011  Cóilín Ó Dubhghall, Galerie Marzee, Nijmegen, Netherlands

2010  Focus, Contemporary Applied Arts, London, UK

2008  Cóilín Ó Dubhghall, The Scottish Gallery, Edinburgh, Scotland

2006  Cóilín Ó Dubhghall, Galerie Marzee, Nijmegen, Netherlands

**GROUP EXHIBITIONS AND FAIRS**

2019  Surface Matters, Dublin Castle; Artesania Catalunya CCAM, Barcelona, Spain and National Design & Craft Gallery, Kilkenny

Monumentality / Fragility, National Design & Craft Gallery, Kilkenny

2018  Monumentality / Fragility, Mons Anciens Abbatoir, Mons, Belgium

Melting Point, Makers Guild Wales, Cardiff, Wales

Forged, Munich, Germany

Tresor Contemporary Craft, Basel, Switzerland

Objets, Mes Amis, Artmontecarlo, Monaco

Collect, London, UK

TASTE at Artgenève, Geneva, Switzerland

Moë 2016, Galway City Museum, Galway

Narratives in Making, National Design & Craft Gallery, Kilkenny and Ruthin Craft Centre, Ruthin, Wales

2016  In Residence 2, Oliver Sears Gallery, Six Fitzroy Square, London, UK

In Residence, Oliver Sears Gallery, Six Fitzroy Square, London, UK

Meister der Moderne, DMM, Munich, Germany

The Silversmiths Art, National Museum of Scotland, Edinburgh

PORTFOLIO is Solomon: Metal & Stone, Solomon Fine Art, Dublin

In Residence, Oliver Sears Gallery, Six Fitzroy Square, London, UK

**PORTFOLIO** Critical Selection 2019–2020 Design & Crafts Council of Ireland

Lexicon Municipal Gallery, Dún Laoghaire, Dublin

Modern Masters, The Scottish Gallery, Edinburgh

Aesthetics of Manufacture, Sheffield

Vase, Vessel, Void, Oliver Sears Gallery, Dublin


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

Farnleigh Gallery, Dublin

ICON, Brown Thomas, Dublin

Out of the Marvellous

2012 -2013  National Craft Gallery, Kilkenny; Solstice Arts Centre, Meath; Mermaid Arts Centre, Wicklow

dooM / dialogues In Black, Internationale Handwerks Messe, Munich, Germany

2011  Beneath the Skin, Galerie Marzee, The Netherlands; SIA Gallery, Sheffield, UK

2011  Silverstruck, Ruthin Craft Centre and National Museum of Wales
dooM / 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, The Netherlands

2008  9 Create, The Scottish Gallery, Edinburgh, Scotland

Treasures of Today, National Museum of Ireland

**Gallery Representation**

- Galerie Marzee, The Netherlands
- Contemporary Applied Arts, London, UK

↑ Tulipiere 10

nickel-plated copper

24 × 26.5 × 27cm

Photographer, Roland Paschhoff
David McCaul creates handcrafted bespoke jewellery pieces using ancient and modern techniques. My jewellery is an exploration of line, form and technique. Led by an interest in the fluidity of natural shapes and asymmetric curves, I create pieces that celebrate the contours of the body. I employ the ancient metalwork techniques of either hand forging or lost wax casting. Forging highlights the metal’s solidity and ductility allowing me to create minimalist fluid forms with an inherent strength. When wax carving, I can directly sculpt shapes into a material which is then cast into precious metal, making every piece one of a kind. Combining these traditional modes of hand-making with modern processes such as micro-pavé setting and TIG welding has lead me to achieve a distinctive design style. I enjoy pushing the ways of working with metal. My understanding of the material allows me to create both liquid-like and freeform jewellery pieces out of solid precious metal. David holds a Certificate in Jewellery Production Skills from the Design & Crafts Council of Ireland (2003), a Bachelor of Design from the National College of Art and Design, Dublin (2004), and an MA in Jewellery Design from London Metropolitan University (2008). In 2010, he set up his atelier, McCaul Goldsmiths in Exmouth Market, London with his brother, Barry, where he is now based.
Sirius Ring
18ct rose gold, brilliant cut white diamonds
2.5 x 2.5 x 3cm
Photographer, Roland Paschhoff
I have been predominantly a jewellery and timepiece designer since 1995 and this new scale and design of purely sculptural pieces is a new direction for my work. I think it is evident however that these sculptural vessels are made by the hand of a goldsmith with a scale that infers personal belonging. I experiment throughout the making process to fully exploit the qualities of the metal and materials. I have found this recent design and making process a freeing experience as I did not have to worry about the functionality of the pieces; they are self-contained sculptural, decorative objects. I have incorporated keum-boo, an ancient Korean gilding technique, to apply thin sheets of pure gold to the surface of silver vessels that rest on silver and acrylic bases. Metal, colour and material contrasts and combinations will continue to inform my design process and I am energised by these new forms, scale and design possibilities.

Eimear graduated with a Bachelor of Design specialising in Metals from the National College of Art and Design, Dublin in 1995. In 1999, she received a Masters of Design specialising in Jewellery and Silversmithing from The Glasgow School of Art, Scotland. She is Manager of the Design & Crafts Council of Ireland’s Jewellery and Goldsmithing Skills & Design Course and is based in Co. Kilkenny.
Bounded and Unlimited, National Design & Craft Gallery, Kilkenny

2016  
Froots & Nogart Gallery, Shanghai, China
PORTFOLIO @ Solomon: Jewellery, Solomon Fine Art, Dublin

2015  
Beijing International Jewellery Art Exhibition, Beijing, China

2014  
RDS National Craft Awards Exhibition, RDS, Dublin and The Hunt Museum, Limerick
Irish Designer Goldsmiths, So Fine Art Editions, Dublin
Summer Show, Cill Rialaig Arts Centre, Co. Kerry

2013  
Amarach, Designworks Studio, Cork
Adorn, Inhorgenta International Jewellery Fair, Munich, Germany
Future Beauty?, National Design & Craft Gallery, Kilkenny

2012  
Museum of Art and Design Craft Show, Philadelphia, USA
LOOT, Museum of Art and Design, New York, USA
My Place, Bluecoat Display Centre, Liverpool, UK
Festival of Irish Design, Project 51, Dublin

2011  
Irish Craft Portfolio, RHA, Dublin
21st Century Icons, National Craft Gallery, Kilkenny and Rathfarnham Castle, Dublin
Ornament, Rua Red Gallery, Dublin
Irish Craft Portfolio, National Craft Gallery, Kilkenny and Farmleigh Gallery, Dublin
Goldsmith Design and Craft Awards Exhibition, London, UK

2008  
Embrace, School of Jewellery, Birmingham, UK and Da Capo Studios, Dublin
Turnov Jewellery Symposium, Turnov Museum, Turnov, Czech Republic
Silver School, Legnica, Galleria Sztuki, Lodz, Poland

2006  
Adorn, Da Capo Studios, Dublin
Time, Roger Billcliffe Gallery, Glasgow, Scotland
Piece, National Craft Gallery, Kilkenny

2005  
Praxis, Appalachian Centre for Crafts Gallery, Tennessee, USA
Object Lessons, School of Jewellery, Birmingham, UK
An awareness of our heritage is essential for the development of identity and the contextualisation of our cultures. My research into botanical mythology assists me in understanding my personal identity and enables me to construct a sense of place within increasingly international systems of communication and visual information. → Storytelling is the most common method of passing on knowledge through generations. Ethnobotany, which is the scientific study of the relationships that exist between people and plants within our culture, forms a large part of the narratives of these stories handed down through the ages. Phrases, sayings and customs are an inherent part of community life, but in contemporary society, certain ethnographic aspects of daily life are regularly taken for granted. As an active response to this, my research and work in glass intentionally draws upon the stories and legends about plants as my main resource. → Recreating the physical form of the plants in another material is a further method of investigation. The process of flameworking a foxglove in glass means I am scrutinising the physicality, scale and fragility of the organic object. → Emma graduated from the National College of Art and Design, Dublin in 2009 with a BDes Honours in Craft Design: Glass. She went on to receive a Masters in Fine Art: Glass from the University of Sunderland, UK in 2013. She is based in Westport, Co. Mayo.
2010  Solo Glass Exhibition, Alley Arts & Conference Centre, Strabane, Co. Tyrone

GROUP EXHIBITIONS AND FAIRS
2019  Surface Matters, Dublin Castle; Artesania Catalunya CCAM, Barcelona, Spain and National Design & Craft Gallery, Kilkenny
2018  Ipseity, Westival Gallery, Westport, Co. Mayo
2017  Ireland Glass Biennale, NCAD Gallery, Dublin
2017  RDS National Crafts Competition, RDS, Dublin
2015  PORTFOLIO @ Solomon: Glass, Solomon Fine Art, Dublin
2013  The Ireland Newfoundland Trail: A Journey of Plants and People, Crafts Council of Newfoundland and Labrador Gallery, Newfoundland, USA
2009  Sociolect, MA Exhibition, The Biscuit Factory, Newcastle, UK
2011  Idiolect, Bede’s World Museum, Jarrow,
2011  Engaging With Glass, Solstice Arts Centre, Navan, Co. Meath
2009  Spring Showcase, National Glass Centre, Sunderland, UK
2009  Possibilities, Garter Lane Arts Centre, Waterford

Kidney Cufflinks with Herb Robert inside borosilicate glass and silver 6 × 5 × 3.5cm each
Photographer, Silvain Deleu
Grainne 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, Grainne 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.

Grainne 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.
A vase is a vase is a vase,
AD Gallery, Antwerp, Belgium

2016
Vase: Function Reviewed, Farmleigh Gallery, Dublin

2015
International Symposium, Keramik Museum, Berlin, Germany
PORTFOLIO, Solomon: Ceramics, Solomon Fine Art, Dublin
Ceramics Ireland Selected Exhibition, The 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, The Pearse Museum, Dublin

Gallery Representation
- Bils & Rye, York, UK
- Vanbrugh West Antiques, London, UK
- SO Fine Art Editions, Dublin
- Millcove Galleries, Cork and Kerry
- The Blue Egg Gallery, Wexford
- The Quay Gallery, Westport, Mayo
- Ardmore Gallery, Waterford

↑
‘Ink Sky’ Bindu vessel
and ‘Ink Sky’ Bindu vessel (detail)
stoneware clay and underglazes
54 × 28cm
Photographer, Roland Paschhoff
Jack Doherty’s work is a physical and visual response to the landscape. His work looks back to prehistory and the forms of the archetypal vessels used for storing, holding and preserving. He considers our need for clay objects and their changing role in a contemporary world. Grounding, his latest series of work, is inspired by journeys from his Cornwall home to Ireland, Japan and China. The vessels have their roots in soil, nourished by a personal connection to place. Somehow the sea, sky and land have infiltrated the work. Jack has steadily refined his technical process using only one clay, one colouring mineral and a single firing. This has given him the opportunity to engage closely and physically with the making, and particularly with the soda firing. These elemental ceramic forms are layered with aesthetic, visceral and spiritual meaning. Doherty studied ceramics at the Ulster College of Art and Design before working as a potter at Kilkenny Design Workshops. His first workshop was in Co. Armagh. He subsequently moved to live and work in Herefordshire, UK. From 2008 to 2013 he was the first Lead Potter and Creative Director at the refurbished Leach Pottery in St. Ives. He now works independently from his studio in Mousehole, Cornwall, UK.
New work, Biotop Gallery, Tokyo & Osaka, Japan 2016
Waypoint, Market Place Gallery, Co. Armagh and The Scottish Gallery, Edinburgh, Scotland
Living Space, Gallery St. Ives, Tokyo, Japan

2015
Waypoint, New Craftsman Gallery, St Ives, UK
Beaux Arts Gallery, Bath, UK
Harbouring, Newlyn Art Gallery, Cornwall, UK and Brook St Gallery, Hay-on-Wye, Herefordshire, UK

2012
A Place in the World, Garden House, Cornwall, UK
New Craftsman, St. Ives, Cornwall, UK
Pure Simplicity, National University, Taipei, Taiwan
Ormeau Baths Gallery, Belfast

2009
Jack Doherty, National Craft Gallery, Kilkenny

2007
Contemporary Ceramics Gallery, London, UK

GROUP EXHIBITIONS AND FAIRS

2019
Surface Matters, Dublin Castle; Artesania Catalunya CCAM, Barcelona, Spain and National Design & Craft Gallery, Kilkenny

2018
Modern Masters, Munich, Germany
International Chawan, Stratford Gallery, Stratford upon Avon, UK

2017
Narratives in Making, National Design & Craft Gallery, Kilkenny and Ruthin Craft Centre, Wales
Touchstone, National Design & Craft Gallery, Kilkenny

2016
Made, Yorkshire Sculpture Park, Bretton Hall, Yorkshire, UK
Transformed In Fire, Gallerytop, Derbyshire, UK
Q, Tent London, Old Truman Brewery, London, UK
Art Fair Tokyo, Japan

2015
Side by Side, National Craft Gallery, Kilkenny and Centre Culturel Irlandais, Paris
The Irish Connection, The Scottish Gallery, Edinburgh, Scotland

2014
Into The Field, The Model, Contemporary Arts Centre, Sligo

↑ Guardian Vessel
porcelain, clay, copper
43cm high
Photographer, Roland Paschhoff

Weathering, TENT London, UK and Ullens Contemporary Art Centre, Beijing, China
Centred, Farmleigh Gallery, Dublin
Interplay, SO Fine Art Editions, Dublin
Vue & PORTFOLIO, RHA, Dublin
Moon Jar: Contemporary Translations, Korean Cultural Centre, London, UK
Ceramics Now, New Ashgate Gallery, Farnham, UK
COLLECT, National Craft Gallery, Kilkenny; Saatchi Galleries London, UK
Future Beauty?, National Craft Gallery, Kilkenny and Farmleigh Gallery, Dublin
Jack Doherty & Tomoo Hamada, Gallery St. Ives, Tokyo, Japan

2011
transFORM, Farmleigh Gallery, Dublin and Millennium Court Arts Centre, Co Armagh

2010
Tea Vessels, Mitzukoshi Gallery, Tokyo, Japan
European Ceramic Context, Bornholm, Denmark

2009
Pots For Light, Galerie Besson, London, UK
Jennifer Hickey makes hundreds of petal-like ceramic pieces that are then stitched with translucent thread to form her sculptures. She is drawn to the beauty and subtlety of the natural world. Themes of fragility, ephemerality and translucency are central to her work. Rituals of making; physical rhythms, process and time involved are central aspects to her practice. The slowness and repetition in her making process are essential components of her finished forms.

I work from a small garden studio in my Dublin home. I use mainly porcelain because of its texture, colour and translucency. Each work I make is unique, so the surface quality differs from piece to piece. I make hundreds of thin porcelain pieces that I form by hand, pierce and fire to 1260°. After the firing, I hand sew each piece with translucent thread onto a fine tulle to create a larger sculptural form. It can take months to complete a sculpture. Hickey graduated from the National College of Art and Design, Dublin in 2002 with a BDes in Ceramics. She is based in Dublin.
2015  Finders and Keepers, Municipal Gallery, Dublin
PORTFOLIO @ Solomon: Ceramics, Solomon Fine Art, Dublin
Centred, Wandesford Quay Gallery, Cork; Farmleigh Gallery, Dublin
2014  Generation, NCAD Gallery, Dublin
2013  PORTFOLIO, RHA, Dublin
Future Beauty?, National Craft Gallery, Kilkenny and Farmleigh Gallery, Dublin
Icon, Brown Thomas, Dublin
Collect, Saatchi Gallery, London
Made on Monday 3, Block T, Dublin
2012  PORTFOLIO, RHA, Dublin
TransFORM, Farmleigh Gallery, Dublin; Millennium Court Arts Centre, Armagh; The Source Arts Centre, Tipperary
2010  Winter Group Show, The Peppercanister Gallery, Dublin
Made on Monday, The Complex, Smithfield, Dublin
Summer Group Show, The Peppercanister Gallery, Dublin
Sculpture in Context, National Botanic Gardens, Dublin
Sonja Landweer and Jennifer Hickey, The Peppercanister Gallery, Dublin
2008  Made on Monday, Broadstone Exhibition Space, Dublin

↑

Spring
porcelain, tulle, translucent thread
sphere 1: 4.5cm diameter
sphere 2: 7cm diameter
Photographer, Muiris Moynihan
I became a basketmaker because I was attracted to the idea of growing my own willow and being involved in the whole process, from harvesting willow through to making a basket. Although I made functional baskets for many years, I have, over the past fifteen years become increasingly interested in making artistic or sculptural baskets. This work is prompted by a desire to develop a deeper connection to the natural world. Every time we walk out into the world we have the opportunity to see it anew and to experience the wonder of being here. Rilke talks about us being “the bees of the invisible”, gathering the honey of the visible and storing it in the hive of our consciousness. When I make artistic baskets I am trying to rediscover the richness in this store of images. I also hope it will touch the spirit of others in some way. I am also influenced by environmental concerns and feel that the changes we need to make as a race will become possible only when we go beyond a merely rational analysis and begin to encompass the worlds of poetry and art to imagine new and more responsible ways of being in the world. My practice revolves around using basketry skills to express these ideas. Joe works from his studio in Connemara, Co. Galway. He teaches basketmaking skills and has written three books on the craft, Basketmaking in Ireland (2001), Bare Branches, Blue Black Sky (2011) and Learning from the Earth (2018).
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<thead>
<tr>
<th>Year</th>
<th>Exhibition/Event</th>
<th>Location</th>
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<tr>
<td>2014</td>
<td>Woven Wild</td>
<td>The Scottish Gallery, Edinburgh, Scotland</td>
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<td>2012</td>
<td>Tradition and Innovation</td>
<td>Dungarvan Arts Centre, Co. Waterford</td>
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<td>2011</td>
<td>Bare Branches, Blue Black Sky</td>
<td>Garter Lane Arts Centre, Waterford; The Scottish Gallery, Edinburgh, Scotland; Aras Eanna Arts Centre, Galway; Dunamais Arts Centre, Laois</td>
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<td>2008</td>
<td>Wood meets Willow</td>
<td>Linen Hall Arts Centre, Mayo</td>
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<td>2005</td>
<td>Weaving the Harvest</td>
<td>Grennan Mill, Kilkenny</td>
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<td>GROUP EXHIBITIONS AND FAIRS</td>
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<td>2019</td>
<td>Surface Matters</td>
<td>Dublin Castle; Artesania Catalunya</td>
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<td>CCAM, Barcelona, Spain and National Design &amp; Craft Gallery, Kilkenny</td>
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<td>Monumentality / Fragility, National Design &amp; Craft Gallery, Kilkenny</td>
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<td>2018</td>
<td>Monumentality / Fragility</td>
<td>Mons Anciens Abbatoir, Mons, Belgium</td>
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<td>Lowe Fashion Show, Spring/Summer 2019, UNESCO, Paris, France</td>
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<td>Best of Europe, Homo Faber, Venice, Italy</td>
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<td>RHA 188th Annual Exhibition, RHA, Dublin</td>
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<td>Wood and Willow, Blue Egg Gallery, Wexford</td>
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<td>Lowe Craft Prize, Design Museum, London, UK</td>
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<td>Narratives in Making, National Design &amp; Craft Gallery, Kilkenny and Ruthin Craft Centre, Ruthin, Wales</td>
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<td>Kogei Craft Triennale, Kanazawa, Japan</td>
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<td>RHA 187th Annual Exhibition, RHA, Dublin</td>
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<td>Elements: The Beauty of Imperfection, Curated by Sarah Myerscough, Gloucestershire &amp; London, UK</td>
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<td>Lost and Found, Oxford Ceramics Gallery, Oxford, UK</td>
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<td>Modern Masters/Meister der Moderne, Munich, Germany</td>
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<td>RHA 186th Annual Exhibition, RHA, Dublin</td>
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<td>Garden, Walford Mill Crafts Centre, UK</td>
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<td>Ex Libris 2, The Scottish Gallery, Edinburgh, Scotland</td>
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<td>Side by Side, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France</td>
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**Critical Selection 2019—2020**

**PORTFOLIO @ Solomon:** Basketry & Woodturning, Solomon Fine Art, Dublin
Joe Hogan and Akiki Hirai, Oxford Ceramics Gallery, UK
To Capture Silence, The Source Arts Centre Gallery, Tipperary
Basket Identity, Riverhouse Gallery, West Sussex
SO Fine Art Editions, Dublin
Common Ground, Oxford Ceramics Gallery, UK
Taste Contemporary Craft, Gallerie Blondevue, Geneva
Fibre Biennial, Snyderman Works Gallery, Philadelphia, USA
CultureCRAFT, National Craft Gallery, Kilkenny
Materialisation: Mapping the Making, VISUAL Carlow, Carlow
Summer Show, Cill Rialaig Arts Centre, Kerry
Material Subversion, Naughton Gallery, Queens University, Belfast
This Beloved Earth, The Barony Centre, North Ayrshire, Scotland
Out of the Marvellous, National Craft Centre, Kilkenny; Solstice Arts Centre, Navan; Mermaid Arts Centre, Wicklow
Future Beauty?, National Craft Gallery; Farmleigh Gallery, Dublin
COLLECT, Saatchi Gallery, London, UK (also 2010 and 2009)
Nature in Craft, Wayne Arts Centre, Philadelphia, UK
Bare Stems, Dartington Hall, Devon, UK
ICON, Brown Thomas, Dublin
Making and Drawing, The Harley Gallery, Nottinghamshire, UK
Vessels, Cill Rialaig Arts Centre, Kerry
RHA Annual Exhibition, RHA Gallery, Dublin
Baskets, Old and New Masters, Landskrona Museum, Sweden
Made by Hand, Moulshams Manor, Essex, UK
30 years Galerie Ra, Galerie Ra, Amsterdam, The Netherlands
Object, Rotterdam, The Netherlands and Frame Munich, Germany
John Lee is inspired by naturally occurring geometric forms and the effects of weathering and erosion. Working with hardwoods such as oak, and ash, his current work explores the enhancement of timber’s natural properties, while experimenting with form, function and finish. Aiming to give his furniture a sensual appeal, he investigates textured finishes by exposing the timber’s natural grain patterns on his free-flowing dynamic forms. An underlying trait of his work is the use of contrasting smooth and textured surfaces. The aesthetic of his work is often inspired by natural landscapes and coastlines, as is the case with Lillias and Sliabh. 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.

John 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 2011 and used this to complete a course in AutoCAD and 3D Design. He is based in Co. Meath and works mainly to commission.
2012  From Table to Wall, Flow
Gallery, London. UK
Design Miami/Basel, Nilufar
Gallery, Basel, Switzerland
PORTFOLIO, National Craft
Gallery, Kilkenny; Farmleigh
Gallery, Dublin; RHA
Gallery, Dublin

2011  PORTFOLIO, National Craft
Gallery, Kilkenny; Farmleigh
Gallery, Dublin; RHA, Dublin

2010  COLLECT, Saatchi Gallery,
London, UK
Designers and Makers, FE
McWilliam Gallery,
Banbridge, Co. Down

2009  100% Design, Earls Court,
London, UK
Organic Geometry, National
Craft Gallery, Kilkenny

2008  SOFA Chicago, USA
Ecology, Mythology,
Technology, Farmleigh
Gallery, Dublin

2007  Ecology, Mythology,
Technology, National Craft
Gallery, Kilkenny

Sliabh
oak, 150 × 55 × 80cm
Photographer, Roland Paschhoff
Joseph Walsh creates innovative, sculptural furniture works. 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. In the Enignum series of work, I have stripped wood into thin layers, manipulating and reconstructing them into free form compositions. I then shape through these layers to reveal not only the honesty of the structure, but the sculpted form which is a unique collaboration of man and material. The title derives from the Latin words Enigma (‘mystery’) and Lignum (‘wood’). For me, they sum up the series — the mystery of the composition lies in the material. Joseph 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.
<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition/Event</th>
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</table>
| 2014 | Joseph Walsh, The Roche Court Educational Trust, New Art Centre, UK  
|      | Lilium, Oliver Sears Gallery, Dublin  
| 2011 | ENIGNUM and other stories, Oliver Sears Gallery, Dublin  
| 2008 | Realisations, American Irish Historical Society, New York, USA  
| 2019 | Surface Matters, Dublin  
|      | Castle: Artesania Catalunya CCAM, Barcelona, Spain and National Design & Craft Gallery, Kilkenny  
| 2018 | Earth, Wind & Fire, Crawford Art Gallery, Cork  
|      | Narratives in Making, National Craft Gallery, Kilkenny and Ruthin Craft Centre, Ruthin, Wales  
| 2017 | Making/Breaking, Cooper Hewitt Museum, New York, USA  
|      | Design Miami/Design Basel, with Sarah Myerscough Gallery, Miami, USA  
| 2016 | Design Basel, with Sarah Myerscough Gallery, Basel, Switzerland  
|      | PAD, with Sarah Myerscough Gallery, London, UK  
|      | The Salon Art + Design, with Sarah Myerscough Gallery, New York, USA  
| 2015 | Masterworks, Long House Reserve, East Hampton, New York  
|      | Royal Academy Summer Exhibition, London, UK  
|      | Objects in Flux, Museum of Fine Arts, Boston, USA  
|      | Make Yourself Comfortable, Chatsworth, UK  
|      | Side by Side, National Craft Gallery, Kilkenny; Centre Culturel Irlandais, Paris, France  
| 2014 | The Salon: Art + Design, Todd Merrill Contemporary Studio, New York, USA  
|      | Design Show, The New Art Centre, Artist House, Roche Court, UK  
| 2013 | Collective 2, Skylight at Moynihan Station, NY, USA  
|      | Against the Grain: Wood in Contemporary Art and Craft, Museum of Art Fort Lauderdale, Museum of Art and Design & Mint Museum Uptown, USA  
|      | Cheongju International Craft Biennale, Cheongju, South Korea  
|      | Modern Makers, Chatsworth House, Derbyshire, UK  
|      | Salone del Mobile, Nilufar Gallery at Palazzo Durini, Milan, Italy  
|      | Design Days Dubai, Nilufar Gallery, Dubai, UAE  
| 2012 | dubh – dialogues in black, American Irish Historical Society, New York, USA  
| 2011 | Black & White, Oliver Sears Gallery, Dublin  
|      | Design Miami / Basel, Nilufar Gallery, Basel, Switzerland  
|      | Pavilion des Art et du Design, Nilufar Gallery, Paris, France  
|      | Salone de Mobile, Milan, Italy  
|      | COLLECT, Saatchi Gallery, London, UK  
|      | dubh – dialogues in black, Oliver Sears Gallery, Dublin  
|      | MATERIALpoetry, The American Irish Historical Society, New York, USA  
| 2010 | PORTFOLIO, National Craft Gallery, Kilkenny  
|      | Pavilion of Art & Design, Todd Merrill Studio Contemporary, London, UK  
|      | Design Miami, Florida, USA  
|      | Pavilion of Art & Design, London, UK  
|      | Grassimesse, Grassimuseum, Leipzig, Germany  
|      | Design Miami / Basel, Messe, Basel, Switzerland  
| 2009 | SOFA Chicago, USA  
|      | (also 2007 and 2006) Ecology, Mythology, Technology, Farmleigh Gallery, Dublin  
| 2008 | Contemporary Irish Decorative Objects & Furniture, La Gallerie SEMA, Paris, France  
|      | Gallery Representation  
| 2007 | Domus series represented by Sarah Myerscough Gallery, London, UK  

**Rinn Enignum Shelf**  
ash, bleached finish  
51 × 220 × 270cm  
Photographer, Andrew Bradley
I have always been interested in domestic ceramics, more specifically the jug, the archetypical domestic object. I use it to explore 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, and the freedom to play fast and loose with the elements, 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. Numerous firings take place until the desired depth of surface colour and texture is reached.

Mike 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 & Design, recently retiring in 2016. He is based in Limerick City.
<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition Details</th>
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<tbody>
<tr>
<td>2018</td>
<td>Blurring the Edge, Hunt Museum, Limerick</td>
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<tr>
<td></td>
<td>Ceramics Ireland Annual Selected Members Exhibition, Rathfarnham Castle, Dublin</td>
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<td></td>
<td>Vase: Function Reviewed, Farmleigh Gallery, Dublin</td>
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<tr>
<td></td>
<td>Touchstone, Farmleigh Gallery and National Craft Gallery, Kilkenny</td>
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<td></td>
<td>Jugs, Blue Egg Gallery, Wexford</td>
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<td></td>
<td>Ceramics Ireland Open, The Printworks, Dublin Castle</td>
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<tr>
<td></td>
<td>Narratives in Making, National Craft Gallery, Kilkenny and Ruthin Craft Centre, Ruthin, Wales</td>
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<tr>
<td></td>
<td>Irish Contemporary Ceramics, Barony Centre, Scotland</td>
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<td></td>
<td>Ceramics Ireland Open, Farmleigh Gallery, Dublin</td>
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<tr>
<td></td>
<td>RDS National Craft Competition Exhibition, RDS, Dublin; National Museum of Country Life, Mayo</td>
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<tr>
<td></td>
<td>Vase: Function Reviewed, National Craft Gallery Kilkenny</td>
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<tr>
<td>2017</td>
<td>PORTFOLIO @ Solomon: Ceramics, Solomon Fine Art, Dublin</td>
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<tr>
<td></td>
<td>The Art of the Potter, Cill Rialaig, Kerry</td>
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<td></td>
<td>CREATE, Brown Thomas, Dublin</td>
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<tr>
<td></td>
<td>Limerick Printmakers, Hunt Museum, Limerick</td>
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<tr>
<td>2016</td>
<td>Irish Ceramic Awards, Mill Cove Gallery, Co. Cork</td>
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<tr>
<td></td>
<td>Culture of Clay, Hunt Museum, Limerick</td>
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<tr>
<td></td>
<td>Open submission '13, Limerick Printmakers, Limerick</td>
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<tr>
<td>2015</td>
<td>Islands, Custom House Gallery, Westport, Co. Mayo</td>
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<tr>
<td></td>
<td>Open submission '12, Limerick Printmakers, Limerick</td>
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<tr>
<td></td>
<td>Limerick Printmakers Studio and Gallery Exhibition, Kulturwerk des bbk, Berlin, Germany</td>
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<tr>
<td></td>
<td>X, A collaborative Box Set Project, Limerick Printmakers and RTÉ Lyric FM, Limerick</td>
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<tr>
<td></td>
<td>29th Mini Print International, Cadaqués, Spain</td>
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<tr>
<td></td>
<td>Burst Into Bloom, Glór Gallery, Ennis, Co. Clare</td>
</tr>
</tbody>
</table>

↑ On best behaviour (detail) fired clay, 46 × 36 × 14cm
Photographer, Roland Paschhoff
I make sculptural pieces based on the geometry of natural forms. I currently use porcelain as my main material. The sculptural forms are constructed slowly over a period of weeks or months, and fired a number of times during the making process. My work combines regular pattern with the characteristics of fractal forms from nature. The finished forms are a result of an intuitive response to the direction that the pattern takes as well as the irregularity in the handmade elements of the pattern. I am interested in the contrasts and similarities between traditional Western aesthetics, which sought to portray beauty through classical geometry, and Eastern/Buddhist aesthetics of beauty, which celebrate the imperfection. I feel that the common area recognised by both of these traditions lies between classical symmetry in regular geometry and the characteristic of self-similarity in irregular geometry, that is; the beauty of harmonious form created by the repetition of proportion. Nuala completed a BA in Three Dimensional Design at Middlesex University, UK in 1994. In 2008, she received an MFA in Ceramics from Crawford College of Art and Design, Cork. She lives and works in Cork.
Teasel, Time (detail)  
porcelain, 62 × 38 × 32cm  
Photographer, Janice O’Connell  
at f22 Photography
Roger Bennett specialises in making very distinctive one-off bowls and vessels, usually thin-walled, inlaid with silver, and coloured with wood dyes. I love wood, the uniqueness of each piece, the history of the tree’s life preserved in the ring patterns and figuring. I delight in the daily interaction between maker and material, the magic of shaping, turning argument into conversation. I dream of making a bowl as strong as an eggshell, as heavy as a whisper. Of capturing and fixing the colours which so move me — drake mallard green, oil on water, midnight in midsummer, frosty night skies. And with silver I can indulge my love of order, impose my markings on the wood’s surface, complementing the natural flows and eddies of the grain with my precise patterns of dots. A completed bowl should satisfy all our senses. Line and form above all else, traced by eye and hand, from rim to base and all around. The smell of wood and oil. And whenever a bowl is right, it sings….

Roger has a degree in English and French from Trinity College, Dublin. He is a self-taught woodturner and works from his studio in Co. Dublin.
<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition Title</th>
<th>Location(s)</th>
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<tbody>
<tr>
<td>2018</td>
<td>Small Treasures and Turned and Sculpted Wood</td>
<td>Wood Symphony Gallery, Los Angeles, USA</td>
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<tr>
<td>2018</td>
<td>Spring Exhibition, Stour Gallery</td>
<td>Shipston-on-Stour, UK</td>
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<tr>
<td>2018</td>
<td>The Maker’s Hand</td>
<td>ROS, Dublin</td>
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<tr>
<td>2017</td>
<td>Narratives in Making</td>
<td>National Craft Gallery, Kilkenny and Ruthin Craft Centre, Ruthin, Wales</td>
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<tr>
<td>2016</td>
<td>Up Front, Craft Centre &amp; Design Gallery</td>
<td>Leeds, UK</td>
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<tr>
<td>2015</td>
<td>Focus on Wood, Cill Rialaig Arts Centre</td>
<td>Kerry</td>
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<tr>
<td>2014</td>
<td>Side by Side, National Craft Gallery</td>
<td>Kilkenny, Centre Culturel Irlandais, Paris, France</td>
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<tr>
<td>2013</td>
<td>Future Beauty?, National Craft Gallery</td>
<td>Kilkenny, Farmleigh Gallery, Dublin</td>
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<td>2012</td>
<td>My Place, Bluecoat Display Centre</td>
<td>Liverpool, UK</td>
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<tr>
<td>2011</td>
<td>Is it wood?, Ruthin Craft Centre</td>
<td>Wales</td>
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<tr>
<td>2011</td>
<td>The Irish Connection</td>
<td>The Scottish Gallery, Edinburgh, Scotland</td>
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<tr>
<td>2011</td>
<td>Irish Craft Portfolio</td>
<td>National Craft Gallery, Kilkenny and Farmleigh Gallery, Dublin</td>
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<td>2007</td>
<td>Small Treasures, del Mano Gallery</td>
<td>Los Angeles, USA</td>
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<tr>
<td>2007</td>
<td>Irish Craft Portfolio</td>
<td>National Craft Gallery, Kilkenny; Kenny Gallery, Galway; Farmleigh Gallery, Dublin</td>
</tr>
<tr>
<td>2006</td>
<td>SOFA Chicago, USA</td>
<td>USA (also 2007, 2010 and 2008)</td>
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<tr>
<td>2009</td>
<td>Turning Wood into Art</td>
<td>Sarah Myerscough Fine Art, London, UK</td>
</tr>
<tr>
<td>2008</td>
<td>Gifted, Wexford Arts Centre</td>
<td>Wexford</td>
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</tbody>
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**Critical Selection 2019—2020**

**Inlaid sycamore bowl**

Sycamore wood, argentium tarnish-resistant silver, wood dyes, Danish oil, 16.5 × 8.5cm

Photographer, Roland Paschhoff
Concentrating on the challenges of thrown forms which are then altered and changed at varying stages of the drying process, I produce sculptural decorative vessels. ‘Closed’ abstract forms are also explored through the production of limited edition cast bronze objects. In essence, the major concerns that my work deals with are a love of form, line and volume expressed through the qualities and scope of my chosen materials. I have an ongoing relationship with porcelain, and for now it is still my clay of choice. Of great importance is the potential of new and exciting edges, contours and shapes which can be explored through an understanding of material qualities and increasing skill. Currently the main elements feeding the development of the work are process and finish coupled with constant exploration and a deepening understanding of form, volume and silhouette. Sympathy with my materials is a crucial aspect feeding how I work and what I make. Another important aspect of my thinking and development of ideas involves ‘play’. Experimenting. Trying things out which often initially don’t work. This uninhibited part of my making cycle involves risk-taking, failure and critical understanding. It is fundamental to my way of understanding and to resolving ideas.

Sara Flynn
saraflynnceramic.com
E. saraflynn71@gmail.com

Collections and Commissions
- Victoria and Albert Museum, London, UK
- The Gardiner Museum, Toronto, Canada
- The Hunt Museum, Limerick
- The Fitzwilliam Museum, Cambridge, UK
- Chatsworth House, Derbyshire, UK
- Shanghai Municipal People’s Government, China
- The Art Institute of Chicago, USA
- Office of Public Works, Ireland
- National Museum of Ireland
- Loewe, Madrid, Spain
- Columbus State University, USA
- Crawford Municipal Art Gallery, Cork
- Department of Foreign Affairs and Trade Ireland
- Numerous private collections nationally and internationally

Recent Awards
2017 Loewe Craft Prize Finalist
2016 Golden Fleece Award — Merit
2014 European Ceramic Context, Bornholm, Denmark
2010 Winner, Peter Brennan Pioneering Potter, Ceramics Ireland Award

Recent/Current Exhibitions
SOL EXHIBITIONS
2018 Sara Flynn, Erskine Hall & Coe, London, UK
2016 Sara Flynn, Erskine Hall & Coe, London, UK
2015 Ontogeny, Millennium Court Arts Centre, Portadown, Co. Armagh
2014 Sara Flynn, Erskine Hall & Coe, London, UK

Sara graduated from Crawford College of Art & Design, Cork in 1998 with a Degree in Ceramic Design. She is based in Belfast.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Exhibition</th>
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</thead>
<tbody>
<tr>
<td>2012</td>
<td>Sara Flynn, Erskine Hall &amp; Coe, London, UK</td>
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<tr>
<td>2010</td>
<td>Surface Matters, Dublin Castle; Artesania Catalunya CCAM, Barcelona, Spain and</td>
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<td></td>
<td>National Design &amp; Craft Gallery, Kilkenny</td>
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<td>2018</td>
<td>Modern Masters, International Trade Fair, Munich, Germany</td>
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<td>2017</td>
<td>Chance Encounters 3 – Lionel Wendt, Richard Smith, Sara Flynn, Miami Design</td>
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<td></td>
<td>District, Florida, USA</td>
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<tr>
<td>2016</td>
<td>Disobedient Bodies, JW Anderson Curates, The Hepworth Gallery, Wakefield, UK</td>
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<tr>
<td>2015</td>
<td>PAD, (represented by Movements Modernes Gallery), Paris, France</td>
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<tr>
<td>2014</td>
<td>Narratives in Making, National Design &amp; Craft Gallery, Kilkenny and Ruthin</td>
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<td></td>
<td>Craft Centre, Ruthin, Wales Vase: Function Reviewed, National Design &amp; Craft</td>
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<td></td>
<td>Gallery, Kilkenny; London Art Fair, London, UK</td>
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<tr>
<td>2013</td>
<td>Caliology &amp; Lineage, Oliver Sears Gallery, Dublin</td>
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<td></td>
<td>Basic Black, Lacoste Gallery, Concord, USA</td>
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<td></td>
<td>Sara Flynn and Matthew Chambers, Puls Gallery, Brussels, Belgium</td>
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<td></td>
<td>Taste: Contemporary Crafts, Geneva, Switzerland (also 2014)</td>
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<tr>
<td></td>
<td>London Art Fair, (represented by Erskine, Hall &amp; Coe), London, UK</td>
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<td></td>
<td>SOFA New York, USA (also SOFA Chicago, 2008 and 2007)</td>
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<td></td>
<td>dubh — dialogues in black, The American Irish Historical Society, New York, USA</td>
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</tbody>
</table>
| 2010 | PORTFOLIO, National Craft Gallery, Kilkenny; Black, Leach Pottery Museum, St. Ives,
|      | UK                                                                                |
| 2010 | MATERIApoetry, The American Irish Historical Society, New York, USA              |
|      | Summer Exhibition, Galerie Besson, London, UK                                    |
| 2010 | PORTFOLIO, National Craft Gallery, Kilkenny; Black and Gold, Platform Gallery,    |
|      | Lancashire, UK                                                                   |

**Flection Vessel**
- Porcelain, manganese glaze
- 31cm 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 like to work with unusual organic and locally found materials; e.g. wildflowers and grasses from the Wicklow mountains, mosses and lichens from Carlow or seaweeds and wild thistles from the south and west coasts. Together, objects such as these tell intimate stories about the physical locality as well as shedding light on the values and priorities of people living in the area. This combination of the natural habitat and man’s influence shape and colour everything in our world. → Sasha’s 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. → Sasha 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 handcrafted rural furniture. She lives and works in Dublin.
and 2018 Mayfair, London, UK
2017 Narratives in Making, National Design & Craft Gallery, Kilkenny and Ruthin Craft Centre, Wales A Name Unmade, Solstice Arts Centre, Co. Meath; Nerve Centre, Derry and Centre Culturel Irlandais, Paris, France
Tresor Contemporary Craft, Basel, Switzerland
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
2010 Showcase of European Interior Design (European Gateway Programme), Tokyo, Japan
The Family Silver, Êigse, Carlow Interior Design and Art Fair, RDS, Dublin
2009 100% Design, London, UK Interior Design and Art Fair, RDS, Dublin

Gyre (Ophelia) (detail)
thirty-five varieties of foraged red, brown and green Irish seaweed, resin, acrylic, steel rods
185 × 220/280 × 3.3cm
Photographer, Phillip Gates
courtesy of the Peter Petrou Gallery
Stephen O’Briain’s furniture is distinguished by 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 has taken on an increasingly organic quality. → The basic form of Walnut Desk was built up from multiple layers of blocks using stack lamination techniques. This rough form was then shaped using a selection of tools: pull planes, spoke shaves, and scrapers. → I was particularly interested in creating a balance between form, line and space. The top of the desk flows seamlessly into the neck which in turn develops into the base. → Stephen trained as a fine art painter before discovering the possibilities of furniture design. The transition from paint to wood was made all the easier by a tradition of woodworking in the family that stretches back three generations. He works mainly to commission from his workshop in Co. Carlow.
2010  RDS Craft Awards Exhibition, RDS, Dublin
PORTFOLIO, Kenny Gallery, Galway; National Craft Gallery, Kilkenny
2009  Object, National Craft Gallery, Kilkenny
2008  SOFA, Chicago, USA
Éigse Craft, Carlow
2005  Create, Fota House, Co. Cork
2011  Woods @ Work, The Centre for Creative Practices, Wicklow (also 2010)

↑ Walnut Desk (detail)
French walnut, 1700 × 800 × 750cm
Photographer, Roland Paschhoff

↑ Spiral Staircase
brown oak, steel, 390 × 300 × 160cm
Photographer, Richard Kingston
In my work, the wood used for a piece is in itself an integral part of the design; the beauty of pattern and proportion can be found in many places, both natural and crafted. The figure, colour, texture or even the refractive qualities of the wood all play a part in determining how the design progresses and how the final piece will appear. The infinite patterns produced by nature then become the inspiration for the creation of a piece, the beauty of this process being that the more you look, the more you see, so the possibilities for creating patterns are endless. How the material is worked also affects the feel of the final piece. The use of hand tools allows for a more intuitive way of working with wood; edges can be shaped with subtlety and finishes applied sparingly.

Having recently returned to work after spending a period of four years in a closed meditation retreat, the training in mindfulness and awareness continues to inform my professional practice. By developing a deeper sense of engagement, a more intuitive way of working is cultivated.

Stevan graduated with a Bachelor of Design (Honours) from the National College of Art & Design, Dublin in 1991. He works from his studio in Co. Wicklow.
Rosewood Wardrobe
Santos rosewood and ripple sycamore
190 × 86 × 53cm
Photographer, Roland Paschhoff
Úna Burke creates wearable leather objects that are visually captivating and technically challenging. Her abstract 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 and handbags. 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. Úna is originally from Co. Roscommon. 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. She has been invited to tutor and lecture in numerous third level institutions throughout Ireland and the UK. She works from her studio in South London, UK.
<table>
<thead>
<tr>
<th>Recent/Current Exhibitions</th>
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<tr>
<td><strong>SOLO EXHIBITIONS</strong></td>
</tr>
<tr>
<td>2015</td>
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<td>2011</td>
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<td><strong>GROUP EXHIBITIONS AND FAIRS</strong></td>
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<tr>
<td>2019</td>
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**Lace Halter (detail)**
vegetable-tanned calfskin, solid brass fittings coated with gold, brass screws
40 × 30 × 20cm
Photographer, Roland Paschhoff
Zelouf & Bell and their team of master craftsmen have been making museum-quality furniture to commission since 1992. They strive to achieve a distinct new modernism in each piece they create. We designed our Jaguar and the Crow Cocktail Cabinet as a wistful nod to another, more glamorous life, the one in which we’d be attending the kinds of parties Jay Gatsby threw — dazzling, swanky affairs. We invented a tale in which a Jouve inspired marquetry jaguar (in highly figured mahogany, black bolivar and mother of pearl) is watched over by a crow perched on a burr walnut branch, asymmetrically wrapped around one side of the Makassar ebony cabinet. The cabinet’s handles are concealed in the burr branch; a chrome-plated solid brass plinth elevates it. There’s an element of danger to a good cocktail and any decent party; the ritual of mixing cocktails is imbued with a sense of possibility, blurring the sharpness of daily life. The cabinet interior is lined with the dreamier dull side of a stainless steel panel, rather than a sharp mirrored surface, the reflections in it rendered hazy, ghostly. We ‘tattooed’ the interior of the Makassar doors with Absinthe bottles, a liquor with a dangerous history experiencing a Renaissance. The Makassar ebony interior features a charcoal shagreen bar-top above a drawer which opens by touch, concealing a shagreen tray. Zelouf & Bell are based in Co. Laois and have a showroom in Dublin.
<table>
<thead>
<tr>
<th>YEAR</th>
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<th>LOCATION</th>
<th>BOARD</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
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<td></td>
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**GROUP EXHIBITIONS AND FAIRS**

**2019**
- Surface Matters, Dublin
- Castle: Artesania Catalunya
- CCAM, Barcelona, Spain and National Design & Craft Gallery, Kilkeny

**2018**
- TEEF New York, featured works with Maison Gerard, New York, USA
- Decorex International, London, UK
- The Salon Art + Design, represented by Maison Gerard, New York, USA

**2017**
- Narratives in Making, National Craft Gallery, Kilkenny and Ruthin Craft Centre, Ruthin, Wales
- Decorex International, London, UK
- Royal Ulster Academy Annual Exhibition, Ulster Museum, Belfast

**2016**
- Collective Design, represented by Maison Gerard, New York, USA
- Portofolio @ Solomon: Furniture, Solomon Fine Art, Dublin

**2015 and 2016**
- Playing with Tradition, Dublin Castle, Dublin
- Side by Side, National Craft Gallery, Kilkenny: The Scottish Gallery, Edinburgh, Scotland; Centre Culturel Irlandais, Paris, France

**2014**
- Stella’d Cocktail Cabinet, fumed figured eucalyptus, ripple sycamore, wenge, ivory shagreen, lambskin, 860 × 450 × 165cm

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**PORTFOLIO RHA Gallery, Dublin**
- After & Since, Newtownbarry House, Co. Wexford
- 48th Irish Antiques Dealers Fair, Dublin
- Waterland, Waterways Ireland Visitors Centre, Dublin

**2013**
- Galerie David Hicks, Paris, France
- 21st Century Design Classics, Irish Antique Dealers Fair, Dublin
- Philadelphia Museum of Art Craft Show, Philadelphia USA
- Reconstructed Rooms, National Museum of Ireland COMMEMORATE, SPACeCraFT, Belfast

**2011**
- International Contemporary Furniture Fair, New York, USA
- Interiors, RDS, Dublin
- Philadelphia Invitational Furniture Show, Philadelphia, USA
- Architectural Digest MADE, New York, USA
- Interiors, RDS, Dublin
- 100% Design, London, UK
- Architectural Digest Home Design Show, MADE, New York, USA
- Philadelphia Invitational Furniture Show, Philadelphia, USA

**2009**
- Interiors, RDS, Dublin
- Exquisite, Cork
- Celebration of Craftsmanship, Cheltenham, UK
- Bespoke, K Club, Kildare
- Bespoke, Cheltenham, UK
- Bespoke, Worshipful Company of Furniture Makers, London, UK
- Exquisite, Dublin
- Bespoke, Cheltenham, UK

**2008**
- Interiors, RDS, Dublin
- Celebration of Craftsmanship, Cheltenham, UK
- Bespoke, Worshipful Company of Furniture Makers, London, UK
- Exquisite, Dublin
- Bespoke, Cheltenham, UK

**2007**
- Celebration of Craftsmanship, Cheltenham, UK
- Bespoke, Worshipful Company of Furniture Makers, London, UK
- Exquisite, Dublin
- Bespoke, Cheltenham, UK
About Us
The Design & Crafts Council of Ireland (DCCoI) is the national agency for the commercial development of Irish designers and makers, stimulating innovation, championing design thinking and informing Government policy. Our vision is that Ireland is recognised and valued for its culture of design and craft. DCCoI’s activities are funded by the Department of Jobs, Enterprise and Innovation via Enterprise Ireland. DCCoI currently has 62 member organisations and over 2,500 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

Technicians for Selection Process:
John Whelan and Steve Aylin

Colophon
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Design & Crafts Council of Ireland

Basketry
Calligraphy
Peannaireacht
Stone
Cloch
Ceramics
Ceirmeacht
Metals
Miotail
Metals
Wood
Adhmad
Furniture
Troscán
Fashion
Faisean
Printmaking
Déanamh Priontaí
Jewellery
Seodra
Textiles
Teicstílí
Surface Design
Dearadh Dromchla
Glass
Gloine
Weaving
Fíodóireacht
Paper
Leatherwork
Saothar Leathair
Enamelling
Cruanadh

PORTFOLIO Critical Selection 2019—2020

www.dccoi.ie/portfolio


Cover image: Annemarie Reinhold, Carrot Spoons
Britannia silver and sterling silver
13.2 × 2.4cm and 10.7 × 2.5cm
Photographer, Roland Paschhoff