

GORDAN BALDWIN  
UTA BARTH  
JOHN BEECH  
JULIETTE BIGLEY  
KATHERINE BOUCHER BEUG  
ALISON BRITTON  
NATASHA DAINTRY  
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ROBERT MOTHERWELL  
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HUGHIE O'DONOGHUE  
CÓILÍN Ó'DUBHGHAILL  
GUSTAVO PÉREZ  
TIM ROWAN  
PATRICK SCOTT  
WILLIAM SCOTT  
FLORIAN SŁOTAWA  
AMELIA STEIN  
SASHA SYKES  
MARIA VAN KESTEREN  
MARC VAUX  
ANDREA WALSH  
CHUCK WEBSTER

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# Vase Vessel Void

OliverSearsGallery

Curated by Brian Kennedy, 'Vase, Vessel, Void' explores the evolution of the functional to abstraction through figuration. Kennedy's curation is a response to works that Oliver Sears has either collected or been interested in during the last twenty years.

The exhibition looks at the movement from still-life to the functional, and towards abstraction in both fine and applied arts. This dialogue through objects by Gallerist, Oliver Sears and Curator, Brian Kennedy includes a broad range of two and three dimensional works.

An edited dialogue between Brian Kennedy and Oliver Sears give an insight to the genesis of the exhibition.

# OLIVER SEARS IN CONVERSATION WITH BRIAN KENNEDY; for VASE, VASSEL, VOID

**Brian Kennedy:** It has always fascinated me; that movement within applied art from purely functional to the vessel, which is beginning to lose functionality, through to abstraction, where work is eventually made completely without function. So what was really interesting for me, when I started looking at the work for Vase, Vessel, Void, was to look at people who still retained that essence of the object within the final work. Work that still had a trace and a residue of the vase.

**Oliver Sears:** From my perspective, having collected and looked at art seriously for more than 20 years, I discovered that, while I have very broad tastes and interests, it is the classical element that continues to underpin the things that appeal to me. I am drawn to paintings and objects that are not only very well conceived, but that are also very well made. For me great technique, craft and knowledge are the underpinning factors, regardless of medium and complexity.

**BK:** It's that relationship between the maker and the material, that honesty of dialogue that comes through in good work. For a maker going through a process; throwing, turning, hammering; you need to learn how to control the process, just like the art world where I came from originally where people needed to know how to manipulate paint and engage with it. As an artist it always intrigued me moving away from that narrative to being about material. It meant that you had to be more and more knowledgeable. So what fascinated me about some of the selections you have made, like Peter Davis, or Maria Lalic, is their engagement with material and knowledge of it.

**OS:** Absolutely. These works are effectively about surface as is the William Scott, which, while naturally about composition, is about the brush stroke possibly being the most important factor and when you look at something like the Uta Barth photograph, on this acrylic surface, there is a translucence to it. It's not just an ordinary photograph; it's about surface. From my perspective, I'm not just looking at 2D; I'm very interested in material. The Jason Martin, for example, is a monochrome but is on aluminum, an element that comes through and greatly changes this sculptural way of making a painting.

**BK:** When I starting to look at the Jason Martin and Peter Davis, which is about that brush stroke, I was reminded of Anne Marie Laureys, whom I worked with for the first time earlier this year. I love the energy of her work, that sort of gaping hole in the piece, the void within the surface. Her work is very much like a 3 dimensional brush stroke, an object surrounded by this brush of colour.

But what interested me also, when I saw your selections, was that they were also very much objects and for me they became physically present. You can see that, for example, in the Marc Vaux, which is all about the edge and the reflective colour as well as Natasha Daintry who is very much about the same reflective colour. They're both about what happens at the edges and how that edge reflects back into the centre, what happens when colours sit beside each other and how they physically interact with each other. It's about a response to things rather than a strong narrative. Actually what really fascinated me about a lot of the work you have selected is its physicality. You are very aware of the physical making of it.

**OS:** I am and what I also find interesting, in the works that we have both selected, is to compare the different intensities of emotion. I would say, for example, that the Motherwell is the most emotional picture I own. It's an elegy to the Spanish Civil War, his famous theme and in it he is trying to describe the shape of grief. Imagine it starting in the pit of your stomach and billowing up through you, it might look like this. Sara Flynn's works have been made in response and I think that she has captured that emotion really well. Her pieces are quite emotional and seem to transmit so much more than beauty. It's interesting that things can be emotional without a narrative. You can have a form or a shape or a colour that can touch you in a way that you could never bargain for and yet you really don't know why. It's all wrapped up in the mystery of why we make art and why we respond to art.

Contrast this with the John Beech. This is well made, playful and intelligent but does not, necessarily, possess an emotional intensity. What were the works that you responded to with the John Beech?

**BK:** It immediately reminded me of the Alison Britton, who is famous for shapes which aren't about beauty. They are awkward, almost difficult shapes, which remind me of the skips in his photographs. Britton builds a form then almost destroys it with brush marks. Beech also attacks the image and re-animates it, on one hand denying what's in the photograph but also focusing on it through the paint.

**OS:** These are dumpster drawings, which of course encapsulate the vessel in our title as does the Chuck Webster piece, which are perhaps, with the William Scott and the Uta Barth, the most figurative works in the exhibition. I came across Chuck Webster a few years ago in New York. He is famous for these slightly deformed but recognizable objects painted again with incredible surfaces. Was this an easy or a more difficult work to respond to?

**BK:** Interestingly what's happening in applied arts at present is this seeming rejection of the object being recognisable and lyrical. For example, the piece I selected by C  il  n    Dubh-ghaill is an almost primitive form, quite distorted and almost angry looking. It reminded me strongly of the Chuck Webster, not just in a physical way, but also in that anti beauty kind of way. Of course there's also a big movement at the moment in fine art against beauty and what's interesting about this show is that we have both some very beautiful objects and some less obviously aesthetic objects. So as well as looking at that movement from the vase and vessel to the void, we are looking at a movement from beauty and balance to anger and imbalance.

**OS:** In terms of the vase in our title, there are possibly only two works that qualify in my selection, the Uta Barth and the Ben Nicholson. How did you respond to those two objects, those two artists?

**BK:** I was looking at the notion of still life within fine art and the beginning of applied arts being very much about function. So in a sense there's a parallel between the still life and the object. I was fortunate enough to get early Gwyn Hanssen Pigott bowls. There's nothing about these pieces that isn't about function or form. She went on to create groups of vessels in her practice but never moved away from functionality. It's also interesting to see that the Gustavo P  rez piece is called a vase; in applied arts there is a notion that you have to call something a vessel to prevent it being perceived as functional.

**OS:** But isn't vessel a wonderfully broad term? Look at Jason Ellis' heart, the ultimate vessel perhaps. This is, in fact, one of the few objects I've chosen, the other being Florian Slotawa's work, which combines really figurative objects put together in an abstract way.

**BK:** Again, it's a parallel. By including pieces like the Sasha Sykes, which is actually a nest, encased in perspex or the Karl Harron, which uses the antlers as a stand for a vessel, I was looking at this notion of the still life becoming an object rather than a subject, a movement that's also happening in the applied art world. People, instead of making an object, are finding an object and so a nest made by a bird, rather than being the subject, has become the object.

But while some of the pieces I selected were a direct response to something you selected, others were around the area of intent. We talked earlier about beauty and non-beauty,

balance and in-balance. I really like the way, through your collection that you have both those extremes. I'm really interested to see how group of things inter-react and have a dialogue and how bodies of work reflect each other as you move through the space.

**OS:** I'm hoping that having brought all of this together and reflected on the works that we have both chosen that the exhibition will behave as most themed exhibitions should, which is to give you a strong sensation in its entirety. You can walk through it and it's an experience so you start at the beginning and when you get to the end, what you are left with is a real sense of how two people have been looking at the same things but from different perspectives.

**BK:** It's the great joy about owning work and working with artists over a period of time, that changing attitude about them and about the object; that in a different mood, or on a different day or in different position, an object can completely change its dialogue with you.

**OS:** In one sense, the work stays the same; it's you that grows. There are some things that I've had for a very long time and it's interesting how some things stay and other things fade and it may not be the fault of the work, it's just your experiences, your values, what moves you at a certain moment in time.

**Edited by Frances McDonald / July 2014**

KATHERINE BOUCHER BEUG

**Tea**

Acrylic on Paper, 28cm x 38cm

2014





GUSTAVO PÉREZ

**Vase**

Stoneware, H 14.5cm x D 20.5cm

2012



ROBERT MOTHERWELL

**Brushy Elegy**

Oil on paper, 58.42cm x 73.66cm

1979



ANNE MARIE LAUREYS

**Wrestling with balance**

Belgian clay thrown on the wheel, altered and assembled, clay, glazes  
1120°-1180°C, H 26cm x L 38cm x W 38cm

2013



JASON ELLIS

**Pound of Flesh**

Cornish Serpentine, Chinese marble plinth

H 8cm x L 15cm x W 9cm

2014





ALISON BRITTON

**Overspill**

Hand built high-fired earthenware, with poured and painted slips and glazes,  
H 43cm x L 42cm x W 26cm

2012



WILLIAM SCOTT

**Jug**

Oil on Canvas, 40cm x 40cm

1979



LIAM FLYNN

**Footed Vessel**

Ebonised Oak, H 25cm x W 28cm

2014



CHUCK WEBSTER

**Tea for Two**

Oil on panel, 35cm x 45cm

2008





## JULIETTE BIGLEY

Lucky for One  
Brass, H 15cm x D 9cm (each)  
2013



## JOHN KELLY

The Sticks – Blue Sky  
Oil on panel, 30cm x 40cm  
2014



## CÓILÍN Ó DUBHGHAILL

Ritual 12

Silver plated copper, H 36cm x L 33.5cm x W 29cm

2014



## Brian Kennedy

Since 2002 Kennedy has been a consultant and curator working in both the craft and design sectors.

Between 2002 and 2010 he curated a series of major exhibitions for the Crafts Council of Ireland that have been shown both in Ireland and internationally.

More recently Kennedy worked closely with Contemporary Applied Arts on the move to their new London Gallery as well as curating a series of exhibitions for the first year of their programming.

Other recent clients have included the ARK – Children’s Cultural Centre, Dublin, Walpole British Luxury London, Taste - Contemporary Craft Geneva and Fortnum and Mason London.

Kennedy works with state agencies, museums, galleries and private companies to develop strategies, organize exhibitions and build collections within the craft and design areas.

Brian Kennedy would like to thank the following galleries for their assistance in lending a number of works to the exhibition:

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[www.erskinerhallcoe.com](http://www.erskinerhallcoe.com)

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[www.marsdenwoo.com](http://www.marsdenwoo.com)



## Biographical Notes

GORDON BALDWIN (b. 1932) initially trained at the Central School of Art and Design, and his career as a ceramicist spans a period of more than fifty years. His distinctive works combine sculptural form with abstract painterly marks. He has described his approach as 'a non search for beauty', finding most satisfaction in 'forms which have a certain awkward resonance', a more challenging purity and strength. In recognition of his influential career and achievements he was awarded the OBE in 1992 and received an honorary doctorate from the Royal College of Art in 2000.

UTA BARTH was born in Berlin in 1958, Uta Barth moved to the United States as a teenager. Barth's photographs are rarely grounded in the figurative and often lack a foreground subject. Rather, her images are out of focus, blurry, and cropped. In the absence of a clear object or landscape, atmosphere and light become her subjects. Uta Barth received a B.A. (1982) from the University of California at Davis and an M.F.A. (1985) from the University of California at Los Angeles. She is professor emeritus at the University of California at Riverside, where she was a professor in the Department of Art from 1990 to 2008. Her photographs have been exhibited at such national and international venues as the Art Institute of Chicago, the Museum of Modern Art, the Massachusetts Museum of Contemporary Art, the Museum of Contemporary Art, Los Angeles, and the Guggenheim Museum Bilbao.

JOHN BEECH is a British visual artist who was born in 1964. John Beech has had numerous gallery and museum exhibitions, including at the Peter Blum Gallery and at the Peter Blum Gallery, Soho.

Beech edits out the function of everyday objects and materials, reconfiguring them into painted, coloured, and textured assemblages that draw attention to form, shape, and scale. With even the subtlest transformations—taping up an old countertop and leaning it against a wall or painting rusty hardware with enamel—Beech reduces functional objects to purely formal explorations, revealing the latent minimalist vocabulary in everyday design. He applies similar processes to his photographs of industrial and urban sites, editing them using silver industrial tape into reduced, abstract forms.

JULIETTE BIGLEY is an artist-silversmith who uses base and precious metals to explore the ways in which we use objects to structure and explore the world in which we live. Focusing particularly on line and form, her work is both sculptural and functional. At The Cass School of Art, Architecture and Design she trained as a silversmith under influential makers Simone ten Hompel, David Clarke and Wayne Meeten, to name a few. She continues her research into the vessel and our relationship to it.

KATHERINE BOUCHER BEUG originally from Princeton New Jersey, USA, has been working from her studio in Co. Cork since 1971. Her daily practice of drawing and sketchbook work which often includes text is a driving force in the search to stay close to significant and fresh material which must be expressed. Whether abstract or representational, her work comes from the same impulse. She seeks the unexpected. This expressive mode is coupled with a rigorous, on-going inquiry into colour dating from her teens when she studied Joseph Albers' 'Interaction of Colour' both in America and Germany.

ALISON BRITTON(b. 1948) studied at the Central School of Art and Design, and the Royal College of Art. A significant figure among the generation of innovative British ceramicists that emerged during the 1970s, her distinctive hand-built and expressively painted pots can be found in major public and private collections internationally. She is also widely recognized for her work as a curator, writer and lecturer. She was awarded an OBE for services to the applied arts in 1990 and is a senior tutor at the Royal College of Art.

NATASHA DAINTRY studied at Cambridge University, the Surrey Institute of Art and Design and the Royal College of Art (Ceramics & Glass). Daintry finds ambiguity and the inexactness of perception intriguing. She loves the fluidity of meaning in a single cup - it shifts from useful object to philosophical statement.'

PETER DAVIS was born in 1972 and studied at Goldsmith's College, University of London, where he graduated with an Honours degree in Fine Art in 1993. He has had a number of very successful solo exhibitions throughout Europe and the USA. Davis' brings a fresh perspective to his highly personal take on the discipline of gestural painting. According to the artist "The paintings still remain the product of image making through the removal of paint rather than its application, though the movement has in recent years become more complex rather than the simple top to bottom drag it was for some time. If I have a mantra it's always been to create as much as possible with as little as possible. I've always limited the language I work with."

KAREN DONNELLAN earned a B.des from NCAD and a MFA from the Rochester Institute of Technology, NY. Her practice is concerned with illustrating that which cannot be held physically; the intangible essence of things. The role of glass is crucial to her work, for its ability to hold light and speak of the mystical. Her experimental practice includes of drawing on a wide range of media including: blown and cast glass, sound, light, film and performance. She will present a solo exhibition of new work at the National Craft Gallery this Autumn as part of Kilkenny Arts Festival.

JASON ELLIS studied sculpture at the University of Chichester. His tutor, Alan Saunders, had studied under Anthony Caro at St. Martin's School of Art. Following his degree, he trained and worked as a sculpture conservator in London for 8 years and Ireland for a further 12 years. In 2006 he left conservation and turned exclusively to producing his own sculpture. His reputation has grown quickly and his work now features in numerous public and private collections. The combination of a fine art background and training in conservation has influenced his art practice and his appreciation of the medium of stone and the skill of the artisan is acute. The quality of execution of each work testifies to the patience he had to learn on the bench.

SARA FLYNN is focuses on porcelain and the vessel. Her work has centered on the exploration of this chosen material using the 'Vessel as Vehicle' since she began her full-time professional practice in 1999. As Sara's understanding of the material and sensitivity towards it's' qualities has deepened she has focused production on thrown-and-altered sculptural vessels; and through these forms she explores volume, containment and surface. Great attention is given to all details; rims, footrings and bases, junctions, silhouette, concave and convex sections, fired-quality of material, glaze colour, tone and surface. The successful resolution and marriage of all of these elements are crucial to the overall piece. Work is held in International

Collections including : The Art Institute, Chicago, IL, U.S.A. Shanghai Municipal People's Government, Shanghai, China. Office of Public Works, Farmleigh House, Dublin, Ireland. National Museum of Ireland, Dublin, Ireland and Columbus State University, Georgia, U.S.A.

LIAM FLYNN works primarily in Irish oak turning strong, simple and lyrical vessel forms. Oak is rich in tannins, which responds well to fuming and ebonising, a colouring Flynn uses to accentuate his stark forms. His work has evolved from smaller explorations of open vessels to his current work exploring volume, shape and line. Flynn is self-taught but his family have been involved in joining and woodworking for generations. His work is included in many public collections including the Victoria and Albert Museum, London, The Minneapolis Institute of Arts and the National Museum of Ireland, as well as numerous exhibitions and fairs throughout Europe and North America.

GWYN HANSSEN PIGOTT was born in Ballarat, Victoria in 1935. She studied Fine Arts at Melbourne University and trained with Ivan McMeekin in New South Wales before coming to England in 1958. Hanssen Pigott is one of Australia's most successful ceramic artists - renowned for the abstract simplicity of her meditative, off-white porcelain pots, arranged in close groupings, which can be seen both as metaphors and as ordinary everyday objects. Hanssen Pigott's work is featured in numerous private and public collections worldwide, including the Ballarat Fine Art Gallery, the Gallery of Modern Art in Brisbane, the Newcastle Region Art Gallery, the Ulster Museum in Belfast, the Victoria and Albert Museum in London as well as the Los Angeles County Museum of Art. In 2002, she was awarded the Medal of the Order of Australia for her service to the arts as a ceramicist and teacher.

KARL HARRON was born in Belfast 1953 and is a respected and successful master glassmaker. His distinctive style is characterised by the subtle tones and complex mark making created by exploiting a third element within the body of his pieces, created at the interface between reactive glasses. Through engaging with the material in both its fluid and solid states he reveals delicate imagery not usually associated with glass and his aesthetic vision demonstrates a profound appreciation of processes and critical enquiry.

DEIRDRE HAWTHORNE makes one-off sculptural vessels, made of paper-thin earthenware and porcelain. "My imagery and voice are rooted in the Irish landscape, in specific places that hold a charge for me - shores, townlands, houses and gardens and city streets. The forms of the vessels are simple but the clay is deeply marked by rolling in plants or fabric, imprinting slip or by piercing with pins, sticks and staples. The vessels are saggar fired to create smoke and reduction effects, pushing the clay to its limits. Deirdre trained at the Ruskin School, University of Oxford and at City Lit, London. She has exhibited at Galerie Besson and Barrett Marsden London and in galleries throughout the UK. Her work has been shown at SOFA New York and Chicago and is owned by private collectors in the UK, US and Europe.

JOHN KELLY was born in 1965. His father, from Cork, and mother from Bristol, the family immigrated to Australia the same year. Due to his birth, heritage and circumstance John now holds three passports and therefore is an Englishman, an Australian and an Irishman. Kelly has lived in all three countries and for the past decade has resided in West Cork. As a painter, sculptor and printmaker Kelly engages across mediums. In Australia Kelly is best known for

his paintings and large sculptures of William Dobell's cows, papier-mâché creations used during WWII in an attempt to confuse enemy aircraft as to the location of the Australian airbases.

IPEK KOTAN was born in Istanbul in 1977, she lives in Switzerland. Ipek Kotan studied media arts with emphasis on photography at Emerson College in Boston, USA. She returned to university fulltime to study art, attending Rhode Island School of Design (RISD) in Providence, USA to study arts foundation and later in Stoke-on-Trent, UK, where she received her master's in ceramics at Staffordshire University. Working on the potter's wheel, using porcelain or dark stoneware clay, Kotan explores modern and sculptural variations of the vessel form. She works with simple forms and leaves the exterior of her works unglazed in order to accentuate the beauty of the material.

MARIA LALIC studied Painting at Central School of Art and Design (BA Hons), Chelsea School of Art (MA) and was Fellow in Painting at Bath Academy of Art 1977-8. Lalic's work has been exhibited in many prestigious exhibitions throughout the UK, and Europe and in the US and New Zealand. She was shortlisted for the Jerwood Painting Prize 1997, has work in public collections in the UK (Tate, Victoria and Albert Museum, Arts Council England) and abroad. There is more to Lalic's art than rigorous formality. The paint builds up on the canvases like archaeological strata (we can trace the evolution of canvas in the drips and dribbles on its sides). The colours have their own emotional and psychological charge, intense and ungovernable, and Lalic describes herself as 'ambushed by them no matter how objective she tries to be.

FRANCES LAMBE studied education at the National College of Art and Design in Dublin, Ireland. In 1996 she became a founder member of Bridge Street Studios in Dundalk in County Louth and began making sculptural ceramics. Since 2011 she has worked in a studio at her home in County Louth Ireland.

Lambe has exhibited in many international fairs including COLLECT London and SOFA Chicago as well as group shows in Ireland, the US, France, the Netherlands, Denmark and China. In 2009 Lambe presented her first solo show, Microcosmos, at the Millennium Court Arts Centre, Northern Ireland, the Basement Gallery Dundalk and National Craft Gallery Kilkenny. The sphere, the oval and undulating forms underpin her visual language. The form of each piece is of prime focus. The constructed walls form a taut 'membrane' between the inner and exterior space. Holes punctuate the surface and link exterior to interior. In this way the hollow nature of ceramic forms is made manifest. Her abstract sculptural work seeks to explore concepts of containment, stillness, time and balance.

ANNE MARIE LAUREYS (1962), studied ceramics in Ghent at the Higher Institute of Arts, Saint Luc. The process starts by throwing a classic, symmetrical pot. Whilst the clay is still soft and wet, she pulls at it folding, pinching and puncturing it, the tension of the clay underneath her fingers dictating the way the folds will take shape. She describes this process as "a physical exploration of action, reaction and interaction between hand, mind and material". Her work can be found in private collections all over the world and in Belgium and the official collections of the Province of Hainaut, Belgium, The Taipei county Yingge Ceramics Museum, Taiwan, The Arts & Crafts Museum of Shanghai, China and the Keramikmuseum, Westerwald, Germany.

STEPHEN LAWLOR was born in Dublin in 1958. He studied at NCAD, Dublin. He lectured for many years in print making and life drawing at Dun Laoghaire College of Art & Design, Dublin. He won the printmaking prize in the RHA, Dublin, twice, and his skill in both etching and lithography is highly refined. About 14 years ago Stephen decided to start painting. In 2010, Stephen embarked on a series of paintings of two open cast copper mines, one in Wexford and the other in Wales, both joined by the same seam of copper running under the Irish Sea. This project seemed to take his painting on a new level of confidence and the exhibition entitled 'Cu' won the 2010 Culture Ireland award.

JASON MARTIN was born in London in 1970. His work subscribes to the western tradition of gestural painting; Martin produces monochrome paintings on an aluminium background upon which the brushstroke becomes the subject of the piece. Colour is the starting point, the background remains saturated sometimes visible, sometimes invisible, through grooves made by the brushstroke. The light hides itself in the crevices, sculpted by the line of the brush. The material runs dripping, trickling off the edge of the metallic surface; the rest of a work in progress. Martin's singular style of working the luxurious surfaces of his monochrome paintings with a purpose-built comb has become well known internationally.

ROBERT MOTHERWELL is perhaps the best and most extensive formal education of all the New York School painters, Motherwell was well versed in literature, philosophy and the European modernist traditions. His paintings, prints and collages feature simple shapes, bold colour contrasts and a dynamic balance between restrained and boldly gestural brushstrokes. They reflect not only a dialogue with autobiographical content, contemporary events and the essential human conditions of life, death, oppression and revolution.

BEN NICHOLSON a British painter and maker of painted reliefs, one of the most distinguished pioneers of abstract art in Britain. Nicholson's early work consisted mainly of simple and fastidious still-lives, very much in the tradition of his father. From the early 1930s Nicholson turned to abstraction, partly because of the influence of Barbara Hepworth and partly because of the impact of several visits he made to Paris at this time. In 1933 Nicholson made his first abstract relief and in 1934 his first strictly geometrical 'white relief' in painted wood, using only straight lines and circles. In 1939 Nicholson and Hepworth moved to Cornwall, where they became the nucleus of the St Ives School. Nicholson remained in St Ives until 1958.

HUGHIE O'DONOGHUE was born in Manchester, England in 1953. Born of an Irish mother and of Irish descent on his father's side, he spent much of his childhood in Co. Mayo. The stark Irish scenery with its accompanying sense of tragedy, derived from the days of The Great Famine, found later expression in O'Donoghue's art. O'Donoghue studied at Goldsmiths College and upon graduation became artist-in-residence, first at Drax power station in Yorkshire and then, in London's National Gallery. O'Donoghue's work is concerned with history, and he has presented this concern variously throughout his career. His early, monumental series 'Sleeper and Red Earth' interpret the history of the ground itself, exploring what the soil may hold and why: examining the bodies placed in it or that may have fallen or otherwise come to be there. His father's experiences throughout the Second World War became a starting point for a prodigious consideration of that period through the medium of richly surfaced paint. History as memory is another facet of this muse. He has exhibited widely in the UK, Spain,

Italy, Germany, France, Holland, Australia, and the USA. O'Donoghue was elected as a member of the Royal Academy in 2009. He is in major private and public collections nationally and internationally including the British Museum; Trinity College, Dublin; Gemeentemuseum, Netherlands; and Art Gallery of South Australia. Hughie both lives and works in London and Ireland.

CÓILÍN Ó DUBHGHAILL is a silversmith based in Sheffield, England. Born in Dublin, Cólín trained at Grennan Mill craft school and Edinburgh College of Art, graduating in 1996. He subsequently worked as a designer for industry in India, the Philippines, and the UK, and set up a workshop in Kilkenny, Ireland. In 1998, he moved to Tokyo, to study in the metalwork department at the National University of Fine Arts and Music (Tokyo Geidai), receiving a doctorate in 2005. Cólín's work focuses on the exploration of vessel forms through a study of process, materials and colour. He exhibits this work internationally, and has pieces in collections including the National Museum of Ireland, the Goldsmiths' Collection, London, and the Marzee collection, Netherlands.

GUSTAVO PÉREZ was born in Mexico City in 1950. He studied Engineering, Mathematics and Philosophy at the University of Mexico and then enrolled at the Design and Crafts School in Mexico City to study ceramics. Since 1994, he has been a member of the International Academy of Ceramics and is now a member of the board. In 2005 he was honoured with a retrospective exhibition of his work at the Franz Mayer Museum in Mexico. Gustavo was the second ceramicist to have a solo show in Erskine, Hall & Coe of his 2012 art works.

TIM ROWAN was born in New York City and grew up in Connecticut along the shore of Long Island Sound. His art education began during college, receiving a BFA from The State University of New York at New Paltz before journeying to Japan for 2 years to apprentice with ceramic artist Ryuichi Kakurezaki. Upon his return he worked briefly in studios in Massachusetts and New York before receiving his MFA from The Pennsylvania State University. He established his kiln and studio deep in the woods of the Hudson Valley in 2000 where he lives with his wife and son. His work has been shown in solo and group exhibitions internationally most recently having solo shows at Cavin-Morris Gallery in New York and Lacoste Gallery in Massachusetts.

PATRICK SCOTT was born in 1921 in Co Cork, Patrick Scott trained as an architect. From 1945 he spent 15 years working with Michael Scott in the architectural practice of Scott Tallon Walker, where his talent as an artist and designer developed in unison. He became a leading graphic designer with the Signa Design Consultancy (set up in 1953 by Michael Scott and Louis le Brocquy), all the while continuing to test various ideas in his painting. On winning a National Prize at the Guggenheim International Award in 1960 and representing Ireland at the 30th Venice Biennale in the same year, Scott became a full-time artist.

Scott was best known for his gold paintings, abstracts incorporating geometrical forms in gold leaf against a pale tempura background. He also produced tapestries and carpets.

WILLIAM SCOTT was born in Scotland, in 1913. Scott is known for his still-life and abstract paintings. In 1928 he enrolled at the Belfast School of Art, moving to London three years later to take up a place at the Royal Academy Schools, initially in the sculpture department, later moving to painting. He married fellow student Mary Lucas in May 1937 and soon after they

travelled to Italy and France, establishing an art school in Pont-Aven. Days before the outbreak of the World War II, the Scott left France, moving firstly to Dublin and then to London before eventually settling in Somerset. Scott joined the Army in July 1942, serving firstly with the Royal Army Ordnance Corps and then as a lithographic draughtsman with the Royal Engineers. Although not demobilized until January 1946, he continued to paint and to exhibit in group and solo shows. On leaving the Army, Scott took up the position of Senior Painting Master at the Bath Academy of Art, at Corsham Court, Wiltshire. In 1958 he represented Great Britain at the Venice Biennale, one of many occasions on which his work was chosen by the British Council to be exhibited abroad. In 1972, the Tate Gallery mounted a major retrospective which included more than 125 paintings dating from 1938 onwards. The following year Scott toured India, Australia and Mexico as a British Council lecturer. He received honorary doctorates from the Royal College of Art in London, Queen's University Belfast and Trinity College Dublin. In 1984 Scott was elected a Royal Academician. In 1989 Scott died at his home in Somerset.

FLORIAN SLOTAWA a German conceptual artist was born in 1972 in Rosenheim. Rather than creating new objects, Slotawa rearranges and recontextualizes existing objects. In the quest for his own path as an artist in 1995, Slotawa took a radical step. During a two-month semester break, he transferred all his worldly goods into a studio in the Hamburg Art Academy. To get an overview of his property, he there photographed all the objects. Unforeseen to Slotawa at the time, this action would be the essential criteria that still makes up his artistic concept today. The *Hamburger Bestandsaufnahme* (Hamburg Inventory) documents Slotawa's belongings in photographs; scrupulously ordered according to categories, plates are stacked next to each other, shoes arranged in pairs. He turned his belongings into a degree thesis in the form of a sculptural tower consisting of packaged utensils. This form of hermetic presentation further extended at the Mannheim Kunsthalle, where objects, including his VW, are displayed in packaged form and would finally be transferred to the Haubrok Collection. Since then, many of Slotawa's activities have been based on the principle of exchange actions. And the direct linking of personal and artistic facts has proven to be fundamental to his art.

AMELIA STEIN RHA lives and works in Dublin. Amelia has assembled a number of beautiful and intimate exhibitions, *The Palm House*, photographs taken in National Botanic Gardens in Glasnevin, Dublin. *Loss and Memory*, are the intimate still lives of her late parents personal belongings and household items. Amelia's study of the members of the Royal Hibernian Academy, a book published in 2009, hunted the personality of the artist through a facial portrait, an image of their hands and a study of their chair, or the tools of their practice. Amelia Stein became a full member of the Royal Hibernian Academy in 2004 – the first photographer ever to be elected to that body. In 2006, she was invited to become a member of Aosdana.

SASHA SYKES is an artist and creator of highly unusual hand-crafted contemporary furniture and functional artworks. Born in Dublin in 1976, Sasha studied Architecture and worked as a Retail Designer before setting up her design company 'farm21' and establishing her solo artistic career. She has worked all over the world including London (1999-2003) and New York (2003-2006) and has now settled in her native County Carlow where she lives with her husband and three young children and works from a strawbale studio next door. Her work is particularly known for its use of acrylics and hand-cast resins, embedding found objects and collected organic materials, which tell stories of our landscape and social history. Sasha has work in

numerous private and public collections including the National Museum of Ireland (Collins Barracks) and has been selected as part of the CCOI Portfolio 2014.

MARIA VAN KESTEREN (b. 1933) makes spare and beautifully proportioned bowl and box forms. Surfaces are evenly stained or painted, so that the detail of the grain becomes secondary to their formal properties and fine definitions of interior and exterior space. She trained with the woodturner Henk van Trierum in Utrecht in the late fifties and is based in Hilversum, Netherlands. Although most celebrated for her works in wood, she has also designed glass for Royal Leerdam and ceramics for factories including Koninklijke Tichelaar Makkum. A major retrospective exhibition of her work was held at the Stedelijk Museum, Amsterdam in 1995.

MARC VAUX a Non-objective painter Marc Vaux first came to prominence in 1960 when his work was included in the landmark exhibition Situation held in London. Since then Vaux has continually developed his painting style, exploring a range of different media from drawing and painting to three-dimensional reliefs and sculpture. Mass-produced anodized aluminium, MDF boards, and commercial cellulose spray paints are among the materials he has used, which is variously described as Minimalist and Constructivist and centers on elemental, hard-edged geometry. Vaux's primary concerns include the effects of colour as light and formal contrasts such as hard and soft shapes, gesture and structure, and closed and open spaces.

ANDREA WALSH studied fine art at Staffordshire University before completing an MA in glass design at Edinburgh College of Art in 2001. She set up her studio in Edinburgh in 2005. In 2009 she was awarded a residency with Wedgwood in Stoke on Trent from the British Ceramics Biennial. During her time at the factory she developed her practice and was inspired by the 'Minton' brand archives that have helped inform her most recent body of work. Combining ceramics and glass, Andrea's work takes the form of vessels, which explore the shared properties of these materials, specifically investigating ideas of clarity, purity and translucency. Andrea's work can be found in the permanent collections of the Victoria and Albert Museum in London and National Museums Scotland, as well as many private collections

CHUCK WEBSTER was born in New York in 1970. Chuck Webster is known for his playful quasi-abstract paintings and drawings. Lyrical voluminous forms loosely refer to animals, plants, architecture, and human bodies. Webster's deadpan compositions feature a centered graphic floating nonchalantly against a vibrant, usually monochrome, background. His saturated colours and playful biomorphic forms evoke the spuriously naïve abstractions of Paul Klee and late Matisse, as well as outsider artist Forrest Bess.