

IN RESIDENCE

II

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Jason Ellis photography by Ros Kavanagh.

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IN RESIDENCE

II

OliverSearsGallery



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FOREWORD

OLIVER SEARS

October 2016 sees the gallery once again 'In Residence' in Fitzroy Square. This second edition takes place in a much larger premises on the southern side of the square. The additional space has allowed Brian Kennedy, the curator, to position the Irish based gallery artists within a broader context of western modernity and currency. The exhibition is divided into six sections. Occasionally there is overlap as some artists straddle themes or where the material of a particular object has taken precedence over the subject. The curation is more focused on the relationship between individual objects within each section and how they might relate to a wider overview of the exhibition rather than an exercise in cold categorisation.

Last year's edition of 'In Residence' attempted to tell a story of contemporary and modern Irish art. This year's exhibition reveals some of the contemporary and modern global influences that touch artists who work on the outer fringe of western Europe. Naturally the culture of visual art in countries like Britain, Germany and America, who happen to be particularly well represented in this exhibition, is richer (in every sense) and more engrained in the national conscience by an order of magnitude than the Irish equivalent. But, despite a tiny albeit growing population, and other historical obstacles too numerous to list here easily, Ireland is closing the gap. The Irish artists presented here in a multi-national context both stand out and blend in, speak up and whisper quietly. The greatest compliment I can pay to them is that their Irishness, finally, comes second to their practice. At this especially sensitive moment in Europe, an exhibition spanning more than a century, comprising seventy artists from a dozen countries, working in some fourteen different media and showing together in one space in London, the most multi-cultural city in the world, is a small reminder of the empowerment of shared processes and the common experience.

Oliver Sears
October 2016

Abstraction

While artisans in ancient civilisations made abstract, non-representational images for decorative purposes, the pursuit of the abstract as an intellectual and philosophical discipline is still in its infancy. If the ignition is charted from the Cubism of Cezanne, Picasso and Braque then the first, purely abstract movement doesn't happen until the 50's on the East Coast of America with the arrival of the Abstract Expressionists. One of the natural heirs to Pollock, Rothko and Motherwell is Dublin born artist, Sean Scully, one of the most recognised abstract painters in the world today. This untitled pastel on paper from 1985 comes from a seminal period for Scully as his work emerges from a linear and geometric style in the 70's and enters the bold masculine ruggedness of the 90's and beyond.

A series of 'Faces' by German student of Joseph Beuys, Imi Knoebel, a contemporary of Scully, combine colour, painting and construction and share similar concerns to Scully.

Multi-disciplinarian, John Kelly, an Irish Australian, exhibits two works that combine a reference to Sidney Nolan's 'Moonboy' series and Kelly's one-man campaign against the branding of art.

A pair of abstract landscapes hang together by Brooklyn born Ed Miliano, who is currently living in Japan. These form part of a series of deconstructed woods or forests. Miliano's fascination with Picasso's 'Les Demoiselles d'Avignon' provides the weft for this entire cycle of paintings.

'Black Horizon' is British born photographer, Idris Khan's lyrical representation of the complete sheet music of a Bach melody for piano, one of his late mother's favourite pieces of music. Here memory and experience are compressed into a single image.

Amelia Stein, one of Ireland's most respected photographers and the first female photographer to be elected to the Royal Hibernian Academy, presents an image of sheep wire. Printed on bamboo paper the forms take on the presence of a subtly rendered abstract print made with intaglio and aquatint. The ancient coastline of North West Mayo is home to an artist's colony and Stein returns to this untamed landscape with regular frequency.

Two charcoal heads by Co. Clare resident Samuel Walsh are both rich in Guston-esque allusion and soft with a fragile surface tension.

Caroline Fellowes, a British born photographer and painter based in France, also concerns herself with surfaces. Her 'Animal, Vegetable, Mineral' series is made by photographing surface material on glass. The random, fragile landscapes that appear reflect the fleeting and profound nature of the passing of time that lies at the heart of her interest in mark making.

Time, history and memory are central to Raphael Beil's practice. A German sculptor, responsible for some of the most recognisable public sculpture in recent times, his works are found in Berlin at the Reichstag and Jewish museum, the National Museum of Guatemala, the Uttarayan Art Foundation, India and many other locations in Taiwan, Iran and Turkey.

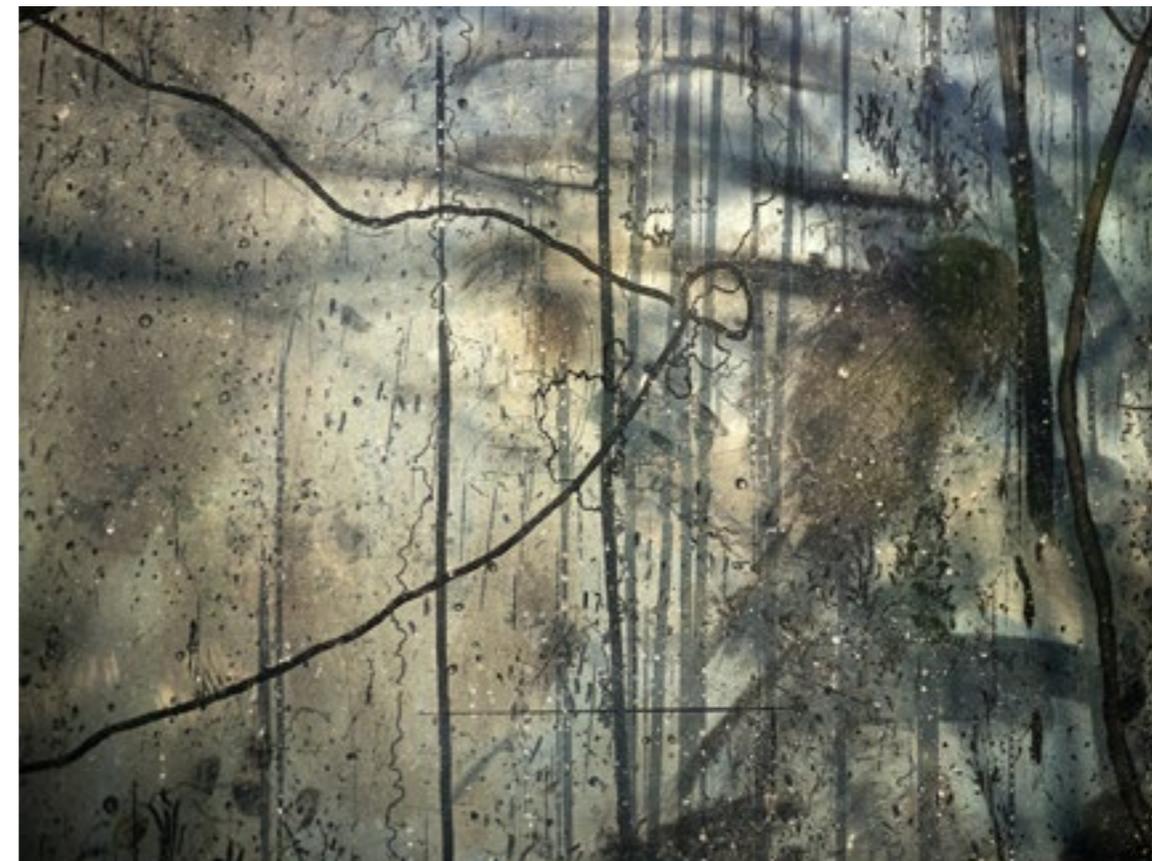
Irish ceramicists Nuala O'Donovan and Derek Wilson contribute with delicate architectural structures that demonstrate a technical mastery of their respective practices. Cólín Ó Dubhghaill's tower like Tulipiere deconstructs the functional in the medium of patinated, hammered copper.



Raphael Beil

Timecell

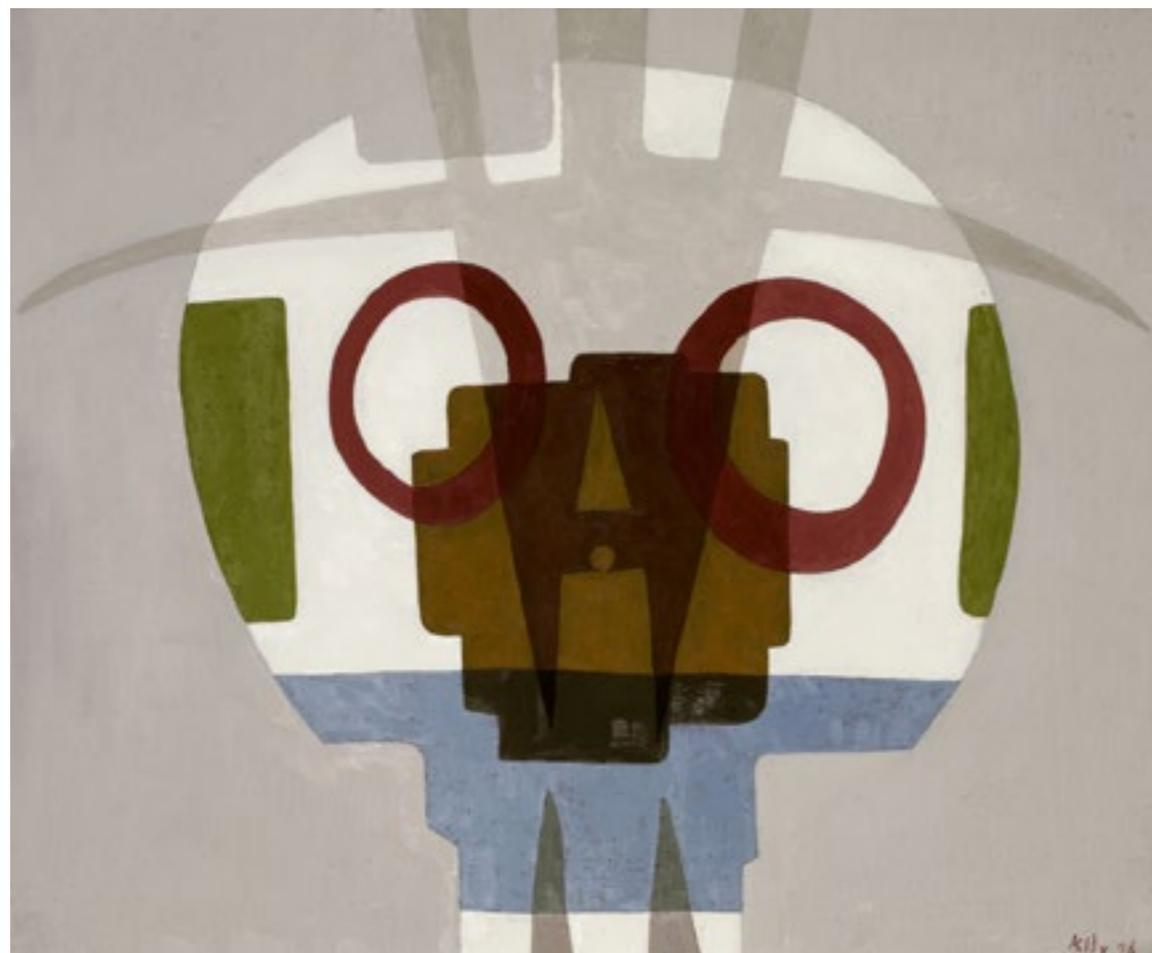
Rosa portogallo and serpentine
35h x 55w x 50d cm
2016



Caroline Fellowes

Animal Vegetable Mineral XVII

Epson ultrachrome K3 digital print on hahnemühle fine art photo rag paper
25.4 x 34 cm
Edition of 2/5
2015



John Kelly

Emojin 2

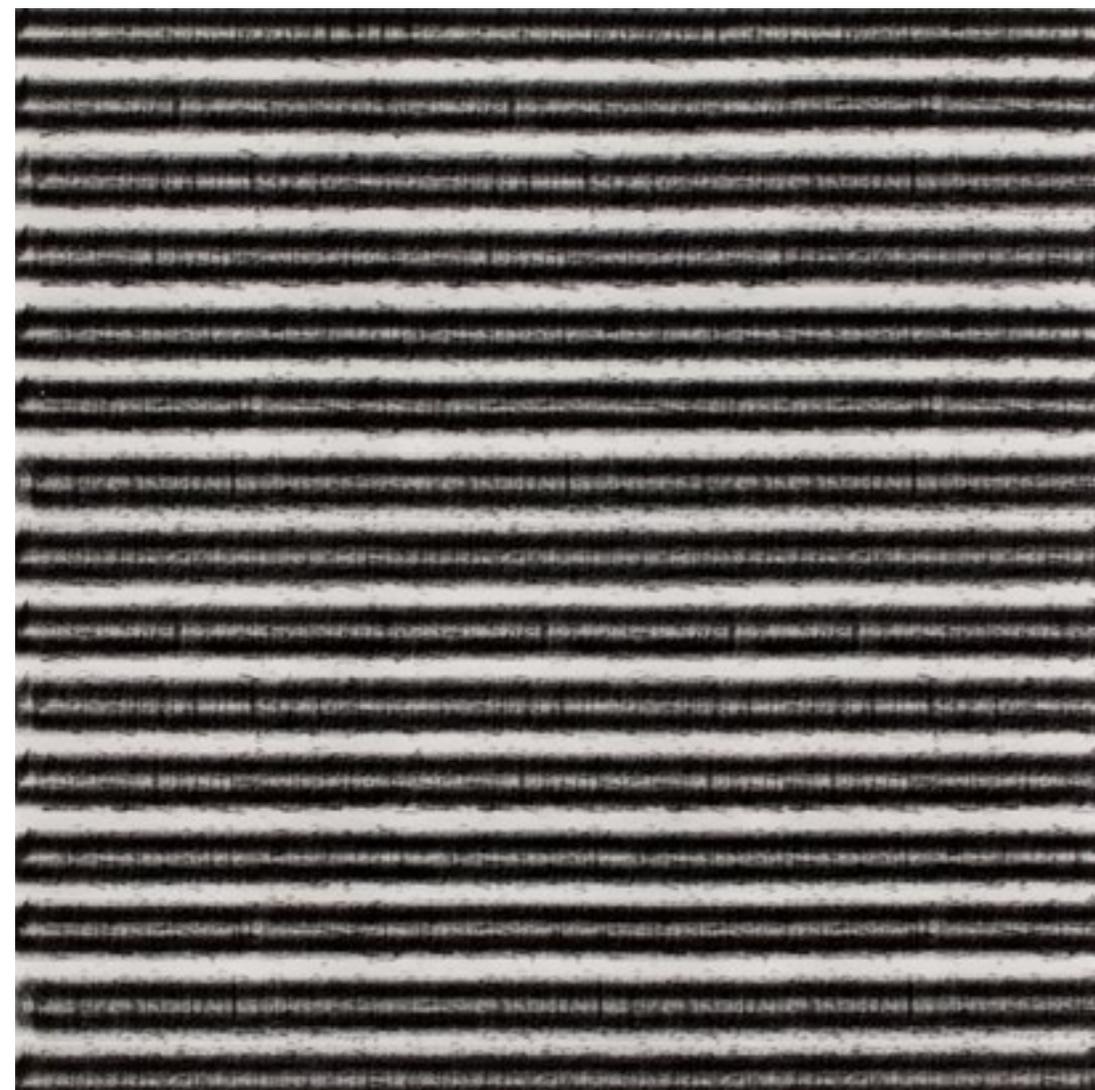
Oil on canvas
47 x 56 cm
2016



Ed Miliano

After cherry blossoms at Yoshino

Oil with gold leaf on canvas
117 x 91 cm
2016



Idris Khan

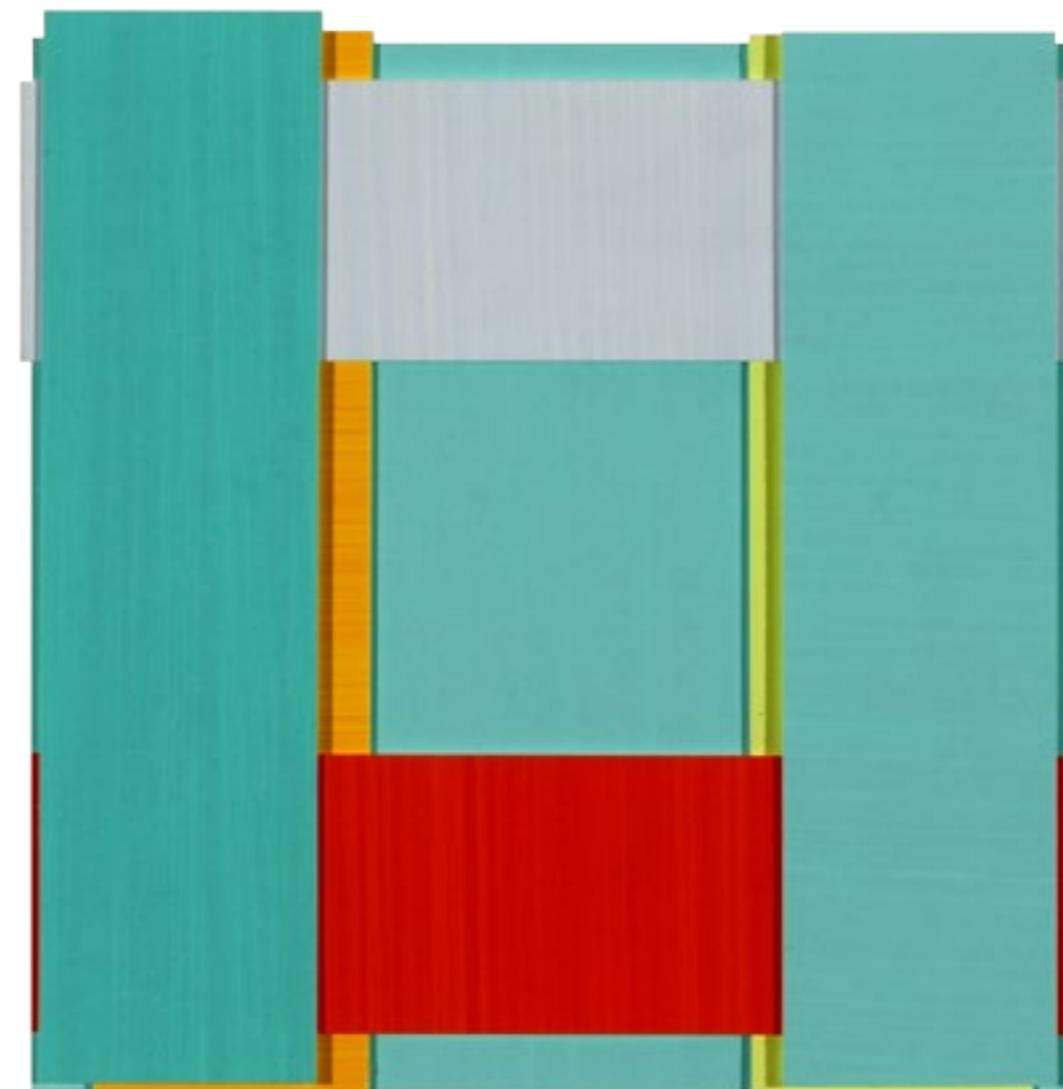
Black Horizon

Bromide print mounted on aluminium

76.2 x 76.2 cm

Edition 5/6

2010



Imi Knoebel

Face

Acrylic on plastic film

7.5 x 7.5 cm

Edition of 12

2003 – 2015



Cólín Ó Dubhghaill

Tulipiere 8

Copper, hammerwork, welding, patination
65h x 24w x 24d cm
2016



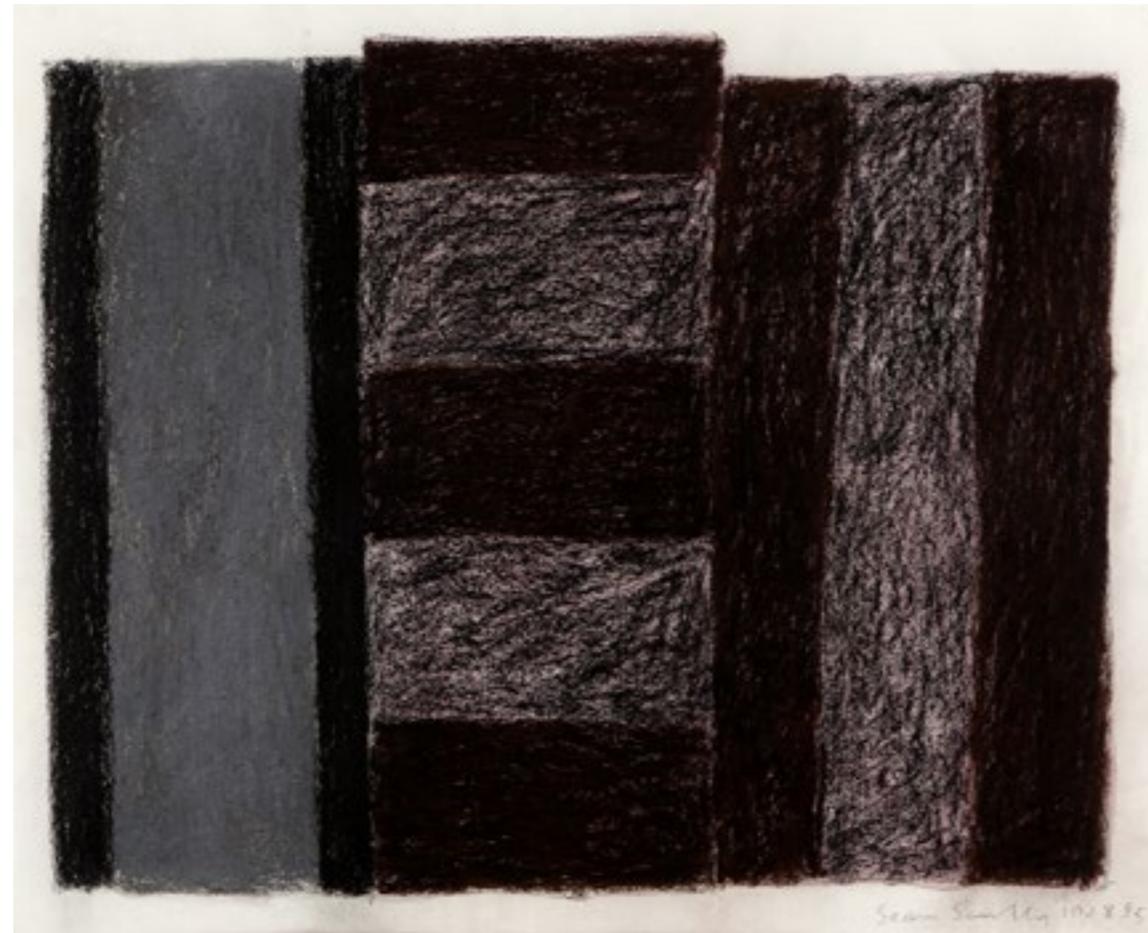
Nuala O'Donovan

Bone Structure (Black)

Stained high fired porcelain
19h x 15w x 19l cm
2016

Coral Rind Gall 2 (White)

High fired porcelain
18h x 27w x 40l cm
2016



Sean Scully

Untitled

Pastel on paper
78.7 x 96.5 cm
1985



Samuel Walsh

Drawing 348 (Head)

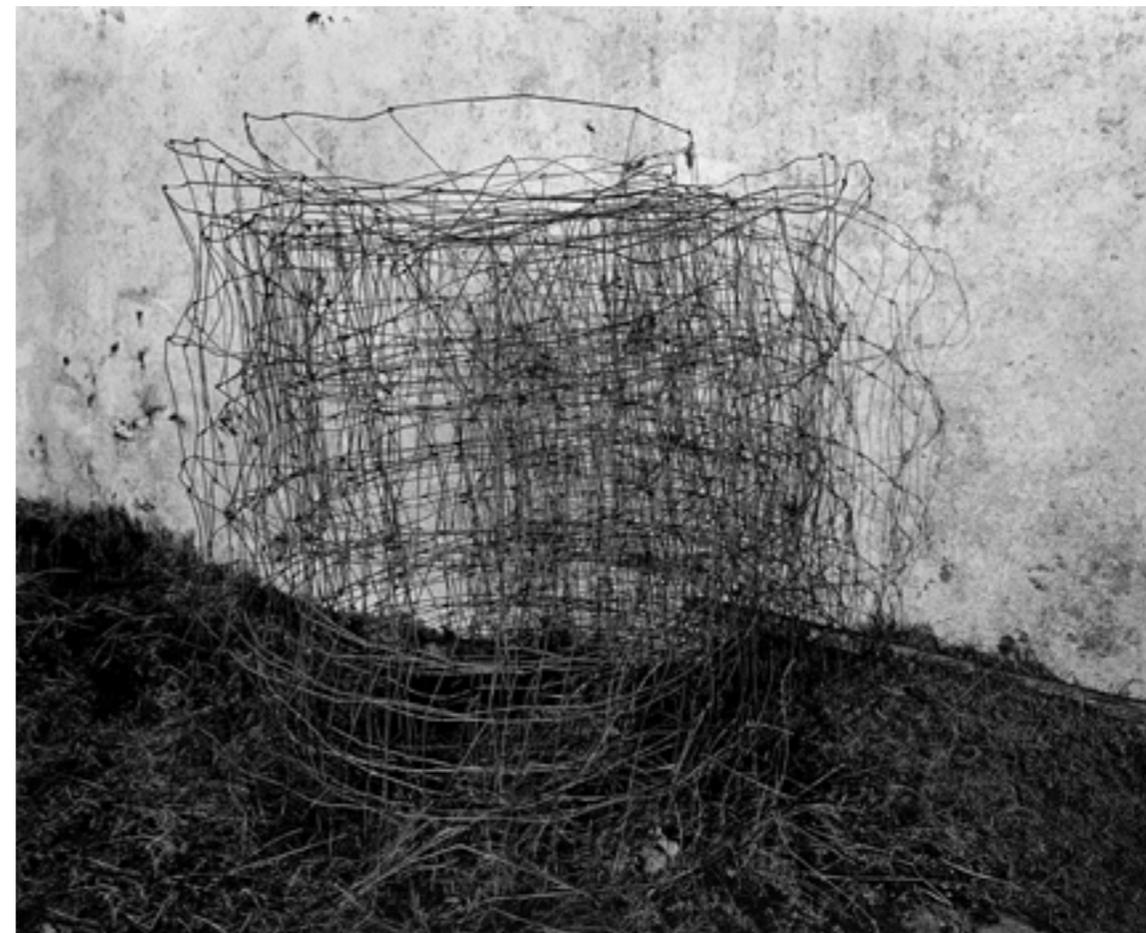
Conté and charcoal on paper
66 x 56 cm
2003



Derek Wilson

Constructed Form 001

Hand built stoneware with pale grey engobe surface
27h cm
2014



Amelia Stein

Sheep Wire

Archival pigment print on bamboo paper
65 x 80 cm
Edition 5/10
2015

Figuration

A simple line drawing of a woman washing her hair, executed in 1906, shows whatever else, the effortless facility of the young Picasso's draughtsmanship. Drawing underpins every artistic practice. Drawing is innate. The entire literate world learns to write by first copying the letters of language. This same facility can copy anything. If you can't draw, you can't really see.

Hughie O'Donoghue's large, jet black charcoals, from the late '80's, hint at human forms falling or floating. Here are the figures that become the 'Sleepers' and 'Divers' of his figurative paintings of the same name. They pour into history, slipping through its surface to retrieve a personal inheritance.

Laurence Riddell from Belfast paints horses mostly, confident flicks of the brush that animate his subject and illuminate the space they occupy, sometimes appearing as a mere prop in the landscape.

Euan Uglow's 1994 painting of his wife, Clare, lying in the grass has a similar restraint and leans to a voyeuristic tack for which he later became known.

Stephanie Rowe, originally from Canada but now Irish resident, paints small format sets taken from the film and magazine culture of the 60's. Sharing a similar palette and precision to the late, great Tom Wesselmann, they both coincidentally focus on painting figures in interiors. This drop-out nude, by Wesselmann, from 1982 is one of only four works made that year on such a large scale on paper.

Alison Elizabeth Taylor's medium of choice is marquetry, handled with such expertise as to render this most rigid method of image making with all the expression and plasticity of accomplished figure painting.

New York based, Jeff Schneider's 'Ghost of Utopia' melds photography with painting to create an image which singularly seems to span a century of techniques and reference points.

Jason Ellis' elongated skulls, hewn from a block of limestone with an uncanny resemblance to bone, cannot but pay homage to Holbein's distorted memento mori that sits in the foreground of 'The Ambassadors'. Ellis' reimagining of humanity by carving body parts in coloured stone with unnatural perfection provoke the viewer into addressing his own mortality at a fulcrum between familiarity and fear.



Jason Ellis

Macrocephalus I

20h x 44w x 19l cm
Iranian and Kilkenny limestone
2016



Hughie O'Donoghue

Descent III

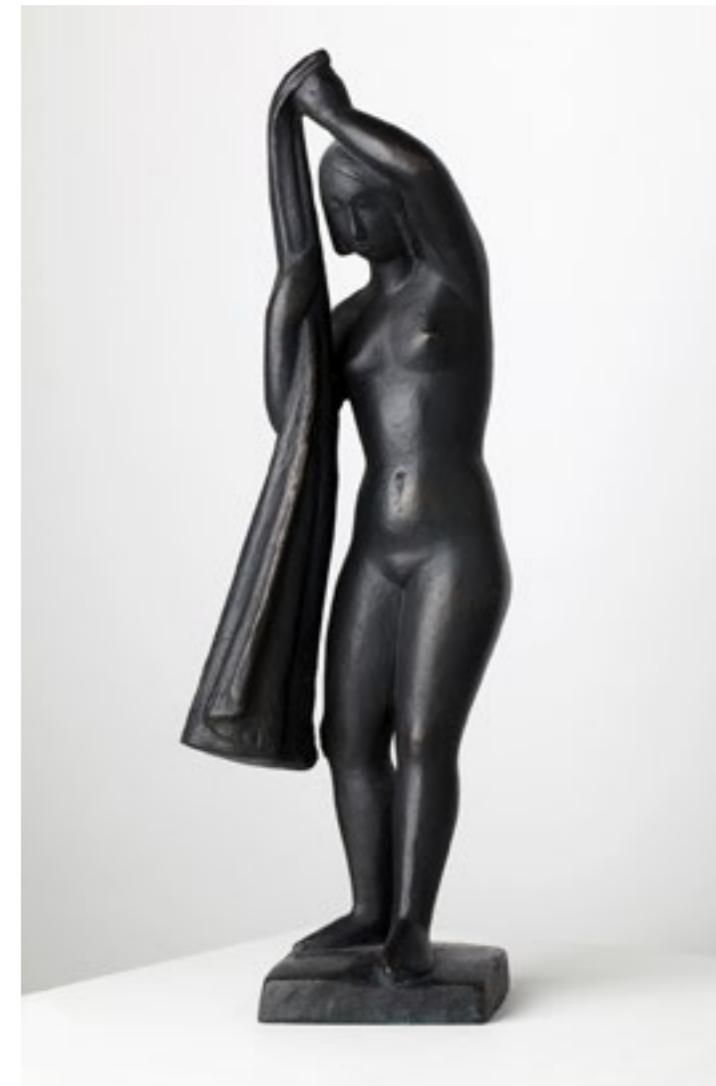
Charcoal on paper
152 x 122 cm
1989



Martin Brown

Gil O'Donovan

Oil on gesso panel
20 x 29 cm
2010



Emy Roeder

Mädchen mit Badentuch

Bronze
41h x 15w x 9.5d cm
1937



Stephanie Rowe

Crystal Chandelier

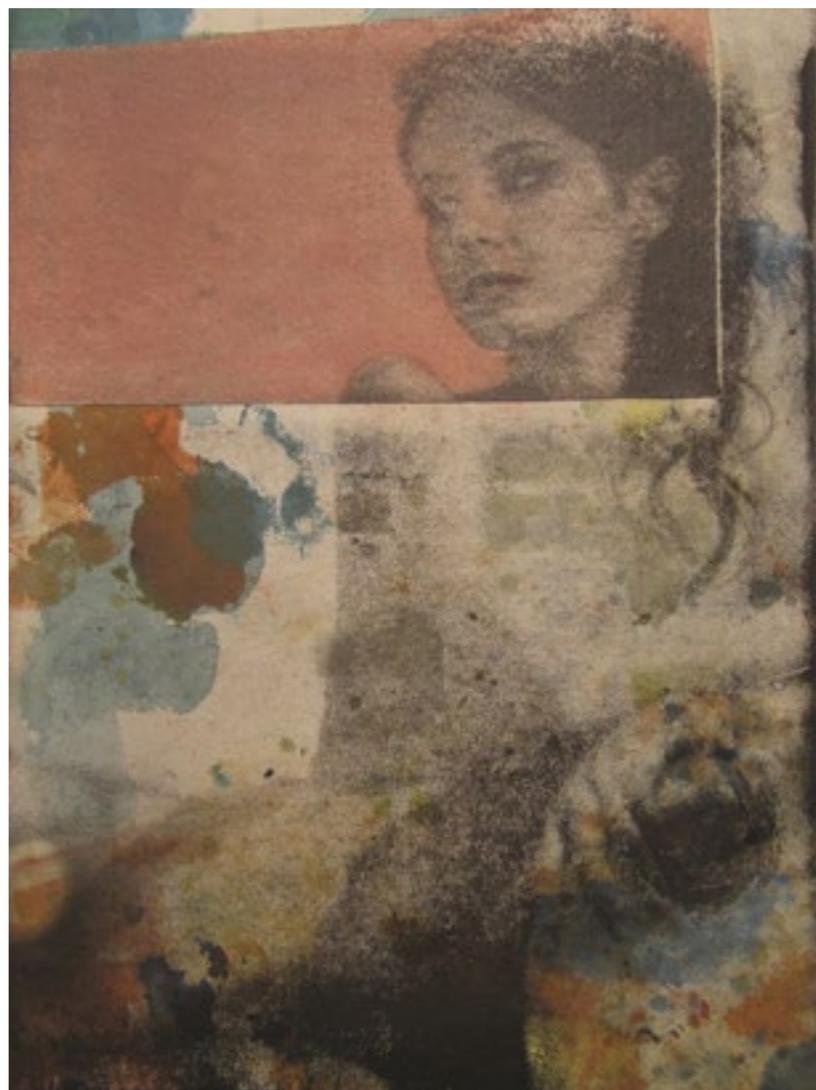
Oil on panel
15 x 20 cm
2016



Laurence Riddell

Fallen iii

Pastel on paper
29 x 45 cm
2014



Jeff Schneider

Ghost of Utopia

Oil, acrylic, fabric, lacquer ink on canvas
76 x 56 cm
2016



Pablo Picasso

Nu de dos se coiffant

Pen and sepia ink on paper
40 x 29 cm
1906



Alison Elizabeth Taylor

5:17

Marquetry, shellac
91.4 x 71.1 cm
2007



Euan Uglow

Girl Lying on Grass

Oil on panel
29.70 x 38 cm
1964



Tom Wesselmann

Study for bedroom painting #71

Double drop-out pencil and liquitex on 100% rag tracing paper
100 x 150 cm
1982



Julia Warr

'Untitled' Face

Acrylic on board
42 x 50 cm
2005

Landscape

The depiction of landscape as a classical or formal representation is still a hugely popular subject among contemporary Irish artists. Such is the dominance of the ever changing weather systems that invariably begin as Atlantic storms before making landfall on the west coast, it is hardly surprising that so many artists resident in Ireland are compelled to talk about it.

Donald Teskey, perhaps the best known land and seascape painter of his generation in Ireland, often chooses the bleak and impressive coast of Northwest Mayo, the location of his dramatic work here, to paint the landscape that most affects him as an artist.

Dublin born, Stephen Lawlor draws his imagery from a different source. Lawlor takes a masterpiece from art history (sometimes multiple works) and reconfigures them in a contemporary language as he seeks to find meaning in these masterpieces, for our times.

David Eager Maher's painstaking small scale vistas combine literary and artistic references from multiple eras which are sewn together seamlessly with existing landscape so that each completed work becomes a statement of the affairs of man. Episodic and epic at the same time.

Michael Canning paints the countryside around his home in Co. Limerick but the weed or wild flower that dominates each picture hark to a philosophical interrogation of man's relationship with the natural world. This painting owes more to Cranach and Memling than any classical painter closer to home.

Paul Gaffney has an ability to make his photographs appear unusually painterly. 'Stray' is a series that locates the photographer in a moonlit forest, geographically lost and alone. Gradually the viewer adjusts to the inky black world of night and the fear of the dark dissipates.

Keith Wilson is a Belfast born painter who lives and works in Ballycastle in Northwest Co. Mayo. He is literally embedded in the landscape he represents and his works resonate with a candour found from long term observation and the monk like ritual of almost becoming at one with his surroundings. His practice is a contemporary romance.

Frances Lambe's complicated multi-piece wall hanging mines the depths (quite literally) of her favourite pastime as a diver. Organic coral forms, microscopic organisms and imagined biological systems provide the structure to her compositions. A famous perfectionist, she is one of the most significant ceramicists working in Ireland today.

Limerick resident, Liam Flynn's peerless woodturning can be seen throughout the exhibition. Oak, ash and sycamore are his materials of choice; his handling of the fast spinning lathe, astounding. Flynn's vessels seem to tell the story of man's relationship with this functional form from stone-age to modern day.

Sasha Sykes works in resin. 'Caliology', her last exhibition, saw Sykes set various collected birds nests in blocks of resin – freezing seasonality. Here, her multi-panelled screen has taken Eileen Gray's famous design where individual 'bricks' rotate along a horizontal axis and created a version in cast resin with varieties of seaweed, collected from around the coast of Ireland, set into each brick. It's a monumental and heroic work representing land and sea while also talking about division and embrace.

Sarah Walker's Irish made tapestry has, at its core, the personal story of a mother, who for many years chaperoned her sons around the country as they entered the world of amateur boxing. The figure on the beach is one of her children training with a piece of pipe.

German painter, Sven Kroner, here surrounded by Irish landscape artists, paints a mysterious island scene. The classical landscape is interposed with a single human figure that pierces the tranquility.



Michael Canning

Your Given Name

Oil on wood panel
100 x 70 cm
2013 - 2016



David Eager Maher

Portrait

Oil on panel
50 x 60 cm
2016



Liam Flynn

Fluted Vessel

Oak
28h x 21w cm
2016



Paul Gaffney

Stray #5

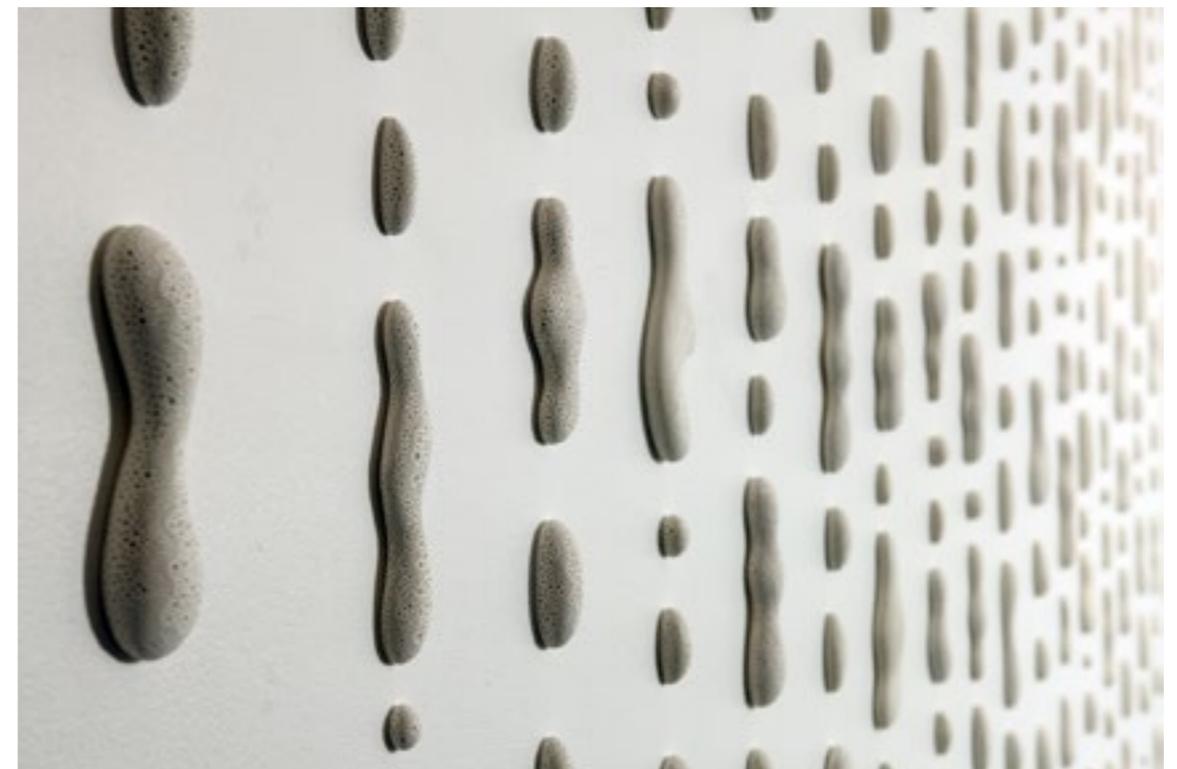
Archival pigment print
28 x 42 cm Edition of 5 & 2 AP
2015



Sven Kroner

Untitled (Island)

Acrylic on canvas
79 x 90 cm
2005



Frances Lambe

Sinking

Ceramic
Dimensions variable
2009



Stephen Lawlor

Border

Oil on canvas
85.2 x 100 cm
2016



Sasha Sykes

Gyre

Resin and seaweed screen
182h x 240w cm
Concertinas to 180 cm
2016



Donald Teskey

Coastal Outcrop, Portnahally, County Mayo

Oil on canvas
120 x 150 cm
2016



Sarah Walker

Emmet on the Strand

Wool, linen, silk, bamboo
122 x 160 cm
2016



Keith Wilson

Here For Now, 9

Oil on linen
28 x 27 cm
2016



Michael van Ofen

Untitled

Oil on card
99 x 88 cm
2000

Portraiture

Perhaps of all subjects, contemporary portraiture traces its roots most coherently to the ancient world where the elite commissioned their artists to record their image for posterity. Whereas the king, nobleman or religious leader sought a likeness commensurate to their elevated status and above the standing of mere mortals, today's portrait artists seek to identify and transmit their subjects' humanity and character in more honest terms.

Belfast born, Colin Davidson is Ireland's leading portrait painter (although not his only field of interest). Gavin Friday, an Irish musician, is found in a private moment, looming large-scale out of a canvas, painted more like an emotional, epic landscape. Few painters today can translate the drama of what it is to be human in a single face with such profound force.

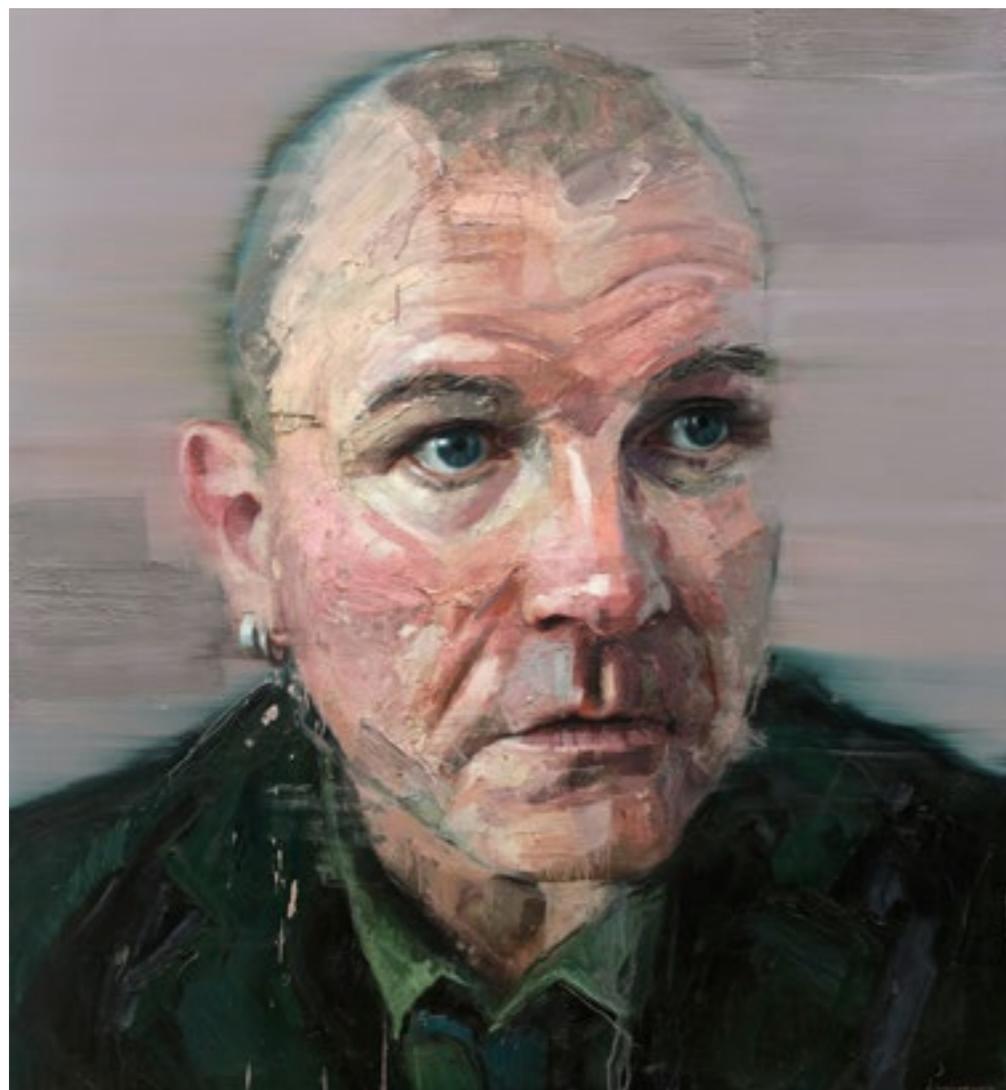
German photographer, Loretta Lux manipulates the digital images she takes over a number of months, making her human subjects humanesque. The effect is to draw the viewer magnetically towards her images which possess a beauty that 'isn't' quite right. Portraiture at its best forces the viewer to look at himself. It's a triangular relationship between artist, sitter and viewer.

Australian Venice Biennale representative, Patricia Piccinini, uses a different device to encourage this to happen. Her exquisitely executed graphite portrait, entitled 'Laura', sees her child subject in a leg brace, interacting with an invented mammalian creature. Piccinini's alien creation sits happily with this vulnerable child and makes us question exactly what it is that defines us as human and how we judge ourselves by the appearance of others.

Annie Kevans portraits are usually of historical figures, often depicted before they were famous. Her technique is pared down, often in monochrome and sometimes the images are invented. This work is part of a series entitled 'Let them Eat Cake', which looks at the notion of authority and our relationship with inherited power.

Alex Katz's self-portrait, a fine pencil drawing from 1968, reminds us of the draughtsmanship of this American master, now ninety years old.

Austrian multi-disciplinarian, Marcus Schinwald, who also represented his country in 2011 at the Venice Biennale, takes found paintings from the Biedermeier period, a time of romantic music and conservative artistic values and introduces a prosthetic into the image. So this stiff little portrait from the 1830's becomes 'Lulu' and a whole world of personal expression becomes possible.



Colin Davidson

Gavin Friday

Oil on linen
127 x 117 cm
2013



Dragana Jurisic

Searching for L'Inconnue

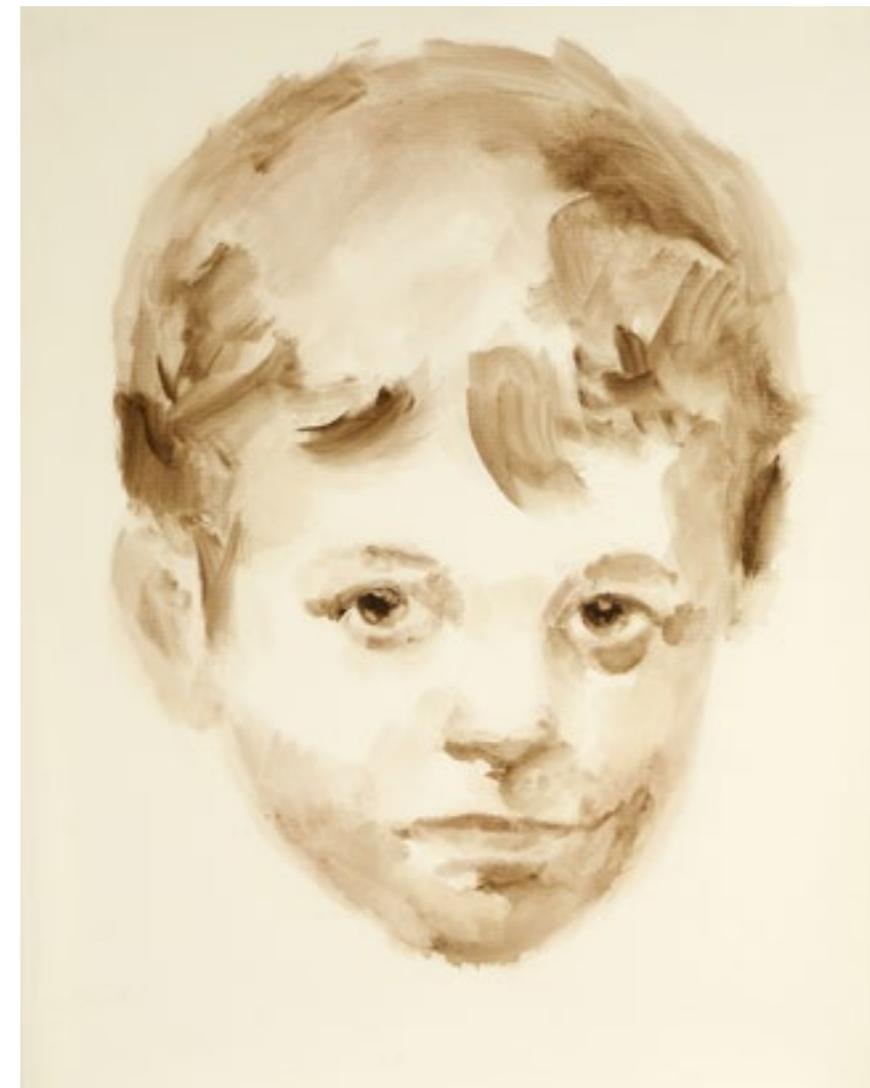
Archival pigment print
72 x 60 cm
Edition of 5 & 2 AP
2016



Alex Katz

Self Portrait

Pencil on paper
28 x 21.5 cm
1968



Annie Kevans

Prince Felipe de Marichalar y de Borbón (Spain)

Oil on canvas paper
50.5 x 40 cm
2005



Loretta Lux

Dorothea

Ilfochrome print
22 x 22 cm
2006



Patricia Piccinini

Laura

Graphite on paper
57.15 x 76.2 cm
2005



Nate Page

Naomi

Paper collage
30 x 23 cm
2005



Marcus Schinwald

Lulu

Oil on canvas
25 x 21 cm
2009

Still Life

Two of Ireland's greatest female painters are represented with compositions of flowers in a vase. Norah McGuinness' 1960 work shows the artist's brave use of colour and a voice that emerged from the Cubist influence of Andre Lhote with whom she worked in France in the 20's.

Camille Souter's 'Caper Spurge from Armagh' 1979 is a formal painting that leans towards Matisse. Souter's handling of oil on paper is unrivalled.

German photograph, Uta Barth, also tackles botanic still life. Her untitled, classical composition focuses the viewer's attention more on light and time than the object itself whose beauty is almost too perfect to resonate.

David Hockney's flower paintings are like no one else's. Similarly, his handling of this small scale portrait of two bananas demonstrates his mastery of painting and how he gives a freshness to familiar objects so the viewer thinks he is seeing something for the very first time.

Katherine Boucher Beug's draughtsmanship and understanding of colour relate to Hockney's. Looking at her 'Tart Tins' one recalls Wayne Thiebaud's mini masterpiece's from the 60's and how the banality of the subject is transformed into something with much higher meaning.

Chuck Webster's teapot appears, on the surface, to be playful and childlike. The surface, however, is achieved through the culmination of endless sanding and rendering of layer upon layer of paint giving the object foundation and elevation through mirror smooth surface texture.

Susan Nemeth's porcelain still life of pears begins its life with Nemeth's interest in the perfection of Sèvres and Meissen porcelain. The artist chooses to alter or destroy this perfection by changing the form into something cruder. The cycle of making and breaking seeks to spark more life into the object by allowing an element of randomness to wrestle control from the maker.

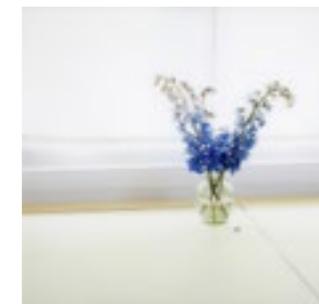
Florian Slotawa is a German conceptual artist who looks at all his possessions as extensions of his practice. Ordinary, day to day functional objects are manipulated or placed together to inhabit new identities.



Katherine Boucher Beug

Tart Tins

Acrylic on paper
29 x 23 cm
2016



Uta Barth

Untitled (05.18)

Mounted colour photographs
Edition of 6 & 2AP
Panel #1 24 x 25.25 cm Panel #2 11 x 11 cm
2005



David Hockney

Two older ones for Turps

Oil on canvas
27 x 41 cm
2007



Susan Nemeth

Still Life with Pears

Porcelain, coloured slips, 23ct gold leaf
16h x 30w cm
2016



Camille Souter

Caper Spurge from Armagh

Oil on paper
46 x 33 cm
1979



Florian Slotowa

KS.024

Ceramic sculpture with base
166h x 33w x 30d cm
2006



Norah McGuinness

Flowers in a Vase

Oil on canvas
45 x 33 cm
1960



Chuck Webster

Tea for Two

Oil on panel
34.5 x 45 cm
2009

Identity Gender Politics

The former director of both the National Gallery and the British Museum once said that, 'good art tells you about yourself'. Most art made today is, to some degree, a search for identity, personal or political. In the basement space of this exhibition, Brian Kennedy has brought together a collection of works that address the complexities of identity more overtly. A selection of video works include 'My Own Unknown' which is part of an ongoing five-chapter exhibition by Yugoslav born photographer, Dragana Jurisic. Here, Jurisic examines the story of a mysterious aunt, who lived in Paris, leading a double life as a spy. This is woven into a chapter about L'inconnue de le Seine, a legendary young beauty who drowned in the Seine in the late 19th Century becoming a curious totem for writers and artists such as Albert Camus and Man Ray. Chapters 3 and 4 involve the shooting and manipulation of 100 naked muses asked to pose using a veil and a chair. The last chapter of this interweaving story involves an ongoing autobiography.

Polish artist, Michal Iwanowski, presents a film retracing the epic escape of his grandfather from a Russian prisoner of war camp across more than 2,000km of icy terrain. Scenic and meditative, the imagery has particular resonance with the fugitive state of millions of human souls, displaced and currently seeking refuge.

South African photographer, Zanele Muholi's three-part series embraces segregation, class and homosexuality, the most febrile issues in South African society.

Conrad Botes, another South African artist, presents his epic thirty-five panel glass painting 'Land of Judas' shown here in a single strip as if in animation. Highly charged, this version of the story of Judas is recanted through an Apartheid lens.

Godfried Donkor, from Ghana, making a trio of sub-Saharan artists showing in the exhibition, highlights world inequality with the bracing imagery of 'Madonna' from his now iconic 'Vogue' series.

Identity is at the very core of African American artist, Jeff Sonhouse's work. His portraits show subjects wearing elaborate masks or disguises raising the question of how one must conceal the colour of one's skin to succeed as a black person in America.

Diane Arbus, the great observer of fringe society in New York during the 60's was also fascinated by gender and sexuality in all its blurredness. The figure in this vintage example stands on the side of the street carrying both a handbag and a portfolio, her gender nuanced.

Anselm Kiefer's 1969 work on paper (finished in 2009, forty years later) is part of a series of photographic based works on paper that were begun when the artist was twenty-four. Here, he begins a process of acute self-examination in order to parse the gross extremities of German society and behaviour into which he was born. In these pictures, Kiefer photographs himself giving the Nazi salute. He is physically trying to sense the power and fury of the gesture, a mandatory greeting for the twelve years of the Reich just preceding Kiefer's birth. No German artist of his generation, not even Richter, shakes this parcel of history with such vigour and intelligence.

Andy Warhol's rare, hand-made collage of Lenin, made from a photograph given to him by the legendary Munich gallerist, Bernd Klüser in the mid-eighties, illuminates its subject with trademark black outline and blood red ink. Warhol's enormous talent for image making can easily be overlooked by the celebrity of his sitters and his own global fame.

Fame has certainly visited both the work and persona of Grayson Perry, the ceramicist extraordinaire whose broadcasts on class, gender and the art world are as successful as his artwork that comments on the same subjects. 'Posh Art', a pot from 1992, perfectly encapsulates these themes.

Carol McNicoll's brand of British eccentricity is clearly an inspiration to Grayson Perry as is the use of complex technique to make ceramic artworks that comment on social justice. 'Fantasies' springs from a theme of inserting beautifully crafted soldiers into ironic and unlikely scenarios. McNicoll's opposition to military adventurism is well known and she is one of the very few artists who speaks out through the channel of her work.



Diane Arbus

Woman with a briefcase & pocketbook

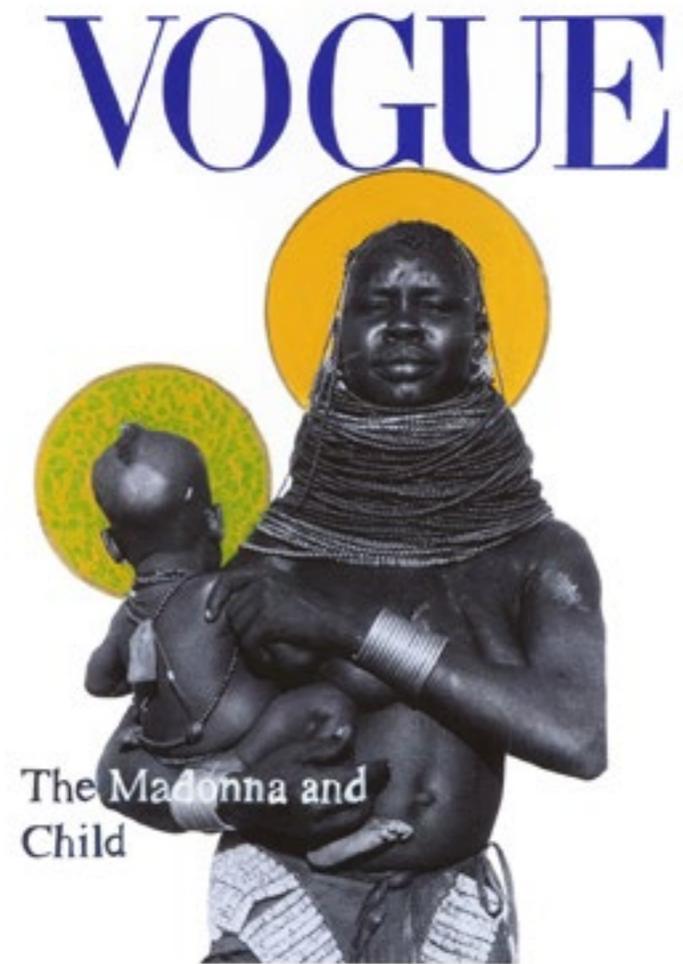
Gelatin silver print
24 x 23 cm
1962



Grayson Perry

Posh Art

Lidded vase, ceramic, painted and glazed, marked with stamps
43h x 18w cm
1992



Godfried Donkor

Madonna & Child

Photography and bodycolour
62 x 47 cm
2008



Anselm Kiefer

*Der gestirnte Himmel über mir
und das moralische Gesetz in Mir*

Gouache on photographic paper
60 x 82 cm
1969 - 2009



Jeff Sonhouse

Untitled

Watercolour and mixed media on paper
38 x 25 cm
2003



Zanele Muholi

Maid

C print
33 x 49 cm
Edition 2/5
2008



Carol McNicoll

Fantasies

High fired slipcast earthenware, transfers and lustre
 Found carved wooden base and bowl
 37h x 28w cm
 2012



Conrad Botes

Land of Judas

Oil-based paint on reverse glass
 35 panels; 21 x 21 cm
 2010



Andy Warhol

Lenin

Collage and screenprint
80 x 58 cm
1986 - 1987



Sean Hillen

Newry Gagarin No.8

Original photograph and collage
41.5 x 27 cm
1992

EXHIBITING ARTISTS

Carlos Amorales

Diane Arbus

Anne Maree Barry

Uta Barth

Raphael Beil

Conrad Botes

Katherine Boucher Beug

Brian Bourke

Martin Brown

Edmond Byrne

Michael Canning

M Ivan Cherry

Keith Coventry

Colin Davidson

Godfried Donkor

Jason Ellis

Mark Fairnington

Caroline Fellowes

Liam Flynn

Sara Flynn

Paul Gaffney

Sean Hillen

David Hockney

Jenny Holzer

Michal Iwanowski

Dragana Jurisic

Alex Katz

John Kelly

Annie Kevans

Idris Khan

Anselm Kiefer

Imi Knoebel

Sven Kroner

Frances Lambe

Stephen Lawlor

Loretta Lux

Norah McGuinness

Carol McNicoll

David Eager Maher

Ptolemy Mann

Jason Martin

Ed Miliano

Zanele Muholi

Susan Nemeth

Kate Nolan

Hughie O'Donoghue

Nuala O'Donovan

Cóilín Ó Dubhghaill

Nate Page

Grayson Perry

Pablo Picasso

Patricia Piccinini

Lawrence Riddell

Emy Roeder

Stephanie Rowe

Marcus Schinwald

Jeff Schneider

Sean Scully

Florian Slotawa

Jeff Sonhouse

Camille Souter

Amelia Stein

Sasha Sykes

Alison Elizabeth Taylor

Donald Teskey

Euan Uglow

Catrine Val

Michael Van Ofen

Tim Vermeulen

Sarah Walker

Joseph Walsh

Samuel Walsh

Andy Warhol

Julia Warr

Chuck Webster

Tom Wesselmann

Derek Wilson

Keith Wilson



OLIVER SEARS

London born Oliver Sears moved to Ireland in the mid 1980's where he spent 10 years running fine art galleries in the south of Ireland. In 1995, he moved to Dublin where he temporarily abandoned the gallery format to become an active secondary market dealer in Irish and international contemporary art. During this time, he started his own collection and spent the decade making frequent visits to New York, Los Angeles, London, Paris, Basel and Miami primarily bringing an internationalism to this corner of Europe. In 2010 he opened his eponymous gallery in an elegant Georgian building in central Dublin. Unusually, his gallery showcases across the range of disciplines to include painting, photography, sculpture and applied arts. Oliver takes enormous interest in the curation of the exhibitions in his gallery. As an outsider who has spent all his adult life in Ireland, he is conscious that the exhibitions must reflect and promote Irish contemporary art and make a contribution to the cultural landscape of his adoptive country. Oliver has an international client portfolio and has assisted many long standing private and corporate clients to curate their collections and funds of art.



BRIAN KENNEDY

Brian Kennedy is an independent curator working predominantly in the craft and applied art area. Between 2002 and 2010 he curated a series of major exhibitions for the Crafts Council of Ireland, including 'Forty Shades of Green' at the Lewis Glucksman Gallery, Cork and 'Crafted Creatures' in conjunction with the Ark – Children's Cultural Centre, Dublin. Following this he curated the highly acclaimed exhibitions, 'Material Poetry' and 'Dubh – Dialogues in Black' at the American Irish Historical Society, New York. More recently Brian worked closely with Contemporary Applied Arts, London on the move to their new gallery and developed a series of exhibitions for the 1st year of their programming. In 2014 he curated the critically acclaimed exhibition 'Vase Vessel Void' for the Oliver Sears Gallery. Other notable projects are Walpole's 'Crafted - Makers of Excellence' exhibitions at Somerset House, London in 2013 and at the Royal Academy, London in 2014. In 2015/16 he curated 'Taste - Contemporary Craft' at Artgenève and in 2016 at Artmonte-carlo. In August 2016 he curated a major international exhibition 'Vase: Function Reviewed' at the National Craft Gallery, Kilkenny, Ireland.



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