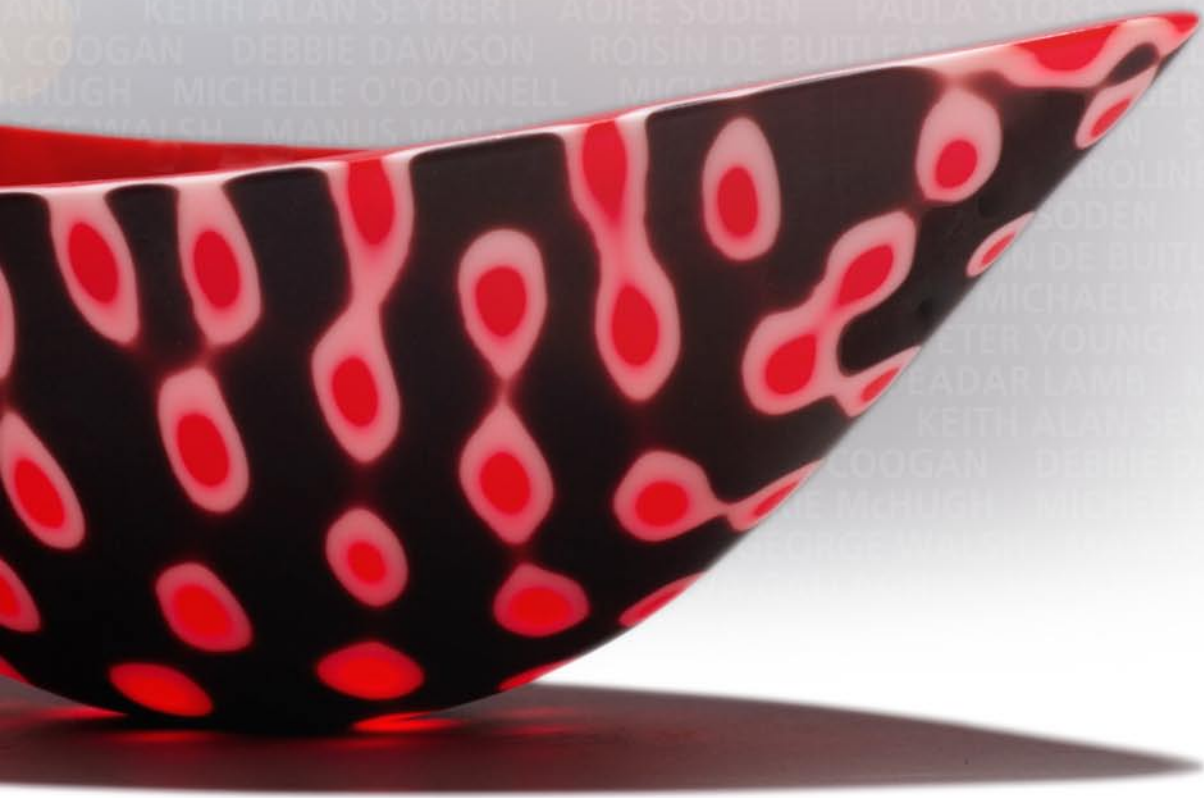


# Illuminate

CONTEMPORARY IRISH GLASS



6 Aug - 1 Sept 2011  
The Kenny Gallery, Galway

# Illuminate

## CONTEMPORARY IRISH GLASS

For most people, the idea of 'glass in Irish art' probably means stained glass church windows or crystal glasses. This new exhibition at The Kenny Gallery, Galway shows this traditional art form and its many creative possibilities in a contemporary setting.

In what amounts to an exploration of the medium, the gallery are showcasing glass compositions by 21 artists currently working in this country.

Their exemplary artworks show us how the inherent properties of glass and its liquid nature can be transformed into concepts of shadow, of texture, of gathering light, into conceptual pieces, illuminated wall decorations, contemplative and meditative objects, contemporary forms and colours.

These creations stimulate, illuminate and decorate. Whether blown, fused, stained, laminated, etched, painted or assembled, all of these pieces are works of great imagination and skill, and show just why Irish glass artists have been renowned worldwide for their interpretive skills in their pioneering and exceptional creations.

Those taking part in *Illuminate, Contemporary Irish Glass* are Denis Brown, Sean Campbell, Donna Coogan, Debbie Dawson, Róisín de Buitléar, Alva Gallagher, Karl Harron, Peadar Lamb, Mary Mackey, Caroline Madden, Valerie McHugh, Michelle O'Donnell, Michael Ray, Deirdre Rogers, Killian Schurmann, Keith Alan Seybert, Aoife Soden, Paula Stokes, George Walsh, Manus Walsh and Peter Young.

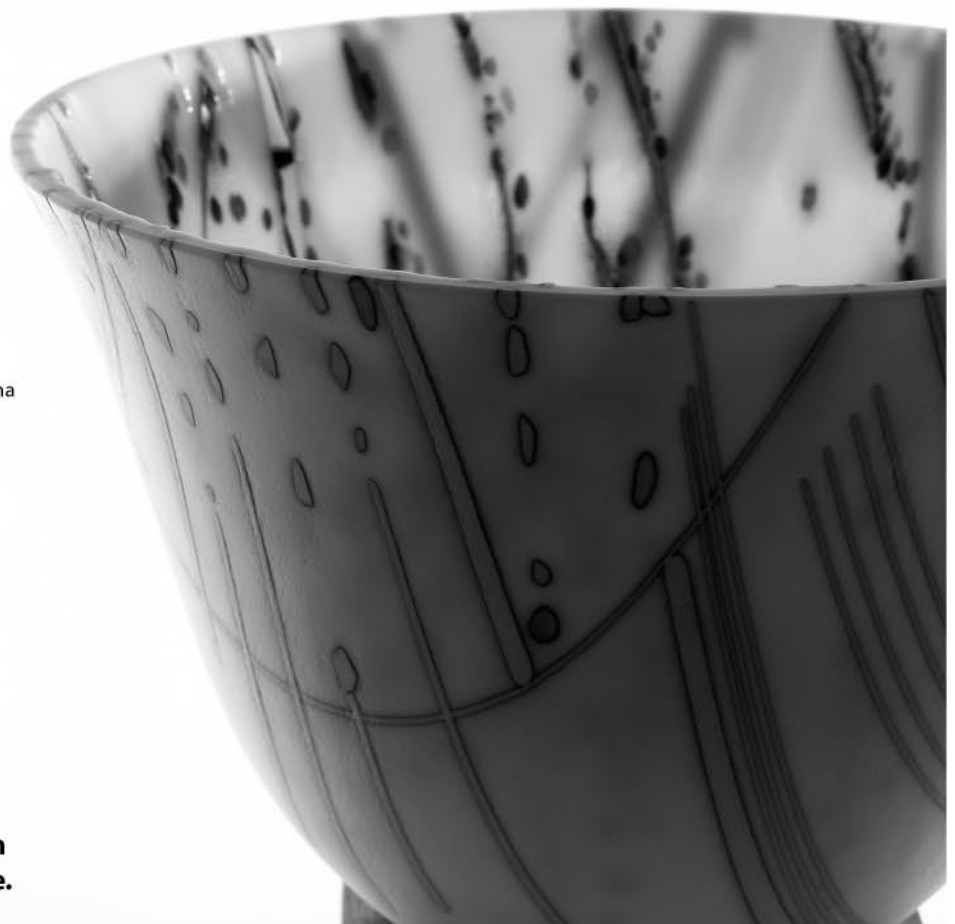
**Illuminate:**  
**Contemporary Irish Glass**  
an exhibition by 21 artists  
officially opened on  
Saturday August 6, 2011  
at The Kenny Gallery, Galway

Guest speaker: JOE HOGAN

Joe Hogan has been making baskets at Loch na Foey, Co.Galway since 1978. He was initially attracted to basketmaking because it offered the possibility of living rurally and being involved in the whole process from growing the willow through to making the finished object.

Since then he has become internationally recognised as one of the most celebrated basketmakers working today.

**The Kenny Gallery wish to extend their sincere thanks to Róisín de Buitléar and Caroline Madden. Their expertise and assistance were instrumental in making this exhibition possible.**



## List of Works

# Illuminate

No.	Artist	Title	Medium, Size	€
1	Denis Brown	<i>Columbanus against the Storm</i>	Layered Engraved Glass over paper, 1 of 2, 12x12x2in	1,050
2	Denis Brown	<i>Columbanus against the Storm II</i>	Layered Engraved Glass over paper, 2 of 2, 12x12x2in	1,050
3	Denis Brown	<i>"Bitter &amp; Wild is the Wind Tonight"</i>	Layered Engraved Glass over paper, 12x12x2in	1,050
4	Denis Brown	<i>A Thousand Wishes series, Wishie no. 54</i>	Layered Engraved Glass over paper, 12x12x2in	975
5	Denis Brown	<i>A Thousand Wishes series, Wishie no. 59</i>	Layered Engraved Glass over paper, 12x12x2in	975
6	Sean Campbell	<i>E-scape I</i>	Kiln Formed Glass and Enamel, 12x12x0.5in	450
7	Sean Campbell	<i>E-scape II</i>	Kiln Formed Glass and Enamel, 12x12x0.5in	450
8	Sean Campbell	<i>E-scape III</i>	Kiln Formed Glass and Enamel, 19.5x19.5x0.5in	950
9	Sean Campbell	<i>E-scape IV</i>	Kiln Formed Glass and Enamel, 19.5x19.5x0.5in	950
10	Sean Campbell	<i>L-scape I</i>	Kiln Formed Glass and Enamel, 12x12x0.5in	450
11	Sean Campbell	<i>L-scape II</i>	Kiln Formed Glass and Enamel, 12x12x0.5in	450
12	Sean Campbell	<i>L-scape III</i>	Kiln Formed Glass and Enamel, 12x12x0.5in	450
13	Sean Campbell	<i>L-scape IV</i>	Kiln Formed Glass and Enamel, 12x12x0.5in	450
14	Sean Campbell	<i>Dear...A Postcard From Long Island, NY, USA (1989)</i>	Kiln Formed Glass and Enamel, 5x3.5x0.1in	295
15	Sean Campbell	<i>Dear...A Postcard From Boston, MA, USA (1989)</i>	Kiln Formed Glass and Enamel, 12x8.5x0.5in	295
16	Sean Campbell	<i>Sentinel (King Stone)</i>	Kiln Formed Glass and Enamel and Light, 71x24x1in	11,500
17	Donna Coogan	<i>Thinking inside the Box n.1</i>	Glass, 16x16in	650
18	Donna Coogan	<i>Thinking inside the Box n.2</i>	Glass, 16x16in	650
19	Debbie Dawson	<i>All the Things I'm Afraid of (My Worst Nightmare)</i>	Stained Glass Triptych, 12x7in(x3)	5,500
20	Róisín de Buitléar	<i>Rock Pooling</i>	Materials Glass, Unique, 7x12x9in	5,500
21	Róisín de Buitléar	<i>Molten/Blue</i>	Hot Glass and Valentia Slate, Unique, 10x9x9in	4,050
22	Róisín de Buitléar	<i>Molten/Green</i>	Hot Glass and Connemara Marble, Unique, 90.5x8.5x8.5in	4,650
23	Róisín de Buitléar	<i>Flow</i>	Glass, Unique, 23.5x10x5.5in	1,200
24	Róisín de Buitléar	<i>Connemara</i>	Glass, Unique, 7x9in	1,200
25	Alva Gallagher	<i>Ebb</i>	Cast Glass, Hand Cut and Engraved Dimensions, 8x16in(dia)	1,800
26	Alva Gallagher	<i>Lucent Pearl</i>	Bronze, Handblown Crystal, Cemen, 74x92x64in	7,000
27	Alva Gallagher	<i>Tidal II</i>	Cast Glass, Hand Cut and Engraved Dimensions, 18x23x5.5in	2,200
28	Karl Harron	<i>Temple Artefact</i>	Bullseye Reactive Glasses on Bog-oak, 2x6in	825
29	Karl Harron	<i>Temple Offering</i>	Bullseye Reactive Glass and Precious Metal Silver on Bog-Oak, 13.5x9in(deep)	5,100
30	Karl Harron	<i>Temple Vessel</i>	Bullseye Compatible Reactive Glass on Bog-oak, 4x14in(dia)	2,400
31	Karl Harron	<i>Tomb Artefact</i>	Bullseye Reactive Glass Precious metal Silver on Bog-oak, 2x6in(dia)	875
32	Karl Harron	<i>Tomb Vessel</i>	Bullseye Reactive Glass Precious metal Silver on Bog-oak, 3x7.5in(dia)	1,775
33	Karl Harron	<i>Tomb Vessel</i>	Bullseye Reactive Glass Precious metal Silver on Bog-oak, 13.5x9in(depth)	5,250
34	Peadar Lamb	<i>Red Rain</i>	Stained Glass Lightbox, 27x25x6in	4,100
35	Peadar Lamb	<i>Bird on Wife</i>	Stained Glass Lightbox, 21x21x5in	2,800
36	Mary Mackey	<i>Sometimes Dreams (I)</i>	Sandblasted Glass and Painted Glass, 15.3/4x15.3/4in	595
37	Mary Mackey	<i>Sometimes Dreams (II)</i>	Sandblasted Glass and Painted Glass, 15.3/4x15.3/4in	595
38	Mary Mackey	<i>Sometimes Dreams (III)</i>	Sandblasted Glass and Painted Glass, 15.3/4x15.3/4in	595
39	Mary Mackey	<i>Sometimes Dreams (IV)</i>	Sandblasted Glass and Painted Glass, 15.3/4x15.3/4in	595
40	Mary Mackey	<i>Sometimes Dreams (V)</i>	Sandblasted Glass and Painted Glass, 15.3/4x15.3/4in	595

# CONTEMPORARY IRISH GLASS

No.	Artist	Title	Medium, Size	€
41	Caroline Madden	<i>Fallen</i>	Glass, 32in	3,600
42	Valerie McHugh	<i>I Got You, Babe</i>	Glass, 9in	NFS
43	Valerie McHugh	<i>Wrapped in you</i>	Glass, 8.5in	NFS
44	Valerie McHugh	<i>I Love You Forever</i>	Glass, 8in	NFS
45	Valerie McHugh	<i>Sway</i>	Glass, 9in	NFS
46*	Michelle O'Donnell	<i>Invisible Breeze I</i>	Fused Glass, Unique, 23x27x7in	2,000
47*	Michelle O'Donnell	<i>Invisible Breeze II</i>	Fused Glass, Unique, 18x25x4in	1,500
48*	Michelle O'Donnell	<i>Invisible Breeze III</i>	Fused Glass, Unique, 17x19x3in	1,500
49 (a-m)*	Michelle O'Donnell	<i>Invisible Breeze Petals</i>	Fused Glass, Unique, Various Sizes	75 each
50	Michael Ray	<i>Diatom I</i>	Glass, 12x4x6in	550
51	Michael Ray	<i>Diatom II</i>	Glass, 8x3x4in	375
52	Michael Ray	<i>Oval Velvet Bowl</i>	Glass, 8x4x3in	375
53	Michael Ray	<i>Frosted Crystal Form</i>	Glass, 8x4x3in	375
54	Michael Ray	<i>Oval Aqua Blue Vessel</i>	Glass, 10x4x5in	500
55	Michael Ray	<i>Veiled Cell Form</i>	Glass, 8x3dia	500
56	Deirdre Rogers	<i>Dawn to Dusk V</i>	Glass - fused, enamel, sheet, 5 of 5, 31.5x31.5in	2,200
57	Keith Alan Seybert	<i>Captive Heart</i>	Kiln Cast Glass Copper Wire, Unique, 14x14x10in	895
58	Keith Alan Seybert	<i>Heavy's the Heart that Weights</i>	Kiln Cast Glass Copper Wire, Steel Cable, Fishing Weights, Unique, 10x4x3in	650
59	Keith Alan Seybert	<i>Reflect on Your Heart</i>	Kiln Cast Glass Copper Wire, Stainless Steel, Unique, 7x8x10in	895
60	Keith Alan Seybert	<i>Buddha Mind</i>	Kiln Cast Glass Copper Wire, Stainless Steel, Unique, 11x8x10in	1,100
61	Keith Alan Seybert	<i>Hidden Heart</i>	Kiln Cast Glass, Unique, 11x8x3in	650
62	Keith Alan Seybert	<i>Three of a Kind</i>	Kiln Cast Glass Copper Wire, Cast Lead, 3 of 3, 7x8x3in	1,350
63	Killian Schurman	<i>Study of Figures</i>	Glass in Steel Frame, Granite Base, Unique, 22x9in(x3)	6,800
64	Aoife Soden	<i>Twisted: Anxiety Study</i>	Blown Glass, Bought Jar, Unique, 9.5x5in	375
65	Aoife Soden	<i>Feeling Blue: Anxiety Study</i>	Cast Glass with Lampworked knots, Bought Jar, Unique, 9.5x5in	375
66	Aoife Soden	<i>Lost Treasures I</i>	Cast Glass, Hot Sculpted Sweets, (1/5), 5x9x11.5in	375
67	Aoife Soden	<i>Lost Treasures II</i>	Cast Glass Sandblasted sheet glass found tin, (2/5), 10x7in	375
68	Paula Stokes	<i>Rumble</i>	Blown Glass, Unique, 14x12x12in	825
69	Paula Stokes	<i>Tipsy</i>	Blown Glass, Unique, 18x12x6in	725
70	Paula Stokes	<i>Stuffed</i>	Blown Glass, Unique, 12x8x4in	650
71	George Walsh	<i>Jonah</i>	Fused Glass, Unique, 7 3/4x7 1/4 in	595
72	Manus Walsh	<i>Ceol I</i>	Lead Light, 12x17in	995
73	Manus Walsh	<i>Ceol II</i>	Lead Light, 12x17in	995
74	Manus Walsh	<i>Brendan the Navigator</i>	Lead Light, 17x12in	995
75	Peter Young	<i>Jiggery</i>	Etched, painted & plated stained glass panel, 12x 10in	1,800
76	Peter Young	<i>Pedro</i>	Etched, painted & plated stained glass panel, 11x10in	NFS
77	Peter Young	<i>Indi</i>	Etched, painted & plated stained glass panel, 13x 12in	1,800
78	Peter Young	<i>Pia</i>	Etched, painted & plated stained glass panel, 11x 9 1/2in	1,200

\* Items 46 to 49 are available to purchase as a suite (€ 4,750)

• Cover image No.52 *Oval Velvet Bowl*, by Michael Ray (Photo: Roland Paschcoff)

• Exhibition continues through August 2011 • View the Collection on [www.TheKennyGallery.ie](http://www.TheKennyGallery.ie)



4 Denis Brown, *A Thousand Wishes series, Wishie no. 54*,  
Layered Engraved Glass over paper, 12x12x2in

## Denis Brown

Denis Brown is internationally recognised as a world leader in the fields of calligraphy and letter arts. Since receiving his first commissions at just 15, he has never looked back. While still studying for a degree in calligraphy at London's Roehampton Institute he was awarded fellowship of the UK Society of Scribes and Illuminators; at 20 he was their youngest Fellow ever in addition to being their first Fellow from Ireland.

Brown pushes boundaries while continually refining and extending his traditional skills. Brown uses letterforms and writing to create three-dimensional layered works of art where a thousand words may paint a picture. At a time in history where handwriting is being eclipsed by e-mail, text messaging and other digital means of communication, Brown's work explores the meaning and function of his being a scribe in the 21st century.

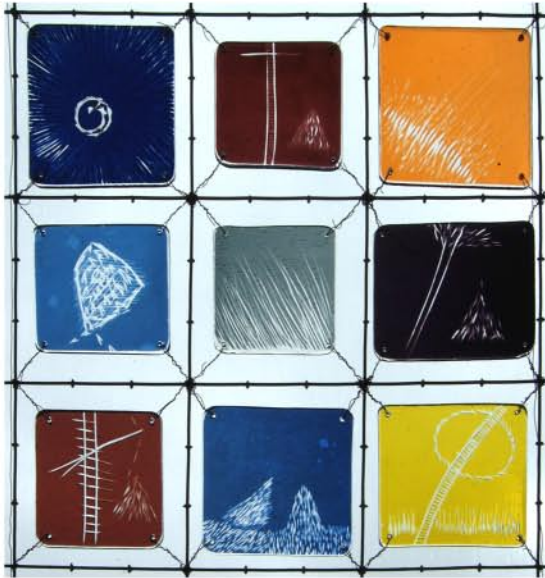
Known worldwide as a master of gestural italic writing, the initiator of polyrhythmic calligraphy and the scribe that has burned vellum, Brown has been on the faculty of most of the annual international conferences of calligraphy held in the USA and Canada over the past ten years. He is represented in international collections including those of the British Library, London, UK; the Newberry Library, Chicago, USA; the San Francisco Public Library, USA; the Art Collection of the European Parliament, Brussels, Belgium; the Fitzwilliam Museum, Cambridge, UK and the National Museum of Ireland, Dublin, Ireland.



16 Sean Campbell, *Sentinel (King Stone)*,  
Kiln Formed Glass and Enamel and Light, 71x24x1in

## Sean Campbell

Sean Campbell received an M.A. from the University of Ulster and trained in Visual Art in Ireland, Scotland, New Zealand and the United States. He was Artist in residence at Northlands Creative Glass in 2009. In 2010 Campbell was selected as finalist for the third time in the international kilnforming competition E-merge in Portland, Oregon, USA. His work is held in public and private collections in New Zealand, USA, Canada, Australia, Ireland, Switzerland, Denmark and the U.K. Major public artworks include "Between the known and the Unknown" N 15 By Pass Joint Public art Commission with Elizabeth Caffrey. "Arc" Integrated Public Art, Bayview Resource Centre, Bangor and "Passage of Time" Ballymena Museum and Civic Centre. Recent exhibitions include the UK Glass Biennale (2008) Remarkable Glass, London (2010) and National Living Archive, Irish Museum of Contemporary Art, Dublin (2010).

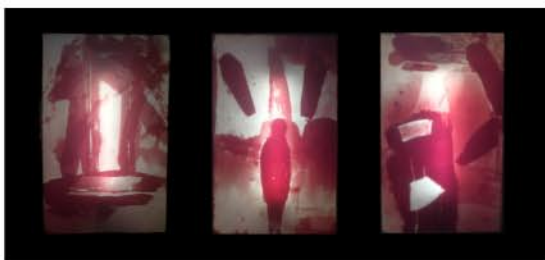


18 Donna Coogan, *Thinking inside the Box n.2*, Glass, 16x16in

## Donna Coogan

Donna Coogan is originally from Dublin and now practices in Cork. She received a BDes (Hons) in glass from the National College of Art & Design, Dublin, 1994 and a Certificate in Visual Education (ACCS) from Dun Laoighre College of Art & Design, 1991. Coogan is a recipient of the Arts Council of Ireland Travel and Training Award 2008. Coogan has exhibited her work both nationally and internationally and is published in Shaw- Smith, David, *Traditional Crafts of Ireland*, Thames & Hudson, 2003; Lalor, Brian, *THE ENCYCLOPAEDIA OF IRELAND*, Gill & Macmillan Ltd, 2003; *The Crowood Press Ltd England*, 1999 and Peeters, Vital, *Stained Glass, The Art of Crafts*.

"For me, glasswork is the pleasure of working with tools and materials, with a feeling of knowledge and experience. I enjoy setting out with something in mind and the occurrences along the way. It is steady, solid pleasure and magic. The main mediums that I work in are glass, painting and writing. The work that I make in glass is usually small in scale and concerns events and experiences pertaining to my life. Subject matter usually centres on common universal issues and problems, with a special interest in health issues. I write my support and empathy into carefully made, emotionally charged glass panels, which bring light, colour and contact. I usually include original written text or poetry in the glass work."



19 Debbie Dawson, *All the Things I'm Afraid of (My Worst Nightmare)*, Stained Glass Triptych, 12x7in(x3)

## Debbie Dawson

Debbie Dawson was born in Cork. She studied at the Crawford College of Art and Design where she now teaches Glass. In March 2011, she travelled to China where she was part of Irish Wave 2; a group show held in the National Centre for the Performing Arts, Beijing. In May 2011, she curated a glass exhibition at the Wandesford Quay Gallery, Cork Institute of Technology, showing the work of Xiao wei Zhuang, Professor of Glass at the Fine Arts College of Shanghai University.

"My current practice is concerned with inner dialogues. Song, lyrics and poetry play a part along with autobiographical references in the creation of scenarios that are edited and filtered through the creative process. The scenarios created, aim to fulfill a desire to share intimate feelings with the viewer whilst attempting to remain ambiguous."



21 Róisín de Buitléar, Molten/Blue,  
Hot Glass and Valentia Slate, Unique, 10x9x9in

## Róisín de Buitléar

Róisín de Buitléar has worked with glass since 1982. She writes and lectures on contemporary Irish glass. She has taught internationally in the UK, Japan, Canada, USA and France, and also for two decades at the National College of Art and Design, Dublin. de Buitléar recently was artist-in-residence at the Museum of Glass, Tacoma, Washington. She is currently working on two major exhibitions of glass sculpture for 2012/2013; expanding on her experience of participatory and collaborative practice. Róisín de Buitléar has installed several site-specific works in public buildings across Ireland and her artworks are represented internationally in public and private collections.

*"I am fascinated by glass as much for its beauty as the challenge of working with it. I am continually inspired by the endless creative possibilities that glass offers. I make small-scale objects and large installations for public and private buildings. I work in layers, using the inherent beauty of the material to draw the viewer into the pieces through light, shadow and colour. At the core of the work are stories of my culture and these are told by using pattern, colour, form and the characteristics of the material. These stories are important to me to explain and to share with others."*



27 Alva Gallagher, Tidal II,  
Cast Glass, Hand Cut and Engraved Dimensions, 18x23x5.5in

## Alva Gallagher

Alva Gallagher received a BDes (Honours) Degree from the National College of Art and Design (NCAD), Dublin in 2004. She received the first Irish Partner Scholarship between Pilchuck Glass School in Seattle and NCAD. She has exhibited internationally including; the Saatchi Gallery, London; La Gallerie SEMA, Paris; the ECB in Frankfurt; the European Glass Context, Bornholm, Denmark and the Central Academy of Fine Art in Beijing, China. Gallagher's work can be found in private, state, national and international collections these include the National Museum of Ireland, the Secretary General's Office and the Office of Public Works.

*"I learnt to dive at a very young age and adore the solitude and sense of calm I experience in the depths of the water. The characteristics of the ocean continually inspire me, particularly its unpredictability and perpetual rhythm."*

*My work is a continuous research of oceanic movements and the elements. The dual qualities of ferocity and calmness of the sea are mirrored in the unique manipulative states of fluidity, solidity and transparency of glass as a medium. The sea can be very intimidating, as can glass as a workable medium, with its many complexities which I thrive on.*

*I cast and manipulate glass at the furnace and in the kilns at my studio by way of lost wax technique into hand-built moulds."*





30 Karl Harron, *Temple Vessel*,  
Bullseye Compatible Reactive Glass on Bog-oak, 4x14in(dia)

### Karl Harron

Karl Harron, born in Belfast in 1953, is a respected and successful international glass artist now based in Northern Ireland. With an emphasis on design-led, innovative work, his distinctive style is characterized by subtle tones and complex mark making. These are produced by exploiting a third element within the body of his pieces; created at the interface between reactive glasses. His aesthetic vision demonstrates a profound appreciation of processes and critical enquiry. Harron has facilitated international master-classes, established professional glass studios, authored accredited glass courses and his work is held in private and public collections throughout the world.

*"In 2003, after twenty years of 'making' with glass, looking at its surface, underneath and through it, I made a personal realisation that was to forever change my creative perception of the material. When I fused specific glasses together they reacted at their interfaces to create a 3rd element 'within' the body of the piece. Although emerging out of the same process, no two pieces are identical; each being created anew allows for an organic growth of form."*



35 Peadar Lamb, *Bird on Wife*,  
Stained Glass Lightbox, 21x21x5in

### Peadar Lamb

Peadar Lamb, born in Dublin, studied at Dun Laoghaire School of Art and Design (1984-1985) and the National College of Art and Design (1985-1988), Dublin. In 1988 he travelled to Birmingham to further his knowledge of glass at Brierley Hill Glass Centre. He has since travelled extensively and worked in glass studios across Europe, returning to Ireland in 1991 to live and work.

Now established in Cork, Lamb represented Ireland at European Glass Context, Bornholms, Denmark in 2008. He has recently completed a 100 square foot stained glass installation for the Irish Repertory Theatre, NY, USA (2009).

*"The essence of this work is to convey a narrative in its simplest form. I begin by researching the idea. I absorb all gathered elements and through a series of drawings I work out the composition and content. The narrative expressed may be interpreted and understood in many different ways by the viewer, but what is important is that the story is told. My current practice is striving for a certain simplicity, which belies the complexity of composition and technique that was inherently apparent in my earlier work."*



39 Mary Mackey, *Sometimes Dreams (IV)*,  
Sandblasted Glass and Painted Glass, 15.3/4x15.3/4in

## Mary Mackey

Mary Mackey studied painting at Crawford College of Art and Design, Cork. As well as exhibiting in Ireland, she has participated in international group exhibitions in Japan, America, New Zealand, Canada, Australia, China, France, and Great Britain. A painter, glass is her chosen medium. She has received awards from the Cultural Relations Committee of the Department of Foreign Affairs, the Arts Council of Ireland, the London Arts Board, and in 2009 received the Golden Fleece Merit Award.

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

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



41 Caroline Madden, *Fallen, Glass, 32in*

## Caroline Madden

Dr. Caroline Madden is an educator/artist who teaches at the National College of Art and Design and serves as Secretary on the Executive Committee, of the Glass Art Society.

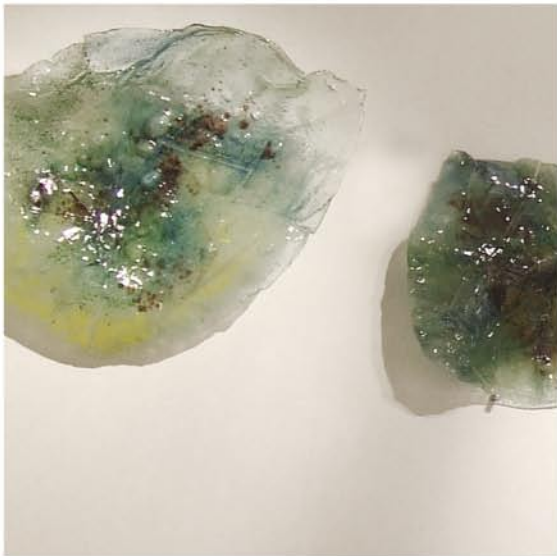
Madden received a PhD in Educational Leadership from Barry University, Florida (2010); an MFA in 3D Sculpture from Massachusetts College of Art, Boston (1992) and a BA (Hons.) in 3D Design from Stourbridge College of Technology and Secretary. She was Professor of Art at Jacksonville University (1992-2007) where she co-founded and directed the Glass Institute of the Southeast (1997-2000); directed the Governors High School Summer Program for Gifted and High Achieving Students (2001, 2003); mentored students presenting at the annual National Conference for Undergraduate Research.

Madden was a Visiting Assistant Professor of Art at the School for American Craft, Rochester Institute of Technology (2001-2002) and has taught summer workshops at numerous international glass centres including, Pilchuck Glass School, Urban Glass, Pittsburgh Glass Centre and the Fire Station Workshops in Dublin.

Madden has work in the collections of the National Museum of Ireland, the Ulster Museum, Belfast, and completed public works *Lyrical Light*, <http://www.culturalcouncil.org/gallery/lyrical-light>, *Cycles* <http://www.sculptureintheparklands.com/caroline.htm>.



42 Valerie McHugh, I Got You, Babe, Glass, 9in



46/47 Michelle O'Donnell, Invisible Breeze I&II (details), Fused Glass



50 Michael Ray, Diatom I, Glass, 12x4x6in

## Valerie McHugh

*I am from Laytown, Co. Meath, and I have been working in glass since my time in the National College of Art and Design, Dublin, where I earned my Honours Degree in Glass Design. I have been published in the New Glass Review #28, and I have won awards for my glass work. Having spent many years travelling to train and build up my skill abroad, I am finally at a stage where I am making my own work here, and aiming to set up a small glass studio for myself in Meath soon.*

## Michelle O'Donnell

Being a native of Donegal, the sea has always been a strong presence in the qualities I bring when crafting with glass. Depth and density of water, the blending sea blues looking up, to the stretching arches and shapes of fishing boats all have played influence on my visual language.

Nature is a consistent source of inspiration, and always offers me new colours to explore or textures to investigate. It's these elements that influence my choice of soft colour bleeding and blending found in seascapes, or the dramatic sharp lines seen in landscapes. Scale is another quality I use to mirror the overwhelming sensations of vast expanses of sea and land.

Work can be seen in many private collections of Art, some to date include; Antwerp National Bank, Collins Barracks Dublin, Smurfit Private Collection, Glen Dimplex Private Collections, AIB Headquarters Ireland and Office of Public Works Ireland Private Collection.

## Michael Ray

Michael was born and educated in England. After finishing his degree in three-dimensional design, he lectured in Art and Design and established a successful pottery business during the 1980s. In 1990, he fell in love with West Cork, relocated and began producing ceramic and bronze vessels.

Since completing a Masters in glass in 2008, Michael has continued to develop his work in this medium. Along with highly distinctive coloured architectural pieces, Michael makes vessels related to his preoccupation with the sea, in particular the boundaries where land and sea meet. These places of restless energy and great tranquillity inform his use of colour, texture and light.

*"In my work with glass, I engage organically with processes to find pattern and symbolism through distortion of structure, whether imposed by gravity, compression or the structure's change of state from solid to liquid. This allows me the opportunity for control and serendipity to mingle, thus reflecting the extraordinary that may be discovered in the ordinary. This present work reflects a preoccupation with the sea and the invisible organisms that live there and sustain life. These places of restless energy and yet great tranquillity inform my use of colour, texture and light."*



56 Deirdre Rogers, Dawn to Dusk V,  
Glass – fused, enamel, sheet, 5 of 5, 31.5x31.5in

## Deirdre Rogers

She holds a BA in Craft specializing in Glass from the National College of Art & Design, Dublin, and a post-graduate diploma from Orrefors Glaskolan in Sweden. As well as her commission work, Deirdre facilitates art, craft and glass led projects in schools and community groups, strengthening her interest in integrating creative and imaginative skills in the classroom and encouraging creativity in all age groups.

Her work is also represented in many private and public collections worldwide.

*"My work seeks to evoke a sense of calm through the use of clean line, subtle colour and repetition."*

*For many years I have been exploring different techniques of translating my drawn and photographic images onto the surface of glass. Here with the controlled use of colour, multiple firings and sandblasting I have manipulated the original imagery. This creates abstract patterns and often what was inspired by a tiny detail has evolved into what looks like the canopy of a large tree upon the glass. This is also a play on my desire to make larger work.*

*In using multiples of an image through repetition, with subtle tonal differences, I attempt to lead the viewer across the work. The integration of shadow and light are both important considerations in the completed installation of the work."*



57 Keith Alan Seybert, Captive Heart,  
Kiln Cast Glass Copper Wire, Unique, 14x14x10in

## Keith Alan Seybert

Keith Alan Seybert earned a BFA in Painting and Sculpture with honors from the University of Illinois in 1984. He earned Masters degrees in Sculpture, and Glass and Ceramics from Washington University in 1987 and 1995 respectively, where he also taught glass-working. He is a practitioner, educator and researcher of kiln-formed glass techniques. From 1999 to 2001 he was a Senior Researcher at the Royal College of Art, London, studying investment type refractory moulds for glass casting. He lives in Ireland where he teaches while continuing to make and exhibit his work.

*"My work stems from a tradition of object making. The titles provide clues that relate directly to the visual information presented in the work and offer hints regarding the multiple levels of meaning."*

*I use a variety of combined materials to establish a metaphorical hierarchy: the intrinsic and perceived value relates to their innate and assigned meanings. The apex of this pyramid is glass - amorphous, immutable, and incorruptible. The other materials are subject to the vagaries of time: rust, rot, erosion. Glass resists and encompasses entropy; it remains inviolate. The integrity of all of the materials is essential, but glass holds the spirit of these works; its contradictory strength and fragility establish the structure. I draw inspiration from a wide range of sources, such as observation of the night sky, art, literature and history."*



63 Killian Schurman, *Study of Figures*, Glass in Steel Frame, Granite Base, Unique, 22x9in(x3)

## Killian Schurmann

Killian Schurmann, born in Dublin in 1962, trained as a scientific glass blower in Germany until 1980. He then took some years to visit glass studios around the world and worked in the field of studio glass art, which subsequently formed the foundation for his studio workshop in Dublin. Over the past twenty years Schurmann has completed public commissions, and exhibited his work throughout Europe. His glass panels are in numerous permanent public and private collections.

*"An integral part of my work is using devitrification in order to control the opacity of the glass. The present series of figure studies in 'panels', using various methods to colour, form and texture the glass, is an ongoing exercise in my work. Earlier work has featured obvious imagery and three dimensional pieces where it is quick to recognize the subject or scene. My intention is now to create images which are more abstract and natural in how they are formed, as if they were coincidental or manifestations, so that whoever is viewing the work can feel as if they have discovered the image, theme or figure themselves. I find it very interesting to hear what a viewer sees in my work, especially if it differs from what was intended. Working with glass and taking advantage of controlled translucency and opacity allows for naturally occurring imagery and focal points in each panel. There is also a kind of metamorphosis as the light changes or strikes the work from different angles or directions."*



65 Aoife Soden, *Feeling Blue: Anxiety Study*, Cast Glass with Lampworked knots, Bought Jar, Unique, 9.5x5in

## Aoife Soden

Aoife Soden was born in Cavan in 1975. As a child she moved to Australia and then Papua New Guinea where a childhood was spent exploring the outdoors. Returning to Australia, Aoife trained as primary school teacher spending thirteen years teaching and traveling the world at every opportunity. Aoife became hooked on glass after an introductory class. "It looked dangerous and exhilarating and I wanted to be part of that." Aoife is currently studying at The National College of Art and Design to complete a Bachelor of Craft Design and Art History Honors.

*"Working in the medium of glass allows me to explore color and light through form. For me the optical qualities of glass lend to it a delicacy and preciousness. I use these qualities in the creation of blown, sculpted and cast glass forms to engage the viewer in emotive responses. The contrast between the volatile nature of glass and the beauty of the resulting objects has enthralled me from my first encounter with glass."*

*The themes running through my recent work relate to the human condition, memory and nostalgia. Through the manipulation of simple forms and color and light in both blown glass and cast glass pieces I hope to explore these themes in a personal but accessible way.*

*Though I have only been working with glass for a few short years, the fluidity of the material and the skill involved in shaping and forming glass are a constant inspiration for me."*



69 Paula Stokes, *Tipsy, Blown Glass, Unique*, 18x12x6in

### Paula Stokes

Paula Stokes was born in Tipperary and grew up in Navan, Co. Meath, Ireland. In 1991, she earned a BDes (Hons) in Design specialising in Glass from the National College of Art and Design, Dublin. She spent one year studying at the International Glass Centre in Brierley Hill before emigrating to Seattle in 1993. She has participated in a number of group shows in Ireland and internationally in the US and China. Her work is in the permanent collection of the National Museum of Ireland.

*"This current body of work reflects my continued interest in displacement in physiological and psychological geography; specifically through aging and change. My focus has been on the human body and its interior physical landscape. As I age I have become more aware of the fragility of life and of my physical being. In my work, I want to create compositions that are organic, delicate and sensual, evoking a sense of an alternate landscape; one that is both strong and fragile; an altered perspective that celebrates the fragility and miracle of existence. In terms of process, I am inspired by the relationships among line, colour, form and texture, and it is in this new body of work, *Relativity of Color*, that I explore basic colour theories of visual harmony. I use the unique physical and optical qualities of glass sculpture to create a dynamic equilibrium and a sense of visual order."*



71 George Walsh, *Jonah, Fused Glass, Unique*, 7 3/4x7 1/4 in

### George Walsh

George Walsh was born in Dublin. He studied painting and Stained Glass at the School of Art Belfast and Dublin. He worked for five years in America with well-known stained glass artists, especially in the Dalle de Verre medium. Returning to Ireland he worked with his Father George S. Walsh who in turn worked with, and in the studio of, Harry Clarke. He now works in his Dublin Studios working on both traditional and experimental fused glass projects.

George Walsh is also a regular exhibitor in the RHA and the Oireachtas exhibitions. He has had exhibitions in the Kilcock Art Gallery - Co. Kildare, the Tom Caldwell Gallery, Grafton gallery - Dublin as well as several in the Kenny Gallery Galway.

He has worked on many prominent glass commissions all over this country and abroad, including The Augustinian Church and the Chapel in University College Galway. His work features in public and private collections throughout Ireland.



72 Manus Walsh, Ceol I, Lead Light, 12x17in

### Manus Walsh

Manus started his artistic career working in Abbey Stained Glass in Dublin. He spent a number of years there before setting up his own studio and working freelance. His great mentor, George Campbell, convinced him to focus on painting, and that is what he has done since. Throughout his career has had a number of important stained glass commissions including 5 windows in Galway Cathedral, one in his local church in Ballyvaughan, as well as some in various other churches. he has also worked on a number of private commissions.

It is not easy to label Manus Walsh. His work has been described as cubist, abstract, impressionist, surreal, naturalistic and romantic. He works in stained glass, oils, pastels, gouache, collage, graphics and is a leading exponent in the craft of enamel on copper. As a result, his career has been characterized by an imaginative, diversity of subject and technique, and ever-present willingness to experiment with the new, or re-visit old ideas.



75 Peter Young, Jiggery,  
Etched, painted & plated stained glass panel, 12x 10in

### Peter Young

Having qualified in Visual Communication Design in Dublin (1985), Peter Young moved to London where he undertook a Post Grad in Advanced Stained Glass Studies at Central Saint Martins College of Art & Design. He was awarded the Cecil Collins Memorial Prize for Fine Art and the Caroline Swash Stained Glass Fellowship in 1989.

Since returning to Dublin in 1996, Young has explored painting and sculpture and continues to make glass works for exhibition and to commission. Recent projects have been largely collaborative engagements with school communities where thematic drawings made by the children were translated into stained glass artworks for their school.

*"I work with glass because it has a depth and saturation of colour unlike any other medium. As a light transmitting liquid material, it creates optical modulations and draws the eye into spatial and emotional fields. A suspension between interior and exterior worlds is created, playfully engaging the push and pull of natural light."*

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