

inter-changes:craft+context

## Fulbright Program Making a difference

The primary function of the Ireland – United States [Fulbright] Commission is to administer the Fulbright Program which was established by the US Congress in 1946 under legislation sponsored by Senator J. William Fulbright. Now operating in more than 155 countries, the purpose of the Fulbright Program worldwide is to increase mutual respect and understanding between people of the United States and people of other countries through educational and cultural exchanges.

The Fulbright Program was established in Ireland in 1957 to provide scholarships to Irish citizens to lecture, research or study in the United States and for the US citizens to lecture, research or study in Ireland. Since that time more than 1,600 Irish postgraduate students, academics and professionals have studied in top US colleges and research institutes and more than 600 US students and scholars have come to Ireland.

The Fulbright Program in Ireland has consistently promoted awards and activities in the arts because as J. William Fulbright once said, “In this hurried mechanical age, the artist and the intellectual are among the few who have the serenity and sense of perspective which may help us to find a way out of the fevered confusion which presently afflicts us.” In these equally hurried and harried times, the Fulbright Commission now aims to nurture leaders, make a difference and create mutual understanding through its awards and activities.

2 *Inter-changes: Craft and Context* exhibition and accompanying events showcase the creations and conversations of US Fulbright Scholar, Mary Bayard White, National College of Art & Design Lecturer Caroline Madden and 19 craft-makers drawn from the National College of Art & Design’s Masters Program and the Crafts Council of Ireland client membership. It is hoped that *Inter-changes* will create mutual understanding and dialogue about the importance, possible direction and contribution of contemporary craft and a new network for continued collaboration among the partners and participants.

**Colleen Dube,**  
Executive Director,  
Fulbright Commission

# Mason Hayes+Curran

## Nurturing relationships

Mason Hayes+Curran is a major business law firm headquartered in Dublin with representative offices in London and New York. We work with leading domestic and international business, institutional and government clients and are highly regarded for the quality and integrity of our lawyers.

Well known for our approachable style, entrepreneurial attitude and premium connections, we remain committed to traditional values. Employing these values, for 40 years we have nurtured strong international relationships.

We have deep and longstanding links with the United States. Every year MH+C becomes the law firm of choice for major American companies commencing business in Ireland.

MH+C has one of the best known and curated contemporary art collections among Irish professional service firms. Even in harder economic times MH+C has a significant annual acquisitions budget and is happy to identify and invest in challenging as well as more conventional art pieces. The firm's collection is a real distinguishing feature of its office environment and is enjoyed by its staff, clients and visitors in equal measure.

We are delighted to support the work of the Fulbright Commission in Ireland and to host this exhibition at our offices at South Bank House. As a modern commercially minded law firm we welcome the opportunity to play our part in nurturing the talent of young and emerging artists. We look forward to providing to our staff and visitors the opportunity of enjoying, admiring and interpreting the many excellent and interesting pieces of work in this exhibition.

**Mason Hayes+Curran**



Mason Hayes+Curran  
Incorporating Arthur O'Hagan

# Crafts Council of Ireland

## Making visible

Craft is a constant, inveterate part of our everyday visual culture; yet the very essence of this symbiotic relationship can often render craft invisible and without a voice.

Articulating, stimulating and provoking critical discourse around the social and contemporary relevance of craft to Irish visual culture is fundamental to making the invisible become visible. Engaging in critical discourse around craft objects requires an intimate knowledge and understanding of themes, ideas, terminology and materials as used in the fine craft arena. The ability to further contextualise and place these important 'markers' in a meaningful manner becomes the next step – the knowledge of not just how an object is created but 'why' an object is created is crucial to engaging critical audiences that will ensure makers continue to question and challenge the impetus for their craft in order to raise standards.

The Crafts Council of Ireland, (CCol), has a specific interest in engaging in partnerships which provide the opportunity to explore boundaries, to map the aesthetic landscape of craft and to examine the nature of the relationship between craft and our own personal worlds. The partnership between the National College of Art & Design (NCAD), the Fulbright Commission and the Crafts Council of Ireland has presented an invaluable opportunity to twelve CCol clients and to seven MA students to advance, expand and develop their knowledge, fluency, confidence and ability to talk about craft. The participants represent a broad cross-section of makers at different stages of their career from those emerging from study to those who are well established. All of whom have a common desire to develop their critical and analytical capacities.

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Under the guidance of Fulbright Scholar Mary Bayard White and NCAD Glass Lecturer Caroline Madden, participants were invited to research, review and explore their work from a practical and theoretical standpoint, to position their work in a cultural context and to become an active voice in the development of our critical craft aesthetic.

*Inter-changes*: Craft and Context marks the culmination of eight months of challenging work and a considerable investment of time on the part of the participants, invited speakers, organisers, funders and lecturers.

The exhibition gives a public voice and face to an important learning process. It represents a coming together of diverse perspectives and themes, of national and international expertise and exchange; and it demonstrates how partnership, knowledge sharing, and a willingness to work together can create a dynamic space for critical discussion that celebrates the significant contribution that craft makes to our contemporary culture.

**Louise Allen,**  
Education and Awareness Manager, Crafts Council of Ireland

# National College of Art & Design

## Making partnerships

The National College of Art & Design (NCAD) is currently developing a number of proposals to foster change within the institution and in the art and design sector in Ireland. As NCAD is the premier provider of art and design education at third and fourth level in the country, it is right that NCAD picks up the challenge at this moment of educational, cultural, social and economic transition.

As a publicly funded institution with public responsibilities, NCAD intends to reposition the art and design sector in order to speak and, crucially, be heard in the economy, the society as well as the culture. To do this successfully NCAD will enhance a range of partnerships already in place, in Dublin city, in Ireland and internationally.

Partnership and dialogue are key to meeting present and future challenges. A future which is collaborative rather than individualistic, constructive rather than destructive and supportive of student potential, will involve the development of closer ties, working relationships, dialogue and exchange with other institutions, organisations and countries. NCAD is one of the most active participants in the EU Erasmus programme. College students travel across Europe to other colleges and to work placements for periods and dozens of students from over fourteen EU countries come to the NCAD. It is our intention to build similar exchanges with organisations in the US and elsewhere.

The Fulbright Program itself epitomises the philosophy and pragmatic advantages of dialogue and exchange, covering almost every walk of life in society and is therefore a perfect partner with which to build a partnership for the future. The Program was established when the catastrophic breakdown in dialogue and exchange, in mid 20th century, led to the worst conflict and loss of life in human history. In Ireland we also know, from our own recent and longer history, what a loss of trust and a breakdown in dialogue and exchange between communities can lead to. Partnership is the alternative.

NCAD sees this particular partnership as an important marker of a commitment to this principle, articulated here in the initiative led by the Fulbright - NCAD Scholar, Mary Bayard White, involving students and staff and the Crafts Council of Ireland. This is part of a growing platform of provision which NCAD, parallel to other partnerships in Fine Art and Design as well as Teacher Education, will consolidate in the future with Fulbright and hopefully, other US organizations. The artist and educator, Mary White's successful period at NCAD provides ample evidence of the benefits of this programming relationship and is a benchmark for NCAD's future intentions.

**Professor Declan McGonagle,**  
Director, National College of Art & Design



## Fostering a learning community

This project is the culmination of an evolving vision resulting in exchanges between several independent yet contributing agencies and persons. The project's primary objectives are a desire on the part of the National College of Art & Design's Ceramics Glass and Metals (CGM) MA student body for a delivery of theoretical approaches, contextualization of contemporary art and design practices and a commitment on the part of CGM staff to pedagogical developments that are reflective of contemporary educational practices aligned with current social and cultural developments.

Coupled with these was the availability of Mary Bayard White to lead the seminar *The Landscape of Aesthetics and Design*, as well as members from the Crafts Council of Ireland to act as co-researchers alongside CGM MA students during the academic year 2009-2010. This was made possible by funding from the Fulbright Commission, Crafts Council of Ireland, National College of Art & Design and Mason Hayes+Curran.

*In the fundamental notion of symbolization — mystical, practical, or mathematical, it makes no difference — we have the keynote of all humanistic problems. In it lies a new conception of 'mentality,' that may illumine questions of life and consciousness, instead of obscuring them as traditional 'scientific methods' have done'.*

Artisans express themselves symbolically through their chosen media. Language provides the symbolic form that can illuminate the cultural and social context for the work produced and is the symbolic system that art critics use to appraise a work's contribution. Discourse and specificity informs the maker in useful ways and enables them to challenge the boundaries of knowledge and perception. Therefore, it is important for makers to become familiar with this evaluation process, for their personal reflective practices to encompass a holistic positioning of their work relative to the language systems associated.

Through language this temporary creative cluster fosters a learning community aimed at informing pedagogy and encouraging participants' abilities of reflexivity and praxis towards gradual shared leadership in the field of art and design; a transformational type of leadership that encompasses and conveys both mind and spirit.

### **Caroline Madden**

Lecturer in Glass, National College of Art & Design

## Creating new dialogue

Employing craft as the medium for bringing people together and opening up channels of communication has been my passion and commitment throughout my career as an artist and an educator. My background has included working as an inner city high school art teacher on mural and community projects, running the glass program as a practice ground for conflict resolution at San Jose State University, teaching with an interdisciplinary team at the Crucible Fire Arts Center and serving on the Board of the Women Environmental Art Directory, addressing sustainability in the arts. These interests led to a conversation with Caroline Madden at a Glass Arts Society meeting in Seattle, Washington, which developed into plans to work on a creative collaborative project in Ireland. It has been an honour and a privilege to facilitate *The Landscape of Aesthetics and Design* and work with all of the people who have come together to make this project possible.

The seminar, which ran from September 2009 through March 2010, had four components: readings, discussion, guest speakers, and professional practice. This latter category included developing writing skills in the context of artist statements and biographies, as well as public speaking and presentation skills. It also encompassed preparation for the main outcomes of the programme: a symposium, exhibition and catalogue.

Seven MA candidates from the National College of Art & Design's Ceramics Glass and Metals Department and twelve makers currently engaged in professional practise and registered with the Crafts Council of Ireland participated. Divided into two smaller groups, the fortnightly meetings consisted of morning discussions of a reading programme, followed by afternoon presentations by guest speakers and planning for the symposium and exhibition. The readings during the first term explored aesthetic questions, including the work of James Turrell, Oliver Sacks, Carl Jung, Sigmund Freud, Lev Vygotsky, Immanuel Kant, John Dewey and texts that had been selected by the participants.

The second term related specifically to craft theory, including writings by Glenn Adamson, Howard Rizatti, and Sue Rowley, as well as selected essays from *The Journal of Modern Craft*. Eleven guest speakers addressed the seminar, including Anthony Dunne, Royal College of Art; Audrey Whitty, National Museum of Ireland; Neal Read and Henry Pim, National College of Art & Design (NCAD), Declan McGonagle, Director of NCAD, Nicola Gordon Bowe, NCAD Research Fellow and John Duncan, *Source* photographic magazine.

Again, I express my gratitude to the seminar participants and to everyone who has assisted this project. The various talents, efforts and ideas that came together in this project have combined to create new dialogue related to craft and its context in Ireland and beyond.

**Mary Bayard White**

Fulbright Scholar 2009 - 2010

## The Critical Condition of Irish Craft

The argument that craft suffers the lack of an articulated ideological or critical base has been eroded, over the past thirty years, by the development of a significant body of craft scholarship.<sup>1</sup>

These studies, which first emerged in England, the US, Canada, and Australia, are largely confined to academia and have been slow to penetrate the Irish context. Since most makers in Ireland do not teach within the university and college system, there has been little interaction between those who write about craft and those who make it. This has led to a situation where, as described by Joseph McBrinn: 'the studio crafts in Ireland have been perceived as lacking any real sense of intellectual respectability, or even an intellectual framework in which to operate.'<sup>2</sup> The isolation of Irish makers from the international debate on craft has left many unversed in its new and evolving language. *Inter-changes: Craft and Context* is the culmination of a wider programme to open this field of scholarship to Irish makers so that they can access the critical tools to understand and articulate their practice.

8 Craft's lack of intellectual credibility has had negative consequences on several levels. A number of the most talented makers to emerge from Ireland over the last twenty years have chosen to live abroad, often seeking more developed critical environments. It is interesting, if a little depressing, to note that of the five Irish ceramists mentioned in Emmanuel Cooper's *Contemporary Ceramics*<sup>3</sup> only one is listed as having an address in Ireland. The emigration of makers has been followed by a subsequent wave of emigration of objects since many of the makers who remain in Ireland have found that an informed and receptive market for their work exists elsewhere. The paucity of theoretical and critical underpinning for craft is also at least partly to blame for the extremely poor gallery support that it has found in Ireland. Although a number of successful makers have managed, by distancing themselves from their craft origins, to have their work accepted by the art world, those in charge of fine art galleries are generally reluctant to represent artists working in craft disciplines. Those few galleries who pursued an applied art remit have been particularly vulnerable to the current recession.

In *The Persistence of Craft*, Paul Greenhalgh defined the crafts as a 'consortium of genres', a group of activities that follow a set of established practises and principles.<sup>4</sup> These genres, he argued, lose their position within the cultural hierarchy when technology or economy makes their original roles redundant. Where they survive, it is usually for symbolic or cultural reasons.<sup>5</sup> Although this is a general point, it follows that the mixture of cultural and symbolic ingredients that fuels the redefinition of craft genres will be specific to the country in which they occur. Irish craft in particular has historically been co-opted to many, often conflicting,



roles. In the 1970s, David Shaw Smith's much loved *Hands* series, shown on RTE in the 1970s, filmed Irish crafts through a misty lens of nostalgia, casting it as 'vernacular, as a harbinger of regional personality, traditional and rural life'.<sup>6</sup> Simultaneously, the Kilkenny Design Workshops vigorously employed craft as a vehicle for the modernisation of Irish industry, 'linked directly to mass-manufactured design with the aim of invigorating the economy and more especially – reformulating national identity.'<sup>7</sup> No assessment of Irish craft is complete without an acknowledgement of the abiding legacy of the vernacular, and of the particular relationship between craft and design.

The intellectual climate of Irish craft has been further separated from the art world by mechanisms of support that directed it firmly into a sub-section of industrial production. Since the 1970s, funding for craft has come, via a number of semi-state agencies, from the government department assigned to industry and commerce, and has consequently been steered by a commitment to finance and promote craft as small business. This direction has not fostered the growth of an intellectual community around Irish craft. In contrast the UK Crafts Council is currently supported by the Arts Council and has had this direction since the early 1970s from which date:

*'The Crafts Advisory Committee was swiftly able to establish a new image for the crafts, closer to fine art practice than to design. The humiliating need to prove to an unsympathetic Department of Trade and Industry that somehow the crafts were enriching industrial design came to an end. As a result the 1970s witnessed a virtual reinvention of the purpose of the crafts.'*<sup>8</sup>

While each approach to promoting craft had advantages and disadvantages, this difference in core sponsorship between the two neighbouring countries points to a substantial difference in the way that craft developed in Ireland and the UK. It serves no clear purpose to view Irish craft as stumbling a few steps behind its aesthetic forerunners in the UK, America, and Europe. While comparisons between the crafts movement in Ireland and those in other countries are useful, there is also a need to assess them separately, with regard to their different social and ideological baggage.

Despite the globalisation of the applied art market, Irish crafts both stem from a history that is distinct and different from that of other countries, and are subject to a culturally specific blend of pressures and incentives. These ingredients have bearing on the objects themselves, and also in the way that they are understood and interpreted. If this were the case, then it would seem that importing a body of international thought, and applying it to Irish craft, is only adequate as a starting point. The next step is the evolution of critical language that is borne of, and applicable to, the Irish context, with all the subtleties that this entails.

Several of the pieces within *Inter-changes: Craft and Context* make specific reference to the relationship between craft and identity. Working in metal, a material historically laden with conceptions of Irishness, **Julie Connellan** has researched both ancient and recent Irish metalsmithing traditions to produce work that explores the artefact as a carrier of cultural identity. **Breda Haugh** has also linked the relevance of metal to national identity with pieces that explore aspects of Irish literary and cultural history. Irish mythology is given a contemporary relevance in the work of **Richard Quin**, whose figurative ceramic pieces internalise the conflict symbolised by the Morrigan, shape-shifting deity of Celtic mythology, and goddess of battle, fertility, and strife.

Other makers use their medium to negotiate their relationship with the built and natural landscape, both as a concept and as a physical entity. **Aoife Ludlow**, working in textiles, uses a combination of traditional and explorative techniques and processes to map both physical and temporal journeys, while **Muriel Beckett's** woven tapestries are a meditative response to the play of colour within specific Irish landscapes. The built environment has a particular historic relationship with craft, which has often been employed as a decorative element within structures. This, in a sense, is reversed by three of the makers whose work is an external commentary on the way the buildings are conceived, understood, and, eventually, overtaken by nature. **Suzannah Vaughan's** sculptural pieces use light, wire, and glass to delineate the spaces defined by architectural drawings, creating embryonic or imagined spaces. **Mary Bayard White** has sandblasted images of local people onto rock-shaped recycled glass, which will be used to make a structure that explores concepts of home and friendship, while **Clare Turley's** ceramic pieces reference the erosion and decay of man-made structures over time. **Renata Pekowska**, however, uses lighting design as means of exploring both the properties of glass and the way that a piece transforms the space that it inhabits, both as a sculptural object and through the shadows that it casts.

Craft media, however sculpturally they may be used, retain links with their functional origins, and Emmanuel Cooper writes that: 'Within studio ceramic convention, objects defined as vessels are usually seen to have a distant, if sometimes faint, relationship to use... Contemporary vessel makers who have appropriated (this) territory for their own purposes, while retaining references to the container, may make a work that takes on more metaphorical of symbolic qualities – the vessel as signifier, container of meaning and of ideas.'<sup>1</sup> In this context the ceramic pieces of **Karina Abdulbaneeva** negotiate the relationship between the vessel form, which originated as something to be held and touched, and the human body.

While craft has, in many senses, been denigrated by a culture that preferences the visual, it is widely understood that 'most craft objects have a more balanced relationship with their haptic roots than paint-on-canvas art or non-craft sculpture...'<sup>10</sup> **Eleanor Swan**, also working in ceramic,

gives the tactility of her medium a functional application by creating three-dimensional interpretations of the work of Francis Bacon with the intention that these pieces could communicate a sense of the work, through touch, to people with visual impairment. Other pieces are more strongly driven by process than concept. The ceramist **Geraldine Grubb** describes how her work evolves through the process of making, the ultimate direction of the piece driven by a series of small considerations, while **Suzanne Rogers** uses the physical heaviness of metal as a communicative element in her work, explaining that the pieces are based on a combination of ideas and process, steered by the limitations and possibilities of the different metals with which she works. The ceramic pieces of **Lesley Kelly** use the way that clay naturally folds into abstract forms both to evoke emotion and to connect the viewer with a sense of the physical.

Several of the makers, working on themes that relate to memory, use both the physicality of their material and their skill in relation to that medium as communicative tools. The ceramist **Kirsty McGhie** uses the skin-like properties of clay in work that explores how, on a cellular level, memories are held within the body. **Brigitta Varadi**'s expertise is in felt-making, a fabric in which the fibres are bonded together by the repetitive action of the maker. In her new work this element of the making process becomes a metaphor for the way in which memories become both embodied and lost within repetitive action. **Liz Nilsson**'s work also employs textiles to explore memory by layering the fabric in such a way that it casts shadows that become part of the work, symbolising the ephemeral nature of memory.

**Eva Kelly**'s tiny cast-glass pinafores use the properties of her glass – rigid, brittle, and transparent – to communicate the fragility and emptiness left by the memory of the Magdalene laundries. **Caroline Madden**'s glass sculpture explores, allegorically, the severance of the spirit and the intellect in contemporary culture, and the way that globalisation diminishes human spirit and creative thought. Also working in glass, **Deirdre Rogers** presents a project that maps patterns of creativity in both children and adults, looking at the work of both young and untrained artists, and challenging perceptions of creative thought by faithfully translating their drawing onto glass. The relationship between spirituality and making has been extensively explored by writers on ceramics, occasionally extending, as **Peter Fulop** does, to examine the act of making as part of a specific and directed spiritual practice. This is a promising field of exploration, having resonances with the recent work of Joanne Turney<sup>11</sup> and shows that creative analysis of craft and craft processes may have an openness that is lacking from much contemporary fine art theory.

It may be that the very tardiness of craft in generating its own body of critical thought may have saved it from over-intellectualisation. Roberta Smith wrote, in 1999, that: 'Conceptual art has encouraged the assumption that every object, every picture, even every abstract painting tells a story – that it carries within it some kind of narrative meaning of a subtext. Equally ingrained is the more limiting expectation that all this meaning is primarily intellectual and easily reduced to language, that art as an entity is completely explainable ... This condition has caused a permanent confusion of content with subject matter, to the continuing detriment of both content and form.'<sup>12</sup> The narrative meanings of craft are not easily decipherable, difficult to express in language, and often inextricably linked to material and process. These aspects of craft, while often confounding a critical reading of the object, may also serve to protect it from reductive and limiting interpretations.

**Eleanor Flegg**

PhD Researcher in Craft History,  
University of Ulster

## Endnotes

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3. Cooper, Emmanuel, *Contemporary Ceramics*, Thames and Hudson (2009).
4. Greenhalgh, Paul, 'The Genre' in Greenhalgh, Paul (ed.) *The Persistence of Craft*, A & C Black: London (2002) p. 19.
5. Greenhalgh, Paul, 'The Genre', in Greenhalgh, Paul (ed.) *The Persistence of Craft*, A & C Black: London (2002) p. 20.
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9. Cooper, Emmanuel, *Contemporary Ceramics*, Thames and Hudson: London (2009) p. 59.
10. Perrault, John, 'Craft is Art', *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945* (Tulsa: Philbrook Museum of Art, 1987), pp. 469-70.
11. Turney, Joanne, 'Releasing the Tension: making meaning through mindful knitting', in G. Follett and L. Valentine (eds.) *New Craft: Future Voices*, University of Dundee Press, June 2007.
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## KARINA ABDULBANEVA



*Untitled vessel*  
*White clay, raku firing / 55cm x 72cm x 53cm / 2008*

The forms I create explore the negative spaces existing around the human form through a variety of postures. My intention is to communicate a series of feelings and thoughts such as, vitality, integrity, calmness and eternity.

The moment of touch has also become the major concept in my current project. Because my vessels are not functional, I believe I can question in my work the need for a necessary stability of the vessel sitting on a surface for the purpose of function. The form of the vessel traditionally was created to be stable, so it was created first for the surface and then to fit into a human hand. In my work I am trying to change that traditional order and see how the vessel will look if, first, it is created to fit into the hand or arm, or balanced on the hip, shoulder or head, and second, how that form will be related to and appear on an inanimate surface.



*Untitled / Polished Scarva clay ES40 / 18cm x 28cm x 16cm / 2009*

# MURIEL BECKETT



*Summer*  
Woven textile / 80cm x 200cm / 2006

My work is a response to the Irish landscape, in particular Co. Wicklow, where I live and experience the rhythm of the seasons, the ever changing light and weather conditions. Colour is the most important aspect of my work. I am continuously drawn to rich colour combinations, contrasts in natural hues and tonal effects, pattern in fields and on hills, the effects of light reflected on sea, on cloud and sky, creating subtle change of mood. It is my goal to capture some essential elements of the natural environment's shade, shape, line and movement through my textiles.

Visual images are absorbed, impressions seep into the subconscious, some retained with clarity in my memory, others recorded on camera or in watercolour before translation onto the loom, mixing and blending colours in natural yarns spun from linen to recreate my impressions. Some of the resulting designs are quite abstract; incorporating repeated geometric shapes, horizontal lines and blocks of colour using the natural texture inherent in the weave structures. Other designs focus more specifically on wave patterns or contour lines incorporating more recognizable natural forms and images of landscape.

This new work entitled *Killadoon* was inspired by walks around the Mayo coastline. The design is built up by a series of horizontal flowing lines suggested by natural patterns, undulating terrain, overlapping distant hills, marks scored in sand by rivulets of water and clear pale open skies. My aim is to offer the viewer a piece which evokes pleasure and inspires contemplation.





*Killadoon / Woven textile / 80cm x 230cm / 2010*

# JULIE CONNELLAN



*Editionen, BK Pforzheim*

*Item 1:*

*Silver brooch with wooden box*

*Silver brooch: 4,5cm x 3cm x 0,5cm*

*Wooden box: 7,5cm x 6,5cm x 2cm*

*Item 2:*

*Wooden brooch: 7,5cm x 6,5cm x 2cm*

*Found wood, ebony, silver 925*

*2008*

My current work deals with themes of identity, migration and the individual's relationship to the land and place where they were born. Having lived in Germany for several years, I returned to Ireland and felt confronted by these themes. The idea of the artefact as a carrier of cultural identity is central to my current work. The research uses Irish pre-Christian and Bronze Age goldsmithing techniques of ornamentation, along with traditional craft techniques such as tinsmithing, in order to develop a new formal language. Peat has been chosen as a material for its preservative qualities and its role as a keeper of Irish archaeological records and cultural identities. Through my work, its meaning as part of a cultural narrative is explored and issues of ecological sustainability and transience are raised.



*New Art (e) facts / Copper, peat / 10cm x 9.5cm x 0.03cm / 2010*

## PETER FULOP

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*Platter  
Porcelain, blue celadon, pigment / 25cm / 2009*

“Bow down to the Buddha master of the artless art” - the ways of Zen”<sup>1</sup>

This body of work is a culmination of my experiences and time spent with traditional artists in China and Japan and my study of martial arts and calligraphic painting. The work explores the transference of motion in space onto a two dimensional surface. Historically, there is a strong link between the use of the sword and the brush. The focus of movement is on the action itself. The artist begins with the stroke and theoretically empties his mind through the continuous flow of motions. The motions are recorded as marks upon the clay surface using a micron layer of glaze providing a holographic effect to brushstrokes.

<sup>1</sup> “Living Zen” by Michael Paul



*Triptych (detail) / Chinese porcelain, green celadon, copper red glaze and oxides / 80cm x 80cm each / 2010*

## GERALDINE GRUBB

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*Untitled*  
*Bronze / 22cm x 8cm x 10cm / 2008*

### *Three Vessels*

“when the canvas frays in the currach of thought and a stain of ocean blackens beneath you; May there come across the water a path of golden light to bring you safely home”<sup>1</sup>

I have made a ‘currach of thought’. Thoughts, like vessels afloat, carry us this way and that. We can lose familiar landmarks, be carried into dangerous waters or into the sublime. My vessels carry all the hope, fears, love, joy, disappointment, anger, ambition that I have carried. They have marked a time for me, a transition from one dwelling place to another and from one year to another.

One of the things I enjoy about making art is that I do not have to use words. The integrity of a work is not dependent on its literal explanation. Making objects which exist in time and space is, however, both a challenge and a responsibility. It is important not to clutter up the earth with unnecessary artefacts. As fired clay does not readily decompose, it is solidly present for now and perhaps evermore. The pieces I make are not always beautiful. They sometimes take me by surprise. They evolve through the process of making, in a series of small decisions resulting in a direction taken, only complete when I fear I will lose something by refining it further.

<sup>1</sup> John O'Donohue in *Blessing (for Josie)* foreword to *Anam Cara* 1998



*Three Vessels / Terracotta paperclay / 36cm x 10cm x 10cm each / 2010*

## BREDA HAUGH



*Embrace*  
Silver ring with 18ct gold detail, textured and polished finish  
2.2 cm x 1.9cm x 4.9cm / 2007

I create jewellery that is an expression of personal adornment and extension of self. Each work reflects my belief that good design adds to the quality of living and embodies my passion for design, metal and aspects of Irish culture, particularly the place metal holds in our national identity.

The piece *Embrace* was inspired by the play of light upon the architecture outside my studio window. This piece of jewellery is intended to be playful; the negative spaces allow light to permeate the work, while the interior is overlaid in gold to intensify the outward reflected light.

*The Gift*, was created for the Wunderkammer Exhibition (2009), in response to the Bender Collection of Asian artefacts and is a tribute to Alfred Bender's generosity, his fascination with books and his interest and support of contemporary US and Irish artists and writers. The piece takes the form of two small silver works and an accordion book. The book contains line drawings and watercolours based on nineteenth century Japanese Prints in the collection, and two lines from W.B. Yeats's poem, *The Song of Wandering Aengus*, "Silver apples of the moon, golden apples of the sun". The silver bowl directly references the gift of fruit in the eighteenth century thanka painting depicting the *Arhat Abhedha*, a disciple of Buddha. The fine lines of gold wire applied to the external surface of the silver box reflect the architectural structures portrayed in many of the Japanese prints, and signify confinement. In contrast the inside of the box is devoid of line, expressing the notion of freedom of restraint.





*The Gift*

*Item 1:*

*Silver box embellished with 18ct gold wire on a brush and engraved textured background  
1.5cm x 1.5cm x 1.5cm*

*Item 2:*

*Silver dish with silver and applied 18ct gold apple motif details on a brush and engraved textured background  
3.1 cm x .7cm*

*Item 3:*

*Book made of paper, card watercolour paints, gold leaf  
13cm x 20.3cm  
2009*

## EVA KELLY

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*The Forgotten Shoe*  
Cast glass on polished limestone base / 12cm x 17cm x 8cm / 2008

Recently I have been studying the universal issues of love, loss and memory. I am particularly interested in selective memory. These topics are poignantly illustrated by the story of the Magdalene Laundries. The catalyst for my exploration of this subject was a chance meeting in Chicago with a man who was born in a Magdalen home. He had spent his adult life fruitlessly searching for his birth mother.

My work for this exhibition is a series of cast glass pinafores, the uniform worn by the Magdalene girls. The Magdalene Laundries were religious institutions for young unmarried pregnant girls in the 1950s to 1996 in Ireland. The girls were treated harshly and deprived of contact with their babies soon after birth. They were forced to become laundry workers. The babies were sent to adoptive parents, many in America and all details of their birth erased. Once a girl entered the institution she was given the pinafore to wear. All her identity was taken away, she even had to use a different name.

I chose the medium of cast glass, with its depth, translucency and frozen permanence, as a way to express the unspoken hidden histories of the girls and their babies. The stark imagery of the empty pinafore and the empty cot convey the feeling of loss and despair. I invite the viewer to emotionally contemplate the work and pay homage to the survivors of these cruel institutions.



*Erasing Memory / Cast glass / 14cm x 36cm x 22cm / 2010*

# LESLEY KELLY

28



*Abstract Bottle Form*  
Terracotta, oxide, polished with wax / 72cm x 47cm / 2009

## *Awaken*

The purpose of my work is to speak to the sleeping soul, the unconscious, to remind the viewer of the power of the natural world. The objective is to explore the relationship between the clay and maker as thinker and the clay and maker as spirit and to communicate these relationships to the viewer.

The abstract offers an alternative, the possibility of reclaiming the instinctual self, free of the unrelenting insidious media machine and the results of destructive economic growth that has suppressed and enslaved our natural senses.

I utilise abstraction to create forms that in being unready recognizable amass and hold an indeterminate amount of rich meaning by engaging the viewer to project their own thoughts and resolutions, to evoke emotion and re-connectedness to the physical.

Defining space through folds, curves and manipulated lines I am creating a body of work that reflects nature and is nature, the natural forming of clay itself, illuminating the overlooked.



*Awaken / ES 40 clay, unfired / 21cm x 20cm / 2010*

## AOIFE LUDLOW

30



*Cheap Traders*  
Digital print on vintage Irish linens  
54cm x 54cm, 62cm x 62cm, 35cm x 75cm / 2008

I am fascinated by motion particularly how humans navigate space and orchestrate their daily or weekly patterns of activity. I explore what kind of aesthetic properties this information may contain and how mapping seemingly random information may become a source of delight and beauty. I examine journeys and methods of way-finding, from maps and motorway lights, to the near meditative state of a long distance runner.

Motion changes our perception, lines blur and patterns emerge. In motion, as in memory, we can creatively reconstruct a vision of a time or place. My work is grounded in a love of materials and tactility. Technology and process are essential to my practice. I like to use unconventional tools and generative processes.

My recent work incorporates laser cutting, digital print, animation and film combined with traditional textile techniques and influences. There is a place for the new and a place for the old. It is at the boundaries of technology and tradition, art and craft that my work resides.



M1-1 / Digital and hand print on silk viscose / 1,3m x 5m / 2010



*Sense & non-sense*  
*Pinhole drawing on paper / 120cm x 90cm / 2001*

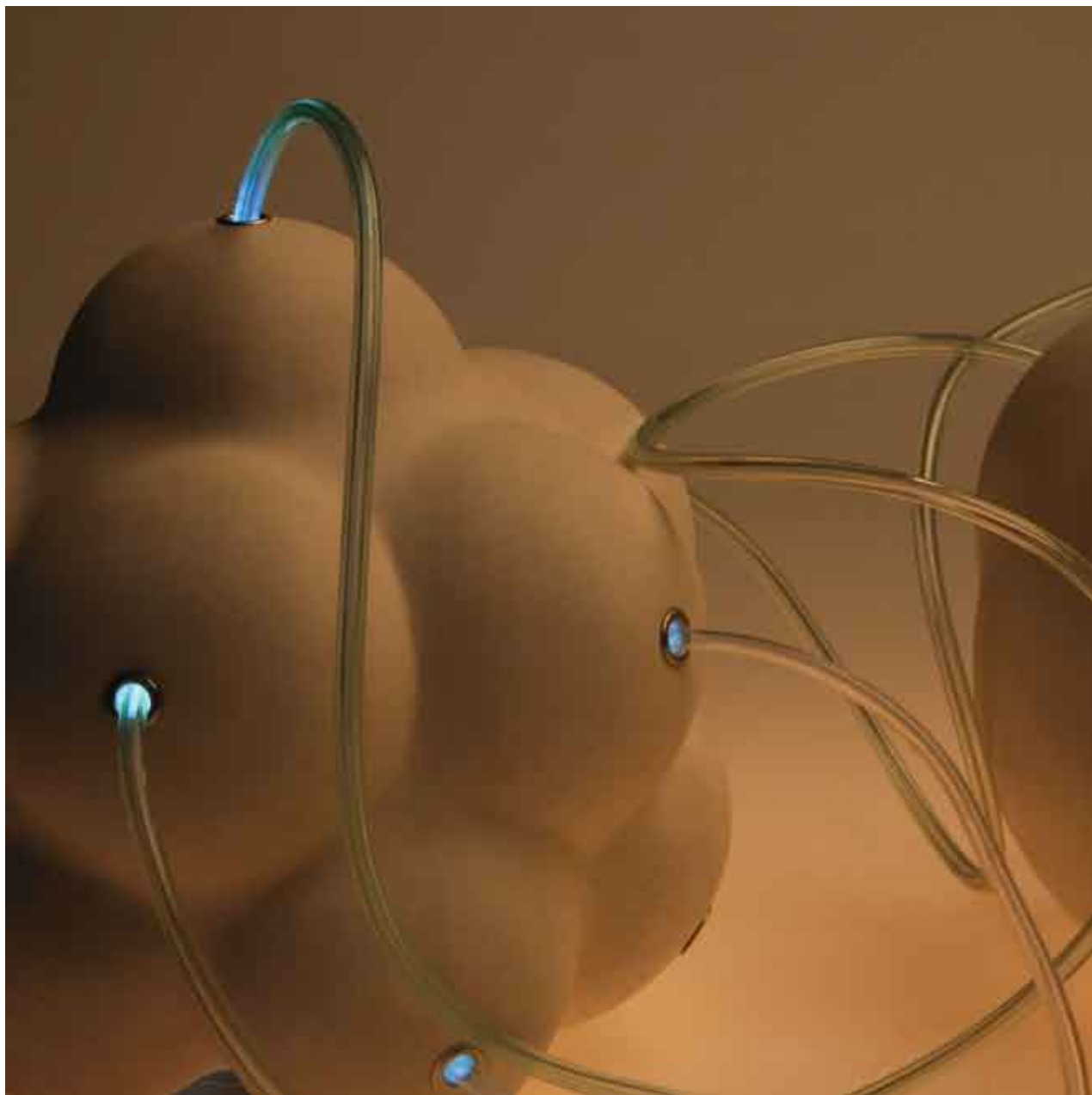
## Definitions through Ceramics

After attending, *The Self and Other*, a symposium held in Japan, a series of questions arose for me. Can events, conversations, activities somehow remain in a space or our bodies? What kind of traces do they leave? And how do you capture or discuss the subtext and nuance of conversations? This led me to investigate trace elements, imprints and the residue of exchange.

The process of how to depict what is latent in conversations, unconscious states and exchanges and how these affect our body, has led me to look at how information is transmitted within organs, cells and neurons. In researching alternative therapies and conventional medicine I explore how emotional states trigger chemical changes in our body, in turn affecting physical stimulation of certain organs and possible ailments. Do our cells hold the collective unconscious? Is it in our mind or are there physical changes that occur? It is the essence of what is left behind, the knowledge and exchange that I am trying to assimilate in my work.

The ephemeral nature of these concepts lends themselves readily to being captured in the multiple properties of clay. Its capacity to be skin like, translucent, malleable and its ability to pick up and retain detailed information like a memory bank are the qualities that draw me to express my ideas in this medium.





*Conscious/Unconscious / Ceramic, metal, plastic tubing / 38cm x 91cm x 38cm / 2010*

# CAROLINE MADDEN

34



*Reflections of Lough Boora VIII*  
Blown and cold worked glass / 35.5 cm x 20 cm / 2008

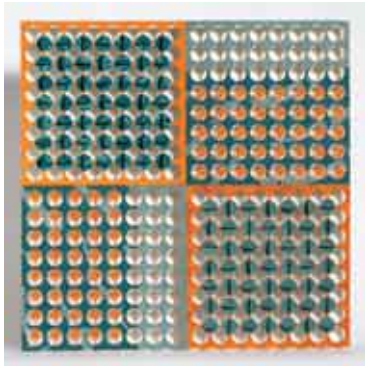
## Separation

This body of work is inspired by the social landscape of a city in the aftermath of the pandemic, globalisation. The citizens are no longer in control of their currency or culture. They have undergone a different kind of war, one in which the enemy is no longer identifiable, one which annihilates the spirit and leaves behind the physical presence to wander, aimlessly. The Irish spirit, known for its exuberance, passion, and ability to overcome, is no more to be found.

The work *Spirit* depicts a juxtaposition of the spiritual self and physical self as two separate entities. The essence of the swan is rendered as allegory for the beauty of human spirit while the human head separated from the body presents the intellect, severed from its ability to actuate thought.



*Spirit / Glass / 60cm x 60cm x 30cm / 2010*

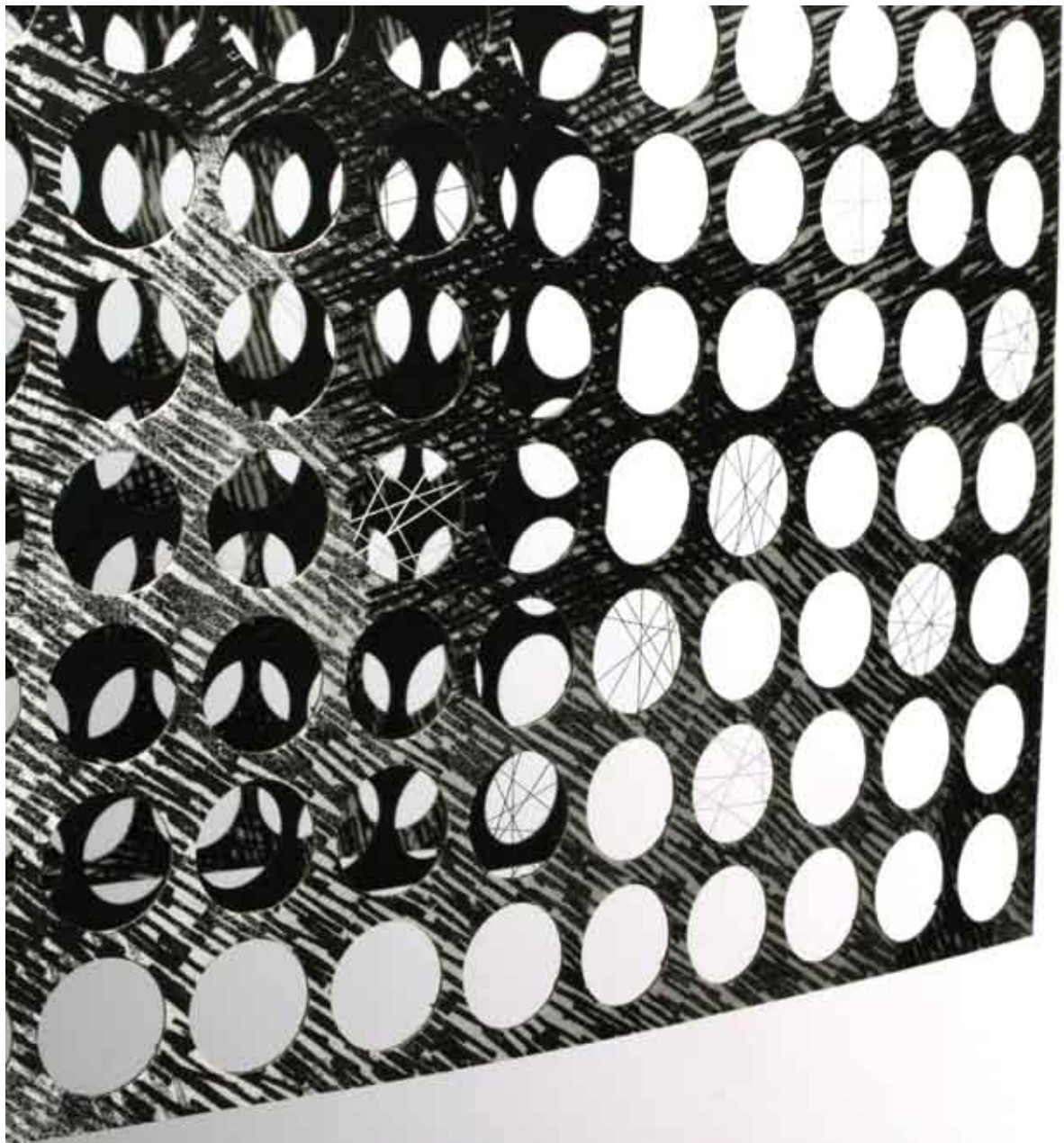


*Format.doc 001*  
Cotton and linen cloth, interlining, buttonhole thread; screen printing, textile  
lamination, laser cutting, stitching and embellishing techniques  
50cm x 50cm / 2009

## *Constructed Remembrance*

*"We create the world through our perceptions of it and then seek to maintain the world in a style and manner consistent with our beliefs about it." Eber & Neal (2001)*

The principal concept for this body of work is memory traces and the ability to memorise experiences. My work is multi-layered and weaves together used and new fabrics, to construct and reflect my place in time, my reality. The layering illustrates repetition, recall and habit and is referencing how memories are instituted. Circles are cut away from the surface creating an open lace-like structure that integrates the play of light and shadow into the work. The shadows add a transient layering, they are slightly distorted, and ever changing but still reflect the original shapes from which they are derived. These shadows are important to the meaning of the work because they symbolise memory, so the viewer may experience the actual work, the concrete and the shadow, a memory simultaneously in real time. Therefore, one has both the original experience and the memory, which is true but not completely identical to the original experience.



*Constructed Remembrance (detail) / Cotton and linen cloth, screen printing, laser cutting, stitching / 45cm x 45cm x 146 cm / 2010*

## RENATA PEKOWSKA

38

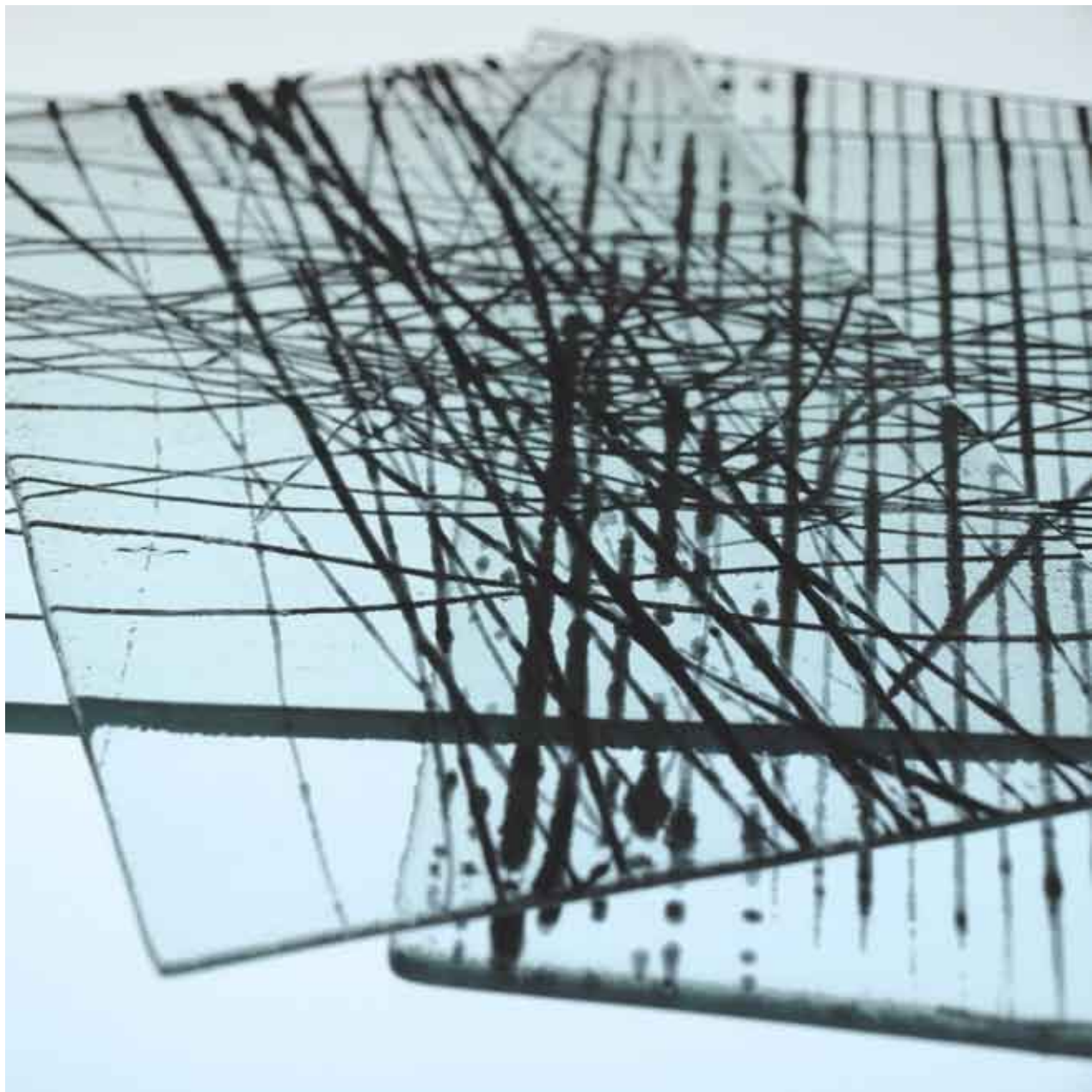


*Shadow Maker VI (detail)*  
*Soda and spectrum glass, engraved and kiln-formed*  
*Approximately 40cm x 40cm x 90cm / 2008*

Lighting design allows me to express my skills and love of glass media. Light as a medium provides possibilities for exploring the properties of glass such as transparency, reflectivity and surface patterning. I also investigate how the object (lighting fixture) can add a new dimension to the space it inhabits both through the shadows manifested by the illuminated form and as a sculptural object within the space.

The surface patterns in the work reflect my continued interest in linear drawing and natural textures inspired by visual references of friction and erosion. While the overall form of the lighting design draws on inspirations from minimalist sculpture and contemporary avant-garde fashion design.





*Shadow Theatre (detail) / Soda glass, engraved, enamelled, soldered / Approximately 30cm x 20cm x 50cm / 2010*

## RICHARD QUIN



*The Three Faces*  
Porcelain / 53cm x 23cm x 13cm / 2008

Irish mythology has always been a love of mine since I was a child and the image of the cow skull is one I use frequently in my work. It is a representation of the Morrigan from Irish mythology. The Morrigan was the god of the death, often seen as a crow, a woman, an eel and also a cow. My work is about conflict, the conflict between life and death, right and wrong and ultimately the true self and the false self.





*The Devil in me is not me, he said- Machete / Ceramic / 28cm x 25cm x 30cm / 2009*

# DEIRDRE ROGERS

42



*Dawn to Dusk – study I*  
Glass, enamel / 80cm x 80cm x .6cm / 2009

## Playing in a Mind Field

I believe we are all born creative. My work explores why, as adults, we often lose our creative desire, the abundance of the creative imagination. Having been invited into primary and secondary schools to facilitate art, craft and glass-led projects I am always fascinated by the younger children's drawings. I have observed how their imagination compensates for their lack of drawings skills, creating magical pictures and outrageous ideas, which make perfect sense. I am also enlightened by their desire to experiment and need to be part of 'the experience' being suggested. Taking part with success or failure is irrelevant; it is the process and participation that is important to them.

This work is part of an observational study, a direct result of my experience in the classroom combined with my research and readings on the topic of creativity. Using drawings done by 24 volunteers, ranging in age from 3 to 74, I translated them onto clear sheets of glass. My aim is to focus on the images and give each participant a true representation. By layering the sheets of glass, comparisons of each drawing can be made and interest is created as the viewer looks through each piece.

My objective was not for masterpieces. I wanted the adults to make a conscious decision to be creative, to realise they actually could enjoy the process and experience the satisfaction of taking part. Overall the results were surprising and predictable. The children embraced the task, some adults struggled but the finished drawings were thoughtfully and creatively done.

With this body of work I hope to evoke a sense of curiosity. Who did the drawings? Were they young or old? I want the viewer to question if they could be similarly creative. As adults it is vital we be more playful, more imaginative. We must constantly pose the question: How can I be more creative?



*Self-Portrait / Images by – Simon age 4, Alison age 40+, Adam age 12, Betty age 70+ / Sheet glass, pen & ink, ash wood / 30cm x 32cm x 15cm / 2010*

## SUZANNE ROGERS

44



*Hand In Hand*  
Bronze / 30cm x 10cm x 15cm / 2009

My thinking processes resemble the act of completing a puzzle. It is about ideas I have and the solutions I need to find. Like a puzzle, the solutions are never immediately visible. I start with an idea and that idea leads me on a creative journey of exploration and experimentation.

My exploration always takes the form of 3D objects. I love to construct and to build. Figuring out how materials work and the possibilities they hold is a huge element of my art. I work primarily in metal because of the vast possibilities that the material holds. Different metals work and react differently so there are always new methods to learn which enable me to create my pieces.

The work, *Cross Wire*, is based on communication and how we interact with one another. I am interested in the language and text we use and how meanings can easily change or be misinterpreted. I believe that our situation and experiences in life influence how we use and understand language. I have used the simple cup and string telephone that children play with to explore this idea. Children communicate in a more direct way than adults - they say what they think. As we get older I believe what we say becomes a lot more complicated and weighty. The idea of casting the cups in bronze is to convey the concept that our conversations are physically much heavier. Children play with cups that are plastic, light throw away objects and their conversations, more often than not, carry the same light and disposable weight.



*Cross Wire / Bronze / 4cm x 4cm x 10cm, 4cm x 4cm x 6cm / 2010*

## ELEANOR SWAN



*What*  
*Glazed stoneware / 30cm x 27cm x 27cm / 2009*

This body of work addresses the issues of how someone who is visually impaired can experience visual art by providing an alternative sensory experience, touch. I decided to limit the research by focusing initially on the work of one artist, Francis Bacon. The tactile and malleable qualities of clay allow me to transcribe the energy of his bold mark-making and passionate colours, almost in the same way Braille provides access to the written word. Equally the works embody my own aesthetic sensibilities and emotional response to Bacon's work and thereby function as works in themselves.



*After Michael Leiris / Polished stoneware / 45cm x 28cm x 34cm / 2010*

## CLARE TURLEY

48



*Weathered Compositions*  
Ceramic / 68cm x 12cm x 58cm / 2006

My work explores the dynamics of time and nature, what is preserved and experienced through the transitions of one state to another. I am drawn to places where, over time, processes of nature have begun to re-capture manmade structures and buildings. It is the act of nature wearing away that inspires my work, water towers, fences and corrugated sheds. As the paint peels, rust forms and moss and lichen grow over the surface, integrity and wholeness are created between the manmade and the natural in an evolving landscape.

I draw parallels between the dynamics of my inspiration and the energies I experience in creating. I enjoy how clay moves from malleability in one state to rock-like immutability in another. With the wheel spinning fast, the clay is fluid, and it flows through your fingers. During the firing process this material is, in essence, turned to stone yet it retains traces of the movement and energy of its former self. I like the surface of a sculpture to be rich, deep and integrated with the body of the piece, a surface of engagement and absorption.





*Waves (x2) / Ceramic / 62cm x 62cm x 55cm / 2010*

## BRIGITTA VARADI

50



*Response*  
Textile / 220cm x 100cm / 2006

The point between creation and distraction: where I exist.

This work explores how memories can inform our present day perspectives and artistic expression. One specific memory from childhood is of a poem by Janos Arany (1853). It describes a woman who is washing a white sheet in the river day and night till only a raggedy cloth is left and yet she still carries on. When people passing by ask her what she is doing, she replies by explaining that she is washing the blood out of the sheet, although there is no visible stain on the cloth.

This poem created such a strong visual image that it became the impetus for my work, *From Red to White*. This story reflects the essence of this work, an erosion of memories through repetitive action till all that remains is the action itself.

Our memories provide an understanding of our past and its deeds directing our present thoughts and actions. Just as the individual fibres of this tapestry are strongly bound together through the actions of agitation and friction, our memories connect together and back up our every single deed. Our deeds mark our existence, they can elevate us, or envelope us in the past where we remain entangled. Stories like these allow us to recognize the need to disentangle and to resurrect forgotten memories in order to deal with them in a conscious manner.



*From Red to White / Textile, mixed media / 230cm x variable lengths / 2010*

## SUZANNAH VAUGHAN

52

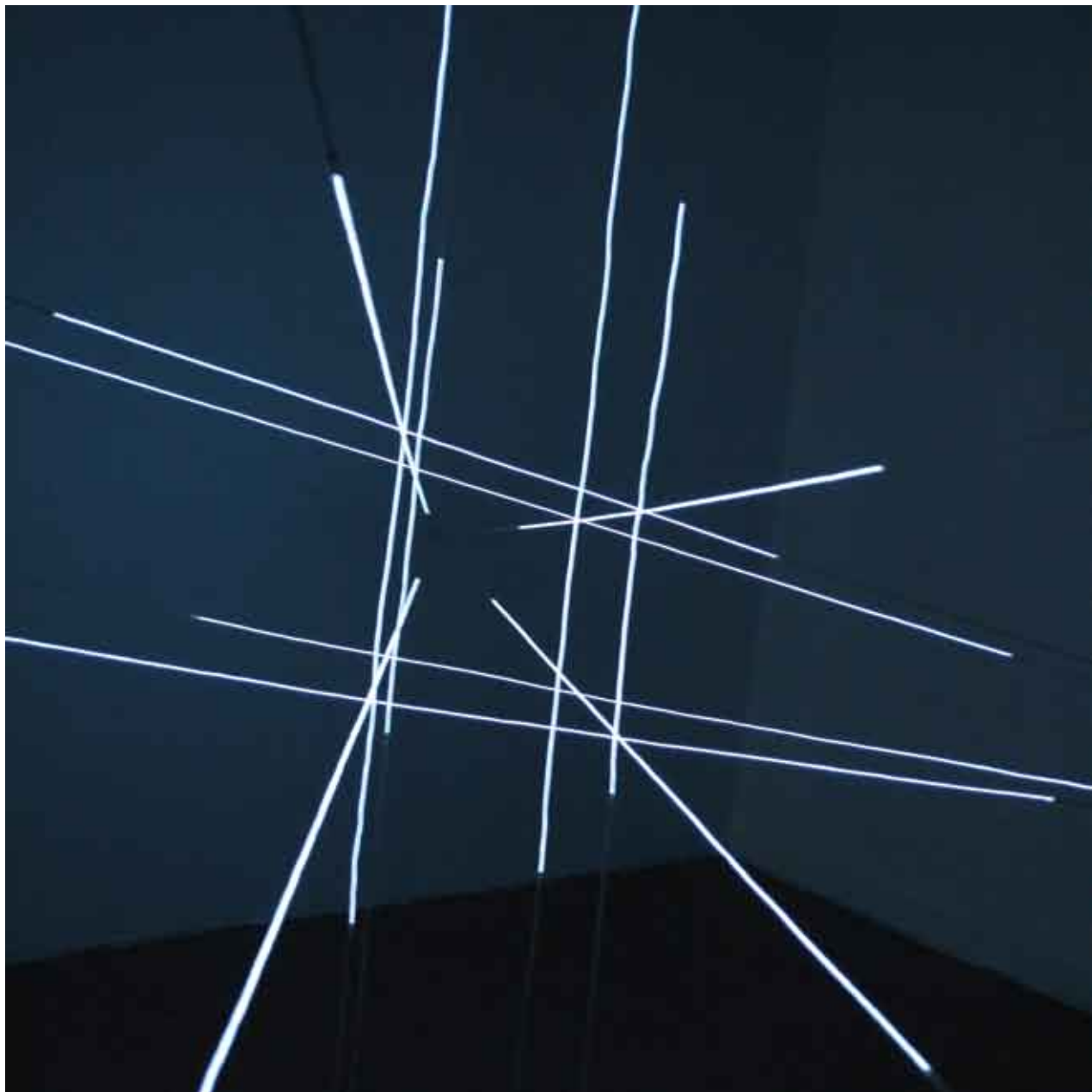


*White picket*  
*Concrete and glass / 18cm x 18cm x 18cm / 2008*

Primarily working within the medium of sculpture and installation, my practice is influenced by constructed spaces, light and architecture. I am particularly interested in the point where imagined spaces come into existence, creating endless possibilities within that moment.

For me, the point at which these imagined spaces come into existence is the architectural drawing. From this point, where each concept is born, the drawing or model is where it first takes physical form. It may never be developed into a finished building, but this proposed space encapsulates its possibility. It is at this point of interpretation, where the structure of each space is at its purest, that imagination becomes the building blocks.

Using linear and perspective architectural drawings as a starting point, I create sculptural objects and develop ephemeral installations within the gallery space. Working with line drawings and perspective, two important tools used by architects, I manipulate light, wire and the optical effects of glass, to define aspect of these imagined structures to create an illusion of space within the work.



*Perspective / Site specific installation made from electrical wire / 2.75m x 3m x 3m / 2009*

## MARY BAYARD WHITE

54



*Living on frozen waves and climate shifts*  
Recycled cast window glass / 12cm x 10cm x 8cm / 2009

### *Meeting on the Currents*

For several years my work has explored the built structure, its context within nature, and the consequences of manmade actions on the earth. Imagery of the house form has been central to my portrayal of human relationships to the natural environment and concepts of shelter and home.

The new work speaks to how friendships can build a home and or dynamics that operate in places we know as home. It explores how tensions between certainty, stability and the chaotic flow of world events can plunge one into new life currents. I am inspired by the creative community I have met during my stay in Ireland. The individuals I encounter, with buoyant spirits, create the rich spirit of shelter and fellowship in the rapid flow.

In *Meeting on the Currents*, I purposefully have used recycled window glass taken from the old NCAD studio building to construct the spirit of my home as it incorporates the spirit of the building itself. The shapes of the glass echo the resonance and textures of the ancient city walls of Dublin near NCAD. Images of the remarkable people I have met while on this journey are sandblasted into the surface of the glass, a living memory.



*Meeting on the Currents (detail) / Recycled fused window glass / 60cm x 60cm x 2cm / 2010*





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Karina Abdulbaneeva was born 1971 in Ufa, Russia. She received a Diploma of an Artist Decorator (BA equivalent) from Ufa Art College (1991) and continued her education as a Graphic Designer in the Stroganov Moscow State University of Arts and Industry (1992-1995). Between 1995 and 2001 she worked as a Graphic Designer and an Art Director in advertising. In 2001 Karina moved to Ireland. She started her studies in Ceramics in Coláiste Stiofáin Naofa College (CCAD) in 2002. In 2003 she continued her education in CCAD and received a BA (Honours) in 2006. Since 2008, Karina has been pursuing a MA in Ceramics in the National College of Art & Design.



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Muriel Beckett is a textile artist living in Co. Wicklow, Ireland. She studied and later lectured at Dun Laoghaire School of Art and at The National College of Art & Design. Muriel was awarded a scholarship by the Irish Export Board and spent a year specialising in hand-woven textiles in Hameenlinna, Finland. Since then she has worked as an educator and as a self-employed artist. She has taken part in many group exhibitions and promotions in Ireland, America and Japan. Muriel has extensive experience of private, corporate and ecclesiastical commissions.



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Julie Connellan is a jewellery designer living in Dublin. She is studying for a practice based research MA in Metals, within the Department of Ceramics, Glass and Metals, National College of Art & Design. She has worked in an administrative and curatorial capacity at the Schmückbar gallery, Pforzheim. She is a state certified designer of jewellery and tableware as awarded by the Berufskolleg für Design, Schmuck und Gerät Pforzheim, Germany, 2009. She holds a BA in European Studies from Trinity College Dublin, 2004. Her work has been exhibited at the Schmuckmuseum Pforzheim, the Deutsches Goldschmiedehaus Hanau, and at the Schmückbar gallery, Pforzheim.





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Peter Fulop studied traditional ceramics in Hódmezövásárhely, Hungary (1985-87). He moved to his studio in the Northwest of Ireland in 2001. His work is part of many public collections including, Shigaraki Ceramic Cultural Park, Inax Gallery and IWCAT Collection, Japan, the Office of Public Works and the National Museum of Ireland, Freeborn & Peter's LLP, Chicago. Peter has received several awards, residencies and bursaries in support of his work from the Arts Council of Ireland, local County Councils and Culture Ireland. He has exhibited extensively and most recently in Jingdezhen C2 Gallery, and the Ningbo Art Museum, China (2009).



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Geraldine Grubb graduated from Limerick College of Art and Design with a First Class Honours Degree in 2007 and won the Royal Dublin Society Graduate Prize in the National Craft Competition in 2007. She has exhibited in *Side by Side* at the Hunt Museum (2007 Limerick), *Image of Longing* (2008 Kilkenny), Royal Ulster Academy *Open Submission* (2009 Belfast) and made ceramics in three international residencies in Denmark, Hungary and Iceland. An arts graduate of Dublin University, Geraldine also has a MA in Womens' Studies, University of Limerick Born in Dublin, Geraldine now lives and works in Co. Clare.



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Breda Haugh is a designer and jeweller based in Dublin. After graduating from the National College of Art & Design in 1975 with a Honours Design, she attained a scholarship to study at Sir John Cass College, London. In 1987, she established her studio having worked for eight years in jewellery retail and manufacturing in England and Ireland. Her work draws upon historical artefacts and contemporary culture and is available in the National Museum of Ireland, select retail outlets and with private clients. She regularly participates in exhibitions and has had her work selected for numerous prestigious awards including, the Crafts Council of Ireland's *Made for America* and *Art of Gold*.



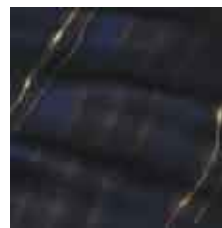
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58 Eva Kelly trained as a nurse in Dublin in 1972. She moved to Australia and became involved in the glass movement there. She attended classes given by Warren Langley [glass fusing] and Paddy Robinson [glass painting]. Eva also attended Rozelle College of Visual Arts in Sydney. She won first prize in the Yenken Sandy National Australian Glass competition in 1982 and the award helped her set up her glass studio. Eva returned to Ireland in 1986 to a studio in County Kildare. She has exhibited widely in Australia, England and Ireland and is part of a group exhibition *The Light Fantastic* which is currently touring America.



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Lesley Kelly is a ceramist working in Co. Kildare, Ireland. She obtained her BDes (First Class Honours) in Ceramics from the National College of Art & Design (NCAD), Dublin Ireland and is currently completing an MA in Ceramics at NCAD. Working as a studio artist and educator in England and Ireland her work regularly showcased at *Cambridge Craft Market*, England (2003 - 2004). Lesley's work was selected for the Ceramic Ireland Exhibition (2009), and travelled to Dalkey Castle and Heritage Center and was part of 'Plan Expo' Home & Architectural Show, Royal Dublin Society, Dublin. Recently her work featured in *Architecture Now Magazine*, <http://www.architecturenow.ie/news/article733>



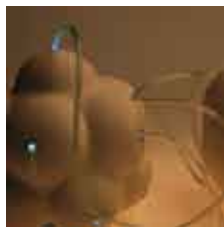
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Aoife Ludlow currently works as a designer for Tactility Factory and is co-director of design consultancy, We Like Soup. She received her BDes (First Class Honours) in textiles from the National College of Art & Design and a MA in Interactive Media from University of Limerick. Ludlow worked as a research assistant at Interface, University of Ulster (2005 – 2009), on a range of collaborative projects such as Wonderland with the Helen Storey Foundation. Her work has been exhibited widely in Ireland, the UK, Germany, Austria, the USA and Argentina.



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Caroline Madden, educator/artist teaches at the National College of Art and Design, Ireland and serves on Board of Directors of the Glass Art Society. Received, MFA, Massachusetts College of Art, Boston (1992). Professor of Art, Jacksonville University (1992-2007); directed, Governors High School Summer Program for Gifted and High Achieving Students (2001), (2003); inducted, Society of Phi Kappa Phi (2006); co-founder and director, Glass Institute of the Southeast (1997-2002); mentored students at the National Conference for Undergraduate Research. Assistant Professor at School for American Craft, RIT (2001-2002). Taught workshops at Pilchuck Glass School, Urban Glass, Pittsburgh Glass Centre, the Fire Station Workshops. Her works are in the collections of Ulster Museum, Belfast, National Museum, Ireland; *Lyrical Light*, <http://www.ju.edu/cfa/tupac/tupac.html>; *Cycles*, <http://www.sculptureintheparklands.com/loughboora.htm>



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Born and educated in Scotland Kirsty McGhie now lives and works in Ireland as an artist/ educator. She graduated from Glasgow School of Art with a BA (Honours) Fine Art/Post Graduate in Environmental Art. Currently lecturing at National College of Art & Design, she is also undertaking a MA in Ceramics. She served on the Scottish Arts Council awards and purchasing panels and was Secretary/Chair of the Collective Gallery in Edinburgh. She has exhibited in Scotland, England, Germany, Japan and Ireland and has received awards from the Scottish and Irish Arts Councils, Sasakawa Foundation and the Scottish Education Department. She has been involved in several residencies, artists in industry, symposia, and community arts projects.



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Liz Nilsson is an interdisciplinary textile artist, born 1960 in Sweden. She has practiced in the field of art and design for twenty years and moved to Ireland in 2000. She received a BA from Swedish School of Textiles, Borås, Sweden, and a MA Goldsmiths College, University of London. She has an extensive public and private commissioning record, including the Office of Public Works, Ireland. Recent exhibitions include *Embellished* (2009) Harris Museum and Art gallery, UK, *Sculpture in Context* (2009) Dublin, *Object* (2009) National Craft Gallery, *Collect* (2009) National Craft Gallery of Ireland at the Saatchi Gallery, London, *Pink Thursday* (2008) Trelleborg's Museum, Sweden. She was selected to represent Ireland at the 13th *International Triennial of Tapestry*, 2010, Lodz, Poland.



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Richard Quin was born in Dublin 1982 and completed a BDes in Ceramics from the National College of Art & Design, 2008. He is currently a MA Candidate in Ceramics (NCAD). He was a BA candidate in Graphic Design at Dun Laoghaire Institute of Art, Design & Technology in 2003. His work is in private and public collections, including the permanent collection of the National Museum of Ireland and he has exhibited in Ireland, including the Royal Hibernian Academy *Unselected* exhibition.



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Deirdre Rogers is a designer who works in a variety of glass forming techniques and set up her studio in 1996. She received her BDes in Glass from the National College of Art & Design and a post-graduate diploma from Orrefors Glaskolan in Sweden. As well as commission work, Deirdre facilitates art, craft and glass-led projects in schools, strengthening her interest in integrating creative and imaginative skills in the classroom. Deirdre's work has been exhibited in shows in Ireland, Europe and America. She has received many awards including the "Awards of Excellence" and "Best Interior Design Product". Her work is represented in private and public collections worldwide.

Renata Pekowska is a Polish designer-maker based in Dublin. She obtained her BDes (First Class Honours) (2008) in Glass from the National College of Art & Design and studied architecture at the University of Technology in Cracow. She has received numerous awards for her work including being selected as a finalist for Bombay Sapphire Competition (2007); Habitat, House and Home Student Design Competition (2006 & 2007) and finalist for Cheongju 5th International Craft Competition Exhibition, Korea (2007); Royal Dublin Society, National Crafts Competition Exhibition, Dublin (2007). She was a recipient of the Royal Hibernian Academy Thomas Dammann Junior Memorial Award (2007) and the Crafts Council of Ireland: Future Makers Award (2009).



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Suzanne Rogers is a Metalsmith/ Sculptor/ Educator based in Dublin. She holds a BDes in Metals from the National College of Art & Design and is currently a MA candidate in Ceramics at NCAD, specialising in Metal. In 2005 she studied Engraving and Enamelling in Ecole Boulle in Paris as part of her degree. Suzanne teaches Metals and Art in Inchicore College of Further Education, Dublin. 2008 Royal Dublin Society National Crafts Competition, Suzanne won first prize in the Gold, Silver & Alternative Materials category.



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Eleanor Swan, born 1959, lives in Newbridge, Co. Kildare. She is currently a MA candidate in Ceramics at the National College of Art & Design. She received her BDes, NCAD (2006) and has a RGN from the Mater Misericordiae Hospital, Dublin (1981). In 2002, she decided to pursue her love of art after twenty-five years in the nursing profession. As a ceramic artist she has exhibited widely in Ireland, China, Spain, Latvia and the USA. Her work is included in the public collections of the Office of Public Works, the National Museum of Ireland and the Porcelain Museum, Riga, Latvia.



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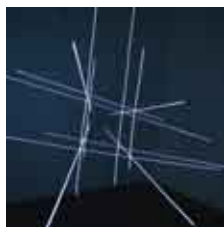
Clare Turley works primarily as a functional potter, based in Co. Kildare. She graduated with a BDes from the National College of Art & Design (2006) and completed the Crafts Council of Ireland's Ceramic Design and Skills Course (2008). She has exhibited at the Bridge Gallery, Dublin, the National Craft Gallery, Kilkenny, *Sculpture in Context*, in the Botanic Gardens (2009) and the Bar Council of Ireland in Dublin. She works with Artsquad, a community art education group based in Dublin. She has organised art projects with primary and secondary schools and with adults with disabilities and taught in the 2009 Crafts Council of Ireland's Craft in the Classroom program.



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Brigitta Varadi is renowned for her innovative textiles. She creates both site-specific installations and unique pieces for individuals. Her work is included in private collections and the public collections of the Office of Public Works, the Crafts Council of Ireland and Roscommon County Council. She has received several awards in support for her residencies and exhibitions from the Arts Council of Ireland, County Council and Culture Ireland. She has exhibited extensively and is winner of the Royal Dublin Society National Craft Exhibition (2007), (2008). Solo exhibitions include, Marmara University-Turkey, Kulttuurikauppila-Finland, Town Hall Art Centre and Sligo Art Gallery, Ireland.



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Suzannah Vaughan received a BDes (Honours) from the National College of Art & Design in 2003 and a MA in Visual Arts Practice from Dun Laoghaire Institute of Art, Design & Technology 2008. In 2007 her work was selected for *Open Ev+a* 2007, *A Sense of Place*, curated by Klaus Ottmann and during which she was awarded the Ev+a '07 Belltable One Person Exhibition Award. Her work has been purchased by art collectors and institutions including the National Museum of Ireland. In 2004 she was awarded the prestigious Golden Fleece Award and was one of three emerging artists awarded the 2009 Glass Art Society Emerging Artist Lecture Award.



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Mary Bayard White, sculptor/arts educator, Fulbright Scholar National College of Art & Design 2009-2010 received her BFA Ceramics (1970) and MFA Glass/ Painting (1982) from California College of the Arts, Oakland, CA. 1985-2005 Head of Glass Program, School of Art and Design, San Jose State University. 2005- 2009 Co-head of the Glass Department at the Crucible Fire Arts, Oakland, CA, board member Women Environmental Art Directory (WEAD), previous Glass Art Society Board member and co-site coordinator. Lectures and workshops at over twenty institutions including Pilchuck Glass School and Corning Glass Museum. Shows work internationally. 2010 Public Art Commission: Flood Level Marker, Boulder, CO, working in collaboration with geographers and engineers.

## Exhibition Opening Details

Free admission

Time 4 – 6 pm

Dates: 14th, 15th, 20th, 27th April and 4th May 2010.

To arrange to see the exhibition outside of these times and dates please contact Colleen Dube, Executive Director, Fulbright Commission, T: +353 1 660 7670 E: [colleen.dube@fulbright.ie](mailto:colleen.dube@fulbright.ie).

## Evening Lecture Program

An evening lecture program will accompany *Inter-changes: Craft and Context* in the Training Room, Lower Ground Floor, Mason Hayes & Curran, South Bank House, Barrow Street, Dublin 4.

Time: 6 – 8pm

Dates & Speakers:

April 20th Mary White (Fulbright Scholar), Muriel Beckett and Eva Kelly (Exhibiting Artists)

April 27th Dr. Audrey Whitty (Assistant Keeper, National Museum of Ireland), Geraldine Grubb and Karina Abdulbaneeva (Exhibiting Artists)

May 4th Caroline Madden (Exhibiting Artist and Lecturer, National College of Art & Design), Kirsty McGhie and Deirdre Rodgers (Exhibiting Artists).

Free admission but prior booking is requested. To reserve a place please contact Colleen Dube, Executive Director, Fulbright Commission, T: +353 1 660 7670 E: [colleen.dube@fulbright.ie](mailto:colleen.dube@fulbright.ie).



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### **Picture Credits**

The Artists (pp. 14, 32, 37-39, 50, 53),

Dominique Davoust (p. 36),

Matthew Gidney (p. 22),

Mike Kay NCAD (pp. 15, 17-19, 21, 23, 26-31, 33, 40-41, 43-49, 51),

Philip Lauterbach (pp. 34-35, 52, 54-55),

Roland Raschoff (p. 42),

Gerry Sandford (p. 16),

Eunan Sweeney (p. 20), Trinity Digital (pp.24-25).