

There are many Kerry men who say there are only two real Kingdoms - The Kingdom of God, and the Kingdom of Kerry.

The Kingdom of Kerry contains Killarney of the lakes, Tralee of the Roses, and Listowel of the writers.

The County is distinguished by a gossamer-like lunacy which is addictive but not damaging.

John B. Keane

**THE GATHERING 2013,
AN EXHIBITION OF WORK BY KERRY ARTISTS**

Published by The Copper House as
part of The Gathering Ireland 2013.

Accompanies the exhibitions at the
Department of Arts, Heritage and the Gaeltacht, Killarney
and at The Copper House Gallery, Dublin.

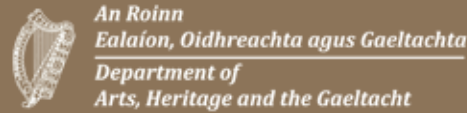
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THE GATHERING 2013
An exhibition of work by Kerry artists

FOREWORD

Kerry has long been an inspiration to artists. The landscape, seascape, culture, heritage and the people, inspire and provoke responses from those who communicate through their creativity.

This exhibition showcases a selection of the creativity that exists in Kerry. The broader picture of creativity, writing, music, dance, film, visual arts, theatre, circus arts and much more could not be contained in a single display of work!

This exhibition is of tremendous significance as it brings together the best of contemporary painters in Kerry. Minister Deenihan and the Arts Office have worked together on this project to provide a showcase of Kerry artists, and their thoughts on 'The Gathering'. Following the Department's hosting of work in Killarney and the Dublin showing in The Copper House Gallery, the Exhibition will return to tour Kerry, there will be an online version (www.kerrycoco.ie/en/allservices/arts) of the catalogue making this exhibition widely available and an important tool to promote the artists involved.

Thank you to Róisín McGuigan, Artist and Director of the Kerry Film Festival for hanging the Killarney Exhibition.

Thanks to those supporting the project; Minister Jimmy Deenihan, The Department of Arts, Heritage and the Gaeltacht, Kerry County Council, the Arts Council and The Copper House Gallery.

I hope many people see this work, I hope many artists sell work, and hope that Gatherings of Irish people to celebrate our culture and heritage continue for many years.

Le gach dea ghuí,

Seamus Cosáí Fitzgerald
Mayor of Kerry

I am Kerry like my mother before me,
And my mother's mother and her man.
Now I sit on an office stool remembering,
And the memory of them like a fan
Soothes the embers into flame.
I am Kerry and proud of my name.

My heart is looped around the rutted hills,
That shoulder the stars out of the sky,
And about the wasp-yellow fields,
And the strands where kelp-streamers lie;
Where, soft as lovers' gaelic, the rain falls,
Sweeping into silver the lacy mountain walls.

My grandfather tended the turf fire,
And, leaning backward into legend, spoke,
Of doings old before quills inked history.
I saw dark heroes fighting in the smoke,
Diarmuid dead inside his Iveragh cave,
And Deirdre coining upon Naoise's grave.

I see the wise face now with its hundred wrinkles,
And every wrinkle held a thousand tales,
Of Finn and Oscar and Conawn Maol,
And sea-proud Niall whose conquering sails,
Raiding France for slaves and wine,
Brought Patrick to mind Milchu's swine.

I should have put a noose about the throat of time,
And choked the passing of the hob-nailed years,
And stayed young always, shouting in the hills,
Where life held only fairy fears,
When I was young my feet were bare,
But I drove cattle to the fair.

'Twas thus I lived, skin to skin with the earth,
Elbowed by the hills, drenched by the billows,
Watching the wild geese making black wedges,
By Skelligs far west and Annascaul of the willows.
Their voices came on every little wind,
Whispering across the half-door of the mind,
For always I am Kerry...

Sigerson Clifford

INTRODUCTION

I would like to thank the 54 Kerry - based artists who are part of this truly spectacular exhibition of the highest quality. We are very fortunate in County Kerry in that we have a community of artists who are respected both nationally and internationally.

These artists, through this exhibition, are reaching out to the Kerry diaspora not only in Ireland but all over the world.

Each artist sends their own message to Kerry people living outside the county. Every year thousands of young Kerry people leave their county for further education and work, in many cases never to return except for holidays or to visit relatives.

However, although they choose to live outside of Kerry they never leave in spirit and very few Kerry people lose that emotional connection to their county; to its unique landscape and seascape, to its distinctive culture including our rich music and literary traditions, to the green and gold of Kerry football and to its very warm welcoming people.

I would like to thank Kate Kennelly and Fiona Fitzgerald of the Arts Office at Kerry County Council for helping to co-ordinate this exhibition. I would also like to thank Eimear O'Connor for doing the very difficult job of curating the exhibition and making the very difficult decisions as to who should be included.

And finally, I would like to thank Kerry County Council and the Arts Council for supporting the publication of this catalogue, which is itself a work of art.

Jimmy Deenihan TD
Minister for Arts, Heritage and the Gaeltacht

ABIGAIL JOFFE

AN BREITHIÚNAS (*THE JUDGEMENT*)

INK ON PAPER, 21" x 30"

My work stems from a deep personal investigation of the psyche, the influence of the Corca Dhuibhne landscape and the culture in which I live. It is emotional and intuitive and places the personal in the public domain.

I use drawing as my primary medium because of its immediacy and impact. The work is created by making many repeated drawings and notes which are then distilled to an economical piece that embodies the essence of the feeling I am working with.

"Themes of belonging and not belonging, of isolation, success and failure are fundamental to the experiences of emigration and immigration. The Rook, as a familiar emblem of the fields and roads of Kerry, stands in judgement and reminder of the immigrant / emigrant's personal journey."



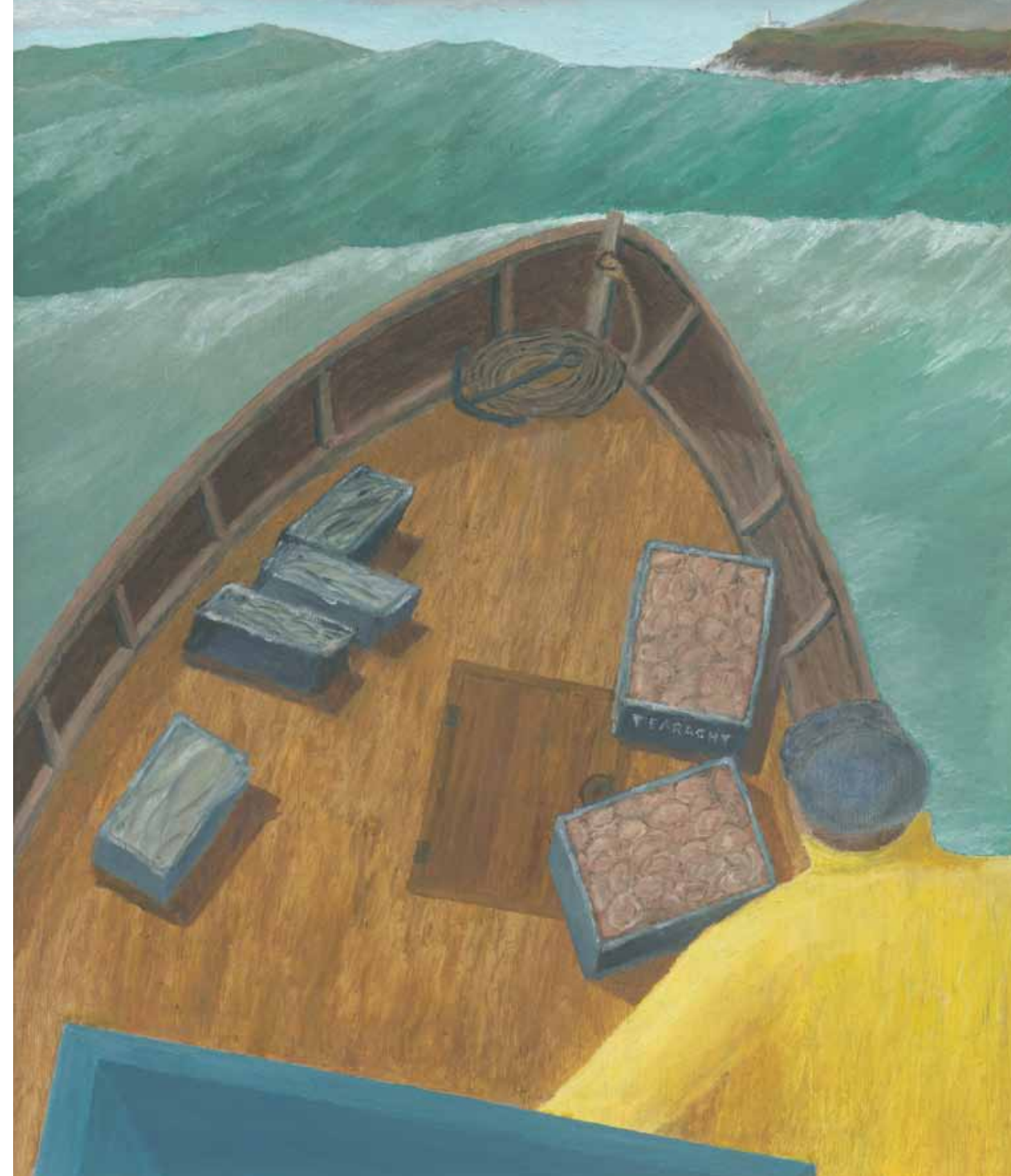
ADRIAN E. EVERSON

COMING HOME

OIL PAINT ON BOARD, 13" X 15"

I took up painting after an art course at our local 'Active Retired Group' last autumn. I love the ability to visually express ideas as well as portraying the superb landscapes in Kerry. I try to bring out in my work some of the magic and charm of the region for those who have not experienced it and to evoke the warmth of memory for those who, like me, have long been under its' spell.

"The work invokes the closeness of the people to the environment and especially with the sea. It portrays their courage and skill in voyaging abroad and the call of home and harbour to the Irish diaspora to return to their roots."



AIA LEU

HERITAGE

OIL ON CANVAS, 12" X 12"

A Swiss artist living in Kenmare since 1989, I have been painting landscapes and exhibiting my work since 1999. I find myself drawn to particular elements of my surroundings, be it old buildings, trees, rockpools. The colours and textures of both the man-made and the natural world have a pattern-like quality especially when understanding the influences of their creation. The shapes formed by sculpting with wind and water or the unique details of a landscape or a building are what I am communicating in my paintings.

"This painting portrays an interpretation of a classic cottage view that many people who emigrated from Kerry in the 50's and 60's would have seen as their last sight of home."



ANKE PETERSEN

DREAMING

ACRYLIC PAINT AND INK ON PAPER, 9" X 11"

I love the outdoors; to listen to the sounds of nature, to look for the reflections of light in all and to feel inspired and connected to the creative flow of Soul in the totality of life, as The Light and Sound all around is resonating within. Now I can start "to make art", tuned to be taken by Soul - the real me - on a journey of exploration and discovery.

Making Art is for me a celebration of being alive; awake in a dream, in the cradle of love in my heart.

It is a spiritual gift if and when a true work of art grows into a balanced whole in the current of love through the heart like a seed that I plant with my first tentative marks with pen, pencil or brush on a blank sheet or canvas.

"From velvet night memories dawn
as rhythms rise from deep layered love
to form colour and muted tones,
a feeling of an old fishing town
waking in the golden song of the sun,
behind the quiet light of a hill shades of the sea
and beyond - new worlds are born.

I follow The Sound of The Ocean,
ride the white rippled run of The Wave,
sail home."



BERNADETTE CREMINS

MIGRATION

ACRYLIC AND INK, 23" X 19"

I am a self-taught artist, I find myself inspired by the flow of colour and shapes I see around me. I am motivated by the therapeutic and visual aspects of creating a piece of artwork.

"In my artwork, *Migration*, I tried to convey the feeling of loss and sadness of those left behind when friends and family have emigrated."



BERNADETTE KENNEDY

THE WAILING WOMAN

PASTEL, 33" x 26"

The inspiration for my painting is the unique scenery surrounding my home on the Iveragh Peninsula. My mother was from Portmagee, and I have always felt an emotional affinity with the local landscape, which I can now explore and express in my art.

"Although a natural rock formation on Skellig Michael, *The Wailing Woman*, as it has come to be known, gazes forlornly towards America, wailing for the loss of the sons and daughters of South West Kerry. Looking both ways, however, it also evokes a hope for their eventual return."



CAROL CRONIN

TIME AND DISTANCE

OIL ON CANVAS, 30" x 40"

Carol Cronin graduated from the Cork College of Art and Design in 1989 with a Diploma in Fine Art. Her work has been exhibited widely including Dublin (The Royal Hibernian Academy), London (Fairfields Hall), Dusseldorf, Amsterdam, Sicily and New York.

Those who have commissioned or collected her work include institutions such as University College Cork, The National Archives of the Netherlands, John Warner (The Warner Museum of American Art) and The Office of Public Works in Ireland.

Her time spent living in Dún Chaoin, Co. Kerry, the most westerly parish in Ireland, influenced her painting enormously. Her seascapes strive to capture the power and everchanging moods of the Atlantic Ocean and the rugged West Kerry coast.

“There are 80 million people who claim Irish descent in the world today. This painting is for those who stayed behind wondering and waiting.”



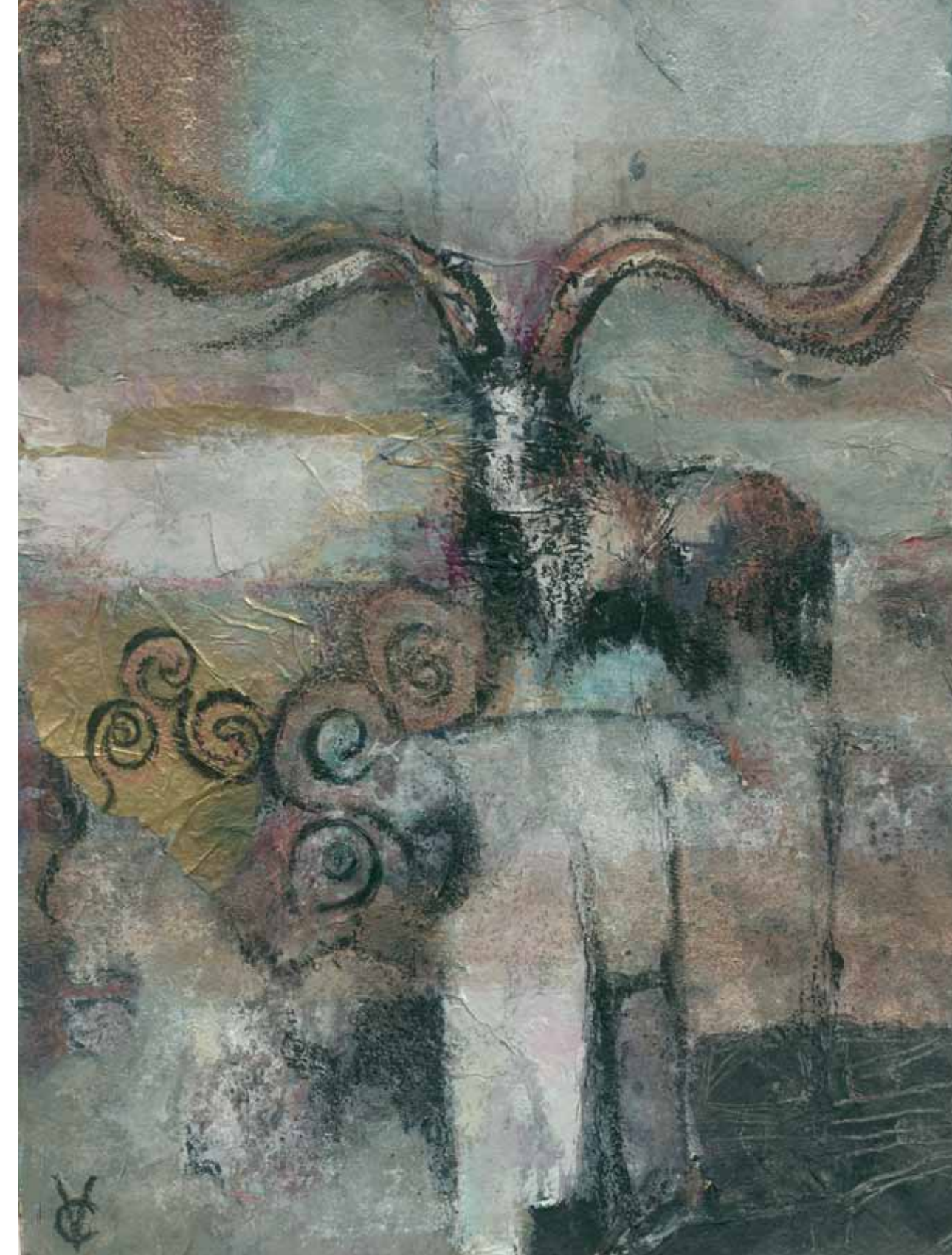
CHARLOTTE VERBEEK

FORTITUDE

ACRYLIC PAINT, PAPER COLLAGE, INK & OIL PASTEL ON PAPER, 30" X 22"

I am interested in investigating the transient phenomenon of nature and our human connections to the natural environment through time. I enjoy exploring different materials allowing serendipity and spontaneity to develop the visual depth and meaning of work which moves between abstract and representation.

"The ancient Irish goat, found in the wild places of Ireland, is used to symbolise the strength and courage of the folk who were forced to forge a new life overseas."



CHRISTINE BOWEN

SAIL ON, SAIL ON, O MIGHTY SHIP OF STATE!

INK ON PAPER, 60" X 60"

Mature students have the advantage of previous life experiences which contribute layers and depth to the cognitive and emotional aspect of their work. Despite my late start at the age of 44, and not having made art since leaving school, painting and mark making came to me as a natural reflex without motivation.

Other influences within my work can be traced to living and travels in West Africa, and my previous profession in interior design. Other elements within the imagery and narrative relate to Renaissance portraiture. Prose and text influences are from W. B. Yeats, Fredrico Lorca, Leonard Cohen and lyrics generally.

"The painting *Sail on, Sail on, O Mighty Ship of State!* is a continuum of previous work on the Titanic and the Lusitania. With both tragedies many emigrants from Ireland perished, many from Kerry who would have departed from Queenstown (Cobh) on the Cunard and White Star Lines for their passage to America. The monolithic scale of the boat image attempts to convey the gravitas of the occasion juxtaposed with the American flag. Various texts and marks refer to President Obama himself the descendant of emigrants, and from Leonard Cohen's *Democracy* the final line of which is 'Sail on Sail on Oh' mighty Ship of State'."



CHRISTOPHER O'CONNOR

THE GATHERING

OIL ON CANVAS, 46" x 45"

Born in Dingle.... Started painting at 15.... Self-taught as an artist.... Nature, in all its various guises, inspires and motivates me... my work explores the connection between composition and expression... I see things, images, colours as compositions ... they are never isolated... all things are connected.

"Just as the leaves are blown from the tree that bore them, so Kerry men and women have been blown to all corners of the globe.... but the desire to return to one's roots is always there... and eventually all things return to where they came from."



CLAUDIO VISCARDI

EARLY MORNING LIGHT, HEALY PASS

PIGMENT ON CANVAS, 50CM X 50CM

I am an Irish-Swiss artist living on the Beara Peninsula, exhibiting nationally and internationally. I make my own colours with rare and natural pigments. Mature human experience and the nature of imagination motivates my work. A blank canvas is like a new beginning and my art explores the nature of existence.

“Living on the Beara Peninsula is to be bestowed with the freedom of a vast three dimensional space. Kerry and its landscape is like a microcosm of the world which draws all those who ever connected with it, back.”



DANIEL GREANEY

HOLD BACK THE DAWN

ADHESIVE VINYL ON ALUMINIUM, 19.5" x 19.5"

Received BA in Painting from Limerick College of Art & Design, MA in Fine Art from Central St Martins, London. My practice reflects my interest in the history of painting. Using industrial materials such as adhesive vinyl, I create works which reference imagery and subjects from traditional painting, natural history and the 'Romantic' landscape in art history.

"The subject of *nature* and *environment* are of importance not only to the many artists working in Kerry but also to the people from here or who call this county their home. "



DEIRDRE MCKENNA

SPLICING

OIL ON BOARD, 13" x 23.25"

My work centers around the exploration and representation of traditions and skills that have been handed down through generations. Rather than portraying historical themes however I am more interested in how these traditions survive in a contemporary world through adaptation and a strong grasp of what is important.

The primary concern of my work is based on the contemporary value of traditions, exploring their place in today's society. I spend a lot of time engaged in the activities I portray. I have a strong working knowledge of my subjects and an understanding of skills passed down through generations as people have worked on the Atlantic coast.

"It was painted after a voyage I took part in re-enacting the traditional pilgrim route of the Camino from Dingle to Santiago de Compostella across the bay of Biscay to the North of Spain in 2007, aboard the Jeanie Johnston. This painting shows one of the crew splicing a loop into a rope to be used in the rigging. The square-rigged ship was built in Blennerville, Co. Kerry and finished in 2002.

The original Jeanie Johnston was built in 1847 on the banks of the St. Lawrence River in Quebec City, Canada. John Donovan and Sons of Tralee, Co. Kerry purchased the 408-ton cargo ship in Liverpool. As the famine gripped Ireland, the company ran a successful trade bringing emigrants from Ireland to North America and returning with timbers bound for the ports of Europe. "



DERMOT MCCARTHY

WORDS OF PARADISE

WATERCOLOUR, 18" X 11½"

Dermot McCarthy works from the imagination in mainly water colour paintings. He spent his childhood in Killorglin and then moved to Killarney where he has a gallery in Barry's Lane, High St. He works without preconceived ideas but searches for ideas subconsciously.

"Everyone's out for the day
Butterflies out to play
Okay okay so what's in it for me?
If you look closely you will see many intertwining
people amongst the birds with words of paradise.

And birds of paradise are really spice girls and boys all
the ways from Kerry very true very green and gold "



DIANA MULLER

VAPOUR TRAILS

OIL ON CANVAS 30.5" x 25"

For me painting has always been a form of communication, a way of reflecting, processing and interacting with people and my environment. The everyday world, nature and humanity inspire me.

For me, creativity stands for the essence of freedom. We are born with a desire if not a compulsion to express ourselves, and the creative processes and methods we evolve to add vibrancy and imagination to our creations establishes our character. I am never more in tune with myself than when I am acting on a moment of inspiration and actively painting or drawing.

"Some of my earliest memories are of stomping in the bogland around my home in a pair of oversized wellies, I don't think I'm the only one. The child in the foreground is pointing at a jet engine trail.

A lot of us leave, but no matter where we go we'll always be bog babies at heart. "



DIANE LAVERY

GREAT BLASKET ISLAND REVISITED

PAINTING IN OILS, 80CM X 100CM

“Being based on the Dingle Peninsula for over 60 years my life’s work has endeavoured to portray the wild beauty of one of the most unique regions on the Atlantic, capturing the essence of a people, their culture and the landscape which frames their daily lives.”

Artist, illustrator, author and poet, best known for her ‘Open Door’, ‘Thatched Cottage’ and ‘Currach’ series, with many works in public and private collections throughout the world.

“*Great Blasket Island Revisited* portrays the first visit to the Great Blasket by several former islanders many years after the island had been evacuated. For these men it is a poignant homecoming tinged with memories of a once vibrant island community, a community that now is part of the wider Irish diaspora.”



DOLORES LYNE

SELF AT SEA

OIL PASTEL ON PAPER, 30" x 38"

Born in Killarney, I studied fine art in WRTC and theatre design at Motley Drury Lane. My work is housed in several collections, including the Arts Council, OPW, Bank of Ireland, Dublin Writers Museum, Galway City and County Councils, and UCG. I have exhibited at the RHA, Iontas and Kennys Art Gallery. I received the Irish Times ESB award for set design in 1999 and my work has been shown in Ireland and internationally.

"My love of being on water stems from the lakes of Killarney, and I always calculate distances in Kerry feet, as close as Ross Castle, as far out as Molls Gap!"



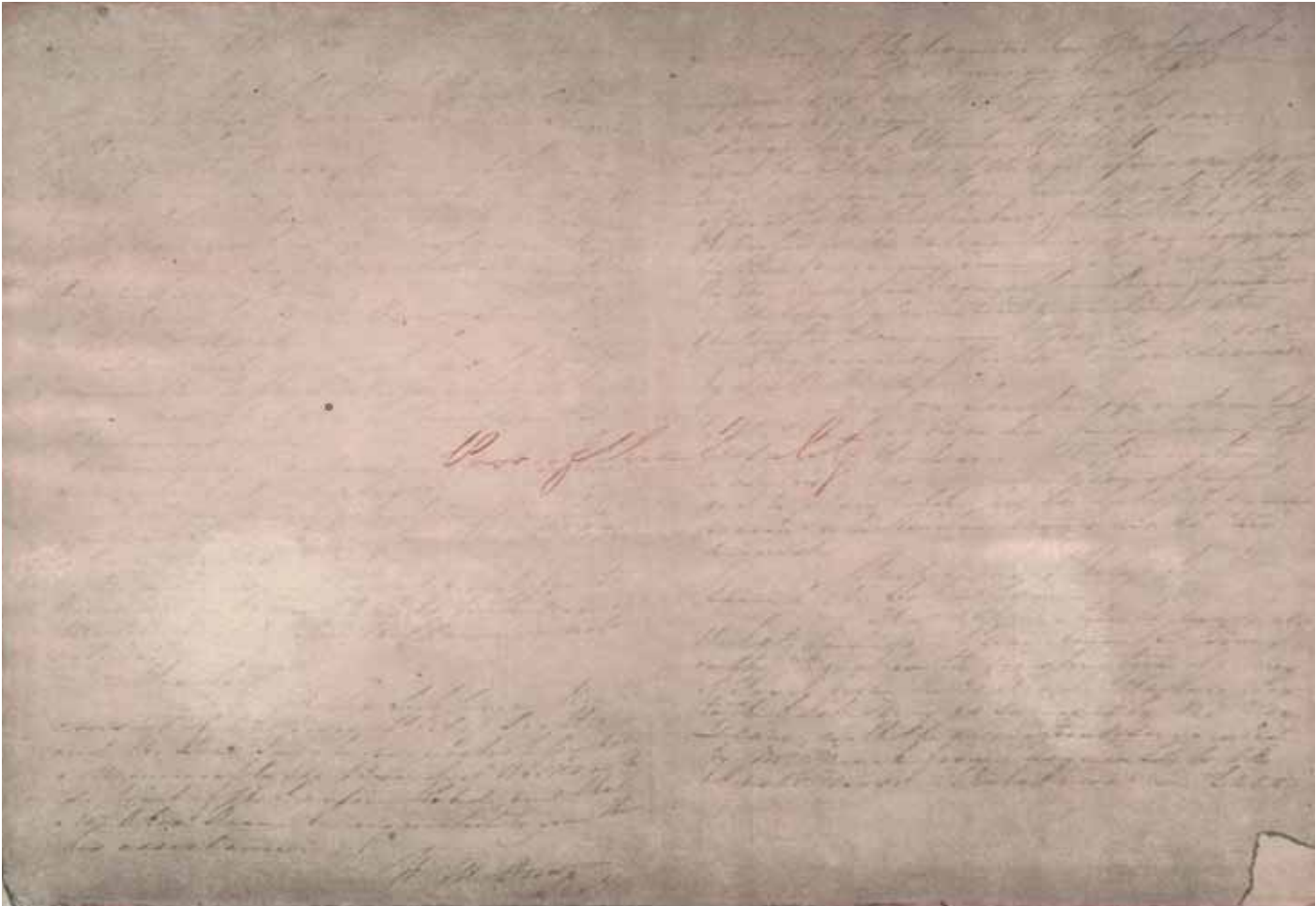
EILEEN KENNEDY

POOR OF THE LOCALITY

DRYPOINT AND PHOTO INTAGLIO ETCHING, 22.5” x 29”

I endeavour to express in painting and print the natural flow and energy that mirrors life as it is in the present moment, the eternal Now. I am inspired by the artistic work and writings of Agnes Martin, Antoni Tapies, Sean Scully and Cy Twombly. I relate to art that is honest and real and reveals life with all its perfections and flaws. There is a beauty and rawness to life and nature that I seek to express in my work.

“The work is inspired by the ledger containing the minutes of the Famine Committee who met for several months discussing the price they would charge for corn while the poor of the locality were dying of hunger. Many of these emigrants left Ireland in ships from Blennerville in County Kerry.”



GEMMA BILLINGTON

CELEBRATION GATHERING

OIL PASTEL ON SOMERSET HEAVY DUTY PAPER, 42" X 31"

I am motivated by nature, ancient history, mythology.
I feel my art should be a question rather than an answer,
a proposition rather than a statement. The true art lies
somewhere between the subject and the art...
forever unfolding.

"Ireland, a land of Saints and Scholars. The dreamers,
the writers, the poets, the thinkers, the painters,
music makers, dancers come together to bring
Tir Na N'Óg back. Oisín riding to Tir Na N'Óg,
escaping the mortality of position and possessions
to become the dreamer, the dancer, the writer.
A reminder of our true identity."



HELEN O' SULLIVAN

THE WATER GODDESS

OIL ON CANVAS, 23" x 31"

I get my inspiration and passion for my paintings through my love of the stories of the land as they are rich in myth, magic, fairies and folklore and the power of the feminine.

"The *Water Goddess* sustains a way of life for us in Kerry through our beautiful coastlines, our rivers and lakes for fishing, recreational purposes and tourist attractions. Her magic flows through the people and calls them home to replenish their spirit."



HELEN RICHMOND

LIMINAL BONDHOLDERS
IDIR DHÁ CHEANN NA MEÁ

OIL ON LINEN, 82CM X 155CM

For me painting manifests the power of the unselfconscious moment and reveals the rich layers of connection and truths to be found there. I am interested in how the systems of human and animal thought and perception were formed and, through an in depth study of nature, I hope to increase my understanding of how and why we think and see things as we do and how we may use this understanding to empower our future choices.

“This is a painting about the relationship between shifting values and transitional spaces. A theme which I feel is of great significance to the Kerry Diaspora, a group to which I belong. ”



HELENA KORPELA

TRENCH 350 X 10

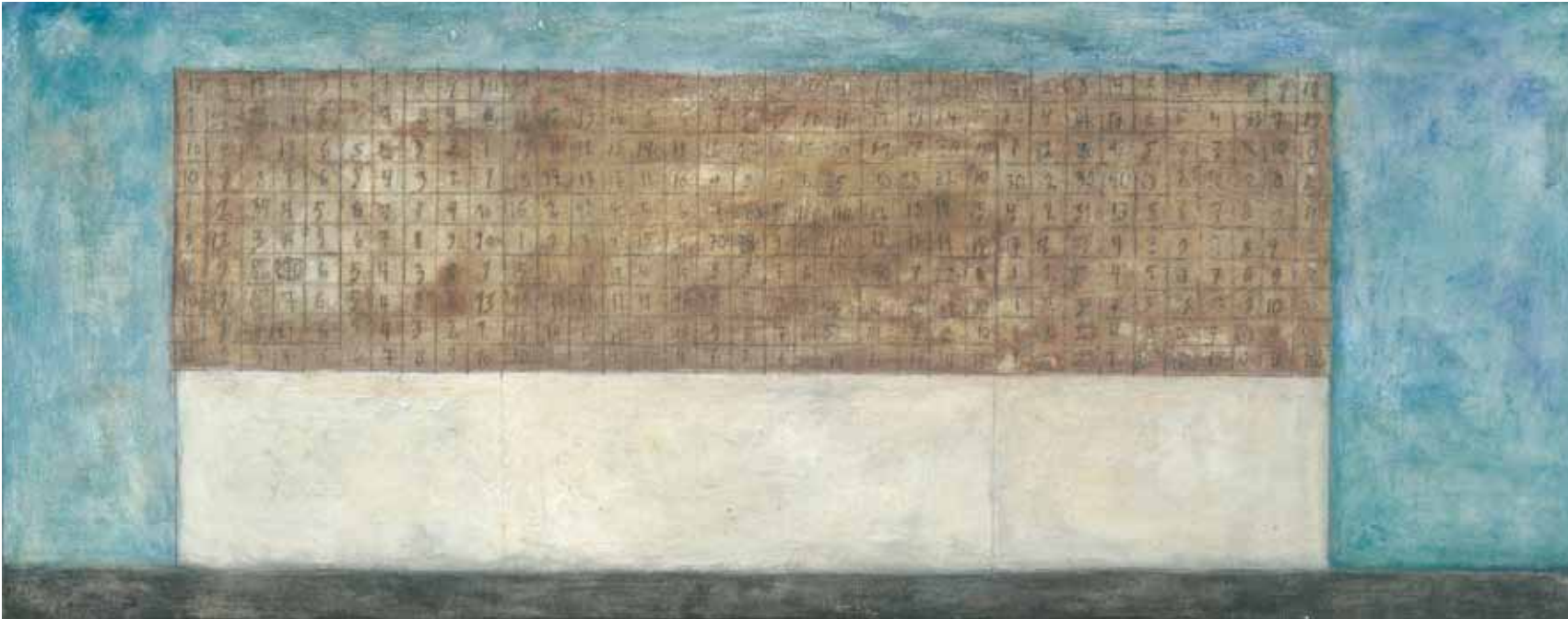
OIL ON FOUND MARINE PLYWOOD, 48" x 18"

Home and shelter figure predominantly in my work as abstractions of spaces, places, buildings.

Trained in interior architecture and painting, I have lived and worked in four countries. Kenmare, Co. Kerry has been my family’s home for the past 15 years.

“In 1849, the estate agent W.S. Trench convinced Lord Lansdowne that the cost of maintaining the impoverished in the workhouse of his estate in Kenmare was draining his finances. Lord Lansdowne agreed to Trench’s proposed solution to offer the choice of free emigration to the destitute. In ‘little more than a year’, in batches of 200, a total of 3500 had left Kenmare for America.

In this work I have created an abstraction of a place, a space that is home. On the roof of this there are 350 numbered tiles, each of which represents 10 in number of the 3500 who departed. ”



HONORE KENNEDY

THE DINGLE GATHERING

OIL ON CANVAS, 46" x 38"

'A picture paints a thousand words', it breaks down our language barriers and enables us to share our perceptions. I like to think of my art as a way of sharing the beauty that surrounds me here in Ireland.

"Dingle Harbour is a special place where people gather to work, rest and play in Kerry. This piece of art depicts boats, all shapes and sizes doing 'their thing' in one of the most beautiful places in Ireland."



JAMES DUNNE

ONLY DREAMING OF DAYS GONE BY

OILS ON BOARD, 23" X 27"

I live and work in rural Ireland with its rich heritage of music, history, culture and ancient landscapes. This inspires me to endeavour to capture both nature and nurture through my painting and drawing. I work in oils, watercolour, pen, ink and pencil. I enjoy using my imagination to enhance what I see.

“The notes of The Kerry Dance played by the young Irish flute player turn to shamrocks scattering across the seas to touch the hearts of the diaspora. Here, the émigré is reminded of the ancestry and history of his homeland as depicted by the Skelligs and the ancient Celtic stone carvings.”



JANE HILLIARD

ONWARDS AND UPWARDS

ACRYLIC ON CANVAS, 24" X 18"

Being an artist has intensified my appreciation of the beauty of nature, this has enabled me to feel a deep sense of peace and at oneness with all that I'm blessed to have around me. I strive to pass this on in my work.

"From the hill and shores of Kerry to the four corners of the earth - our nature, our beauty, our fertility is spreading, settling, prospering and one day hopefully returning."



JEAN USHER

IMMEMORIAL : THE CASKET No. 4

ACRYLIC, JUDSON'S GOLD, COLLAGE,
VARNISHED ON CANVAS, 23.5" X 23.5"

Living in Kerry, I am inspired by the landscape, changing weather conditions and the amazing light. My work is not by direct description of the subject but by reference only.

*"Immemorial : the casket"** is part of a new series of paintings begun this year to coincide with the Year of The Gathering 2013.

It is a personal connection with my family and its Kerry ancestry - memories I now pass on to my children and grandchildren."

* *Gaston Bachelard: Poetics of Space*



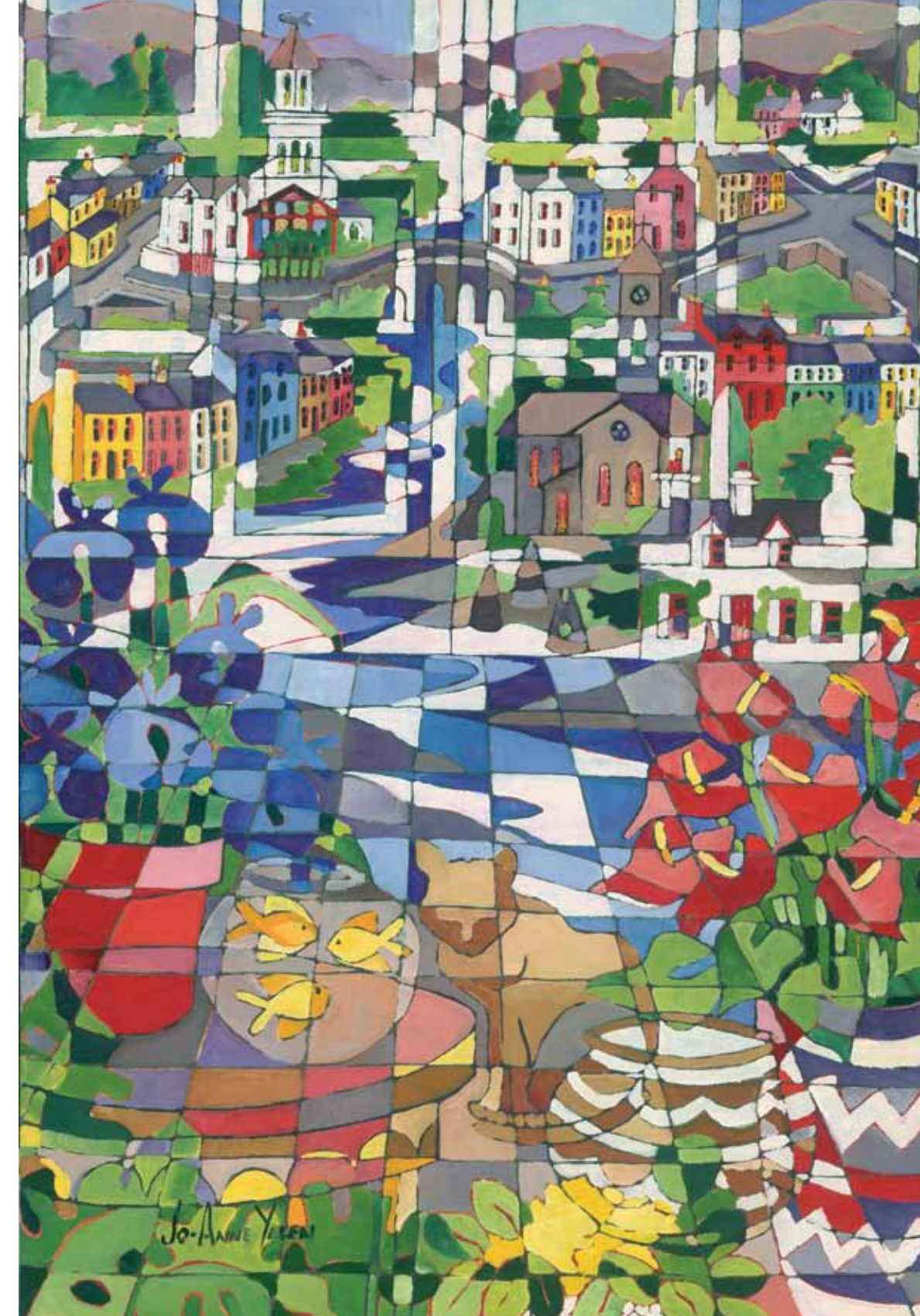
JO-ANNE YELEN THRU SNEEM

OIL ON CANVAS, 30" x 20"

Born in 1959 in South Africa. In 1976, having finally decided that they could no longer manage in a system that included apartheid and with no sign of change evident they made the decision to leave South Africa and return to the home of their ancestors, Ireland. Settling in Sneem they built a studio where the family passion for the arts could be pursued. Jo-Anne's work is in many collections, including Ford USA, and the great collection of the Zu Luvenstein family

Having just emigrated from a tropical paradise my entire family were in a state of climatic shock and began suffering somewhat from depression. I therefore took a conscious decision that any painting I produced must, as part of its purpose, uplift the viewer and evoke a positive response from the psyche, no matter how depressed. I have always held true to this fundamental.

"No matter where in the world, sometimes when you look through your window your minds eye sees your Irish home town."



JOE THOMA

LAURAGH LANDSCAPE : 5 POINTS OF DEPARTURE

OIL ON CANVAS, 24" X 24"

I am inspired by the immediate environment of South Kerry and the broad sweep of the surrounding Beara mountainscape as it reaches down to the rugged coast. As a musician as well as an artist, I am also constantly reminded of similar elements to be found in the art of painting and the art of music such as the rhythm in the movement and variation of the line; the harmony and contrast of colours in the landscape as a form of counterpoint.

Ochres and umbers lend gentleness and a myriad of subtle tonal values to the work whilst the chiaroscuro created by the ever-changing sky modulates from pianissimo to crescendo.

“The work captures the deeply rural landscape of Lauragh, Co. Kerry from where a majority of the tenant farmers were transported from the Lansdowne estate to New York and came to be settled in the notorious Five Points area there. The memory of the Lauragh landscape was surely etched permanently in the minds and imaginations down the generations of the South Kerry Diaspora.”



JOSEPH PATRICK SHALABI

NIGHT THEATRE

OIL ON CANVAS, 27.5" X 27.5"

My inspiration mainly comes from Kerry where I have spent a significant period of my life. The land of extensive culture, the sea at night tells us her secrets in a mystical way ...

Each colour in the painting carries a significant meaning by representing an element from nature. There is a fusion created with earth warm, and also vibrant, colours.

"The empty spaces in my painting reflect the viewers eye to imagine the various aspects that could occur and the girl is the star of the show to resemble the country and missing diaspora."



JUDY COSTELLOE

CREATION, AND IN THE BEGINNING...

HAND PAINTED SILK, 9.5" x 24"

Having worked in a variety of media i.e. watercolour, acrylics, pencil, pastel etc. I discovered the joy of painting on silk. The freedom it offers, the vibrancy of the jewel-like colours and the fluidity of using them on fabric has led me on a journey of exploration and experimentation. The unexpected happens and the rule is not to follow the rules!

My inspiration comes from nature and the natural environment allied to imagination and wonder.

"The title of this artwork has Biblical connotations. It suggests a new departure, new life and growth. Many of the Irish diaspora have embraced new beginnings and experiences, even though far away, their hearts and thoughts are still firmly rooted in their native Kerry."



JULIE BECKETT

CUIMHNÍ SCOILE

MIXED MEDIA, 20.5" x 16.5"

In creating "Cuimhní Scoile", I was inspired by the local scenery in the Kerry Gaeltacht, the language and the culture - all part of my everyday life. With a fascination for creating different textures I employ a variety of mixed media in my work and have also explored the use of metal in this piece.

"Memories of school days, the language, the culture,
friends and family.
All they knew, left behind.
For a new but alien life on distant shores.
Memories cherished and never forgotten! "



KATE BUCKLEY

NAOMHÓG

GRAPHITE, GOLD AND INK ON COTTON RAG PAPER, 76CM X 122CM

Kate Buckley is an artist and a facilitator. She is interested in projects which link art, people and place. Kate now lives in New Zealand, but she used to live in Corca Dhuibhne. Kate studied Fine Art and Art History at the National College of Art and Design in Dublin, and went on to study Adult and Community Education.

Kate’s work explores the symbolism of voyages. The images are of floating Viking ships filled with a cargo of rich colour and gold.

“Viking ship burials captivated my interest. These vessels were taken out of the water and buried to carry the dead on their journey to the next world. I am interested in the balance and weight of the vessels. I extended the shapes. Some have long oars and weights – to steady the vessel and keep it on course.”

“A skin boat, filled with gold travels into the unknown. Made by a Kerry artist that no longer lives in Kerry.”



KELLY HOOD

TRACING OLD FOOTSTEPS ON CLOGHER STRAND

ACRYLIC AND MIXED MEDIA (CLOGHER STRAND SAND, MOTHER OF PEARL CRUSHED, CLOGHER STRAND SHELLS, NATIVE CARRAGHEEN SEAWEED, GOLD & COPPER LEAF FLAKES, MICA FLAKES) ON CANVAS, 24" X 32"

Painter Kelly Hood, of English-Irish descent, returned to her mother’s native townland near Dingle in 1984. One of the old Kerry line of Russell, Paroiste na Cille became her home and the place of discovery for her Irish heritage. A fluent Gaeilgeoir, Kelly graduated from Limerick School of Art and Design. She now works as a full time professional contemporary realist painter with a constant need to paint the things in life that go unnoticed and which are often most interesting and beautiful. Kelly Hood’s palette of sparkling textures and strong colours define her subjects while also capturing true like images and are wholly appropriate to her subjects, who are located in their everyday life, unvarnished.

“*Tracing Old Footsteps On Clogher Strand* is a celebration of the colours, light and atmosphere of the Dingle peninsula, with the objective of capturing the western light as it plays across the land and sea.

I am heavily influenced by the landscape, seascape and skyscape, which surround me here in Dingle and how light interacts with each, whether breaking through clouds, highlighting the land or reflecting on water. Dramatic skies and beautiful reflections are a feature of this work. This painting endeavours to reflect an acute sense of the beauty of the Dingle Peninsula’s landscape.”



LIAM O'NEILL

THE QUIET MAN

OIL ON CANVAS, 30" X 40"

Liam O'Neill was born in Corca Dhuibhne, West Kerry, in 1954. He is a self taught painter who, over the last twenty years, has shown work at the Royal Hibernian Academy, Oireachtas, National Portrait Exhibition and Claremorris Open.

His obsession with West Kerry has been his main source of motivation and inspiration over the years. His paintings recapture images of harbours, horse fairs, landscapes, fishermen, and bog and meadow scenes. The animated strokes of bright colour, which are spontaneously applied in a loose expressionistic manner using a palette knife, emphasise the passionate freedom of the artist's style.

"*The Quiet Man* was written by Kerry author Maurice Walsh 80 years ago, and was included in his short story collection *Green Rushes*. It was first published in the Saturday Evening Post in the United States on 11 February 1933. This was where the American film director John Ford first read it. He secured the film rights shortly after reading it, but it was 1952 before his famous film was released. The film is well known around the world for starring Hollywood Greats John Wayne and Barry Fitzgerald."



LINDA NÍ HAINIFÉIN

AN GORT

CERAMICS, 11.5” X 2.5”

I returned to West Kerry as soon as my formal art education was completed in Limerick School of Art and Design. The environment of West Kerry, in particular the Dingle Peninsula, inspires the Ceramic Art that I create. I blend local clay, stones and sand with stoneware clay to create original art, based on local history, archaeology and landscape of the Dingle Peninsula. A unique aspect of my work is the use of language both modern and ancient, integrating Ogham and other symbolic inscriptions.

“*An Gort* is from my current collection of work which is based on the theme of “land and inheritance”. I am using the concept of land inheritance as the main theme. I am exploring how this inheritance of land can cause rifts and disharmony among families and how the location of land can cause obstruction and inconvenience in the day to day running of a farm.

As with all of my work I am using the landscape of the Dingle Peninsula as an inspiration for the texture and colour of my finished pieces.”



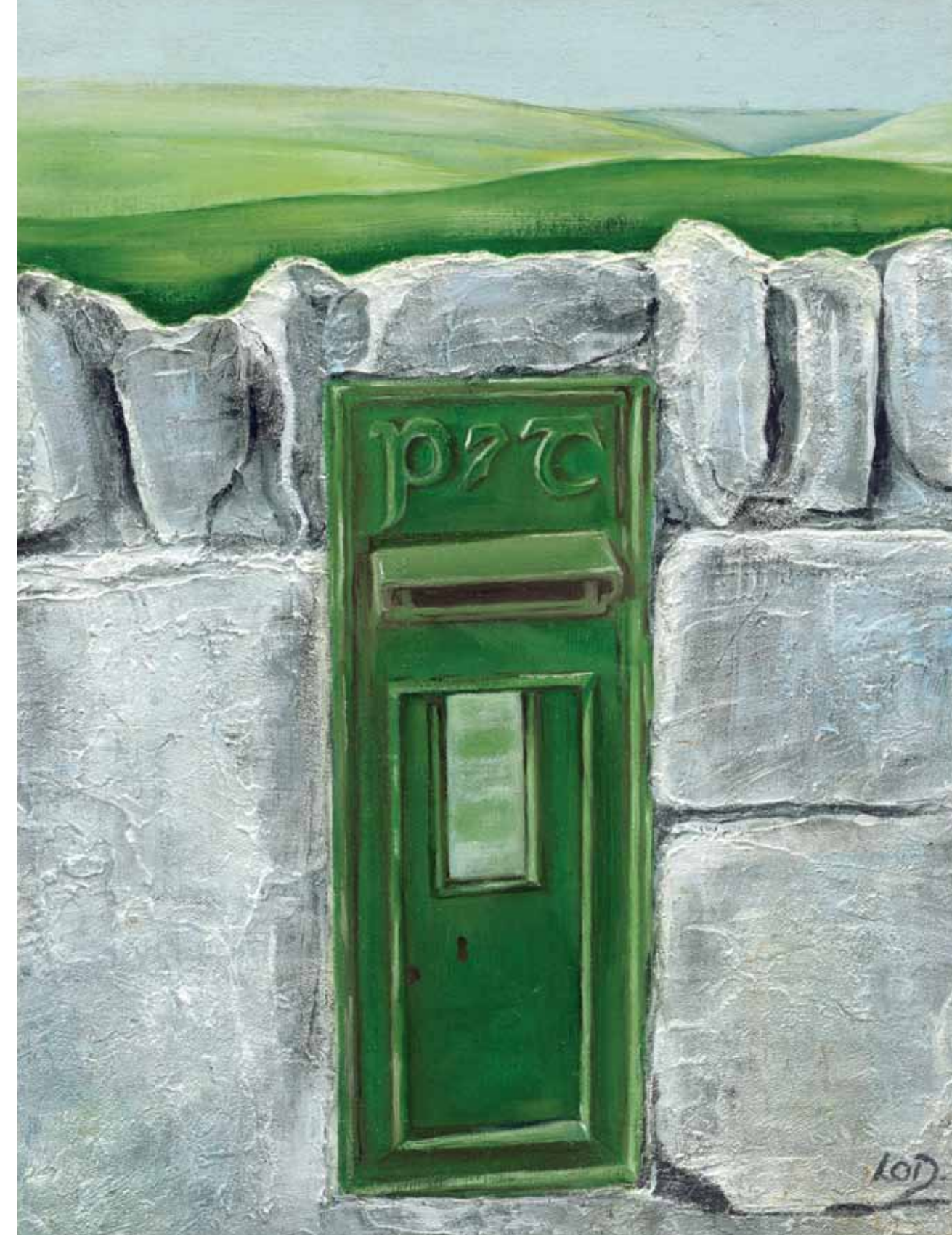
LYNNE O'DONNELL
POST BOX, KENMARE

MIXED MEDIA, 9" x 12"

I would describe myself as a realism painter with soul and my aim is to combine fine art and texture to achieve the essence I'm looking for. Whilst my subjects can be diverse covering landscapes, townscape, portraits and still life, each work is inspired by a perceived emotion, eg. the peace and tranquility of an unhurried rural lifestyle; the drama and austerity of a bygone era of the 1960's inner city; the compelling performance of a musician; the charisma of a public figure.

I feel all expressions of art should elevate the human spirit and I see my own work as an extension of myself.

"The rural post boxes are slowly disappearing but represent so much of the positive side of the times past of the community. This particular post box was inspired by the one situated on the R569 between Kenmare and Kilgarvan. I felt the landscape background represented well the connection between communication and distance. "



MARIA SIMONDS-GOODING RHA

THE BOG ON A FINE DAY, 1986

OIL ON PAPER, 76CM X 110CM

The boggy, magical landscape of Ireland is Maria Simonds-Gooding's subject matter. She transforms it into a poet's magical inscape - the bogs, mountains, sheep, water of the mind's eye. Thinly, unhesitatingly applying oil paint onto white paper, Simonds-Gooding combines the watercolour freshness of a lyrical nature poet with an almost Expressionist intensity of feeling. Bleak scenes are evoked through bold, vibrant colour, and the very bleakness paradoxically both felt and leavened through a delightfully quirky sense of humour.

To a prejudiced eye, her range may appear limited, bogged down. This is far from being the case. The inscape has its own times of day and night, its moods of quiet and extroversion, austere vistas and crowded ones. This is reflected in a wide variety of compositional and colour arrangements. She has an authentic talent which makes nature appear forbidding and intimate, lyrical and bleak at once, and can make the dingiest bog seem sentient.

Text courtesy of Philip Vann, published in the Irish Arts Review

“Painting the Kerry bogs was a particularly colourful period in my work during the mid eighties. The powerful earthy shapes cut out of the wet marches never failed to fire my inspiration. Families and neighbours gathered together to cut, foot, and stack the turf. Hard, tough work it was, but surely a piece of heaven on a fine day! ”



MARK ELDRED

PATH THROUGH THE BLUEBELLS AND BEECH TREES, MUCKROSS FORESTS

OIL PAINT, 36" x 28"

Mark Eldred graduated with a B.A. in Fine Art from Goldsmiths Art College in London. He then travelled for 4 years through Australia, New Zealand and Asia, painting and photographing the diverse landscapes. On arriving in Kerry for a holiday, he found the scenery so inspiring that he decided to stay and 22 years later has been painting ever since.

"My main aim in my paintings at the moment is to capture the texture and light of the landscape, which then in turn connects me to the landscape."

"Wherever we live our immediate surroundings have a profound affect on our physical and psychological well being, living in Kerry we are lucky enough to be surrounded by an astonishingly beautiful and diverse landscape, ranging from pristine beaches to lakes surrounded by ancient oak forests with mountain backdrops, we can not help but be moved by it."

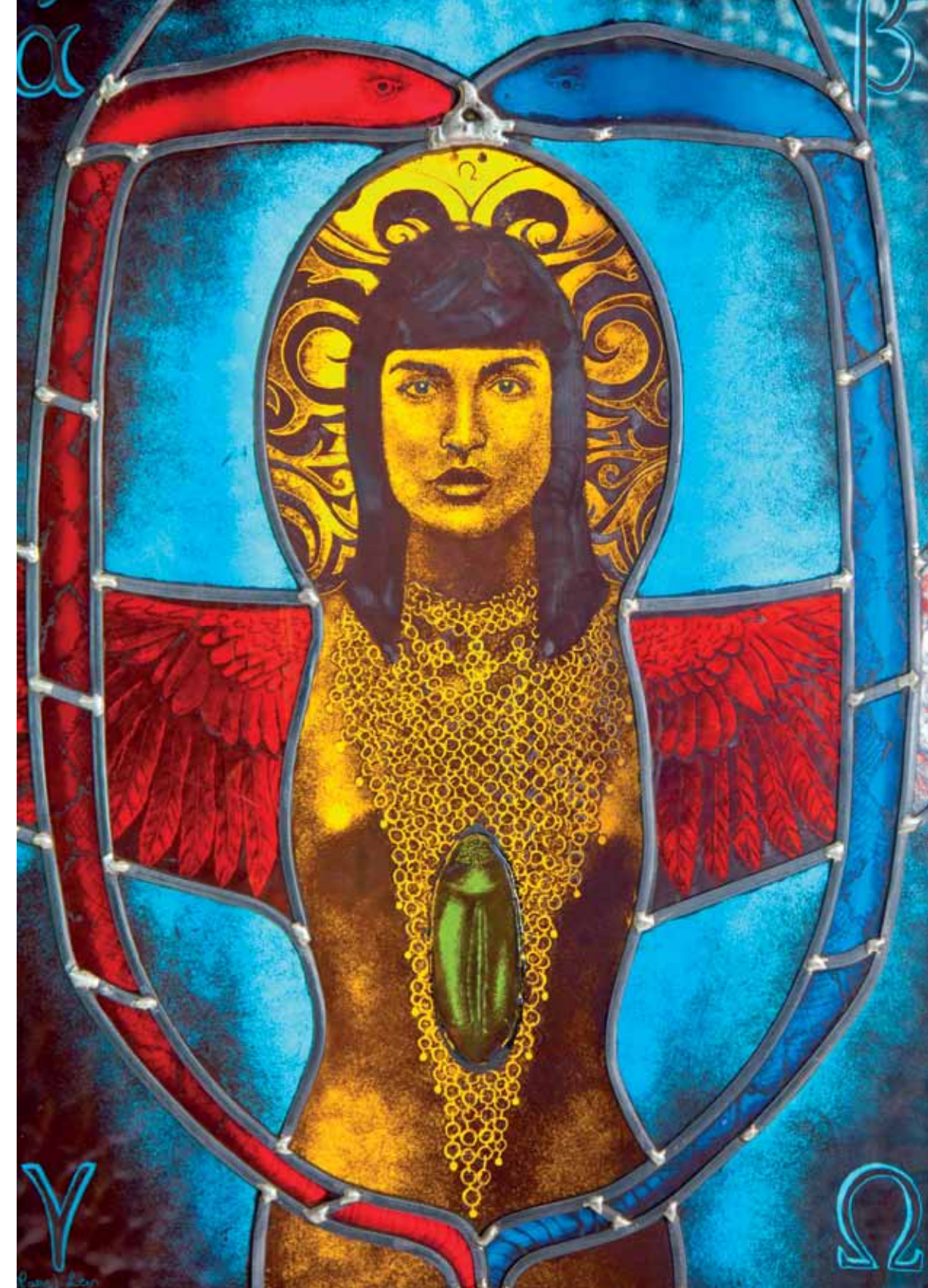


MARY J LEEN
QUEEN SCOTIA

STAINED GLASS, 74CM X 58CM

My work is driven by the need to tap into the current spiritual awakening that is happening worldwide and to visually express images and ideas to do with the esoteric and mystical. My work can loosely be described as figurative stained glass painting but in its entirety it has elements of Surrealism, Futurism, Symbolism, Realism and Romanticism. In my work I aim to marry classical technical proficiency with the contemporary developments in stained glass technique whilst utilising my unique personal style.

“This stained glass painting is based on the legendary story of Queen Scotia of Egypt, daughter of King Ramses II. She died in battle and is believed to be buried in the Slieve Mish mountains just outside Tralee, County Kerry.”



MARY NEVILLE

WHERE IS HE GOING?

OIL ON CANVAS, 12" X 31.5"

I am very influenced by the landscape in which I live.
In my paintings you can see the colours and forms that
I have absorbed from the world all around me.

*"Where is he going? symbolic of where we are going
as a nation and where are all the people leaving our
shores going?"*



MICHAEL FLAHERTY

BLUE HORSE

OIL ON BOARD, 24" X 28"

My work at the moment covers a number of genres, animals being one of them. They usually begin simply as images to be painted but in working with them various meanings and connections cling to them, so that for example, animals may say something about the state of the countryside, or conservation, though never that overtly.

"The horse, as in this painting, is a means of travel, and therefore an image of journeying. The colour blue also has it's own meanings but I would prefer to leave it to the viewer to experience these as what I refer to is non-verbal. Putting it on an orange background also has significance."



NOREEN BREEN

TOO FAR EAST IS WEST

ATLAS PAPER MAPS, GLASS, WOOD, CHROME, LIGHT,
AND PERSPEX, 47" X 10.5" X 10.5"

Art is a unique way of knowing and understanding the world. I use three dimensional media to explore how people, objects or abstract elements relate to each other in space. Intuition is crucial to my practice.

"Too far East is West is an intuitive response to the theme of journey, both metaphorical and actual."

"The real voyage of discovery consists not in seeking new landscapes but in having new eyes."
Marcel Proust



OLIVE STACK

RACE WEEK, DOWNTOWN LISTOWEL

WATERCOLOUR, 34" X 41"

Olive is a graduate of LSAD where she studied painting from 1992-95. Olive opened a gallery in Listowel in 1998 where she continues to exhibit her most recent work. Many of Olive's paintings are strongly influenced by the vernacular architecture of Kerry and beyond.

"Each September Listowel welcomes the return of emigrants and visitors from all over the world for the annual horse racing festival. Steeped in tradition, the first race meeting took place in Listowel in 1858. Natives of Listowel and North Kerry look forward to race week and to reuniting with family and friends who return home to enjoy the races and the carnival atmosphere of the Harvest Festival."



OLIVIA O'CARRA

TRÉIGTHE

OIL PAINT, 25" X 21"

I am constantly inspired by the magnificent scenery which surrounds me here in Killarney and I hope to capture in my paintings the beauty of the area and share with the viewer the magic of this special place.

“The title *Tréigthe* means deserted or abandoned. It refers both to the cottage and to the man, now on his own, thinking about his children who have emigrated. The location is the Gap of Dunloe in Kerry.”



PAM MULLER

WILL WE STAY?

BATIK ON RAW SILK, 88CM X 70CM

After thirty plus years of being an artist, art is part of my life and a way of seeing the world around me. The natural beauty of county Kerry inspires my work in batik and watercolour painting.

“This piece depicts two birds debating whether to escape austerity and a harsh winter ahead or to stay at home in Ireland. Sunshine and prosperity call them to fly away yet they hesitate as they love the land of their birth.”



PAT OWEN

LUNAR NIGHT TIDE

ETCHING AND AQUATINT, 7" x 8"

Pat Owen is an artist who lives and works on the Dingle Peninsula. She studied Drawing at the Art Institute of Chicago and received a BFA(Hon) in Painting from the University of Southern Maine. She is a member of Meitheal Eitseála (West Kerry Print Studio).

Her art is about exploring the mystery of what is not always apparent in the everyday and creating an image that takes the viewer beyond, sometimes juxtaposing elements out of context to their environment.

"The image depicts the most westerly point in Europe and the tide that moves us back and forth."



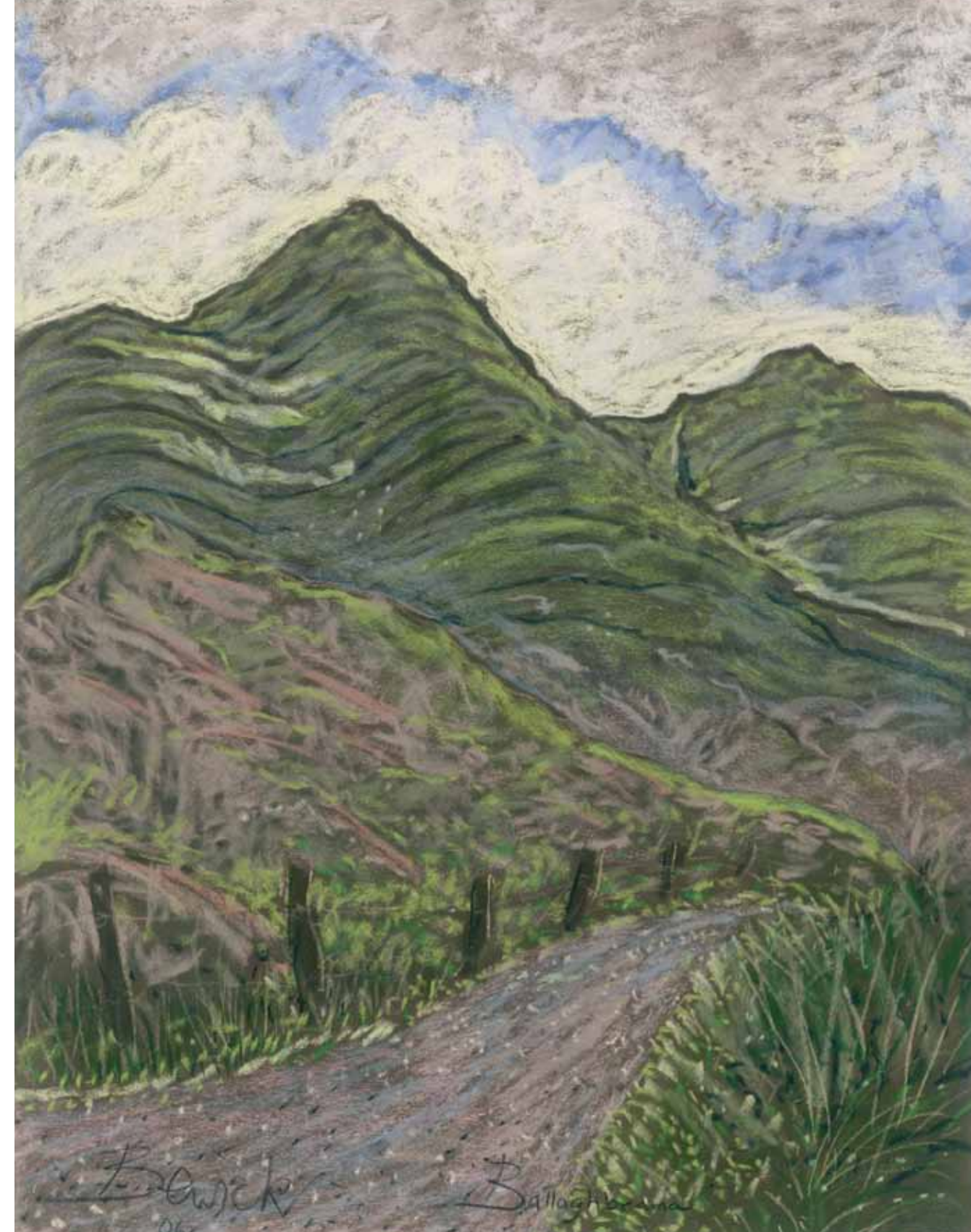
PAULINE BEWICK

BALLAGHABEAMA 2006

PASTEL ON GLASS BOARD, 20" X 26"

Ballaghabeama makes one feel like a legendary figure such as Niamh or Oisín. It is far removed from everyday life. The strata with its definite lines tell of ancient geological history. It is a landscape like no other I have been in.

“Both us residents of Ireland and the visiting Diaspora will have mighty craic when we meet up. There will be music, dance and tears of joy for the beauty and imagination of Ireland.”



REBECCA CARROLL

MY SIBLINGS GATHER

OIL ON CANVAS, 24" X 24"

The essence of my work depicts nature and spirituality. The works are created spontaneously from my sub-conscious. I employ abstract qualities of colour, texture and lines to create the pieces in oils. My challenge is to create with reverence and never to neglect my gift. I feel privileged to be an artist and consider it a noble ministry.

"It is a personal piece dealing with four of my siblings who live away from our home town of Listowel, Co. Kerry. David is in Halifax Nova Scotia, William is in Darwin, Australia, Liz is in New York and Dermot has just recently moved to Sacramento in California.

It was quite an emotive painting process. The four dots depict my siblings, being so far away from home - the distance feels like the edge of space. Yet they gather in my mind and then onto canvas!"



REGINE BARTSCH

TRACES

ACRYLIC, PASTEL, CHARCOAL, GRAPHITE AND OIL ON CANVAS
19.7" x 19.7"

I paint everyday places and objects of times past and present. I am interested in the traces people leave and in the flow of time, in impermanence, in the cycle of birth and death.

"This painting is about a traditional one and a half storey Kerry house in Iveragh, uninhabited for the last 18 years. It is about the life that was lived in it, the traces its inhabitants left, still palpable, like the warmth left on a chair after the sitter has stood up and gone out of the room. A way of life that has passed but its traces are still within our grasp. "



RÓISÍN NÍ CHIONNFHAOLAIDH
AG LORG FOTHAIN *SEEKING SHELTER*

STAINED, ACID ETCHED & LAYERED GLASS PANEL, 17” X 10.5”

A native of the Gaeltacht of An Rinn, Róisín studied glass design at The National College of Art and Design in Dublin where she explored the refractive qualities of light and water in her blown glass sculptures. She attended the International Glass Centre, Brierly Hill, Birmingham, England, where she specialised in the technical and functional aspects of glass formation.

Currently working in her studio in Baile ‘n Sceilg, Co. Kerry, Róisín is inspired by the landscape which surrounds her, achieving the effects of texture and depth by combining techniques such as layering, acid etching and kiln forming to produce fossil like patterns on her glass.

“This work deals with the idea of searching out a home and a safe haven. The migrating shoal corresponds to individuals and families who find themselves undertaking this journey. This piece was influenced by the artist’s own personal experience in her transition to the inviting shores of Ballinskelligs, Co. Kerry.

The juxtaposition of the vibrant colours and the acid etching and layering create a pulsating flow reflecting the movement from dark into the light.”



SUE HOOK

TIDAL CURRENTS

ACRYLIC, PASTELS, INKS, COLOURED PENCIL ON PANEL, 14" X 14"

I love the wildness of Kerry and the intricate details of its natural life. Observing, imagining and painting the coastline, animals and ancient farmland, often from a bird's eye view, allows me an excitingly different perspective and the freedom to interpret the patterns and forms of this bracing landscape.

"*Tidal Currents* reflects the uncertainties facing all who live in Ireland today. The tides forever come and go and there is certainty in that, but they are deceptive, for beneath the surface are the swirling currents that take us away, or back to shore, restlessly changing and re-shaping the bedrock of the land."



SYRA LARKIN

THE GATHERING OF MEMORIES

OIL ON LINEN, 36" x 42"

Syra studied art at Hammersmith College of Art, London before moving to Ireland in 1977. She has taken part in exhibitions in Ireland, England, Spain, Italy, Belgium and America. Her work is represented internationally in public, corporate and private collections.

"Where ever we go in this life the one thing we will all gather are memories. Many of those who leave Kerry will have memories that they carry with them of family, friends and ancestors that will form an important thread, a connection with both the past and the future.

The central figure gathers the memories of his life and his time.

The clock sits on the mantle-piece, along with the poteen and the crucifix.

The curtains are opened to reveal aspects of his life. A life of subsistence on the land and at sea.

We look into his life and perhaps we too wonder what might have been."



TERENCE O'DONNELL

STANDING STONES AT LEHID (TUOSIST)

OIL PAINT, 22" X 19"

I have a great interest in ancient civilisations and in particular an empathy with ancient Irish history and recreating the essence of this on canvas is my challenge and motivation. I work in acrylics, pastels, watercolours and oils depending on which medium I feel will work best with the subject and my mood at the time.

“My concept is that the ancient standing stones in Tuosist represent the stoicism and strength of the Kerry emigrant and the landscape, the distance separating them.”



TIGHE O'DONOGHUE/ROSS

THE FIRST DIASPORA FROM KERRY

OIL ON BOARD, 34" x 30"

I am a classic returned Yank who is doubly so for my ancestors were banished from Kerry by the Earls of Kenmare over two centuries ago.

My motivation is hard to define except to say that by making things I keep myself from being bored. That is the same reason that I constantly change focus, from sculpture in all forms to etchings, stained glass to painting, drawing and anything and everything in between.

Like the fictional Gully Jimson I am always ultimately disappointed. This does not seem to be a hindrance for my short term memory...

"Many don't realise that the man in continental records called *Rodrigo Irlandais* - one of the chief men of Ireland was the eldest son of Rory Mór The O'Donoghue of Ross who had been slain and attainted in the Desmond Rebellion. Rory Óg was unique amongst many of the Irish chiefs for he left the country with his clan regiment of 200 soldiers and cavalry, arriving first to fight in Spain in 1606 and then travelling to France, where his Gaelic army was enlisted in the forces of the French King.

They and other Irishmen were the genesis of the proud and celebrated Irish Brigades which eventually evolved into the famous French Foreign Legion."



Six men born on this island
have come back after twenty-one years.
They climb up the overgrown roads
to their family houses
and come out shaking their heads.
The roofs have fallen in
and birds have nested in the rafters.
All the white-washed rooms
all the nagging and praying
and scolding and giggling
and crying and gossiping
are scattered in the memories of these men.
One says, 'Ten of us, blown to the winds -
some in England, some in America, some in Dublin.
Our whole way of life - extinct.'
He blinks back the tears
and looks across the island
past the ruined houses, the cliffs
and out to the horizon.

Listen, mister, most of us cry sooner or later
over a Great Blasket Island of our own.

Julie O'Callaghan
The Great Blasket Island

Being born in Kerry is the greatest gift, in my opinion, that God can bestow on any man. The street where I was brought up, Church Street, was the single most important influence on me as a boy. The Street is Kerry, and Kerry is the Street. When you belong to Kerry you know you have a head start on the other fellow. You just know this by virtue of the fact that you are a Kerryman. You don't boast about it; you don't crow about it. You just know that because of your geographical location you are IT. You're the bees knees. You need no other assets. You need no talents, no finances, need to know nothing. The fact that you were born into Kerry is your special status in this topsy turvy world. It doesn't give you respectability or anything like that; God preserve us from too much of that anyway. It gives you status: it gives you a worthwhile place where you belong.

In belonging to Kerry you belong to the elements. You belong to the spheres spinning in their heavens. You belong to history. You belong to language. You belong to beauty. You belong to some of the finest scenery, classical, beautiful scenery not known anywhere else in the world. You belong to a great legacy of literature, romance and song. Chiefly romance, because the Kerryman is a great romantic at heart. And if you were to ask me the most resilient, profound aspect of my character it is my romantic attitude as a Kerryman. When I pass by places like Killarney my heart twinges. When I am in places of great beauty such as Dingle I always long to have the love of my life alongside me because these beautiful places generate great longings.

John B. Keane

Taken from “Voices of Kerry: Conversations with men and women of Kerry”,
by Jimmy Woulfe

Editioned prints of works are available from:



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