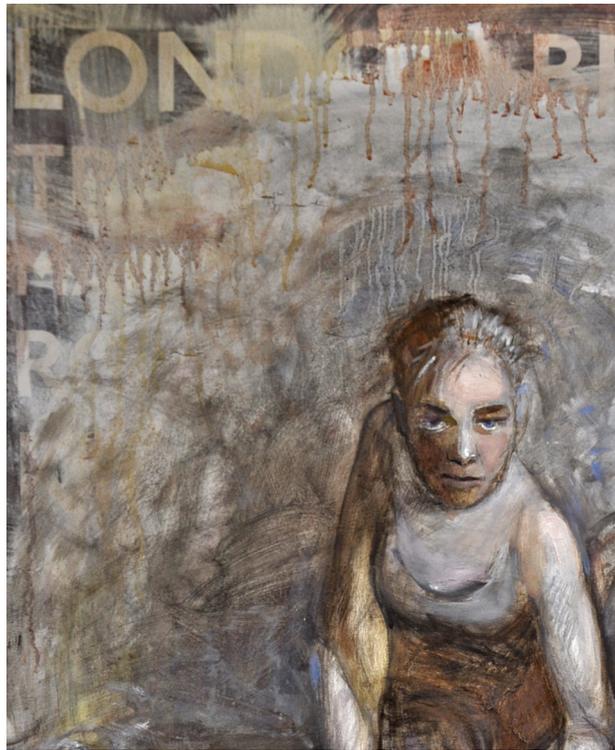


The Presentation Centre and
The Denis Collins Gallery

present

The Enniscorthy Showcase Exhibition
June 2013



Introduction by Denis Collins, Curator

and

Biographical Notes on the Artists

The Enniscorthy Showcase Exhibition - June 2013

The Presentation Centre, Convent Road, Enniscorthy

The Enniscorthy Showcase Exhibition is organised to celebrate the 1st anniversary of the Presentation Centre which opened in June 2012. I curated the inaugural exhibition in the Presentation Centre and it featured artists that I regularly show at The Denis Collins Gallery. In that exhibition I chose work specifically to take on the scale of this new arts space. The exhibition spaces in the Presentation are very diverse, some are in the old stairwells of the convent building, while others lie in the functional corridors of the new building. These two exhibition spaces work well for the display of work which can be viewed up close while the large modern reception space of the centre demands larger scale works that view well from a distance.

Mairead Lineen invited me to curate and design the Enniscorthy Showcase Exhibition to mark the success of the Centre's first year and to herald in its second year. We discussed various possibilities for the exhibition but it was obvious that we should, in this second year, organise an exhibition to celebrate the diversity of the art being produced by artists from or resident in Enniscorthy and its environs. This decision to focus on Enniscorthy and its artists is a sign of a growing confidence in the visual arts in Enniscorthy. The area does not have an extensive tradition in the visual arts and, prior to the opening of the Presentation Centre, did not have a professional exhibition space.

I think of this exhibition as being a "snapshot exhibition" as it is a particular record at a particular point in time. It is not a comprehensive representation of every Enniscorthy artist currently making work and there are several artists who might also have included themselves in the exhibition at another time. My method of gathering together the work was to issue an open call for artists to submit their work for consideration for the exhibition. This call was for photographs of current work initially followed by a viewing of the actual works themselves. In some cases I knew of particular works that I wanted to include in the show, the bronzes of Julie Moorhouse for example, and I had contacted some artists for these particular works. I also invited some artists to bring works additional to the ones they had initially submitted as I felt they had something in their work that would help in creating a balanced exhibition. The selection of the works for the exhibition is finally my selection but it was informed by the strong preferences of Mairead Lineen and her staff Shane and Dermot as well as my listening to the expressed opinions of the artists but also to their quieter expressions of preference.

Some artists that we had asked to submit did not have work ready or had work which had recently been seen and decided not to participate. We also encouraged the artists to spread the word to colleagues and friends in order to get a wider group of artists to submit and to allow the artists to be in a small way responsible for the involvement of other artists. I remained open throughout the design and hanging period to new work and artists arriving which indeed happened and allowed us to expand the scope of the exhibition albeit in a small way. Additionally a further two artists made contact after the exhibition was finalised and I look forward to being able to include these artists in future exhibitions.

The following biographical notes have either been submitted by the artists or taken for websites and Facebook pages. Some are brief and just about say enough whereas others are extensive and give us very interesting insights into the thoughts of the artists in the exhibition. I congratulate all of them for their excellent work and wish them well.

I commend the artists and their work to you, the visitor. I know you will love some of the work and scratch your head at other pieces. I think that if you give the exhibition a reasonable amount of time and look at each piece with care that you will come away with some opinions and likes confirmed but you may also have been introduced into some new ways of seeing, certainly that is what I have experienced by spending time with these art works.

Denis Collins

John Busher's artworks are firmly rooted in late 19th century European painting. Familiar themes are given new life using a process of reinvention and manipulation over a period of time. John's work draws on graphic design principles, and basic elements of shape, line and colour play an important role in his work. An atmospheric quality is achieved using traditional layering and rendering, this is an attempt to convey memory and how it can be partially obstructed over time.

He uses a number of sources for his work, mainly photography, drawing and working direct from memory. John is drawn to imagery that has a strong narrative presence. His paintings and prints often tell a story through lone figures and solitary landscapes, these are modified in order to provide the audience with an abstract image to build on. This process encourages the viewer to form their own personal conclusions regarding the work.

"Susanna D'Ascenzi is an Italian artist, born in Rome in 1977. Daughter of the renowned Roman painter, Giancarlo D'Ascenzi (www.giancarlodascenzi.com), at an early age it was evident that she had serious artistic talents, with an especially strong aptitude for drawing and for creative graphic arts. This aptitude has continued to be her passion and has shaped her studies and professional life.

After completing her classical studies in 1996, she studied illustration at the European Institute of Design in Rome. During this period, Susanna distinguished herself for her remarkable ability for drawing portraits and for still life, as well as for her creativity and achievements in the other disciplines. Susanna's works have been featured in many collective exhibitions, and she was also selected to create and work on a promotional campaign for Guzzini design in her final year of study.

Shortly after graduating in 1999 with an original project entitled "The emotional phone book," she began working as an illustrator and 2D animator at Video&Cartoons Studios in Rome where she was involved in the production of short animation series and other projects such as creating advertisements for national television and illustrations for books and other publishing ventures.

Susanna moved to Dublin in late 2005 and soon began working with children as an art teacher in private schools. In 2010, she realized her dream of traveling around the world, and in 2011, moved to County Wexford where she now lives and works as a full-time artist with a focus on painting."

Dr. Rose Lee Hayden, Author/Editor

Matt Doyle hails from Enniscorthy and has been a professional artist for many years. He has achieved great acclaim for his portrait work and he has worked with many celebrities such as Don Baker, Christy Moore, Shane MacGowan, John B. Keane, Brendan Gleeson to name but a few. Many celebrities have signed his works making them very collectable. His recent collection of 'Irish Myths & Legends' include Grace O' Malley (Irish pirate queen from Clare Island), Queen Maeve, The Road to Tir Na Nog, The Call of the Banshee, Children of Lir, Deirdre of the Sorrows, and many more.

His works have been aired on numerous television shows including RTE's Nationwide. He now lives in Mayo and he is still producing many new works including sculptures such as James Joyce, The Celtic Warrior, The Turf Cutter and more to follow. In 2011 Matt had a solo Exhibition at Cockleshell Art Gallery, Duncannon, Co. Wexford and at the Erris Art Gallery (Sipoa Sinead) in Belmullet.

Julie Gill-Frisby, writing on her blog said "As a Visual Artist, my initial intentions were to inform and explain the process and progress of my current work practice. I am a multi-disciplinary artist using photography, drawing, painting and video to create images that are visually and emotionally unfolding, capturing the physical and psychological reality inherent in the the human condition of familiarity.

I do also however, as I explained in my very first blog, have feelings, emotions and ideas racing around in my head and as I love the feel and form of pen on paper these are progressively transferred into numerous notebooks, the pages of which are full of my rantings, quotes, ideas, inspiration and research for art projects. Not any old notebook mind, a specific type (I shall probably explain at some stage). More often than not, too many of these ideas do not come to fruition but they are there, in the notebooks just waiting to emerge some day.

Julie Gill-Frisby has a MA Visual Arts Practice – (MAVIS) from Dun Laoghaire (IADT) And a First Class Honors BA Fine Art from Carlow IT (Wexford Campus).

Both safety and home are human basic desires, thus there is a need for human beings to belong to a space or structure. Consider these ordinary, mundane common spaces acting as an expressive vehicle for the human body and mind. Our perceptions of houses and shelters shaping our thoughts, memories and dreams, which can also take on an enchanted significance in our lives. Intertwining these ideas, my investigations are centred on the 'home', questioning and focusing on how interior space and intimate associated memories, emotions and feelings are connected to it, which can culminate in various issues pertaining to influences in society today. A particular point being in this ever-changing world is temporality and displacement.

"My latest body of work, 'Between Here and There' 2009, (a photographic project) the images were carefully orchestrated challenging our very notions of familiarity and undermining our sense of certainty, reflecting the ambiguous relationship between real and representational space, making associations with the Freudian idea of 'Das Unheimlich' - of something made unsettling or strange. The use of light and dark elements of my photographic work, giving them beauty and a painterly appearance, has been influenced by the Dutch painter Vermeer – the use of natural sunlight in the compositions, and choice of photography as medium relates to the speculation of Vermeer's use of the camera obscura when painting his own intimate interiors.

I am a multi-disciplinary artist using photography, drawing, painting and video. Currently completing a project alongside a musician and singer/songwriter in compiling drawn images, and projection to represent a particular story."

Brigette Heffernan - "I am a freelance artist and illustrator, working and living just outside Enniscorthy town. I have a BA in Fine Art from the National College of Art and Design and recently graduated from Ballyfermot College with a Diploma in Classical and Computer Animation.

In my work I like to use whimsy and humour and often incorporate wordplay. I like to look at everyday objects in a different way, often putting people and things in imagined or absurd situations. I love to draw traditionally, usually working with pen and watercolour but I also draw and paint digitally in photoshop using a tablet and stylus."

Lar Joyce is a self taught artist based in Co. Wexford. He has had a keen interest in art from a young age and has in recent times begun exhibiting and selling his work, both originals and prints. Lar's art is based around high quality portraits with a detailed likeness to the subject, the work mainly consists of large single form depictions of animals and humans. Lar's preferred method is charcoal and pencil, focusing on shading and dark and light contrast.

Ilva Krama lives in Enniscorthy, Co. Wexford, born in Latvia. She is a professional ceramist and also has worked with children teaching ceramics and work with clay. In Latvia she managed a ceramics studio and has given presentations in work with clay in number of Symposiums and Youth Camps. After moving to Ireland she embarked to Wexford School of Art and Design and finished with BA (Hons) in Fine Art. Lately she developed her artistic practice in photography.

Oonagh Latchford - “The greater part of my work is figurative and I have a particular interest in portraiture. I paint from life however in the last few years have become increasingly more interested in finding subject matter within the relatively new phenomenon of online social environments. I journey through virtual space observing snippets of constructed and sometimes adopted personas. I observe what I see, just as I would if out for a walk - and am curious to study vignettes of lives, be they fictional or not, and of our era. I am interested in how – more so than in the non-virtual world, people have the freedom and opportunity to recreate themselves, to only show themselves in a particular light – to abstract themselves. A lot of my paintings in the last year or so have been made from online images. I often experiment with them until I am happy with the composition, often choosing to crop at awkward angles or playing with the light so that they look over exposed.

I work in both oil and acrylic paint and whilst I have been painting on board and in reverse on Perspex, I am currently working solely on canvas. I am influenced by artists such as Jenny Saville, Gerhard Richter, Luc Tuymans and Lucian Freud, the latter’s influence being more apparent when painting from life. I am a graduate of IT Carlow where I received a BA (hons) in Art. My work is in the collections of IT Carlow and Wexford VEC along with many private collections.”

Desmond McCarthy, residing in Enniscorthy Co.Wexford, is a graduate of the National College of Art & Design Dublin. He is a member of the Water Colour Society and The Dublin Painting & Sketching Club. His main artistic discipline is fine art drawing in pencil, graphite and charcoal. His original works are in many private collections in Ireland and abroad. They are also on permanent display at The Department of Foreign Affairs Dublin, The Department of Agriculture Dublin and The Irish Embassies in both London and Riyadh.

Recent commissions include a series of Fine Art Drawings of Lansdowne Road, Dublin, Rugby Football Stadium commissioned by the IRFU, before it was demolished. Other recent commissions include Belvedere College Dublin, Royal Irish Yacht Club Dunlaoighre, Royal College of Surgeons in Ireland, University College Dublin, etc. Desmond teaches drawing in Ireland, the UK , Greece and France.

Helen McGoldrick - “Hi my name is Helen McGoldrick and I presently live in Caim, Enniscorthy. My journey into art started over three decades ago - love, curiosity, wonder and the doors were open. At 18 I was accepted to NCAD but life was to go a different course when I chose to go travelling through Europe for a year, started working in restaurants and cafés, meeting many wonderful people along the way - poets, performers, artists.

For a while I was a children’s entertainer but then I got the chance to return to education on a three-year art course in North Strand Tech. It was both life changing and liberating, a new way of communicating, ME!

I later completed an extra year’s study in ceramics at Bull Alley, The Liberties College, Dublin from where I went on to exhibit in a group exhibition with the ‘Art Squad’ in Powerscourt Town House, later followed by a solo exhibition in the same venue. I went on to work with the VEC for a number of years with a variety of different groups, community wide communicating through the medium of art.”

Aiseling Noone lives in Enniscorthy, Co.Wexford and is an emerging artist, with a Masters in Fine Art and is recently a founding member of the Blackstack print studio in Kilkenny.

During the past couple of years Aiseling has been developing her fine art practice in close relationship with contemporary art and the apparel industry. The emphasis of her current body of work is investigating artistic disciplines and motifs in a metamorphic way, concerning social, cultural and gender issues and shifting the boundaries between fashion and art.

During the recent years, as an emerging artist, Aiseling has made a number of works in progress related to these research principles and tested them in degree shows, group exhibitions and in the USA. This has enabled her an opportunity to position a spectrum of work consisting of materiality and the clothing trade references in a gallery context.

Aiseling's art practice ranges across the disciplines of printmaking, photography, painting, drawing, audio, video, installation and materiality. Currently she employs the mechanism of printmaking, photography, pattern construction & garment making. Her art work concentrates on contemporary art making, utilizing her life experiences as an allegorical subject for an ongoing art practice.

Julie Moorhouse - "When I think of 'Home' I think of Enniscorthy. When I think of Enniscorthy I immediately think of my family and friends and then I think of the sculpture in the middle of town by Oliver Sheppard. This sculpture along with the Croppy Boy in the Bullring in Wexford town and Cuchulain in the G.P.O in Dublin are amongst my favourite bronzes in the world. However it took a trip to Florence, the heart of Renaissance Italy, to bring me back to sculpting myself. Seeing the sculptural works of Michelangelo, Cellini and Donatello – in the 'flesh' so to speak – I had what I can only describe as a Damascene conversion. A spark rekindled in me; one that hadn't been there in a very long time. I wanted to sculpt; I had to sculpt. When I returned home the studio was cleared, paintbrushes and canvasses packed away and out came the clay and sculpting tools. Twelve months and several courses at the bronze foundry in Leitrim later, I had my first casting: a sixteen inch figure depicting the eponymous St. Sebastian.

When I visualise St. Sebastian I see a beautiful young man, naked; bound; pierced with arrows; but a figure subjugated by hatred, intolerance and prejudice. His naked body belies nothing of his status or class. He represents for me the moment when innocence is lost and heretofore innocent eyes are opened.. He is accepting of his fate because he believes that nothing can hurt him any more. My St Sebastian is a naïve and innocent foot-soldier in each and every conflict, a political refugee of every race and creed since lines were drawn on maps; he is the unwitting victim of every abuse visited by one human on another. He is a boy but he is no longer a child."

John Paul Murray is an illustrator and artist from Ferns now based in Dublin. John Paul has a MA in Children's Books Illustration from the Cambridge School of Art and a BA in Visual Communications from DIT School of Art, Design & Printing

His recent exhibitions include:

- Brainbelt Illustration Collective at the Filmbase Gallery 2012
- Solo exhibition Whites Hotel, Wexford Opera Festival 2012
- Boats, Boats, Boats Denis Collins Gallery, Wexford 2012
- Brainbelt Illustration Collective at the Little Green Street Gallery 2012
- Group exhibition at Greenacres, Wexford 2012
- Solo exhibition Whites Hotel, Wexford Opera Festival 2011
- Brainbelt Illustration Collective at the Graphic Studio Dublin 2011
- MA Group Exhibition at the The Coningsby Gallery, London

John Paul's work has featured in the Irish Independent, The Star, Siamsa Christmas Annual, GAA All-Ireland Programmes and on Broadsheet.ie. His work was profiled in 'Illustration' magazine.

Fintan Ryan is a native of Enniscorthy, Co. Wexford, Ireland and is a graduate of the National College of Art and Design Dublin and Waterford School of Art. "I paint in Oils and Acrylics, on board and canvas. My subjects are images from everyday experience. It is important for me to be faithful to my subject from an observational perspective. It is equally important to experience the sensation and the adventure of the making of the painting. I trust my emotions."

Imogen Stafford - "As a young child, growing up in the sunny south east country side, I spent a lot of my time amusing myself in a local hazel wood creating cosy dens lined with moss and fallen leaves....lost in my own magic world to the tune of a nearby tinkling stream....this part of my life influenced my art work from an early age.

I was fortunate to have a series of imaginative art teachers in secondary school, which spurred me on to Art college. Then a profoundly excellent opportunity arose, to learn the 'lost wax process' used to create bronze works. This in depth training on a one to one basis with a talented tutor took four years. My tutor, Seamus Furlong of New Ross, had his own foundry. The first task that he set for me was the basis of my anatomical knowledge, to create a human from the inside out. He maintained that once one knows their own anatomical structure that all else will fall into place. Although I did study horse anatomy, I am drawn back to the human form, mostly female

The flowing nature of foliage and flora influences my style. Ideally I would love to see all people treat our planet with the gentle respect it deserves.

My apprenticeship in bronze casting lead to some successful exhibitions and a hunger to continue creating.

I then started a family and discovered that child rearing and a career in art were a difficult combination to sustain. So my children took priority for a number of years. During which I worked for a design company in Ashford Co. Wicklow, part time. I was responsible for creating many weird and wonderful creatures, for theme bars and night clubs all over the country.

I studied horticulture around this time and began a career in gardening. Combining my artistic and horticultural I was set the wonderful task of designing and planting a pre-Victorian garden in Bunclody, Co. Wexford, that had been neglected for forty years. This task was immensely satisfying and is now open to the public. I attended life drawing sessions and kept up my sculpting while raising my children. It is important to top up one's talents, else they will slip away.

I decided to take up painting as my three children got older. A real challenge for one that enjoys more three dimensional creation. In recent years I have turned my hand to festival installations. I began a journey of making larger than life works for festivals like the Electric Picnic and Body & Soul."

Mairead Stafford completed The Crafts Council of Ireland Pottery Course in 1993. She developed her experience in both Ireland and U.K. before starting Ballyelland Pottery in Cambridge in 1997. She then returned to Ireland in 1999 to set up her studio in a 200 year Old Mill in Castlebridge near Wexford Town.

Her work is strongly influenced by the environment and the history of her local surroundings, from shimmering coastlines to rocky castles. She draws inspiration from the surrounding shores and the early visitors who left their mark on the landscape.

She believes strongly in the element of design and in the ethos of making everything by hand from start to finish, thus ensuring a truly organic production process. Her vibrant colours and glazes have been researched and developed over many years to create shades and hues that reflect nature and naturally draw the eye

Zane Sutra grew up in Latvia during Soviet times when being an artist was the only way to express your inner freedom and enjoy the magnificence of God's creativity.

Zane attended the J. Rozental Art School and College in Riga, Latvia, starting in the school at the age of twelve. Here the very beginning of an education in the academic art background was fostered by the most talented artists who acted as teachers. After graduation Zane applied her artistic ability as a

graphic designer in the printing houses in Riga creating design solutions for clients in a wide variety of media from illustrations for books, magazines, posters, newspapers, postcards, promotional material, photography and other media connected to visual arts.

Living in County Wexford since 1999, Zane has combined oil painting, pencil drawing and sketching with the busy task of raising a family. Every work has its metaphysically stylized symbolic meaning and stands as reflection for things that happened or didn't - contentment, lonesomeness, people and places we love or miss. The combination of the spiritual and the emotional, idealistic and passionate, disastrous with unsettled drama, emptiness, independence, peace and love and the whole divine thing to enjoy and celebrate.

Zane Sutra also sent us this poem which tells about who she is.

It doesn't interest me
what you do for a living.

I want to know if you can
disappoint another
to be true to yourself.

If you can bear
the accusation of betrayal
and not betray your own soul.

If you can be faithless
and therefore trustworthy.

It doesn't interest me
who you know
or how you came to be here.

I want to know
if you can sit with pain
mine or your own
without moving to hide it
or fade it
or fix it.

(The Invitation by Oriah)

The Enniscorthy Showcase Exhibition was curated and designed by Denis Collins of The Denis Collins Gallery in Wexford working in association with Mairead Lineen of The Presentation Centre, Enniscorthy.

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www.artupstairswexford.com.