



ARTISTIC
ALLIANCE

PRIDE

PRIDE

Artistic Alliance Annual Winter Show 2013
The Grain Store, Ballymaloe, Shanagarry, Co Cork
Saturday 23rd November - Sunday 8th December

A sample selection of work enclosed



Opening Night

Gala Dinner

Saturday November 23rd

7pm-midnight

PRIDE

Artistic Alliance Annual Winter Show 2013

Contact:

richiescott@artisticalliance.eu

or 087 919 0615

Sméara Dubh Maidin by Éadaoin Harding Kemp

Previous shows





Many thanks for engaging with Artistic Alliance and what we seek to offer. Despite setting up and trading in these difficult times we are delighted with our progress. You have given us the ability to proceed. With your help and custom we shall continue to bring high-end art to the market and align ourselves with a cross-section of artists from home and abroad whom we are privileged to represent. Go raibh maith agat.

Richard Scott

Richard Scott, Artistic Alliance

PRIDE

Sméara Dubh Trá by Éadaoin Harding Kemp



David Begley

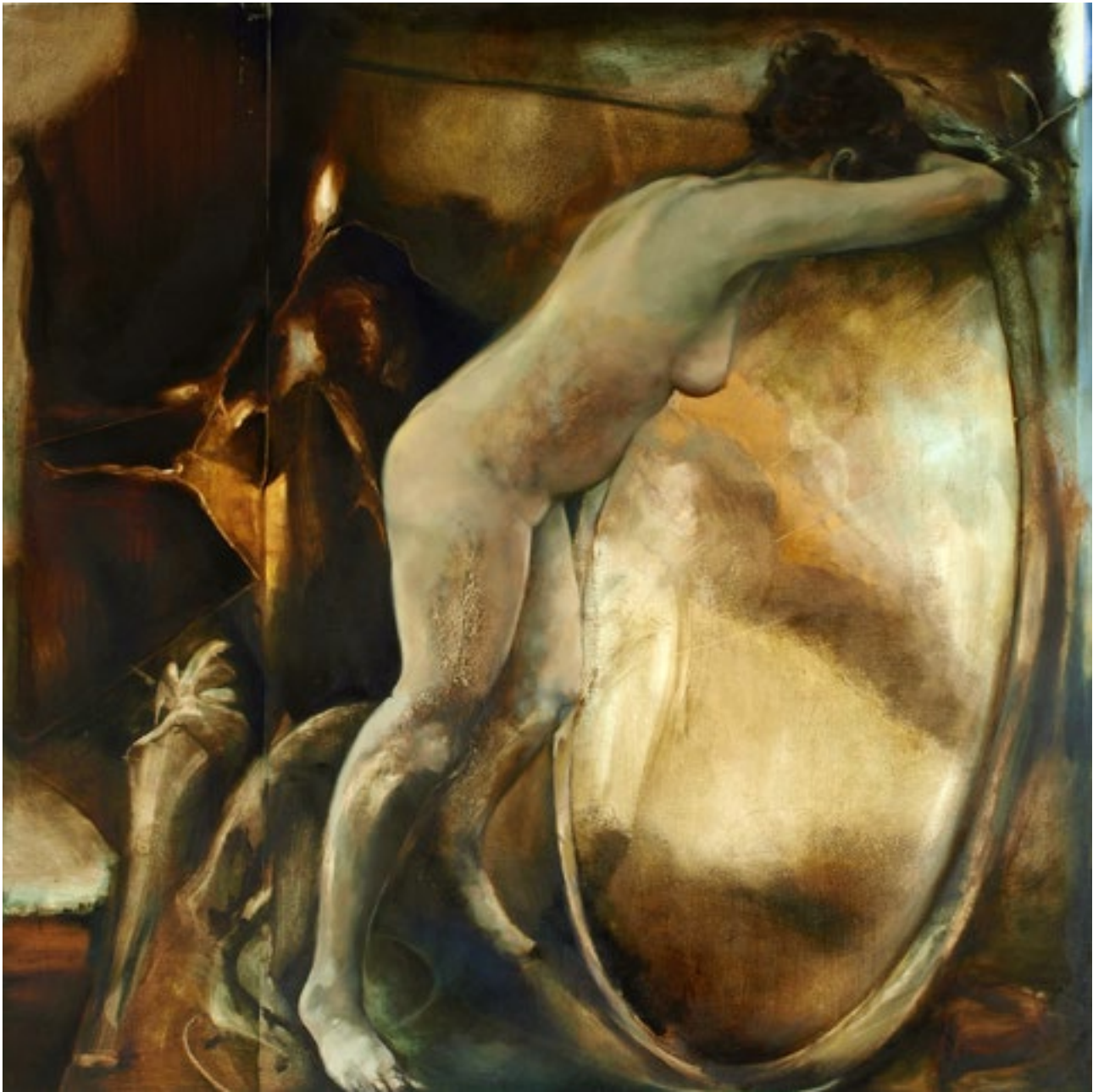
Irish artist David Begley, born Dublin 1972, studied at NCAD and The West Wales School of The Arts. His drawings and paintings have been exhibited in America, Australia, Britain, France, China and he exhibits regularly in Ireland. His anthropomorphic landscapes and allegorical figurative works utilise classical and contemporary techniques whilst drawing upon invention as much as observation. Begley's paintings are inspired by mythological, art historical and literary themes.

Begley has held many solo exhibitions in Ireland, his most recent: 'Drawings and paintings' at The Presentation Centre, Enniscorthy [2013] and 'Amke Tiem' at Olivier Cornet Gallery, Dublin [2012]. Begley was an invited artist at Birr Arts Festival 2006. In 2002 he was commissioned to paint 'The Resurrection' for The Church of The Most Holy Trinity, Bunclody, County Wexford, Ireland. The commission was co-funded by The Arts Council of Ireland.

Recent group exhibitions include 'Irish Wave' a series of exhibitions in Beijing and Shanghai [2013] and Carlow Arts Festival Open Submission exhibition at Visual Centre for Contemporary Art [2013, 2012]. In 2012 he was awarded the Tyrone Guthrie Bursary Award by Wexford County Council and in 2011 David was awarded a Residency at Cill Rialaig, Co. Kerry. His drawings are featured on The Drawing Suite.

Begley's work can be found in the public collections of AXA Insurance Ireland, The Environmental Protection Agency, The Irish National Teachers Organisation, Office of Public Works and Wexford County Council.





Sisyphus
Oil on board
92cm x 92cm



Maktub
Oil on board
40cm x 60cm



Chronus

Oil on board
61cm x 61cm

Lost in Finds

Oil on board
30cm x 50cm



Patrick Cashin

“The sea and the coast are places I’ve always felt a sense of connection to and are ongoing sources of inspiration for the artwork I make.

For the exhibition *Pride*, I decided to focus on creating a group of paintings based on the theme of the Lighthouse, places which I find striking on many levels, visually of course, but also in relation to a certain sense of presence, atmosphere or mystery which they seem to be surrounded by.

Originally designed as functional buildings, over time they have also become landmark features along the coastline in their own right, with their own distinctive presence at the places they are located.

I approached the paintings in this exhibition with a view to creating artworks that convey a clear sense of the distinctive structures which the paintings describe, while also allowing other elements like light, atmosphere, colour and mood to become more prominent as the paintings evolved, finding their complete form in terms of subject, atmosphere and theme.”

Born in New York to Irish parents, Patrick came to live in Ireland with his family at the age of seven, and grew up in Cork city where he now lives and has his artist’s studio.

After completing his studies, the decade of his twenties was one of living and working abroad, first in London, and then Madrid.

An original intention to leave Ireland simply to find work at that time had the largely unforeseen benefit of being able to study the work of the Old and Modern Master painters directly at the museums and galleries of both cities.

Developing his own artwork in the hours around the working week, informed by repeated viewings and studying of the works of the great masters, this time turned out to be a formative experience for the artist.

Eventually a decision point arrived where taking the plunge and painting full-time became essential, particularly in order to find the time required to bring each work to its full potential.

Since returning to Ireland in 1996 to dedicate himself to developing his artwork, Patrick has run 17 solo exhibitions and participated in numerous group exhibitions to date, both in Ireland and abroad. Included in these are venues such as the RHA Dublin, the Crawford Gallery Cork, the Hunt Museum Limerick, and various International exhibitions such as the Battersea and the Toronto International Art Fairs.



Howth Lighthouse

Oil on canvas
30cm x 40cm

Night Beacon (Mine Head)

Oil on canvas
36cm x 40cm





Sandy Cove Light

Oil on canvas
30cm x 40cm

Fastnet Rock

Oil on canvas
50cm x 60cm





Éadaoin Harding Kemp

Éadaoin studied Fine Art at the Crawford School of Art in Cork, and received the 'Student of the Year Award' in 1976. Since then she has exhibited in galleries all over Ireland and in the USA. During her career Éadaoin has had 27 solo shows. Her paintings are included in many public collections including the OPW, AIB, UCC, and private collections in Europe, USA, Korea, Asia, Australia and New Zealand.

I have been painting since I was two years of age. It has always been an important part of my life. My inspiration always comes from the natural world, it's abundance of colour, texture and detail, which manifests itself in my Sméara Dubha Series, Boglands, and West Cork landscapes where I have lived for 30 years. I am also a plants person and gardener, and it is the variety and complexity of these plants that I continually draw my inspiration. I hope you can enjoy these paintings.



Sméara Dubh Maidin

Oil on board
100cm x 100cm



Óiche

Oil on canvas
60cm x 60cm



Evening Falls
Oil on board
60cm x 60cm

Sméara Dubh Trá
Oil on board
100cm x 100cm



Des Heffernan



Des studied architecture at a time when all projects were presented in pen and watercolour. He studied in the Crawford School of Art, for the first three years when it was still in Emmett Place, Cork. The principal – Saoirle McCann took a special interest in three of the students and emphasised their training in drawing and painting. As well as Des there was Brian Lalor and John Verling, who both later abandoned architecture for careers in art, archaeology, ceramics etc.

Des practised architecture for over 40 years. He sold some works in the Lavitt Gallery over the years, had a retrospective exhibition in the County Library Headquarters and a near sell out two man exhibition in Youghal Town Hall. However, he painted and sketched mainly as a pastime. He retired in 1997 and has painted extensively since. He does a lot of sketching and painting on many trips abroad. He has added acrylics to the watercolour, pen, pencil, pen and wash techniques which were part of his architectural training. The works in this exhibition are mostly pen and sepia wash.



Galley Head Lighthouse

Watercolour

48cm x 66cm



Hayfield Manor
Pen and wash on paper
30cm x 53cm



Ballymaloe House
Pen and wash on paper
39cm x 58cm



Karen Hendy

Karen Hendy is a nomadic painter. The influences of traveling the country and from staying in unfamiliar places inform her artistic practice, visual language and colour pallet. Born and reared in Kenmare, Co Kerry, the sea and rocky coastline of Ireland's Atlantic seaboard had a significant influence in her childhood and on her artistic ideas and perception. Although now based in County Laois, her work still continues to centre around the sea. Given that her work appears mature and solidly founded, it may come as a surprise that Karen is a relative newcomer in the Irish art scene. In 2006 she decided to give up a promising bank career to fulfill a lifelong interest in art and to study painting at NCAD and later at the Burren College of Art. She quickly gained a reputation as a painter on a national scale. Her work was shown at Eigse, The Royal Ulster Academy, Royal Hibernian Academy and most recently at Ev+a International. Karen has also been involved for the past two years on a recycling project for The Electric Picnic where she designed and built a lighting installation with four other artists using recycled materials. Her work was acquired for national collections including the Houses of Oireachtas. In 2011, Karen was chosen as one of the first professional artists in residence based in The Arthouse, Stradbally, Co Laois. She is this year's recipient of the Tyrone Guthrie Centre bursary awarded by Laois County Council.

Karen's paintings and drawings are grounded in the philosophical theories of change and permanence. Despite being void of any realism in their nature, landscape is the underlying source of her paintings. While philosophical concepts are an important foundation for Karen's art, the individual work always starts on a more real and observational level, inspired by the natural environment of the Irish landscape. The current series of paintings and drawings on show here at Ballymaloe clearly exhibits the influence of landscape elements, geological features and curachs. The initial source of this sea-influenced work was Horse Island, a small, now uninhabited offshore island near Ballycastle, which she explored during a stay at the Ballinglen Arts Foundation in 2012. As a painter, she is proficient in a wide range of artistic media that include inks, oil and acrylic paints, charcoal and pastel, combined with unconventional materials and pigments such as moorland peat, shells and bark. They give the work a strong texture and tactile quality and further increase the painting's three dimensional aspects.



Void

Mixed media on paper
88cm x 110cm



Lochlainns River

Mixed media on paper
88cm x 110cm

Karen Hendy



Between Places
Mixed media on paper
85cm x 85cm

Karen Hendy



Irregular Encounter
Mixed media on paper
118cm x 118cm



Irene Leahy

“I admire the past masters who, with their style and craftsmanship, created fine jewellery that was distinctive of its time. I like to fuse elements of tradition with a contemporary design approach. We cannot move forward without learning from our past.”

Irene Leahy is a leading Irish contemporary jewellery designer specialising in unique, beautiful, contemporary and sculptured jewellery pushing the boundaries of design.

The Irene Leahy ethos was born at the bench in Kilkenny, a renowned jewellery & craft heartland.

From the age of 13 Irene apprenticed in the finest techniques of traditional craftsmanship. She perfected the art of high-end diamond jewellery mounting and antique restoration in an environment where skill was paramount and perfection was the only acceptable standard. Irene studied in the Goldsmiths hall in London for many years before bringing her skills back home.

This foundation of technical excellence and classic artistry is now the pre-requisite for Irene’s discerning philosophy and it is these fundamentals that equip Irene to break away from the expected and play with conventions, bringing a modern and unique dynamic to exquisitely crafted bespoke jewellery.



Bloodline

Silver and rose gold
12.5cm x 11.5cm x 7.5cm



Winds of Change

Silver and rose gold
10cm x 2.5cm x 12.5cm



Clive Pates



At its best the Irish landscape is bright and strong, flickering with shadows and a half thought expectancy of its undoing that only enhances the moment. For the plein-air landscape painter the clarity of light is only matched by the struggle to catch each moment on canvas. Most landscape painters solve the problem of immediacy by working hard and fast, placing marks down in two's and three's that trip over themselves in random succession to in some way describe that living moment.

As a landscape painter I work entirely plein-air, 'in the open air'. This approach gives a chance to watch the direction of light change, the shadows move and sculpt the landscape. I extend the practice of plein-air with many hours and sessions painting on one canvas. This gives the chance to understand the subtlety of each moment, the colour and the moment itself as it is flanked by different points of time or other paintings in the series. With many hours in a painting I don't look for excessive detail in paint application but try to keep the picture surface open using larger gestural mark making. The point in the extended application is to capture a breadth and depth as well as the transience.

It was with some sense of adventure that we boarded the flight at Dulles for the Cobh residency. Our recent move from Jerome, Arizona to Washington DC had left our lives scattered over a year's journey and 3000 miles. A two month residency was another move that offered a chance to complete a series of paintings, and a return to Europe that was much anticipated.

Cobh greeted us with a certain introspection, the weather had closed in, not even a blurred hint of

light from the light house across Cork Harbour. I had anticipated the weather. Working many years previously in Connemara had given me a love for the Irish landscape but a healthy respect for the climate. But as an extended plein-air painter I was looking for a miracle! I started on a portrait, in an extended series of portraits of my wife, also with a backup plan of still life taken from found objects on the beach. Then the sun began to shine, first in stops and starts, casting annoying and frequent shadows from the sky light across my composition. I ventured out into the convent garden behind the house to start on a tentative landscape, this would certainly drive the sun away and clear up those irksome shadows from my portrait? The sun continued to shine, and shine. After six weeks of clear weather I completed the Cobh series of landscape with no compromise on time. So was it a certain clemency or mercy? Whatever the reason I am grateful to Ireland for her patience.

Clive Pates has travelled and worked extensively as a landscape painter, completing many residencies including the 'Robert Fleming Residency', Hospitalfield House, Arbroath, Scotland; the 'Juliet Gomperts' Tuscany Residency, Casol  d'Elsa, Siena, Italy; the Roundstone Open Arts Residency, Connemara, County Galway, Ireland; and several residencies at Rancho Linda Vista, Oracle, Arizona. He has received many awards including three Elizabeth Greenshields Foundation Grants, a Warhol Foundation Grant, a Warhol Foundation Scholarship and a Fulbright Scholarship for MFA studies in Figurative Art at the New York Academy of Art. During his time in New York he actively started painting cityscape landscapes that marked a turning point from figurative work to landscape painting.



From Evrallagh looking towards Cashel Hill

Oil on linen
62cm x 76cm



“White Popular”
Grey to Black Series
St Benedicts Priory
Cobh

Oil on linen
85cm x 70cm



“Redbud”
Grey to Black Series
St Benedicts Priory
Cobh

Oil on canvas
80cm x 60cm



“Redbud”
Grey to Black Series
St Benedicts Priory
Cobh

Oil on linen
70cm x 70cm

Virginia Pates



An Irish residency - Salvaging ideas of a place.

Revelations in ceramics are mired in clay and the very physical process of making pots. But revelation is also born from research and immersion in the life of a place; the mass of unrelated details of an environment that refuse to come together and then suddenly coalesce into a meaningful dialogue.

I started out on the beach collecting materials at low tide: the broken remnants of generations, minerals of convenient size to embed in clay, to fire in a kiln. Wherever I travel I research the local history of ceramics and the collecting areas for clay. Here, I started looking at natural fibers for inclusion in ceramics, like peat fibers, flax fibers.

First I made stoneware forms, filled with silica sand so as to support delicately thrown porcelain. I experimented with addition of raw flax fibers to the porcelain to strengthen the clay, and allow me to push it ever thinner. I practiced creating cross-currents of rhythmic lines on the insides and outsides of the pots, waiting to see the results when the porcelain became translucent from the firing. I only had time to make one kiln load, but I pushed each piece to its breaking point, making no attempts to conserve the work, and was amazed by the ability of the flax inclusion to hold it all together.

As I finished my Irish residency, a deluge in Cork broke through the roof of the factory where I was working, and drenched my bone-dry, porcelain pots with dirty water and gravel. Soaking in puddles of water should have completely dissolved the work, but they were incredibly whole. Unsure what would happen, I left the fractures and muddy trails from the gutter, knowing that the flax and formers had already proved their worth, and continued on with the firing process. The works produced were salvaged objects. They are lessons learned that will instruct a new series of work. They are enduring memories of a process and found materials still sealed in jars ready to be combined and used. All my works carry this continuing dialogue and may be unravelled and read but still maintain that completeness of the finished piece.



The Holy Ground

Ming porcelain, thrown and altered, glazed with Lithium Green and beach glass collected from the Holy Ground in Cobh, Ireland
10cm x 26cm
Fired to cone 9 oxidation



Cross Current

Recycled stoneware with red clay from Annandale, Virginia.
Thrown and altered, glazed with Lava and Cobalt Blue
8cm x 28cm
Fired to cone 6 oxidation



Mogollon Rim

Recycled white stoneware with red dirt
from the Mogollon Rim of Oak Creek
Canyon above Sedona, Arizona.
Thrown and altered, glazed with
Autio Clear and Clear Matte
11cm x 28cm
Fired to cone 6 soda



The Deluge

Ming porcelain, thrown and altered, glazed with Lithium Green
and roof debris from the National Sculpture Factory, Cork, Ireland.
10cm x 23cm
Fired to cone 9 oxidation



Hanneke van Ryswyk

Welsh born artist Hanneke van Ryswyk graduated in 2006 and has since been selected for international group exhibitions in Dublin, London and Melbourne. Hanneke has held three Irish solo exhibitions since moving to Ireland in January 2011.

Van Ryswyk's ongoing body of work in painting, drawing and printmaking is informed by land and place. It focuses on the geological evidence of our imprint on land/sea and the influence of climatic change, coastal/riverbed erosion and the demolition/reshaping of land caused by human and animal activity. Hanneke creates this work to highlight the environmental changes affecting the milieu, as living in a technological age is increasingly detaching mankind from witnessing this.

Van Ryswyk's current paintings were initially informed during a residency at Cill Rialaig, Kerry. The ancient rocks with their recent formations of lichen became a notation of time, where past and present are recognised simultaneously. Witnessing this, combined with a falling of snow, led to her current paintings 'End of The Little Ice Age' and 'Beneath The Mantle' series [work in progress], inspired by the fact that land beneath glaciers is increasingly being revealed by melting ice due to rising temperatures.

In painting her working methods include grinding pigment using locally sourced iron oxide, soot and

carbon. Van Ryswyk works in numerous layers, using acrylic, co-polymer and plaster. She mirrors the formation of land with the process of building and eroding layers through sanding.

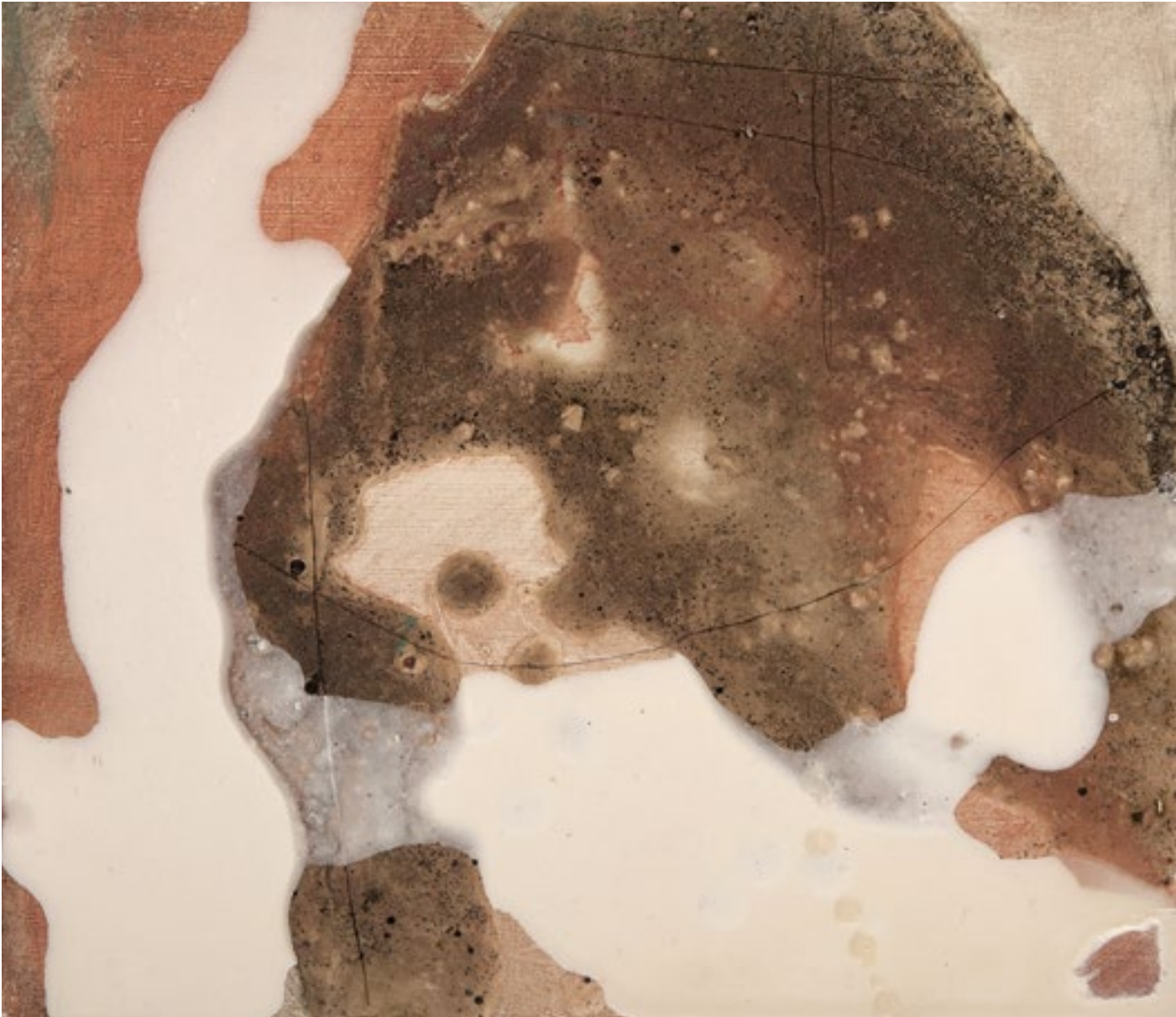
Her drawings respond to rising temperatures which are causing lands to be exposed and so van Ryswyk is currently experimenting with the notion of heat to create marks on paper. Hanneke works with the by-product of the combustion process, soot, which is used as a drawing medium.

In printmaking Hanneke works on an intimate scale to create unique, one-off prints. Her current series consists of drypoint and carborundum monoprints combining open spaces with a multitude of surfaces, delicate lines and broad sweeps of subtle colour. Each plate is worked on at length to produce an image, often built in layers using several techniques.

In July of this year, Hanneke was awarded a residency at Kultivera, Tranås, Sweden and in 2012 she was awarded a residency at Cill Rialaig artist's retreat, County Kerry. Van Ryswyk was invited by the Olivier Cornet Gallery to exhibit at VUE National Contemporary Art Fair at the RHA, Dublin in November 2012. Her paintings 'Desert Island' and 'Arch Night' can be found in the Office of Public Works collection in Ireland. She is a featured artist on The Drawing Suite.



End of the Little Ice Age #XII
Acrylic, plaster on board
17cm x 15cm



Beneath the Mantle #II
Acrylic, plaster on board
20cm x 23cm



End of the Little Ice Age #IX

Acrylic, plaster on board
17cm x 15cm



Beneath the Mantle #I

Acrylic, plaster on board
36cm x 32cm