

# Works in the Exhibition

## Peter Hendrick

*Conversations at Night: New York I*, 2000  
C type print mounted on aluminum  
26 x 26 in.  
Courtesy the Artist and Schroeder Romero,  
Brooklyn, New York

*Conversations at Night: Barcelona II*, 2000  
C type print mounted on aluminum  
61 x 26 in.  
Courtesy the Artist and Schroeder Romero,  
Brooklyn, New York

*Conversations at Night: Finse, Norway*, 2001  
C type print mounted on aluminum  
26 x 31 in.  
Courtesy the Artist and Schroeder Romero,  
Brooklyn, New York

## Darragh Hogan

*Port Authority*, 1998  
Oil glazes on canvas  
81 1/8 x 93 1/8 in.  
Private collection  
Courtesy of Belloc Lowndes Fine Art, Chicago

*The Yellow Hammer*, 2000  
Oil glazes on canvas  
66 x 60 inches  
Collection of the Artist  
Courtesy of Belloc Lowndes Fine Art, Chicago

## Susan MacWilliam

*Faint*, 1999  
Color, sound video, 3:40 min.  
Collection of the Artist

*The Persistence of Vision*, 2000  
B/W color, sound video, 7:40 min.  
Collection of the Artist

## J. Kieran McGonnell

*Conundrum*, 2002  
Oil and mono-print on canvas  
58 x 58 in.  
Collection of the Artist

*Two Ladies*, 2002  
Oil and mono-print on canvas  
24 x 36 in.  
Collection of the Artist

*Journey of the Magi*, 2002  
Oil and mono-print on canvas  
30 x 52 in.  
Collection of the Artist

## Helen O'Leary

*Untitled*, 2001  
Egg and oil on linen  
12 x 16 in.  
Collection of the Artist

*Untitled*, 2001  
Egg and oil on linen  
10 x 16 in.  
Collection of the Artist

*Untitled*, 2001  
Egg and oil on linen  
10 x 12 in.  
Collection of the Artist

*Untitled*, 2001  
Egg and oil on linen  
10 x 14 in.  
Collection of the Artist

*Untitled (Ignorant)*, 2001  
Egg and oil on linen  
14 x 18 in.  
Collection of the Artist

*Untitled*, 2001  
Egg and oil on linen  
10 x 18 in.  
Collection of the Artist

**Elizabeth O'Reilly**  
*Orange Staircase*, 1997  
Oil on board  
10 x 11 in.  
Private Collection

*The Green Room, Open Door*, 1997  
Oil on board  
15 x 14 1/2 in.  
Private Collection

*Bedroom, Gola*, 1997  
Oil on board  
15 x 16 in.  
Courtesy of Taylor Gallery, Dublin

*Bedroom, Gola Island*, 1999  
Oil on board  
20 x 10 in.  
Collection of Michael Feeney

*Downpatrick Head and Ocean*, 1999  
Oil on panel  
11 x 17 in.  
Collection of John & Marese McKiernan

*Ballyroan Looking Down*, 2001  
Oil on board  
22 1/4 x 20 in.  
Courtesy of George Billis Gallery, New York

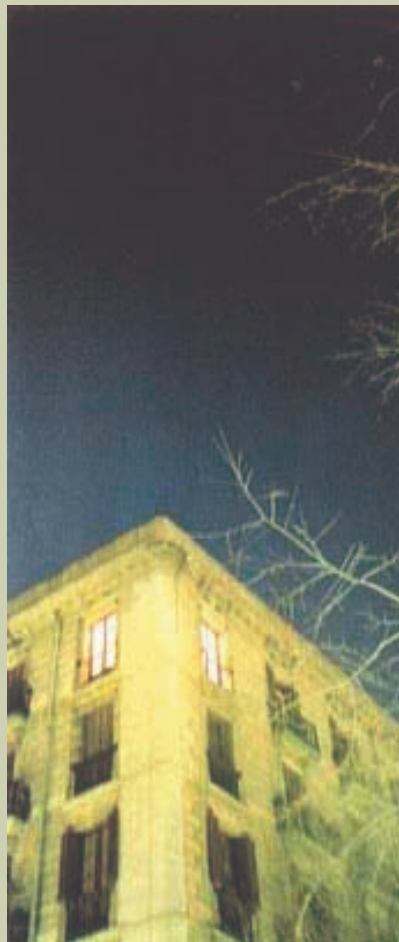
*Ballyroan and Cliffs of Moher*, 2001  
Oil on board  
20 x 22 1/2 in.  
Courtesy of George Billis Gallery, New York

*Ballyroan from Below*, 2001  
Oil on board  
20 x 22 1/4 in.  
Courtesy of George Billis Gallery, New York

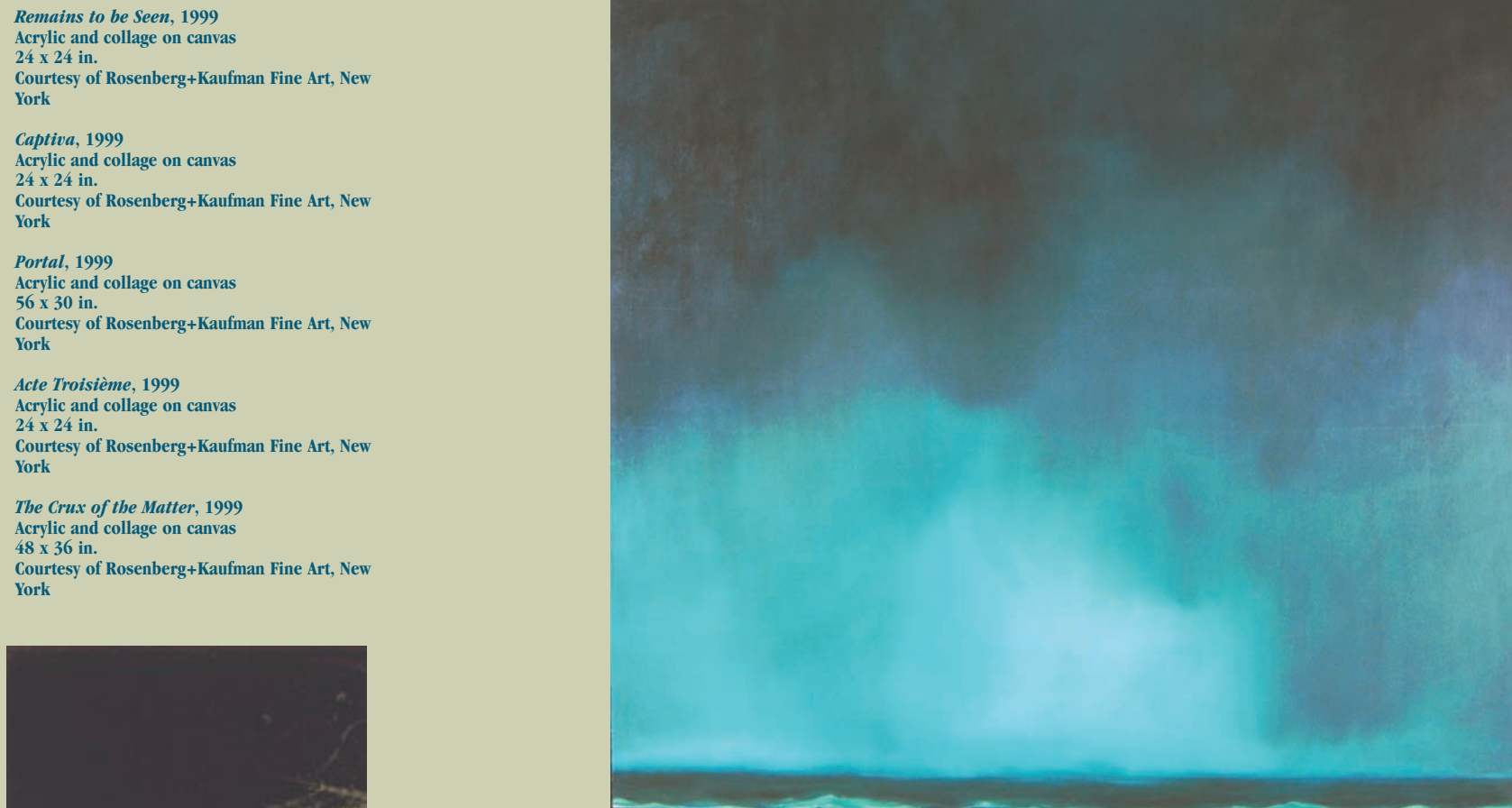
## John Spinks

*Leaving*, 1998  
Acrylic and collage on canvas  
48 x 30 in.  
Courtesy of Rosenberg+Kaufman Fine Art, New York

*Just under the Surface*, 1999  
Collage on canvas  
24 x 24 in.  
Courtesy of Rosenberg+Kaufman Fine Art, New York



Peter Hendrick  
*Conversations at Night: Barcelona II*, 2000  
C type print mounted on aluminum, 61 x 26 in.

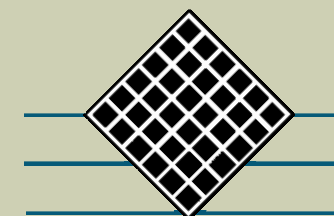


Darragh Hogan, *Port Authority*, 1998  
Oil glazes on canvas, 81 1/8 x 93 1/8 in.

## Haggerty Museum of Art Staff

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MARQUETTE UNIVERSITY



PATRICK & BEATRICE HAGGERTY

MUSEUM OF ART

MILWAUKEE WISCONSIN

# Home & Away

Irish Art  
Contemporary

Elizabeth O'Reilly, *Bedroom, Gola Island*, 1999  
Oil on board, 20 x 10 in.



# Artists in the Exhibition

**Peter Hendrick** – Born in Dublin, Hendrick grew up in Cork. He studied sculpture at the Chelsea School of Art, London. In 1991, he moved to New York and earned his MFA at Hunter College in 1993. In addition to solo exhibitions in Ireland, he has shown in Washington, D.C., Boston and New York. His work is presently on display at Galerie Anne Barrault in Paris.

**Darragh Hogan** – Hogan, who was born in Northern Ireland in 1972, earned his MFA from the University of Ulster in Belfast. He has received several awards for his work including a Fulbright Fellowship to study at Hunter College in New York City in 1996. He is currently the director of the Kerlin Gallery in Dublin.

**J. Kieran McGonnell** – McGonnell was born in Cork in 1967 and has studied at Hunter College in New York where now lives. He has had solo exhibitions in Ireland and New York including at the American Federation of the Arts and American Irish Historical Society.

**Helen O'Leary** – O'Leary is a native of Wexford County and now lives part of every year in Leitrim, Ireland. She earned a BFA and MFA from the School of the Art Institute, Chicago and has received numerous awards including the Pollock-Krasner Award in 1989 and 1996. Her work has been shown in solo exhibitions in Ireland, New York, Chicago and at Pennsylvania State University where she is an associate professor.

**Elizabeth O'Reilly** – The New York City-based painter O'Reilly received her MFA from Brooklyn College. She paints in Ireland and the United States, and exhibits regularly in both countries. Her work has been featured at The Albright-Knox Museum, Buffalo, The National Academy of Design, New York and the Royal Hibernian Academy in Ireland. A documentary on her work, funded in part by The Arts Council of Ireland, was recently shown on national television in Ireland.

**John Spinks** – A native of Ennis, County Clare, Spinks now lives in Brooklyn. He is a former drama and English literature teacher. Since 1991 his paintings have been exhibited in the United States and Europe. They are included in several distinguished private and corporate collections.

**Susan MacWilliam** – MacWilliam is from Belfast in Northern Ireland where she lives and works. She was part of the artists work programme at the Irish Museum of Modern Art, Dublin in 1999. In 1999/2000 MacWilliam was an artist-in-residence at P51 Contemporary Art Center, New York. She lectures at the National College of Art + Design, Dublin. In 2001, MacWilliam received a major Individual Artists Award from the Arts Council of Northern Ireland.



J. Kieran McGonnell, *Conundrum*, 2002  
Oil and mono-print on canvas, 58 x 58 in.

## Acknowledgments

The Haggerty Museum of Art is honored to present the exhibition **Home and Away: Contemporary Irish Art**. I would like to thank Elizabeth Frances Martin who first proposed an exhibition of Irish art to the Haggerty. Since that initial contact, Martin has been of great assistance in every aspect of this exhibition including participating in the selection of artists. She helped co-curate the exhibition with Annemarie Sawkins and is co-author of the text in this gallery guide.

The exhibition opens the national meeting of the American Conference of Irish Studies (ACIS) June 6-8 at Marquette University and will travel to the Irish Arts Center, New York (November 1, 2002 - January 2003). It provides audiences with a focused look at contemporary work by artists from Ireland. I would like to thank Dr. Michael Patrick Gillespie, Louise Edna Boeden Professor of English, Marquette University, for his cooperation and assistance in working with the Museum.

Special thanks is due to Stephen Rosenberg of Rosenberg + Kaufman Fine Arts for facilitating shipping from their gallery in New York, and to Charlie Belloc Lowndes for loans provided from Belloc Lowndes Fine Art, Chicago.

The exhibition is sponsored in part by the American Conference of Irish Studies (ACIS) and the Women's Council Endowment in Honor of John P. Raynor, S.J.

**Curtis L. Carter**  
Director

# Seven Contemporary Irish Artists at Home and Away

Increasingly, artists from Ireland are recognized as part of the international art world. Major changes in Ireland impacting the visual arts make it possible for Irish artists to establish themselves abroad and at home. Ireland is no longer one of the weakest economies in Europe. The country experienced the highest per capita growth of any EU member from 1993 to 1998, and is now known as the "Celtic Tiger". Many Irish artists are better educated and able to support themselves because of free advanced education, and subsidies instituted in the 1960s. The Irish government supports the arts by funding artist programs, providing grants, and underwriting exhibitions and publications such as *Circa*, Ireland's primary contemporary art magazine. The art market in Ireland and interest in Irish art is expanding along with the number of exhibition spaces, both commercial and non-profit. Irish artists are establishing their reputations outside of Ireland. They are studying and working in places like New York and gaining international exposure. Recognizing these developments the Haggerty exhibition **Home and Away** brings together works by seven emerging and established artists, many of who live and work outside of Ireland.



Susan MacWilliam, video still from *The Persistence of Vision*, 2000  
B/W color, sound video, 7:40 min.

The title of the exhibition, **Home and Away**, has several explicit and implicit meanings. It refers to the work being created by Irish artists abroad, to the transnational identity of these artists, and to their respective artistic production as international artists. The exhibition showcases concurrent developments in the work of a select group of Irish artists: Peter Hendrick, Darragh Hogan, J.Kieran McGonnell, Helen O'Leary, Elizabeth O'Reilly, Susan MacWilliam, and John Spinks.

All of these artists were born in Ireland and their work is informed by this fact. The painter Helen O'Leary spends part of every year creating her work in Leitrim, Ireland. Her ideas are drawn from history, both her own and Ireland's collective cultural history, which she acknowledges and references. O'Leary's smaller scale paintings challenge heroic gestures in abstraction.

John Spinks, a former English literature teacher, is inspired by Ireland's great authors, particularly James Joyce and

ment, the Diaspora, the politics of land in Ireland, and the increased hybridism of culture.

Using oil, acrylic, collage, photography and video, the artists in the Haggerty exhibition explore subjects that are personal as well as political. Elizabeth O'Reilly is keenly aware of social and political developments at home. Four of her paintings in the exhibition are of the abandoned house of Gola. In *Bedroom, Gola*, 1997 and *Bedroom, Gola Island*, 1999, the rooms are fully furnished, but empty. They are poignant reminders of forced relocations of the island's residents by the Irish Government. The paintings also relate to the broader historical context of displacement. Kieran McGonnell's recent paintings feature mythical and biblical characters in contemporary art galleries. His synthesis of the Anubis character (who acts as the liaison between life and death) and gallery-goers, provocatively challenges the elevated role of art within our society.



Helen O'Leary, *Untitled*, 2001  
Egg and oil on linen, 10 x 12 in.

John Spinks makes his collages using old maps and nautical charts. These often inverted fragments become the subtext of his compositions. He gives new life to these old references by incorporating them into his work, as in *Captiva*, 1999. Spinks' *The Crux of the Matter*, 1999 features pages from his father's diary including addresses of friends and the names of fellow soldiers. The erased text in the center of the picture was written by the artist's father after he learned of his mother's death. The pages become a memorial cross and also serve as a grid for the composition. In describing this work, the artist refers to the Irish-born painter Francis Bacon who once said "A cross is a wonderful armature, you can hang anything on it." Finally, in *Leaving* there are layers of meaning. The title is a pun on the leaf at the center. The leaf symbolizes the processes of life, death and return to nature. Dictionary definitions of the composition recall Joseph Kosuth's conceptual work and add an additional layer of meaning.

By showcasing their work, the exhibition **Home and Away** exposes new audiences to contemporary artists from Ireland. Through their art and participation in exhibitions like this one, they contribute to the poetic and the political both at home and away.

**Elizabeth Frances Martin**  
and **Annemarie Sawkins**



John Spinks, *Leaving* (detail), 1998  
Acrylic and collage on canvas, 48 x 30 in.