

Eilis O'Connell
Materials Matter





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Tara Murphy
requests the pleasure of your company
at the opening day launch of

EILIS O'CONNELL

Materials Matter

Thursday 27 May 2021
from 12pm to 7pm

Solomon Fine Art, Balfe Street, Dublin 2
(next door to the Westbury Hotel)

Refreshments will be served outdoors under our new awning and heaters (*weather permitting*)

* To ensure social distancing and the safety of our staff & visitors, we kindly ask that you pre-book a time slot for the opening online via Eventbrite <https://bit.ly/33ITsNn> or simply telephone/email us to make a booking.

Artworks may be viewed and acquired in advance by appointment or via the online Viewing Rooms on our website: www.solomonfineart.ie

The exhibition continues until Saturday 19 June 2021

Opening hours: Monday to Friday 10.00am – 5.30pm / Saturday: 11am – 4pm
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Front cover: *Thornmorph*, Portuguese pink marble, edition of 3, 60 x 20.5 x 30.5 cm (*Photo: Stephen Russell Studios*)
Inside cover: *Void Wrap*, 2020, jesmonite, paint, ink, unique, 44 x 23 x 19 cm
Back cover: *Triple Edge*, Blue Angola, edition of 3, 17 x 17 x 20 cm

Eilis O'Connell

Material Matters

Hollowed Out (2020) is a tri-lobed, propeller-like shape in a charcoal coloured resin that diffuses the play of light across its surface. The work sets up a series of tensions between formal oppositions; solid and void, mass and surface, curve and straight edge, and plays up the unexpected openings of negative space. The embodied experience of the work, or the ways in which the work changes as one moves around the form, prompts a variety of shifting apperceptions, evoking visual experiences such as entering, going through, being enclosed and looking out from within. It is impossible to appreciate this looping, petalled form from a single viewpoint. Rather we are encouraged to experience its unfolding from new perspectives - an unfolding in space and time.

O'Connell's work taps into a deeply embedded trajectory within modernist sculpture; one where materials and forms combine to create unexpected, shifting encounters rather than settle into a static composition. Each of O'Connell's works attempt to square a circle, to balance precision and geometry with organic forms, refusing a tired opposition between the geometric and the biomorphic that tends to dominate conventional descriptions of modern sculpture. Her primary way of achieving this is through the precision of her syntax, or the relations and patterns played out among forms and materials in her objects. By cutting, hollowing and twisting, as well as using special colour and surface combinations, O'Connell makes forms that offer complex, variable views. The replete and weighty globe of *Round Edge* for example, is offset by a clean, straight lip, the narrowing curve of *Thornmorph* is countered by the clear-cut flat plane of its uppermost edge, *Drawn Upon's* looped ribbon of resin set in relation to the slim upright volume of a striped ellipsoid.

For this exhibition, O'Connell puts materials that have an ancient history; marble and bronze; in unexpected combinations with modern synthetics such as resin and jesmonite, and manipulates them to behave in equally unlikely ways. Marble is carved into fluid, twisting ribbons, bronze is patinated to look like mottled stone and jesmonite is dyed in layers of different colours, which are then sanded back to created a unique and unpredictably dappled surface. This body of work was begun in Pietrasanta in Tuscany, a centre for carving sculpture in stone since the Middle Ages, where O'Connell was able to draw on a deep, generational knowledge of working with stone and carving by hand. O'Connell worked with stone masons to realise her work in unusual, evocatively named materials such as Brazilian sodalite, Blue Angola, Verdura Guatemala, Bianca Staturia. Stone in O'Connell's

words, is all surface, all the way through; it has an inherent structural surface pattern that is continuous through its depths. Brazilian sodalite is a deep oceanic blue, chased with skeins of white crystal that look like weather systems. Verdura Guatemala is a deep, inky green, riven with black and paler green veins like rivers, Blue Angola, a pale grey blue flecked with whorls of white; Bianco Staturario, is a much sought-after flawlessly white marble. However O'Connell does not deploy these exotic materials for any decorative value, but to dramatise the sculptural values of form, volume and mass, through the play of shadow and light across differently variegated and crystalline surfaces.

To that end, O'Connell pays meticulous attention to the finish of each piece, not only in terms of polish bringing out the qualities of the stone; the velvet matt of the pure white *Thornmorph*, the satin-y sheen of *Triple Edge*; but also to the surface animated by drawn marks as in *Double Loop* - a meditative, repetitive dashing marks in white that complicate the perceptual experience, amplifying the visual rhythms of its curves and loops. These objects appeal to our tactile as well as our visual sense; curving, polished forms elicit a demand to stroke, to glide fingertips over a smooth curve, to cup a pleasingly rounded object in the palm of the hand. Some of these works make an obvious appeal to the viewer's body; *Reach*, *Grasp* and *Gather* all play off the idea of a pendant paired with a loop like a strap or a handle, their scale is intimate, as if fitted to the body or designed to be carried. Others, such as *Hole Stone Verdura*, with its drama between external shell and internal void, communicate a more undefined sense of intimacy, evoking not only the embodied presence of the viewer who looks, but also the artist who shapes and hollows and polishes the stone.

There can be a tendency in some art writing to talk about biomorphic abstraction in reductive, gendered terms, because the shapes can be read as sensual. Instead, it's more precise to say that these works make an appeal to the bodily, tactile sense as well as the visual. O'Connell's work sets up a series of formal tensions between the geometric and biomorphic, which in turn generates a relay of dynamic encounters between the viewing subject and the sculptural object. The result is a formal vocabulary that is multiple and mobile, one that draws the viewer into an experience that unfolds unpredictably in time as well as space.

Sarah Kelleher
May 2021

Sarah Kelleher is an arts writer, independent curator and a co-founder of Pluck Projects curatorial team.



Fling, 2020
cast bronze, wood,
resin, paint & wood
unique
32.5 x 16.4 x 18.2 cm



Counterpoint, 2020
jesmonite, paint, ink
unique
17 x 34 x 17 cm





Remains of the Day
2020
resin, paint, ink
(two parts), unique
21 x 15 x 10 cm and
50 x 8 x 5 cm



Lever Head, 2021
resin, jesmonite, paint
unique
32.5 x 16.4 x 18.2 cm



Ambit and Beyond
2020
resin, jesmonite, paint,
ink, unique
99 x 20 x 15 cm



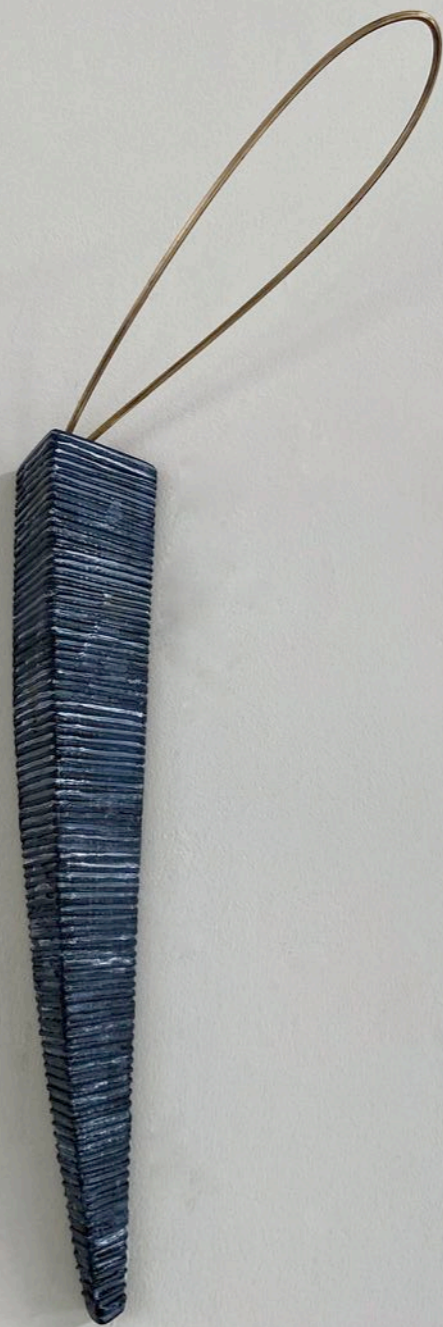
Double Void
Carrara marble
edition of 3
29.5 x 25.5 x 29.5 cm

Round Edge
Brazilian sodalite
edition of 3
21 x 16.6 x 21 cm



Helix & Son, 2021
wood, paint &
steel, canvas, paint
(two parts), unique
147 x 8 x 15 cm and
118 x 16 x 13 cm





Reach, 2021
wood, jesmonite,
paint, bronze
unique
61 x 23 x 13.5 cm

Double Loop, 2020
jesmonite, paint, ink
unique
23 x 36 x 13 cm



Hollowed Out, 2020
resin, jesmonite, paint
unique
55 x 104 x 58 cm





Drawn Upon, 2020
resin, wood, paint, ink
& resin, jesmonite,
paint, ink (two parts)
unique
105 x 8 x 5.5 cm and
40 x 26 x 13 cm



Grasp, 2021
wood, paint, bronze
unique
14 x 19 x 20 cm



Gather, 2021
resin, bronze, paint, ink
unique
52 x 6 x 6.5 cm



Hole Stone Verdura
Verde Guatemala
edition of 3
19 x 15 x 32 cm



Kantha Head, 2020
resin, paint, ink
edition 4/5
(other editions in bronze)
18 x 9 x 8 cm



Husk, 2020
jesmonite, paint, ink
unique
26 x 29 x 14.5 cm



Continuous Viridian
2020
resin, jesmonite,
paint, ink
unique
47 x 27.5 x 19 cm

Full & Empty, 2021
jesmonite, paint, ink &
wood, paint, ink
(two parts), unique
65 x 24 x 17 cm and
45.5 x 16 x 16 cm





Grounded, 2021
welded steel, wood,
resin, paint (two parts)
unique
57.5 x 29 x 36 cm and
55.5 x 33 x 39.5 cm

Eilis O'Connell RHA FRSS

Eilis O'Connell was born in Derry, Northern Ireland. She studied sculpture at the Crawford School of Art, Cork and Massachusetts College of Art, Boston, USA and was later granted prestigious research fellowships at the British School at Rome and P.S.I. in New York. A two-year residency at Delfina Studios London in 1988 resulted in her permanent move there until 2002.

From her London base O'Connell exhibited widely and won many public art commissions, receiving the Art and Work Award for her sculptures at 99 Bishopsgate from the Wapping Arts Trust, and winning the Royal Society of Arts Award in 1998. She was selected to represent Ireland at the Paris Biennale in 1982 and the Sao Paulo Biennale in 1985. The majority of her commissions are on display in the UK, the most significant being *Secret Station* made in 1992 using bronze, fibre optic light and steam for the Cardiff Bay Arts Trust at the Gateway, Cardiff; *Vowel of Earth Dreaming its Root*, a twelve-metre high Kilkenny limestone sculpture for the London Docklands Development Corporation at The Isle of Dogs, London; and the *Pero* footbridge in Bristol, a rolling bascule bridge fifty-four metres long, designed in collaboration with Ove Arup Engineers, London in 1999. She has also completed two sculpture commissions for Lismore Castle in Co. Waterford.

In 2002 her monumental bronze work *Unfold* was loaned by the Cass Foundation to the Venice Biennale and smaller scale sculptures were also shown at the Guggenheim Museum, Venice. Since moving back to Ireland she continues to carry out commissioned work for significant international, state and corporate bodies; recent Irish work includes large sculptures for Lapp's Quay, Cork, 10 Molesworth Street Dublin, University College Dublin and Trinity College Dublin. In 2018 her outdoor sculptures were shown at E-1027, the iconic home of the renowned Irish designer Eileen Gray (1878-1976) in Cap Martin, France.

O'Connell is a founder director of the National Sculpture Factory in Cork, a former member of the Arts Council of Ireland, a member of Aosdána and a member of the Royal Hibernian Academy.

Education

1970 – 77	Crawford College of Art, Cork, Ireland
1974 – 75	Massachusetts College of Art, Boston, USA
1983 – 84	British School at Rome Fellowship, Italy
1987 – 88	P.S.I. Fellowship, New York, USA

Awards

2020	Elected International Fellow of the Royal Society of Sculptors, London ESB Moran Award for Outstanding Sculpture, RHA Annual Exhibition, Dublin
2019	Alumna Award, Cork Institute of Technology, Cork, Ireland
2018	Culture Ireland Award for sculpture transport to Eileen Gray's E1027 & Rocquebrune Parc, Cap Martin, France
2017	Culture Ireland Award for transport of <i>Capsule for Destinies Unknown</i> at Ark, Chester Cathedral, UK
2016, 09	Sculpture Award, RHA Annual Exhibition, Dublin
2013	Culture Ireland Award for <i>Physicality of Seeing</i> , One Canada Square & Jubilee Park, Canary Wharf, London
2011	Culture Ireland Award for <i>Women Make Sculpture</i> , Pangolin Gallery, London, UK
2010	Culture Ireland Award for <i>Crucible</i> at Gloucester Cathedral, UK
1998	Royal Society of Arts Award, London, UK
1996	Art and Work Award, Wapping Art Trust, for <i>Nyama</i> at 99 Bishopsgate, London, UK
1990	Sunday Tribune Visual Artist of the Year Award, Dublin
1990	Nordic Art Centre, Guest Studio Residency, Helsinki, Finland
1988	Two year Residency at Delfina Studios, London, UK
1984	Elected to Aosdána
1981	GPA Award for Emerging Artists, Dublin
1980	Mont Kavanagh Award for Environmental Art, Dublin

1979-80 Irish Arts Council Bursaries
1977 77 Exhibition, Sculpture Award, EVA, Limerick
1977 N.C.E.A. Award of Distinction in Sculpture, Dublin

Selected Solo Exhibitions

2021 *Materials Matter*, Solomon Fine Art, Dublin
2020 *Lightly touching the earth back*, Gallery Pangolin, Chalford, Gloucestershire, UK
2020 *Eilis O'Connell: sculpture experience in augmented reality*, collaboration with RHA and IPUT, Wilton Park, Dublin 2
2018 *Eilis O'Connell at E-1027*, Eileen Gray's House, Cap Martin, France. With five larger works in the Municipal Park, Roquebrune-Cap-Martin, France
2018 *Biomorphia*, five large sculptures in the grounds of West Dean College, Sussex, UK
2016 *Eilis O'Connell*, 5 outdoor sculptures installed by the Cass Foundation, Royal Enclosure, Ascot, UK
2015 *Khôra*, Hillsboro Fine Art, Dublin
2013 *The Physicality of Seeing*, sculpture at 1 Canada Square and Jubilee Park, Canary Wharf, London, UK
2013 *Specific Gravity*, Beardsmore Gallery, London, UK
2012 *Cu*, works in copper, Allihies Copper Mines Museum, Beara Peninsula, Co. Cork
2011 *Eilis O'Connell*, West Cork Arts Centre, Skibbereen, Co. Cork.
2011 *Haptic*, RHA, Royal Hibernian Academy, Dublin
2008 *Biomorphia 1-8*, Cass Sculpture Foundation, Goodwood, West Sussex, UK
2007 *Sculpture at Charlesfort*, Kinsale Arts Week, Co. Cork
2005 *Double Void*, Green on Red Gallery, Dublin
2002 *Eilis O'Connell*, Green on Red Gallery, Dublin
2002 *Under and Over and other sculptures*, Canary Wharf, London, UK
2000 *Eilis O'Connell*, Fenton Gallery, Cork
2000 *Eilis O'Connell*, Newlyn Art Gallery, Newlyn, Cornwall, UK
1999 *A Decade of Sculpture*, retrospective, Arnolfini, Bristol, UK
1999 *Green on Red Gallery*, Dublin
1999 *Sculpture*, New Art Centre, Roche Court, Wiltshire, UK
1997 *New Sculpture*, Butler Gallery, Kilkenny and Limerick City Art Gallery, Limerick
1996 *To swell the gourd*, Green on Red Gallery, Dublin
1994 *New Work*, Green on Red Gallery, Dublin
1994 *The Bridge Project*, Arnolfini, Bristol, UK
1994 *New Sculpture*, Oriel, Cardiff, Wales
1993 *The Undomesticated Space*, The Gallery at John Jones, London, UK
1990 *Ancient Rain*, Artsite Gallery, Bath, UK
1989 *Between a Rock and a Hard Place*, Riverrun Gallery, Dublin
1988 *Bending the Bow*, Riverrun Gallery, Dublin
1987 *Sculpture*, Hendricks Gallery, Dublin
1986 *Steel Quarry*, Douglas Hyde Gallery, Trinity College, Dublin
1981-3 David Hendricks Gallery, Dublin

Selected Group Exhibitions

2020 *Masterpiece on Line*, Pangolin, London, UK
2020 *Nature Unwrapped*, curated by Pangolin for Kings Cross, London, UK
2019 Boyle Arts Festival, Co. Roscommon
2018 *Sacrificial Anode*, New Art Centre, Roche Court, UK
2018 RHA Annual Exhibition, Dublin
2018 *Mick O'Dea Selects*, Glor, Ennis, Co. Clare

2017-18 *Self Reflections*, in collaboration with the National Self Portrait Collection, F.E. McWilliam Gallery, Banbridge, Co. Down
2017 *Ark*, Chester Cathedral, Chester, UK
2016 *Irish Art*, Sotheby's, RHA, Dublin
2016 Annual Exhibition (invited artist), Royal Ulster Academy, Belfast
2016 *Jubilee celebrating 25 years at Pangolin Editions*, Chalford, Gloucestershire, UK
2015 *Visual*, Eigse Arts Festival, Carlow, invited by Lewis Biggs
2015 *Highlights of Irish Art*, Sotheby's, London, UK
2015 *Forty x Forty: Cast 2015*, Solomon Gallery, Dublin
2014 *Beyond Limits*, sculpture at Chatsworth, Derbyshire, UK
2014 Triskel Art Centre, Cork
2014 *Crucible 2*, Gloucester Cathedral, Gloucester, UK
2013 *Gems from The Butler Gallery Collection*, Kilkenny
2012 *Interesting Times*, outdoor sculpture at Harold Martin Botanic Garden, University of Leicester, UK
2012 *Elements*, Public Sector Art Works, Belfast Central Library, Belfast
2012 *Sculpture Proposals for the Walton Memorial*, The Long Room, Trinity College Dublin
2011 *Apertures & Anxieties*, RHA in association with Trinity College School of Medicine, Dublin
2011 *Collecting for Ireland*, works from the Arts Council of Ireland Collection, Hunt Museum, Limerick
2010 *Crucible*, Gloucester Cathedral, Gloucester, UK
2010 *Collective Histories*, Golden Thread Gallery, Belfast
2009 *Visual*, Centre for Contemporary Art & George Bernard Shaw Theatre, Carlow
2009 *Between Metaphor and Object*, Irish Museum of Modern Art, Dublin
2009 *Then + Now*, Evolving Art Practices, Glucksman Gallery, U.C.C., Cork
2009 *RA Summer Show*, Royal Academy of Art, London, UK (invited artist)
2008 *Wingblade*, Wapping Arts Trust, London, UK
2003-8 *Sterling Stuff*, silver sculptures, Pangolin Gallery, Royal Academy, London and Sigurjon Olafsson Museum, Reykjavik
2005 *Sculpture in the Close*, Jesus College, Cambridge University, Cambridge, UK
2004 *Irish Artists*, New Art Centre, Roche Court, Salisbury, UK
2004 *Views From an Island: Irish Contemporary Art*, Beijing and Shanghai, China
2003 *Eilis O'Connell & Claire Langan*, Fenton Gallery, Cork
2002 *Imaginaire Feminin*, Lido, Venice, Italy
2002 *Thinking Big*, The Guggenheim Museum, Venice, Italy
2002 *RA Summer Show*, Royal Academy of Art, London, UK (invited artist)
2002 *Art Futures*, Contemporary Art Society, London, UK
2000 *Artists' Century*, RHA Gallagher Gallery, Dublin
2000 *Bronze*, exhibition of sculpture, Holland Park, London, UK
1999 *Shape of the Century - 100 years of sculpture in Britain*, Salisbury and Canary Wharf, London, UK
1999 *0044*, P.S.1 New York, Albright Knox Museum, Buffalo, NY, Crawford Art Gallery, Cork & Ormeau Baths Gallery, Belfast
1997 *Re-dressing Cathleen*, McMullen Museum of Art, Boston College, Boston, USA
1996 *Innovation from Tradition*, Council of Europe, Brussels, Belgium
1992 *Contemporary Art Society Acquisitions*, Camden Arts Centre, London, UK
1989 *Whitechapel Open*, Whitechapel Gallery, London, UK
1989 *P.S.1 Studio Artists*, P.S.1. Gallery, New York, USA
1988 *Spatial Displacement*, Bernard Jacobson Gallery, New York, USA
1986 *Europalia 11 European Sculptors*, Ospedale degli Innocenti, Florence, Italy
1985 *Sao Paulo Bienal*, touring to Rio de Janeiro, Brazil & Buenos Aires, Argentina
1984 *ROSC Quadrennial International Exhibition*, Guinness Hop Store, Dublin
1984 *10 Artists*, British School at Rome, Accademia Britannica, Rome, Italy
1982 *Paris Biennale*, Paris, France

Commissions

- 2019 *Ovo*, large hand carved sculpture in Carrara marble commissioned by Avolon for No. 1 Ballsbridge, Dublin
2017-8 *Carapace*, woven stainless cable on stainless steel frame for Green Property at 5 Harcourt Road, Dublin
2107-8 *Night Gates* for 10 Molesworth Street, Dublin
2016 *Unfurl 2*, commissioned by Simon Capstick Dale, New York
2016 *Unfurl 3*, commissioned by IPUT for 10 Molesworth Street, Dublin
2015 *Atlantic Oak*, bronze sculpture commissioned by Office of Public Works for Tip O'Neill Park, Mallow, Co. Cork
2014 *Chroma*, commissioned by University College Dublin for the New Science Building, UCD, Dublin
2013 *Atoms & Apples*, sculpture commission for Trinity College Dublin to commemorate the life and work of ETS Walton who jointly received the Nobel for splitting the atom with Sir John Cockcroft in 1951
2010 *Vortex*, commissioned for a private garden, Kensington, London in collaboration with Andrew Ewing & Luciano Juibelli
2008 *Biomorphia 1-8*, 8 large sculptures exploring the formal possibilities of composite technology for Cass Foundation, UK
2005 *Reedpod*, a 13.3 metre sculpture in stainless steel and copper for Cork
2004 *Everchanging*, a polished stainless steel sculpture for Newcastle City Council, Newcastle Upon Tyne, UK
2003 *Appetites of Gravity*, bronze sculpture for Dundalk Institute of Technology
2003 *The Square Inside*, a sculpture in clear cast resin for Naas General Hospital, Naas, Co. Kildare
2002 *Street Furniture Project* with JC Decaux, Paris, France
2002 Two bronzes for HQ4 Building, Canary Wharf. London, UK
2001 *Under & Over* a bronze sculpture for Lismore Castle, Ireland
2001 *Unfold*, A bronze for Sculpture at Goodwood, West Sussex, UK
2001 *Shear*, a stainless steel sculpture for Bevois Valley, commissioned by Southampton City Council, England.
2000 *Unfurl*, a bronze commissioned by Kensington Borough Council, London, UK
1999 *Carapace*, a large outdoor sculpture in stainless steel and woven stainless steel cable, Sculpture at Goodwood, UK
1999 *More Equal*, bronze sculpture commissioned for Grand Canal Plaza, Dublin.
1999 *Pero Foot Bridge* for Bristol Chamber of Commerce, designed in collaboration with Ove Arup Engineers, Bristol, UK
1998 *Helix*, a woven stainless steel sculpture commissioned by C.A.S. Projects, London for 1 Curzon Street, Mayfair, London
1998 *Tower of Light*, sculpture in stainless steel, glass & fibre optics for Wolverhampton Borough Council, Bilston, UK
1998 *Vowel of earth dreaming its root*, stone sculpture for London Docklands Development Corporation, London, UK
1995 *Nyama*, a series of ten sculptures in various metals for Hammerson Properties, 99 Bishopsgate, London, UK
1994 *Out of Bounds*, outdoor sculpture in bronze, Office of Public Works for the Central Statistics Office, Cork
1994 *Space Emptied Out*, large outdoor work for Sculpture at Goodwood, West Sussex, UK
1993 *Zuni-Zenor*, outdoor wall sculpture in bronze, commissioned by the Contemporary Art Society for Broadgate Properties, 10 Fleet Place, London, UK
1993 *Aversvika Cultural Landscape Project*, installation for the 1994 Winter Olympics, Hamar, Norway
1992 *Secret Station*, outdoor sculpture in bronze, stainless steel, fibre-optics & steam for The Gateway, Cardiff Docks, Wales
1992 *The Space Between*, outdoor sculpture in bronze & fibre optics for Milton Keynes Development Corporation, UK

Monographs

- 2021 *Eilis O'Connell, Material Matters*, essay by Sarah Kelleher, published by Solomon Fine Art, Dublin
2020 *Lightly touching the earth back*, Gallery Pangolin, Gloucestershire, UK. Essays by Sara Baume & Rungwe Kingdon
2014 *Specific Gravity*, Beardsmore Gallery, London, UK, essay by Anna Moszynska
2013 *The Physicality of Seeing*, Canary Wharf, London, UK, essay by Ann Elliot
2011 *Haptic*, RHA, Dublin, with an essay by Aidan Dunne
2000 *Eilis O'Connell* essay by Andrew Lambirth, published by the Arnolfini Gallery, Bristol, UK
1999 *Eilis O'Connell* essay by Caoimhin Mac Giolla Leith and Medb Ruane for the Butler Gallery, Gandon Editions
1994 *Eilis O'Connell New Sculpture*, essay by Paul Moorhouse, Tate Gallery for Oriel, Cardiff, Wales
1993 *Eilis O'Connell*, essay by Charles Hall, Gandon Editions, Dublin
1986 *Steel Quarry*, essay by Conor Joyce, The Douglas Hyde Gallery, Dublin

Catalogues

- 2017 *Ark*, Chester Cathedral, Chester, UK
2016 *Jubilee*, Pangolin Editions, Chalford, Gloucestershire, UK
2014 *Crucible 2*, Gloucester Cathedral, Pangolin Editions, London, UK
2014 *Beyond Limits*, Sculpture at Chatsworth, Derbyshire, UK
2011 *Collecting for Ireland*, Hunt Museum, Limerick
2011 *Women Make Sculpture*, Pangolin Editions London, UK
2010 *Crucible*, Gloucester Cathedral, Pangolin Editions, London, UK
2009 *Mapping Form*, drawing and sculpture, Macroom, Co Cork
2008 *Wall and Plinth*, Peppercannister Gallery, Dublin
2006 *All Female Cast*, Gallery Pangolin, Chalford, Gloucestershire, UK
2005 *C2, Contemporary Art in Cork*, Ireland. Gandon Editions
2005 *Sculpture and Gardens*, Solomon Gallery at Clonlea Studios, Dublin
2004 *Views From an Island, Irish Contemporary Art from the collection at the Irish Museum of Modern Art, Dublin, Millennium Art Museum, Beijing, China*
2003 *Re-Imagining Ireland, Irish Art Today*, University of Virginia, USA
2003 *Sculpture in the Close*, Jesus College, Cambridge University, UK
2002 *RA Summer Show*, Royal Academy of Arts, London, UK
2001 *Public Art Southampton*, Southampton, UK
1999 *0044 PS1*, Albright-Knox Museum, Crawford Art Gallery, Gandon Editions
2003 *Re-Imagining Ireland, Irish Art today*, University of Virginia, USA
2004 *In the Time of Shaking*, Irish Artists for Amnesty. IMMA, Dublin
1996 *L'Imaginaire Irlandais*, Paris, France
1997 *Re-dressing Cathleen*, Boston College, USA, essay by Katherine Nahum
1996 *Innovation From Tradition*, essay by Patrick Murphy, Dept of Foreign Affairs, Dublin
1995 *Irish Steel*, essay by Mark Ewart, Gandon Books, Kinsale, Co. Cork
1991 *Espace*, Sculptors Society of Ireland, Dublin
1991 *Portfolio 2*, Gandon Editions, Dublin
1991 *Form and Function*, Issue 3 Helsinki, Finland
1990 *Edge to Edge*, essay by Aidan Dunne, Gandon Editions, Dublin
1990 *A New Tradition - Irish Art of the Eighties*, essay by Joan Fowler, Douglas Hyde Gallery, Dublin
1990 *Irish Art - The European Dimension - Arts Council of Ireland*
1990 *Irish Women Artists*, National Gallery of Ireland and Douglas Hyde Gallery, Dublin
1986 *Eleven European Sculptors*, essay by Aidan Dunne, Europalia, Florence, Italy
1985 *Four Artists from Ireland, Sao Paulo Bienal*, essay by Brian Ferran, Belfast, Arts Council of N. Ireland
1984 *ROSC '84*, essay by Dorothy Walker, ROSC International Quadrennial, Dublin

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