

Irish Art Now

Curated by
ORLA JACKSON
& JOE DUGGAN

Irish Art Now

Catalogue
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Martin Fraser,
Ambassador

As Ambassador of Ireland here in London, I am proud that we have the opportunity to host this landmark exhibition at the Embassy. Bringing together fourteen emerging and established artists, spanning the range of visual art practice, this is an exciting moment – not only to showcase the exceptional talent at work, but also to convene and celebrate the contribution of Irish visual artists to the British art scene across the decades.

We are fortunate to have an important and thriving visual art scene in Ireland, and over the years, so many of our artists have called London home or spent time here. During my own time here at the Embassy, I have been delighted to see the quality and diversity of work from the Irish artists exhibiting in British galleries, and I would love to see even more collaborations in this area. There is significant and vital cultural engagement and exchange between Britain and Ireland, a testament to the strong cultural ties between these islands. Traditionally, we have perhaps seen these creative bonds presented most typically through

Thank you

music and literature, which is why I am so thrilled to host the coming together of these visual artists here in *Irish Art Now* at the Embassy. With this exhibition, we hope to shine a light firmly on the visual arts, prompt a discourse about the future, and mark the rich contribution of Irish artists both here and at home.

I also look forward to this opportunity to warmly welcome the public to the Embassy to enjoy the exhibition. We frequently welcome members of the public to attend our events, but these exhibitions give us a chance to really throw open our doors and greet both the Irish community, and all those who want to seize the opportunity to view this remarkable show.

Céad Míle Fáilte

Oisín Byrne
Aislinn F
Emmet Kierans
Richard Malone
Kerri McEvoy
Laura Ní Fhlaibhín
Eve O’Callaghan
Hazel O’Sullivan
Yuri Pattison
Kathy Prendergast
Eva Rothschild
Anne Ryan
Orla Jackson
Joe Duggan

Curators' Statement



Orla Jackson



Joe Duggan

As artists, we separately approached the Embassy of Ireland with a shared goal: to shine a spotlight on the vital work of Irish visual artists who, like ourselves, have made London their creative base. Through these discussions, it became clear that a review of Irish art in Britain was long overdue, *Irish Art Now* was conceived—not simply as an exhibition, but as a landmark event to celebrate the contributions of Irish artists in London and foster new connections.

The exhibition brings together 14 artists at different stages in their careers, from recent graduates to established practitioners, showcasing work across sculpture, painting, and printmaking. It offers a broad spectrum of creative approaches and perspectives that reflect Irish cultural narratives and engage with wider global discourses.

The official launch on January 13th will be a significant event, convening artists, curators, and art professionals to celebrate the impact of Irish artists within the UK and beyond. The Embassy provides a fitting and symbolic setting—an extension of home that acknowledges Irish identity while amplifying its creative influence on an international stage. The evening event, alongside the exhibition, aims to

forge new, mutually beneficial networks and strengthen cultural ties.

A panel discussion will bring together leading voices from the Irish and UK art worlds. This conversation will explore the evolving role of Irish art, addressing questions of identity, the challenges artists face, and opportunities for reimagining Irish art within a global context.

The exhibition is open to the public, with the aim of engaging the Irish community while introducing wider audiences to these creative voices.

London has long been a place that both nurtures and challenges artistic ambition. Despite digital connectivity narrowing distances, Irish artists continue to make the city their home, drawn by its energy and opportunities. *Irish Art Now* acknowledges their resilience and celebrates their vital contributions to the cultural fabric of their adopted city.

We are profoundly grateful to the artists, the Embassy of Ireland, Ambassador Martin Fraser, Kelly O’ Connor Head of Cultural Affairs, the wider Embassy team and our sponsors especially The Doyle Collection for their invaluable support in bringing this exhibition to life.

Irish Art Now and Then

Fionna Barber

One of the first things that strikes you about *Irish Art Now* is that none of the work on display here looks the same. From what might be considered the traditional media of painting, print-making and drawing to artworks that more explicitly defy categorisation and challenge the viewer's expectations, this exhibition curated by Orla Jackson and Joe Duggan for the Embassy of Ireland, Great Britain showcases a tantalising selection of work by contemporary Irish artists based in London. Jackson and Duggan are themselves artists and their work is also represented here. The beginnings of *Irish Art Now* were in their shared perception that Irish art outside Ireland itself lacks the cultural presence of music, literature or film as recognisable means of both exploring and challenging different forms of Irish identity in the wider world. It is also just over a quarter of a century since the groundbreaking 0044: *Contemporary Irish artists in Britain* (1999) was curated by Peter Murray, then Director of the Crawford Art Gallery in Cork. A further exhibition of this kind, foregrounding the diasporic identities of Irish visual artists, is long overdue.

Irish Art Now brings together fourteen artists, all born or brought up in Ireland and now living and working in London. Some, such as Kathy Prendergast or Anne Ryan, have been in England since the 1980s, while others, such as multi-disciplinary artist Hazel O'Sullivan or painter Eve O'Callaghan are more recently arrived. Educational opportunities in the form of postgraduate study and London's cosmopolitanism are big draws, and many young Irish artists stay on to make their careers here as a result. Thematically the work here is hugely diverse. Aislinn F's prints combine both Irish and Zambian female identities in a questioning of contemporary Irishness, while the critique of gendered violence underpins Kerri McEvoy's work. Other factors of queerness and class inform Richard Malone's spectacular textile constructions. In addition to a new portrait by multimedia artist Oisín Byrne, other work here pays close attention to the materials from which art is made, as in Eva Rothschild's arresting sculptural constructions and printed works. Meanwhile themes of fantasy and desire underpin Emmet Kierans' paintings. Contemporary

concerns around the ethics of care and repair also pervade the work of Laura Ní Fhláibhín, in company with the foregrounding of awareness around the relationships between visual culture and digital economies in the work of Yuri Pattison. In short, it is impossible to pigeonhole contemporary Irish art in London into one category.

We would also do well to remember that Irish artists have been making an active contribution to the London art world since at least the late eighteenth century. There is only the space for the skeleton of a genealogy here, but they include James Barry's controversial relationship with the Royal Academy, the Victorian artist William Mulready, and the Northern Irish sculptor F.E. McWilliam who was a prominent member of the British Surrealist group. And of course the Dublin-born Francis Bacon, who became so successful that he soon ceased to be recognised as Irish at all, being celebrated as possibly the greatest of all *British* painters instead. Increasingly throughout the twentieth century there were also the women.

Mary Swanzy settled in Blackheath for most of her life, while others came for a while; the sculptor Hilary Heron, or the painter Noreen Rice, who was part of a group of mainly working-class artists in Kilburn in the 1950s that also included Gerard Dillon. Artists have always been part of a wider diasporic community in Britain, and one that has operated at a range of different social levels that may involve complex negotiations of the forces of racism and colonialism, in addition to gendered constructions of Irishness. It took the work of the London-based Irish Women Artists Group (IWAG) in the 1980s to begin to confront these explicitly, and to help lay the groundwork for the diversity and critical perspective of much Irish art that has followed. *Irish Art Now*, in turn, opens a window onto the vast range of the work of contemporary Irish artists in London, only a small sample of which can be represented here. But it does hold pointers to what might come in future.

Dr Fionna Barber is Reader in Art History at the Manchester School of Art, Manchester Metropolitan University. She has written extensively on twentieth century and contemporary Irish art, especially by Irish women. Her publications include *Irish Art Since 1910* (2013), the edited volume *Ireland and the North* (2019), and the forthcoming *Routledge Companion to Irish Art* (edited with Fintan Cullen 2025). In 2019 Fionna also curated the exhibition *Elliptical Affinities: Irish Women Artists and the Politics of the Body, 1984 to the present*, with Aoife Ruane for Highlanes Gallery Drogheda, Ireland.

Oisín Byrne

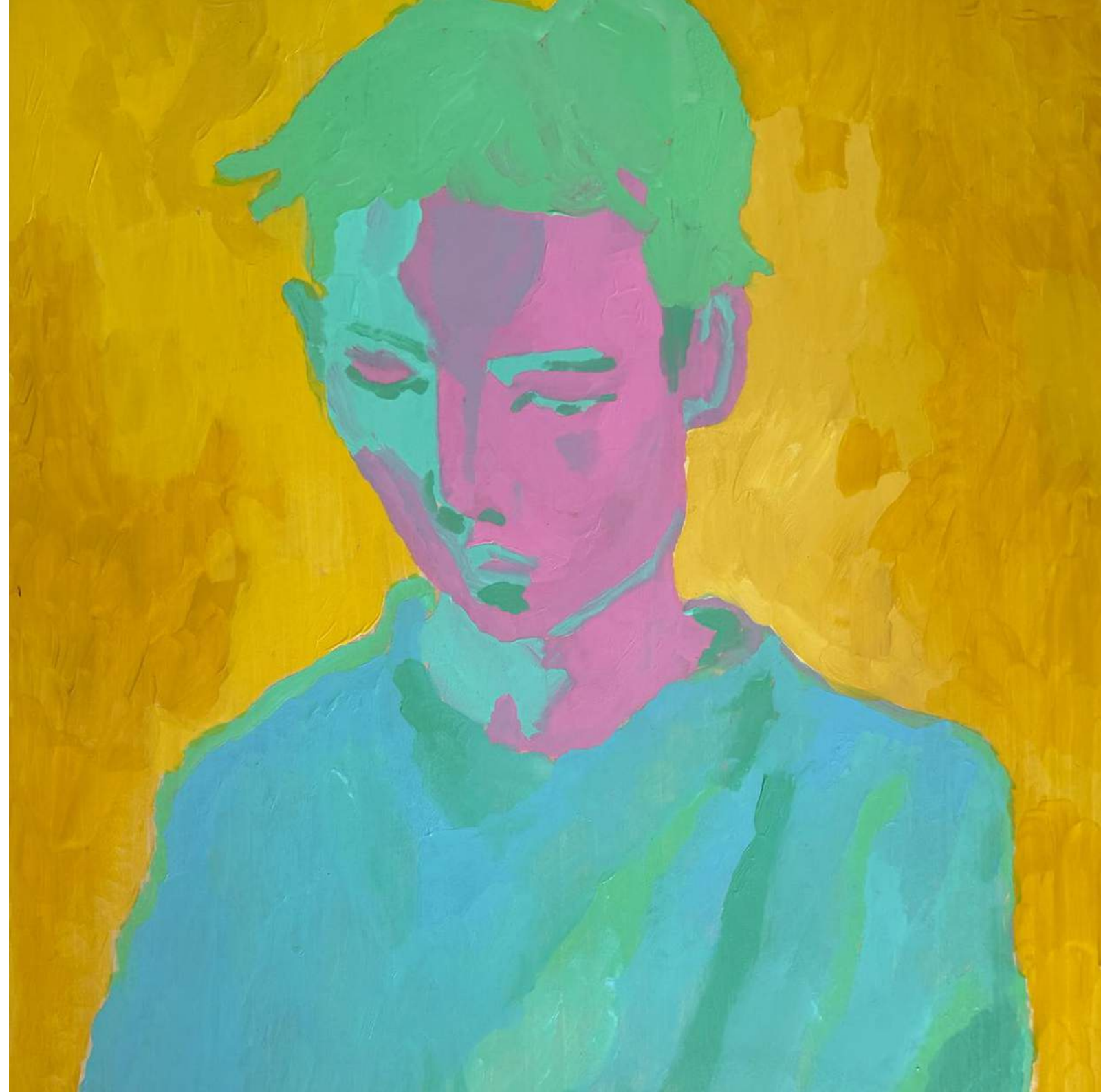
Oisín Byrne (b. 1983, Dublin) is an Irish artist, writer and film-maker based in London. Byrne's work has been exhibited internationally in institutions including Salzburger Kunstverein, Goldsmiths Centre for Contemporary Art, Kunstinstituut Melly, The Irish Museum of Modern Art, EVA International, Paris Internationale, and Princeton University. His writing has been published in books by Pilot Press, MA Bibliotheque, Eros Press and Bookworks. He is represented by the Amanda Wilkinson Gallery, London.

In 2024 Byrne's solo exhibition *smell the book* opened at Mount Stuart Visual Arts, Scotland. In Flash Art's review of the exhibition, Frank Wasser wrote "at the heart of Oisín Byrne's latest exhibition, "smell the book," ... the tensions between language, literary histories, and form are explored with both playfulness and depth."

Byrne's work, inflected by biographical elements, addresses the slippery worlds of language and identity, often presenting a queer performativity. The painting shown at the Irish Embassy, *Finbar* (2024) is from Byrne's current, ongoing series of portraits of his collaborators and friends - often other artists, writers and makers. Made from life at the artists studio - this work also acts as a homage to the collective and intimate space of making art.

Finbar (2024)
Acrylic on board
77 × 77cm

Image courtesy of the artist and the Amanda Wilkinson Gallery



Aislinn F

Aislinn F (b. 1996) is a Northern Irish/Zambian artist and designer based in London. Her work focuses on themes of identity, race, and femininity, using an Afrofuturistic lens to celebrate and unapologetically put Black women at the forefront. The work mirrors her journey of personal reclamation of her complex heritage and life experiences. Her portraiture celebrates self-acceptance and self-expression, carving a space for women to exist authentically while exploring the multi-faceted nature of culture, tradition, beauty and aesthetics. Her work transcends challenging stereotypes and historical/contemporary exclusions while celebrating the rich nature of individual and collective identity. She focuses on diverse self-expression through patterns, colours, adornments and hairstyles. Aislinn's work not only asserts her own place in the world but also strives to allow others to see themselves represented and validated.

Aislinn's early life was marked by constant movement until her relocation to Belfast, her father's homeland, during her teenage years. This transition proved to be a profound culture shock, particularly as she navigated the complexities of being a mixed-race teenager with a distinctly Irish name yet speaking with an American accent. In Belfast's politically and religiously charged atmosphere, she frequently found her heritage questioned and her claims to Irishness challenged and rejected. Finding

solace in creativity both inside and outside of school, Aislinn used artistic expression to explore her complex identity. Her journey led her to pursue art studies, first in Manchester and later in London, where she was forced to face the intricacies of her identity while grappling with a deep-seated longing for belonging. These challenging years of self-discovery would eventually find their resolution through her creative practice. Through portraiture, Aislinn delves deep into understanding her dual heritage. Her digital creations feature women who embody her own melancholic emotions while simultaneously asserting their right to exist unapologetically in the spaces she created for them. Using the foundation of a Western higher education in art, with its practices and principles, she integrates Afrocentric inspirations into her work, creating a unique artistic language that bridges multiple cultural traditions. Throughout this journey, she has found crucial support in her father, who nurtured her artistic inclinations, and her mother, who intimately understood the feelings of displacement and isolation that shaped her daughter's experience. This combination of personal struggle and familial support enabled Aislinn to develop her artistic practice into a distinctive style characterized by an idiosyncratic point of view. Her work stands as a testament to the power of art in navigating complex cultural identities and finding one's place in the world.

Beaded II (Black) (2024)
Digital print on paper
Framed 60 x 52cm
Edition of 10



I've Got You, You've Got Me (2024)
Digital print on paper
50 x 50cm



Emmet Kierans

Emmet was born in Co. Clare, Ireland in 1981 and is currently based in London with a studio at The Bomb Factory Art Foundation. He graduated with a BFA from The Limerick School of Art and Design before receiving an MFA from The Glasgow School of Art. Inspired by how the popular imagination influences the psyche, his work mainly takes the form of oil paintings. He has exhibited widely in the UK, Ireland and internationally and has work in the collection of the Arts Council of Ireland, Trinity College Dublin and The Office of Public Works (Ireland).

"Through the imagery and narrative of personal and collective fantasy, my paintings access and explore our unconscious dreams, desires and motivations. I'm interested in the coalescence of dreams and wish fulfilment with imagery and ideas from the popular imagination. The work draws on universal narratives and archetypal characters from film and fairy tales, as well as real life events such as prom nights and weddings. The archetypal characters and scenarios of film are used to manufacture and play out fantasy and desire, and these in turn become entangled in our own everyday dreams and aspirations. I aim to delve below the surface of these dreams and aspirations to uncover the strange, psychologically charged world that exists beneath."



Synchrony (2024)
Oil on linen
115 × 100 cm

King and Queen (2024)
Oil on linen
115 × 90 cm



Richard Malone

Richard Malone, b.1990 (they/them, he/him) is an Irish artist from Wexford. Malone's work explores ideas of queerness, class, place and otherness through sculpture, performance, textiles and installation. They use gender and class-associated labour practices to test the limitations of language in constructing meaning, as well as exploring the material hierarchies of visual art, including stitch, draping, metalwork, drawing, spoken work and performance. In 2024, Malone had three new works commissioned and acquired by the Metropolitan Museum of Art (MET) New York. In 2023, Malone was the winner of The Golden Fleece Award for Visual Art, Ireland's largest award for contemporary art. In the same year, Malone's most ambitious work to date was commissioned by London's Royal Academy of Art for the Summer Exhibition 2023, created in response to the institutions Central Hall. *Filíocht faoi bhrón, as an dorchadas* (poem in the dark about sadness) is a 7m sculptural mobile, constantly moving in response to the viewer and moving in and out of defined forms. The work is rendered in mild steel bent around the artists body and draped and stitched

in jersey. Malone debuted their work *Concurrent* at the Hayward Gallery's *Dear Earth: Art and Hope in a Time of Crisis* show in 2023, their first public commissioned performance. Recent solo shows include *A Record of Tenderness*, at The Dock, Carrick-on-Shannon, *Figures* at Ormston House, Limerick and *Knot Bind Gesture Bend* at the National Gallery, Dublin, following a residency at the museum in collaboration with Fondation Giacometti. Malone's work has been celebrated internationally and is in some of the world's leading museums and collections, including the Museum of Modern Art (MoMA) New York, The Metropolitan Museum of Art (MET) New York, The Victoria and Albert Museum (V&A) London, The National Gallery of Victoria (NGV) Melbourne and the Central Saint Martins Museum and Study collection. In 2025, Malone will undertake the Josef and Anna Albers Foundation residency in Bethany, New York and will be included in *Pirouette*, opening January 2025 at the Museum of Modern Art (MoMA) New York. Malone's portrait, by Howard Tangye, is in the National Portrait Gallery, London.



A Record of Tenderness (2024)
Installation view at The Dock, Leitrim



Figures (2022)
at Ormston House, Limerick

Kerri McEvoy

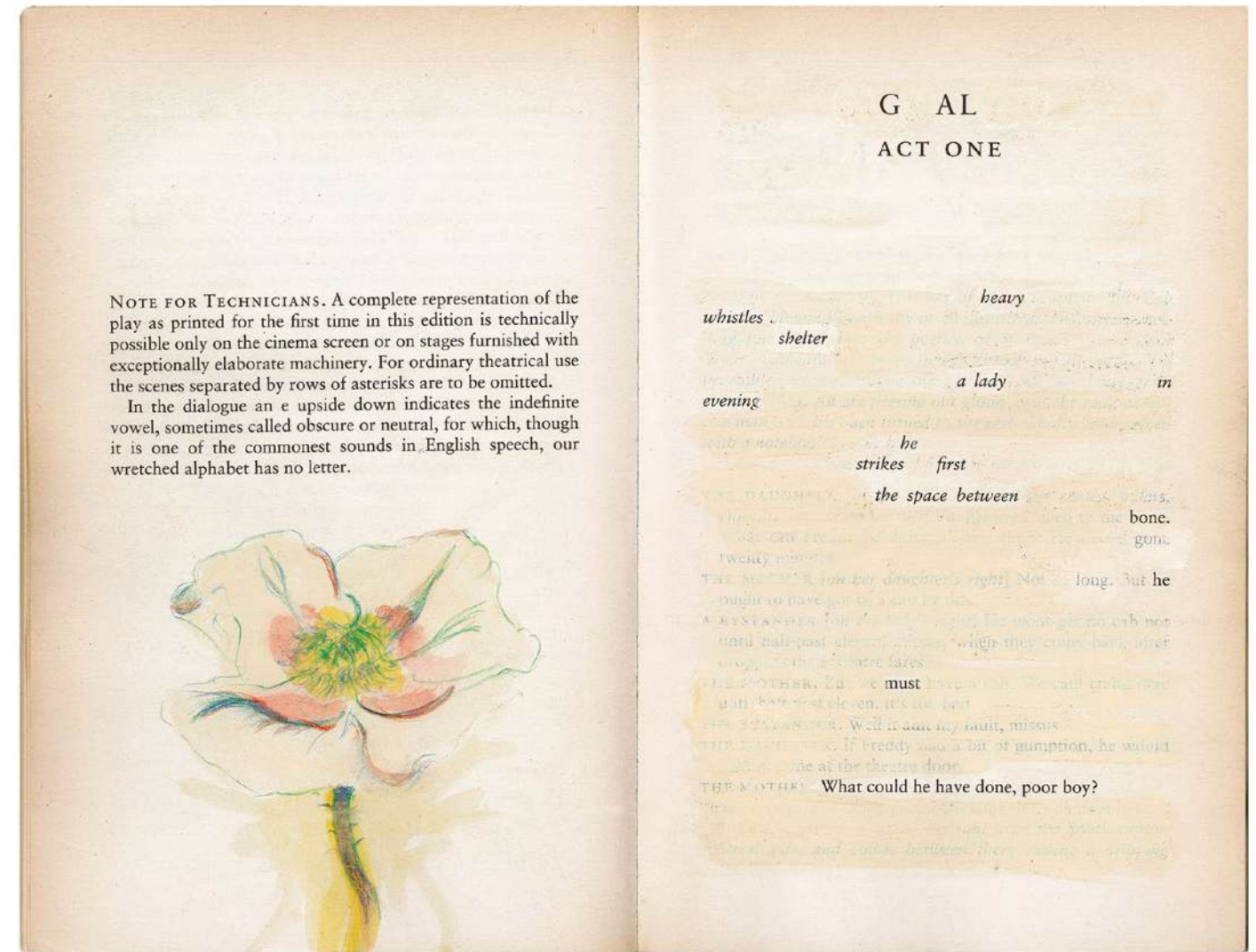
Kerri McEvoy (b. 1983, Ireland) is an interdisciplinary artist based in London. She engages with methods of erasure and deconstruction and also collects objects. Thinking on how process reveals experience, she has used modes of erasure in response to her thoughts on violence, specifically born from societal and institutional conditioning. Erasure has involved sanding her own image, etching the same image until the plate becomes paper thin, redacting legal documents and painting over a script. The inclusion of traces of materials removed may invite thoughts on reduction, transformation and remains.

Objects have the potential to evoke thought and emotion, to forge connections. McEvoy thinks through the collection of objects, constructing fictional settings embedded with material that once accompanied previous lives. Her practice has taken the shape of a personal examination, attempting to deconstruct and assess her own experiences, seeking to engage with understandings of girlhood and womanhood. She is questioning the culture of silence in, and circularity of, violence and shame.

McEvoy studied MA Print at the Royal College of Art (2021/23) having received a distinction from the Graduate Diploma at the Royal College of Art (2020/21).

She completed a Bachelor of Design in printed textiles from NCAD, Dublin, Ireland (2001/06). She has assisted on the Portfolio Development Program at The Royal College of Art (2024) and has experience as a visiting lecturer at Hereford College of Arts, having also delivered Artist talks at both institutions. Recent exhibitions include *RCA X HSBC Across & Over* at HSBC Headquarters, London (2024), *Woolwich Contemporary Print Fair*, London (2023), *TWO FOLD*, Southwark Park Galleries, London (2023), and *Awagami International Miniature Print Exhibition (AIMPE)*, Japan (2023), where she was awarded with an honourable mention. She was also awarded a place on New Platform Arts Professional Development Program (2023/24).

Somebody's Everything, Plate (2024)
Ink remains on tetrapak
27 x 25 cm



GAL (p8/p9, Pygmalion) (2024)
Archival pigment print on paper
52.3 x 43.3 x 3 cm (framed)
Edition 4/25

Laura Ní Fhlaibhín

Laura Ní Fhlaibhín completed her MFA at Goldsmiths, University of London in 2019 with Distinction and her BA at the National College of Art and Design, Dublin in 2013. She is the recipient of the National College of Art and Design, Dublin Staff Prize Bursary, the Goldsmiths Graduate Almacantar Bursary 2019, Arts Council of Ireland Next Generation Award 2020, Arts Council England Developing Your Creative Practice Award 2021 and Arts Council of Ireland Bursaries. She is a Gilbert Bayes Royal Sculpture Society Awardee 2024 and was twice shortlisted for the Mark Tanner Sculpture Award U.K. 2023 and 2024. Laura's work features in the Arts Council of Ireland collection and private collections. Laura works in London and is represented by Britta Rettberg Gallery, Germany. Laura completed a research residency at The Henry Moore Research Institute Leeds in 2024 and is the recipient of the Derek Hill Scholarship Residency at The British School at Rome, 2025. Solo and two-person exhibitions include Britta Rettberg Gallery, Munich (2024), The Complex, Dublin (2024), Commonage, London (2024), Belmacz

London (2023) Palfrey London (2020). Group exhibitions include *Hoowen*, Living and Collective, Mayfair, UK (2024), *Footfalls*, curated by Yara Sonseca, Britta Rettberg Gallery, Munich (2024), *Beuys Open Source*, Belmacz, London (2022), *Society of Nature*, OnCurating, Zurich (2021) and *TULCA*, Ireland, (2021). Laura will exhibit at the Irish Museum of Modern Art in 2025 and at the Gilbert Bayes Royal Sculptors Society Award show in 2025.

Laura Ní Fhlaibhín works with materials related to healing and nourishment. Sifting stories, materials and traces associated with site, memory, narratives of care and the casting of spells, she creates complex but pithy material scenarios. Her practice makes space for the more than human within the art-institution setting, white cube spaces becoming incubators for living beings such as earthworms, leopard slugs and willow trees. Working across sculpture, installation, writing and drawing, embodied care is both represented and inscribed in the material and narrative improvisations

dear ghost guardian (2023)
Plastic boxes, water, from a holy well in Wexford, and from London, pump, bronze, stainless steel, needles from the artist's own medical treatment.
1500 × 40 × 30 cm

Image courtesy of Lee Welsh



amulets for an ecstatic afterlife (2022)
Cast bronze marl spirits, stainless steel chain, stainless steel carabiners.
5, unique, each bronze attached to chain
10 × 2 × 2 cm.

Image courtesy of Dirk Taake

that are interwoven in her sculptural assemblages. She builds installations that operate as symbiotic ecosystems; sculptural assemblages giving structural and biological support, such as a network of soil pipes filled with worm bedding materials, or a medicinal and warming alcoholic tincture offered to gallery visitors over the course of an exhibition. Her assemblages function as nourishing hosts for growth, and invite guardianship from the art-institution hosts. She is deeply influenced by her grandparents' animist worldview, that perceived their world, in rural Ireland, as deeply entangled and receptive to a myriad of species, including ghosts and spirits. The looming threats of the environmental crisis and biodiversity loss echo through the work, and in her attention towards the material entanglements of our worlds, across species and things, she points to vibrant and nourishing kinships that can emerge from such alliances. The political charge and potential of art making to co-exist as an ecological type of caregiving is a constant motivation.



Eve O'Callaghan

Eve O'Callaghan was born in Dundalk in 1996 and now lives and works in North London. She gained an MA in Painting from the Royal College of Art in 2023 and a BA in Fine Art and Visual Culture from NCAD in 2017. Her work is currently on view at Solstice Arts Centre in Co. Meath and has previously been shown widely across Ireland; in the RHA, The Complex, The Dock, Pallas Projects and more. She held the Temple Bar Gallery & Studios Recent Graduate Residency in 2019 and won the Adams Award at the RHA annual in 2018. Her work is held in the DFA International State Art Collection and the OPW State Collection in Ireland as well as in private collections internationally.

Eve O'Callaghan's recent work combines stainless steel frames with traditional painting processes. Here, she is showing work from the Shadow Paintings series. These paintings are studies in colour and light in which a painted shadow mimics the natural shadows cast by the curves of the frame. Drawing from Minimalism and Zen, O'Callaghan's paintings relate both to each other and to their surroundings, simultaneously framing a carefully set and painted surface and the wall that lies next to it. This work seeks a type of minimalism that finds beauty in empty space as it exists both inside and outside the frame of the painting.

O'Callaghan's work questions the certainty of what we see whilst relying on the most basic functions of the materials of a painting: frame, surface and light. The painted surface cannot be extracted from the environment it hangs in. Her work speaks to simplicity and the potential for peace and beauty in paying acute attention to our surroundings.

Shadow Painting #6 (detail) (2024)
Oil on birch plywood
in stainless steel frame
34 × 34 cm



Shadow Painting #1 (2023)
Oil on birch plywood
in stainless steel frame
40 × 40 cm

Hazel O'Sullivan

Hazel O'Sullivan is a multi-disciplinary visual artist from Co. Meath based in London working in sculpture and painting. She examines discourse around cultural identity from an Irish perspective by imagining artefacts, devices and mythological architectures within an immersive retrofuturistic narrative.

Hazel uses retrofuturism to explore a combination of ancient and future narratives as a tool for shaping contemporary mythologies. Her multi-disciplinary sculptures bring together a collage of domestic materials from the surroundings she remembers as a child, combined with technological forms and hard-edged surfaces to create new forms for a nostalgic future. In painting, she makes architectural compositions that depict her interpretation of forts and mechanisms that open gateways to the mythological Otherworld, as a way to connect with pre-colonisation and imagine new architecture for decolonisation in Irish mythology. Her configurations are inspired by the compositions of insular art from medieval Celtic manuscripts, which she has reimagined as deconsecrated

Seomra Stereo (2023)
Acrylic, wallpaper, leatherette, pencil
and steel toggles on MDF and walnut
60 × 60 × 12 cm



Forradh (2024)
Acrylic on canvas
150 × 100 cm

architecture alongside device-like sculptures with inspiration from atomic and space age design. She approaches each project she investigates in a unique way by adapting her materials for site-specificity, with colours and materials symbolic to aspects of Irish heritage.

She is currently working on interpreting new functions for prehistoric Irish artefacts in London through storytelling, sculpture and performance, as a method for creating new life for Irish artefacts outside the context of the British Museum. Hazel hopes to stage remakings of artefacts in immersive retrofuturistic narratives to test and present the development of institutional critique within her practice and to develop a greater understanding of global decolonisation from an Irish perspective.

Hazel has most recently been selected for New Contemporaries (2024) and was awarded the Irish Arts Council Agility Award (2024) and the Morrison and Foerster Art Prize (2024). She will exhibit at the Institute of Contemporary Art and the Saatchi Gallery in London in 2025.



Yuri Pattison

The multimedia works of Yuri Pattison are complex while their aesthetics often seem anti-illusionistic and poetic. For example, the Irish artist programmes artificial sunrises, thus making the materiality of digital technology visible. Using a research-based approach, he grapples with the elusive realms between the virtual and the physical and, in doing so, with our present. Yuri Pattison explores how new technologies – such as the digital economy or online communication – fundamentally affect and modify the conditions of social life. How do these technologies influence our everyday lives and the perception of our environment? How do they structure our perception of space and time?

Yuri Pattison's solo exhibitions include: Temple Bar Gallery, Dublin (2024); mother's tankstation Dublin and London (2022, 2019, 2017, 2016); The Douglas Hyde Gallery, Dublin (2020); LABOR, Mexico City (2019); Kunst Halle Sankt Gallen; (2017); Chisenhale Gallery, London (2016).

sun[set] provisioning (2019)
OpenGL software, modified Dell PowerEdge R620, NVIDIA GTX 1650 GPU, uRad A3 atmospheric monitor, HD monitor, Dexion slotted angle, cables, cutaway padlock, rubidium atomic clock, combination padlock, steel ruler
200 × 200 × 43 cm

Tate Collection
Photo courtesy Tate and the artist



Pattison's work has been shown at Wuhan Biennale; Irish Museum of Modern Art, Dublin; Tate Britain, London; Tate Liverpool; Louisiana Museum of Modern Art, Humelbæk; Kunsthall Charlottenborg; MUDAM, Luxembourg; Kunstverein in Hamburg; MUSEION, Bolzano; Bergen Kunsthall; Seoul Mediacity Biennale; Tai Kwun Contemporary, Hong Kong; CCS Bard, New York; Fondation Vincent Van Gogh Arles; ICA, Miami.

Collections containing Pattison's work include Tate, UK; Louisiana Museum of Modern Art, Denmark; MUDAM (Musée d'Art Moderne Grand-Duc Jean), Luxembourg; Irish Museum of Modern Art; Irish Arts Council Collection; Akeroyd Collection, UK; Modern Forms, UK; Booth School of Business Art Collection, Chicago, USA; Rubell Family Collection, Rubell Museum, Miami, USA; Migros Museum, Switzerland.

dream sequence (working title for a work in progress) (2024)
Generative and mutable game engine motion picture/play and score affected by local atmospheric conditions. Duration variable, dimensions variable, looping. Exhibition view: Temple Bar Gallery / The Pumphouse, Dublin Port

Photo: Ros Kavanagh. Courtesy the artist and mother's tankstation Dublin & London



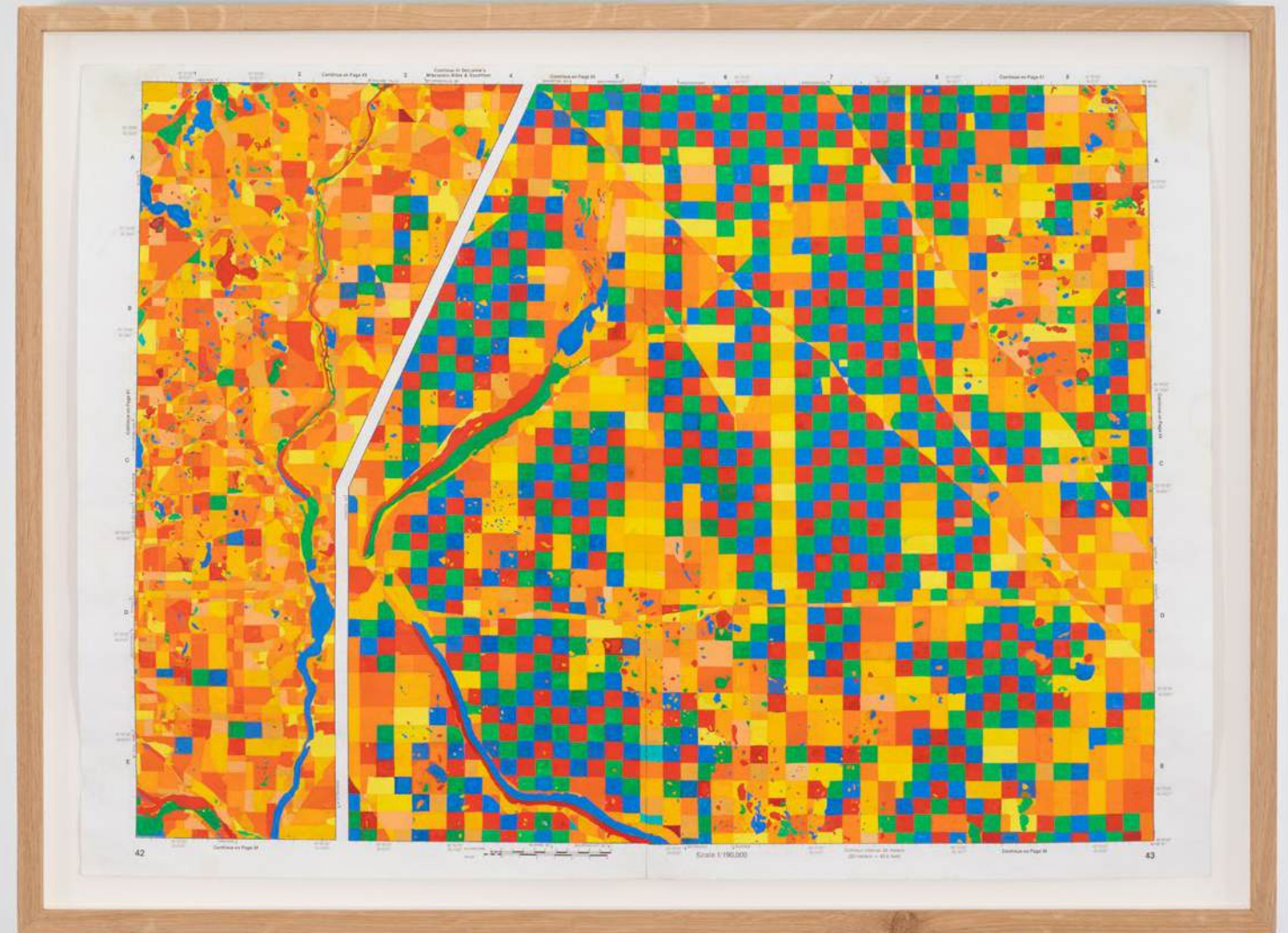
Kathy Prendergast

Guardians (2024)
Wool and wood
48 × 40 × 120 cm & 53 × 34 × 100 cm



Road Trip 17 (2023)
Gouache on paper
39 × 54 cm unframed, 44.4 × 60.3 × 3.5 cm framed

Image courtesy of the artist and Kerlin Gallery, Dublin



Eva Rothschild

Eva Rothschild was born in Dublin, Ireland, 1971 and currently lives and works in London. Rothschild studied BA Hons Fine Art at the University of Ulster, Belfast (1990–93), and has an MA in Fine Art from Goldsmiths College, London (1997–99). Since 2014, Rothschild is an elected RA, Royal Academy of Arts, London and was made Professor of Sculpture at the Royal Academy schools in 2024.

Rothschild's work has been the subject of institutional solo exhibitions including representing Ireland at the 58th International Art Exhibition, La Biennale di Venezia, Venice, Italy, with *The Shrinking Universe* (2019), *Kosmos* at Australian Centre for Contemporary Art (2018), Dublin City Gallery, Hugh Lane (2014), Nasher Sculpture Center (2012), The Hepworth Wakefield (2011), South London Gallery (2007), and Kunsthalle Zürich (2004).

Garland 1 (Black/Purple) (2024)
Screenprinted monoprint on
Somerset Radiant White 410gsm paper
Paper: 96 × 72 cm, Image: 78.1 × 55.8 cm
Unique

Courtesy Eva Rothschild and Cristea Roberts Gallery, London
© Eva Rothschild. Photography by Sam Roberts



Rothschild was awarded the 13th Robert Jacobsen Prize for sculpture 2019 among other awards spanning her career including Oslo Gardermoen Airport, Oslo, Norway, 2016 and Tate Britain Annual Duveen Commission, Tate Britain, London, 2009.

Recent public commissions include *Double Rainbow* 2022 for The Central Bank of Ireland, Dublin; *My World and Your World* 2020 for The King's Cross Project, London, and works for the forthcoming Sadler's Wells East Bank building, Stratford, London due for completion 2025.

Eva Rothschild's works are held by major public collections including MoMA, New York, Arts Council England, Irish Museum of Modern Art, Dublin, Tate, and the Walker Art Center, Minneapolis.

Clone (2024)
glazed ceramic, rebar, resin, plaster
160 × 30 × 30 cm
Unique

Courtesy Eva Rothschild and Cristea Roberts Gallery, London
© Eva Rothschild. Photography by Sam Roberts



Anne Ryan

"In the last few years I have expanded my practice beyond painting to include a playful combination of materials including ceramics, card and metal cutouts and painted plaster. This is an attempt to extend the fractured, chaotic nature of the narratives into a format that breaks away from the wall and allows viewers to move around the work, remixing and recombining the works in relation to each other. I am fascinated by how narrative in painting can open windows onto new worlds where uncertainty and ambiguity come into play. My work uses cross-referencing and a fracturing of the original meanings of images to reimagine narrative paths in these new worlds. This creates a starting point for a radical reinterpretation of reality and a critical look at the present."

Originally from Limerick, Ireland, Anne lives and works in London.

Recent exhibitions include *Tugann an Torann Remix*, greengrassi, 2024, *Tugann an Torann*, Temple Bar Gallery, Dublin 2024, *Sirens* at Turner Contemporary, Margate, (Turner commission 2021 to 2023), *Fighting on the Dance Floor* at Exeter Phoenix Gallery (solo 2022/23), *The City Rises* at Dilston Gallery, Southwark Park Galleries (solo 2021), *Earthly Delites* at Hastings Contemporary (solo 2019/2020). Other solo exhibitions include *Euoi, Euoi, Euoi* at Ribot Gallery, Milan (2019), *The Cowboy Paintings*, Turps Gallery, London (2017), *A Barbarian at the Gate*, greengrassi, London (2017).

Anne is represented by greengrassi gallery, London.



Backstage (2022)
Acrylic, oil and collage on canvas
71.5 × 76.5 cm.



In the Trees (2022)
Acrylic, oil and collage on canvas, board and wood
40 × 44 cm

Orla Jackson

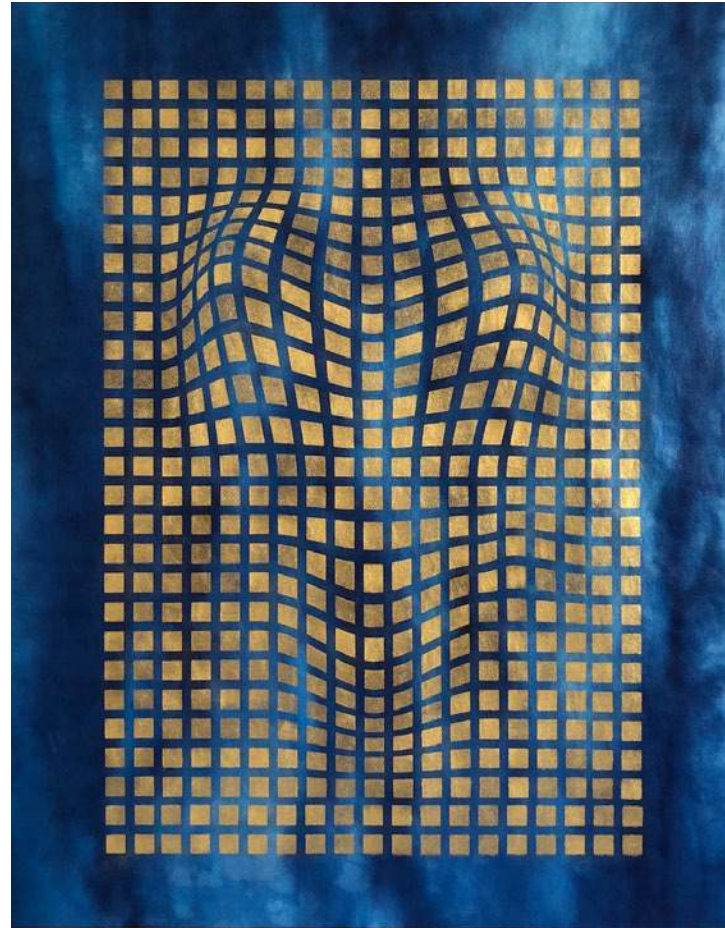
Orla Jackson's multidisciplinary art practice is influenced by her cultural and social past. Originally from the West of Ireland, Orla emigrated to the UK in the late 90s. In 2016 she felt the pull to return to her roots and she undertook a Foundation course at Limerick School of Art and Design. Feeling restless, the lure of London pulled her back and her return prompted a significant turning point in her career steering her away from orthodontics to pursue further studies earning her an MA Print from the Royal College of Art in 2023. Since then she has participated in several group exhibitions, including *Two-Fold* at Southwark Park Galleries, *Aesthetica* at York Art Gallery, and at Bankside Gallery with the Royal Society of Painter-Printmakers.

Orla's practice explores her upbringing, her diasporic feelings and the universal quest for belonging. She meticulously selects fine papers and pigments to create works that resonate with rhythmic lines and grids evoking a sense of movement and emotion.

is she coming or going refers to the push-pull positioning of women's bodies in society, a metaphor for the pendulum swing between freedom and constraint, capturing the often-confusing nature of this experience. Similarly, *Blue blanket*, a collage of paper resembling cloth, speaks to the dual themes of comfort

and recurring journeys across the sea and sky. Through her art, Orla invites viewers to contemplate their own narratives while navigating the intricacies of identity and belonging.

is she coming or going (2023)
Gold pigment on inked Japanese paper
50 × 40 cm



Blue blanket (2024)
Ink on Japanese paper,
99 × 84 cm

Joe Duggan

Joe Duggan (b. 1973, Limerick, Ireland) is a London-based artist whose practice spans sculpture, photography, video, installation and publishing. A graduate of the Royal College of Art, London, Duggan has built a significant body of work that explores themes of value, identity, and societal structures.

Duggan's first public sculpture, *Echo* (2024), was unveiled in Russell Square Gardens, London. Standing at 4 meters in height, *Echo* blends the absurd and the monumental to challenge perceptions of permanence. Its precarious form, made from the building materials steel and concrete, invites us to contemplate the fleeting nature of ideologies and the unseen forces shaping our world.

Education

2000–2002: Royal College of Art, London, England: M.A. Fine Art Photography.
1997–2000: Birmingham City University, Birmingham, England: B.A. (Hons) Visual Communications.

Recent Exhibitions include

Echo (Public Artwork), Russell Square Gardens. Commissioned by the Commissioners of Russell Square and the Bloomsbury Festival with support from the Henry Moore Foundation, 2024.
Natural Frequencies and Other Devices (Solo show), Senate House, University of London, with the Bloomsbury Festival, 2024.

RA Summer Exhibition 2023, Royal Academy of Arts, London, 2023.
I is the Other, Watford Museum, UK, 2023.
RA Summer Exhibition, Royal Academy of Arts, London, 2021.
Dublin Art Book Fair, Temple Bar Gallery + Studios, Dublin, Ireland, 2021.
Material (Solo Show), Swiss Cottage Gallery, London (Supported by Camden Council & Embassy of Ireland, UK).
190th Royal Hibernian Academy Annual Exhibition, Dublin, Ireland, 2020

Joe Duggan's work is held in collections including the National Self-Portrait Collection of Ireland, and the Limerick City Gallery of Art permanent collection. He has been recognized with awards from the Arts Council of Ireland, Limerick City Council, the British Council, Culture Ireland, and the Henry Moore Foundation.

Wind Shaper (2024)
Apple tree wood, and reclaimed woods
120 x 50 x 18 cm



Echo (2024)
Steel, concrete, bronze, fixings.
3,811 x 148 x 148 cm



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Ambasáid na hÉireann
Embassy of Ireland

Irish Art Now is a vital survey of contemporary Irish art, curated by artists Joe Duggan and Orla Jackson in collaboration with the Embassy of Ireland. This landmark exhibition highlights the contributions of 14 Irish artists across disciplines who have made London their creative base. Showcasing a diverse range of work, it reflects Irish cultural narratives while engaging with global discourses. The event fosters new connections, amplifying Irish artistic influence and acknowledging the resilience and ambition of these artists within London's dynamic cultural landscape.

Oisín Byrne
Aislinn F
Emmet Kierans
Richard Malone
Kerri McEvoy
Laura Ní Fhlaibhín
Eve O'Callaghan
Hazel O'Sullivan
Yuri Pattison
Kathy Prendergast
Eva Rothschild
Anne Ryan
Orla Jackson
Joe Duggan



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