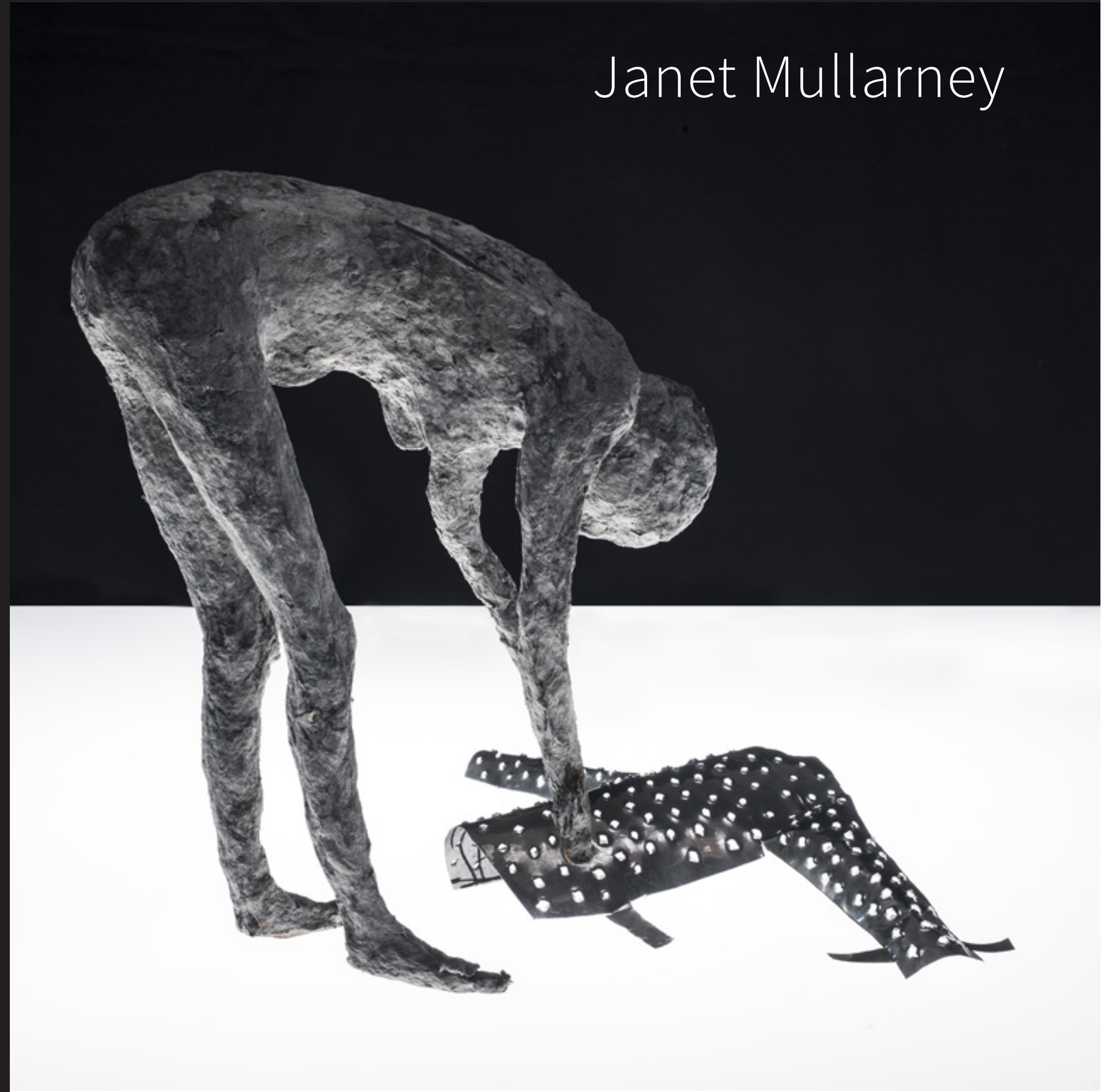


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Janet Mullarney

Catherine Marshall and Mary Ryder (eds.)



Janet Mullarney





Janet Mullarney

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## Contents

Artist's note	7
Editors' foreword	8
Essays	
<i>All the Stances of Shyness</i> : Catherine Marshall	10
<i>Entre chien et loup</i> : Declan McGonagle	14
<i>Paysages de Phantasie</i> : Pier Luigi Tazzi	38
<i>The union between art and architecture</i> : Adolfo Natalini	49
<i>Through the wardrobe...</i> Sheila O'Donnell	69
<i>Human animal tribe</i> : Alice Maher	71
<i>Serious but not hopeless, we hope</i> : John Tuomey	95
<i>Janet's Garden</i> : Dino Carini	96
<i>Janet's 'I' / Eye</i> : Arabella Natalini & Stefano Velotti	104
<i>In the silence of the early afternoon</i> : Nataly Maier	106
<i>Second Self / Affinity</i> : Mary Ryder	124
Archive 1962–2019	162
Biography, exhibitions & select bibliography	214
Abbreviations	221
Photographers	221
Patrons & Donors	222
Artist's thanks	224



“I adore sculpture,  
not for the why, but the how”.

Arturo Martini (1889–1947)

## Artist's note

I love sculpture. I love the air it needs around it, the space it takes up, the inherent sensuality. I love the dreaming up of where and how it will breathe that air, the theatrics of installing. I love wood for its human warmth and the figure for its closeness to me. I also love wax for its sadness, paper and cardboard for what they are, clay for its malleability and fragility, sponge for its ridiculousness and papier-maché for its poverty. Colour, drawing, paint, textures, masks - animal and not, painted and otherwise, help me find an answer in the search for my own truth, anonymity and the universal.

A continuous unconscious search is at work to find the medium linking the concept to form. This is a discovery I exult in.

My studio is most precious to me. It is where I ‘live’. It is generally very messy and chaotic. Every new job requires a clean out, but most remains exactly as it has been for years, waiting to be nearly tripped over and remembered that it could be useful. I like this chaos, that I know to its depths.

I travel for periods of time, essential to me, and I generally travel to find a way to make art in some way. The first thing I do wherever I have chosen to stay is to make a space that will accommodate any constructive mess. Travelling has given me a curious insight into different ways of doing things; of mending the un-mendable, of intuitive thinking, cutting corners with acute intelligence, of getting by with admirable inventiveness, of superb craftsmanship and ancient tradition and celebration. And I enjoy a certain aspect of achievement reinventing the wheel with my own work. In travelling from very early on in life I also found beauty, mostly Sacred, as the art of the world is.

I always drew from childhood and I drew everything I saw.

All these ‘inputs’ in my life served me well when I started to sculpt in my mid-thirties. After many, many odd jobs, always retaining a strong conviction that there was no ‘job’ for me, and a solid few years as an apprentice to a wood restorer in Italy, an awareness at some level of the negation of the ‘I’ inherent in restoration started me sculpting for myself.

Living in a large family in the midst of a chaotic but definitely chosen beauty was an interesting start. But I am very conscious of what I owe to the many wonderful and inspiring people who have helped me live my life as an artist. And I am so lucky to live in a world that repletes me through the Arts.

**Janet Mullarney** – May 2019

# Editors' foreword

This book was prompted by the process of researching and archiving the art work of Janet Mullarney. It sits somewhere between an informal festschrift and a catalogue and covers the period from childhood up to 2019. In this it is like the work of the artist herself, it defies categorisation.

When an entire career is spent working in two countries or more, at some point it is necessary to bring it together and to reflect on that geographic bifurcation and its outcomes. The catalogue shows the broad range of Janet’s work over this long period. It will introduce it to many and widen awareness of her outstanding achievements.

We have made every effort to ensure that the catalogue is as complete as possible. However, we are aware that there are a number of projects in which Janet was involved but, unable to source sufficient information to confidently include them, we have, regretfully, omitted them.

We would like to thank Janet for talking us through so much of her career, answering our endless and sometimes uninformed questions, and entertaining us regularly throughout the period of this endeavour. It has been an adventure to work on this project with her and her Irish and Italian families, her friends, patrons and collectors.

We would also like to thank all the artists, curators, friends, collectors and supporters of Janet’s work who helped us to realise this project through generous donation or through their willingness to answer our phone calls, emails and general correspondence. John and Pat Taylor, and Sabina MacMahon at Taylor Galleries must be thanked for their support for this project. We are, of course, indebted to the writers, Dino Carini, Alice Maher, Nataly Maier, Declan McGonagle, Adolfo Natalini, Arabella Natalini and Stefano Velotti, Sheila O’Donnell, John Tuomey and Pier Luigi Tazzi. A special word of thanks to all of the photographers who worked with Janet over many years.

Anne Brady of Vermillion Design was patient with us and helpful throughout. We would like to thank Conor Graham and the team at Irish Academic Press for agreeing to add this book to the press’s prestigious list of publications. Special thanks must go to Sarah Maguire for firmly, but politely pointing out our many errors of syntax and for her great eye for consistency and detail. Any remaining errors are ours, not hers.

Thanks especially to our families and friends for enduring our obsessional behaviour for the past two years. We know that despite our best efforts, there may be artworks that have eluded us; that some titles may have changed over the years. The artist’s practice of making series of works, sometimes editioned, each uniquely added to by her so that no two are exactly alike even when sharing the same title, was an ongoing challenge. This at times confused us. We apologise if we have mistakenly referenced some work as a result. We have made every effort to record each work accurately. Nonetheless we know that some errors remain. They are ours and we take responsibility for them.

**Mary Ryder** and **Catherine Marshall**

Janet Mullarney



# All the Stances of Shyness

## Catherine Marshall

I never really understood James Joyce’s compulsion to give himself up to “silence, exile and cunning” until I came to know Janet Mullarney’s work.<sup>1</sup> It’s not her silence (she actually likes to talk), nor that she displays cunning in any obvious way, but rather that she has committed herself to a kind of exile since her teenage years. She left Ireland for Italy, alone and in search of work, when she was nineteen. She had been there before; prizes in the prestigious Caltex, Texaco and Glen Abbey art competitions, supplemented by holiday work, had funded her first eye-opening visit. But when she went again in 1970 it was for real.

Somehow, she got herself into and out of the Accademia di Belle Arti in Florence where she learned about traditional processes and materials, but finding the experience less than satisfying, she went to work for an antique-furniture restorer, from whom she derived invaluable knowledge of working with wood and a deep appreciation of fine craftsmanship. With Tuscany as her base, in these early years she travelled Europe on a shoestring – working in restaurants, fishing boats, vineyards, discovering the galleries as well as the people and the street life, learning about art and life in equal measure, not discriminating between them but filling notebooks with records of the things that held meaning, and all the time weaving her sense of home into the fabric of her compulsion to devour life elsewhere.

Joyce embraced exile because he understood the artist’s need to be an outsider, and then spent the rest of his life writing about home with the accuracy of felt experience and the clarity of distance. Since childhood, when she and her siblings were initially home-schooled by their strongly individualist but creative parents, Janet Mullarney was a natural outsider. Perhaps, since the term ‘outsider’ has come to mean something quite specific in the art world, it is better to think of her more as a kind of lone ranger, swooping down from her perch in a hilltop farmhouse and studio in Tuscany to engage with the art world from the margins. She began with the Italian contemporary art scene, tentatively testing the ground in Ireland in group shows, before recognition from Paul O’Reilly at the Limerick City Gallery, Jobst Graeve at The Model in Sligo, and Declan McGonagle at Derry’s Orchard Gallery and later at IMMA, brought her to the attention of the *cognoscenti* at home. Exile might be lonely, but it brought her the freedom to see and represent things from the perspective of distance. Mullarney understood clearly that past achievements in Italian art could stifle creative growth there in the present, while also trying to come to terms with more personal legacies from Ireland. An early accolade was to have *The Straight and Narrow* (1991) acquired, along with work by James Coleman, Willie Doherty, Kathy Prendergast, Stephan Balkenhol and Antony Gormley in the very first *tranche* of artworks to form the official Irish national collection of contemporary art at IMMA.

1 James Joyce, *Portrait of the Artist as a Young Man*, ch. 5.

However, keeping a place in two worlds, when you don’t have an old college network in one, and are a cultural outsider in the other, is difficult. It makes it harder to get critical recognition and develop the receptive audiences vital to every artist, but it also offers freedom and forces a greater focus on personal vision. Mullarney’s work provocatively took up a marginal position: figurative, when the world was embracing abstraction; resolutely carving from wood when those skills were decried by avant-garde art lovers; architectural and object-based, when sculpture seemed to be moving towards video and photography. With great deliberation, she reached back into the past of Etruscan and medieval Italy, tribal and folk art from Africa and Mexico, and contemporary street art from India, and wove together traces of all of these with thoughts about Degas, Modigliani and Picasso and contemporaries such as Georg Baselitz and Lorenzo Bonechi to make work that is neither modern nor traditional but occupies its own singular position. Such questioning of the polarizations between the modern and the historic are part of a conscious exploration of how we should situate ourselves in the world. Since capitalism has increasingly alienated us from our natural selves and while debate rages about climate change and the destruction of planet earth, Mullarney has been quietly embracing the common ground between man, animal and the landscape for decades. In her early sculptures, human figures sometimes fly through the trees (*Untitled*, 1988), float above the urban landscape (*Farsi Largo*, Groningen, 1995) or skim over rocks and treetops (*Wind Footed*, 1990). Their exuberance is only halted by religion or social authority (*The Straight and Narrow*, 1991). When her human figures embrace animals, it is Mullarney’s way of reminding us that animals and humans share a Darwinian bond, and that we ignore our natural identity at great cost. Animal masks and personae offer a measure of universality, allowing the artist to deal with personal issues in an impersonal manner. And when wax tears trickle down the face of a rhinoceros (*Inequivocale*, 2002), the animal is weeping for those who are exiled or alienated from their nature or from their art form.

Writing about Harry Clarke and comparing him to James Joyce, Luke Gibbons argues for an alternative reading of Modernism, one heavily influenced by psychoanalysis which manifests itself in Clarke’s stained-glass windows, in his attention to marginal figures and details, often subversive of the dominant image.<sup>2</sup> Gibbons sees them as the rebellious messages of the unconscious, like Freud’s dreams, jokes and solipsisms. Mullarney’s work is similarly driven by a search for psychic freedom and balance. It is expressed in the way her almost demonic large-scale figures defy convention, as naturalized artefacts in the wild rather than demure occupants of plinths in town squares, and it continues through sculptural explorations of family life and religion in the 1990s, where both are revealed to be controlling, shaming, and passionate at the same time. It is there in *My minds i* (2015/6), in the small sculptures that alternatively pirouette, kick their legs in the air, or struggle to shake off cardboard shackles. It is everywhere in her use of verbal and visual punning, playing on the ‘I’ of the first-person pronoun and the eye of the mind, the mind of the artist. Like Clarke and Joyce, and the Surrealist Alberto Savinio (brother of Giorgio de Chirico) whom she admires, her brand of Modernism is unique, informed by, but distinct from, the past, and utterly unmoved by Greenbergian Modernism.

Most of all, defiance of tradition and categorization has led her to abandon the highly polished, exquisite work of the 1980s (*Untitled (Me, in 3000 BC)*, 1983) for deliberately cruder finishes in the work exhibited in *The Perfect Family* (1998), and to experiment with everything from discarded plastic bottles in India to carved sponge, card and corrugated paper, and to recycle existing cheap figurines as ingredients in work such as *From the Cradle to the Grave*, (1998) or *Se Fosse Così* (2007). There is

2 Luke Gibbons ‘Afterword’ in Angela Griffith et al., *Harry Clarke and Artistic Visions of the New Irish State*, Dublin 2018.



both humour and edginess in those choices. When asked about her use of sponge she said, “I found it interesting that my cuts with the scissors [on sponge] were like my chisel cuts in wood. But sponge is light, pliable and even ridiculous.” She loves to flaunt notions of value and preciousness in the visual arts, her use of materials like sponge reveals this, as does covering a floor for visitors to walk on with gold leaf for her exhibition *Almas y Escaleras* in Mexico in 2001. She risks accusations of blasphemy, modelling the autobiographical *Grotta d'Amore* (1997) on a devotional shrine to the Virgin Mary and installing a dervish-like band, dancing with their shadows against the backdrop of the former church altar in the Highlanes Gallery, in *Another Minds Eye* (2016). All the time however, while the external targets of oppression are present and obvious, Mullarney is really focused on more self-made prisons.

In Sligo in November 2018 she talked publicly about the power of shame. This is not a subject many artists discuss but with her usual soul-baring honesty, Mullarney claimed it for all of them. She spoke of the emotion aroused by her constant fear that she will not be able to do justice to the work about to be undertaken. Shame is generally thought of as a negative emotion and it could be argued that what Mullarney refers to is really humility, at first sight a more acceptable feeling and one that carries with it associations of modesty and democracy. But Mullarney uses her words carefully. When she said shame that is what she meant. It is a feeling that goes with shyness. Shy people feel ashamed at being looked at, ashamed of their body shape, their poverty, their difference, ashamed of being judged. It is a burden that Irish people have carried since the great famine, when even survival was shaming, and Mullarney was particularly aware of the role of the Catholic Church and colonialism in furthering this destructive emotion. Her work reveals these hidden scars and does it for an audience. On the back of a drawing from 2007, she wrote about the need to tackle those self-made prisons that we keep hidden from view, the need to overcome “all the stances of shyness”, yet fearful of the danger of letting go of our crutches. James Baldwin had something similar in mind when he wrote:

Perhaps such secrets, the secrets of everyone, were only expressed when the person laboriously dragged them into the light of the world, imposed them on the world and made them part of the world's experience. Without this effort, the secret place was merely a dungeon in which the person perishes; without this effort, indeed, the entire world would be an uninhabitable darkness....<sup>3</sup>

While a number of Irish artists, especially women, have explored similar feelings, especially from a political and feminist perspective, Mullarney makes the political so personal that it cannot be avoided, exploring abjection and vulnerability through her sculpted animals, the futility of glass-mask camouflages, the corrugated paper or mattress straightjackets on her little figures from *My minds i*. Animal characters become alter egos because as she says “they are a good enough representation of the human without being specific”. They allow her to be serious about her demons. But she deals with them with a lightness of touch and a sense of humour that coaxes the viewer to look past the immediate sensation to what lies beneath it. Seamus Heaney's comment that “The way we are living ... will have been our life”, could be applied with similar veracity to the seamless between Mullarney's art and the practice that produces it.<sup>4</sup>

<sup>3</sup> James Baldwin, *Another Country*, London, New York, 1962. Second ed. p. 116.

<sup>4</sup> Seamus Heaney, ‘Elegy’, *Field Work*, London, 1979.



Janet among her sculptures,  
1985



# Declan McGonagle

## Entre chien et loup (Between dog and wolf): Situating the Art of Janet Mullarney

*Entre chien et loup* is a multi-layered expression. It is used to describe a specific time of day, just before night, when the light is so dim that you can't distinguish a dog from a wolf. It also expresses that limit between the familiar, the comfortable versus the unknown and the dangerous. It is an uncertain threshold between hope and fear...

(Introduction to the exhibition catalogue for *Entre chien et loup* held in the Kent Gallery, New York, September 2008.)

This quotation set out the premise for the exhibition's exploration of art and political ideas. It describes succinctly the tension between the tamed and untamed, the domestic and the wild, the pious and the profane, between 'dog' and 'wolf'. This is the space 'between' that is inhabited by Janet Mullarney's work in which she articulates ideas of dog and wolf, of piety and profanity and of human and animal. (See – 'Self Portrait', wood c. 2000. [Cat. XX](#))

The form and purpose of Mullarney's work relates to revised understandings based on new research into our ancestors 'making things' which can be defined as art, in wood, in bone and in stone, much earlier in human development than previously thought. And I want to explore the reverberations of those deep-seated relations in Mullarney's work.

The new research pushes back in time the moment when early humans became fully conscious of their own humanity and recognized, and then expressed, the idea of 'not animal'. The artefacts produced to embody that awareness can be defined as art because of their *purpose*, not because of their *form*. In my view the process of seeing self in relation to other was, and still is, the basic purpose of art, it is *why* art *happens* – as a means of communication, using whatever material or process, in whatever situation is necessary, for communication to take place. In this sense art was (and is) therefore, necessary and not simply decorative or dispensable.

It is only relatively recently, in social history, that ideas in art were narrowed around form and, for a period, form actually became purpose. This was no accident and was designed to compound the marginalization of artists, of works and of processes which were born of and inhabited a broader field of human experience and meaning. It is this broader field of experience and the reservoir of meanings which Janet Mullarney draws on to make her work. She constantly punctures the

comforting membrane of modernity in life and of Modernism in art, which seeks to organize culture and the world for the exclusive benefit of 'modern man', literally, and to separate human from nature. But Mullarney's work embodies *connectedness* and the idea of human as part of an inclusive longer story. Mullarney achieves this, not by a process of *representation* but by a process of *embodiment*. This distinction is crucial to sculpture which is somatic, in the spiritual as well as the physical sense. Meaning is then created using whatever form, material or technologies serve the larger purpose of activating a field of relational meanings and *magic*, in the present tense. (See – My Minds I [table, in particular] 2015. [Cat. XX](#)).

Telling this longer story has implications for modern (of the present and recent past) assumptions, which position humanity as a phenomenon *apart from* rather than *a part of* a natural (material or immaterial) world. That separateness led not only to the exploitation of the natural world and the material wealth of parts of human society but also to our ongoing, unresolved existential anxiety. This anxiety can only be addressed by a *cultural* response to the infantilizing one-dimensionality of politics and economics which determine how and why power is organized in society today. Only by the nourishment of practice and process in culture, as *multidimensional* – which is so clearly embodied in the art of Janet Mullarney – will we be able to see *self in other* and, thereby, to create empathy. The conscious creation of empathy, in this period, is more necessary and urgent than ever. Mullarney achieves this in her work, not by a selfish focus on the human but by *collaging* elements of outward (social) beliefs and associations with interior, individual beliefs and associations – where nature (the god-given) and culture (the man-made) meet and interact in her tableaux, where mind and matter co-exist and converse. (See– Domestic Gods 1997. [Cat. XX](#))

Janet Mullarney's pieces act like reminders that we all swim in a sea of continuities, of memories and dreams which suffuse our reality. Occasionally, nature itself reminds us of who is really in charge and how we need to engage with other understandings and other kinds of knowledge.

Humankind has not woven the web of life. We are but one thread within it. Whatever we do to the web, we do to ourselves. This we know, the earth does not belong to man: man belongs to the earth. All things share the same breath – the beast, the tree, the man, the air shares its spirit with all the life it supports.

(From a public speech on 11 March 1854 – Chief Sealth [Ts'ial-la-kum 1786–1866] – known also as Chief Seattle of the Suquamish and Duwamish Native American tribes in what is now known as the State of Washington, USA.)

This principle is regularly marginalized as coming from the *other* and belonging to *otherness*, but many artists are now engaged, like Janet Mullarney, in decolonizing the gaze, assumed to be the default European position, by putting otherness at the centre of their work. Mullarney has consciously positioned herself in the centre of Europe, geographically – in Italy as well as Ireland – and conceptually, she has worked in relation to mainstream and marginal European art traditions. She has also factored into her work a negotiation with imagery and narratives, even emblematic colouring, from other non-European cultures. (See – Aftermath 1995. [Cat. XX](#))



Mullarney's art reminds us of humanity as a relational condition. From the earliest days this condition was embodied in art-making and in this context her defining use of wood and of carving is culturally loaded. There is a direct relationship with an artefact like the 32,000-year-old carved wooden sculpture named as the 'Lion Man', found in Germany in 1939, in particular, and the religious painted wooden carvings of the north European Renaissance, in general. These works also influenced the German artist Stephan Balkenhol, whose carved wooden figurative pieces deal with the idea of the individual in relation to the group, the tree and the forest. The historian Simon Schama also explored this idea in his 1995 book, *Landscape and Memory*, arguing that this tension is deeply rooted in central European culture: "...Classical civilisation, from which the West has taken most of its ideas of civil society, always defined itself against the primeval woods". This relational truth is present in our pagan (profane) and our religious (pious) belief systems and is *carved* into Mullarney's pieces. They relate to the process of myth-making and art-making which are part of the toolkit which human beings use to sustain self-consciousness – from when that awareness first emerged, now estimated to be around 30,000 to 40,000 years ago. For purposes of simple survival, initially, it became necessary to *see* self in other, to *capture* that idea in material form in order to *sustain* it for a common good, over time. This is a parallel and equivalently important process to the idea that the social dimension of human consciousness emerged when, as anthropologists put it, we could *find* the food, *remember* where it was found and, then, *communicate* that to other members of the group.

Janet Mullarney's art is rooted in and informed by those deep principles but it also has a lightness, a humour at times and an agility to range across media, without losing focus or legibility. The range includes drawing, sculpture, installation and lens-based media which she deploys, *in situ*, to turn space into *place* and *situation*.

In these situations, ideas and meanings spanning 30,000 years into the present are connected by traditional and non-traditional processes, materials and technologies.

(See – 'Cortocircuito' installation. [Page XX](#))

These dynamic threads are key to reading Mullarney's work, which pulls those threads together to invite the viewer/reader to become a participant in the negotiation of meaning and value. The impulse, which makes craft and skill the servants, not the subject, of her practice as an artist, is the long-standing purpose of art as communication and the creation of empathy... finding the food and remembering where it is, in order to tell the others! Her whole practice is informed by a horizontal, relational understanding of cultural value, which is cyclical and is in negotiation with the linear model of cultural value we have inherited up to now. Her quotation of ideas, images and narrative elements from other cultures is dialogical and non-colonial. This is an inclusive dynamic and also draws on what is still diminished as 'folk culture' – the culture of place – and positions her work beyond the Modernist world view. It counters that world view which has defined the self in relation to other as better, defining other as less.

Janet Mullarney creates, in time and space, a rebuttal of that 'pale' and those boundaries which validate or invalidate human experience and expression. She does this by making works which embody an argument for other ways of looking, seeing, understanding and participating in the making of meaning. Her art-making confirms a common humanity and makes empathy visible. This – and not just the collage of ideas and traditions or her craft skills or the use of new technologies – is what makes her work *new* and *old* – of the *dog* and the *wolf* at the same time.

Opposite:  
*The artist's home.*







*Untitled (Me in 3000 BC).*  
Cat. 7



*Untitled (Bliss)*  
Cat. 11



*Untitled (Wind).*  
Cat. 14



*Untitled (Bolero).*  
Cat. 15





*Untitled (Birdsong I and II).*  
Cat. 17 & 18





*Untitled (Alive I).*  
Cat. 21



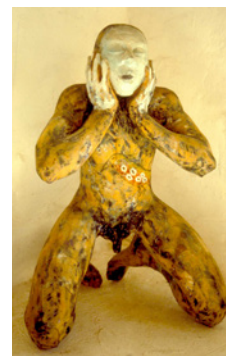
*Untitled (Alive II).*  
Cat. 23





Above: Installation *Radici (Carving Roots)*, 1989

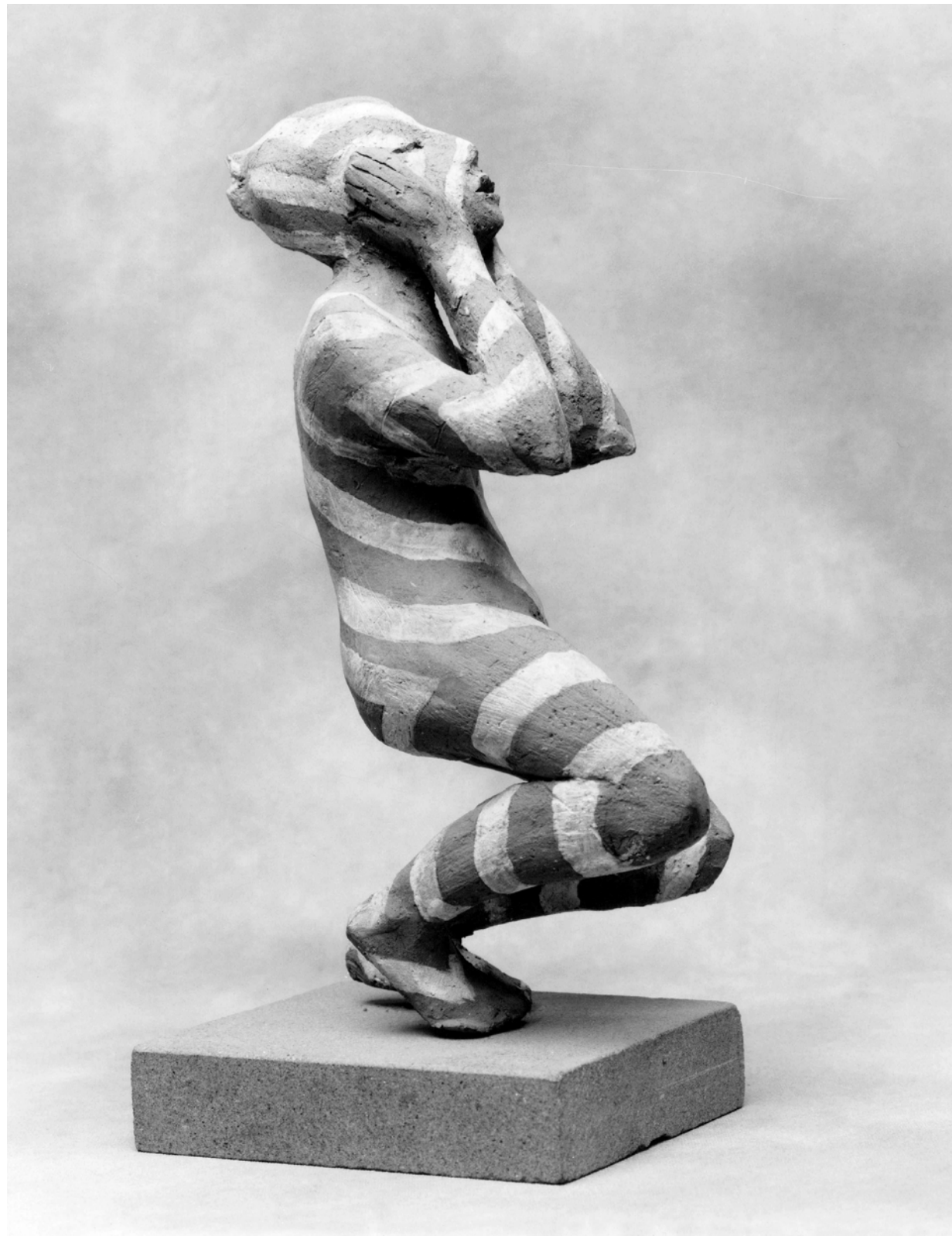
Opposite: *Untitled*.  
Cat. 26



*Untitled (Act of Faith I;  
After Miles Davis)*.  
Cat. 28







*Untitled (Thoughts of Africa).*  
Cat. 29



*Untitled (Suspended strength)*  
Cat. 30





*Wind Footed*  
Cat. 39b

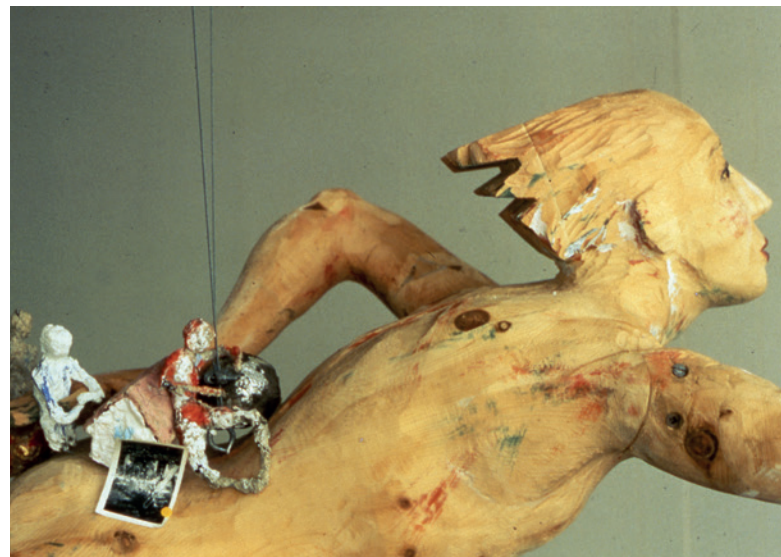


*Artist's studio*





*The Straight and Narrow.*  
Cat. 42



*One of Many Tactics.*  
Cat. 44



*Late Developer.*  
Cat. 45





Opposite: *My Mind is Frazzled*  
Cat. 47



*Waiting for Illumination.*  
Cat. 53



*My Sister's Pain.*  
Cat. 54



# Pier Luigi Tazzi

## Paysages de Phantasie

1. The journey of this life of ours often seems like crossing a wasteland, as T.S. Eliot put it, dotted with way-stations, or oases if you wish, which might have been created expressly for those who will one day succeed not only in reaching them, but also in summoning up the courage to venture inside. It might also happen, in fact, that our traveller, wanderer, nomad – each of these names, along with many others that could be used to define this condition, has, beneath an apparent analogy, a very distinct meaning – remains waiting outside it for ever (Franz Kafka), *en attendant* (Samuel Beckett).

What art sometimes succeeds in doing, it seems to me, is help one to enter.

This thought occurs to me not so much on account of the individual works of Janet Mullarney, as the effect these works have in an exhibition, in a particular setting, including her home and her studio.

2. Ever since the 19<sup>th</sup> century Tuscany has been the more or less temporary home of many foreigners, chiefly European, and most of all the English, who in the course of that century created the mythical image of it that still persists. This mythology was based on a sort of imaginary late Middle Ages, the fruit of a literature and visual art that, to be sure, had to do with what was indeed created there in the 13<sup>th</sup> to 15<sup>th</sup> centuries, but was associated even more with what remained of that epoch in the environment and the landscape.

Years ago Janet Mullarney chose this territory as a possible place to live.

I have always wondered whether it was her art that led to this choice, or the choice that influenced her art; but I have never managed to come up with a convincing answer.

What is certain is that between the Tuscany of myth and the art of Janet Mullarney there is a connecting thread both evident and slender, and therefore subterranean, unfathomable, and in the end rather uncanny. What is certain is that it leaves its mark on her work as an artist, on her style, her *personal* style, that is, and on its meaning.

As we all know, Tuscany is an arid region which does not maintain the promises it seems to make at first sight. A great number of writers, poets and artists have succumbed to its attractions, have borne witness to it in their work, and have ended by creating *paysages de phantasie*, as harsh and gaunt as the rocky landscapes we see in the (largely Sienese) Tuscan painters of the Fourteenth Century.

I have only once been to Ireland. It was in the early Nineteen-Nineties, and most of the time I spent at Huntington Castle, near Clonegal in County Wicklow.

It was a very mild February, which made it possible to take pleasant walks, both morning and evening, within the bounds of the estate. My sole companion was always a Labrador by the name of Beau, who was eternal. Because the owners of the castle always kept two dogs: Beau outside the house and a dachshund called Carpet indoors. Near the hall door was a wooden notice board reading *DO NOT LET CARPET OUT*. When one or other of the dogs grew old and was presumed to be near death, they searched around for another of the breed as similar as possible, which was kept hidden in the castle until the demise of the one of which it was the double. And this was not the only idiosyncrasy of the lords of Huntington Castle.

One day, in a gentle evenfall, I was with Beau at the far end of the orchard, where the rosemary bushes were already in flower, interspersed at that point by small trees with low, still leafless branches. On some of these branches, in the uncertain light of dusk, I thought I saw small, whitish inflorescences. Surprised and curious, for we were still in the middle of winter, I stretched out a hand and touched them: they were soft and sticky. They were not flowers, but mushrooms.

All the same, I sometimes took leave of the castle for short trips by car to visit ancient Celtic sites. My companions on these trips were two young Germans, one of them a pupil of my host, who was also German, and a woman friend of his who, emerging from a love affair which had ended unhappily for her, thought that a holiday in Ireland would alleviate the stress of the moment. We drove along country roads almost always deserted, to the sound of the music of Michael Nyman. I well remember our visit to what I think were called The Three Rings of Rah. Apart from the crows there was no one else there that day, a dark day with clouds hanging low, and at a certain point we lost sight of each other for a very long time, only to suddenly discover each other again, lost in our thoughts, motionless in a motionless landscape, into which we fitted to perfection, as if all that had been set up especially for us and was there waiting for us (*en attendant*).

4. Janet is a woman.

She shares certain qualities with those artists who introduced the feminine sensibility into the traditionally masculine arena of art: from Louise Bourgeois to Yayoi Kusama, from Marisa Merz to Diane Arbus, from Marina Abramovic to Marlene Dumas.

First and foremost a sense of independent solitude: neither she nor her predecessors have ever joined the club. Furthermore, their work takes the form of a continual, dispersed germination – and here I am thinking above all of Bourgeois and Marisa Merz. Agglomerations of meaning, in which everything is gathered together without ever becoming a monument. Demonstrations of an experience in progress which is revealed in the forms, in the materials used, in a parentless iconography and an ‘instinctive’ use of colour with no history but that of an allusion to an unwritten tradition, which nails time to the spot. As if everything were born and took on form from what the artist happened to have available in her surroundings, as in the life that falls to us, which we take as it is.



*[On the huge mango tree outside my window crowd more birds of different kinds and sizes than I have seen in other parts of this country: from tiny birds with brilliant plumage to large ones which fly as swiftly and silently as shadows the moment darkness falls. But none of them ever utters a sound.]*

The show-space is large enough to enable each work not so much to have space to spare, still less to enlarge its aura as much as possible without interfering with those of other works, but rather to enjoy a precise position of its own within a setting which remains, despite the presence of the works, empty.

*Written in Bangkok, at the dawn of the year our Lord 2011.*







*Look Back in Anger.*  
Cat. 60



Opposite: *Squilibri contenuti*  
(*Contained equilibrium*).  
Cat. 62





Opposite: *All Ears* (detail above).  
Cat. 63





Opposite: *Aftermath* (detail above).  
Cat. 64





*Farsi Largo*. Cat 68

## Adolfo Natalini

### Adolfo Natalini

As a boy I wanted to be a painter and between 1958 and 1966 I painted with a group of friends that the critic Cesare Vivaldi named *La Scuola di Pistoia*. Then, having become an architect, I founded Superstudio, the initiator of the so-called radical architecture movement, a group of avant-garde architects who, between 1966 and 1978, worked in the no man's land between art, architecture and anthropology. Later, I built buildings and parts of cities in Italy, Germany and The Netherlands.

My pictorial experience has been reflected in my constant use of drawing and, in recent years, a return to painting. I have always practised art through a mediator, following the work of my old companions and frequently attending galleries and museums.

I met Janet Mullarney in a hospital, a place that had nothing to do with art. To my English wife, Frances, and to me, she seemed to be a force of nature. She invited us to lunch in her country house, a *Gesamtkunstwerk* of colours, painting and sculpture which amazed and excited us. We left her house with a large sculpture, *Birdcatcher with Storm in her Head* (1989), which almost did not fit into the car. I have always had a passion for polychrome wooden sculpture: Sienese sculpture from 1200 to 1300 (Francesco di Valdambrino and Jacopo della Quercia), Pisan sculpture from the 1200s to the 1400s (Nino, Giovanni and Andrea Pisano) the 'Sacred Passions', the wooden sculptures of Germany and Russia. It seemed to me that this form of art had disappeared, but suddenly I found it, centuries later, vital and thrilling, in Janet's work. I wrote a text for her 1991 exhibition in Perugia "Five descriptions of the sculptures of Janet Mullarney".

I worked on design projects for several museums, from the Uffizi Gallery to the Opera del Duomo Museum in Florence. This last one is a very special museum because it collects works that come from the Cathedral, the Bell Tower and the Baptistery, and attempts to restore their context and original significance of faith, devotion and liturgy. We evoked the first facade of the Duomo, begun by Arnolfo di Cambio in 1296 and destroyed in 1588, by building a life-size model in which we relocated the sculptures to their original positions. So, unlike museums that collect works from diverse periods and origins, or galleries for the exploration of new directions, this is a museum that strives to recreate a lost unity.

The union between art and architecture, like that between architecture and the city, has been destroyed in the last seventy years by a ferocious modernity, where the new must always be modern and dissonant. My work in architecture has been an attempt to resist this systematic destruction, focused on building places where human beings could feel secure and seek happiness. With Superstudio I became vaccinated with the virus of the destructive avant-gardes. In 1991, in Groningen, I won a competition for the reconstruction of the Waagstraat, a part of the old town comprising three blocks, a street and a square behind the Town Hall. This new city centre had to be populated with works of art that resembled human beings, so I thought of a wooden sculpture by Janet Mullarney and a bronze sculpture by Roberto Barni.



During the construction, as soon as the spaces took shape, I commissioned the wooden sculpture that was to live under the glass roof of an open loggia connecting a new building with a monument that had been spared from the destruction of war (the Gold Exchange or *Goudkantoor*). Janet proposed a sculpture that flew under a glass sky: it seemed extraordinarily appropriate for that space. The artwork, entitled *Farsi Largo – Making Space* (1995), consists of two figures: one that emerges from a brick wall and another that flies towards it. Between the two a tension is generated analogous to that which my project sought to establish between the new buildings and the monument: between memory of the past and hopes for the future. The present is not enough, neither for art nor for architecture. Architecture employs heavy and inert materials trying to make them talk and possibly, as Paul Valéry's Eupalinos hoped, to make them sing.<sup>1</sup> It seems to me that Janet Mullarney does the same with wood. What was also fascinating was the archaic, manual aspect made anew in her work.

According to a local legend, Saint Brigid of Ireland, or Brigid of Kildare, had lived in a cave in the village of Santa Brigida, in the municipality of Pontassieve, near my country house. When I first visited Janet's house, I thought that a second Irish saint had arrived in my land – the fact that the legend was false, and that Janet was not a saint did not distract me from thinking that she too had made a long pilgrimage across the world to come among us and to work miracles. The first of these miracles was to have, perhaps unconsciously, resumed the ancient Italian tradition of the great polychrome wooden sculpture.

I am lucky enough to own several of her works dating between 1988 and 2011, some of which I commissioned. Among these, one that is particularly dear to me is *Late Developer* (1991) – a figure seated facing backwards on one of my chairs holding a tarnished brass bird. But Janet's work has continued to explore different materials and directions alongside a constant search for growth and renewal. Her latest works move in space, as if in a theatre, staging mysterious and fantastic stories.

My predilection for polychrome wooden sculpture is not due to the value of the work itself, but rather to nostalgia for a time (mine) of great work and great hopes. For thirty years I have had the fortune to follow her artwork with wonder, admiration, esteem and affection. Janet's work has the force of a wood-carver and the lightness of an elf who runs across the grass without bending one blade.

<sup>1</sup> Paul Valéry, *Eupalinos ou l'Architecte*, Paris, 1921.



Installation,  
The Model Niland





*But Right Beside Me!*  
Cat. 69



Above:  
*Self-Portrait as a Dog  
with a Bone*  
Cat. 75



*When the Bough Breaks*  
Cat. 78





Above: *Mirroring* (detail opposite).  
Cat. 79







*Domestic Gods I.*  
Cat. 83





*Domestic Gods II.*  
Cat. 84







*Dietro le Quinte.*  
Cat. 85





*Grotta d'Amore* (front and back).  
Cat. 87





*Compound Equation* (detail opposite).  
Cat. 88





Above and opposite: *Red Handed*.  
Cat. 89





# Sheila O'Donnell

## Through the wardrobe to Cherry Orchard

I have a strong memory of Janet's work in her house when we first visited with our American students in 1998. The cast of characters who hung out of ceilings, crouched on landings and lurked in corners, occupied and charged the spaces in the rambling, heavy and rather empty house. A person hanging horizontally (by chains) in a vaulted room with windows high in the wall, a woman holding her ears while a stream of objects pours out of her head in a tangle of wires, a figure gently cradling a bird at the bend in the stairs. Carved out of solid wood, smeared with paint, bits of wire, torn plastic and sticks, or made of painted sponge, they had both gravitas and lightness. They evoked memories we never knew we had. They seemed to speak of religion, sex, fear, love, frailty and strength. Animals and humans intertwined: exchanging characteristics. They were rough, rude, primeval, vulnerable, kindly and fierce....

The wardrobe was in an upstairs bedroom. Jesus was just visible through the slightly open door: his red heart faintly glowing. Janet asked for our help. She thought it was obvious that Jesus needed a brown leather briefcase: old fashioned and a bit battered. We could see exactly what she meant. He was incomplete without the bag. We were able to help her find it. When we next saw this work, *Raising Dragons* (1998), in the Hugh Lane Gallery it was complete; our friend Kevin's bag was in the wardrobe beside Jesus.<sup>1</sup> And we understood the strength of the relationship between character, form and space in Janet's work. The wardrobe was the space that the figure occupied, the bag made his occupation more complex and the wardrobe was an object itself in the space of the gallery. The open door extended the space of the gallery into the darkness of the wardrobe.

On that same visit Janet brought us to see the wonderful little Romanesque chapel at Gropina. A space made fully out of stone (even the light comes in through thin sheets of alabaster) with fantastical figures carved into the capitals and pulpit, fully integrated with the architecture, but also distractingly other.

Some years later we were looking for an artist to make an installation as part of a primary school we had designed in the Dublin suburb of Cherry Orchard. We invited Janet to submit a proposal. Despite its charming name this was a tough place: harsh and windswept. The buildings around the site had suffered repeated vandalism and were surrounded by high palisade fencing. Our challenge was to design a building that was vandal-proof at the same time as having a welcoming character in which the children and their teachers could feel safe and inspired. We designed the school as a series of cherry orchards defined by the two-storey vaulted wings of classrooms and enclosed by high brick garden walls on the street sides. The vaulted concrete roofscape and projecting rainwater gutters reinforce the distinctive form of the building while discouraging access to the roofs. Brick walls, concrete vaults and half-vaults, round columns establish the character of the interior; they focus the space inward and allow strong shafts of sunlight to enliven the corridors.

When Janet submitted her proposal, we could see that it had a wonderful resonance with the architecture of the building. Rather than making a single piece, she proposed a series of works in the



Raising Dragons.  
Cat.91

<sup>1</sup> This piece no longer exists.



communal areas of the building. We also felt a connection back to the sculptures in the vaulted chapel. Her creatures, which inhabit vaults, walls, corners and columns, are surprising and arresting and yet feel at home in the spaces. They are uplifting, cheering and also full of serious intent. They seem to reinforce the character of the spaces which they occupy.

The experience of working with Janet on this project was very special because of the way in which her work gradually developed. As she got to know the building better, she added new pieces in response to the physical dimensions and shapes of spaces, but also in response to their character and light; a small flock of five sheep live high in a concrete half-vault – when the sun comes out you can see that they are walking up a shaft of sunlight. A figure swims through a thick concrete beam: its feet visible on one side and its hands (holding out a chair) on the other. The mind’s eye provides the rest of the body. A bronze cow walks up the wall. Swaddled sponge saints (or sinners) hang in the upper corridor, and a fleet of scrappy boats float in a void between downstairs and upstairs.

These works allow the imagination to soar, they provide moments in which a child could be surprised or thrilled. By their character and their placing, they suggest the potential for a one-to-one relationship: a private moment outside and above the mundane and sometimes oppressive experience of school and teachers. They are beautiful, they are strange, they are irreverent, and they belong in this building. They live there. When the first person arrives in the morning, the building is already occupied. You are never alone in the corridor; you can always talk to a red sponge dog or a saint, or sail away in a magic ship in the air.

This work enhances and enriches the school: it is a gift to the people who will learn and work here.

# Human animal tribe

## Alice Maher

I began to follow Janet Mullarney just at a time of a profound change in her work. In the late 1990s she was moving away from technical virtuosity in *joie de vivre* figure sculpture towards a personal language of figuration that balanced intense intimacy with a kind of wild black humour. Her earlier pieces were carved in wood: twisting dynamic counterpoints in space. These new presences were not content to merely occupy space but began to take on an inner life of their own, expanding to create a psychic space that included everyone who encountered them. In her new works, animals and humans were mutually imbued with psychic or symbolic roles: they had ceased to act as individual pieces and from now on related to each other like a multiplying family of players. The more the figures related to each other the more they seemed to disintegrate or lose their robust physicality, as though the thoughts and exigencies of life were stripping and flaying them even as they were coming into being. Found objects, detritus, along with carved and painted passages, now came together as Janet assembled a human/animal bestiary/tribe that is truly hers and hers alone. The fragile appearance of these works is counterbalanced by a strength of purpose that is embedded in every fibre, and I believe this comes from her continued devotion to figuration as a valid carrier of meaning. Her work indicates a yearning for completion which is never satisfied because her ‘family’ of players and materials is always on the move, continually changing and morphing through time. She is never satisfied with anything, and that struggle is always evident in her work. I had the privilege, along with Charlie Tyrrell, of nominating Janet Mullarney for membership of Aosdána in 1998. We became fast friends after that and often exchange emails about art, earthquakes, films, curiosities, glasses, books, weather, politics and ideas. I feel she is truly part of the tapestry of our visual language in Ireland, and her quirky, deadly, hilarious and heartbreaking vocabulary adds a welcome sting to the history of figurative sculpture. There might be huge gaps between our meeting each other but I feel her support from afar at all times, and always await her new works in anticipation of their stinging profundity, when I can laugh and cry and marvel in equal measure.





*Untitled.*  
Cat. 92



*Ubiquitous Undesired Friend.*  
Cat. 94



*Halo.*  
Cat. 93





*Embodiment.*  
Cat. 113





*Ubiquitous Undesired Friend.*  
Cat. 116



*Tutte le Mattine (Every Morning).*  
Cat. 117





*Shelter from the Storm.*  
Cat. 118





*Sleep.*  
Cat. 120



*Comfort Blanket.*  
Cat. 121





*Medicine Cabinet.*  
Cat. 124



Floor inlaid with trees,  
peacocks and other figures  
Cat. 129





Installation,  
Casa Masaccio, 2008





*Self-Portrait.*  
Cat. 136





Installation,  
Casa Masaccio, 2008





*Inequivocale*  
(*Unequivocal*).  
Cat. 138





*Piccola Ascia Blu*  
*per il Mare Ghiacciato.*  
Cat. 137



## Serious but not hopeless, we hope

John Tuomey

The first I saw of Janet Mullarney's work was two aerial figures seen through a window in Temple Bar, strange presences sailing through space, mysterious creatures, when Temple Bar itself was still a relatively empty place (*The Straight and Narrow*, 1991). Wooden figures, life size, flying not floating, and with a strong sense of purpose. The next thing I remember was a standing figure (*My Mind is Frazzled*, 1992) at the Temple Bar Gallery. Satisfyingly well made, self-contained, disturbingly gesturing for some kind of spiritual liberation. Sometime later, seeing a slightly more serene face in the Taylor Galleries window, a serenely severed head with a ship sailing through it, as if in a dream, I was hooked, and decided I had to get to know the woman behind this work.

We met in Tuscany, where she was living in undeniably spartan conditions on a lovely hilltop, with long views over the landscape: spartan luxury, perhaps. Janet brought our group of American students to the nearby village of Gropina. We saw intricately carved figures and alabaster windows in a Romanesque church, but none of us wanted to leave behind the figures that lived on the stairs, hung out in the hallways, and hid in the wardrobes of her studio house. Our students designed a number of site-specific galleries, each one purpose-made to house a particular piece of Janet's work. The conversation between architect and sculptor had begun, and so it has continued for twenty years. A conversation about architecture and sculpture, wayside shrines, cinema and novels, heads and shoulders, arms and legs, aluminium casting, blood circulation, and bronze dogs in the street.

One of the more recent highlights, among these days and nights of discussion, was an intensely silent and distant conversation, conducted in Janet's absence, with a host of tiny characters in the Highlanes Gallery in Drogheda (*My Minds i*, 2015). Standing, swooping, elegantly active and individually preoccupied figures in their own space, each holding their ground, but all taking part in a collective promenade, parading their difference and sharing common ground across illuminated table tops. This exhibition felt like a culmination of a courageous journey, a self-defined artistic direction confirmed in a theatrical installation, strong in its sense of style, radical in personality, and done with delicate bravado. We can't know what these creatures are telling us, what they are performing for us, why they are turning towards us in the air, but they are eager to communicate with us, maybe even to cheer us up. "Life is hopeless, but not serious" they seem to say. I heard this old Viennese saying quoted in a lecture by Alfred Brendel, and I immediately thought of Janet. Of course, the converse is truly the case: life is serious, but not hopeless, we hope. When I am feeling low, or any way out of sorts with the world, I can hold the hands of her so-called *Gardenman*. Crouching down to grip his aluminium fingers, he urges me on, saying be yourself, never give up. One of her early works (*Untitled*, 1988) sympathetically installed in the window of our Glucksman gallery at UCC, seems to belong to the same dream-world origins as our first architectural idea for that gallery, the idea of a static figure having its own turning moment, its own rotation in space.

Is there an underlying optimism, a troubled and an edgy kind of optimism, embodied in the unsettling balance of Janet Mullarney's sculptures? Be ready, they seem to say, in your own time, ready to move on out of here, ready to stay put and fight your corner, ready to stand your ground.

Opposite: *Adrift*.  
Cat. 142





# Janet's Garden

## Dino Carini

There are gardens where one can grow: secular cloisters of sylvan observance, the refuge of amorous weeds, unaware of the compulsive lawn mower or the landscape architect.

In Janet’s lush, natural garden, a small table exposed to the seasons, surrounded by patches of rosemary, holds piles of all sorts of specimens. You can find rough samples of statuettes like the *Lari* of the Etruscans, here and there fragments of terracotta sculptures colonized by lichens, pieces of sun-dried clay with traces of modelling, a strange red *bocce* ball, chipped castings of coloured glass, scattered clumps of sedum with cushions of moss, and countless variegated pebbles. All the material thrown out or lost in the surrounding area over the decades has been rediscovered and collected in a carefully thought-out reorganization of her home-studio in the Valdarno. There, an unfenced garden is contiguous with the oak-wood forest where elder persists with its ancient scent among locust trees and dogwood while the old farmhouse faces one of the largest and most fertile Pliocene basins of central Italy.

From the immense junk-heap holding the dispersed objects of our lives, objects that had never become *things* that learned to speak and had therefore been readily abandoned as waste – according to Remo Bodei in *La vita delle cose* (2009) – an old forgotten wreck may chance to suddenly reappear, now cleansed by time of the human expectations and passions encrusted on its skin. What remains still pulses in the thoughts of the living; the poetics of the fragment that refuses to end up in a dump. This is the irreducible remnant of a providential entelechy of things. It jolts us out of a desperately addictive desire, exhausted in the objects lying before us, to see them only in terms of their own history. The casual discovery of an object once lost or thrown away on purpose, seems to free it from the threat of any further condemnation to oblivion. We do not want to lose it again, nor can we free ourselves lightly from it as we welcome it into our home, as if to recompense it for our negligence or guilty abandonment. Promoted from undifferentiated refuse to the rank of *thing*, reified to the new significant status of relic, it can be cherished as a ‘miniature of eternity’ with renewed love, within a bubble of *pure time*, without any other history, like a small ruin protected by a glass dome on Marc Augé’s desk.<sup>1</sup> Janet too loves the muffled atmosphere of these small glass skies, under which she organizes mysterious reconciliations among her hybridized creations (*Se Fosse Così* (*If it had been like this*), 2007).

I saw that table one morning at the end of winter, during a visit to the artist’s studio, unreal and out of place, its thin legs sunk in a land of ancestral memory like an Arcadian offshoot of Guercino.<sup>2</sup> It had sprouted among the first flowers and nettles so that with its overload of weathered terracotta it gave that impression of endless waiting that the least rare items of a collection often have; those redundant objects left to accumulate dust in an archive. In 2017, Janet salvaged the table and displayed it in an exhibition in the Museo della Ceramica in Montelupo Fiorentino. This choice

1 Marc Augé (b. 1935) is a French anthropologist and author.

2 Giovanni Francesco Barbieri (1591–1666), known as *Guercino* or *il Guercino*, was an Italian painter of the Baroque period.

created the occasion for a discussion with her about her re-appropriation of those fragments, each unit now recomposed to form a new body of work. In front of a cup of green tea, I noticed small clay shapes laid to dry on the stove which seemed to me mountains in miniature. But I did not have the courage to ask questions about those pretty oxymorons. The accents and intricate reflexes of her lively reasoning won me over. I could only listen in silence to the very human story of a newly found *rapprochement* between the artist herself and the lost objects, to the moral meaning, I would say, of a renewed contemplative capacity, illuminated by the quiet utopia of the fragment. Before taking leave of my friend, I took some pictures around the table (now returned to its place after the exhibition) thinking about the current situation and destiny of contemporary art, which has largely ousted the revealing dimension of pathos from the artwork. As I write about that visit today, I think over a memorable verse by Francesco Scarabicchi: “There is not much that counts / the rest goes / the dust of every life / that more, that never reaches perfection.” (*Il viale d’inverno*, 1989).

Janet’s acephalic figures belong to a different legitimacy of birth than the outcasts encamped on the table in the garden. Untouched by the drama, they continue to dance due to an excess of life, as they say of certain animals when they have been decapitated. Deprived of the senses, except that of touch, they move with grace and balance in situations of dangerous instability (*Stairwell*, 2014). They feel the domain of the body in physical space, the cost of circumscribing life itself in so narrow a field of action. Here, it is worth mentioning *Acéphale*, Georges Bataille’s magazine. Through an image of the dancing Dionysus, its Nietzschean title already evokes the “true nature of terrestrial life, which demands the ecstatic intoxication and the uproar,” without God and *without a head*.<sup>3</sup> The poets have said it; the sight that transports the body into the light beyond its physical limit is nothing but the deceptive extension of the original authenticity of touch. The eye – as Goethe states – is a tactile organ, because it recalls its origin: the skin evolved from the earthworm and its palpation of space. And the idea of a haptic body extends to the entire production of the artist, well beyond its obviously intrinsic relationship to sculpture. One comes across it in the rose epidermis of the headless *Pink Fighter* (2014) who cautiously probes the terrain before going further on the road, or in the impenetrable curve of *Giotto’s Circle* (2014), an echo not too far from Degas’s *Femme au tub* (c 1883).

“Degas is one of the rare painters who had recognized the importance of the ground,” writes Paul Valéry.<sup>4</sup> In *Pongal/Urban Print*, a video of 2009, a man revolves, magically unrolling a matrix that releases a flowery cloud of plaster dust onto the ground around himself, as if to mark the inviolable sacredness of an immanent body, inscribed in the Vitruvian circle by the confines of his anatomy. In the ever-restless passion of Degas, the great painter, not limited solely to his attention to dance, or in that evident for Picasso in the frequency of children dressed as harlequins, we can grasp the traces of a lyricism, classical in origin, which also underlies Janet Mullarney’s work. Janet is a radical ally of the expressive and conceptual determinations that have made the body the political and poetic fulcrum of the feminist revolution. Yet sometimes she tiptoes off, preferring to immerse herself, without rhetoric, in the sublime marriage that joins the sacred with the profane in her chosen territory: medieval Tuscan civilization. She feels at ease among those Sienese, painters and masters of wood, who secretly guide her hand even while she is drawing. Along with artists ranging from Tino di Camaino to Francesco di Valdambrino, to Jacopo della Quercia (*Red Handed, Domestic Gods I* and *Domestic Gods II*, 1997/98), she possesses heuristic faith in the material, delicate chromatism, and the taste for pure, unpolluted pigment, compared to that of the Florentines, which Roberto Longhi called ‘turbid and piss-like.’

3 Camille Dumoulié, *Letteratura e filosofia: dal superuomo all’acefalo*, Rome 2009. p. 45.

4 Paul Valéry, *Degas Danza Disegno*, Milan 2013. p. 61.



Other reminiscences of a more archaic Classicism, or mythological imprint, are traceable within the repertoire of zoomorphic heads. In this way the artist grafts the persuasive expressionlessness of the animal face to the rhetorical masks of the human face. I have seen a rough drawing called *Nietzsche's Horse* (2006), a clear reference to the famous story of the philosopher, where the few signs of a compassionate embrace of the animal's head are sufficient to make us understand that Janet loves horses much more than knights. But those who know this woman and this artist, know that she never stops arguing with evil; in this too lies her proud individuality and alterity, compared to the well-beaten paths of many artists of her generation. All her minute fantasy is narrated with dry simplicity and composure, without feigned nonchalance: perhaps more icastic and symbolic than narrative, from which derives, not surprisingly, her predilection for the assertive calm of medieval art. Like the Sienese 'primitives', Janet's fable still resides in the cave so dear to philosophers. The hypnotic game of lights and shadows projected from her light boxes to the disarticulated walls of the backdrop of *My Minds i* and *Another Minds Eye* (both 2015/16), is more than a memory of Fred Astaire dancing crazily with his own shadow, reverberating on the painted walls of the Chauvet Cave in the documentary film *Cave of Forgotten Dreams* (2010) by Werner Herzog.

The truth of the world has become a fable, says the philosopher, who having demolished the edifice constructed with his own hands, now ceases to philosophize. But the artist doesn't stop creating because she continues to demolish her own house as she has always done, in order to build what remains of it into the new world fable.

Even the fragment recomposed in Janet's garden is, after all, a fairytale with a happy ending.

*Written in Castelfranco Pian do Scò, 15 May 2018*

*Artist's garden.*







Top left: *Seeing Things in Perspective*. Cat. 144  
*View in Perspective*. Cat. 146



*Prospector's Chair*.  
 Cat. 147





*Alpha and Omega* (detail).  
Cat. 150



*Alpha and Omega*.  
Cat. 150



# Janet's 'I' / Eye

## Arabella Natalini & Stefano Velotti

Verbal language – its meanings and concepts – is particularly inadequate to grasp the world of Janet Mullarney. Woman and mature artist, Janet has, in fact, the gift of knowing how to draw on ‘immaturity’ to perform a catabasis into the regions of games, dreams and childhood nightmares, to recover figures captured in those incoherent and mocking regions, where one thing is also its opposite, the inside is the outside, the hand that protects is also the one that strikes. In fact, each of her figures has a secret, and whispers its consolations and threats; it wears a mask or casts a shadow. The language comes later, to arrange things in the fabric of forms and reasons that each of us weaves around ourselves.

Dreams, fairytales, and myths can be enchanting and malicious but Janet’s chosen myths are not those elaborated by the tradition of Classical Greece. Celtic mythology and lush Indian polytheism – with the colours, animals, and continuous transformations of each – are far more congenial. Janet transforms the multiple figures inhabiting her mind into demons and house *Lari*, her *occh-io* (that *i/ Eye* that enters the title of one of her most revealing exhibitions). Her maturity, as a woman and as an artist, is to see those beings in the mirror of art without taking them too seriously, to be both a participant and a spectator of that abysmal and playful pandemonium, moving behind the order of language as it classifies and explains.

Janet Mullarney, like a new Billy Pilgrim, travels back and forth in space and time. Not only does she manage to live simultaneously in two different countries (Italy and Ireland) and to welcome influences and suggestions from distant lands where, whether for short or long stays, she felt at home (India, Egypt , Mexico ...), but she feeds on multiple passions: from ancient to vernacular art, from cinema to theatre.

Animated by an indomitable energy, an essential attraction to the intrinsic qualities of a material and to the specificity of the context in which it operates, she always moves in a free – yet circumscribed – space. She knows how to make a found space, the peculiar place assigned to her from time to time, into her own. She unmistakably transforms heterogeneous worlds while managing to reveal their peculiarity. Time, for her, leaps forward, pauses and returns, thanks to a sort of interior *bricolage*, an emotional patchwork, that sews together unconscious emergencies with forms she has found or constructed. Janet assimilates them, makes them her own, but without destroying their otherness. Recurring figures meet with new ones that take shape little by little.

In her exhibition, *My Minds i*, two strongly connoted, contiguous installations contrast a theatre of shadows with a space that is totally devoid of them, bringing to the forefront a ‘dancing world’ populated by an imaginary dream, where the familiar and strange transform continuously into one another. On large white canvas backgrounds, a group of small sculptures is transfigured into a scene

of powerful and impalpable shadows in motion, while in the space before it a multitude of figures rests on a lightbox that deprives it of all shadow. Usually lightboxes transform a two-dimensional image into an object, giving it depth. Here, instead, ‘the objects’ dance on a dreamlike pedestal, as if suspended on the light of the unconscious, removed from space and time, making them unreal. They do not lose solidity; they lose shadow. This is how Janet makes a further dimension appear within the everyday world: on that luminous table, a *tabula rasa* of conscience, where old comrades evolve, summoned to the same place and left free to be ignored. The air that circulates among those figures reveals precision and indifference, grace and greed, delicacy and ferocity.

Its most appropriate dimension is perhaps that of the game. The site of the game is neither internal nor external, and its time is one in which the inside and the outside become indistinguishable: “to control what is outside one must do things, not simply think or desire to do.”<sup>1</sup> This also explains the peculiar use that Janet makes of everything; things ‘found’ are never simply *objets trouvés*. The ‘madness’ of Janet lies in the paradox that “creates an object, but the object would not have been created as such if it were not already found there ....”<sup>2</sup> This is perhaps her relationship with the world, the key to understanding her ability to move between different times and spaces, looking for herself in what is foreign and far away, recognizing the stranger as her old friend, as part of herself .

From all this, and much more, the new, extraordinary world of Janet Mullarney comes to life.

1 Donald W. Winnicott, *Playing and Reality*, London and New York 1999. p. 55.

2 Winnicott, *Playing and Reality*, p. 95.



# In the silence of the early afternoon

Nataly Maier

Castelfranco, 8/8/2017

Dear Janet,

*We have for years had this ongoing, open discussion between us on the issue of figurative art and abstraction. When I come to see you in your beautiful home in Tuscany, it surprises me how the arrangement of sculptures and objects, and your accurate use of lighting, change the atmosphere of the house year after year.*

In the last few years you have removed many objects that were playfully distributed here and there. Some wood carvings, like the red-and-blue-coloured Madonna, have been moved to make room for the most abstract phase of the dismembered body parts. So then I find the beautiful aluminum leg, the impressive scale of the shoulders (*Rishabadeva*), the smaller pieces in black stone: sober and smooth.

*The ‘material worked on’ is always important to you and you impose your personality on it. You transform it into a companion to this house.*

Right now, it seems that your objects and sculptures are so animated by their shadowy chorus that dances on the walls. You are still wavering towards the figurative side in your work with these crazy abstract shadows.

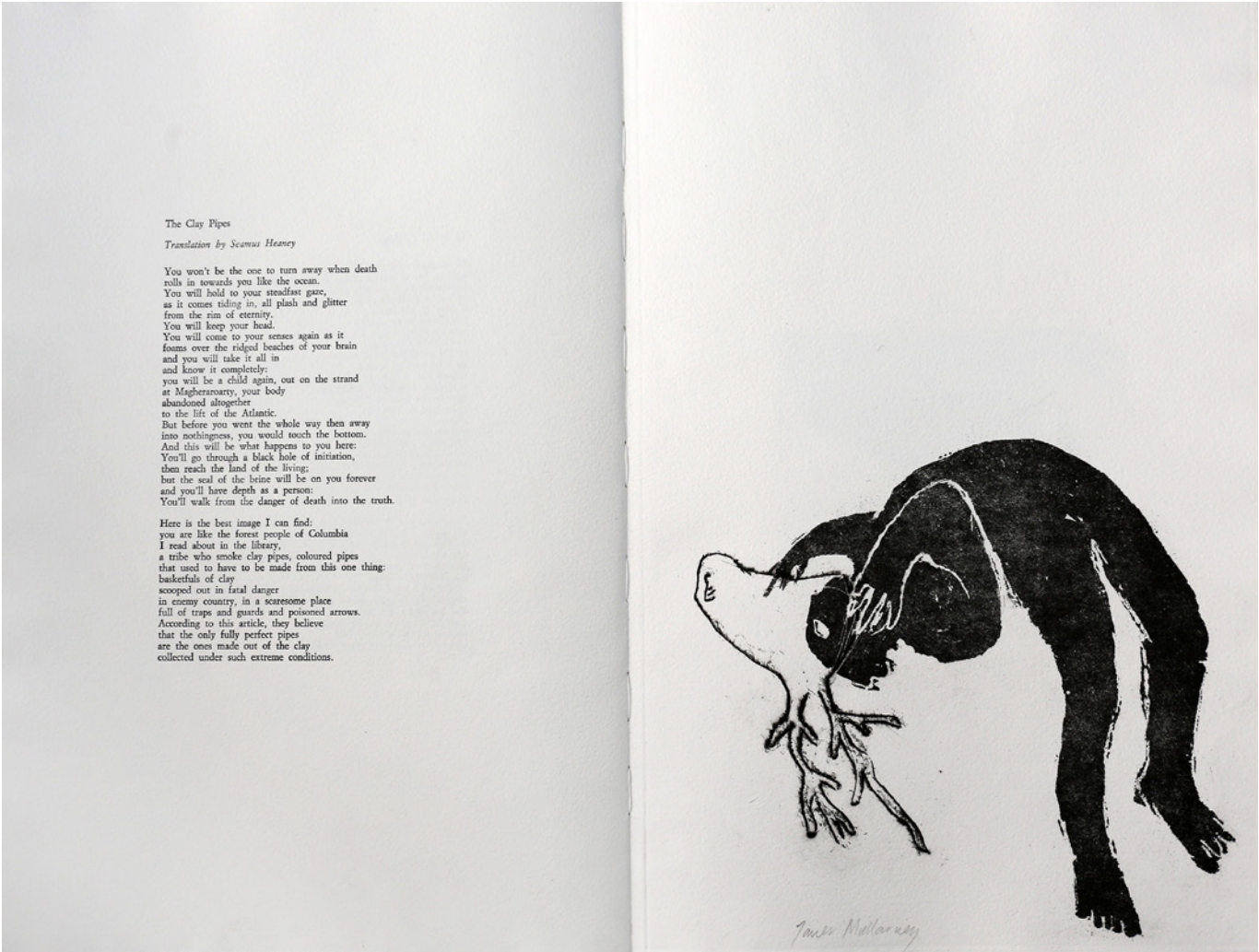
*In my abstract painting, I really struggle with the difficulty of non-shadow (or lack of it). It is the shadow that places an object in space and underlines its three-dimensionality and its physical existence.*

Perhaps the shadow is the axis that decides whether something is figurative or abstract. Your shadows on their own are rather abstract, your forms are recognizable and mostly figurative. You make the sculptures jump into the space of abstract shadows!

Congratulations, and I am curious as to how your beautiful house will look next year.

Thank you for those nights of white wine under the moonlight and for this new chapter in our art conversation.

Nataly



Luxury of a Skylight.  
Cat. 157





*Redrawing an Outline.*  
Cat. 164



*In Search of an Unknown Angel I and II.*  
Cat. 166 (above)  
*Etruscan Hunting Scene*  
Cat. 168 (top)





*Another World is Possible.*  
Cat. 179



*Freud in the shadow of Matisse's tree  
waiting for Degas' horse to come home.*  
Cat. 181a





*Se Fosse Così (If it had been like this).*  
Cat. 182





*Se Fosse Così* (detail).  
Cat. 182





*Se Fosse Così* (detail).  
Cat. 182





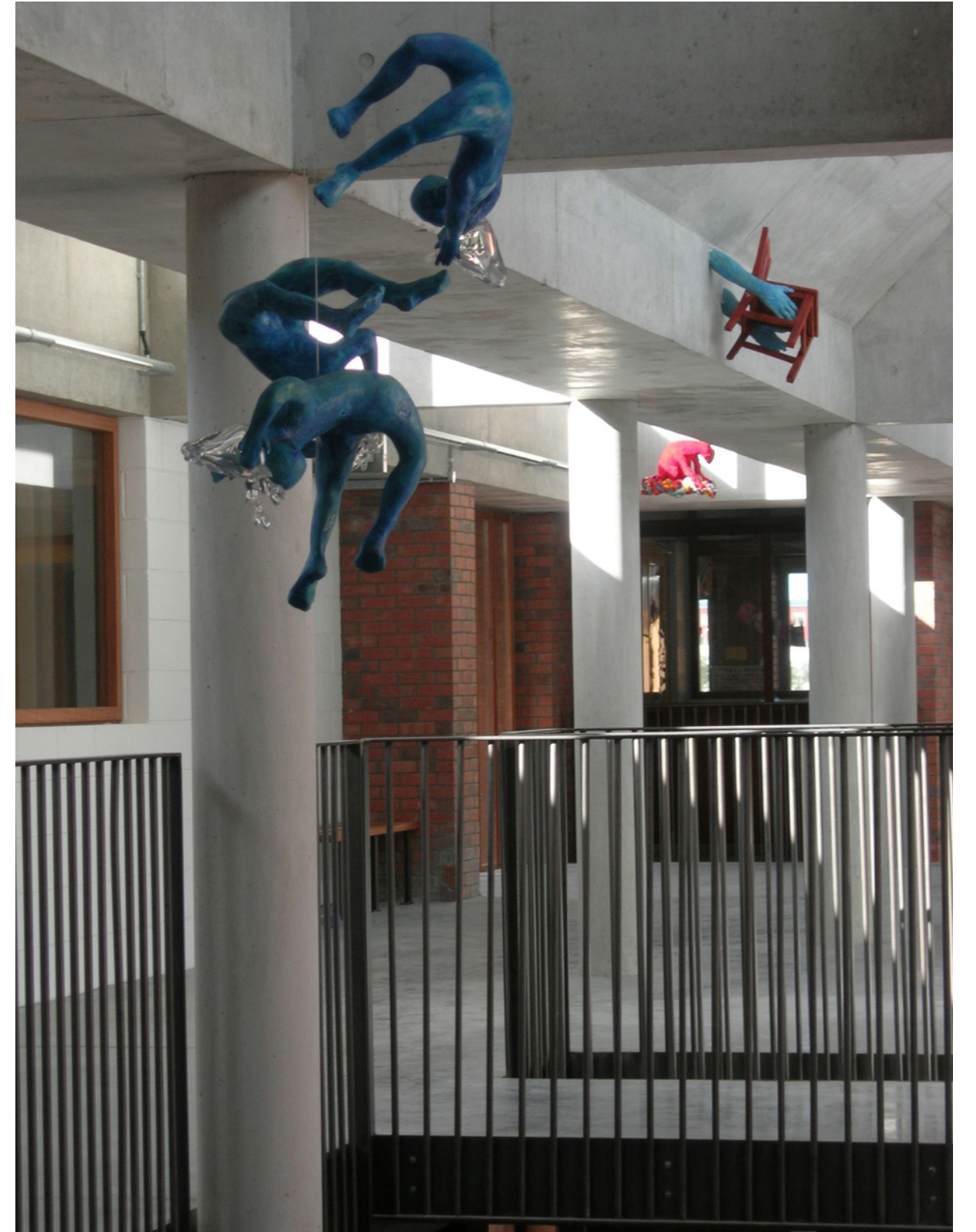


*Glass Masks.*  
Cat. 199









Permanent installation showing *Swimmers*, Cat. 212,  
St Ultan's National School, Cherry Orchard



# Second Self / Affinity

## Mary Ryder

Janet arrived at Sandymount High School in 1967, not long after me. It was the shoes that caught my attention; here was someone who had a sense of style, independence and colour at a time of drab uniformity. It was the start of a journey, for both of us I like to think, that continues to this day.

I remember it was maths, especially geometry, rather than art at which she excelled. The ‘new girl’ was acknowledged by the maths teacher as the most able student he had taught in twenty years – a proficiency that is to be found in the form and proportions of all her work. This won her the respect of many a tradesman and professional alike when, despite their misgivings, she was able to prove ‘it will work’.

After school, new adventures beckoned, travelling separately, and sometimes together, across Europe; adventures which included a memorable cycling trip in the former Yugoslavia – with an attempt to reach Iran – and a summer working on fishing boats off Sicily. All were a feast for the senses. A rite of passage that is taken for granted today, but not back then. It was a world of imagination: nights lying out under the stars, with wine, food and conversations that both intrigued and nourished us. This was a journey to areas and experiences that were remote, mysterious, and not to be easily found on any tourist map. In such moments a lifelong friendship was forged.

Living outside Ireland and hitching around, we discovered an artistic and cultural environment that expanded our individual and different understandings of beauty, craftsmanship, and aesthetics – in places that had not yet been overwhelmed by modernity and consumerism and from which experiences were stored up and found expression in much of Janet’s later work. But, for her, this was allied to a real love of the beauty of the natural world, the emotional world, and the primordial objects and imaginative feelings that inhabit those spheres. She has translated the pain, excitement, pathos, and also the mundane, which daily afflicts all of us, into her work, and reminds us of that of which we tend to be neglectful.

Janet has, I believe, always had her finger on the pulse of both the joyous and painful elements of human reality. Look at the contained joy of the dancer in one of my favourite pieces, *Untitled (Alive I)*, or the thoughtfulness of the *Untitled (Me in 3000 BC)* and then the unbelievable pain, terror and sadness in *All Ears*. It continues to intrigue me how her work can reflect the emotional, physical and artistic difficulties – alongside the joys – of her life at any given time.

Aesthetics drive all that Janet does. In whatever aspect of her life – from her personal style (shoes!) to music, food, or even day-to-day household goods – she has difficulty comprehending how people could surround themselves with the mundane. A shopping expedition with her could be both pleasurable and fretful as she sought out *that* unusual tool, *the* most unusual textiles, or the little shop that sold *a unique* local produce.

Like many artists or writers she is an outsider, not too bothered by the latest trend – but always having a clear vision of what she wants to achieve artistically. At times, I needed to run to catch up with her. Janet sees opportunities, fun, interest and curious experiences all around her. She will seldom refuse an offer in case it might be just the one that would stimulate, enthuse and possibly redirect her way of working and thinking, or just help advance or complete a process already burgeoning materially, physically or intellectually. I travelled with her to both India and Mexico in the 1990s: trips which added a new dimension to her work. And of course, there are the everyday pleasures to be shared: books, music, films, gossip, political differences and agreements, and much more... it was great to be on the coat-tails....!

Her sense of outrage and sadness at the mendaciousness and intellectual poverty that is prevalent in politics today, is something we share utterly. This is manifested in her involvement in protests, her financial support to causes, and her day-to-day kindness to those in poverty, refugees and asylum seekers.

We have known one another for over fifty years, and I am still stimulated, encouraged, and infuriated by our discussions: a never-ending gallop over the whole gamut of life, especially in the areas of art, music, politics and literature, all subjects essential to the wellbeing of humankind. It has never seriously mattered whether we agree or not, as we have learned to trust and respect each other’s opinions on these matters, and as a result have both managed to expand our horizons.

But most of all, Janet is my dearest friend, a Renaissance woman and a great artist.





Installation,  
RHA, 2010





*Rishabadeva.*  
Cat. 216



*My Soul.*  
Cat. 215



*Rishabadeva Again (details above).*  
Cat. 217



*Same same but different.*  
Cat. 219









*My Minds i* Installation,  
Highlanes, 2015





Top: *St Anthony's Temptation*. Cat. 238  
 Above left: *Giotto's Circle*. Cat. 242  
 Above right: *St Anthony's Temptation* (notebook). Cat. 245



*Stairwell*. Cat. 246





*My Minds i*, Installation detail.



*Absolutely Untitled I*. Cat. 250



*Research*. Cat. 252





*Drawing for Cat. 258*



*Mother in Me. Cat. 258*





*My Minds i*, Installation detail.

*My Minds i* Installation,  
Highlanes, 2015





*Standing still standing*  
Cat. 289, installed RHA, 2017



*Standing still standing*  
Cat. 289, F.E.McWilliam Gallery, 2017





*Lenience (Paesaggio di Compassione).*  
Cat. 291







*Untitled (Dancer).*  
Cat. 295



*Untitled (Dancer I).*  
Cat. 296





*Monte Analoghe I-V (details).*  
Cat. 300





*Cigarette Abstinence (Astinenza di Sigaretta).*  
Cat. 340





*It was Transparent Too.*  
Cat. 341





*Self-Portrait as Beckman I.*  
Cat. 371



*Self-Portrait as Beckman II.*  
Cat. 371



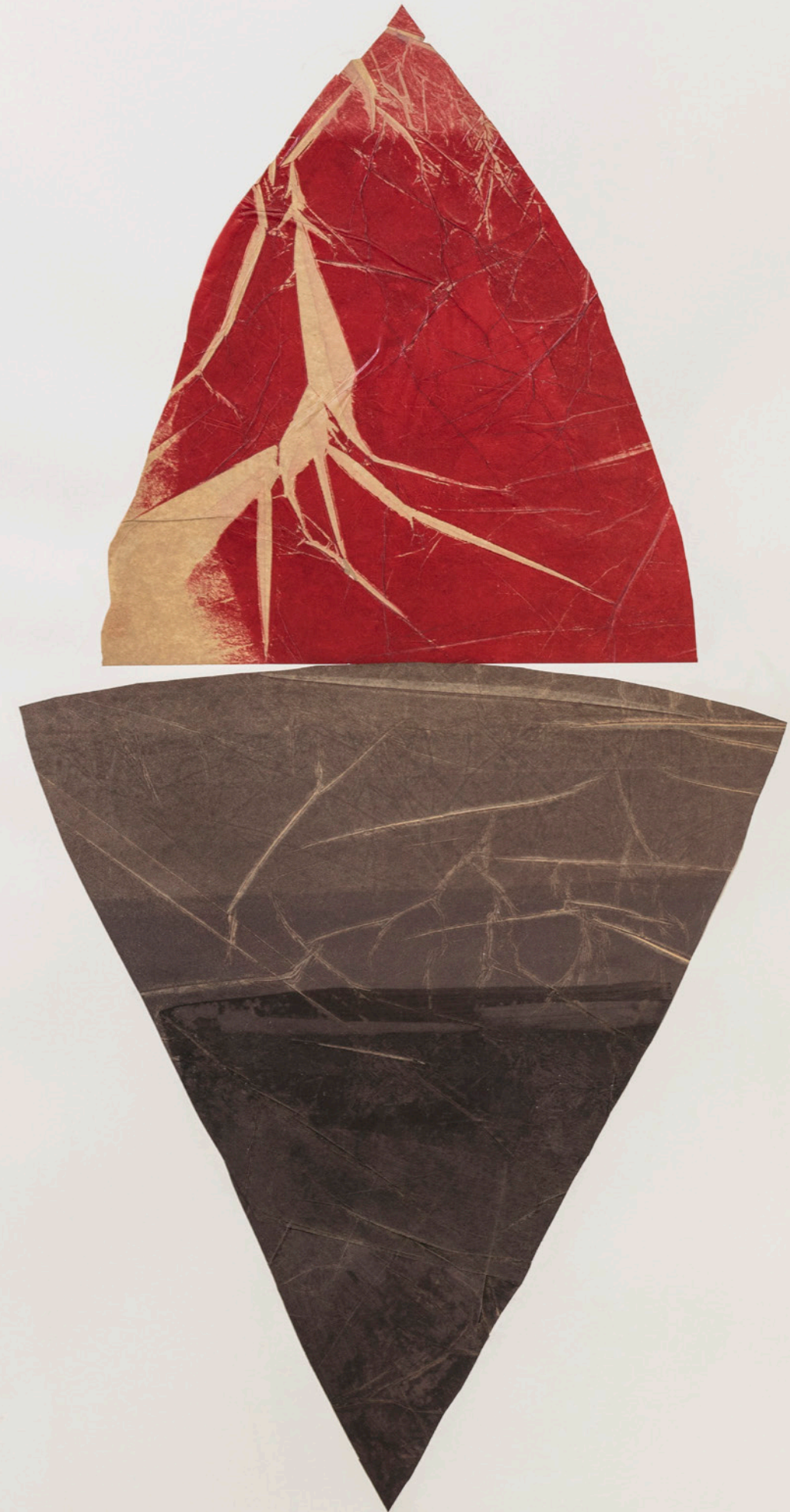


*A State.*  
Cat. 376





*Staff for the Desert Crossing.*  
Cat. 382



Opposite: *Amygdala I-VIII* (detail).  
Cat. 387





Installation,  
IMMA, 2019



Archive 1962–2019

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
1.	<i>Capro Espiatorio (Scapegoat)</i> , 1995.	Mural, plaster fallen away or scraped back. Dimensions not available.	Artist's coll. Tuscany.	Accidentally created when redecorating house: old plaster fell away and, with a few minor adjustments, became this work.		Ciampi and Sgaravatti, 2011, ill.; Hayden O'Neill and Primavera, 2009, ill.
2.	<i>Cat in the Snow</i> , 1962 (aged 10).	Brown paper, gouache. 29 x 42.	Artist's coll.			
3, 3a, 3b.	Drawings, c 1966–70.	Pen, ink on paper. 37 x 27.	Artist's coll.	Paper quality poor, badly foxed.		
3c.	<i>Eoin sitting in an Armchair</i> , c 1966–70.	Ink on paper. 57.5 x 40.	Artist's coll.	Poor quality paper.		
3d.	<i>Eoin</i> , c 1966–70.	Red ink on paper. 49 x 34.	Artist's coll.			
3e–3s.	Drawings, 1968–73.	Various media. Various dimensions.	Artist's coll.			
3t.	<i>Woman, San Gimignano</i> , 1970–3.	Ink, gouache on brown paper. 35 x 24.	Artist's coll.	Some foxing.		



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
3u.	<i>Young Man at an Easel</i> , 1970–3.	Pencil on paper. 35 x 50.	Artist's coll.	Ink stain, paper creased – see also Cat. 3v.		
3v.	<i>Young Man at an Easel (on verso Two Women Plucking Fowl)</i> , 1970–3.	Pen, pencil, gouache on brown paper. 48 x 60.	Artist's coll.	See also Cat. 3u.		
3w–3z.	Drawings, 1970–3.	Various media. Various dimensions.	Artist's coll.			
	Sculptures and sculptural drawings.					
4.	<i>Ravanelli (Radishes)</i> , 1971.	Etching. 25 x 32.	Priv. coll. Mary Ryder, Dublin.			
5.	<i>Paesaggio Piccolo</i> , 1979/80.	Wood inlaid with copper, stones. 3 x 25 x 25.	Priv. coll. Ettore Sartori, Rovereto.			<i>Il Titolo s'Inventa</i> , 2018.
6.	<i>Seaside</i> , 1979/80.	Walnut. 4 x 26 x 30.	Priv. coll. Fabrizio Cardini, Florence.			
7.	<i>Untitled (Me in 3000 BC)</i> , 1983.	Pear wood inlaid with ebony, ivory, lead. 26 x 12 x 14.	Artist's coll.		<i>Dublin Airport Arts Festival</i> , 1989.	<i>Dublin Airport, Arts Festival; Opere dal 1983 al 1996</i> , ill.
8.	<i>Untitled (In that Land)</i> , 1983.	Cypress wood inlaid with brass, precious woods. 20 x 60 x 18.	Priv. coll. Alberto Frilli, Florence.			<i>Opere dal 1983 al 1996</i> , ill.
9.	<i>Untitled</i> , 1984 (Etruscan mother).	Inlaid cherry wood. 32 x 88 x 23.	Priv. coll. Claire Mullarney, Co. Wicklow.			
10.	<i>Untitled</i> , 1984 (basking in the sun).	Wood inlaid with rose wood. 26 x 12 x 14.	Priv. coll. Francesca Chelazzi, Florence.			<i>Opere dal 1983 al 1996</i> , ill.
11.	<i>Untitled (Bliss)</i> , 1984.	Swiss pine inlaid with brass, ink-stained rose wood. 90 x 60 x 40.	Priv. coll. Alberta Poppelsdorf, Florence.			<i>Opere dal 1983 al 1996</i> , ill.
12.	<i>On Top of the Mountain</i> , 1985.	Ink-stained coloured wood. 137 x 58 x 30.	Priv. coll. Ernst and Beatrice Brandi, Frankfurt.			<i>Opere dal 1983 al 1996</i> , ill.





Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
13.	3 variations of Cat. 12, 1985.	Coloured wood. Each approx. 110 x 35 x 30.	Commissioned by: Bernard Lifshutz, James G. Lifshutz – both San Antonio, Texas; Tara Hotel, London.			<i>Cara</i> , 1986, ill.
14.	<i>Untitled (Wind)</i> , 1985.	Wood, gesso, bollo, gold. 54 x 50 x 20.	Priv. coll. Franco degli Innocenti, Florence.			<i>Opere dal 1983 al 1996</i> , ill.
15.	<i>Untitled (Bolero)</i> and 2 untitled variations, 1985.	Various woods. Each approx. 146 x 127 x 43.	Priv. colls: Prato; Noreen Curtin, Bolzano; Paul O’Brien and Colm and Pauline Ryder, Dublin.		<i>RHA Sculpture Open</i> , 1988.	<i>Opere dal 1983 al 1996</i> , ill.
16.	<i>Untitled</i> , 1986 (climbing figure).	Coloured wood, tempera, woodstain. 160 x 70 x 50.	Priv. coll. Albert and Monica Sandleben, Hanover.		( <i>S</i> ) <i>oggettivamente VII</i> , 1988.	( <i>S</i> ) <i>oggettivamente VII</i> ; <i>Opere dal 1983 al 1996</i> , ill.
17.	<i>Untitled (Birdsong I)</i> , 1987.	Painted wood, tempera. 295 x 130 x 54.	Destroyed by storm. Previously priv. coll. Marchesa Ilaria Antinori, Randogne, Switzerland.	3 smaller terracotta versions made c 1997. Priv. coll. Italy; Artist’s coll.		<i>Opere dal 1983 al 1996</i> , ill.
18.	<i>Untitled (Birdsong II)</i> , 1987.	Wood, inkstain. 295 x 130 x 54.	Limerick City Gallery of Art.		<i>I Luoghi dell’Arte</i> , 2006.	<i>Opere dal 1983 al 1996</i> , ill.
19.	<i>Untitled (Ceremony)</i> , 1987.	Small figure on pole: box wood (variations exist). 85 x 28 x 8.	Priv. coll. Marco Lituani, Florence.		( <i>S</i> ) <i>oggettivamente VII</i> , 1988; <i>Radici</i> , 1989.	( <i>S</i> ) <i>oggettivamente VII</i> ; <i>Cahill</i> , 1989, ill.; <i>Opere dal 1983 al 1996</i> , ill.
20a–20d.	4 variations of Cat. 19, 1987.	1 in box wood, 3 in various materials: plexiglass, clay, stone etc. 85 x 28 x 8.	Priv. colls: Paul Cahill and Fernando Trilli, Perugia; G. Shular, Cologne; Dieter Marx, Berlin.			<i>Opere dal 1983 al 1996</i> , ill.
21.	<i>Untitled (Alive I)</i> , 1987.	Wood, paint, tempera, dyed sackcloth on metal structure. 155 x 119 x 107.	University College Cork (originally coll. of Amadeo Contarini, Bologna).	See also Cats 22, 23, 295, 296, 408, 409.	<i>Radici</i> , 1989; <i>Carving Roots</i> , 1990; <i>The Art of Looking</i> , 2006; <i>Then+Now</i> , 2009.	<i>Cahill</i> , 1989, ill.; <i>Opere dal 1983 al 1996</i> , ill.; <i>Gordon Bowe</i> , 2003, ill.
22.	<i>Untitled (Alive I)</i> , 1987.	Plaster version of Cat. 21. 155 x 117 x 105.	Priv. coll. Kathryn Kay, Pasadena.	See also Cats 21, 23, 295, 296, 408, 409.		
23.	<i>Untitled (Alive II)</i> , 1988.	Stained wood, dyed sackcloth. 154 x 115 x 67.	Peter Noldus and Ans Duivesteijn, Amsterdam.	See also Cats 21, 22, 295, 296, 408, 409.	<i>Radici</i> , 1989; <i>Carving Roots</i> , 1990.	<i>Cahill</i> , 1989, ill.; <i>Opere dal 1983 al 1996</i> , ill.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
24.	<i>Hot Tranquility</i> , 1988–92 (2 versions).	Wood. Larger version 115 x 167 x 66; smaller version 46 x 82 x 37.	Smaller version priv. coll. Milan.	Larger version dismantled by the artist. Some parts were re-used for the public art project in the Royal Victoria Hospital, Belfast, see Cats 25, 49, 122, 125. See also head in Cat. 161.		<i>Opere dal 1983 al 1996</i> , ill.
25.	<i>Hot Tranquility</i> , c 1988.	Acrylic, pen on paper. 35 x 25.	Priv. coll. Katalina Burmeister, Budapest.	Drawing for Cat. 24, see also Cats 49, 122, 125.		
26.	<i>Untitled</i> , 1988 (crouching figure on pole, with arms open).	Wood, pigment. 129 x 94 x 50.	Priv. coll. Riccardo Biondi, Florence.		<i>Radici</i> , 1989; <i>Carving Roots</i> , 1990.	<i>Cahill</i> , 1989, ill.; <i>Opere dal 1983 al 1996</i> , ill.
27.	<i>Untitled (Act of Faith)</i> , 1988.	Suspended figure: wood, paint, tempera. 90 x 80 x 45.	Limerick City Gallery of Art.		( <i>S</i> ) <i>oggettivamente VII</i> , 1988; <i>Radici</i> , 1989; <i>Carving Roots</i> , 1990.	<i>Cahill</i> , 1989, ill.; <i>Opere dal 1983 al 1996</i> , ill.
28.	<i>Untitled (Act of Faith I; After Miles Davis)</i> , 1988.	Kneeling figure: painted wood. 120 x 80 x 75.	Priv. coll. Alessandra Borsetti Venier and the late Giuseppe Jommi, Florence.		<i>Radici</i> , 1989; <i>Carving Roots</i> , 1990.	<i>Cahill</i> , 1989, ill.; <i>Opere dal 1983 al 1996</i> , ill.
29.	<i>Untitled (Thoughts of Africa)</i> , 1988.	Terracotta, paint. 18 x 10 x 12.	Priv. coll. Jürgen Röhrscheid, Hamburg.			<i>Opere dal 1983 al 1996</i> , ill.
30.	<i>Untitled (Suspended strength)</i> , 1988.	Ink, paper. 150 x 45.	Priv. coll. Lisa Höfer, Valdarno.		<i>Radici</i> , 1989; <i>Carving Roots</i> , 1990.	<i>Cahill</i> , 1989, ill.; <i>Opere dal 1983 al 1996</i> , ill.





Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
31.	<i>Untitled</i> , 1988 (sleeping figure).	Painted terracotta. 41 x 16 x 6.	Priv. coll. Mary Ryder, Dublin.			
32.	<i>Birdcatcher with Storm in her Head</i> , 1989.	Suspended figure: wood, paint, tempera. 160 x 70 x 50; birds each approx. 30 x 35 x 10.	Priv. coll. Adolfo Natalini, Florence.		<i>Radici</i> , 1989; <i>Carving Roots</i> , 1990.	<i>Opere dal 1983 al 1996</i> , ill.
33.	<i>One of Many Feats</i> , 1989.	Charred wood, metal. 220 x 92 x 22.	This work no longer exists (fragments in priv. colls: Jobst Graeve, Catherine Marshall – both Dublin).	See also Cats 34a, 34b.	<i>The Straight and Narrow</i> , 1992.	<i>The Straight and Narrow; Opere dal 1983 al 1996</i> , ill.
34a, 34b.	<i>One of Many Feats</i> , 1989.	Terracotta. Larger version 200 x 83 x 20; smaller version 98 x 40 x 18.	Priv. colls: Dr Giovanna Franchi, Maurizio Ammoniaci – both Florence.	See also Cat. 33.		
35.	<i>Untitled (Rubicon)</i> , 1990.	Terracotta. 66 x 44 x 22.	Priv. coll. Daphne Levinge Shackleton, Dublin.		<i>Squilibri contenuti</i> , 1996/7.	<i>Opere dal 1983 al 1996</i> , ill.
36.	<i>Embrace</i> , 1990.	Terracotta, cloth. 36 x 34 x 20.	Priv. coll. Paul Quilligan, Dublin.			<i>Opere dal 1983 al 1996</i> , ill.
37.	<i>Twig Crackling Foot</i> , 1990.	Wood, paint, oil, copper, gold leaf. 168 x 175 x 74.	Spencer House, Derry.	See also Cats 38, 39, 39a–c.	<i>The Straight and Narrow</i> , 1992.	<i>The Straight and Narrow; Opere dal 1983 al 1996</i> , ill.
38.	<i>Twig Crackling Foot I</i> , 1990.	Wood, lead. 25 x 30 x 35.	Priv. coll. Myriam Martou, Paris.	See also Cats 37, 39, 39a–c.		
39.	<i>Wind Footed</i> , 1990.	Bronze, stone. 45 x 35 x 12.	Priv. coll. Christiane Hegemann, Florence.	See also Cats 37, 38, 39a–c.		
39a.	<i>Wind Footed I</i> , 1990 (with 2 trees).	Fimo, plastic resin. 40 x 53 x 19.	Priv. coll. Ronaldo Fiesoli, Prato.	See also Cats 37, 38, 39, 39b–c.		



34.



37.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
39b.	<i>Wind Footed</i> , 1990 (edition of 9, each with individual variations).	Bronze. 25 x 26 x 10.	Taylor Galleries, Dublin; Priv. colls: Patrizia Bambi and Claudia Orrea, Prato; Claudio Piccini, Florence; Marco Fattori, Dr Marialena Mosco, Italy; Mary Ryder, Rosemary Flavin, Patrick and Antoinette Murphy – all Dublin; priv. coll. Cork; Artist's coll.	See also Cats 37, 38, 39, 39a, 39c.	<i>The Straight and Narrow</i> , 1992.	<i>The Straight and Narrow; Opere dal 1983 al 1996</i> , ill.
39c.	<i>Wind Footed II</i> , 1990.	Wood, paint, tempera, sheet metal. 128 x 195 x 36.	Priv. coll. Kiki Ward Platt, Adare.	See also Cats 37, 38, 39, 39a–b.	<i>The Straight and Narrow</i> , 1992.	<i>The Straight and Narrow; Opere dal 1983 al 1996</i> , ill.
40.	<i>Air</i> , 1990.	Bronze. 17 x 10 x 7.	Priv. coll. Riccardo Biondi, Florence.			
41.	<i>Wind</i> , 1990.	Sheet metal. 51 x 100 x 18.	Priv. coll. Riccardo Biondi, Florence.			
42.	<i>The Straight and Narrow</i> , 1991.	Wood, pigment. 228 x 320 x 137.	Irish Museum of Modern Art, Dublin.	See also Cats 43, 43a–b, 304–309.	<i>Espace</i> , 1991; <i>The Straight and Narrow</i> , 1992; <i>Figuration</i> , 1997; <i>Irish Art from the Collection of IMMA</i> , 2002; <i>Views from an Island</i> , 2004.	<i>Espace</i> , ill.; <i>The Straight and Narrow</i> , ill.; Marshall, 1996, ill.; Walker, 1997, ill.; Marshall and McCrea, 1998, ill.; Davoren and O'Donoghue, 1999, ill.; Marshall, <i>Views from an Island</i> , 2004, ill.; O'Molloy, 2005, ill.; Kennedy, 2014.



39.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
43.	<i>The Straight and Narrow I</i> , 1991.	Inlaid woods, cloth. 100 x 40 x 60.	Priv. coll. Adolfo Natalini, Florence.	See also Cats 42, 43a–b, 304–309.	<i>Espace</i> , 1991.	
43a.	<i>The Straight and Narrow II</i> , 1991.	Inlaid woods, cloth. 97 x 44 x 62.	Priv. coll. Claudio Piccini, Florence.	See also Cats 42, 43, 43b, 304–309.		
43b.	<i>The Straight and Narrow III</i> , 1991.	Suspended figures: terracotta. 30 x 25 x 40.	Priv. coll. Tullio Leggeri, Bergamo.	See also Cats 42, 43, 43a, 304–309.		
44.	<i>One of Many Tactics</i> , 1991.	Suspended figure: ink-stained wood, mixed media, found objects. 70 x 199 x 50.	Office of Public Works, Ireland.	See also Cats 68, 312, 313, 408.	<i>The Straight and Narrow</i> , 1992; <i>Part of an Exhibition</i> , 1997.	<i>The Straight and Narrow</i> ; <i>Opere dal 1983 al 1996</i> , ill.
45.	<i>Late Developer</i> , 1991.	Figure seated on chair belonging to Adolfo Natalini: machined wood, ink, brass. 120 x 110 x 40.	Commissioned by Adolfo Natalini, Florence.	See also Cats 45a, 310.	<i>The Straight and Narrow</i> , 1992.	<i>Espace</i> , ill.; <i>The Straight and Narrow</i> ; <i>Opere dal 1983 al 1996</i> , ill.
45a.	<i>Late Developer I</i> , 1991.	Figure seated on chair: machined wood, ink, brass. 45 x 54 x 30.	Commissioned by Wico Maes, The Netherlands.	See also Cats 45, 310.		
46.	<i>Untitled (Mutual)</i> , 1992.	Wood, ink, tempera. 150 x 200 x 150.	Waterford Healing Arts Trust, University Hospital, Waterford.	See also Cat. 311.	Permanent display.	<i>Opere dal 1983 al 1996</i> , ill.; W.H.A.T.'s art, 2000, ill.
47.	<i>My Mind is Frazzled</i> , 1992.	Wood, ink, plexiglass, wire, mixed media. 188 x 210 x 78.	The Model, Sligo.	See also Cats 47a, 313.	<i>Cinque Volte Monologo</i> , 1993; <i>Presenze</i> , 1995; <i>Squilibri contenuti</i> , 1996/7; <i>Éigse</i> , 1997.	<i>Cinque Volte Monologo</i> , ill.; <i>Presenze</i> , ill.; <i>Opere dal 1983 al 1996</i> , ill.; <i>Éigse</i> , 1997, ill.; <i>Fallon</i> , 1996; <i>Tipton</i> , 1997, ill.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
47a.	<i>My Mind is Frazzled I</i> , 1992.	Wood, ink, wire, mixed media. 88 x 135 x 38.	Priv. coll. Ettore Sartori, Rovereto.	See also Cats 47, 313.	<i>Presenze</i> , 1995; <i>Squilibri contenuti</i> , 1996/7.	<i>Opere dal 1983 al 1996</i> , ill.
48.	<i>Sometimes I Feel Just Like This</i> , 1992.	Suspended figure: wood, paint. 165 x 88 x 88.	Priv. coll. Pieter Bloembergen, Leiden.			<i>Opere dal 1983 al 1996</i> , ill.
49.	<i>Up Against the Wall</i> , 1993.	Wood, pigment, mixed media. 167 x 115 x 66.	This work no longer exists.	Dismantled by the artist. Some parts were re-used for the public art project, Royal Victoria Hospital, Belfast, see Cats 24, 25, 122, 125.		<i>Opere dal 1983 al 1996</i> , ill.
50.	<i>Emigration Dreams</i> , 1993.	Wall-mounted: wood, wire, projection, mixed media objects. 120 x 350 x 100.	Kiltimagh Sculpture Park, Co. Mayo.			
51.	<i>Just a Fleeting Thought</i> , 1993.	Wood, gesso, ink, acrylic. 57 x 40 x 30.	Priv. coll. Dr Giovanna Franchi, Florence.	See also Cats 51a, 52.	<i>L'Equilibrio</i> , 1995; <i>Squilibri contenuti</i> , 1996/7.	<i>Opere dal 1983 al 1996</i> , ill.
51a.	<i>Just a Fleeting Thought</i> , 1993 (series of 2, each with individual variations).	Wood, gesso, ink, acrylic. 28 x 16 x 15.	Priv. colls: Helen Roeten, The Netherlands; Patrizia Pepe, Prato.	See also Cats 51, 52.	<i>L'Equilibrio</i> , 1995.	
52.	<i>Just a Distracted, Fleeting Thought</i> , 1993.	Painted wood, oil, acrylic. 70 x 70 x 45.	Priv. coll. Florence.	See also Cats 51, 51a.	<i>L'Equilibrio</i> , 1995.	
53.	<i>Waiting for Illumination</i> , 1994 (2 versions).	Wood, bronze, polychrome. Each 168 x 61 x 50.	Limerick City Gallery of Art (bronze and plaster in Artist's coll.).	See also Cats 55–57, 73, 318.	<i>Síolrú</i> , 1994; <i>Squilibri contenuti</i> , 1996/7; <i>Kingdom of Heaven</i> , 1999.	<i>Síolrú</i> , ill.; <i>Opere dal 1983 al 1996</i> , ill.; <i>Kingdom of Heaven</i> , ill.; <i>Gordon Bowe</i> , 2003, ill.
54.	<i>My Sister's Pain</i> , 1994.	Wood, pigment. 92 x 72 x 17.	Priv. coll. Marco Magni, Poggibonsi.	See also Cat. 325.	<i>Fine Lines</i> , 2011.	
55.	<i>Temple to Ecology</i> , 1994 (series of 12 with temple structure, each with individual variations).	Shrines, mixed media / found materials. Various dimensions, largest version 68 x 35 x 26.	Priv. colls: Claire Mullarney, Co. Wicklow; Róisín Ryder, Dublin; J.M. Carasso, Riccardo and Valeria Biondi – both Florence.	Made to fit into an Indian Bisleri water-bottle box. See also Cats 53, 56, 57, 73, 318.		<i>Opere dal 1983 al 1996</i> , ill.
56.	<i>Placation</i> , 1994 (1 of series of 12 with temple structure, each with individual variations).	Shrine: terracotta, gesso, mixed media. 29 x 18 x 10.	Priv. coll. Frances Brunton and Adolfo Natalini, Florence.	Made to fit into an Indian Bisleri water-bottle box. See also Cats 53, 55, 57, 73, 318.		<i>Opere dal 1983 al 1996</i> , ill.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
57.	<i>Me as Shiva</i> , 1994 (1 of series of 12 with temple structure, each with individual variations).	Shrine: wood, plaster, cloth, crabshell. 35 x 28 x 26.	Priv. coll. Marzia Bini, Florence.	Made to fit into an Indian Bisleri water-bottle box. See also Cats 53, 55, 56, 73, 318.		
58.	<i>Condominio (Flats)</i> , 1994.	Mixed media. 149 x 88 x 27.	Priv. coll. Mary Ryder, Dublin.	A smaller version, which no longer exists, was in the coll. of Alessandra Borsetti Venier, Florence. See also Cat. 124.	<i>L'Equilibrio</i> , 1995; <i>A Population of Wonderments</i> , 2019.	<i>Opere dal 1983 al 1996</i> , ill.
59.	<i>Casa Anfibia</i> , 1994.	Mixed media. 145 x 32 x 27.	This work no longer exists.	A smaller version (28 x 80 x 28) is in the Residenza per Architetti, Taranto. Architect: Giuseppe Palanca.	<i>L'Equilibrio</i> , 1995.	<i>Opere dal 1983 al 1996</i> , ill.
60.	<i>Look Back in Anger</i> , 1994.	Wood, iron, gesso, acrylic. 115 x 98 x 55.	Arts Council/An Chomhairle Ealaíon, Dublin.	See also Cats 60a–b, 319.	<i>L'Equilibrio</i> , 1995; <i>Squilibri contenuti</i> , 1996/7.	<i>Opere dal 1983 al 1996</i> , ill.
60a, 60b.	<i>A Journey</i> , 1994 (2 versions).	Wood, wire, pigment. Larger version 25 x 18 x 25; smaller version 18 x 13 x 0.5.	Priv. colls: Suzannah O'Reilly Mullaney, Limerick; Mary Ryder, Dublin.	See also Cats 60, 319.	<i>Statonascete</i> , 2006; <i>15 Artisti x 111 SMS</i> , 2008.	
61.	<i>Madrelingua (Mother Tongue)</i> , 1994.	Corner piece: wood, gesso, iron, ink, acrylic, tar. 61 x 110 x 52.	Priv. coll. Pieter Bloembergen, Leiden.	See also Cat. 322.	<i>L'Equilibrio</i> , 1995; <i>Squilibri contenuti</i> , 1996/7.	<i>Opere dal 1983 al 1996</i> , ill.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
62.	<i>Squilibri contenuti (Contained equilibrium)</i> , 1995.	Installation: found objects, mixed media. Various dimensions.	Artist's coll.	Partly inspired by period making work from found objects on the beach in India in 1994.	<i>L'Equilibrio</i> , 1995; <i>Squilibri contenuti</i> , 1996/7.	Feldmann, 1996, ill.; Fallon, 1996.
63.	<i>All Ears</i> , 1995.	Painted gesso, wire, sponge, fake leather, aluminium, found trolley. 214 x 112 x 48.	Irish Museum of Modern Art, Dublin.		<i>Squilibri contenuti</i> , 1996/7; <i>The Perfect Family</i> , 1998/9; <i>Miti e Micromite</i> , 1999; <i>Things Made</i> , 2010; <i>IMMA Collection: Then and Now</i> , 2019.	<i>Opere dal 1983 al 1996</i> , ill.; <i>The Perfect Family</i> ; <i>Miti e Micromite</i> , ill.; <i>Things Made</i> , ill.
64.	<i>Aftermath</i> , 1995.	Mattress, wire, painted plaster, wheels. 44 x 130 x 108.	Graeve Coll. The Model, Sligo.	See also Cats 64a, 328.	<i>Squilibri contenuti</i> , 1996/7; <i>The Perfect Family</i> , 1998/9; <i>Miti e Micromite</i> , 1999; <i>Things Made</i> , 2010; <i>Things Done</i> , 2010.	<i>Opere dal 1983 al 1996</i> , ill.; Gordon Bowe, 2003, ill.; <i>Things Made</i> , ill.; Shaffrey, 2010, ill.; <i>The Niland Collection</i> , 2013, ill.; Kennedy, 2014.
64a.	<i>Aftermath</i> I, 1995.	Cloth, gesso, wire. 15 x 36 x 25.	Priv. coll. Noreen Curtin, Bolzano.	See also Cats 64, 328.	<i>L'Equilibrio</i> , 1995.	
64b.	<i>Untitled</i> , c 1995.	Intertwined human and animal figures: plaster. Dimensions not available.	Priv. coll. Patrick and Antoinette Murphy, Dublin.			
65.	<i>Una Depressione per Ogni Stagione</i> , 1995.	Wood, cloth, pvc. 198 x 52 x 50.	Priv. coll. Patrizia Pepe, Prato.		<i>Reshuffle</i> , 2004.	



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
66.	<i>Right by my Side</i> , 1995.	Wire, gesso, paint. 56 x 53 x 32.	Artist's coll.		<i>Janet Mullarney and Anne Donnelly, A Celebration of Ireland</i> , 2018.	<i>Opere dal 1983 al 1996</i> , ill.; Tipton, 1997.
67.	<i>Alter Ego I</i> , 1995.	Painted gesso, wire, tar. 50 x 65 x 20.	Priv. coll. Claire Mullarney, Co. Wicklow.		<i>L'Equilibrio</i> , 1995.	<i>Opere dal 1983 al 1996</i> , ill.
67a.	<i>Alter Ego II</i> , 1995.	Painted wood. 31 x 44 x 12.	Butler Gallery, Kilkenny. Donated by the Contemporary Irish Art Society.		<i>Squilibri contenuti</i> , 1996/7.	<i>Opere dal 1983 al 1996</i> , ill.
68.	<i>Farsi Largo</i> , 1995 (public art commission, Groningen).	Installation: painted wood, copper piping, mixed media. Shown as a work in progress as two separate pieces in the exhibition <i>Squilibri contenuti</i> . 115 x 300 x 80, with 30 metres of copper piping.	Waagstraat, Groningen (architect: Adolfo Natalini).	Modello for this with Local Authority, Groningen. See also Cats 44, 312, 313, 408.	<i>Squilibri contenuti</i> , 1996/7.	<i>Opere dal 1983 al 1996</i> , ill.
69.	<i>But Right Beside Me!</i> , 1995.	Wall piece: painted wood. 56 x 33 x 32.	Priv. coll. Barbara Mullarney, London.		<i>Squilibri contenuti</i> , 1996/7; <i>Di Qua e di Là d'Arno</i> , 1998.	<i>Opere dal 1983 al 1996</i> , ill.; <i>Di Qua e di Là d'Arno</i> , ill.
70.	<i>Having Found a Spine</i> , 1995.	Wall-mounted: painted wood. 28 x 45 x 25.	The Ark, Dublin.	See also Cat. 329.		
71.	<i>Strange Bed-fellows</i> , 1995.	Wire, cloth, gesso, sponge. 36 x 54 x 28.	Artist's coll.	Figure of bird in poor condition. See also Cats 71a–b, 72, 92, 281.	<i>Squilibri contenuti</i> , 1996/7.	Hayden O'Neill and Primavera, 2009.
71a, 71b.	<i>Night-time</i> 1995/6 (2 versions).	Wire, cloth, rubber. 16 x 16 x 11.	71a: Priv. coll. Matthias Feldmann, Florence; 71b: now part of Cat. 281.	See also Cats 71, 72, 92, 281.		
72.	<i>Untitled</i> (The Big Lonely), 1996.	Acrylic on paper. 150 x 400.	The Model, Sligo.	See also Cats 71, 281.	<i>Squilibri contenuti</i> , 1996/7.	
73.	<i>Untitled</i> , 1996 (2 from a series of 12).	Bronze, wood, paint, mixed media. 35 x 28 x 16.	Priv. coll. Paul O'Reilly, Tipperary; Artist's coll.	Made to fit into an Indian Bisleri water-bottle box. See also Cats 53, 55, 56, 57, 318.		
74.	<i>All one I</i> , 1996.	Wood. 21 x 34 x 10.	AIB Art Collection, Dublin.		<i>AIB/ART2</i> , 2002.	Ruane, 2002, ill.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
75.	<i>Self-Portrait as a Dog with a Bone</i> , 1996.	Painted wood. 34 x 32 x 12.	Priv. coll. Declan McGonagle, Ireland.	Original for bronze, Cat. 103. See also Cats 95, 136, 336.		
76.	<i>Portrait of Adolfo riding Brizzi</i> , 1996.	Acrylic on black paper. 70 x 50.	Priv. coll. Adolfo Natalini, Florence.			
77.	<i>In a Corner</i> , c 1996.	Ink, acrylic on paper. 42 x 71.	Priv. coll. Mary Ryder, Dublin.		<i>A Population of Wonderments</i> , 2019.	
78.	<i>When the Bough Breaks</i> , 1997.	Papier mâché, gauze. 58 x 92 x 36.	Artist's coll.	See also Cat. 126.	<i>The Perfect Family</i> , 1998/9.	<i>The Perfect Family</i> , ill.
79.	<i>Mirroring</i> , 1997 (series of 9 figures, with individual variations).	Bronze, pigment, table. Each figure 67 x 22 x 12; table 100 x 200 x 25.	Priv. colls: Adolfo Natalini, Jean-Michel Carasso – both Florence; Susan Rushton and Sandro Bernard, Tuscany; Estate of Louis le Brocquy, Dublin; Priv. coll. London (sold via Peter Noldus and Ans Duivesteyn); Artist's coll.	Shown as a single work with 5 figures, <i>The Perfect Family</i> , 1998. See also Cats 79a, 410.	<i>The Perfect Family</i> , 1998/9; <i>EV+A Invited</i> , 1998; <i>Miti e Micromite</i> , 1999; <i>Babajagas &amp; Witches</i> , 2000; <i>Artisti Carissimi</i> , 2000; <i>VUE</i> , 2015; <i>Janet Mullarney and Anne Donnelly, A Celebration of Ireland</i> , 2018.	<i>The Perfect Family</i> , ill.; <i>Miti e Micromite</i> , ill.; <i>EV+A Compendium</i> , ill.; <i>Babajagas &amp; Witches</i> , ill.
79a.	<i>Sentinel</i> , 1997 (single figure on pole).	Bronze figure, pigment, pole. Dimensions not available.	Taylor Galleries, Dublin.	See also Cats 79, 410.		
80.	<i>Neither Past nor Future (Ne ieri ne domani)</i> , 1997 (series of approx. 20 figures).	Terracotta, plaster, ink, paint. Various dimensions.	Priv. colls: Mary Ryder, Gwen Schaarschmidt – both Dublin; Claudio Piccini, Florence; Myriam Martou, Paris.		<i>Duo</i> , 1999.	<i>Duo</i> , ill.



70.



71.



72.



77.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
81.	<i>Left Out</i> , 1997.	Wood, oil paint, gold leaf. 52 x 14 x 9.5.	Laure Prevost, Florence.		<i>Academy Without Walls</i> , 1997.	<i>Academy Without Walls</i> .
82.	<i>Homage to Adolfo</i> , 1997.	Wood, oil paint, gold leaf. 52 x 14 x 9.5.	Priv. coll. Adolfo Natalini, Florence.	The architect, Adolfo Natalini, with reference to Brunelleschi.		
83.	<i>Domestic Gods I</i> , 1997.	Wooden figure, wooden chair, gesso, oil paint, gold leaf. 145 x 43 x 39.	Irish Museum of Modern Art, Dublin.	See also Cats 84, 343.	<i>Glen Dimplex Award</i> , 1998; <i>EV+A Invited</i> , 1998; <i>Duo</i> , 1999; <i>Artisti Carissimi</i> , 2000; <i>A.i.20</i> , 2004; <i>Around the house</i> , 2008; <i>Group Show</i> , Fenton Gallery, 2008; <i>IMMA Collection: Then and Now</i> , 2019.	<i>Glen Dimplex Artists Award</i> , ill.; <i>EV+A Compendium</i> , ill.; <i>A.i.20</i> , ill.; Ruane, 2008, ill.; Cullen and Kennedy, 2019, ill.
84.	<i>Domestic Gods II</i> , 1997.	Wood, plaster, wallpaper, mixed media. 210 x 80 x 50.	Irish Museum of Modern Art, Dublin.	See also Cats 83, 343.	<i>Glen Dimplex Award</i> , 1998; <i>EV+A Invited</i> , 1998; <i>EnVisage</i> , 2002; <i>IMMA-CULATE Collection</i> , 2003; <i>Views from an Island</i> , 2004; <i>IMMA Collection: Then and Now</i> , 2019.	<i>Glen Dimplex Artists Award</i> , ill.; <i>EV+A Compendium</i> , ill.; Gordon Bowe, 2003, ill.; Marshall, <i>Views from an Island</i> , 2004, ill.

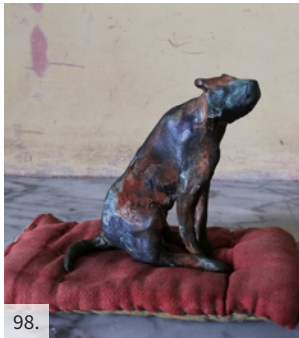


Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
85.	<i>Dietro le Quinte</i> , 1997.	Polychromed wood. 154 x 54 x 40.	Dublin City Gallery The Hugh Lane.		<i>The Perfect Family</i> , 1998/9; <i>Things Made</i> , 2010.	<i>The Perfect Family</i> , ill.; Gordon Bowe, 2003, ill.; <i>Things Made</i> , ill.; Kennedy, 2014, ill.
86.	<i>Islands in the Sky</i> , 1997.	Painted sponge. Various dimensions.	Commissioned by The Ark, Dublin.			
87.	<i>Grotta d'Amore</i> , 1997.	Wood, sandpaper, paint, mixed media. 72 x 57 x 25.	Priv. coll. Catherine Marshall, Dublin.		<i>Academy Without Walls</i> , 1997; <i>A Population of Wonderments</i> , 2019.	<i>Academy Without Walls</i> , ill.
88.	<i>Compound Equation</i> , 1998.	Wood, plaster, papier mâché. 75 x 74 x 37.	National Gallery of Ireland.	See also Cats 104–108, 111.	<i>The Perfect Family</i> , 1998/9; <i>Duo</i> , 1999; <i>Babajagas &amp; Witches</i> , 2000.	<i>The Perfect Family</i> , ill.; Armstrong, 1999, ill.; <i>Duo</i> , ill.; <i>Babajagas &amp; Witches</i> .
89.	<i>Red Handed</i> , 1998.	Polychromed wood, wallpaper, mixed media, electric motor, table. 215 x 80 x 50.	Priv. coll. Patrick and Antoinette Murphy, Dublin.		<i>The Perfect Family</i> , 1998/9; <i>Siar 50</i> , 2005/6.	<i>The Perfect Family</i> , ill.; Gordon Bowe, 2003, ill.; <i>Siar 50</i> , exh. cat. ill. and documentary film.
90.	<i>From the Cradle to the Grave</i> , 1998.	Originally installation of 12 figures suspended from ceiling: polychromed sponge, wood. Various dimensions.	Ospedale Serristori, Figline, Valdarno; Priv. colls: Myriam Martou, Paris; Vittoria Pozzi, Arabella Natalini, Dr Ugo Romualdi – all Florence; Werner van der Belt, The Netherlands; Kathryn Kay, Pasadena; Mark McKeever, Ireland; Artist's coll.		<i>The Perfect Family</i> , 1998/9; <i>Duo</i> , 1999; <i>Babajagas &amp; Witches</i> , 2000.	The Perfect Family, ill.; <i>Duo</i> , ill.; <i>Babajagas &amp; Witches</i> .





Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
91.	<i>Raising Dragons</i> , 1998.	Wardrobe, mirror, plaster, mixed media. 240 x 124 x 63.	This work no longer exists.		<i>The Perfect Family</i> , 1998/9; <i>Iniscealtra</i> , 1999.	<i>The Perfect Family</i> , ill.
92.	<i>Untitled</i> , 1998.	Papier mâché, steel bed, sheets, mattress, dyed sawdust. 140 x 142 x 77; sawdust carpet 300 x 300.	Dublin City Gallery The Hugh Lane.	See also Cats 71, 71a–b, 72.	<i>The Perfect Family</i> , 1998/9; <i>Around the house</i> , 2008.	<i>The Perfect Family</i> , ill.; Armstrong, 1999, ill.
93.	<i>Halo</i> , 1998.	Installation: wood, gold leaf, alabaster. Internal room 200 x 120 x 320; external room 220 x 190 x 440.	This work no longer exists.		<i>The Perfect Family</i> , 1998/9.	<i>The Perfect Family</i> , ill.
94.	<i>Ubiquitous Undesired Friend</i> , 1998, 2003–7 (series of 7, some under title <i>Ubiquitous Unwanted Friend</i> ).	Sponge, bronze or papier mâché dogs with cotton mattress or woollen blanket. Dimensions vary: largest version 72 x 48 x 47; smallest version 38 x 34 x 67.	Casa Masaccio Arte Contemporanea, San Giovanni Valdarno; Taylor Galleries, Dublin (both sponge and bronze). Priv. coll. Françoise Revellat, Paris (sponge); Artist's coll. (papier mâché, sponge).	See also Cats 116, 185, 339, 340.	<i>The Perfect Family</i> , 1998/9; <i>Artisti Carissimi</i> , 2000; <i>Around the house</i> , 2008; <i>Things Made</i> , 2010; <i>Things Done</i> , 2010.	<i>Things Made</i> , ill.; <i>Things Done</i> , ill.; Dunne, 'New things', 2010, ill.; Leach Hughes, 2010, ill.
95.	<i>Self-Portrait</i> , 1998.	Painted wood. 16 x 39 x 12.	Artist's coll.	See also Cats 75, 103, 136.		
96.	<i>Doghead</i> , 1998.	Wall-mounted: patinated bronze. 4 x 8 x 3.	Artist's coll.			
97.	<i>Untitled</i> , c 1998 (animal heads, with individual variations).	Wall-mounted: patinated bronze. Each approx. 3 x 7 x 3.	Taylor Galleries, Dublin; Michael O'Kelly, Aaron Glynn; Priv. colls: Amelia Stein, Cathy Carman, Marie Foley, 2 priv. colls – all Ireland; Artist's coll.		<i>Group Show</i> , Taylor Galleries, 2001.	



98.



98.



104.



105.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
98.	<i>Bronze dogs</i> , 1998 (series of 20 with individual variations).	Signed: patinated bronze. Varying dimensions, each approx. 10 x 7 x 6.	Priv. colls: Jobst Graeve, Alice Maher, Mareta Doyle, Robert and Michi Maharry, Charles Tyrrell, David Quinn, Mark McKeever, Claire Mullarney, Kate O'Kelly, Dr Abdul Bulbulia, Helena Mullarney, John Gerrard, 2 priv. colls – all Ireland; Peter Mullarney-Wright, S. Mullarney-Wright, London; Artist's coll.			
99.	<i>Sheep</i> , 1998.	Painted bronze. 2 pairs of sheep, each sheep 3 x 8 x 4.	Artist's coll.			
100.	<i>Goat head</i> , 1998 (series of 2).	Bronze. 5 x 7 x 4.	Taylor Galleries, Dublin; Priv. coll. Estate of Conor Fallon, Co. Wicklow.			
101.	<i>Untitled</i> , 1998 (figure with serpents coming out of its ears).	Bronze. Dimensions not available.	Priv. coll. Ireland.	Modello for public art project proposal for city of Derry.		
102.	<i>Heads</i> , 1999 (group of 4 individual heads).	Wood, paint. Varying dimensions, each approx. 19 x 18 x 10.	Priv. coll. Susanna Ragionieri, Florence; Artist's coll.			
103.	<i>Self-Portrait</i> , 1999.	Cast bronze. 34 x 32 x 12.	National Self-Portrait Collection, University of Limerick.	See also Cats 75, 95, 136.	<i>National Self-Portrait Collection of Ireland, New Acquisitions</i> , 2000.	<i>National Self-Portrait Collection, New Acquisitions</i> .
104a, 104b.	<i>Sagrada Familia</i> , 1999.	Mixed media. Both approx. 26 x 35 x 11.	104a: Taylor Galleries, Dublin; 104b: Priv. coll. Settignano.	See also Cats 88, 104–108, 111.		
104c.	<i>Sagrada Familia I</i> , 2000.	Mixed media. 27 x 36 x 10.	Priv. coll. Paul O'Reilly, Thurles.	See also Cats 88, 104–108, 111.	<i>EV+A Expanded</i> , 2001.	<i>EV+A Expanded</i> , ill.
105.	<i>Pietà</i> , 2000.	Mixed media. 26.5 x 35 x 9.	Priv. coll. Mary Ryder, Dublin.	See also Cats 88, 104–108, 111.	<i>EV+A Expanded</i> , 2001; <i>A Population of Wonderments</i> , 2019.	<i>EV+A Expanded</i> , ill.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
106.	<i>Humiliation</i> , c 2000.	Wood, terracotta. 25 x 28 x 8.	Artist's coll.	See also Cats 88, 104–108, 111.		
107.	<i>Deaf Hear</i> , c 2000.	Wood, paint, terracotta. 26 x 19 x 8.	Artist's coll.	See also Cats 88, 104–108, 111.		
108.	<i>Granny and Me</i> , 2000.	2 Raku-fired clay figures in wooden box. 25 x 19 x 7.	Priv. coll. Myriam Martou, Paris.	See also Cats 88, 104–107, 111.		
109.	<i>Untitled (Fireworks I)</i> , 2000.	Felt-tip pen on paper. 40 x 34.	Artist's coll.		<i>To Make it Home</i> , 2009.	<i>To Make it Home</i> , ill.
110.	<i>Reshuffle (Small Gift)</i> , 2000 (2 versions).	Felt-tip pen on paper. 12 x 9.	Priv. colls: Fernando Trilli, Perugia; Werner van der Belt, The Netherlands.			
111.	<i>Dialogue</i> , 2001.	Wood, wallpaper, raku-fired clay. 27 x 25 x 8.	Priv. coll. Katherine Boucher Beug, Cork.	See also Cats 104–108.	<i>Group Show</i> , Fenton Gallery, 2008.	Ruane, 2008, ill.
112.	<i>Woman on a Greek Island</i> , 1992–2001.	Wood, plaster, cloth, pigment. 60 x 43 x 26.	Priv. coll. Susan Rushton, Tuscany.			
113.	<i>Embodiment</i> , 2001.	Installation, floating floor: wood, gold leaf. Approx. 700 x 1,000.	This work no longer exists.		<i>Almas y Escaleras</i> , 2001.	<i>Almas y Escaleras</i> , ill.
114.	<i>Untitled</i> , 2001.	Glass and metal box, found wooden dog, painted sponge. 33 x 14.5 x 6.	Priv. coll. Mary Ryder, Dublin.		<i>Almas y Escaleras</i> , 2001.	
115.	<i>Museum Shop</i> , 2001 (installation of 44 sarcophagi, each with seated figure).	Sugar, tequila-filled sugar, edible jelly, gold leaf, painted plaster, tin, street-vendor's box. Approx. 45 x 50 x 35.	2 priv. colls – both Mexico; Artist's coll.	See also Cats 131, 158.	<i>Almas y Escaleras</i> , 2001.	



110.



112.



114.



115.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
116.	<i>Ubiquitous Undesired Friend</i> , 2001.	Terracotta, cloth, acrylic. 80 x 60 x 40.	Museo de Arte Contemporáneo de Oaxaca.	See also Cats 94, 185, 339, 340.	Almas y Escaleras, 2001.	
117.	<i>Tutte le Mattine (Every Morning)</i> , 2001.	Whitewash, fired clay, salt. 60-70 Etruscan-style figures: various dimensions.	This work no longer exists.	See also Cat. 158.	Almas y Escaleras, 2001; Palazzo della Libertà, 2003; The Bermuda Triangle, 2003.	Almas y Escaleras, ill.; Gordon Bowe, 2003, ill.
118.	<i>Shelter from the Storm</i> , 2001 (also shown as <i>Reshuffle</i> ).	Installation: 13 chairs, plaster, metal fixings. Varying dimensions.	Artist's coll.	See also Cat. 395.	Almas y Escaleras, 2001; Bermuda Triangle, 2003; Around the house, 2008.	
119.	Installation, Royal Victoria Hospital, Belfast, comprising Cats 120–9, 2001.	Permanent installation, including 8 sculptures placed in niches (each approx. 300 x 300 x 30).		Waiting rooms of the top 4 levels of the hospital (2 artworks per floor). Some of these works have been altered by the hospital.		
120.	<i>Sleep</i> , 2001.	Painted wood, bronze, hand-painted striped wallpaper. 50 x 120 x 30; boat 8 x 10 x 3.	Royal Victoria Hospital, Belfast.		Permanent display.	Gordon Bowe, 2003, ill.
121.	<i>Comfort Blanket</i> , 2001.	Sponge, wool blanket, wood, oil paint. 200 x 150 x 35.	Royal Victoria Hospital, Belfast.		Permanent display.	Brown, 2002, ill.; Maw, 2007, ill.
122.	<i>Nightship</i> , 2001.	Wood, oil paint, metal boat, inlaid linoleum floor. 130 x 115 x 45.	Royal Victoria Hospital, Belfast.	See also Cats 24, 25, 49, 125, 129, 132, 133, 142, 197.	Permanent display.	
123.	<i>Library</i> , 2001.	Wood, stepladder, plexiglass containers of coloured pigments. 170 x 220 x 30.	Royal Victoria Hospital, Belfast.		Permanent display.	
124.	<i>Medicine Cabinet</i> , 2001.	Steel and glass cabinet, wood, cloth, plaster, found objects, Pompeian red painted wall. 70 x 50 x 30.	Royal Victoria Hospital, Belfast.	See also Cat. 58.	Permanent display.	
125.	<i>Welcome</i> , 2001 (legs and arms offering a chair).	Wood. 250 x 250 x 30.	Royal Victoria Hospital, Belfast.	See also Cats 24, 25, 49, 122.	Permanent display.	
126.	<i>...the cradle won't fall...</i> , 2001.	Painted wood on painted wall. 55 x 100 x 30.	Royal Victoria Hospital, Belfast.	See also Cat. 78.	Permanent display.	



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
127.	<i>Healing</i> , 2001.	Wooden ladder, bandaging. 300 x 200 x 30.	Royal Victoria Hospital, Belfast.		Permanent display.	
128.	<i>Home</i> , 2001 (series of 2).	Wire nest and tree, wood, plexiglass, wallpaper. 30 x 20 x 20.	Royal Victoria Hospital, Belfast; Taylor Galleries, Dublin.		Permanent display.	
129.	Floor inlaid with trees, peacocks and other figures, 2001.	Linoleum. Installation throughout the hospital.	Royal Victoria Hospital, Belfast. This work has been modified, 4 squares now priv. colls: Mary Ryder, Dublin; Barbara Mullarney, London; Philip Napier, N. Ireland; Artist's coll.	This floor continued through corridors and formed the visual support for Cat. 122.		
129a.	<i>Untitled</i> , c 2001–3 (goat with mountain).	Bronze, ceramic. Dimensions not available.	Taylor Galleries, Dublin.	This work was initiated during the Royal Victoria Hospital, Belfast project, see Cats 119–129.		
130.	<i>Yours – after Yves Klein</i> , 2001.	Plaster, Oltremare pigment. Life-size casts, various dimensions.	Priv. colls: Resmi Al Kafaji and Margherita Verdi, Marzia Bini, Luciana Majoni – all Florence; Mary Ryder, Leo Ryder Gerra – both Dublin.			
131.	<i>Untitled</i> , c 2001 (10 sarcophagi, each with seated figure).	Raku-fired clay. 12 x 11 x 6.	Priv. colls: Mary Ryder, Catherine Marshall – both Dublin; Artist's coll.	See also Cats 115, 158.		
132.	<i>Untitled</i> , c 2001 (boat with window).	Wood, paint, cotton. 33 x 40 x 13.5.	Taylor Galleries, Dublin.	See also Cats 122, 133, 142, 197.		
133.	<i>Through the fields</i> , c 2001.	Wall-mounted, wood, bronze, pigment. 50 x 41 x 18.	Green Fuse Gallery, Westport.	See also Cats 122, 132, 142, 197.	<i>Ipseity</i> , 2018.	
134.	<i>In Perspective</i> , c 2002.	Wood, paint. Dimensions not available.	Artist's coll.			Ciampi and Sgaravatti, 2004, ill.; 2011, ill.
135.	<i>Bereft (Homage to the artist's father)</i> , 2002.	Terracotta, cloth, paint. 8.5 x 26 x 13.	Artist's coll.	See also Cats 149, 152.	<i>Group Show</i> , Taylor Galleries, 2003.	
136.	<i>Self-Portrait</i> , 2002.	Calico, wire. 18 x 25 x 10.	Highlanes Gallery, Drogheda.	See also Cats 75, 95, 103.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
137.	<i>Piccola Ascia Blu per il Mare Ghiacciato</i> , 2002.	Wax, satin, mirror, steel, glass. 60 x 35 x 35.	John Daly, Hillsboro Fine Art, Dublin.		<i>Group Show</i> , Fenton Gallery, 2003; <i>Group Show</i> , Taylor Galleries, 2003; <i>Zoología Fantástica</i> , 2018.	
138.	<i>Inequivocale (Unequivocal)</i> , 2002.	Wax, satin, metal and glass cabinet. 31 x 78 x 28; cabinet 40 x 80 x 40.	Taylor Galleries, Dublin.		<i>Random Links</i> , 2003; <i>Bermuda Triangle</i> , 2003; <i>Palazzo della Libertà</i> , 2003; <i>The Space in Between</i> , 2008.	McGonagle, 2009, ill.
139.	<i>Inequivocale I (Unequivocal I)</i> , 2002.	Wax, Mexican gold-leafed wooden box. 31 x 78 x 28; cabinet 40 x 80 x 40.	Artist's coll.			





Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
140.	<i>Gift (From Cradle to Grave)</i> , 2002.	Calico, metal, plaster. 60 x 60 x 280.	Irish Museum of Modern Art, Dublin.		<i>Almas y Escaleras</i> , 2001; <i>Line/Exploration</i> , 2002; <i>EnVisage</i> , 2002; <i>The Bermuda Triangle</i> , 2003; <i>Fabric of Identity</i> , 2012.	<i>Line/Exploration</i> , ill.
141.	<i>Untitled</i> , c 2001–3 (series of 14 bronze dogs.	Bronze, some patinated. Various dimensions.	Commissioned by O'Donnell Tuomey as corporate gifts; Priv. coll. Sheila O'Donnell and John Tuomey, Dublin.			
142.	<i>Adrift</i> , c 2001–3 (woman with boat on her head).	Wood, mixed media. 49.5 x 25 x 20.	Priv. coll. Sheila O'Donnell and John Tuomey, Dublin.	See also Cats 122, 132, 133, 197.		
143.	Public art installation for Devil's Glen, Co. Wicklow, comprising Cats 144–8, 2003.	Installation in woods: 3 open windows, suspended among trees; suspended chair; open doorway. Dimensions not applicable.	Arts Office, Wicklow County Council.	Commissioned by Coillte.		



140.



141.



142.

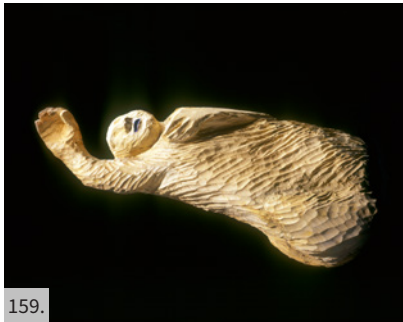
Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
144.	<i>Seeing Things in Perspective</i> , 2003.	Wood. 180 x 170 x 70.	Arts Office, Wicklow County Council.		Permanent display.	
145.	<i>Bellavista</i> , 2003.	Wood. 180 x 170 x 70.	Arts Office, Wicklow County Council.		Permanent display.	Smyth, 2005, ill.
146.	<i>View in Perspective</i> , 2003.	Wood. 180 x 170 x 70.	Arts Office, Wicklow County Council.		Permanent display.	
147.	<i>Prospector's Chair</i> , 2003.	Child's wooden chair suspended among trees. 60 x 30 x 30.	Arts Office, Wicklow County Council.		Permanent display.	
148.	<i>Resolve/Revolve</i> , 2003.	Wooden door on existing pathway. 190 x 100 x 60.	Arts Office, Wicklow County Council.		Permanent display.	
149.	<i>Alma Trovata</i> , 2003 (also shown as <i>Alma</i> ).	Raku-fired clay, cloth, plexiglass. 25 figurines: various dimensions, each approx. 20 x 12 x 10.	Priv. colls including: Claudio Piccini, Florence; Catherine Marshall, Aidan O'Kelly, Paul O'Brien – both Dublin; Katherine Boucher Beug, Cork; Jackie McKenna, Manorhamilton.	See also Cats 135, 152.	<i>EV+A Open</i> , 2005; <i>A Population of Wonderments</i> , 2019.	Cameron, 2005, ill.
150.	<i>Alpha and Omega</i> , 2003.	Plexiglass shelf, LED lights, bronze. Shelf 4 x 98 x 15; each cow 12 x 19 x 8.	Irish Museum of Modern Art, Dublin; Artist's coll.	See also Cats 150a, 150b, 170, 177, 353.	<i>Tír na nÓg</i> , 2004; <i>Quantam Leap</i> , 2015.	Marshall, <i>Tír na nÓg</i> , 2004, ill.
150a.	<i>Alpha</i> , 2003 (edition of 6).	Plexiglass shelf, LED lights, bronze. Shelf 4 x 98 x 15; each cow 12 x 19 x 8.	Taylor Galleries, Dublin; Priv. colls: Dr Ugo Romualdi, Florence; Lisa Höfer and Dieter Marx, Valdarno; Myriam Martou, Paris; Artist's coll.	See also Cats 150, 150b, 170, 177, 353.	<i>Around the house</i> , 2008.	



149.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
150b.	<i>Omega</i> , 2003 (edition of 6).	Plexiglass shelf, bronze. Shelf 4 x 98 x 15; each cow 12 x 19 x 8.	Priv. colls: Stefania Fontani, Luciana Majoni – both Florence; Vera Ryan, Cork; F.X. Buckley (original hollow version), David Coleman, Rosemary Flavin – all Dublin.	See also Cats 150, 150a, 170, 177, 353.		
151.	<i>After Pomposa</i> , 2003.	Wood, plaster, cloth. 45 x 36 x 26.	Artist's coll.		<i>Random Links</i> , 2003.	
152.	<i>Before My Memory</i> , 2003.	Raku-fired clay, cloth, plexiglass shelf. 21 x 13 x 13.	Artist's coll.	See also Cats 135, 149.	<i>EV+A Open</i> , 2005.	Cameron, 2005, ill.
153.	<i>Untitled</i> , 2003 (head with window).	Wood, bronze, pigment. 45 x 21 x 15.	Artist's coll.			
154.	<i>Parity</i> , c 2003.	Plaster, wire, acrylic. 83 x 84 x 42.	Artist's coll.			
155.	<i>After Pomposa</i> , <i>Douanier Rousseau</i> , <i>Tino di Camaino (in a dream)</i> , 2003–7.	Wood, cloth, plaster, paint. 40 x 64 x 21.	Priv. coll. via Taylor Galleries.		<i>Group Show</i> , Taylor Galleries, 2008.	
156.	<i>Untitled</i> , 2003–8 (series of bulls, each unique).	Bronze. Various dimensions, each approx. 10 x 7 x 6.	Taylor Galleries, Dublin; Priv. colls including: Patrick and Antoinette Murphy, Ruairi Ó Cuív – both Dublin; Hannah O'Kelly, Peter Glynn, Estate of Sean McSweeney, Sligo.		<i>Boyle Arts Festival</i> , 2014.	



159.



160.



162.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
157.	<i>Luxury of a Skylight</i> , 2004 (edition of 50).	Book with etchings by Janet Mullarney, poems by Cathal Ó Searcaigh; wooden slip case. Published by Edizioni Canopo, Prato. 43.5 x 30 x 4.	National Irish Visual Arts Library; National Library of Ireland; Priv. coll. Paul O'Brien, Dublin; Artist's coll.	See also Cat. 400.	<i>Collect Art</i> , 2006.	
158.	<i>Untitled</i> , c 2004 (series of sarcophagi, each with seated figure).	Terracotta. 45 x 43 x 25.	Priv. colls: Gwen Schaarschmidt, Mary Ryder – both Dublin; Rosanna Tempestini Frizzi, Claudio Piccini – both Florence.	See also Cats 115, 131.	<i>10th Triennale</i> , 2001; Taylor Galleries.	
159.	<i>Fulgurazione</i> , 2004.	Wall-mounted: polychromed wood, acrylic paint. 59 x 24 x 26.	Priv. coll. Ireland.		<i>Beug</i> , <i>Mullarney</i> , <i>Griffin</i> , 2006.	
160.	<i>Piccolo Fulgurazione</i> , 2004 (2 versions, each with individual variations).	Wall-mounted: painted wood, cloth. Larger version 22 x 14 x 12, cloud 15 x 9 x 5. Dimensions of smaller version, not available.	Priv. coll. Gráinne Shaffrey, Dublin; Artist's coll.		<i>Reshuffle</i> , 2004; <i>Beug</i> , <i>Mullarney</i> , <i>Griffin</i> , 2006; <i>Galerie de Boog</i> , Utrecht.	
161.	<i>Untitled</i> , 2004 (man with horse).	Wood, plaster, pigment. 35 x 65 x 26.	Priv. coll. Susan Rushton, Tuscany.	See also Cat. 24.		
162.	<i>Cortocircuito (Short circuit)</i> , 2005 (edition of 3).	Video installation. Varying dimensions.	Artist's coll.	An earlier version entitled <i>Chioccolatore</i> Circolo Andrea del Sarto was shown in <i>15 Artisti x 111 SMS</i> , 2008.	<i>Statonascente</i> , 2006; <i>Cortocircuito</i> , 2007; <i>City of Strangers</i> , 2007; <i>The Garden of Eden</i> , 2007; <i>Things Made</i> , 2010; <i>Things Done</i> , 2010; Outdoor installation, Villa Romano, Florence, 2011; <i>Bare Root</i> , 2017.	<i>Statonascente</i> , ill.; <i>15 Artisti x 111 SMS</i> , ill.; <i>Things Made</i> , ill.; <i>Things Done</i> , ill.
163.	<i>Dono</i> , 2005.	Ink on tracing paper. 17 x 12.	Priv. coll. Rui Ferreira Vieira, Italy/Brazil.			
164.	<i>Redrawing an Outline</i> , 2005.	Polychromed wood, papier mâché, oil, acrylic paint. 157 x 55 x 60.	Priv. coll. Ireland.		<i>Group Show</i> , Fenton Gallery, 2008.	Ruane, 2008, ill.



163.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
165.	<i>Unknown Artist's Angel</i> , 2006.	Wood, paint. 51 x 33 x 31.	Priv. coll. Dublin.	Inspired by unknown artist's carving on tree trunk in San Gimignano.		
166.	<i>In Search of an Unknown Angel I and II</i> , 2006.	Poly/acrylic-chromed wood, oil paint, wool in version I. 40 x 31 x 28.	Cork County Art Collection; Priv. coll. Catherine and Turlough Montague, N. Ireland.		<i>Beug, Mullarney, Griffin</i> , 2006.	
167.	<i>Swimmer</i> , 2006 (edition of 3).	Resin, oil paint, hand-blown glass. 48 x 24 x 42.	Priv. coll. Catherine and Turlough Montague, N. Ireland.	See also Cats 212, 213, 415.	<i>Beug, Mullarney, Griffin</i> , 2006.	Ó Cuív, 2009, ill.
168.	<i>Etruscan Hunting Scene</i> , 2006 (series of 3).	Terracotta, wood or plaster. 60 x 90 x 20.	Saint Ultan's National School, Cherry Orchard, Dublin; Priv. colls: Sandro Bernard, Tuscany; Mark Shorten, Cork.		<i>Beug, Mullarney, Griffin</i> , 2006.	Ó Cuív, 2009, ill.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
169.	<i>In Flames</i> , c 2006 (series of 4).	Bronze. 11.5 x 7 x 8.	2 in Taylor Galleries, Dublin; Priv. coll. Adolfo Natalini, Florence; Artist's coll.	See also Cats 173, 173a, 192, 194.		
170.	<i>Race</i> , 2006 (shown in Italy as <i>Orrizonte</i> , edition of 7 bronze cows: only 5 of these were made).	Patinated bronze. 53 x 28 x 16.	Taylor Galleries, Saint Ultan's National School, Cherry Orchard – both Dublin; Priv. coll. Helen Cooper, Co. Clare; Artist's coll.; 1 stolen.	See also Cats 150, 150a, 150b, 177, 353.	<i>Il Giardino Immaginato</i> , 2006; <i>Beug, Mullarney, Griffin</i> , 2006.	de Silva and Lambertini, 2008, ill.; Ó Cuív, 2009, ill.
171.	<i>After Fayoum</i> , 2006.	Wood, pigment. 65 x 58 x 33.	Priv. coll. via Taylor Galleries, Dublin.			
172.	<i>Stargazer</i> , c 2006.	Aluminium. 35 x 21 x 15.	Priv. coll. Claudio Piccini, Florence.			
172a.	<i>Stargazer</i> , c 2006 (series of 3).	Bronze. 35 x 21 x 15.	Priv. colls: Angie Shanahan, Cork; Artist's coll.			
173.	<i>Blue</i> , c 2006 (series of 6).	Bronze with added colour. 11.5 x 7 x 8.	Taylor Galleries, Dublin; Priv. colls: Mirjam van der Veem, The Netherlands; Sandy Hudson, Dublin; Resmi Al Kafaji and Margherita Verdi, Florence; Nataly Maier, Milan; Artist's coll.	See also Cats 169, 173a, 192, 194.	Claremorris Gallery, 2015.	





Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
173a.	<i>Blue</i> , c 2006 (series of 5).	Coloured wax version of Cat. 173. 11.5 x 7 x 8.	Artist's coll.	See also Cats 169, 173, 192, 194.		
174.	<i>Invisible</i> , c 2006 (series of 2).	Bronze. 13 x 13 x 10.5.	Office of Public Works, Ireland; Artist's coll.	See also Cat. 287.		
175.	<i>Articulated ergonomics</i> , c 2006 (series of 2).	Patinated bronze, glass dome. 17 x 15 x 11.	Taylor Galleries, Dublin; Artist's coll.		<i>Group Show</i> , Fenton Gallery, 2008.	
176.	<i>Close up</i> , 2007.	Pencil, acrylic on paper. 28 x 37.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
177.	<i>Milky Way</i> , 2007.	Patinated bronze, light box. 500 x 150 x 60.	Commissioned by Lavelle Coleman Solicitors for exterior of No. 1 Hatch Street, Dublin.	Larger version of Cats 150, 150a, 150b. See also Cats 170, 353, 411a–f.	Permanent display.	
178.	<i>And another story</i> , 2007.	Wood, glass. 18 x 16 x 12.	Artist's coll.		<i>Things Made</i> , 2010; <i>Things Done</i> , 2010.	<i>Things Made</i> , ill; <i>Things Done</i> , ill.
179.	<i>Another World is Possible</i> , 2007.	2 found carved figures, cotton mattress and blanket (blanket crocheted by Marzia Bini). 10 x 30 x 22.	Artist's coll.		<i>Around the house</i> , 2008; <i>To Make it Home</i> , 2009.	<i>To Make it Home</i> , ill.
180.	<i>Gauguin and his dog in the shadow of Matisse's tree</i> , 2007.	Bronze. 38 x 57 x 18.	Priv. coll. Ireland.	See also Cats 181, 181a, 357, 358.		
181.	<i>Freud waiting for his horse to come home</i> , 2007 (series of 2).	Bronze. 38 x 57 x 18.	Priv. coll. Dr Ugo Romualdi, Florence; Artist's coll.	See also Cats 180, 181a, 357, 358.		
181a.	<i>Freud in the shadow of Matisse's tree waiting for Degas' horse to come home</i> , 2007.	Bronze. 38 x 57 x 18.	Priv. coll. Claire Mullarney, Co. Wicklow.	See also Cats 180, 181, 357, 358.	<i>The Horse Show</i> , 2011.	<i>The Horse Show</i> , ill.
182.	<i>Se Fosse Così (If it had been like this)</i> , 2007 (series of 3 triptychs, similar dimensions, with individual variations).	3 x paired animal figures (with animal and human characteristics): 2 sets bronze; 1 set wood, glass domes. Approx. 13 x 17 x 18; domes 16 x 20 x 10.5.	Artist's coll.	See also Cat. 183.	<i>Around the house</i> , 2008; <i>Things Made</i> , 2010; <i>Things Done</i> , 2010.	<i>Things Made</i> , ill.; <i>Things Done</i> , ill.; Shaffrey, 2010, ill.; Dunne, 'New things', 2010, ill.
183.	<i>If it had been like this</i> , 2007.	Paired animal figures (with animal and human characteristics): bronze. 12 x 17 x 11.	Priv. coll. Mary Ryder, Dublin.	See also Cat. 182.	<i>Things Done</i> , 2010.	<i>Things Done</i> , ill.
184.	<i>Borne on life-size limbs</i> , 2007.	Painted wood. 36 x 23 x 8.	Artist's coll.		<i>Things Done</i> , 2010.	<i>Things Done</i> , ill.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
185.	<i>The Red Friend</i> , 2007.	Suspended piece: wool blanket, sponge, plexiglass. 38 x 40 x 35.	Saint Ultan's National School, Cherry Orchard, Dublin.	See also Cats 94, 116, 339, 340.	Permanent display.	Ó Cuív, 2009, ill.
186.	<i>Present Tense</i> , 2007.	Japanese paper, plaster, wire. 36 x 45 x 20.	Highlanes Gallery, Drogheda.		<i>My Minds i</i> , 2015/6.	
187.	<i>Girando L'Angolo</i> , c 2007.	Wall-mounted: wood, bronze, pigment. 51 x 41 x 17.	Priv. coll. Katherine Boucher Beug, Cork.			
188.	<i>Picasso's Goat</i> , 2008 (2 versions).	Suspended figure: wood, nails, plaster, fibreglass, wire. 41 x 52 x 35.	Artist's coll.			
189.	<i>The Architect</i> , 2008.	Assembled wooden blocks, artist's notebook. Various dimensions.	Priv. coll. Adolfo Natalini, Florence.			
190.	<i>My Brother's Mother</i> , 2008.	Bronze. 11 x 9 x 7.	Artist's coll.			
191.	<i>Parallel</i> , 2008.	Indian black granite, 56 x 45 x 40 approx.	Priv. coll. Dublin		<i>Things Done</i> , <i>Things Made</i> , 2010.	
192.	<i>Parallel I–V</i> , 2008 (series of 5, with individual variations).	Bronze. 12.5 x 9 x 8.	Priv. coll. Charles Tyrrell, Dublin; Artist's coll.	See also Cats 169, 173, 173a, 194.	<i>Then+Now</i> , 2009; <i>VUE</i> , 2017.	<i>To Make it Home</i> , ill.
193.	<i>In Tutta Fretta</i> , 2008.	Sponge, paint. 70 x 95 x 35.	Dublin Institute of Technology, Grangegorman.		<i>Zoologia Fantástica</i> , 2018.	



174.



175.



177.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
194.	<i>Gardenman</i> , c 2008 (series of 2).	Aluminium, bronze/ black pigment. 34 x 23 x 34.	Priv. coll. Sheila O'Donnell and John Tuomey, Dublin; Artist's coll.	Winner of RUA Perpetual Silver Medal, and Ulster Arts Club Prize, 2009. See also Cats 169, 173, 173a, 192.	<i>RUA 128<sup>th</sup> Annual Exhibition</i> , 2009; <i>Janet Mullarney and Anne Donnelly, A Celebration of Ireland</i> , 2018.	<i>RUA 128<sup>th</sup> Annual Exhibition</i> , exh. cat. and website.
195.	<i>Earthly Creatures</i> , 2008.	18 heads: wood, paper, pigment. Overall 150 x 16 x 200; largest individual piece 30 x 18 x 6.	RHA; Taylor Galleries – both Dublin; Fenderesky Gallery, Belfast; Priv. coll. Sara Faloon, N. Ireland; Artist's coll.		<i>RHA 178<sup>th</sup> Annual Exhibition</i> , 2008; Fenderesky Gallery, Belfast, 2008; <i>Éigse</i> , 2010.	<i>RHA 178<sup>th</sup> Annual Exhibition</i> , ill.; <i>Éigse</i> , 2010, ill.
196.	<i>Just One Day</i> , 2008.	Ink, watercolour. 44 x 39.	Priv. coll. Catherine Marshall, Dublin.		<i>A Population of Wonderments</i> , 2019.	
197.	<i>Untitled</i> , c 2008 (boat with window).	Wood, paint, cotton. 33 x 40 x 13.5.	Taylor Galleries, Dublin.	See also Cats 122, 132, 133, 142.		
198.	<i>Craving</i> , c 2008.	Wood, pigment. 50 x 13 x 13.	Priv. colls: Claire Mullarney, Co. Wicklow; Katherine Boucher Beug, Cork; Patrizia Pepe, S. Roth – both Prato.			



194.



205.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
199.	<i>Glass Masks</i> , 2006–9 (also shown as <i>Camouflage</i> in 2008, series of 6 larger and 6 smaller masks, each individually created).	Blown crystal glass. Larger: each approx. 17 x 21 x 22; smaller: each approx. 17 x 14 x 13.	Taylor Galleries, Dublin; Priv. colls: Brenda Moore McCann, Robert and Michi Maharry, Jakki McKenna, Eileen McDonagh, Charles Tyrrell – all Ireland; Marzia Bini, Ronaldo Fiesoli, Vittoria Pozzi; Ulla Åkerlund and Moreno Rulilensi, Lisa Höfer – all Florence; Fernando Trilli, Perugia; Elio Ricci, Montevarchi; Artist's coll.		<i>To Make it Home</i> , 2009; <i>Things Made</i> , 2010; <i>Things Done</i> , 2010; <i>Il Titolo s'Inventa</i> , 2018.	<i>To Make it Home</i> , ill.; <i>Things Made</i> , ill.; <i>Things Done</i> , ill.; Shaffrey, 2010, ill.
200.	Installation at Saint Ultan's National School, Cherry Orchard, Dublin, comprising Cats 185, 201–4, 211, 212, 214. 2006–9.	Series of installations throughout the school.				
201.	<i>A Fleet</i> , 2006–9.	4 small boats: wood, mixed media, found materials. Various dimensions.	Saint Ultan's National School, Cherry Orchard, Dublin.		Permanent display.	Ó Cuív, 2009, ill.
202.	<i>Take a seat</i> , 2006–9.	Legs and arms (holding chair), projecting from wall: painted wood. 120 x 200 x 90.	Saint Ultan's National School, Cherry Orchard, Dublin.		Permanent display.	Ó Cuív, 2009, ill.
203.	<i>Saints</i> , 2006–9.	7 figures of saints (with attributes), suspended from ceiling: sponge, paint. Various dimensions.	Saint Ultan's National School, Cherry Orchard, Dublin.		Permanent display.	Ó Cuív, 2009, ill.
204.	<i>Flock</i> , 2006–9.	Group of 6 sheep, mounted on a wall: painted wood. 120 x 80 x 10.	Saint Ultan's National School, Cherry Orchard, Dublin.		Permanent display.	Ó Cuív, 2009, ill.
205.	<i>Study for Reclining Nude</i> , 2009 (series of 3, each unique).	Photomontage: paint, paper, wooden frame with metal corners. 31 x 40; 29.5 x 21.2; 21 x 9.5.	Priv. colls: Mareta Doyle, Kinsale; Ronaldo Fiesoli, Dr Ugo Romualdi – both Florence.	See also Cats 208, 219, 223, 361, 411a–f.		
206.	<i>The Butcher</i> , 2009.	Pen on paper. 40 x 34.	Artist's coll.		<i>To Make it Home</i> , 2009.	<i>To Make it Home</i> , ill.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
207.	<i>Untitled</i> , 2009 (figure on boat).	Painted wood, cotton, perspex shelf. 33 x 40 x 13.5.	Priv. coll. Sadhbh Marshall Coghlan, Dublin.		<i>To Make it Home</i> , 2009; <i>Group Show</i> , Taylor Galleries, 2014.	<i>To Make it Home</i> , ill.
208.	<i>Reclining Nude</i> , 2009.	Aluminium, wooden base. 170 x 30 x 45; base 52 x 30 x 28.	Crawford Art Gallery, Cork.	See also Cats 205, 219, 223, 361, 411a–f.	<i>To Make it Home</i> , 2009; <i>Things Made</i> , 2010; <i>Things Done</i> , 2010; <i>Anatomia</i> , 2017.	<i>To Make it Home</i> , ill.; <i>Things Made</i> , ill.; <i>Things Done</i> , ill.; Shaffrey, 2010, ill.; Leach Hughes, 2010, ill.
209.	<i>Study for Wunderkammer</i> , 2009.	Photomontage. Dimensions not available.	Artist's coll.		<i>To Make it Home</i> , 2009.	<i>To Make it Home</i> , ill.
210.	<i>Pongal/Urban Print</i> , 2009 (edition of 3).	Video, loop 1'22". Dimensions not applicable.	Casa Masaccio Arte Contemporanea, San Giovanni Valdarno; Taylor Galleries, Dublin.		<i>To Make it Home</i> , 2009; <i>Things Made</i> , 2010; <i>Things Done</i> , 2010; <i>International Print Biennale</i> , 2011.	<i>To Make it Home</i> , ill.; <i>Things Made</i> , ill.; <i>Things Done</i> , ill.
211.	<i>Clouds</i> , 2009.	11 clouds suspended from ceiling, outside school library: cloth. Various dimensions.	Saint Ultan's National School, Cherry Orchard, Dublin.			Ó Cuív, 2009, ill.
212.	<i>Swimmers</i> , 2009.	3 intertwined suspended figures: resin, glass, copper wire. Overall 100 x 200 x 42; each figure 48 x 24 x 42.	Saint Ultan's National School, Cherry Orchard, Dublin.	See also Cats 167, 213, 415.		Ó Cuív, 2009, ill.



217.



224.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
213.	<i>Swimmer I</i> , 2009.	Bronze, aluminium mask. Approx. 48 x 24 x 42.	Artist's coll.	See also Cats 167, 212, 415.	<i>Group Show</i> , Fenton Gallery, 2009.	
214.	<i>Friends</i> , 2009.	2 small bronze dogs. 8 x 10 x 5.	Saint Ultan's National School, Cherry Orchard, Dublin.			Ó Cuív, 2009, ill.
215.	<i>My Soul</i> , 2009.	Aluminium, found Indian workbench. 15 x 50 x 15.	Artist's coll.			
216.	<i>Rishabadeva</i> , 2009 (edition of 3).	Aluminium. 32 x 16 x 10.	Taylor Galleries, Dublin; Office of Public Works, Ireland; Artist's coll.		<i>Things Made</i> , 2010; <i>Things Done</i> , 2010; <i>On a Pedestal</i> , 2018.	<i>Things Made</i> , ill.; <i>Things Done</i> , ill.; <i>On a Pedestal</i> , ill.
217.	<i>Rishabadeva Again</i> , 2009.	Aluminium. 210 x 170 x 90.	Crawford Art Gallery, Cork.		<i>Things Made</i> , 2010; <i>Things Done</i> , 2010; <i>Fix the light</i> , 2017.	<i>To Make it Home</i> , 2009, ill.; <i>Things Made</i> , ill.; <i>Things Done</i> , ill.; Dunne, 'New things', 2010, ill.
218.	<i>Nietzsche's Embrace</i> , 2009.	Gouache and pencil on paper. 125 x 150.	Priv. coll. Dublin.		<i>RHA 188<sup>th</sup> Annual Exhibition</i> , 2018.	RHA 188th Annual Exhibition, ill.
219.	<i>Same same but different</i> , 2009 (edition of 3: only 1 of these was made).	3 legs: bronze, aluminium, metal stand. Overall 70 x 46 x 30; stand 100 x 100 x 28.	Artist's coll.	See also Cats 205, 208, 223.	<i>Things Done</i> , 2010; <i>Il Titolo s'Inventa</i> , 2018.	<i>Things Done</i> , ill.
220.	<i>Close, Close I</i> , 2010 (series of 3 pairs of arms).	1 pair: polished greenstone; 2 pairs aluminium. Each pair 15 x 6 x 35.	Taylor Galleries, Dublin; Artist's coll.		<i>Things Made</i> , 2010; <i>Things Done</i> , 2010.	<i>Things Made</i> , ill.; <i>Things Done</i> , ill.
221.	<i>Drawing from Memory</i> , 2010.	Wood, graphite, metal base. 100 x 45 x 40.	Crawford Art Gallery, Cork.		<i>Things Made</i> , 2010; <i>Things Done</i> , 2010.	<i>Things Made</i> , ill.; <i>Things Done</i> , ill.
222.	<i>Parallel</i> , 2010.	Black Indian granite. 46 x 28 x 32.	Commissioned by private collector, Dublin.		<i>Things Made</i> , 2010; <i>Things Done</i> , 2010.	<i>Things Made</i> , ill.; <i>Things Done</i> , ill.
223.	<i>Reclining Nude</i> , 2010.	Wood. 51 x 16 x 10.	Part of My Minds i, Highlanes Gallery, Drogheda.	See also Cats 205, 208, 219, 411a–f.	<i>My Minds i</i> , 2015/6.	
224.	<i>Harbour</i> , 2011.	Polished Indian granite. 10.5 x 22 x 8.	Artist's coll.		<i>Éigse</i> , 2012; <i>IMMA Collection: Then and Now</i> , 2019.	
224a.	<i>Shelter</i> , 2011.	Aluminium. 10 x 22 x 8.	Taylor Galleries, Dublin.		<i>Éigse</i> , 2012.	



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
225.	<i>Byzantine I</i> , 2011.	2 arms: Indian granite. Overall 40 x 200 x 120; each arm 40 x 200 x 40.	Butler Gallery, Kilkenny.	See also Cats 226–228.	Outdoor installation, IMMA, 2012–8.	
226.	<i>Byzantine II</i> , 2011.	2 arms: Indian granite. Each arm 25 x 100 x 80.	John Daly, Hillsboro Fine Art, Dublin.	See also Cats 225–228.		
227.	<i>Byzantine III</i> , 2011.	2 arms: Indian greenstone. Each arm 6 x 36 x 6.	Artist's coll.	See also Cats 225–228.	<i>Il Titolo s'Inventa</i> , 2018.	
228a, 228b.	<i>Byzantine IV</i> , 2011 (2 versions).	2 pairs of arms: aluminium. Each arm 5 x 36 x 5.	Taylor Galleries, Dublin; Artist's coll.	See also Cats 225–227.		
229.	<i>Untitled</i> , 2011 (arms).	Ebony, jute. Overall 38 x 10 x 5.	Priv. coll. Mary Ryder, Dublin.			
230.	<i>Talisman I</i> , 2011 (series of 2).	2 pairs of hands with interlocking little fingers: 1 pair patinated bronze; 1 pair aluminium. Each pair 17 x 8 x 5.	Aluminium version: priv. coll. Arabella Natalini and Stefano Velotti, Florence; bronze version: Artist's coll.		<i>RHA 182<sup>nd</sup> Annual Exhibition</i> , 2012.	<i>RHA 182<sup>nd</sup> Annual Exhibition</i> .
231.	<i>Acqua Tremula</i> , 2013.	Video. Dimensions not applicable.	Artist's coll.		<i>Acqua</i> , 2013.	<i>Acqua</i> , ill.
232.	<i>More research</i> 2013/4 (3-legged figure with lightbox).	Papier mâché, wire. Dimensions not available.	Taylor Galleries, Dublin.			
233.	<i>Errante</i> 2013/4 (series of 3).	Wood, metal shelf. Various dimensions, each approx. 7 x 16 x 12.	Taylor Galleries, Dublin.		<i>RHA 184<sup>th</sup> Annual Exhibition</i> , 2014.	<i>RHA 184<sup>th</sup> Annual Exhibition</i> , ill.
234.	<i>Pink Fighter</i> , 2014 (series of 5, with individual variations).	Wire, plastic, acrylic. Each approx. 32 x 20 x 20.	Highlanes Gallery, Drogheda; Trinity College Dublin; Priv. colls: Ciara Gibbons, Ireland; Aoife Ruane, Dublin.	See also Cat. 251.	<i>My Minds i</i> , 2015/6; <i>Context</i> , <i>New York and Miami</i> , 2016; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
235.	<i>Uprooted</i> , 2014 (also shown as Head Down in Highlanes Gallery, 2 versions).	Version 1: wire, cloth, plaster; version 2: ceramic, silicone, cloth. Each approx. 59 x 20 x 23.	1: Highlanes Gallery, Drogheda; 2: Priv. coll. Dublin.		<i>My Minds i</i> , 2015/6; <i>Context</i> , <i>New York and Miami</i> , 2016; <i>IMMA Collection: A Decade</i> , 2017; <i>London Art Fair</i> , 2019.	<i>My Minds i</i> , ill.
236.	<i>Unmade Bed</i> , 2014 (series of 2).	Cloth, kapok, wood. Each 46 x 15 x 20.	Highlanes Gallery, Drogheda; Priv. coll. Ciara Gibbons, Ireland.	See also Cat. 374.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
237.	<i>He Stole My Shoe</i> , 2014.	Paper, wire. 36 x 10 x 27.	Highlanes Gallery, Drogheda.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
238.	<i>St Anthony's Temptation</i> , 2014 (also shown as <i>St Anthony's Rabbit</i> , series of 4).	Lime wood. 45 x 34 x 27.	Highlanes Gallery, Drogheda; Office of Public Works, Ireland; Priv. coll. Bernice Steinbaum, New York; Artist's coll.	See also Cats 245, 375.	<i>My Minds i</i> , 2015/6; <i>Context</i> , New York and Miami, 2016; <i>IMMA Collection: A Decade</i> , 2017; <i>London Art Fair</i> , 2019.	<i>My Minds i</i> , ill.
239.	<i>Double Take</i> , 2014.	Wood, wire, horsehair, Mexican mask. 54 x 24 x 18.	Highlanes Gallery, Drogheda.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
240.	<i>Indigestion</i> , 2014 (also shown as <i>Undigested in Butler Gallery</i> , series of 3, with individual variations).	Glazed ceramic. Each 23 x 16 x 23.	Highlanes Gallery, Drogheda; Butler Gallery, Kilkenny; Artist's coll.	See also Cat. 370.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017; <i>Personae</i> , 2017.	<i>My Minds i</i> , ill.; Gallagher, <i>IAR</i> , 2015, ill.
241.	<i>The result not the why</i> , 2014 (also known as <i>The Black Box</i> , 2 versions).	Collage. Each 20 x 20.	Priv. colls: Sinead Kennedy, Dublin; Dr Ugo Romualdi, Florence.			





Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
242.	<i>Giotto's Circle</i> , 2014 (series of 6, with individual variations).	Papier mâché, wire. Each 30 x 26 x 26.	Highlanes Gallery, Drogheda; Taylor Galleries, Dublin; Priv. colls: Brenda Moore McCann, Dublin; Ciara Gibbons, Ireland; Bruce Swansey, Co. Kildare; Daniella Cinelli, Rome.	See also Cat. 405.	<i>My Minds i</i> , 2015/6; <i>Patrons, Prizes, Paradigms</i> , 2016; <i>Context</i> , New York and Miami, 2016; <i>IMMA Collection: A Decade</i> , 2017; <i>A Population of Wonderments</i> , 2019.	<i>My Minds i</i> , ill.; <i>Patrons, Prizes, Paradigms</i> , ill.; RUA website.
243.	<i>History's Thread</i> , 2014.	Lime wood. 140 x 12 x 12.	Highlanes Gallery, Drogheda.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
244.	<i>Untitled</i> , 2014 (wooden figure).	Lime wood, paint. 16 x 11 x 7.	Priv. coll. Mary Ryder, Dublin.			
245.	<i>St Anthony's Temptation</i> , 2014.	Open Moleskine notebook: ink on paper, wood. Framed 40 x 34 x 3.5.	Priv. coll. Mary McLoughlin and John Ward, Dublin.	See also Cats 238, 375.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
246.	<i>Stairwell</i> , 2014 (edition of 4).	Acrylic, photo-collage, Fabriano paper. Unframed: larger versions 38 x 44; smaller versions 28 x 30.5.	Priv. colls: Alison Lyons, Eddie Rafferty – both Ireland; Marialina Birindelli, Florence; Dino Carini, Tuscany; Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017; <i>Il Titolo s'Inventa</i> , 2018; <i>IMMA Collection: Then and Now</i> , 2019.	<i>My Minds i</i> , ill.
247.	<i>Fury I–VI</i> , 2014 (series of 6, with individual variations).	Glazed ceramic. 16 x 20 x 15.	Highlanes Gallery, Drogheda; Trinity College Dublin; Priv. colls: Mary Kelly, Anna O'Sullivan – both Ireland; George Bolster, USA; Artist's coll.		<i>My Minds i</i> , 2015/6.	
248.	<i>Inheritance</i> , 2014.	Glazed ceramic. 21 x 18 x 15.	Highlanes Gallery, Drogheda.		<i>My Minds i</i> , 2015/6.	
249.	<i>At Sea I and II</i> , 2014.	Wood. Each 41 x 17 x 15.	Green Fuse Gallery, Westport; Priv. coll. Ciara Gibbons, Ireland.	See also Cat. 364.	<i>My Minds i</i> , 2015/6; <i>Context</i> , Miami, 2016.	
250.	<i>Absolutely Untitled I–IV</i> , 2015 (series of 4, with individual variations).	Glazed ceramic, papier mâché. Each approx. 20 x 16 x 29.	Highlanes Gallery, Drogheda; Priv. colls: Aoife Ruane, Dublin; Ciara Gibbons, Ireland; Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017; <i>London Art Fair</i> , 2019.	<i>My Minds i</i> , ill.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
250a.	Self-search, 2015 (3 versions).	Papier mâché, lightbox. 30 x 16 x 26; lightbox 40 x 40 x 8.	Taylor Galleries, Dublin; Priv. coll. Ciara Gibbons, Ireland; Artist's coll.		<i>London Art Fair</i> , 2019.	
251.	<i>A Triptych Self-Portrait: Research; Picasso's Daughter; Pink Fighter</i> , 2015.	Papier mâché, metal, wood, ink, paint, lightbox. Various dimensions.	This work no longer exists in this format.	See also Cats 234, 252, 278, 366, 403, 404.	<i>Hennessy Portrait Prize</i> , 2015.	<i>Hennessy Portrait Prize</i> , ill.
252.	<i>Research</i> , 2015 (series of 3, with individual variations).	Papier mâché, wire, tin. 18 x 20 x 25.	Highlanes Gallery, Drogheda; Priv. colls: Ciara Gibbons, Ireland; Ann Holmes, Toronto.	See also Cats 251, 404.	<i>My Minds i</i> , 2015/6; <i>Context</i> , New York and Miami, 2016; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
253.	<i>Palladio's Theatre</i> , 2015 (series of 2).	Salt, cloth, wool, fired clay. 26 x 51 x 8.	Highlanes Gallery, Drogheda; Priv. coll. Ciara Gibbons, Ireland.	See also Cat. 254.	<i>My Minds i</i> , 2015/6; <i>Context</i> , New York and Miami, 2016; <i>IMMA Collection: A Decade</i> , 2017.	
254.	<i>Palladio's Theatre</i> , 2015.	Open Moleskine notebook: ink on paper, wood. Framed 38 x 32 x 3.5.	Artist's coll.	See also Cat. 253.	<i>My Minds i</i> , 2015/6.	
255.	<i>No Way That Was Me</i> , 2015.	Fired clay, papier mâché. 15 x 10 x 19.	Priv. coll. Ciara Gibbons, Ireland.		<i>My Minds i</i> , 2015/6; <i>Context</i> , New York and Miami, 2016.	
256.	<i>Not Me</i> , 2015.	Ceramic, papier mâché. 15 x 10 x 19.	Artist's coll.			
257.	<i>Contrition/Reparation</i> , 2015.	Glazed ceramic. 11 x 29 x 12.	Priv. coll. Emer Foley, Kilkenny.	See also Cat. 260.	<i>My Minds i</i> , 2015/6.	





Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
258.	<i>Mother in Me</i> , 2015.	Wood, pigment. 20 x 25 x 20.	Highlanes Gallery, Drogheda.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
259.	<i>Modigliani</i> , 2015.	Plaster, wire, acrylic. 27 x 18 x 16.	Highlanes Gallery, Drogheda.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
260.	<i>Reparation</i> , 2015.	Glazed ceramic, silicone, gold paint, acrylic, styrofoam, tape. 23 x 10 x 18.	Highlanes Gallery, Drogheda.	See also Cats 257, 261, 278, 366.	<i>My Minds i</i> , 2015/6; <i>Context</i> , New York and Miami, 2016; <i>IMMA Collection: Then and Now</i> , 2019.	
261.	<i>Another Version of Jealousy</i> , 2015.	Wood, acrylic, ink. 27 x 10 x 14.	Highlanes Gallery, Drogheda.	See also Cats 260, 278, 366.	<i>My Minds i</i> , 2015/6; <i>Context</i> , New York and Miami, 2016.	
262.	<i>Lorenzo Bonechi's Mountains</i> , 2015.	Paper, staples. 2 figures, each 46 x 30 x 20.	Highlanes Gallery, Drogheda.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
263.	<i>Blanketing</i> , 2015.	Towelling fabric, staples. 23 x 30 x 45.	Highlanes Gallery, Drogheda.		<i>My Minds i</i> , 2015/6.	<i>My Minds i</i> , ill.
264.	<i>Leapfrog</i> , 2015 (series of 2, with individual variations).	Glazed ceramic. 15 x 14 x 20.	Highlanes Gallery, Drogheda; Priv. coll. Ciara Gibbons, Ireland.		<i>My Minds i</i> , 2015/6.	
265.	<i>Oblivion</i> , 2015.	Wood, silk, cardboard. 50 x 17 x 23.	Priv. coll. Ciara Gibbons, Ireland.		<i>My Minds i</i> , 2015/6.	
266.	<i>Shitstirrer</i> , 2015 (series of 3, with individual variations).	Papier mâché, wire, glass. Each approx. 24 x 19 x 16.	Highlanes Gallery, Drogheda; Taylor Galleries, Dublin; Priv. coll. Ciara Gibbons, Ireland.		<i>My Minds i</i> , 2015/6; <i>Context</i> , Miami, 2016.	
267.	<i>Hating You</i> , 2015 (series of 2).	Fired clay, glue. Each 17 x 18 x 12.	Highlanes Gallery, Drogheda; Trinity College Dublin.		<i>My Minds i</i> , 2015/6.	
268.	<i>Evasion</i> , 2015 (also shown as <i>Escape</i> in Butler Gallery).	Wood, wire, acrylic, ink. 26 x 16 x 14.	Priv. coll. G. K., Killenny.		<i>My Minds i</i> , 2015/6.	



268.

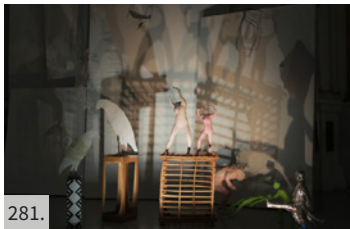


271.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
269.	<i>Lost Tribe</i> , 2015/6 (series of 4).	Wood, papier mâché, cardboard, folded cloth. Each approx. 45 x 15 x 23.	Highlanes Gallery, Drogheda; Priv. colls: Bernice Steinbaum, New York; Ciara Gibbons, Ireland.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
270.	<i>Intelligence</i> , c 2015.	Glazed ceramic. 14 x 10 x 6.	Priv. coll. Ciara Gibbons, Ireland.		<i>Context</i> , New York and Miami, 2017.	
271.	<i>Memory</i> , c 2015 (series of 2, with individual variations).	Glazed ceramic, sponge. 28 x 16 x 23.	Priv. colls: Nick Miller, Sligo; Ciara Gibbons, Ireland.		<i>Context</i> , New York, 2017.	
272.	<i>Sneaky</i> , c 2015.	Sponge, cloth, wood. 38 x 14 x 14.	Priv. coll. Ciara Gibbons, Ireland.		<i>Context</i> , Miami, 2017.	
273.	<i>Found</i> , c 2015.	Glazed ceramic, papier mâché. 13 x 14 x 6.	Priv. coll. Helen O'Leary, New York.		<i>Context</i> , New York, 2017.	
274.	<i>History</i> , c 2015.	Wire, papier mâché. 50 x 28 x 10.	Priv. coll. Ciara Gibbons, Ireland.		<i>Context</i> , Miami, 2017.	
275.	<i>Rocks from Sant'Apollinare in Classe, Ravenna</i> , c 2015 (series of 4: 3 variations entitled <i>Ravenna</i> ).	Sponge, paint. Each approx. 10 x 13 x 5.	Highlanes Gallery, Drogheda; Priv. colls: Bernice Steinbaum, New York; Aoife Ruane, Dublin.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
276.	<i>Weasily Squirrel</i> , 2015.	Terracotta. 23 x 21 x 16.	Highlanes Gallery, Drogheda.	See also Cat. 381.	<i>My Minds i</i> , 2015/6; <i>Context</i> , New York, 2017; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
277.	<i>Baselitz in Pitt Rivers</i> , 2015.	Wood, papier mâché, twigs. 50 x 44 x 44.	Highlanes Gallery, Drogheda.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
278.	<i>Picasso's Daughter</i> , 2015/6 (series of 5).	Wood, pigment, ink, pvc, glue, wax, glazed ceramic, silicone, paint, plastic. Each approx. 27 x 22 x 18.	Highlanes Gallery, Drogheda; Priv. coll. Ciara Gibbons, Ireland.	See also Cats 251, 260, 261, 366, 403.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.; Gallagher, <i>IAR</i> , 2015, ill.
279.	<i>Camouflage</i> , 2015.	Plaster, wood, cloth. 26 x 19 x 11.5.	Priv. coll. Lorraine Hickey, Dublin.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	<i>My Minds i</i> , ill.
280.	<i>My Minds i</i> , 2016.	Installation and exhibition of same name. Varying dimensions.		The artist replaced certain items on the lightbox with other artworks during the course of the tour of this exhibition. See also Cat. 365.	My Minds i, 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	My Minds i, ill.; Gallagher, <i>IAR</i> , 2015, ill.; O'Toole, 2016, ill.
281.	<i>Another Minds Eye</i> , 2016.	Installation. Varying dimensions.	Highlanes Gallery, Drogheda.	See also Cats 71, 71a–b, 72.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: Then and Now</i> , 2019.	<i>My Minds i</i> , ill.; Dunne, 2015, ill.
282.	<i>Metamorphosis</i> , 2016 (series of 3).	Wire, papier mâché, white-glazed clay, ingobbio. 27 x 18 x 15.	Artist's coll.		Ingobbio version shown in <i>RHA 187<sup>th</sup> Annual Exhibition</i> , 2017; <i>IMMA Collection: Then and Now</i> , 2019.	



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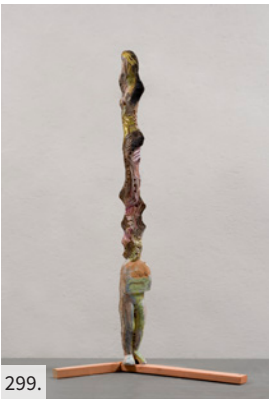
Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
283.	<i>Concepts, Crusades, Clothing and Clothes-horse</i> , 2016.	Mixed media installation. Various dimensions.	Mayo County Council Art Collection, Castlebar.	See also Cat. 427.	<i>Kathleen Lynn</i> , 2016; <i>A Population of Wonderments</i> , 2019.	Kathleen Lynn, ill.
284.	<i>It Wasn't Me</i> , 2016.	Ceramic. Dimensions not available.	Priv. coll. Ciara Gibbons, Ireland.		<i>Context</i> , Miami, 2017.	
285.	<i>Still Searching</i> , 2016.	Figure group, vertical lightbox. 30 x 26 x 26.	Priv. coll. Ciara Gibbons, Ireland.	See also Cat. 288.		
285a	<i>Premonition I and II</i> , 2016.	Wood, acrylic, oil paint. 26 x 20 x 6.	Artist's coll.			
285b.						
286.	<i>Reflection</i> , 2016/7.	Clay, sponge. Dimensions not available.	Priv. coll. Ciara Gibbons, Ireland.		<i>Context</i> , Miami, 2017.	
287.	<i>Researching</i> , 2017.	Acrylic on photo paper. Framed 17 x 11.	Priv. coll. Elizabetta Ter Borg, Austria.	See also Cat. 174.		
288.	<i>Still looking for a title</i> , c 2017.	Painted wood. 23 x 23 x 12.	Priv. coll. Ciara Gibbons, Ireland.	See also Cat. 285.		
289.	<i>Standing still standing</i> , 2017.	Unfired clay, pigment. 12 x 25 x 25.	F.E. McWilliam Gallery and Studio, Banbridge.		<i>My Minds i</i> , 2015/6; <i>Standing still standing</i> , RHA Foyer, 2017.	
290.	<i>I can't remember</i> , c 2017.	Ceramic. 20 x 11 x 9.	Artist's coll.		<i>Il Titolo s'Inventa</i> , 2018.	
291.	<i>Lenience (Paesaggio di Compassione)</i> , 2017.	Table with sculptural objects in various states of decay. Varying dimensions.	Artist's coll.		<i>Certi libri</i> , 2017/8; <i>IMMA Collection: Then and Now</i> , 2019.	
292.	<i>Paesaggio di Compassione</i> , 2017.	Paint, photograph. 32 x 21.	Artist's coll.			
293.	<i>Candy</i> , 2018 (series of 17).	Silver-plated bronze. Various dimensions, all less than 14 x 13 x 7.	Priv. colls: including Marialina Birindelli, Frances Lansing – both Florence; Artist's coll.		<i>Il Titolo s'Inventa</i> , 2018.	
294.	<i>Absolutely Untitled</i> , 2018.	Painted photograph. Dimensions not available.	Artist's coll.		<i>London Art Fair</i> , 2019.	
295.	<i>Untitled (Dancer)</i> , 2018 (variation of Cat. 21).	Cast aluminium, blue-dyed sackcloth, paint. 116 x 153 x 103.	Green Fuse Gallery, Westport.	See also Cats 21, 22, 296, 408, 409.	<i>Ipseity</i> , 2018; <i>RHA 189<sup>th</sup> Annual Exhibition</i> , 2019.	



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
296.	<i>Untitled (Dancer I)</i> , 2018.	Cast aluminium, red-dyed sackcloth, paint. 116 x 153 x 103.	Green Fuse Gallery, Westport.	See also Cats 21, 22, 295, 408, 409.	<i>Ipseity</i> , 2018; <i>Royal Academy Summer Exhibition</i> , 2019.	
297.	<i>Confabulating</i> , 2018.	Found ceramic object, sponge, plaster, wood, ink, acrylic. 23 x 11 x 13.	Priv. coll. Ireland.		<i>RHA 188<sup>th</sup> Annual Exhibition</i> , 2018.	<i>RHA 188<sup>th</sup> Annual Exhibition</i> .
298.	<i>Douanier Rousseau's Gypsy</i> , 2018.	Wood, acrylic, ink marker, crayon. 60 x 40 x 25.	Artist's coll.		<i>Janet Mullarney and Anne Donnelly, A Celebration of Ireland</i> , 2018.	
299.	<i>A staff for the desert crossing</i> , 2018.	Wood, mixed media. 90 x 54 x 20.	Butler Gallery, Kilkenny.		<i>Il Titolo s'Inventa</i> , 2018.	
300.	<i>Monte Analoghe I–V</i> , 2018.	Ceramic. Varying dimensions, each approx. 29 x 18.5 x 8.	Artist's coll.		<i>OZIO</i> , 2018; <i>IMMA Collection: Then and Now</i> , 2019.	
301.	<i>Il Fare, a long time ago</i> , 2018.	Wire. 42 x 27 x 20.	Artist's coll.		<i>OZIO</i> , 2018.	
302.	<i>A Title is Invented</i> , 2018.	Wooden block, 12 mixed media objects. Various dimensions.	Artist's coll.		<i>OZIO</i> , 2018; <i>IMMA Collection: Then and Now</i> , 2019.	
303.	<i>Bareback</i> , 2001–18.	Wire, cloth, gesso. 80 x 87 x 45.	Artist's coll.			
304.	<i>The Straight and Narrow</i> , 1990.	Ink on paper. 150 x 100.	Priv. coll. Tullio Leggeri, Bergamo.	See also Cats 42, 43, 43a, 43b, 305–309.		<i>Opere dal 1983 al 1996</i> , ill.



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Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
305.	<i>The Straight and Narrow</i> , 1990.	Ink on paper. Approx. 170 x 150.	Priv. coll. Jobst Graeve, Dublin.	See also Cats 42, 43, 43a, 43b, 304–309.		
306.	<i>Angel, The Straight and Narrow</i> , 1991.	Dry ink on paper. 150 x 225.	Irish Museum of Modern Art, Dublin.	See also Cats 42, 43, 43a, 43b, 304–309.		
307.	<i>Angel, The Straight and Narrow</i> , 1991.	Dry ink on paper. 150 x 254.	Irish Museum of Modern Art, Dublin.	See also Cats 42, 43, 43a, 43b, 304–309.		
308.	<i>The Straight and Narrow</i> , 1991.	Dry ink on paper. 150 x 170.	Irish Museum of Modern Art, Dublin.	See also Cats 42, 43, 43a, 43b, 304–309.		
309.	<i>Recalcitrant Figure</i> , c 1991 (sketch for <i>The Straight and Narrow</i> ).	Dry ink, pencil on brown paper. 150 x 100.	Artist's coll.	Paper torn at edges. See also Cats 42, 43, 43a, 43b, 304–308.		
310.	<i>Late Developer</i> , 1991 (group of 3 drawings).	Dry ink, paint or pencil, chalk on paper. 150 x 131; 150 x 135; 147 x 150.	Artist's coll.	See also Cats 45, 45a.		
311.	<i>Untitled (Mutual)</i> , 1991 (group of 4 drawings).	Dry ink, chalk, pencil on white or brown paper. Each 149 x 100.	Artist's coll.	See also Cat. 46.		
312.	<i>One of Many Tactics</i> , 1991 (group of 4 drawings).	Paint, dry ink on paper. 150 x 220; 150 x 230.	Artist's coll.	Signed bottom right. See also Cats 44, 68, 313.		
313.	<i>My Brain is Frazzled</i> , 1993.	Dry ink, pencil on brown paper. 150 x 100.	The Model, Sligo.	See also Cats 44, 47, 47a, 68, 312.		
314.	<i>A Tranquil Weekend</i> , 1993 (group of 3 drawings).	Mixed media. Each 70 x 50.	Limerick City Gallery of Art.			<i>Opere dal 1983 al 1996</i> , ill.
315.	<i>After the Telephone Call</i> , 1993.	Ink on paper. 100 x 70.	Artist's coll.		<i>The Challenge of Power</i> , 1999.	<i>The Challenge of Power</i> , ill.
316.	<i>No phone call</i> , 1993.	Pencil on paper. 98 x 70.	Artist's coll.			
317.	<i>La Ferita</i> , 1993.	Ink on paper. 100 x 70.	This work no longer exists.		<i>The Challenge of Power</i> , 1999.	<i>The Challenge of Power</i> , ill.
318.	<i>Waiting for Illumination</i> , 1994.	Pencil, acrylic on paper. 130 x 150.	Limerick City Gallery of Art.	See also Cats 53, 55, 56, 57, 73.		
319.	<i>Look Back in Anger</i> , 1994.	Pencil, acrylic on paper. 100 x 98.	Artist's coll.	Paper damaged. See also Cats 60, 60a–b.		
320.	<i>The Worst</i> , 1994.	Pencil on paper. 47 x 38.	Artist's coll.	See also Cat. 409.		
321.	<i>The Worst</i> , 1994.	Acrylic paint, cosmetic make-up on paper. 100 x 70.	Artist's coll.	See also Cat. 409.		
322.	<i>Madrelingua (Mother Tongue)</i> , 1994.	Ink on paper. 70 x 100.	Artist's coll.	See also Cat. 61.		



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
323.	<i>Marzia</i> , 1994.	Ink on paper. 30 x 21.	Priv. coll. Marzia Bini, Florence.			
324.	<i>Sisters</i> , 1994.	Acrylic paint on paper. 100 x 70.	Artist's coll.			
325.	<i>My Sister's Pain</i> , 1994.	Acrylic paint on paper. 70 x 50.	Artist's coll.	See also Cat. 54.		
326.	<i>Drawing Abandonment</i> , c 1994.	Acrylic paint, oil pastel on paper. 38 x 50.	Artist's coll.			
327.	<i>Homeland</i> , 1997.	Mixed media on paper. 107 x 62.	Priv. coll. Siobhan O'Reilly, Limerick.			
328.	<i>Aftermath</i> , 1995.	Acrylic paint on paper. 100 x 70.	Artist's coll.	See also Cats 64, 64a.	The Perfect Family, 1998/9; Artisti Carissimi, 2000; Around the house, 2008; Things Made, 2010; Things Done, 2010.	<i>Things Made</i> , ill.; <i>Things Done</i> , ill.
329.	<i>Having Found a Spine</i> , 1995.	Acrylic paint on paper. 100 x 70.	Artist's coll.	See also Cat. 70.		
330.	<i>Un Verme Bianco con Scarpe di Pitone (A White Worm in Python Shoes)</i> , 1995.	Acrylic paint, pencil on paper. 166 x 70.	Artist's coll.			
331.	<i>Make-up</i> , 1995.	Cosmetic make-up, pencil on paper. 195 x 70.	Artist's coll.			
332.	<i>Doctor's Verdict</i> , 1995.	Acrylic paint on paper. 193 x 70.	Artist's coll.			
333.	<i>Self-Portrait</i> , 1995.	Acrylic paint, pencil on paper. 200 x 70.	Artist's coll.			
334.	<i>Oltre ogni aspettiva</i> , 1995.	Acrylic paint, pencil, silver paper on paper. 198 x 80.	Priv. coll. Noreen Curtin, Bolzano.			
335.	<i>Fear</i> , 1995.	Ink and pencil on paper. Framed 35 x 29.	Artist's coll.			
336.	<i>Self and Dog with a Bone</i> , 1995.	Ink on paper. Framed 17 x 22.	Artist's coll.	See also Cat. 75.		
337.	<i>Subsiding Storm</i> , 1995.	Acrylic paint, pencil on paper. 192 x 80.	Artist's coll.			
338.	<i>Self-Healing or After the Telephone Call</i> , c 1996.	Pencil, mixed media on paper. 70 x 44.5.	National Collection of Contemporary Drawing, Limerick City Gallery of Art.		<i>National Collection of Contemporary Drawing</i> , 2015.	
339.	<i>Ubiquitous, Undesired Friend</i> , 1996.	Acrylic paint on paper. 50 x 70.	Priv. coll. Kiki Ward Platt, Adare.	See also Cats 94, 116, 185, 340.	<i>Squilibri contenuti</i> , 1996/7.	<i>Opere dal 1983 al 1996</i> , ill.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
340.	<i>Cigarette Abstinence (Astinenza di Sigaretta)</i> , 1996.	Acrylic paint on paper. 100 x 70.	Artist's coll.	See also Cats 94, 116, 185, 339.	<i>Squilibri contenuti</i> , 1996/7.	<i>Opere dal 1983 al 1996</i> , ill.
341.	<i>It was Transparent Too</i> , 1996.	Acrylic paint on paper. 100 x 70.	Artist's coll.		<i>Squilibri contenuti</i> , 1996/7.	<i>Opere dal 1983 al 1996</i> , ill.
342.	<i>Mothering Roberto</i> , 1997.	Acrylic paint on paper. 150 x 183.	Artist's coll.			
343.	Domestic Gods I and II, 1997.	Pencil, dry ink on paper. 107 x 69; 150 x 88; 150 x 71; 23 x 51.	Artist's coll.	See also Cats 83, 84.		
344.	<i>Untitled</i> , 1999.	Acrylic paint on paper. 69 x 50.	Artist's coll.			
345.	<i>Ubiquitous, Undesired Friend</i> , 2000.	Acrylic on paper. 31 x 26.	Artist's coll.			
346.	<i>Untitled</i> , 2000.	Ink on photograph. 10 x 10.	Artist's coll.			
347.	<i>Stuffed Animal</i> , 2001.	Ink, crayon, tissue paper. 48 x 40.	Artist's coll.			
348.	<i>Self-Portrait</i> , 2002.	Acrylic paint on paper. 70 x 50.	Artist's coll.		<i>Reshuffle</i> , 2004.	
349.	<i>Untitled</i> , 2002.	Acrylic paint, pencil on paper. 70 x 50.	Artist's coll.			
350.	<i>Astra in Campagna</i> , 2004.	Framed photo/collage in photographed inner frame: silver foil. 33 x 43.	Artist's coll.			
351.	<i>Untitled</i> , c 2004.	Ink on paper. 70 x 50.	Artist's coll.			
352.	<i>Gift</i> , 2005.	Ink, paint on tracing paper. 17 x 12.	Artist's coll.		<i>Around the house</i> , 2008.	
353.	<i>Sketch of cow for Hatch Street project</i> , 2006.	Acrylic paint, pencil on sugar paper. 107 x 165.	Artist's coll.	See also Cats 150, 150a, 150b, 170, 177.		



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353.



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
354.	<i>Figure with Mask I</i> , c 2007.	Ink on tracing paper. Framed 48 x 38.	Artist's coll.			
355.	<i>Figure with Mask II</i> , c 2007.	Ink on tracing paper. Framed 40 x 41.	Artist's coll.			
356.	<i>Unoffending Face</i> , 2007.	Ink, acrylic on paper. 34 x 43.	Artist's coll.	See also Cat. 402.		
357.	<i>Degas' Horse</i> , c 2007 (series of 3).	Photograph, acrylic paint. Framed 40 x 48; 23 x 45.	Taylor Galleries, Dublin.	See also Cats 180, 181, 181a, 358.	<i>To Make it Home</i> , 2009.	
358.	<i>Freud waiting for his horse to come home</i> , c 2007.	Photograph, acrylic paint. Framed 40 x 48.	Priv. coll. Carles Marco, Florence.	See also Cats 180, 181, 181a, 357.	<i>Il Titolo s'Inventa</i> , 2018.	
359.	<i>Dirty Dog</i> , 2007.	Pencil, acrylic on paper. Framed 54 x 45.	Artist's coll.			
360.	<i>Inspection</i> , 2007/8.	HB pencil on Fabriano paper. 40 x 30.	Priv. coll. Nick Miller, Sligo.			
361.	<i>Reclining Nude</i> , 2009.	Pencil on paper. 75 x 56.	Artist's coll.	See also Cats 205, 208.		
362.	<i>India 2009</i> , 2009.	Acrylic on paper. 70 x 100.	Artist's coll.			
363.	<i>Etruria</i> , 2010.	Ink, acrylic on paper. 33 x 24.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
364.	<i>At Sea I, II, and III</i> , c 2013/5.	Ink on paper. Each 21 x 15.	Artist's coll.	See also Cat. 249.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	



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Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
365.	<i>My Minds i</i> , 2013.	Ink on photographic paper. 40 x 60.	Artist's coll.	See also Cat. 280.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
366.	<i>Picasso's Daughter</i> , c 2013.	Ink on paper, mounted on cotton. 33 x 24.	Artist's coll.	See also Cats 251, 260, 261, 278, 403.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
367.	<i>The Unknown</i> , 2014.	Ink on paper, mounted on cotton. 24 x 32.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
368.	<i>Mirror to Leoncillo</i> , 2014.	Ink on paper, mounted on cotton. 9 x 15.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
369.	<i>Down the Road</i> , 2014.	Ink on paper, mounted on cotton. 13 x 22.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
370.	<i>Indigestion</i> , 2014.	Pencil on paper. 24 x 30.	Artist's coll.	See also Cat. 240.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
371.	<i>Self-Portrait as Beckman I and II</i> , 2014.	Ink on paper, mounted on cotton. Each 14 x 20.	Priv. coll. Kevin McAllister, Drogheda.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
372.	<i>Still There</i> , 2014.	Ink, acrylic on paper. 14 x 21.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
373.	<i>Another Envy</i> , c 2014.	Open Moleskine notebook: ink on paper, wood. Framed 33 x 38 x 3.5.	Taylor Galleries, Dublin.			
374.	<i>Unmade Bed</i> , c 2014.	Acrylic, pencil on paper. Framed 37 x 27.	Artist's coll.	See also Cat. 236.		
374a.	<i>Where to begin... I</i> , 2014.	Ink on photographic paper. 28.5 x 21.	Artist's coll.		<i>London Art Fair</i> , 2019.	
375.	<i>St Anthony's Rabbit</i> , c 2015 (series of 4).	Ink on photographic paper. 12 x 17; framed 30 x 37.	Highlanes Gallery, Drogheda; Priv. coll. Catherine Bowe, Wexford.	See also Cats 238, 245.	<i>VUE</i> , 2015; <i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017; <i>London Art Fair</i> , 2019.	



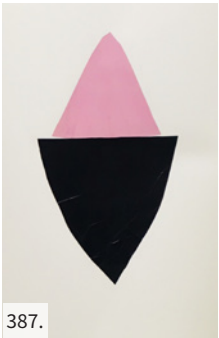
Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
376.	<i>A State</i> , 2015.	Ink, acrylic on paper. 41 x 30.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
377.	<i>More than Titled</i> , 2015.	Collage, acrylic, photograph. 50 x 35.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
378.	<i>And I saw it just like that</i> , 2015.	Ink on paper. 50 x 35.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
379.	<i>A Couple of En vies</i> , 2015.	Ink on wax paper/ collage. 20 x 27.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
380.	<i>Having found a spine</i> , 2015.	Collage, acrylic, photograph. 13 x 17.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
381.	<i>Weasily Squirrel</i> , 2015.	Collage, acrylic, photograph. 13 x 17.	Artist's coll.	See also Cat. 276.	<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
382.	<i>Staff for the Desert Crossing</i> , 2015.	Ink, acrylic on paper. 19 x 34.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
383.	<i>Speed</i> , 2015.	Open Moleskine notebook: ink, coloured pencil on paper, wood. Framed 38 x 32 x 3.5.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	



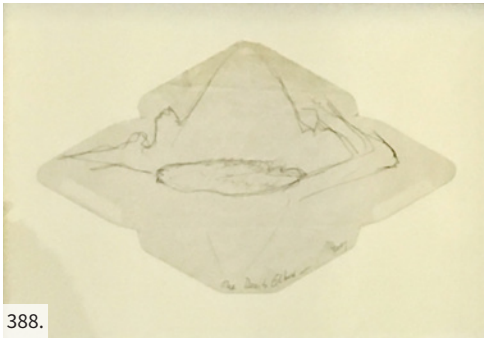
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Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
384.	<i>Touching Base</i> , 2015.	Open Moleskine notebook: ink on paper, wood. Framed 38 x 32 x 3.5.	Artist's coll.		<i>My Minds i</i> , 2015/6; <i>IMMA Collection: A Decade</i> , 2017.	
385.	<i>Portrait in Black and Yellow</i> , 2018.	Pen, pastel on paper. 43 x 43.	Priv. coll. Marzia Bini, Florence.			
386.	<i>Il titolo e sempre inventato</i> , 2018.	Mixed media on paper. 46.5 x 40.	Priv. coll. Mauro Manetti, Empoli.		<i>Janet Mullarney and Anne Donnelly, A Celebration of Ireland</i> , 2018.	
387.	<i>Amygdala I–VIII</i> , 2018.	Paper collage. Various dimensions: I–IV approx. 70 x 48; V 76 x 62; VI–VIII 109 x 77.	Priv. colls: Valerio Carini, San Giovanni Valdarno; Jurga Rakauskaite, Dublin; Artist's coll.		<i>OZIO</i> , 2018; <i>IMMA Collection: Then and Now</i> , 2019.	
388.	<i>A very old sketch done on a very old envelope, a long time ago</i> , undated.	Biro on paper. 17.5 x 29.	Artist's coll.		<i>OZIO</i> , 2018; <i>IMMA Collection: Then and Now</i> , 2019.	
389.	<i>Déjà Vu</i> , undated.	Open Moleskine notebook: ink on paper, wood. Framed 33 x 38 x 3.5.	Artist's coll.			
390.	<i>Bees in the bonnet</i> , undated.	Open Moleskine notebook: ink on paper, wood. Framed 33 x 38 x 3.5.	Artist's coll.			
	Etchings (75 items)	Dimensions below are for plate size only.				
391.	<i>Untitled</i> , 1972 (tree).	Etching: soft wax, aquatint. 49 x 43.	Artist's coll.			
392.	<i>Untitled</i> , 1991 (nude, dark form, edition of 20).	Etching. 67 x 48.	Priv. coll, Ivan Jordan, UK; Artist's coll.	2 in Artist's coll. 1 inscribed 'for Roberto, con amore'.		
393.	<i>Alma Trovata</i> , 1999 (edition of 28).	Etching: hand coloured by artist. 15 x 20.	Taylor Galleries, Dublin; Priv. colls: Sinead Kennedy, Catherine Marshall – both Dublin; Alasdair Mullarney, Oliver Mullarney - both USA; Artists coll.		<i>A Population of Wonderments</i> , 2019.	



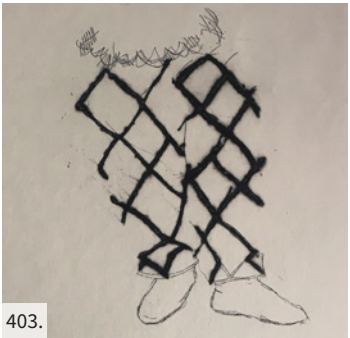
Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
394.	<i>Untitled</i> , c 2000 (sheep lying down, edition of 36).	Etching: 5 hand-coloured by artist. 8 x 7.75.	Taylor Galleries, Dublin; Priv. colls: Sophia and Anna Mullarney, Róisín Ryder, 1 priv. coll. – both Ireland; Eoin Mullarney, USA; Artist's coll.	No. 15/36 is inscribed 'Per Me'.		Mullarney and Ó Searcaigh, ill.
395.	<i>Untitled</i> , 2001 (chairs, edition not numbered).	Lithograph. Paper size 38.5 x 57.	Artist's coll.	See also Cat. 118.		
396.	<i>Untitled</i> , 2004 (figure bending, with mask, edition of 19).	Etching. 15 x 9.5.	Taylor Galleries, Dublin; Priv. colls: Antonella Foscariini, Riccardo Biondi – both Florence; Killian Mullarney, Aidan Mullarney - both Ireland; Artist's coll.			
397.	<i>Untitled</i> , 2004 (bull, advancing from the right, edition of 23).	Etching: sugar lift, aquatint. 9 x 13.	Taylor Galleries, Dublin; Priv. coll. Jimmy O'Byrne, Pierce Mullarney – both Dublin; Artist's coll.			
398.	<i>Untitled</i> , 2004 (2 figures with masks).	Etching: hand coloured by artist. 34.5 x 25.	Artist's coll.			



397.



402.



403.



404.

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
399.	<i>Untitled</i> , 2004 (bull, edition of 20).	Etching: aquatint. 34.5 x 26.	Taylor Galleries, Dublin; Priv. colls: Lorraine Hickey, Barbara McAllister – both Dublin; Artist's coll.			
400.	<i>Untitled</i> , 2006 (fingers, edition not numbered).	Etching. 24 x 20.	Priv. coll. Paul O'Brien, Dublin; Artist's coll.	See also Cat. 157.	<i>Pygmalion</i> , 2006.	Mullarney and Ó Searcaigh, ill.
401.	<i>Untitled</i> , 2008 (abstract form).	Etching. 11 x 16.5.	Artist's coll.			
402.	<i>An Unoffending Face</i> , 2009 (also called <i>A Non-offending Face</i> , edition of 33, each with individual additions in pencil).	Etching: pencil. 40 x 29.	Taylor Galleries, Dublin; Dublin Rape Crisis Centre; Priv. coll. Cormac Boydell and Rachel Parry, Jasper Mullarney, Juliette Mullarney – all Ireland; Artist's coll.	See also Cat. 356.	<i>"Nasty Women"</i> , 2017.	
403.	<i>Picasso's Daughter</i> , 2014–2019 (edition of 30).	Burin engraving and correction fluid on paper, 63 x 38. Printed by Stamperia Vittoria Pozzi, Firenze.	Irish Museum of Modern Art. This Limited Art Edition print was conceived by Janet Mullarney for the Irish Museum of Modern Art, Dublin, Ireland.	See also Cats 251, 278, 366, 404, 405.		
404.	<i>Research</i> , 2016 (edition of 25).	Intaglio print: photoetch, collograph, drypoint on Hahnemuhle paper. 72.5 x 53.5.	Parallel Editions, Limerick.	See also Cats 252, 403, 405.	<i>RHA 187<sup>th</sup> Annual Exhibition</i> , 2017.	<i>RHA 187<sup>th</sup> Annual Exhibition</i> , ill.
405.	<i>Giotto's Circle</i> , 2016 (edition of 25).	Intaglio print: photoetch, collograph, drypoint on Hahnemuhle paper. 72.5 x 53.5.	Parallel Editions, Limerick.	See also Cats 242, 403, 404.	<i>RHA 187<sup>th</sup> Annual Exhibition</i> , 2017.	<i>RHA 187<sup>th</sup> Annual Exhibition</i> , ill.
406.	<i>Untitled</i> , 2015/6 (2 experimental prints on artist's used paper).	Etching. 16.5 x 11; 10.5 x 8.5.	Artist's coll.			
407.	<i>Untitled</i> , undated (woman, tree and hawthorn berries, edition of 20).	Etching. 50 x 70.	Priv. coll. Marzia Bini, Florence; Jackie McKenna, Manorhamilton. Martha Mullarney, Isabelle Mullarney – both Ireland.			
–	Drawings, sketches, notebooks		Artist's coll.			



Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
408.	16 notebooks and some loose pages, 1972–1999 (Greece, Italy, and drawings for miscellaneous sculptures).	Various media. Various dimensions.	Artist's coll.	See also Cats 21–23, 44, 68, 295, 296, 409.		
409.	Folder of material, 1988–c 2002 (100 items, including drawings from India and Mexico, group projects ( <i>Feticci and Canovacci</i> ); miscellaneous other drawings).	Various media. Various dimensions.	Artist's coll.	See also Cats 21–23, 44, 68, 295, 296, 320, 321, 408.		
410.	Folder of 8 drawings, 1998–2008.	Pencil, ink, acrylic on paper. Various dimensions.	Artist's coll.	See also Cats 79, 79a.		
411a–f.	6 folders of material for Public Arts Projects, 2000–2016 (Carabinieri; Hatch Street, Dublin; Kinsale; Queen's University Belfast; Dún Laoghaire Public Library; Áras an Uachtaráin).	Drawings on paper, enhanced digitally generated drawings, collage. Various dimensions.	Artist's coll.	See also Cats 177, 205, 208.		
412.	<i>Floored</i> , c 2001.	Acrylic, pastel on paper. 70 x 50.	Artist's coll.			
413.	Folder of material, 2003–5 (57 items).	Various media. Various dimensions.	Artist's coll.			
414.	Folder of material, 2006 (18 items including 2 large-scale instructional sketches, and work for Cats 150, 170, 177).	Various media. Various dimensions.	Artist's coll.			
415.	<i>Untitled</i> , c 2006 (swimmers).	Acrylic on paper. 62 x 51.	Artist's coll.	See also Cats 167, 212, 213.		
416.	Folder of material, 2007 (65 items).	Various media. Various dimensions.	Artist's coll.			
417.	Folder of material, 2008–11 (51 items, including drawings from India, Cambodia and the Gambia; sketches for installation plan for RHA exhibition, 2010).	Various media. Various dimensions.	Artist's coll.			

Number	Title and Date	Material and Dimensions	Collection	Notes	Exhibition History	Literature
418.	Folder of material, 2012 (38 items, mainly of Co. Mayo).	Various media. Various dimensions.	Artist's coll.			
419.	Folder of material, 2013 (72 items relating to <i>My Minds i</i> , some inspired by Venice Biennale).	Various media. Various dimensions.	Artist's coll.			
420.	<i>Night-time</i> , 2013 (dated 1 January).	Ink on paper. 24.5 x 17.	Artist's coll.			
421.	Folder of sketches, 2013/4 (68 items relating to <i>My Minds i</i> ).	Various media. Various dimensions.	Artist's coll.			
422.	<i>Research</i> , 2014.	Acrylic on paper. 33 x 26.	Artist's coll.			
423.	<i>Envy</i> , 2014.	Acrylic on paper. 27 x 18.5.	Artist's coll.			
424.	<i>Her again</i> , 2014.	Acrylic on paper. 44.5 x 31.5.	Artist's coll.			
425.	<i>Still There</i> , 2014.	Acrylic on paper. 37 x 30.	Artist's coll.			
425a.	<i>Tempest</i> , 2014–8.	Mixed media on paper collage. 47 x 40.	Artist's coll.		<i>Il Titolo s'Inventa</i> , 2018.	
426.	<i>Theatre Set for Janet</i> , 2015.	Watercolour on paper. 50 x 64.5.	Artist's coll.			
427.	2 folders of material, undated (86 items, including preparation for the Kathleen Lynn Exhibition project, 2016).	Various media. Various dimensions.	Artist's coll.	See also Cat. 283.		
428.	<i>Portrait of my friend, Alice</i> , 2018.	Ink on paper. 14 x 18.	Priv. coll. Alice Maher, Dublin.			





# Biography, exhibitions & select bibliography

## BIOGRAPHY

Born: 1952, Dublin.  
1970–74: Accademia di Belle Arti, Florence.  
1982–83: Scuola Professionale di Intaglio, Florence.

**Awards:**  
**2010** elected as Associate Member of the RHA.  
**2009** RUA Perpetual Silver Medal.  
**2008** RHA Sculpture Award.  
Cultural Relations Committee Award, Department of Foreign Affairs (and also in 2003; 2001; 2000, 1991; 1989).  
**2005** O’Malley Art Award, Irish American Cultural Institute.  
**1999** Pollock Krasner Award.  
Elected to Aosdána.  
**1998** Short-listed for the Glen Dimplex Artists Award: selected by Thomas Sokolowski, Dir. Andy Warhol Museum, Pittsburgh; Dominique Trucot, Dir. Le Confort Moderne, Poitiers; Paul O’Reilly, Dir. Limerick City Gallery of Art; Margaret Downes, Dir. Bank of Ireland; Paula Murphy, School of Art History and Cultural Policy, UCD.

**Residencies:**  
Artists’ Work Programme, IMMA, 1996.  
**Public Art Projects**  
Saint Ultan’s National School, Cherry Orchard, Dublin City Council. 2006–9  
Devil’s Glen, Wicklow County Council (commissioned by Coillte). 2003  
Royal Victoria Hospital, Belfast. 2001  
Waagstraat Project, Groningen. 1995  
Kiltimagh Sculpture Park, Co. Mayo. 1993  
Waterford Healing Arts Trust. 1992  
E.C.C. Project Europäischer, Friedenspark, Jena. 1991  
Spencer House, Derry. 1990  
Tara Hotel, London. 1985

## EXHIBITIONS

**2019**  
*New Acquisitions*, Limerick City Gallery of Art.  
*IMMA Collection: Then and Now, Janet Mullarney*, Irish Museum of Modern Art, Dublin. Curator: Christina Kennedy.  
*London Art Fair*.  
*A Population of Wonderments*, South Tipperary Arts Centre, Clonmel. Curator: Catherine Marshall.  
*Group Show*, Taylor Galleries, Dublin.

**2018**  
*Il Titolo s’Inventa*, Galleria Filiarte, Empoli. Curator: Janet Mullarney.  
*OZIO, Janet Mullarney, Nataly Maier, Helen O’Leary*, Taylor Galleries, Dublin. Curator: Janet Mullarney.  
*Zoología Fantástica*, Solstice Arts Centre, Navan. Curator: Sabina Mac Mahon.  
*A Celebration of Ireland*, Villa Fidelia, Spello, Perugia. Curator: Fernando Trilli.  
*On a Pedestal: Celebrating the contemporary portrait bust in the 21<sup>st</sup> century*, Castletown House, Co. Kildare; Dublin Castle. Curators: Mary Heffernan; Hélène Bremer; Nuala Goodman.  
*Ipseity, Group Show at Westival*, Westport Music and Arts Festival.  
*Royal Hibernian Academy 188<sup>th</sup> Annual Exhibition*, RHA/ Gallagher Gallery, Dublin.  
*Group Show*, Taylor Galleries, Dublin.  
*VUE Art Fair*, RHA/ Gallagher Gallery, Dublin.  
*Context*, New York and Miami Art Fairs.

**2017**  
*Standing still standing*, foyer installation, RHA/ Gallagher Gallery, Dublin. Curator: Patrick Murphy.  
*Personae*, Butler Gallery, Kilkenny. Curator: Anna O’Sullivan.  
*Anatomia, Realtà e rappresentazione*, Museo della Grafica, Pisa  
*Hermione Art Exhibition*, Alexandra College, Dublin.  
*IMMA Collection: A Decade*, Irish Museum of Modern Art, Dublin. Curator: Christina Kennedy.  
*Group Show*, Taylor Galleries, Dublin.  
“*Nasty Women*”, Pallas Projects/Studios, Dublin.  
*Certi libri . . . un libro un’opera d’arte*, MMAB, Museo della Ceramica, Biblioteca e Archivio Storico di Montelupo Fiorentino.  
*Bare Root*, The Street, Wexford. Curator: Catherine Bowe.  
*La Collezione*, Casa Masaccio, Centro per l’Arte Contemporanea, San Giovanni Valdarno.  
*Fix the Light*, Yurta Centro Espositivo, Rapolano Terme, Siena.  
*Royal Hibernian Academy 187<sup>th</sup> Annual Exhibition*, RHA/ Gallagher Gallery, Dublin.  
*Group Show*, Taylor Galleries, Dublin.  
*VUE Art Fair*, RHA/ Gallagher Gallery, Dublin.  
*Context*, New York Art Fair.

**2016**  
*My Minds i*, Wexford Arts Centre; F.E. McWilliam Gallery and Studio, Banbridge.  
*Hermione Art Exhibition*, Alexandra College, Dublin.  
*Kathleen Lynn, Insider on the Outside*, Ballina; Ballinglen; Belmullet; Castlebar; Westport. Curator: Catherine Marshall.  
*Artist as Witness: No More Fun and Games*, Dublin City Gallery The Hugh Lane. Curator: Jesse Jones.  
*Patrons, Prizes and Paradigms: The O’Malley Art Awards from the Irish American Cultural Institute, 1989–2016*, Bourn Vincent Gallery, UL. Curator: Catherine Marshall.  
*Two birds/one stone*, Farmleigh Gallery, Dublin. Curator: Janet Mullarney.  
*Royal Hibernian Academy 186<sup>th</sup> Annual Exhibition*, RHA/ Gallagher Gallery, Dublin.  
*Group Show*, Taylor Galleries, Dublin.  
*Context*, New York and Miami Art Fairs.

**2015**  
*My Minds i*, Highlanes Gallery, Drogheda, curator: Aoife Ruane; Butler Gallery, Kilkenny, curator: Anna O’Sullivan.  
*Quantum Leap*, Foundation15 Arts Festival, Tullamore.  
*National Collection of Contemporary Drawing*, Limerick City Gallery of Art.  
*Hennessy Portrait Prize*, National Gallery of Ireland, Dublin.  
*Royal Hibernian Academy: New Acquisitions*, RHA/ Gallagher Gallery, Dublin.

*Royal Hibernian Academy 185<sup>th</sup> Annual Exhibition*, RHA/ Gallagher Gallery, Dublin.  
*Group Show*, Taylor Galleries, Dublin.  
*VUE Art Fair*, RHA/ Gallagher Gallery, Dublin.

**2014**  
Éigse, Carlow Arts Festival.  
Boyle Arts Festival.  
Blue House Gallery, Schull.  
*The Artist’s Eye*, The Hunt Museum, Limerick.  
*Royal Hibernian Academy 184<sup>th</sup> Annual Exhibition*, RHA/ Gallagher Gallery, Dublin.  
*Group Show*, Taylor Galleries, Dublin.

**2013**  
*Lichtzauber*, Stazione Ceramica, San Giovanni Valdarno.  
*La Collezione*, Casa Masaccio, Centro per l’Arte Contemporanea, San Giovanni Valdarno.  
*Acqua*, Garden Nurseries of Montevarchi.  
*Royal Hibernian Academy 183<sup>rd</sup> Annual Exhibition*, RHA/ Gallagher Gallery, Dublin.  
*Group Show*, Taylor Galleries, Dublin.

**2012**  
*Common Ground*, Venice Biennale of Architecture. Architects: O’Donnell + Tuomey.  
*Time out of Mind: Works from the IMMA Collection*, National Concert Hall, Dublin. Curator: Christina Kennedy.  
*The Fabric of Identity*, Roscommon Arts Centre.  
*New Acquisitions*, Casa Masaccio, Centro per l’Arte Contemporanea, San Giovanni Valdarno.  
Éigse, Carlow Arts Festival.  
*Royal Hibernian Academy 182<sup>nd</sup> Annual Exhibition*, RHA/ Gallagher Gallery, Dublin.  
*Group Show*, Taylor Galleries, Dublin.

**2011**  
*International Print Biennale*, Gateshead.  
*Utopia Station – the Future is Now*, Stazione Ceramica, Temporary Art Space, San Giovanni Valdarno.  
*Studio Toscane, Karel Appel en Roberto Barni*, Cobra Museum voor Moderne Kunst, Amstelveen.  
*Cortocircuito*, Villa Romana, Florence.  
*Fine Lines*, Limerick City Gallery of Art.  
*The Horse Show*, Kinsale Arts Week. Curators: Patrick Murphy; Gemma Tipton.  
*Group Show*, Taylor Galleries, Dublin.



2010

*Things Made*, RHA/Gallagher Gallery, Dublin.  
*Things Done*, Taylor Galleries, Dublin.  
*Sacred*, The Dock, Carrick-on-Shannon.  
Éigse, Carlow Arts Festival.

2009

*To Make it Home*, Kinsale Arts Week. Curator: Janet Mullarney.  
*Then+Now*, The Glucksman, UCC. Curator: Matt Packer.  
*Look Again*, Purdy Hicks Gallery, London.  
*Group Show*, Fenton Gallery, Cork.  
*Royal Ulster Academy 128<sup>th</sup> Annual Exhibition*, Belfast.  
*Royal Hibernian Academy 179<sup>th</sup> Annual Exhibition*, RHA/  
Gallagher Gallery, Dublin.  
*Group Show*, Taylor Galleries, Dublin.

2008

*15 Artisti x 111 SMS*, Florence.  
*Incerta Custodia*, Torre dei Lambardi, Magione.  
*Around the house*, Casa Masaccio, Centro per l'Arte  
Contemporanea, San Giovanni Valdarno.  
Galerie de Boog, Utrecht.  
*My Space and I*, West Cork Arts Centre, Skibbereen.  
*The Space in Between*, Basement Gallery, Dundalk.  
*10,000 to 50: Contemporary Art from the Members of  
Business2Arts*, Irish Museum of Modern Art, Dublin.  
*The Secret Garden*, Solomon Gallery, Iveagh Gardens, Dublin.  
*Group Show*, Fenton Gallery, Cork.  
*Royal Hibernian Academy 178<sup>th</sup> Annual Exhibition*, RHA/  
Gallagher Gallery, Dublin.  
*Group Show*, Taylor Galleries, Dublin.

2007

*Cortocircuito*, Source Arts Centre, Thurles. Curator: Ruairí Ó  
Cuív.  
*The Garden of Eden has vanished they say*, Cavan County  
Museum, Ballyjamesduff.  
*Christmas at the Fenton*, Fenton Gallery, Cork.  
*Cortocircuito, City of Strangers*, TULCA Festival of Visual Arts,  
Galway.  
*Group Show*, Taylor Galleries, Dublin.

2006

*Katherine Boucher Beug, Janet Mullarney, Vivienne Griffin*,  
Fenton Gallery, Cork.  
*Il Giardino Immaginato: Arte e progetti per il giardino del  
Palazzo San Clemente*, Florence.  
*Pygmalion*, Original Print Gallery, Dublin.  
*GeneraComunicAzioni.tv*, Casa Masaccio, Centro per l'Arte  
Contemporanea, San Giovanni Valdarno.  
*Collect Art*, The Gallery, Dalkey.  
*I Luoghi dell'Arte*, Magazzini del Sale, Siena.

*The Art of Looking*, The Glucksman, UCC. Curator: Matt  
Packer.  
*Statonascente (A Midsummer Night's Dream)*, Casa Masaccio,  
Centro per l'Arte Contemporanea, San Giovanni Valdarno.  
*Opposite ends of the spectrum: Works from the IMMA  
Collection*, Wexford Arts Centre. Curators: Catherine Bowe;  
Johanne Mullan.  
*Group Show*, Taylor Galleries, Dublin.

2005

*Comharsana Beal Dorais: Contemporary Irish Art from the  
IMMA Collection*, The Rooms, St John's, Newfoundland.  
Curator: Catherine Marshall.  
*EV+A Open*, Limerick. Curator: Dan Cameron.  
*Arte a San Giovanni Valdarno dagli anni 60 ad oggi*, Casa  
Masaccio, Centro per l'Arte Contemporanea, San Giovanni  
Valdarno.  
*Siar 50: 50 Years of Irish art from the Collections of the  
Contemporary Irish Art Society*, Irish Museum of Modern Art,  
Dublin. Curators: Campbell Bruce; Catherine Marshall.  
*Group Show*, Taylor Galleries, Dublin.

2004

*Reshuffle*, Patrizia Pepe, Florence.  
*Views from an Island: Irish Contemporary Art from the IMMA  
Collection*, Millennium Art Museum, Beijing; Shanghai Art  
Museum. Curator: Catherine Marshall.  
*Corpus: Work from Public Collections in Ireland*, Limerick City  
Gallery of Art.  
*A.i.20 Artiste in Italia nel ventesimo secolo*, Palazzo Mediceo,  
Seravezza.  
*Tír na nÓg: Younger Artists from the IMMA Collection*, Irish  
Museum of Modern Art, Dublin. Curator: Catherine Marshall.  
*The Raw not the Cooked*, Fenton Gallery, Cork.  
*Group Show*, Taylor Galleries, Dublin.

2003

*The Bermuda Triangle*, Siamsa Tíre, Tralee.  
*Random Links*, Taylor Galleries, Dublin.  
*Il Palazzo della Libertà*, Palazzo delle Papesse, Siena.  
*Body and Soul*, Mayo General Hospital, Castlebar. Curator:  
Johanne Mullan.  
*IMMA-CULATE Collection*, selected by students from Dún  
Laoghaire Institute of Art, Design + Technology, shown in  
Oxfam, Dún Laoghaire. Curators: Johanne Mullan; Mark  
Joyce.  
*Group Show*, Fenton Gallery, Cork.  
*Group Show*, Taylor Galleries, Dublin.

2002

*The Bermuda Triangle*, Crawford Art Gallery, Cork; Fenton Art  
Gallery, Cork; Siamsa Tíre, Tralee. Curators: Peter Murray;  
Nuala Fenton.  
*Irish Art from the IMMA Collection*, Stedelijk Museum, Aalst.  
*AIB ART2, A Selection from the Collection of Modern Irish Art*,  
Dublin. Curator: Frances Ruane.  
*Selected Irish and International Artists*, Courthouse Gallery  
and Studios, Ennistymon.  
*EnVisage: The Face in Contemporary Art*, Irish Museum of  
Modern Art, Dublin. Curator: Catherine Marshall.  
*Line/Exporation*, Lavit Gallery, Cork. Curator: Maria  
Simonds-Gooding.  
*Group Show*, Taylor Galleries, Dublin.

2001

*Almas y Escaleras*, Museo de Arte Contemporáneo de  
Oaxaca.  
*10<sup>th</sup> Triennale*, New Delhi.  
*EV+A Expanded*, Limerick. Curator: Salah Hassan.  
*Selected Works from the IMMA Collection*, Draíocht,  
Blanchardstown; Dunamaise Arts Centre, Portlaoise. Curator:  
Carissa Farrell.  
*Group Show*, Taylor Galleries, Dublin.  
Permanent installations, Royal Victoria Hospital, Belfast.  
Curator: Philip Napier.

2000

*Iniscealtra*, Festival of Arts, Mountshannon. Curator: Nicola  
Henley.  
*Babajagas & Witches: Zauberfrauen zwischen Ost und West*,  
Kunsthau, Erfurt.  
*Artisti Carissimi*, Galleria Pananti, Florence. Curator: Adolfo  
Natalini.  
*Juxtaposing Visions: Selected Works from the IMMA Collection*,  
NUI Galway.  
*National Self-Portrait Collection, New Acquisitions*, UL, 2000.  
*Group Show*, Taylor Galleries, Dublin.

1999

*Figuration, Works from the Collection*, Irish Museum of  
Modern Art, Dublin. Curator: Catherine Marshall.  
*Artissima 99*, Palazzo Nervi, Turin.  
*Kingdom of Heaven: The Permanent Collection of Limerick City  
Gallery of Art*, RHA/Gallagher Gallery, Dublin.  
*Miti e Micromite, dipinti-sculture-installazioni*, Museo Asciano.  
Curators: Susanna Ragionieri; Francesco Tricha.  
*The Challenge of Power: Celebrating 25 Years of Adapt*,  
Limerick City Gallery of Art. Curator: Paul O'Reilly.  
*Duo: Janet Mullarney, Ronaldo Fiesoli*, La Corte Arte  
Contemporanea, Florence.  
*Group Show*, Taylor Galleries, Dublin.

1998

*Janet Mullarney, The Perfect Family*, Dublin City Gallery The  
Hugh Lane; Butler Gallery, Kilkenny; Limerick City Gallery of  
Art; The Model, Sligo. Curators: Barbara Dawson; Paul  
O'Reilly; Jobst Graeve.  
*Glen Dimplex Artists Award*, Irish Museum of Modern Art,  
Dublin. Curator: Brenda McParland.  
*EV+A Invited*, Limerick. Curator: Paul O'Reilly.  
*Di Qua e di Là d'Arno: Mani Mario, per Mario Mariotti*, Chiostro  
Grande dell'Ammannati, Florence.  
*2<sup>nd</sup> International Symposium – Visual Art in Hospitals (Tuscan  
Region)*, Fondazione Giovanni Michelucci, Florence.  
*Energie en Ruimte, Janet Mullarney*, Peter Noldus Art Gallery,  
Amsterdam.  
*Group Show*, Taylor Galleries, Dublin.

1997

*Part of an Exhibition*, Temple Bar Gallery and Studios, Dublin.  
Curator: Jobst Graeve.  
Éigse, Carlow Arts Festival. Curator: Paddy McGovern.  
*Figuration, works from the IMMA Collection*, County Museum  
Dundalk; South Dublin County Council, County Hall, Tallaght.  
Curator: Catherine Marshall.  
*Talking about Artists' Sketchbooks*, Touring Exhibition, Co.  
Cork. Curator: Ian McDonagh.  
*Oltre il Giardino*, Studio Eugenio Miccini, Florence.  
*Academy Without Walls*, RHA/Gallagher Gallery, Dublin.  
Curator: Aidan Dunne.  
*Farsi Largo*, public sculpture, Historical Centre, Groningen.  
Commissioner: Adolfo Natalini.  
*Group Show*, Taylor Galleries, Dublin.

1996

*Squilibri Contenuti*, French Institute, Florence, curator:  
Matthias Feldmann; Limerick City Gallery of Art, curator: Paul  
O'Reilly; The Model, Sligo, curator: Jobst Graeve.

1995

*L'Equilibrio*, La Barbagianna, Pontassieve.  
*Fetici e Canovacci*, French Institute, Florence.  
*Presenze*, Città della Pieve, Perugia.

1994

*Síolrú: A Celebration of the National Maternity Hospital,  
Dublin*, RHA/Gallagher Gallery, Dublin. Curators: Mary  
Grehan; Helen O'Donoghue; Nigel Rolfe.

1993

*Cinque Volte Monologo*, Villa Romana, Florence.  
*Sculpture Symposium*, Kiltimagh.



1992

*The Straight and Narrow*, Orchard Gallery, Derry, curator: Declan McGonagle; Limerick City Gallery of Art; Triskel Arts Centre, Cork, curator: Paul O'Reilly.  
*Gateway to Art*, Aer Rianta Arts Festival, Dublin. Curator: Ruairí Ó Cuív.

1991

*Immagine d'Irlanda in Umbria*, Palazzo dei Priori, Perugia. Curators: Paul Cahill; Fernando Trilli.  
*Figurative Image: Janet Mullarney*, Guest Artist, Bank of Ireland, Dublin.  
*Espace: an exhibition of new work by 64 Irish and European Artists*, RHA/Gallagher Gallery, Dublin.  
*Polittico di San Giovanni*, Florence.

1990

*Carving Roots*, Crawford Art Gallery; Limerick City Gallery of Art; Project Arts Centre, Dublin. Curator: Paul Cahill.  
Rubato Ballet, RHA/Gallagher Gallery, Dublin.  
Choreographer: Fiona Quilligan.

1989

*Radici*, Palazzo dei Priori, Perugia; Palazzo Datini, Prato; Teatro Trianon, Rome. Curators: Paul Cahill; Fernando Trilli.  
*Il Mondo dell'Ignoto*, Villa Fabbrocotti, Florence.

1988

*Arte Fiera*, Bologna.  
*Sculpture 80–88*, St Enda's Park, Rathfarnham, Dublin.  
*(S)oggettivamente VII: Arte moderna per un paese antico*, Civitella in Val di Chiana.  
*Sculpture Open*, RHA/Gallagher Gallery, Dublin.

SELECT BIBLIOGRAPHY

Armstrong, Robert, 'Dublin', *Circa* 87 (Spring 1999), 39–41  
Brown, John, 'Belfast: The Integrated Artworks Project at the Royal Victoria Hospital', *Circa* 100 (Summer 2002), 94–95  
Bruce, Campbell and Catherine Marshall, *Siar 50: 50 Years of Irish Art from the Collections of the Contemporary Irish Art Society* (Dublin 2005)  
Cahill, Paul, *Carving Roots* (Perugia 1989)  
Cameron, Dan, *EV+A Open* (Limerick 2005)  
*Cara: Aer Lingus Inflight Magazine* (January 1986)  
Cashell, Kieran, 'Janet Mullarney: The Bermuda Triangle', *Circa* 103 (Spring 2003), 92–93  
Ciampi, Mario and Mariella Sgaravatti, *Tuscany Artists Gardens* (Florence 2004)  
———, *Tuscany: artists at home* (Florence 2011)  
Cullen, Fintan and Róisín Kennedy (eds), *Sources in Irish Art: A Reader*, 2<sup>nd</sup> edn (Cork 2019)  
Davoren, Ann and Helen O'Donoghue, *A Space to Grow: New approaches to working with children, primary school teachers and contemporary art in the context of a museum* (Dublin 1999)  
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Abbreviations

AIB	Allied Irish Banks
Approx..	approximately
c.	<i>Circa</i>
Cat.	catalogue
Cat. no.	check caps
Dir.	Director
Ed/Eds	Editor(s), edition
EV +A	Exhibition of Visual + Art
Exh	exhibition
<i>IAR</i>	<i>Irish Arts Review</i>
Ill.	Illustrated
IMMA	Irish Museum of Modern Art
<i>I Ind</i>	<i>Irish Independent</i>
<i>IT</i>	<i>Irish Times</i>
n.p.	not paginated
Priv. coll	Private collection
repr.	reproduced
RHA	Royal Hibernian Academy
RTÉ	Raidió Telifis Éireann
RUA	Royal Ulster Academy
RVH	Royal Victoria Hospital
<i>Sun Ind.</i>	<i>Sunday Independent</i>
trans.	translated (by)
UCC	University College Cork
UCD	University College Dublin
UL	University of Limerick

Photographers

Marzia Bini  
Katherine Boucher Beug  
Elizabetta ter Borg  
Fabrizio Cardini  
Dino Carini  
Francesca Chelazzi  
Mario Ciampi  
Tony Corey  
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Barbara Mullarney  
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Janice O’Connell F22 Photography (Fenton Gallery)  
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**Janet Mullarney**