

KINGGERLEE &



NEW WORKS • COLLAGE ON PAPER • THE KENNY GALLERY • GALWAY • 5th-26th April 2007
WITH A HISTORICAL & TECHNICAL ESSAY ON COLLAGE by BRIAN McAVERA

*"At the beginning of the 20th century; Cubism. The beginning of this century; The Grids. Well, I wonder.
Do you really think so? Perhaps. Just go on working. Head down."* JOHN KINGERLEE



You are invited
to the official opening of
an exhibition of
NEW WORKS • COLLAGE ON PAPER
by
JOHN KINGERLEE
at
THE KENNY GALLERY
High St./Middle Street, Galway
on Thursday 5th April 2007
at 6.00 for 6.30pm



Guest Speaker
DEIRDRE PURCELL
Novelist

The exhibition continues until 26th April
These paintings are now available for purchase
View the entire collection on www.thekennygallery.ie

THE LANGUAGE OF TECHNIQUE

by BRIAN McAVERA

The term 'collage' comes from the French verb 'coller' which means to glue, paste, or stick down upon a surface. It is now both the standard name for the technique of making pieces of paper, card, fabric and so forth adhere to a surface, (whether of paper, canvas or wood), as well as being the overall description for an artwork made using this technique. As anyone who has ever flicked through a nineteenth century scrapbook will realise, this recreational technique was popular with children and amateurs in that period, being called by the French 'papiers collés' or 'pasted papers'. Photographs or bits of photographs, newspaper cuttings, calling cards, bits of popular prints, in fact any things which could be stuck down onto a scrapbook page, were used.

In the early twentieth century artists appropriated the technique. Many writers consider that it was the major, technical innovation of the twentieth century, and it has now become a standard technique for artists world-wide. Most of the major art movements of the century used it, such as Cubism, Futurism, Dada, Surrealism, & Pop Art, not to mention developments of the technique as practised, especially by the Americans, in Assemblage, Happenings, and Combine Paintings.

In terms of art history, as opposed to the history of popular arts and recreations, collage originated when the Cubists, in the shape of Braque and Picasso were making papiers collés [accent on last e] in 1912. In particular they used material from the mass-media such as newspaper articles, newspaper titles, and printed patterns. There were two reasons for this. The first was that they could incorporate a bit of 'reality' into their artwork; and the second was that they could use the collaged pieces as a formal element within the overall composition.

Braque had started the idea by introducing printed letters, and imitations of wood and marble, into his paintings in 1911. It was therefore quite logical to move one small step forwards and introduce real objects, be it wrapping paper, wallpaper, or newspaper. Picasso, in particular, extended the range of materials, introducing wood, cloth, sand, playing cards, & matchboxes.

No matter what kind of collage one is looking at, it always – to varying degrees – breaks out of the traditional two-dimensional surface, and moves towards the three-dimensional, usually in the form of low relief. Depending on what kind of material is collaged, this material may be used purely for the formal elements (shape, colour, placement and so forth) as with Hans Arp, or it may be used to create meaning by using the associations of the incorporated material. This, for example, is demonstrated by the political and social resonances of the work of John Heartfield.

After Cubism, the Futurists, in particular Carra & Severini, developed the idea, with Carra creating collages entirely out of words, in which the meanings of the words were as important as the shapes created by them. With collage, flexibility is the key because, as a technique, it constantly expands itself, with artists finding new ways to distort or alienate, or to destroy or integrate, the material at hand.

One particular effect of collage, mined by the Dada movement, was that of juxtaposition, the aim often being to shock. Think of Duchamp putting a moustache onto a postcard of the Mona Lisa, or Man Ray soldering spikes onto what used to be called a smoothing-iron in *The Gift*. Arp, Picabia, Schwitters and Hausmann also contributed to Dadaist collage. For Schwitters, collage became the central concern of his work. He was particularly interested in the detritus of commerce, such as bus tickets, his art being a primarily formal exploration of the way in which beauty could be made out of unlikely materials.

With Surrealism, artists such as Magritte, Dali and Miro used collage as an alternative to their trompe l'oeil or illusionist paintings, usually producing a 'strange encounter' which has an emotional or dreamlike state. Max Ernst however moved in a different direction, producing collage 'novels' (in particular *La Femme 100 Têtes* – *The Woman with a Hundred Heads* in 1929 and *Une Semaine de Bonte* – *A Week of Goodness* in 1932) in which he took disconnected fragments from old anatomy books, and from 19th century engravings, re-arranging them according to his imagination.



The view of collage as being about the exploration of formal elements has a lineage that runs from Cubists, Dadaists and Surrealists through to artists like Mondrian, Victor Pasmore, De Stael and Motherwell, (amongst many others), who developed the technique quite consciously, as opposed to the chance or random elements of the Surrealists.

Constructivism, in the shape of Gabo, Archipenko and Pevsner, is closely linked to collage, and it leads directly to Assemblage, in which materials are assembled or fastened together but retain their original identity. With such work the artist is more interested in making links between the various materials, than he is in fashioning a completely new object. Joseph Cornell's boxes would be a good example. A development of this, which occurred in the work of Robert Rauschenberg, in particular, was the Combine Painting in which pre-existing objects, such as a bed, are combined with passages of painting. (cf. *Bed*, 1955). Assemblage provided a jumping off point for the concepts of *The Environment*, and *The Happening*.

A narrower version of collage developed with photomontage, primarily from the thirties onwards, in which the only materials used were photographs. Bits of pre-existing photographs are cut out and re-arranged, then pasted down. This form of collage was mainly created by the Berlin Dadaists who used it for political and propagandistic purposes, the key figures being Raoul Hausman, John Heartfield, and Hannah Hoch. Today it is often used in advertising, but politically orientated artists such as Peter Kennard still utilise it to great effect. In Ireland, Sean Hillen, in collages such as *Londo-Newry*, continued this tradition.

However, since the Second World War, with the exception of Matisse and his paper cut-outs (either cut or torn), the major development of collage took place in Pop Art which tried to establish a new relationship between contemporary art and the contemporary world. This ranged from the rather nostalgic work of a Peter Blake, recording ephemera such as advertisements and badges, to Jim Dine and Claus Oldenberg, not to mention Richard Hamilton who, in a work like *Just What Is It that Makes Today's Homes so Different, so*

Appealing (1956) collaged a muscle man from a physique magazine, a stripper from a porn magazine, plus adverts for luxury goods and the like, wanting to create a popular, expendable, witty, sexy – and low-cost – work of art.

If one surveys the twentieth century as a whole, the dominant impression, in terms of the use of collage, is its employment in terms of its expressive or aesthetic aspects, and its tendency to shift from the two to the three dimensional. This latter element comes to fruition in the use of the Found Object whereby the artist finds, or selects materials, displaying them for the purposes of demonstrating their aesthetic qualities. The locus of this is, of course, Duchamp with his urinals and bicycle wheels. If the found objects are basically two-dimensional (such as paper or card) and are pasted onto a flat surface, (whether linked with passages of paint or not), they are usually called collage. If the found objects are three-dimensional, and are joined or mounted with other objects, then the result is usually called an assemblage.

Although, technically speaking, collage with the addition of painted passages is called a Combine Painting, (as with Rauschenberg), this distinction is rarely used nowadays, so that many artists quite happily either use collage in what is primarily a painting, as with the Northern Irish artist Gerry Gleason, use collage and assemblage techniques as with Paddy Graham (but still call it a painting), or use heavily built up layers of collage which either have painted passages or else are almost entirely painted over as with Kingerlee.

Kingerlee uses various forms of collage. Sometimes, as a baseline, he will stick down pages from a sketchbook, or pages from old Sotheby's auction catalogues, or even text pages from a book. On top of these he will then collage various forms of ephemera, such as entrance tickets, bits of postcards, illustrations from magazines and so forth.

Alternatively he may tear up old drawings or paintings (or other material) and stick them down, building up layers. He calls this process 'Stick and Rip'. In either case, the collaged material is liable to be painted over, or drawn over. Within



14 *Untitled*
Painted Collage, 29x37cm



53 *Stick and Rip Series III*
Collage & Mixed Media, 31x47cm

these techniques, two kinds of work tend to emerge: that which seems to be connected to place, as referenced by postal stamps, postcards, tickets or labels; and that which builds up into either figures or heads. Within this process he may 'rubback' which is his word for cutting through or rubbing through the paint and paper to reveal a layer which is below.

In *Painted Collage* 2006 (catalogue no.14), two sketch-book pages, laid side by side, have been affixed to white board. Then they have been lightly brushed with dominant layers of colour (light green, yellow, pinks and light red), then lightly over-painted again in places – the green with the pink, for example. Elements are then collaged on, such as the Pellegrino water label, the 48cent Éire stamp, and what looks like a piece from a postcard, as well as a piece cut out from an envelope which has been placed in the top right corner.

Having established a loose geography in relation to the page, the elements are then played with, so that the Éire stamp does duty for a head of a Madonna-like figure (probably suggested by the religious imagery of the stamp) and created by drawing lines in pencil, Cy Twombly style. Another embryo figure is created in green ink (with black for the head) and a third, to the right of it, emerges in red ink and crayon. Networks of lines, brushstrokes, a sweep of the palette knife (creating a three-dimensional effect with its ridging) either create new shapes, or tie into existing ones. This use of the connecting network of lines is probably borrowed from the drawings of Kurt Schwitters.

By contrast, the *Stick and Rip Series III*, 2005 (catalogue no.53) is a precise descriptive title, in that pieces of previous drawings or paintings, ripped up and then stuck down on the page, are built up into palimpsests. Added into this are other pieces of collage, such as a French train ticket, & the ubiquitous Irish stamp, which has been torn from an envelope. The artist has painted over all of this, most noticeably along the dividing line of the two sketchbook pages used as the baseline for the work, but it is difficult to tell whether the various mark-makings (in pencil, crayon, acrylic, pen etc.) were on the original ripped pieces, or have been added afterwards.

With *Sotbeys' Series II*, 2004 (catalogue no.11), the baseline consists of pages from old black and white auction catalogues, over which are collaged a section from another catalogue page, and a piece of a Netherlands stamp cut to reveal only the letters 'ETHERLAND'. In places the over-painting has been rubbed back to reveal parts of words such as 'ALT' & 'EARE'. A slightly different variation is used in *The Balcony Windows: Spain – Kilcatherine*, 2006 (catalogue no.13), where the baseline consists of text pages from a book which have been thickly over-painted, with the paint ridging into impasto blobs in places. The first balcony window is created by the simple device of painting around a small rectangular portion of the text, which had previously been given a light greenish wash of colour. The other window has a similar rectangular shape but has an Éire stamp in the middle of it, to give it its definition. The effect created is of blinding heat and light, but the means used to obtain this effect are simple and spare.

In *Vichy*, 2006 (catalogue no.27), we have a clue as to what generates these collages. The artist travels continually and works like these seem to be stimulated by memories, not so much of any one particular place but rather of the act of travelling. The baseline is a section of text from an nineteenth century novel, over which is collaged a card from the Hotel Continental in Tangiers, what looks like a section of an advertisement or label for Catalan Vichy water, and various other pieces of sketchbooks pages. Over these, in paint, there are pictographs for faces (as at the bottom right); and ethereal full-length figures drift in and out of the spatial miasma. It's rather like sections of opera gauzes, each with a different image, being floated down onto a stage simultaneously.

Travellers, 2006 (catalogue no.48), opts for another strategy. As with many of these collages, there is a rough and ready feel to the proceedings. Two, possibly three sketchbook pages are collaged together, but this time one of them has been folded back at an angle before being stuck down, thus increasing the three-dimensional aspect. In the middle, but towards the right is a small card with a Morning Prayer on it. Painted on, over and through this card is a traveller on horseback - like an ideograph for Don Quixote - and possibly the partial figure



11 *Sotbeys Series II*
Collage & Mixed Media, 24x34cm



13 *The Balcony Windows*
Collage & Paint, 21x27cm



27 *Vichy*
Painted Collage, 28x21cm



48 *Travellers*
Collage & Mixed Media, 21x30cm



3 *Landscape Composition, Granada*
Oil on Paper, 11x19cm



31 *Charlie Haughey Died This Day*
Painted Collage, 20.5x30cm

on the right is meant to be his sidekick Sancho Panza. The artist takes advantage of the creases and folds in the paper to create texture, and the landscape background is created very simply, the brush being swiftly pulled over the ridges in the paper, creating the sense of a mass of trees in the distance.

Collage often juxtaposes discrete elements, but this artist tends to use collage to build up a low relief image which is the counterpart of tachiste painting, in which the paint is often very thickly applied, as with Dubuffet or Tapiés, both of whom the artist would have seen in London galleries when he was resident there in the fifties. A good example of this is *Landscape Composition, Granada* 2006 (catalogue no.3), a tiny work scarcely bigger than a postcard, which has a small oblong piece of sketchbook page collaged centrally. The dark to light blue background has been vigorously swept over, centrally, with a palette knife, creating striking areas of red into black, bright white into blue, and light brown flecked with blue. This could almost be a 1950's tachiste painting as, despite its title, it looks almost abstract. The same could be said of *Memories*, Collage and Mixed Media, 2006.

If many artists use the associations of their collaged elements for social or political purposes, Kingerlee is not one of them. *Charlie Haughey Died This Day*, 2006 (catalogue no.31), may seem like some kind of political statement on the basis of its title, but it is much more likely that it simply records the artist's interests on the day that this event was a news item. There is a British (rather than Irish) second class stamp, neatly placed on its side for formal reasons, at the top left, along with the by now familiar pieces of collaged sketchbook pages, and (probably) bits of postcard, the whole being over-painted.

As with so much of the artist's work, the dominant impression is initially abstract, conjuring up tachiste painters from France, the UK and Spain, along with hints of the COBRA group. Here, bearing in mind Haughey's love of horseracing, it's possible that the figure towards the right may be a jockey on horseback – but it might just be random chance. With works like these we are encouraged to read into, rather than read out of them.

Collage is an intriguing area to explore. It is perhaps no accident that when it began to come back into fashion in the UK, in the London of the fifties, the artist was living there. Brian Fallon, in the *Irish Arts Review*, has suggested that there is a link between the collages of Patrick Hayman and that of the artist, though many other London artists of the fifties could be cited, such as John McHale & Eduardo Paolozzi. Whatever the truth of this may be, artists are drawn towards collage because of the freedom that it gives them, and because, even today, there are new discoveries to be made.

A BIBLIOGRAPHICAL NOTE

There is a huge literature on collage in its various forms, much of it to be found in the files of art magazines. Some useful general surveys are H. Wescher, Collage, Abrams, New York, 1968, H. Janis & R. Blesh, Collage, New York, 1962 & 1967, & Elga Adamowicz, Surrealist Collage in Text and Image: Dissecting the Exquisite Corpse, Cambridge University Press, 1998. A fine recent addition is Collage: The Making of Modern Art, Brandon Taylor, Thames & Hudson, London, 2004 which surveys the whole of the twentieth century.

BRIAN McAVERA is an Irish playwright, having written over 25 stage plays, fifteen radio plays, and two films, one of which he produced and directed. Although he is from Northern Ireland, and spent many years writing and directing political plays, and also co-founding and directing for New Writers' Theatre in Belfast, he is probably best known in relation to the international success of the cycle of eight plays called *Picasso's Women* which seek to uncover the buried lives of the women in Picasso's life (translated into 9 languages so far) as well as its companion piece *Yo! Picasso: Beside Picasso*, which sees the story from the point of view of Picasso and his lifelong secretary Sabartes. The recent *Kings of the Road* views Northern Ireland from a tragic-comic point of view, looking at the lives of busmen over the generations. All of these have been published by Oberon Books, London. Brian is also the author of four books of art history and criticism, over 30 catalogues and about a million words of art criticism. He is a contributing editor of *Sculpture* (USA) and also *State of Art* (UK) as well as being a regular contributor to *Irish Arts Review*. He also curates exhibitions, the next one being a survey of socio-political art during The Troubles, scheduled for the Golden Thread Gallery in Belfast (Jan 2006). Currently he is writing a play about the artist Francis Bacon, a series of three plays on Venetian artists (Titian, Tintoretto & Canaletto), and two musicals, one about the relationship between Henry Miller and Anais Nin; and the other 'suggested' by the life and times of Bob Dylan.



67 *The Natural World*
Oil on Board, 18x27cm

"While borrowing tones from Turner and rich painterliness from Constable, Kingerlee has created remarkable abstract landscapes which are unique in the world of modern art."

ROBERT MAHONEY New York, 2007



1 *Do Not Look Back*
Oil & Collage, 21x15.5cm



10 *Head*
Oil on Board, 28x19cm



63 *The Rider*
Painted Collage, 13x20cm



25 *Crossover*
Painted Collage, 19x28cm

No.	Title	Media	Size(cm)	Year
1	Do Not Look Back	Oil & Collage	21x15.5	2006
2	Remembrance	Collage & Mixed Media	13.5x15	2000
3	Landscape Composition, Granada	Oil on Paper	11x19	2006
4	Head in Landscape	Collage & Mixed Media	21x16	2004
5	Sothebys Series I	Collage & Mixed Media	18x24	2006
6	Head	Oil on Paper	20x16	2006
7	Bird and Figures	Collage & Mixed Media		1998
8	American Senator Series	Collage & Mixed Media	27x21	2006
9	Figures and Animals	Mixed Media	21x26	2006
10	Head	Oil on Board	28x19	2006
11	Sothebys Series II	Collage & Mixed Media	24x34	2004
12	Twosome	Collage & Paint	28x19	2000/6
13	The Balcony Windows	Collage & Paint	21x27	2006
14	Untitled	Painted Collage	29x37	2006
15	GBD	Collage & Mixed Media	30x21	2006
16	Untitled	Collage & Mixed Media	42x30	2005
17	Walk the Line	Acrylic on Paper	16x20	2006
18	Untitled	Painted Collage	20x26	2006
19	Heads	Acrylic on Paper	18x29	2006
20	Passing Through	Painted Collage	17x23	2006
21	The Onlookers	Painted Collage	20x26	2006
22	Walking Away	Collage & Mixed Media	26x21	2006
23	Untitled	Collage & Mixed Media	19x29	2006
24	Barcelona	Painted Collage	21x30	2006
25	Crossover	Painted Collage	19x28	2006
26	Figures	Collage & Mixed Media	26x21	2005
27	Vichy	Painted Collage	28x21	2006
28	The Visit	Painted Collage	30x20	1981
29	Granada	Collage & Mixed Media	26x21	2006
30	Someone Down There	Oil on Board	29x20	2005
31	Charlie Haughey Died This Day	Painted Collage	20.5x30	2006
32	Beara Landscape	Oil on Board	24x31	2006
33	Silverhead	Oil on Card	16x10	2004
34	Headland	Painted Collage	14x19	1995

All measures in Centimeters

These paintings are now

The exhibition continues

View the entire collection / prices available

35 Oh Dear	Oil on Board	16x23	2006
36 Meeting Place	Painted Collage	24x16	2004
37 Head	Oil on Board	28x18	2006
38 Figure in Landscape	Painted Collage	16x23	2006
39 Headscape	Painted Collage	23x16	2006
40 Conversation	Painted Collage	25x19	2006
41 The Guardian	Painted Collage	29x20	2006
42 The Long Wait	Painted Collage	29x18	2006
43 Memories	Painted Collage	16x24	2006
44 Faceless	Collage & Mixed Media	25x32	2006
45 Figures	Collage & Mixed Media	30x20	2005
46 On a Long Rein	Painted Collage	24x32	2005
47 Dancer	Collage & Mixed Media	30x20	2006
48 Travellers	Collage & Mixed Media	21x30	2006
49 Stick and Rip Series I	Collage & Mixed Media	18x24	2006
50 Sothebys Series III	Collage & Mixed Media	24x34	2006
51 Stick and Rip Series II	Collage & Mixed Media	30x20	2006
52 Admiring the View	Painted Collage	30x20	2006
53 Stick and Rip Series III	Collage & Mixed Media	31x47	2005
54 Presence	Painted Collage	18x27	2006
55 Kilcatherine	Oil on Board	15x20	2005/6
56 The Purity of Nature	Oil on Board	15x39	2005/6
57 Ravages of Time	Oil on Board	60x30	1990/06
58 Grid Composition	Oil on Board	48x58	2005/07
59 Headland	Oil on Board	14x10	2006
60 Beara Landscape II	Oil on Board	19x26	2005/6
61 Grid Composition	Oil on Board	54x43	2005/07
62 Untitled	Painted Collage	12x20	2004
63 The Rider	Painted Collage	13x20	2006
64 Travelman	Painted Collage	18.5x27	2006
65 Musicman	Painted Collage	20x29	2006
66 Carrying/Walking	Painted Collage	25x18	1994/06
67 The Natural World	Oil on Board	18x27	2006
68 The Ever Shifting Light of Beara	Oil on Board	39x47	2006
69 Kilcatherine Landscape	Oil on Board	32x62	2006

res (height precedes width)
 w available for purchase
 ues until 26th April
 ilable on: www.thekennygallery.ie



38 *Figure in Landscape*
 Painted Collage, 16x23cm



60 *Beara Landscape II*
 Oil on Board, 19x26cm



28 *The Visit*
Painted Collage, 30x20 cm



15 *GBD*
Collage & Mixed Media, 30x21cm



54 *Presence*
Painted Collage, 18x27cm



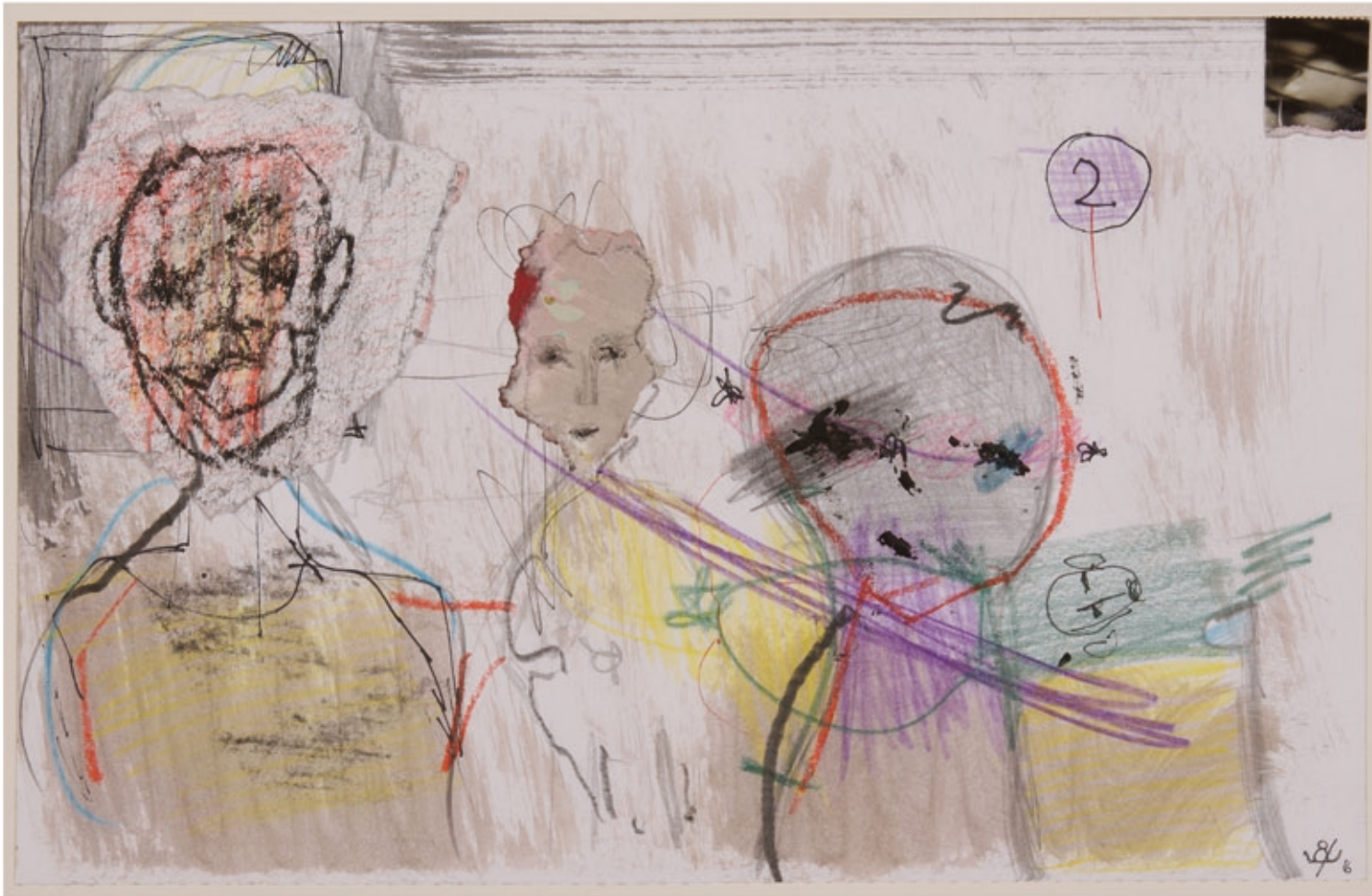
26 *Figures*
Collage & Mixed Media, 26x21cm



12 *Twosome*
Collage & Paint, 28x19cm



29 *Granada*
Collage & Mixed Media, 26x21cm



23 Untitled
Collage & Mixed Media, 19x29cm



21 *The Onlookers*
Painted Collage, 20x26cm



6 *Head*
Oil on Paper, 20x16cm



4 *Head in Landscape*
Collage & Mixed Media, 21x16cm



57 *Ranges of Time*
Oil on Board, 60x30cm

*"Klinger's Heads are compelling
because they're at once spectral
and obdurate, winsome, stoic
and expectant"*

WILLIAM ZIMMER
Art Critic, New York Times



20 *Passing Through*
Painted Collage, 17x23cm



"The artist hopes these profoundly meditative works will provide a spiritual alternative to our predominantly materialistic culture. One has to revert to a painter such as Rothko to find a precedent for drawing a line so emphatically in the artistic sand."

JONATHAN BENINGTON

JOHN KINGERLEE was born in Birmingham, England in 1936. His Mother was related to Hogan's from County Cork and he was educated in a school run by the Marist Fathers. After living for twenty years in Cornwall in the far southwest of Britain, he moved in 1982 to an isolated farmhouse on the Beara Peninsula in West Cork, Ireland.

Whether by chance or design, Kingerlee's decision to 'go west', leaving behind a predominantly Anglo Saxon environment in preference for the wild scenery of Europe's most westerly shores, saw him following in the footsteps of the great Celtic Revival artists and writers of the early 20th Century, and just like his fore-bears, he has found this place of rocks, seas and majestic skies where nothing is static, to be a source of continuous spiritual invigoration.

In this setting, looking directly out from his home across Kenmare Bay to the ring of Kerry, John and his wife Mo lead a life which some might describe as lonely.

However, what they lack in human contact they make up for through an existence, which extends to growing their own vegetables in their organic garden. The Kingerlees' alternative outlook on life somehow seems to be in complete harmony both with the space they inhabit and with the art that flows from John's palette knife and brush.

A non-conformist at heart, John has turned his back on the traditional way of seeing and depicting landscape - as a series of parallel planes that are made to appear to recede from foreground to background by the artists manipulation of linear and aerial perspective. Recognising that perspective itself is a mathematical construct, John takes a different approach that is as radical as it is original. He states that he wants his art to recreate the experience of being in and moving through the landscape.

The challenge that faces John every day is one of making his paint reflect his experience of nature as a dynamic all encompassing unity that extends to Man and his inner thoughts and feelings.

For John, engaging with nature is a multi-sensory experience of being supremely in tune with what is happening around, above and below him. Of sensing geological time, the hardness or softness of the ground, the moods and colours of the sea. As if viewing it through holistic spectacles - As part of a larger whole that includes the winds, the tides and the ever shifting light.

In the studio, using his own made up pigments, he mimics the cycle of growth and decay by working with matter in a very direct and hands-on way. He applies colours, deep pools of it, red brick, reds, molten silver and zinc, platinum and titanium, sulphuric yellows and so much more to dozens of paintings in various states of becoming. He paints standing up applying a new layer of paint (finished paintings will comprise of fifty to one hundred or more layers of paint applied over a period of several years and when completed can

take up to five months to dry out). His preferred tools are palette knives (one in each hand is the norm), and a decorator's brush which he holds vertically using a stippling technique. Anyone privileged enough to watch, is struck by the analogy with gardening, for the artist tends his pictures with the same care and devotion.

Article contributed to by Jonathan Benington

SELECTED EXHIBITIONS

London, Ewan Philips Gallery, 1967	London, Drian Gallery, 1978
Dublin, Tom Caldwell Gallery, 1984	Dublin, Tom Caldwell Gallery, 1990
Dublin, Leinster Gallery, Nov, 1999	Cork, Mill Cove Gallery, 2002
Belfast, Taylor Gallery, Nov, 2003	New York, Irish Arts Centre, May, 2004
Cork, Vanguard Gallery, 2005	Dallas, WJ Morrill Gallery, May, 2005
Bath, Hepworth Gallery, Feb, 2006	Dallas, WJ Morrill Gallery, Feb, 2006
Kenmare, Iverni Gallery, Feb, 2006	
Palm Beach, FL, Elizabeth Martin Fine Art, Feb/Mar, 2006	
Barcelona, Gallery Sala Barna, May 2006	
Houston, Texas, Samosa Gallery, Jun, 2006	
Los Angeles, California, Masoud Pourhabib Gallery (Oils), Oct, 2006	
Montreal, Canada, Galerie Gora, Jan, 2007	

SELECTED RESULTS

Grid Composition, Whyte's, Dublin, 20th Sep. 2005, Lot No: 112, €68,500
Grid Composition, Sotheby's, London, 13th May 2005, Lot No: 145, £36,000
On the Beara Peninsula, Whytes, Dublin, 22nd Feb. 2005, Lot No: 75, €41,400
Heads in a Landscape, Whytes, Dublin, 26th Apr. 2005, Lot No: 85, €17,250

*A new world record of \$156,000 was set in Sotheby's New York on 15 Nov 2006 for a Kingerlee. * Sale Amount includes buyers premium*

SELECTED COLLECTIONS

Mr & Mrs F. Aberne, Ireland	Allied Irish Bank Collection, Ireland
Dr & Mrs G. Lancourt, USA	A. M. Collection, Ireland
The Baird Collection, Ireland	The Murphy Collection, Ireland
Mr & Mrs Hayden McBry, USA	H. Boyle Collection, Ireland
Mr & Mrs S. McVeigh, Ireland	The Byrne Collection, Ireland
B.P. Collection, Ireland	President William Jefferson Clinton
Mr & Mrs F. Osborne, USA	& Senator Hilary Rodman Clinton
Sir Anthony & Lady O'Reilly	The O'Sullivan Collection, Ireland
Mr & Mrs M. Cronin, Ireland	The Daly Collection, Ireland
The Rowan Collection, Ireland	Mr & Mrs W. Gillies, USA
Mr P. Shanahan, USA	Celine Gonzalez, Ireland
Barbara Fitzgerald Sweetman, Ireland	Mrs M. Goodman, Ireland
Target Collection, UK	Mr Paul Hewson (Bono from U2)
The Toner Collection, Ireland	Mr L. Walsh, Ireland
The Kearney Collection, Ireland	

UPCOMING EXHIBITIONS IN THE UNITED STATES

Dunedin Museum, Florida - 2006, Appleton Museum, Florida - 2008,
 The Anderson Museum, Indiana - 2008, Wichita Falls Museum of Art, Texas -
 2008, Gertrude Herbert Institute of Art, Georgia - 2009, William King Art Center,
 Virginia - 2009, Museum of Southwest Texas - 2009, Albany Institute, New York -
 2009, Hite Institute, Louisville, Kentucky - 2009



19 Heads, Acrylic on Paper, 18x29cm



The Kenny Gallery, High St./Middle St., Galway, Ireland, Tel: +353 91 534760 Fax: +353 91 568544 email: art@kennys.ie www.thekennygallery.ie