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DEPARTMENT OF SCULPTURE

CONTEMPORARY IRISH WOMEN SCULPTORS

by

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## INTRODUCTION

The subject of this thesis is contemporary sculpture by Irish Women Artists. I picked this topic because, as a sculpture student, it is important for me to explore the contexts within which I work. I have not conducted a broad survey documenting work by all the women sculptors currently working in this country. Rather, after looking at many artists, I made a selection of those whom I believe to be most significant and representative in terms of my subject. My choices were sometimes influenced by the limited documentation available on many of the artists. I also tried to select, where possible, artists whose work I have seen firsthand. Those women that I did choose show a diversity of individual work. I hope, however, that individual accomplishments will not seem isolated, but rather integral to developments and innovations in recent sculpture by women in Ireland. Finally, this thesis is not intended to segregate the artists discussed from their male contemporaries but merely to indicate the range and strength of their work coming as it does from a section of the community that has only in recent decades become a recognised and respected part of mainstream art.

I begin by outlining the social and economic changes in Ireland during the 1960's and 1970's, which have made it possible for a strong body of women sculptors to be working

PROHIBITION

The subject of this thesis is contemporary agriculture in Ireland. However, it is not a study of the agricultural sector as a whole, but rather a study of the role of women in the agricultural sector. It is important for us to explore the context within which I live. I have not conducted a broad survey of the work of all the women who are currently working in this country. Rather, after looking at many articles, I made a selection of those whom I believe to be most significant and representative in terms of my subject. Some were sometimes mentioned by the limited documentation available on many of the articles. I tried to select, where possible, articles whose work I have seen firsthand. These women have a first-hand knowledge of the agricultural work. I have, however, not had the opportunity to work with them, but rather, to investigate their development and innovations in recent years by women in Ireland. Finally, this thesis is not intended to segregate the articles discussed from their male counterparts, but merely to indicate the range and strength of their work coming as it does from a section of the community that has only in recent years become a recognized and respected part of mainstream society.

I begin by outlining the social and economic context in Ireland during the 1950's and 1970's, which have made it possible for a group of women scholars to be working

and exhibiting here today. In Chapter Two, I look at how two artists interpret the female body in their work. The first of these, Kathy Prendergast, I discuss in terms of her 'body-map' series and the second, disabled artist Mary Duffy, is discussed with regard to the work she has done concerning representations of her body. Next, I examine Pauline Cummins' and Louise Walsh's work on womens' identity and issues of sexuality. I begin with their 1992 collaboration 'Sounding the Depths' and then look at some individual work by each artist. Chapter Four is a discussion of gender representations in the work of Dorothy Cross, concentrating on her 'Ebb' and 'Powerhouse' exhibitions. The following chapter is an examination of two artists who have worked with environmental themes. Firstly, I consider Aileen McKeogh with regard to her relief landscape pieces and later 'House' exhibition, and secondly I discuss Alanna O'Kelly's, 'Chant Down Greenham' piece and her 1992 exhibition on the famine. My final chapter is a brief study of three artists - Eilis O'Connell, Vivienne Roche and Marie Foley who, unlike those discussed in previous chapters, produce mainly abstracted work.

and exhibiting more joy. In Chapter Two, I look at how two artists interpret the female body in their work. The first of these, Kerry Brindley, illustrates a sense of her 'body-man' series and the second, disabled artist Mary Kelly, is discussed with regard to the work she has done concerning representations of her body. Next, I examine 'Genders' and 'Gender' which work on women's identity and issues of sexuality. I begin with two 1993 collaborations 'Soundings of Gender' and then look at some individual work by each artist. Chapter Four is a discussion of gender representations in the work of body artists, concentrating on the 'Body' and 'Genders' exhibitions. The following chapter is an examination of two artists who have worked with environmental issues. Firstly, I consider Alison Jackson and her work on her 'Body' and 'Genders' exhibitions and later 'Genders' and 'Genders' exhibitions. I discuss James O'Reilly's 'Genders' exhibition, piece and her 1992 exhibition on the female. My final chapter is a critical study of three artists - Elin O'Connell, Vivienne Roche and Marie Foley who, unlike those discussed in previous chapters, produce mainly abstracted work.



## CHAPTER ONE

### A BRIEF BACKGROUND

At the turn of the twentieth century women artists were, with very few exceptions regarded as little more than dilettantes. The high number of women in the National College of Art was attributed to the presence of a large number of girls killing time between school and marriage. "Art was a polite and harmless way of bridging the gap in the tradition of Victorian Lady Watercolourists." (Dunne, 1987, p.3). By the late 1980's in Ireland, the number of women artists working and exhibiting, although not in the majority over men, were no longer the small minority that they had once been. Many factors contributed to this new strength of women in the arts.

In her essay on women's involvement in the development of the visual arts in Ireland this century, Paula McCarthy cites two contexts in which women were prominent. Firstly, as artists, introducing new and innovative styles and secondly, as initiators organising groups and societies (McCarthy, 1985, p. 95). Back in the early 1920's a new generation of Irish women painters had begun to exhibit in the Dublin Painters' Society which had been founded in 1920, as an alternative venue to the Royal Irish Academy for young artists to show their work. These artists included Grace Henry, Letitia Hamilton, Mary Swanzy, Evie Hone and Mainie Jellett. Many had studied abroad and were familiar with the latest art

A BILLY BRACKEN

At the time of the English, many artists were, with very few exceptions, regarded as little more than dilettantes. The high number of women in the National College of Art was attributed to the presence of a large number of girls' boarding schools between school and university. "And was a college and university way of bridging the gap in the education of Victorian ladies?" (Dunne, 1987, p. 11). By the late 1880's, the number of women artists working and exhibiting, although not in the majority over men, were no longer the small minority that they had once been. Many factors contributed to this new stream of women in the arts.

In particular, the development of the industrial revolution in the development of the arts in Ireland, this century. This century, as others, contrast in which women were prominent. Initially, as artists, in introducing new and innovative styles and concepts, an artist's relationship with society and society (McCarty, 1987, p. 11). In the early 1920's a new generation of Irish women painters had begun to exhibit in the Dublin Exhibition Centre, which had been founded in 1917 as an alternative venue to the Royal Irish Academy for young artists to show their work. These artists included Grace Henry, Lillian Hamilton, Mary Barry, the Tunn and others. Their art had a social approach and were familiar with the latest art

trends, exhibited and stimulated avant-garde painting in Ireland. In the 1930's Norah McGuinness, Nano Reid and Anne Yeats joined the group. In 1943, the first Irish Exhibition of Living Art was held at the National College of Art in Dublin. It became the main public forum for advanced art and remained so until the 1970's. Founded by Sybil Le Brocquy, it's first president was Mainie Jellett, followed by Norah McGuinness who held the post for twenty-eight years until 1971. Regular women exhibitors included painters Nano Reid, Anne Yeats, Elizabeth Rivers and Dairine Vanston and sculptor, Hilary Heron. In the 1950's and 1960's, painters Anne Madden, Camille Souter and Marie Simonds-Goulding came to prominence whilst in sculpture Melanie Le Brocquy, Deborah Brown, Gerda Fromel (Czech born) and Alexandra Wejchert (Polish born) produced a strong body of work.

One fact stands out about the list of artists mentioned above and that is that many of them came from upper-middle class backgrounds. This often allowed them the financial freedom to travel abroad to study, and then to return to work in Ireland perhaps without the worry of earning a living from sales. It is only in recent decades that a career as an artist has become an option for women from working class backgrounds. The reason this is possible is because of economic expansion and education development during the 1960's.

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1950's

After the founding of the Free State in 1921, the official image of Ireland (the Republic) became one which;

"presented the Irish as classless and carefree in terms of cash and promoted a mythical West Coast of Ireland as the key to Ireland's identity. Charm, security and blue skies replace the realities of despair and demoralisation in the same rural communities." (McAvera, A, 1991, p. 10).

The 1950's marked the rejection of the economic nationalism favoured by De Valera, in favour of attracting foreign capital, creating employment and opening up to the rest of the world. By the 1960's, a series of social transformations had begun - a wide range of state pensions were introduced, the national television service, RTE, started broadcasting (1962), and there was a tourism boom.

The economic expansion of the 1960's in Ireland also marked a growing public awareness of the importance of education and made available resources for the desired development. In the decade following 1963, public expenditure on education rose from £25 million to £144 million (O'Buchalla, 1988, p. 75). In 1967, Donagh O'Malley, Fianna Fail Minister for Education, introduced free post primary education and provided a free transport scheme. These measures led to a great increase in participation by girls at non-compulsory levels. For example, whereas in 1935, girls formed 39% of Leaving Certificate entrants, by 1969, they formed 52% of candidates (O'Buchalla, 1988, p. 364).

After the founding of the Free State in 1922, the official

language of Ireland (the Republic) became the English language.

The 1920s were a period of significant change in Ireland.

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favoured by Dr. De Valera, in favour of attracting foreign  
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The economic expansion of the 1920s in Ireland also marked a

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(O'Sullivan, 1988, p. 78).

Art education was also changing and expanding during the sixties. The modernisation of art schools created greater opportunities for women (and men) students to attend and then develop careers after college. In 1968, student agitation against the outmoded structures at the National College of Art and Design began, resulting eventually in the establishment of a new more liberal system and many new teaching staff by 1978.

The interest in advancing educational opportunities was but one symptom of a general optimism in Ireland bolstered by new-found economic prosperity. In 1967, the first Rosc Exhibition was held, showing 20th important century artworks to the Irish public for the first time. As private collectors and institutions began buying contemporary art, the number of private galleries increased providing new exhibition opportunities for the increasing number of women artists. The Arts Council, established in 1951, was restructured in 1973, and with greater funding and a wider brief became an important and influential agent in the development of the arts. It pursued a policy of opening up a network of regional galleries and arts centres beginning with the Project Arts Centre in Dublin, in 1966. Other new public galleries included the Douglas Hyde Gallery (opened 1978) which held a number of retrospective exhibitions of Irish artists at the end of the 1970's and into the early 1980's which helped provide younger artists with an historical context to work from.

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The interest in advancing educational opportunities was not  
just a symptom of a general optimism in Ireland reflected by new  
found economic prosperity. In 1957, the first Roskilly  
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The Women's Movement in Ireland throughout the 1970's, contributed greatly to a change in attitudes towards women or more correctly, to a change in women's attitudes towards themselves. Women were encouraged to limit their childbearing through the use of contraception, increase their entry into the labour force and attain greater financial independence. This led to demands for equality in the workplace and in marriage. As the decade advanced a series of law reforms were passed in response to campaigns on issues from equal pay to contraception. Women became visibly more active in politics, business and public affairs. The International Women's Movement provided an incentive to look outward for support, to go beyond the immediate Irish experience. Many of the rights being demanded by women at home had already then been fought for and won abroad in such countries as America and France.

In the art world abroad, the 1970's was a decade of "reaction against the object (especially painting) and it's projected role in the art market as a unique object of high investment value." (Fowler, 1987, p. 72). Conceptual art, installation work and later performance art became the order of the day. (Fowler, 1987, p. 72). In Ireland these movements had little impact. "The vein of international modernism that gained currency here was, in most cases, steeped in a kind of local vernacular. It was diffidently embraced, cautiously practised." (Dunne, 1987, p. 61).

the women's movement in Ireland throughout the 1970's, continued really to a change in attitudes towards women or, more specifically, to a change in women's attitudes towards themselves. It was women's own voices which were heard, and which were heard through the use of contraception, which entered into the labour force and which brought financial independence. This led to demands for equality in the workplace and in marriage. As the 1970's advanced a series of law reforms were passed in response to changing conditions from equal pay to contraception. Women became visibly more active in politics, business and public affairs. The International Women's Year provided an impetus to look towards the future, to see beyond the immediate Irish experience. Many of the ideas being demanded by women at home and abroad, the ideas fought for and won in such countries as America and Britain.

In the art world, the 1970's was a decade of "reaction" against the object (usually painting) and its projected role in the art market as a unique object of high investment value." (Fowler, 1987, p. 11). Conceptual art, installation work and later performance art became the order of the day. (Fowler, 1987, p. 12). In Ireland these movements had little impact. "The view of internationalism that gained currency here was, in most cases, aimed in a kind of local vernacular. It was differently expressed, certainly, but not." (Hynes, 1987, p. 11).

Students had, however, greater access to visual arts information through the mass media than ever before. Often travelling, studying and working abroad, they arguably assimilated current developments in artistic practise.

If the 1970's was a time of optimism and advancement for women in Ireland, the 1980's saw a slowing down in momentum. Trends changed as the country entered an economic recession. Opportunities for women decreased despite better education and higher expectations. Advances in the 1970's were undermined as progress towards equality in employment seemed forgotten in a time of growing unemployment. "Male workers are generally less defensive when their jobs are relatively secure and their wages rising." (Beale, 1986, p. 139). The Abortion and Divorce Referenda brought conservative forces out in strength, suggesting that attitudes towards 'real' social change had after all altered little during the 'liberating' 1970's. For women questions of equality were no longer clearcut as the issues became more complex and difficult than they had first appeared. In art, what had been a question of numbers in the previous decade became more an issue of identity making and questioning.

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## CHAPTER TWO

### MAPPING THE FEMALE: MARY DUFFY & KATHY PRENDERGAST

Talking about the church's domination of the Irish health system during the 'sixties', Tom Inglis described how by joining forces with the medical profession "a virtual monopoly of knowledge about how the body functions, how it works and should work, especially in terms of sexuality" was formed (Inglis, 1986, p.60). He continues "Not only good health, but to a certain extent the very soul of modern man, has been founded on control of bodily functions". These "bodily functions" are primarily women's and Inglis points out that the issues on which the religious hierarchy have most frequently entered the public arena in Ireland have been in general motherhood, divorce, contraception, abortion and legitimacy. During the 'eighties many women realised that while previous struggles for equal opportunities had provided reforms, they left intact and unexamined the social and ideological structures, such as the church, of which discrimination is only a symptom. This new 'awareness' was prompted by issues such as the Kerry Babies Tribunal (1985), the Anne Lovett Case (1984) and the Abortion Debate (1983), where extensive media coverage overwhelmed the public with images of the woman's body.

MAKING THE CASE: MARY DUFFY'S FEMINIST PERSPECTIVE

Talking about the church's domination of the Irish social system during the 'twenties', Tom Inglis described how the joining forces with the medical profession, "a virtual monopoly of knowledge about how the body functions, how it works and should work, especially in terms of sexuality" was found in Inglis, 1982, p. 60. The conclusion "not only good health, but to a certain extent, a very good of modern man, has been found in terms of health or bodily functions". This "bodily functions" are strictly women and this points out that the leaders on which the religious hierarchy have most frequently entered the public arena in Ireland have been in general, methods, divorce, contraception, abortion and celibacy. During the 'twenties' many women realized that with previous struggles for equal opportunities and provided reforms, they felt that and examined the social and biological structure, such as the church, of which discrimination is only a symptom. This new 'symptom' was caused by James such as the Kerr-Bell Memorial (1927), the Anne Beckett Case (1944) and the Corbett Report (1953), which extensive media coverage overwhelmed the public with images of the woman's body.

"In the Abortion Referendum of 1983, wombs, periods, sperm and eggs, unpious ejaculations and ectopic pregnancies became the terms of political debate. In the Kerry Babies Inquiry, the possibilities of fertilisation, the mechanics of giving birth, the look of blood on bed clothes, the possibility that a woman might have sexual intercourse with two different men on the same day filled minds, hearts and column inches for eight months." (Fowler, 1990, p.9)

As Joan Fowler concluded, "nothing in our social relations is gender free, or beyond issues of gender discrimination";

"There was an extension of the line between social/political activity and theoretical practice, and this 'metatheory' asked increasingly fundamental questions about the constructions of society and, within that, individual experiences and identities." (O'Toole, 1990, p.57).

Not surprisingly many women artists began to refer to the body and themes of sexuality in their work. Although not always specifically responding to any of the above incidents, women artists were informed by these issues and were made keenly aware of their position as women in Irish society.

#### KATHY PRENDERGAST AND BODY MAPS

In 1983, Kathy Prendergast presented the woman's body as a landscape series of eleven exquisite map drawings in watercolour and ink, the artist did her first 'map work' in 1980, while still a student at the National College of Art and Design. 'Sea-Bed' was a naked woman made of plaster asleep or dead, on a bed. Beside her was a table with a vase of

"In the American literature of 1957, women, periods, hair and eggs, various speculations, and ecologic phenomena became the focus of artistic freedom. In the early 1950s, the possibility of a woman with a blood on her clothes, the possibility that a woman might have sexual intercourse with two different men on the same day filled minds, hearts and column inches for eight months." (Towler, 1990, p. 9)

As John Fowler concluded, "nothing in our social relations is gender free, or beyond terms of gender discrimination."

"There was an expansion of the line between social/political activities and traditional practices, and this 'morality' was increasingly (Lundquist) questioned about the construction of society and, within that, individual existence and identity." (D'Toile, 1990, p. 27)

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For surprisingly many women artists began to refer to the body and faces of sexuality in their work. Although not always specifically referring to any particular incidents, women artists were informed by what I called "the body" and were keenly aware of their position as women in 1950s society.

FATHER, MOTHER AND BODY MAPS

In 1951, Kathy Branstetter presented the woman's body as a landscape series of eleven "exquisite" map drawings in watercolor and ink. The artist did her first "map work" in 1940, while still a student at the National College of Art and Design. "Sea-body" was a naked woman made of glassed paper or sand, on a bed. "Linda" had a table with a vase of



flowers and a cup and saucer. Everything was painted in map colours - the greens and browns corresponding to the actual elevations of the body and other objects. Rules about two dimensional maps disappeared in this three dimensional application of grids and elevations.

Maps have traditionally expressed the virtues of ownership land perhaps conquered by imperialism, military control, commercial travel and so forth. They provide a record of wo/man's thought and work, an indication of the accomplishments of a people at a given time. In the Irish context, they might carry associations with colonisation, with being controlled by a foreign power. In the woman's context Prendergast's maps confront issues of ownership as woman. The drawings resemble late 19th century traveller's charts in their attention to detail. The journey they chart, however, is not through a distant exotic land but through a woman's body. The body is Prendergast's own with the measurements being taken from a cast. Her body is her country - the drawings chart her growing self-awareness and represent those changes that life has imposed on her.

Maps combining history and geography are symbols of man's desire to own the land. By being able to effectively 'hold' a mountain range in our hands, we somehow believe that we control the landscape. In her map-drawings Prendergast removes titillating factors, associated historically with the

flowers and a cut and garden. Every time was raised in his  
colours - the presentation shows correspondence to the actual  
elevation of the body and other physical. It is about two  
dimensional maps designed in this three dimensional  
application of grids and elevations.

They have traditionally expressed the virtues of ownership  
and control, condensed by imperialist, military control,  
commercial travel and so forth. They provide a record of  
woman's thought and word, an indicator of the  
eccentricities of a people at a given time. In the urban  
context, they might have associated one with another, with  
being controlled by a foreign power. In the woman's context  
Foucault's maps control issues of ownership as woman.  
The drawings, especially those with central vertical lines in  
their attention to detail. The journey, they said, however,  
is not through a distant exotic land but through a woman's  
body. The body is the territory, the woman with the woman's  
being taken from a case. Her body is her country - the  
drawing does not show a self-possessed and resistant those  
drawings that life has imposed on her.

maps to bring history and geography are symbols of man's  
leaves to own the land. By being able to effectively hold  
a woman's range in our hands, we somehow believe that we  
control her landscape. In our mind's eye, Foucault  
removes military factors, associated military with the

representation of the female body and associated with the male gaze of ownership, by graphically detailing the contours of the body. For example, the traditional 'valley between the breasts' literally becomes the valley between the breasts/mountains. Similarly, nipples become volcanoes, the stomach a desert and the vulva a harbour. The obsessive care and attention given is that of the owner. Prendergast is taking control.

In 'Enclosed World in Open Spaces' (fig. 1) the female torso is a landmass surrounded by sea. This map of a drawing contains a journey between the stomach and vulva. Numbers one to twelve inscribed are reference to stables, refreshment rooms and inns along the way. The geography of a woman's body is intimately explored. The detail becomes obsessive and overwhelming. Looking more and more closely at the body, the sense of scale becomes distorted. The quest for accuracy knows no end as each detail needs to be examined for further detail. Eventually the 'bigness' becomes threatening. The aim of the exercise - to produce an ideal two-dimensional representation of the body - ends by undermining our traditional limited perception of the body. The work goes beyond the mapping of the body and begins to question our static interpretation of what the female body is.

The other half of the body-map series are cross-sections showing the body/land being 'mined' for its resources (fig.

representation of the female body and associated with the male  
gaze of ownership, by alphabetically detailing the contours of  
the body. For example, the traditional 'valley' between the  
breasts' literally becomes the valley between the  
breasts/nipples. Similarly, nipples become valleys, the  
stomach a desert and the vagina a hipshot. The obsessive gaze  
and attention gives its title of the over. (Feminist  
taking control).

in 'Fetters' (1971) the female focus  
is a feminist re-orientation. This act of a blurring  
contains a gendered relationship between the stomach and vagina.  
one or two have been related and related to studies, relationship  
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overwhelming. Looking more and more closely at the body, the  
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knows no end as each detail needs to be examined for further  
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aim of the exercise - to produce an ideal two-dimensional  
representation of the body - ends by undermining our  
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The other half of the body-part series are cross-sections  
showing the body/and being 'aimed' for the resources (11).

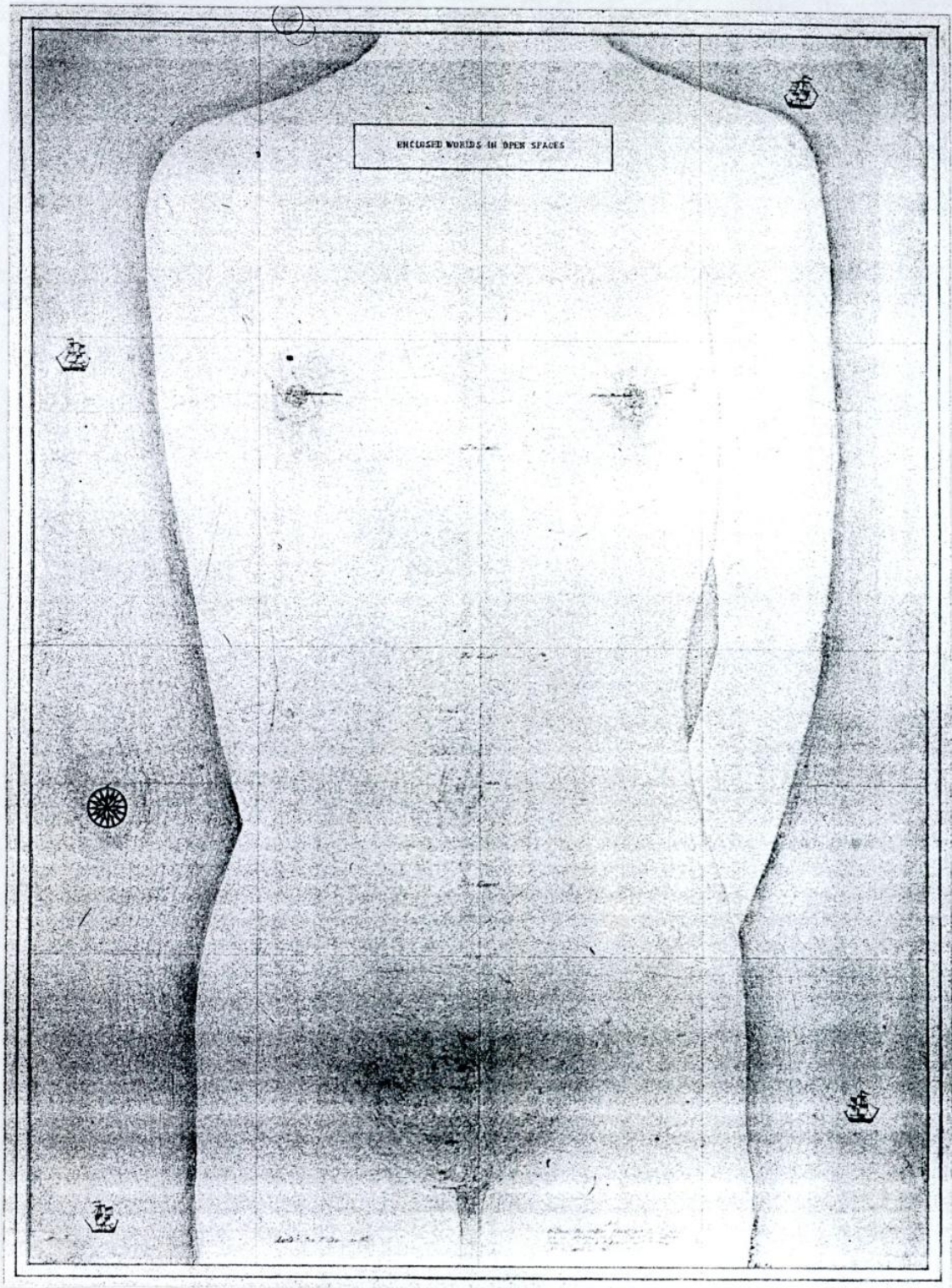


Fig. 1 Kathy Prendergast: 'Enclosed World in Open Spaces'  
1983 Watercolour and Ink on Paper 76 X 56cm



1983 Meteorological and Air Quality Report for the State of New York  
State Department of Environmental Conservation  
1983

2). In these engineer-like drawings, breasts are harnessed and nipples work as sprinklers. Since this, too, is the artist's body, questions of exploitation and ownership become ones of self-exploration and discovery. 'To Control a Landscape', 'To Alter a Landscape', are ultimately about knowing and controlling your own body.

Kathy Prendergast's body-maps address an ignorance instilled in women about their body parts and functions, and an unwillingness to go beyond traditional restrictive representations in order to explore their true capabilities and potentials. The work reminds me of an Annie Sprinkle performance where the artist inserts a speculum in her vagina and invites the audience to look at her cervix. Both artists take control of their bodies, offering new perspectives by demystifying traditional representations of the female nude. Prendergast gains an awareness of her body and shares it with us. To quote John Hutchinson "The (maps) are small in themselves but they can be aligned with a parallel of immense reality ....the hills, plains, rivers and seas of a woman's life". (Hutchinson, 1990).

#### MARY DUFFY

Dublin artist Mary Duffy refers to her body in her art in a way that is physically and emotionally challenging. The artist's mother took the drug Thalidomide and Duffy was born

2) In these engineer-like drawings, dressers are harassed  
and artists work as sculptors. Since this, too, is the  
artist's view, questions of exaltation and ownership become  
issues of self-exaltation and discovery. Landscapes,  
'To After Landscapes', are ultimately about  
knowing and controlling your own body.

Landscapes' body-maps address an ignorance fulfilled  
in women about their body parts and functions, and an  
intelligence to go beyond traditional restrictive  
representations in order to explore their true capabilities  
and potentials. The work resulted in a series of  
performances where the artist mapped her body in her various  
and revised the audience to look at her body as both artist  
and control of their bodies, offering new perspectives by her  
various traditional representations of the female body.  
Prominent gains in awareness of her body and others in film  
and. To promote her awareness "The (mass) are small in  
themselves but they become aligned with a parallel of language  
easily... this film, film, film and was of a woman's  
life." (Richardson, 1999).

MARY DUFFY

Further artist Mary Duffy refers to her body in her artistic  
way that is physically and aesthetically challenging. The  
artist's mother took the drug Thalidomide and Duffy was born



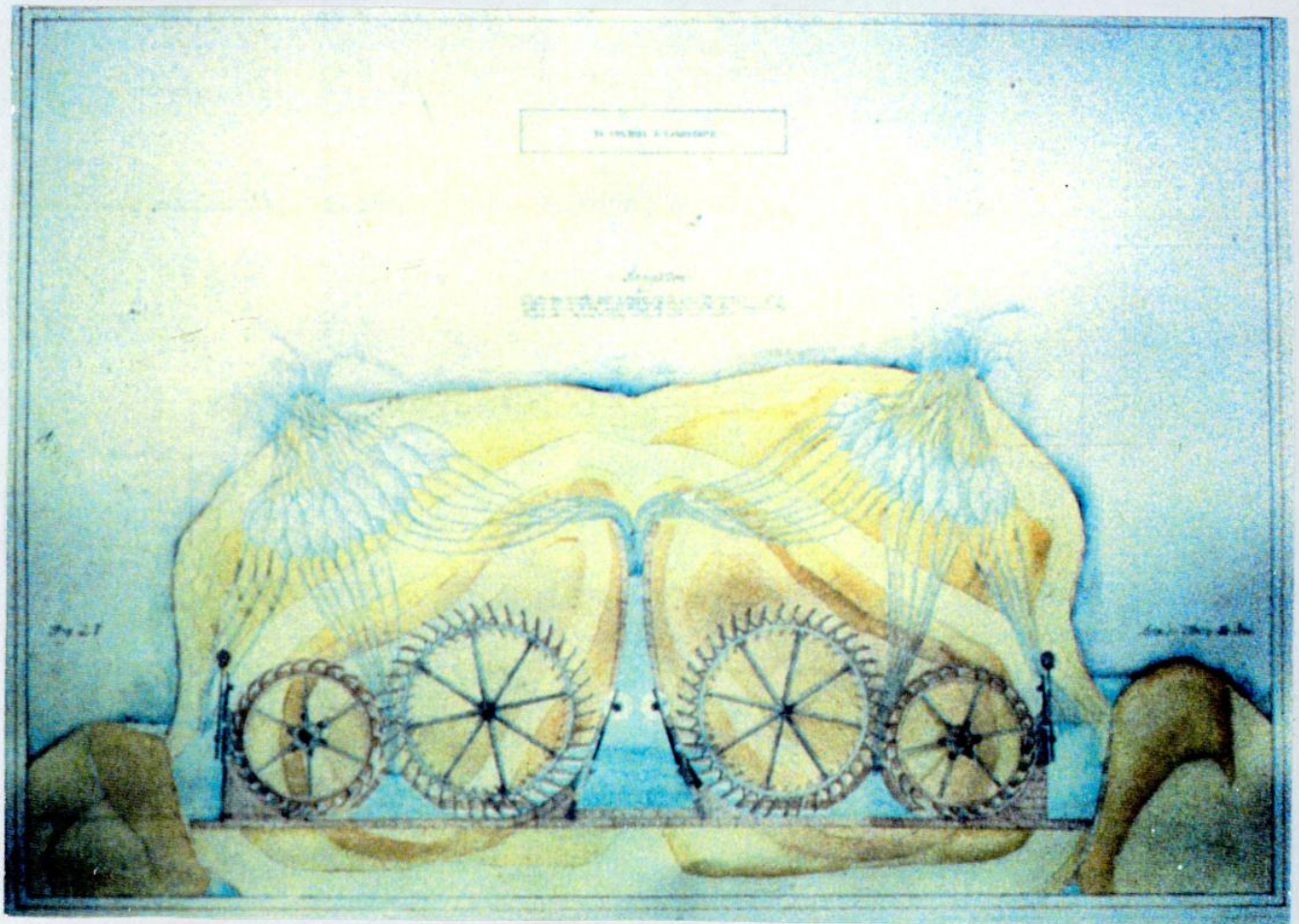


Fig. 2 Kathy Prendergast: 'To Control a Landscape - Irrigation' 1983 Watercolour and Ink on Paper 76 X 56cm



Fig. 2. Control of the process  
of the process  
of the process

without arms. She explores society and her place in it by means of our reaction to her body saying;

"With disability issues there exists factors that confront people with their own fears of physical vulnerability and mortality. When discussing racism and sexism there is no risk of changing from black to white from one day to the next, so you can view it with some degree of objectivity. With disability, however, it is certainly possible to go to sleep able-bodied and wake up with a disability. The fear is real, and it is universal." (Cummins, 1991, p.28).

Duffy employs photography, slides, video, text and performance in work which explores relationships with family, friends and lovers, the artist's sexuality and her disability.

In her twin piece 'Whole' and 'Hole' (part of a larger work 'Prejudice and Pride' made in 1989), Duffy refers to her grandmother's acceptance of her as a 'whole' person contrasting this with feelings of not being whole, as somehow lacking, of there being a 'hole' somewhere in her existence - "Will I grow breasts, will I bleed?" The use of the word 'hole' - the Irish slang word for vagina - sees the artist questioning her sexuality.

In her 1991 performance piece "Between Ourselves", Duffy again confronts the public's inability to deal with their discomfort and fear regarding disabled people. In a darkened space, slides of stones were projected onto a large square pillar in the centre of the gallery. The stones gradually converged into a spiral. Duffy then appeared and stood naked by the

without regard to the social context and her ability to

mean of our reaction to her body saying

"With disability issues there exists factors that  
control a person's with their own level of physical  
vulnerability and mobility. When discussing racism  
and sexism there is no risk of changing from black to  
white and vice versa, so you can view it with  
some degree of objectivity. With disability, however,  
it is a certain possibility to go to a wheelchair and  
not to use a wheelchair. The fact is that, and it is  
universal." (Gutman, 1991, p. 22)

Dolly enjoys photography, films, video, text and computer  
in her work which explores relationships with family, friends and  
lovers, the artist's sexuality and her disability.

In her text piece 'Hole' and 'Hole' (part of a larger work  
'Rejection and Birth' made in 1999) Dolly refers to her  
grandmother's experience of her as a 'hole' person  
contrasting this with feelings of being whole, as opposed  
to being 'hole' person. 'Hole' suggests a lack of existence -  
"Will I ever pass, will I bleed?" The use of the word  
'hole' - the first thing you see the artist  
questioning her sexuality.

In her 1991 performance piece "Between ourselves", Dolly again  
confronts the public's inability to feel with their discomfort  
and fear regarding disabled people. In a darkened space,  
slides of images were projected onto a large white pillar  
the center of the gallery. The stories gradually conveyed  
into a spiral. Dolly then appeared and stood under the

pillar. Illuminated by the projector, she read from a text that rested on a low stool, turning the pages with her toes (fig. 3). The text dealt with the treatment she received as a child from the medical profession. It was an angry rejection of their imposed guilt. Duffy refused to be "an object of their collective failure". (Cummins, 1991, p.28).

"I am standing here absorbing it,  
taking it all in  
Your light hearted banter at my expense  
And I am naked and you are describing limited  
possibilities,  
for my life, mapping it all out". (Cummins, 1991,  
p.28).

Like Prendergast, Duffy wants to map out her own life. She works to create a cultural identity.

"In the area of disability there is no clear cultural identity but in terms of visual images and especially photography there is a strong historical association of disability with charity and need, images of people with disability are images of problem or courage. People become objects". (Duffy, 1987, p.31).

Being disabled herself, Duffy functions not as a benevolent agent of a system which she believes silences disabled people in the first place but as a maker of cultural identity in her own terms. The artist confronts and contradicts stereotypical images of herself as a disabled person. By creating a mirror image of herself, Duffy creates an illusion of sameness while at the same time subtly introducing the notion of difference. (Walker, 1992, p.17). She exposes us while seeming to expose herself. The problem is not so much

illumination by the projector, she read from a text  
that rested on a low stool, turning the pages with her toes  
(p. 2). The text dealt with the treatment she received as  
a child from the medical profession. It was an angry  
rejection of their imposed guilt. (Daly, 1987, p. 12)

"I am extremely hard working in  
looking at all in  
your kind hearted concern at my expense  
and I am asked and you are describing limited  
possibilities  
for my life, making it all out." (Daly, 1987, p. 12)

like her mother, she is able to put out her own life. She  
works to create a cultural identity.

"In the area of disability research, a clear cultural  
identity in terms of social, legal and especially  
ontology leads to a strong, effective association of  
disability with identity and health, images of people with  
disabilities are images of people of courage. People  
without objects." (Daly, 1987, p. 31)

being stable herself, fully function not as a benevolent  
agent of a system which she believes silences disabled people  
in the first place but as a maker of cultural identity in her  
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creating a strong sense of herself, she creates an illusion  
of autonomy while at the same time subtly introducing the  
notion of difference. (Walker, 1992, p. 17). She expresses an  
while working to expose herself. The problem is not so much



Fig. 3 Mary Duffy: 'Between Ourselves' 1991  
Photograph of Performance



The following is a list of the names of the persons who were present at the meeting of the Board of Directors of the Corporation of the City of New York, held on the 15th day of January, 1901.



Duffy's lack of arms as our reaction to her difference which she describes as our lack of imagination.

Butler's lack of care as our teacher to her difference with

and a teacher as our teacher of instruction.

BOND

Samuel Brock

### CHAPTER THREE

#### WOMEN'S IDENTITY AND ISSUES OF SEXUALITY: LOUISE WALSH AND PAULINE CUMMINS

Referring to contemporary women sculptors in Ireland, Louise Walsh cites 'hilarity and a disrespect for process', (Walsh, Interview, 1993) as healthy factors contributing to the success of much of the work. Talking about her 1992 exhibition 'Sounding the Depths', a collaboration with Pauline Cummins, Walsh says;

"We were talking about healing and opening up and letting go and laughing ....sick of whinging. Just throw it all up. Let's open up. Let's come to power in a different way". (Walsh, Interview, 1993).

'Sounding the Depths' was a three part installation using photographs, colour laser photocopies, slides and sound. A large photocopied image of hands holding a partially opened shell was the frontispiece to the installation and was symbolic of the central theme of openness and closure in the work. The first section of the installation included four images of pursed lips drawn back to show clenched teeth. In the video of the second section, the mouth slowly opened up fully leaving us with a view of the dark tunnel of the throat. The final video (third section) showed an open smiling mouth projected onto the naked torso of one of the artists. A series of large cibacromes of similar images (mouth blending into torso) were also in this room. (fig. 4).

The open mouth projected onto the body, perhaps the most striking image in 'Sounding the Depths', split the torso and

WOMEN'S IDENTITY AND ISSUES OF SEXUALITY: LOUISE WALKER  
THE FANTASY CHAIRS

referring to contemporary women sculptors in Ireland, Louise Walker raises 'identity and a discourse for process', (Walker, Interview, 1993) as a key factor contributing to the success of much of the work. Walker's approach to the exhibition 'Sounding the Pipes', a collaboration with British Columbia, Wales says:

"We were talking about hearing and hearing in and listening to and hearing... a sense of listening. Just to say it all on. Let's own it. Let's come to power in a different way." (Walker, Interview, 1993).

'Sounding the Pipes' was a three-part installation using photographs, colour laser projections, audio and sound. It was a conceptual stage of hands holding a pipe that opened itself to the 'fantasy' of the installation and was a symbol of the central theme of business and pleasure in the work. The first section of the installation featured four images of curved pipes that were to show slanted teeth. In the video of the second section, the mouth slowly opened up fully leaving us with a view of the dark tunnel of the throat. The final video (third section) showed an oral smiling mouth projected onto the naked torso of one of the artists. A series of four clear cases of similar pipes (mouth-blending into torso) were also in this room. (Fig. 3).

The oral world projected onto the body, became the quest striking image in 'Sounding the Pipes', with the torso and

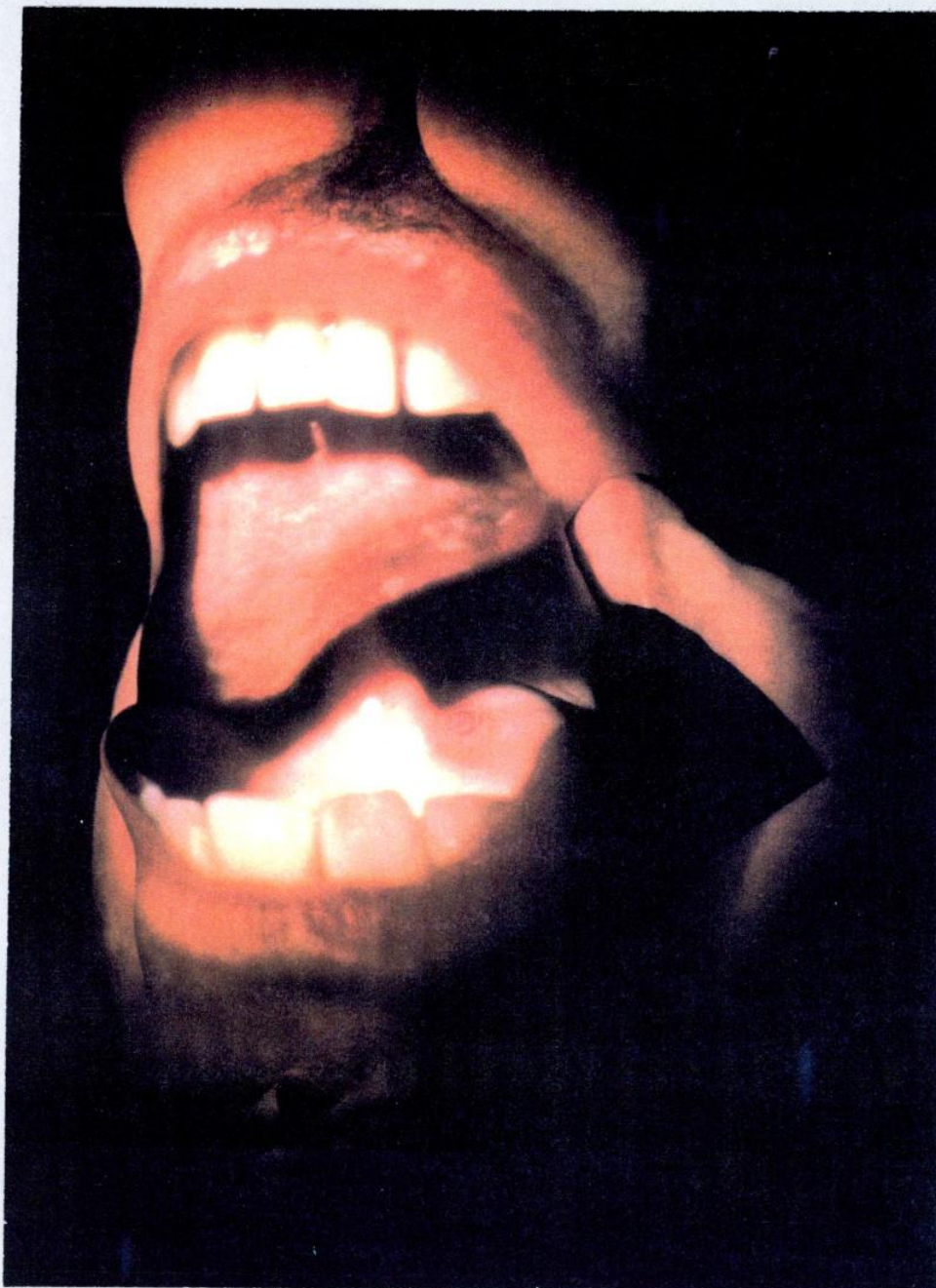


Fig. 4 Pauline Cummins & Louise Walsh: 'Sounding the Depths' 1992 Photograph from Slide/Tape Installation



11. Political Organization and Control: Political  
The 1952 Constitution from Slide Location

opened it up as a wound, metaphorically revealing inner feelings. The rich red tones implied circulating inner life and the teeth inner strength beneath the soft fleshy surface. The mouth projected vertically onto the body suggested the tearing of the mother's body at birth. The lips echoing the labia also referred to the Sile-na-Gig - the ancient Celtic figure of female fertility, illustrated on page thirty of the exhibition catalogue.

The movement in the installation images and sound is from closed mouth to open laughing. From being silent to being opening celebratory. Walsh says;

"Pauline agrees with me about the whole notion of being narrowed into boxes: us middle-aged mother of three children, or as a dysfunctional single 'girl' of questionable sexuality ....all the way we as women are not seen" (Rott, 1992, p.13).

In 'Sounding the Depths', the artists as women want to open up, to be seen and heard and not be afraid any more. The birth motif mentioned earlier refers as much to the woman being born again and finding a new strong identity as to any traditional notion of birth.

This narrative of female self-discovery and self-development within the installation has been criticised as being part of a romantic tradition of women rejecting modernity and progress and achieving the 'hidden' inner self by redeeming the ancient matriarchy, by returning to a reputed pre-patriarchal culture

opened it up as a woman, anatomically revealing inner  
strength. The rich red color implied circulating inner life  
and the feet found energy beneath the soft fleshy surface.  
The woman projected vertically into the body suggested the  
center of the mother's body at birth. The lines radiating the  
face also referred to the Sibs-da-Sib - the ancient Celtic  
lines of female fertility, illustrated on page thirty of the  
exhibition catalogue.

The movement in the installation leaves and sound is from  
closed mouth to open laughing. From being silent to being  
opening celebratory. (This page)

"Pensive faces with me about for whole notion of being  
narrowed and boxed: an inhibited mother of three  
children, you at a what original female 'child' of  
questionable sexuality... all the way as a woman are  
not seen" (Scott, 1992, p. 13).

In 'Soundings the Beauty', the artist as woman want to open  
up, to be seen and heard and not be afraid any more. The  
birth could mentioned earlier refers as much to the woman  
being born again and finding a new strong identity as to any  
traditional notion of birth.

The narrative of female self-discovery and self-empowerment  
within the installation was both criticized as being part of a  
woman's tradition of women rejecting modernity and progress  
and achieving the 'hidden' inner self by rejecting the social  
artistic, by returning to a female pre-technological culture.



where women were the powerful ones. (Irvine, 1992, p. 65). Such assertions are undermined by the use of 'modern' media such as video and photography in the installation. Indeed, it might be said to be Cummins' and Walsh's credit that the intensity of the work survived these often rather 'cool' media. However, female power and strength in 'Sounding the Depths' are very much located in the woman's body, in fertility and childbirth suggesting "the existence of a timeless, self-evident privileged relationship between Women and Nature which has only to be rediscovered and 'properly' appreciated". . . (Irvine, 1992, p. 66) - a rather problematic theory considering the exclusion of women throughout history from most aspects of cultural discourse precisely because of their supposed affinity with nature. The installation encouraged a sense of shared identity and experience with women - many visitors ended up laughing with the tape in the final section. Whilst this solidarity in itself is not a bad thing (even the fact that two women artists chose to work together serves to negate traditional theories of women as inherently competitive with each other), it can have a rather excluding effect on male participants, thus creating barriers instead of breaking them down. By polarising the masculine and feminine spheres, feminism is ultimately left with no means of legitimising it's own oppositional position.

Creating alternative images of women in 'Sounding the Depths' was successful in that opportunities to see the naked woman as

where women were the principal ones. (Lurie, 1993, p. 67).  
Such reactions are explained by the use of "women's media"  
such as video and photography in the installation. Indeed,  
it might be said to be "women's" and "women's" that the  
visibility of the work involved these other women's "work"  
and, however, female power and strength in "wondering the  
body" are very much located in the woman's body, in  
fertility and childbirth "suggesting" the existence of a  
kind of self-sufficient, priviledged relationship between women  
and nature which may be to be rediscovered and "possessed."  
"associated" (Lurie, 1993, p. 68) - a female problematic  
theory considering the existence of women throughout history  
from most aspects of cultural history's greatest concern of  
their "womanly" ability with nature. The installation  
encouraged a sense of shared identity and experience with  
women - many visitors indeed in facting with the same in the  
final section. What the gallery in itself is not a bad  
thing (from the fact that two women artists chose to work  
together rather than separate traditional theories of women as  
fundamentally competitive with each other). It can have a more  
excellent effect on male spectators, even creating a more  
kind of breaking them down. By polarizing the message  
of female essence, female is ultimately left with no  
means of legitimizing her own oppositional position.

Creating alternative images of woman in 'wondering the body'  
was necessary in that opportunities to see the naked woman as

an aesthetic object, as something to be gazed at and owned did not arise. The bodies presented were very often segmented. Women spoke not as hour-glass, breast and buttock but as mouth, hand and torso. Mouth blended into body which in turn dissolved into another body. Body images from both artists overlapped - image on image perhaps referring to desire and eroticism between women. In an age where sexual encounters increasingly hold the threat of AIDS, a broadening of our traditional definitions of sex and sexuality is worth addressing. Exploring alternative possibilities of "what it is to constitute 'womanliness'" (Walsh, Interview, 1993) becomes increasingly urgent. Similarly, although the feminist self-discovery narrative in 'Sounding the Depths' tends to focus upon the process of psychological transformation rather than a detailed exploration of it's social implications, it can also function as a base for future negotiation between women and society.

Both Louise Walsh and Pauline Cummins have used themes of sexuality in their previous work. In 1985, Cummins presented 'Inis T'Oirr' (Aran Dance) a series of slides exploring the artist's response to "the tactile pleasure of a man's body" (Fowler, 1990, p. 62). The slides were made with two sheets of glass placed so that the image on the one in front complemented the image on the one in the back. Her presentation began with musings about shearing, carding and spinning yarn, and women knitting clothing for their men. A



scrap of an Aran jumper with it's cables was turned about to resemble the male torso and then the naked torso itself began to emerge (fig. 5). Cummins explored her feelings of desire for, and pleasure in, the male body. The activity of knitting with all of it's cultural history is used to indicate sexual arousal in a genuinely novel way. The year previously (1984), Cummins did a site specific mural entitled 'Celebration in the National Maternity Hospital'. It's central theme was the welcoming and 'celebration' of motherhood. 'Inis T'Oirr' and 'Sounding the Depths' expand this celebration their of women and sexuality and continue to make the private body more public.

In 1985, for her M.A. degree show exhibition in Belfast, Louise Walsh presented a series of woman/horse sculptures made from a combination of found objects, wood and detritus. The resulting pieces contradicted conventional images of women, and were tense and aggressive (fig. 6). Walsh says;

"combining the female figure with that of the horse conveys my feelings about a woman's body being transformed to a 'Beast of Burden', carrying her offspring, lover and parents". (Fowler, 1986, p. 38).

The woman/horse is a violent animal. Mundane domestic objects - for example a colander as buttock and a baby's bottle as breast - become symbols of women's oppression and anger. Wood and grass form the limbs and hair of an attacking beast.

of an arm in her right hand. She was dressed about to  
resemble the male torso and then the artist herself began  
to emerge (p. 3). The artist explored her feelings of desire  
for, and pleasure in, the male body. The activity of  
containing with all of it's cultural baggage is used to indicate  
sexual arousal in a general novel way. The artist previously  
(1984), "Camille" and "The Artist's Body" (1984) entitled  
'Colored in the National Maritime Museum'. The artist's  
central theme was the 'looking' and 'delimitation' of  
womanhood. 'This Effect' and 'Soundings in the Field' expand  
the definition of the artist's body and continue to  
define the artist's body as public.

In 1985, the artist's work was shown again in Berlin.  
Louise Walsh presented a series of photographs and sculptures  
with a composition of four objects, wood and fabric. The  
resulting pieces contradicted conventional images of women,  
and were tense and expressive (p. 3). (Walsh, 1985)

"combining the female figure with that of the horse  
conveys my feeling about a woman's body being  
transformed to a 'beast of burden', carrying her off-  
spring, love and dreams". (Walsh, 1985, p. 33).

The woman/horse is a violent animal. The woman/horse  
object - for example a colander as buttocks and a baby's  
bottle as breast - become symbols of woman's oppression and  
anger. Wood and glass form the limbs and hair of an  
abstract body.

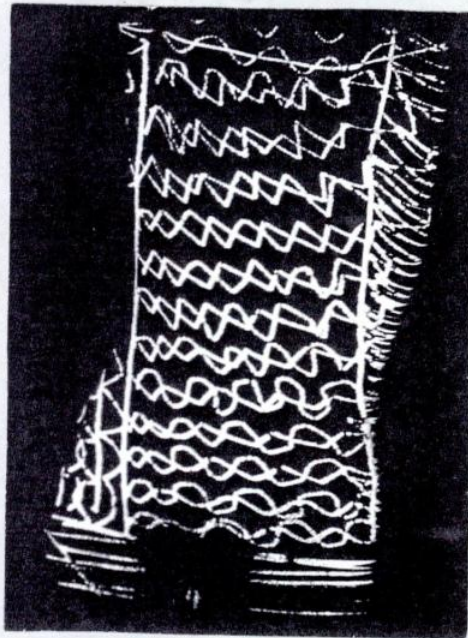
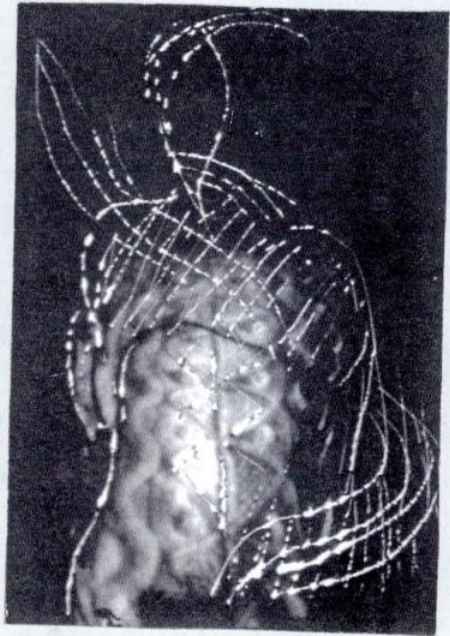
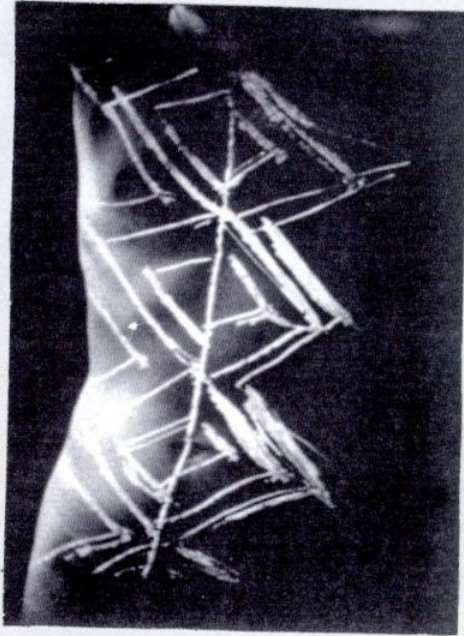


Fig 5

Pauline Cummins: 'Inis T'Oirr' 1985  
Photograph from Slide/Tape Installation



Fig. 2. Pauline Campbell: 'Late 1944', 1952  
Photograph by Elizabeth L. Campbell



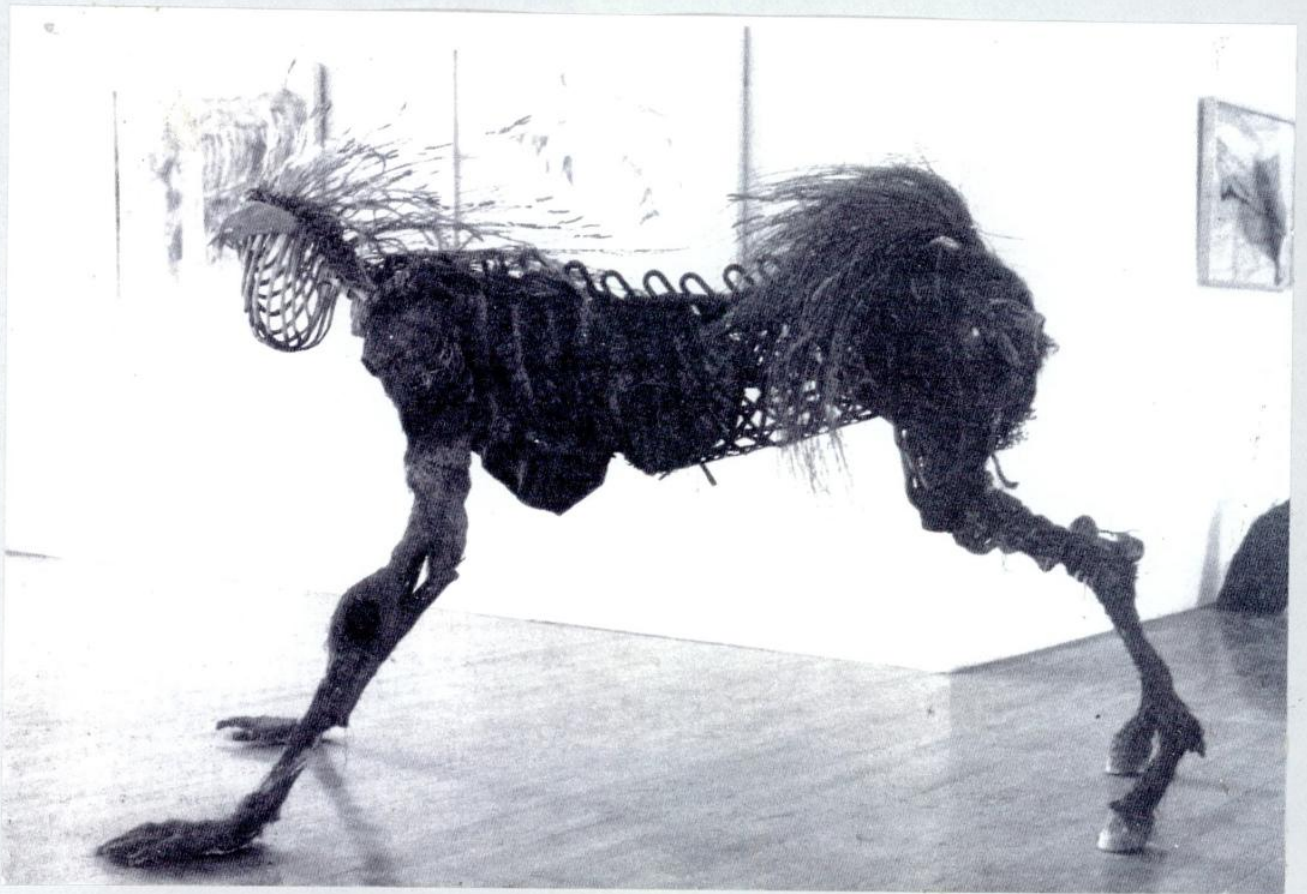


Fig 6 Louise Walsh: 'Harvest Queen' 1986  
Mixed Media



Fig. 5. James W. Blair: 'Harvest Queen', 1923.  
Mixed Media

In her 1990, exhibition 'My Work is Myself', Walsh again combine found objects with wood. A fascination with detail manifests itself in the artist's extraordinary ability to blend her media together so that it becomes difficult to know where different materials begin and end. The figures were larger than life, skeletal but strong as if they had broken free of the skin that held them in and stand now not triumphant but aware and strengthened by the battle. Talking about her work Walsh says;

"It is not a matter of looking over old material and finding something new, but of untangling the mesh of numbness that has so paralysed and alienated our senses for fear of disclosure". (Houghton, 1990, p. 6).

These warriors it seems have battled in life and emerged bruised but strengthened.

Some of Walsh's sculpture in 'My Work is Myself' engaged with the gallery space. 'To Have and to Hold', (fig. 7) supported the upper gallery floor relating, perhaps, to Walsh's earlier 'Beasts of Burden'. Charged with primitive aggression and raw energy, the 'beasts' have evolved, standing on two legs. 'The Bird has Flown' looked out over the mezzanine wall. Her open mouth is encased in a bird cage the door of which is open - a mother mourning the loss of her child. 'For my Daughter Who Will be a Warrior' is a medusian figure whose knotted wooden hair ends in spears - an indication of what Walsh sees

In her 1955, exhibition 'My work is myself', which was  
curious found objects with wood. A traditional with detail  
materials itself in the artist's experimental ability to  
blend her work together so that it passes off as if it had  
these different materials made and not. The textures were  
larger than life, sketched but strong as if they had been  
faced of the skin that held them in and stand not not  
triumphant but aware and strengthened by the artist.  
Talking about her work (1955):

"It is not a matter of looking over old materials and  
finding something new, but of finding the mesh of  
something that has not been used and altered our sense  
for that of discovery. (Houston, 1964, p. 6.)  
These works, it was never better than the and emerged  
shaped but strong."

Some of which's exhibits in 'My work is myself' engaged with  
the artist's space. 'To have and to hold' (1957) supported  
the upper gallery floor revealing, perhaps, the artist's earlier  
'sense of balance'. Covered with primitive gestures and  
raw energy, the 'sense' have evolved, settling on the floor.  
'The artist has flown' looked out over the museum's wall. Her  
open court is enclosed in a bird cage the door of which is open  
- a rather mourning the loss of her child. 'The artist has  
who will be a warrior' is a meditation on the artist's  
wounded hair ends in a sense - an indication of what the artist



Fig. 7 Louise Walsh: 'To Have and to Hold' 1989  
Mixed Media 215 cm high



Fig. 1. Louisiana; the have and to hold; 1900  
1900-1910 212-213

as worthy images of women to be handed on to future generations.

'Athene, the Other' refers to the mythological Greek goddess Athena, goddess of war. Having no mother she is said to have sprung from Zeus's forehead. Walsh's accompanying drawings deal largely with the theme of birth giving. These visceral images show pain, energy, power struggle. Everything is very physical and indicates a fight for survival. "Figures in contrapasto scar and erupt from multiple heads, from vagina, open mouth". (Houghton, 1990, p. 3). Many still bear the shell of their birth-giver. The mother thus not only gives birth to a separate being but to something that is part of herself. Or put differently, the child, the young woman must shed the shell of the mother if it is to create a personal identity and survive.

In 1989, Walsh was asked to come up with a piece that would depict the social history of Amelia Street in Belfast, as part of a face-lift by the Department of the Environment in the North to one of the oldest areas of the City - and incidentally the former red-light district. Walsh decided to engage with the position of local women workers on low pay (cleaning, hairdressers, etc). She proposed a life-size bronze figure with body parts made of a combination of cast, found and especially domestic objects or icons of low paid work (hairdressers, etc). Again, the artist was interested

as voting members of women to be named on to future  
generations.

'/General, the other' refers to the mythical Greek goddess  
Athene, goddess of war. Having no mother she is said to have  
arisen from Zeus's forehead. Valda's accompanying drawings  
deal largely with the theme of birth, death, rebirth, physical  
images show pain, energy, some animals. Everything is very  
physical and indicates a fight for survival. "Lighting in  
contrapunto with the sun and moon from which the world  
was born". (Johnson, 1990, p. 59). Many still bear the  
shell of their birth-death. The mother does not only give  
birth to a separate being but to something that is part of  
herself. Or not ultimately, she said, the young woman must  
shed the shell of her mother if it is to become a personal  
entity and alive.

In 1988, Valda was asked to come up with a piece that would  
reflect the social history of Anolis Street in Belfast, as part  
of a facade built by the Department of the Environment in the  
heart of one of the oldest areas of the City - and  
technically the former east-light district. Valda decided to  
engage with the position of local women workers on low pay  
(cleaners, waitresses, etc.). She proposed an installation  
of glass blocks with body parts made of a combination of cast  
iron and essentially domestic objects or icons of low paid  
work (hairdressers, etc.). Again, the artist was interested



in household implements of "women's work", in the home and workplace into monuments of women's oppression. Unfortunately, the figure was rejected by the City Council on the grounds that it was a monument to prostitution. It has since been re-sited and is schedule for completion soon.

in household appliances of "women's work", in the home and  
written into a manual of domestic science.  
Unfortunately, the figure was rejected by the City Council of  
the grounds that it was a woman's work. It has  
since been revised and is available for comparison.

BOND

SMALL BOOK

## CHAPTER FOUR

### DOROTHY CROSS AND GENDER REPRESENTATIONS

Whereas most Irish women sculptors when working on themes of sexuality tend to deal with representations of the female, Dorothy Cross works on the theme of both male and female sexual identity. In the early to mid-eighties after spending four years studying in America, Cross's work was mainly concerned with depicting her ideas on Ireland, real and mythical, the physical place and Mother Ireland. By the close of the decade however, the theme in her work had become firmly sited in the field of gender representations and identities. It is this work that I will discuss here.

Joan Fowler relates Cross's work in the late eighties to Jungian and feminist post-structuralist's Freudian accounts of male/female relationships in respect of the psyche and the symbolic. (Fowler, 1988, p. 4). Jung held one of the archetypes - the anima/animus to be of major significance.

"This is the image of woman in man, or man in woman, a desire for an ideal condition or union which is almost unattainable but which lends onto 'oneness' or 'self'. This is not an assertion of heterosexuality as the 'natural' state but that each of us has both 'masculine' and 'feminine' qualities and desires." (Fowler, 1988, p. 4)

Dorothy Cross deals with the anima/aminus in much of her work. The feminist debate on whether femininity is an inherent quality in females or a social (patriarchal) construct is also

DOMINANT CLASS AND GENDER REPRESENTATIONS

...most interesting sculpture when working on issues of  
 (sexual) tend to deal with representations of the female,  
 however Gross works on the same of both male and female  
 sexual identity. In the early to mid-eighties after spending  
 four years studying in America, Gross's work was mainly  
 concerned with depicting her ideas on female, male and  
 mythical, the physical space and gender relations. By the  
 close of the decade however, the female in her work had become  
 fully articulated in the field of gender representations and  
 identities. It is this work that I will discuss here.

John Fowler refers to Gross's work in his late eighties to  
 leading and feminist post-structuralist's feminist accounts of  
 male/female relationships in respect of the gender and the  
 symbolic. (Fowler, 1988, p. 10). John has one of the  
 arguments - the animal/machine to be of major significance.

"This is the image of woman in man, or man in woman, a  
 basis for an ideal position of union which is almost  
 unattainable but which leads to the 'essence' of self."  
 This is not an assertion of heterosexuality as the  
 'natural' state but one of a 'masculine' and 'feminine' qualities and features." (Fowler, 1988,  
 p. 4)

John Gross deals with the animal/machine in much of her work.  
 The earliest feature of western femininity is an inherent  
 quality in females of a social (patriarchal) character is also

a major concern. Contemporary debates theorising, "the components of sex and sexuality in the psyche rather than an identification with biological factors", (Fowler, 1988, p. 4) are paralleled in much of Cross's work. These debates have the potential to ultimately lead to a change in attitude to the representation of men and women in society. Cross's work also seeks this change. Through an ambiguous juxtaposition of male and female qualities, the artist turns conventional notions of gender inside-out.

In 1988, Dorothy Cross presented 'Ebb', an installation made especially for The Douglas Hyde Gallery. The central figure in 'Ebb' was 'Sharklady in Balldress' (fig 8.). The delicate woven bronze dress was worn by a phallic shark head complete with fins as hands. Two balls at the base of the top piece could alternatively be read as testes or breasts. Masculine and feminine characteristics thus suggested the male and female aspects of the sharklady. 'Dancing' was her partner. Made of curved wood he seemed to wriggle around frivolously. Sharklady's imperious independent figure rendered him weak and ineffectual in her presence. Like a shark she was self-sufficient and her journey, her 'dance' was ultimately an isolated one.

'Mr & Mrs Holy Joe', (fig. 9) are another 'couple' in 'Ebb'. Here convention is followed in that the male is larger than the female. The figures are connected by a would-be wedding

a major concern. Contemporary debates theorizing "the  
components of sex and sexuality in the psyche rather than an  
identification with biological factors" (Fowler, 1988, p. 4)  
are recalled in much of Cross's work. These debates have  
the potential to ultimately lead to a change in attitudes  
the representation of men and women in society. Cross's work  
also seeks to change. Through an emphasis on juxtaposition  
of male and female qualities, the artist uses conventional  
notions of gender-indeed.

In 1988, Dorothy Cross presented 'Eve', an installation made  
specifically for the Douglas Hyde Gallery. The overall figure  
in 'Eve' was "shaded in white" (p. 8). The figure  
wore a dress that was torn by a bullet mark and consisted  
with lines as beads. Two balls at the base of the top piece  
could alternatively be read as breasts or breasts. Masculine  
and feminine characteristics thus suggested the male and  
female aspects of the character. 'Eve' was not perfect.  
Made of curved wood, it seemed to whisper about femininity.  
Eve's figure was independent figure centered his work and  
intended to be seen. Like a stark and very self-  
sufficient and her journey, her 'dance' was ultimately an  
isolated one.

'Eve & the Holy Joe' (p. 8) was another 'couple' in 'Eve'.  
This convention is followed in that the wife is larger than  
the female. The figures are rendered by a young woman.

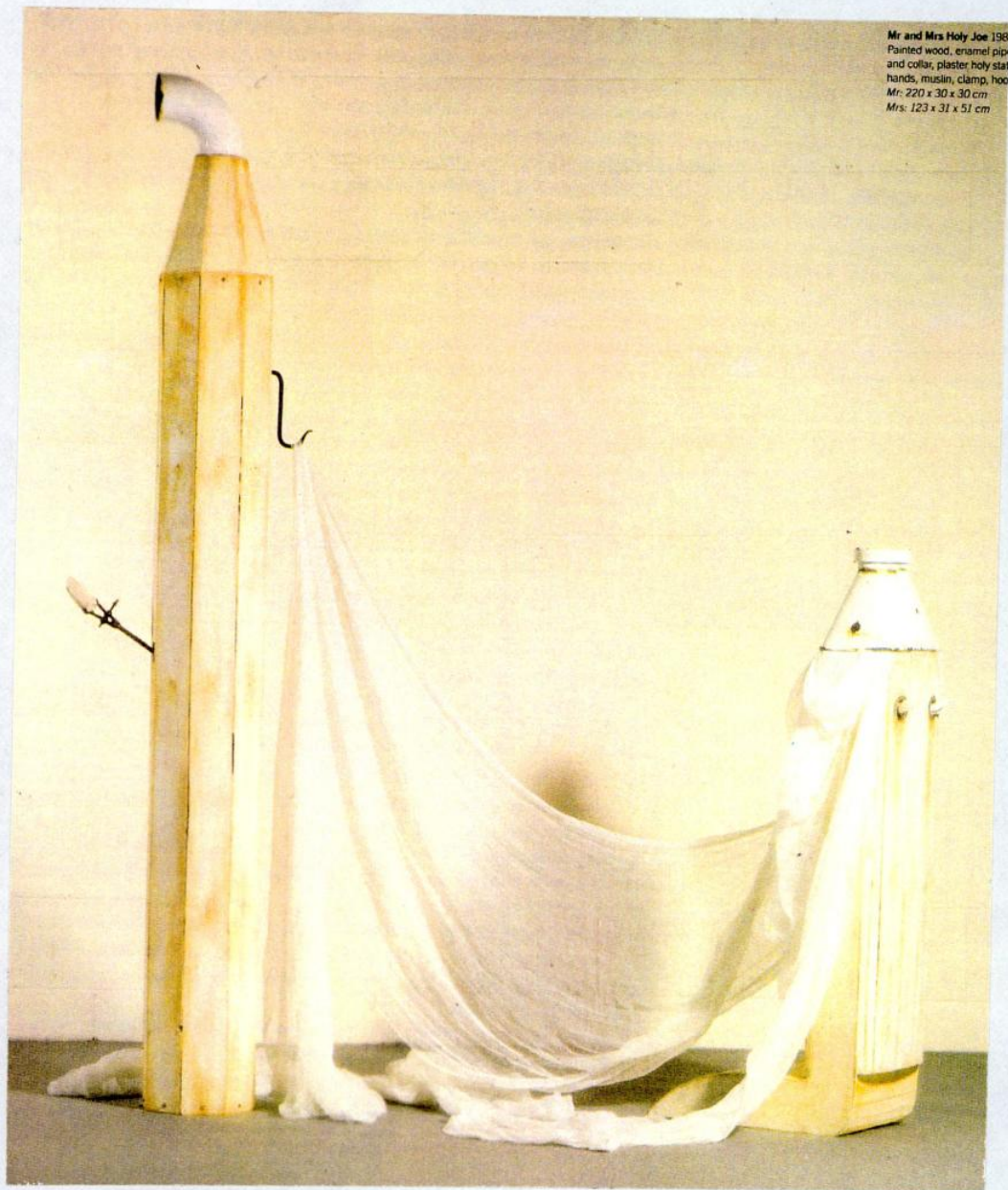


Fig. 8 Dorothy Cross: 'Sharklady in Balldress' 1988  
Cast and Woven Bronze 110 X 70 X 70 cm



1. 8. Dorothy Cross: 'Sisterly in Address', 1900  
East and Raven House, 110 N. 10th St.





Mr and Mrs Holy Joe 198  
Painted wood, enamel pip  
and collar, plaster holy stat  
hands, muslin, clamp, hoo  
Mr: 220 x 30 x 30 cm  
Mrs: 123 x 31 x 51 cm

Fig. 9 Dorothy Cross: 'Mr & Mrs Holy Joe' 1988  
Painted Wood, Enamel Pipe and Collar, Plaster Holy  
Statue Hands, Muslin, Clamp, Hook  
Mr: 220 X 30 X 30 cm - Mrs: 123 X 31 X 51 cm



Mr. 220 X 30 - Mrs. 122 X 31  
Stamford, Conn. - Mrs. 122 X 31  
Stamford, Conn. - Mrs. 122 X 31  
Stamford, Conn. - Mrs. 122 X 31  
Stamford, Conn. - Mrs. 122 X 31

veil. Although this symbol of marriage ties them together, they face away from each other - the veil is tucked in under the top part of the females back and caught in a hook protruding from the male's back. It appears old and tattered. Perhaps the couple seek independence from each other. Both are solid upstanding figures (of the community?) and both look outward at the public. Ironically, however, 'Mr & Mrs Holy Joe', the most socially acceptable couple in 'Ebb' because they are married, are also the least erotic. There is no opening in the wife to accept her husband's erect penis which in any case faces away from her. In her modesty, she has no breasts, only a pair of plaster hands where the breast should be. Held out in the classic representation of the Virgin, Mrs Holy Joe seems almost to be praying (she is in a kneeling position) - perhaps seeking consolation for an unhappy marriage.

Unlike the rather repressed Mrs Holy Joe, the female figure in the 'Erotic Couple' faces her partner with legs slightly parted. She bends right back with her hair - traditionally a reference to female beauty and passivity - strong, made of brass supporting her. The male standing stiffly does not seem capable of forming such acrobatic feats. Indeed he is fixed to the spot unable to do anything but contemplate his erect penis. The male 'Blind' even more obviously contemplates his penis which is made of a spear. He seems oblivious or perhaps afraid of the larger reclining female 'On

...Although this symbol of marriage is...  
...lay these away from each other...  
...for top part of the...  
...relating from the...  
...relationship...  
...other...  
...and best look outward...  
...the 'Mr & Mrs Holy Joe', the most socially acceptable couple in...

...because they are married...  
...there is no...  
...which in any case...  
...she has...  
...of...  
...the...  
...a...  
...an apology...

...Unlike the...  
...the 'Eclectic...'  
...period...  
...reference to...  
...mass...  
...new...  
...lead to the...  
...erect...  
...contemporary...  
...critique...

the Shore'. Her two spear breasts are capable of inflicting twice the damage of this single penis.

Although the gender of many of the individuals in 'Ebb' is debatable with final decisions ultimately depending on the spectator, all of the characters are unquestionably sexual. Overlaps between male and female qualities emphasise our heavily conventionalised views about sexuality.

Cross continued "trying to question the static role of male and female" (White, 1988) in her 1991 exhibition 'Power House'. The work was the result of working for a year and a half in the pump house of a deserted power station in Dublin. Melissa Feldman in her catalogue essay for the exhibition proposes that working in such a desolate, deserted, uncomfortable building was crucial to the central theme of the exhibition.

"The mental resilience and physical demands of working in this rough space personalize the artistic investigation she has undertaken: a study of power dynamics in relationships between men and women". (Feldman, 1991, p. 7).

Many of the pieces begin as found objects which Cross then combines with fabricated pieces to achieve the desired effect. For example, 'Parthenon' (fig. 10) is a square structure with two blue/green walls made from old lockers belonging to the power station and two plywood walls made by the artist,

the 1930s, but two social sciences are capable of illustrating  
the damage of this kind of power.

Although the number of men of the individual in '30s' is  
decreasing with time, the social sciences are largely dependent on the  
sexes, all of the characters are in a position of sexual  
equality between men and women, and the social sciences emphasize on  
heavily conventionalized views about sexuality.

Cross continued "trying to describe the status role of male  
and female" (Kline, 1982). In her 1991 exhibition "Power  
and the Body" she described the result of working for a year and a  
half in the pulp mills of a forested area in India.  
Kline's exhibition in her exhibition "Power and the Body" described  
the process that working in a pulp mill in India described.  
The exhibition in her exhibition "Power and the Body" described  
the process that working in a pulp mill in India described.  
exhibition.

"The social sciences and physical sciences of working in  
this town were examined in the exhibition 'Power and the Body'  
she has undertaken a study of power and the body in  
relation to women and men." (Kline, 1991).

Many of the great men as found objects which Cross has  
collected with labeled pieces to achieve the desired effect.  
For example, 'Landscape' (Fig. 10) is a space structure with  
two blue/green walls, a white floor, and a white ceiling. In the  
power station and two wood walls made by the artist.

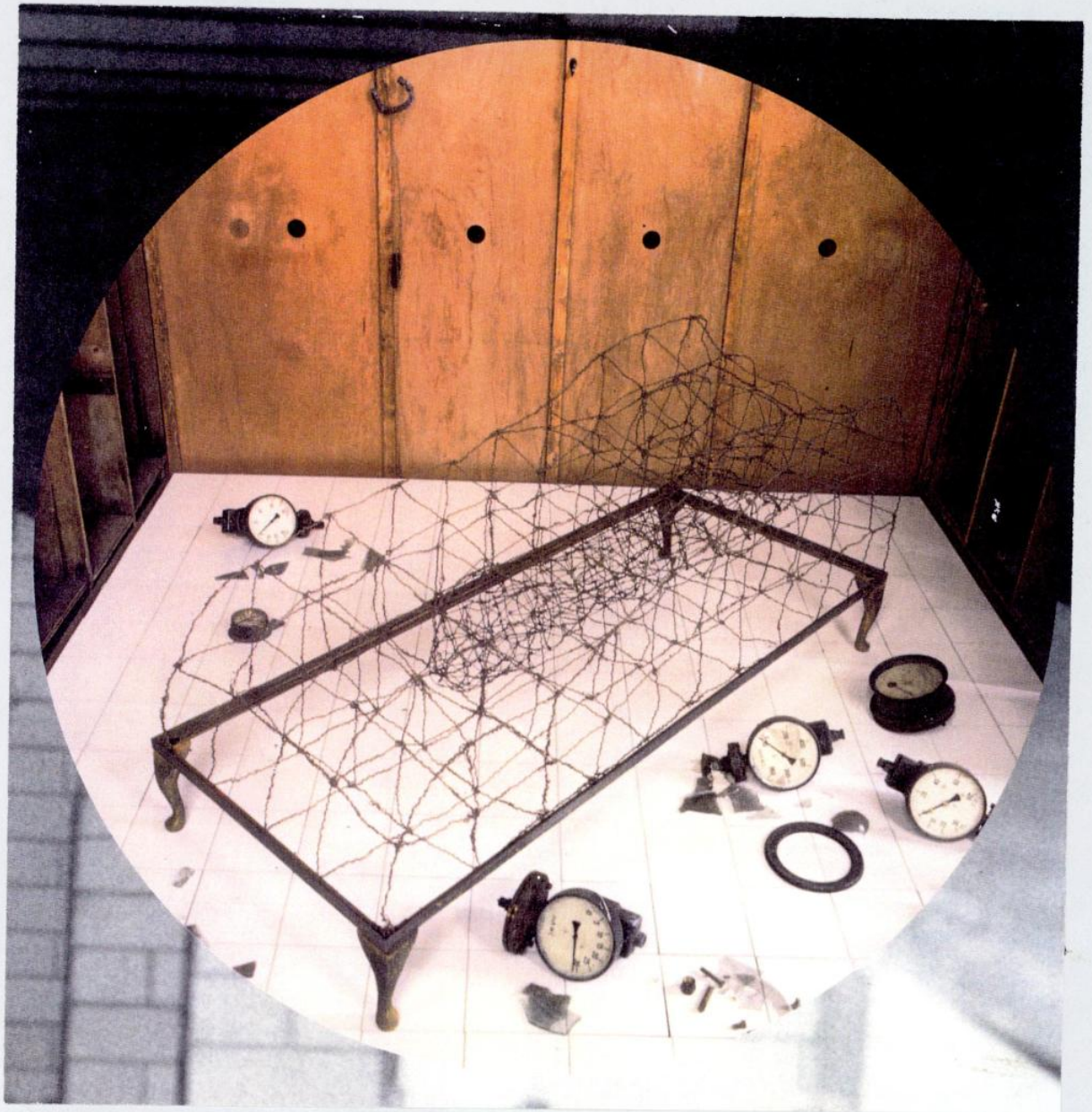


Fig. 10 Dorothy Cross: 'Parthenon' 1991  
Wooden, Lockers, Ceramic Tile, Gauges, Steel Wire,  
Cast Iron, Mixed Media 96 X 246 X 107 cm



Fig. 18. Barney Cross; Prattman, 1911. Wooden, locks, Carnegie, the, George, Steel, Wire, East, Iron, Fixed, Rolls, 95, X, 245, T, 107, ca.



painted the same colour and blending subtly. Inside the structure a cast-iron bed frame with delicate Queen Anne style legs lies on a clinical, white tiled floor. A handknitted wire frame is built up from the bed with denser knitting in the middle forming a phallus. Scattered around the floor are dials and gauges belong to the generating control room of the power station. Ripped out of the control panel and lying broken on the floor they symbolise loss of control. The power is no longer carefully monitored and regulated - it is up for grabs.

The name 'Parthenon' refers to the Mid 5th Century B.C., temple on the hill of the Acropolis at Athens that was dedicated to the Greek goddess and cult of Athena Parthenon - Athena the Virgin. The 'immaculate' tiled floor of Cross's 'Parthenon' carries symbols of the masculine (wire Phallus), feminine (bed) and power (dials and gauges). However, the lovingly knitted phallus is trapped in it's wire frame and might be flattened at any minute. The delicate bed frame is stronger, though rusting and no longer the beautiful thing that it once was. Returning to Jung's anima/aminus theory, and to Lacan's re-reading of Freud, power is signified not in the penis but in the phallic (Feldman, 1991, p.9), an attribute which can belong to either man or woman. The virgin 'object' in 'Parthenon' is, "dually equipped" (Feldman, 1991, p. 9) and might ultimately be male or female. It is only by examining the full range and potential of it's sexuality,

... painted the same colour and bleeding ...  
... structure a cast-iron bed frame with ...  
... legs ... on a ... white tiled floor ...  
... wire frame is built on top of the bed with ...  
... the middle forming a ...  
... and ... to the ...  
... out of the control panel and ...  
... on the floor ...  
... no longer carefully monitored and regulated - it is  
... for ...

The name 'Fartmann' errors to the ...  
... of ...  
... to the Greek goddess and ...  
... the ...  
... (Fartmann) ...  
... (bed) ...  
... is ...  
... at ...  
... and no longer ...  
... Jung's ...  
... to ...  
... (Fartmann, 1991, p. 3), ...  
... which can belong to either man or woman. The ...  
... 'Fartmann' is '...'  
... and ...  
... examining the full range and potential of ...

however, that it will have enough power for procreation (parthenogenesis) to occur. Power it seems is ultimately in the mind.

There is no door into Cross's 'Parthenon', to see inside this 'temple' we have to peer through holes drilled into the plywood walls. We become ever more aware of being a public peeping at the private when we notice personal effects such as shoes and coffee mugs belonging to the power house workmen and left in the lockers. Old newspaper clippings still stuck to the lockers remind us that what we are looking at has many layers of history.

Peep-holes also appear in 'Screen (Ladies Changing Room)' where they mock any chance of privacy by offering the public a chance to spy in. Behind the screen are hung four hats - hard hats, the type worn by men on construction sites or perhaps in power plants - in any case a symbol of men at work. A nipple has been added to each hat. The hats become at once both hats and breasts. Their duality is confusing. Why are men's hats in the ladies's dressing room? And why aren't the ladies modestly covering their (soft) breasts instead of leaving them staring at us hard and defiant? The spectator feels uncomfortable. Guilty for peeping in and confused about the sexuality of what is inside. The empty bench is worn away from use but we are left wondering about the gender of the changing room occupants.

however, that it will have enough power for protection  
(paraphrasing) to occur. Power it seems is distributed in  
the mind.

There is no foot into Groom's 'harlequin', to see inside this  
'harlequin', we have to go through holes drilled into the  
ground walls. We become ever more aware of being a public  
figure at the private when we open personal letters such as  
ones and coffee cups belonging to the power house workers and  
left in the locker. Old newspaper clippings still stuck to  
the lockers remind us that what we are looking at are many

favorable of Harlequin's 'harlequin' (Radio Chicago Room)  
people who also appear in 'Harlequin' (Radio Chicago Room)  
where they look at each other by offering the public a  
change to say it. Behind the scenes the four men -  
hard hat, the type worn by men on construction sites or  
perhaps in cover stories - in any case a symbol of men at work.  
A dialogue has been added to each hat. The hats become an icon  
both hats and dresses. Their dialogue is continuous. way are  
men's hats in the ladies' dressing room. And why aren't the  
ladies actually covering their (solid) dresses. Instead of  
leaving their attitudes at the door and behind? The question  
feels uncomfortable. Duty for being in and confined about  
the sexuality of what is inside. The early scene is worn  
away from use but we still wonder about the gender of  
the character from appearance.

Male and female come together in 'Double Bed' where a knitted wire mattress incorporates both a wire phallus and a pair of breasts. Glass laboratory instruments are caught in the wire frame - the cold instruments of scientific discovery jostling for order in a web of sexuality.

The delicate wire frame of 'Passion Bed' holds wine glasses sandblasted with various species of sharks. The bed is too high to climb up on and too weak to support anything substantial. Anybody wishing to share in the cup of pleasure will have to accept the pain of broken glass as passion becomes a bloody affair. In 'Slicer Beds', two indentical beds are made of parallel curving rusting sheets of steel resting on slender furniture legs. They threaten to 'slice' any potential protagonist. An indicator from the control panel set into each bed regulates any potential sexual excitement. The warnings "disconnection/de-excitation" are lit up ensuring that all power will remain under control. There is no chance of the beds communicating, over-hearing and coming together to form a single unit. Like the sandblasted sharks in 'Passion Bed', their journey is a passionless lonely one.

Although Dorothy Cross's work is accommodating to those who wish to make a psychoanalytical or/and feminist interpretation, her ability to combine materials and images in

late and late more together in 'Double Bed' where a kitchen  
side entrance connects both a wire balcony and a part of  
kitchen. Glass-paned instruments are shown in the wire  
frame - the cold instrument of scientific discovery for  
for order in a web of activities.

The delicate wire frame of 'Passion Bed' holds wire glasses  
sandblasted with various aspects of nature. The bed is too  
high to climb up on and too weak to support anything  
essential. Nobody wishing to share in the end of pleasure  
will have to accept the fate of broken glass as passion  
becomes a wholly artificial. In 'Silver Bed', two identical  
beds are made of parallel curved metal sheets of steel  
forming an slender structure. They are called 'Silver'  
and potential for a social. An indicator from the central  
panel set into the bed is repeated and potential sexual  
excitement. The warning "disconnection/excitation" are  
all an indicator that all power will remain under control.  
There is no threat of the beds communicating, over-heating and  
coming together to form a single unit. Like the sandblasted  
sheets in 'Passion Bed', their journey is a passionate lonely

one.

Although Dorothy Cross's work is becoming being to those who  
find it a work of a psychoanalytical form and feminine  
interpretation, her ability to combine scientific and human in

an ironic and often humorous way ensures accessibility to a wider audience.

SWIFT BOOK  
BONDS

an ironic and often humorous way and res. responsibility to a

with audience.

ENTERTAINMENT WEEKLY  
BOND



## CHAPTER FIVE

### THE ENVIRONMENT: AILEEN McKEOGH AND ALANNA O'KELLY

Working on the theme of female sexuality, many women sculptors in Ireland have offered alternatives to an artistic tradition of celebrating women as little more than passive sexual objects. The 'feminine' elements of much previous art (irrationality, sexuality, the body, the 'muse') have been appropriated by women for their own and represented as subject rather than object. More importantly most of the work although informed by feminist awareness does not require a feminist value system on the part of the viewer in order to be interpreted the way the artists intended.

Although women's sexuality is probably one of the more obvious subjects to be addressed by women artists, it is not the only one. Just as the women's movement in Ireland (and abroad) diversified greatly during the 'eighties, so too did the work of many women sculptors. As can be seen from previous chapters, themes of gender and sexuality often expanded into issues such as maternity and childbirth.

Another area addressed by women sculptors was that of the environment. The last decade was one of realisation of and coming to terms with the destruction wo/man has wrought on the physical environment and an attempt to redress the damage;

THE MOVEMENT: ALICE JEWELL AND ALMA KELLY

During the time of female sexuality, many women sought in Ireland have offered themselves to an artistic tradition of celebrating women and little more than passive sexual objects. The 'female' elements of which previous art (traditional, sexually, the body, the 'face') have been appropriated by women for their own and themselves as subjects rather than objects. More importantly most of the work although inspired by feminist awareness does not require a feminist value system on the part of the viewer in order to be interpreted in the way the artists intended.

Although women's sexuality is probably one of the more obvious subjects to be addressed by women artists, it is not the only one. Just as the women's movement in Ireland (and abroad) diversified itself during the 'eighties', so too did the work of many women artists. As can be seen from previous chapters, themes of gender and sexuality often expanded into issues such as maternity and childbirth.

Another area addressed by women artists was that of the environment. The last decade has seen a realization of and coming to terms with the destruction woman has wrought on the physical environment and an attempt to address the damage;

"When once we took for granted the inexhaustible bounty of the earth, assuming without question that it was impervious to man's greed and insensitive plundering, we now gloomily ask ourselves whether or not it is irredeemably spoiled". (Hutchinson, 1990, p. 37).

In Ireland, the 1970's had seen much of Dublin razed to the ground and and rebuilt in an adoption of the prevailing international modernist style. By the end of the decade after a series of protest campaigns against the destruction of various buildings and sites of historical interest (the most significant being the protest against the building of the Civic Offices on Wood Quay which resulted in a massive protest march in 1978), the public had become far more critically aware of their environment.

In sculpture, the use of found objects by artists such as Louise Walsh shows an awareness of environmental concerns. Kathy Prendergast's maps show a desire to re-access control of the body/land. Later pieces such as 'As Small as a World and as Large as Alone' (1989) again explore the nature of the environment and wo/man's relationship to the surroundings environment by distorting our sense of scale.

Aileen McKeogh's relief sculptures are inspired by the artist's interest in trees and woods. Her detailed landscapes are constructed from, layers of rice paper glued onto a fibreglass armature, textured with sand and grit and then painstakingly coloured (fig. 11). Wind-swept trees are made from pieces of dried leather. Many of the landscapes

"When once we look for gender, the transsexual body  
of the early 1990s without question that it was  
laborious to find and descriptive of gender, we  
now classify our ourselves whether or not it is  
intentionally defined." (Hutchinson, 1990, p. 37).

In Ireland, the 1990s had seen much of public health to the  
ground and had resulted in an adoption of the prevailing  
international medical view. By the end of the decade  
after a series of protest marches against the destruction of  
various buildings and sites of historical interest (the most  
significant being the protest against the activities of the  
Civil Service and the which resulted in a massive protest  
march in 1976) the public and doctors had been critically  
aware of their environment.

In addition, the use of found objects by artists such as  
Douglas Walsh shows a awareness of environmental concerns.  
Many researchers have now a desire to re-assess control of  
the body. Later pieces such as 'Small as a World' and  
'As Large as Alone' (1988) again explore the nature of the  
environment and woman's relationship to the surrounding  
environment by distorting our sense of scale.

Alison McLeod's artist sculptures were inspired by the  
artist's interest in trees and woods. Her detailed  
sculptures are constructed from layers of thin paper glued  
onto a fibreglass structure, treated with sand and grit and  
then painstakingly colored (fig. 11). The sculptures are  
made from pieces of dried leather. Many of the sculptures

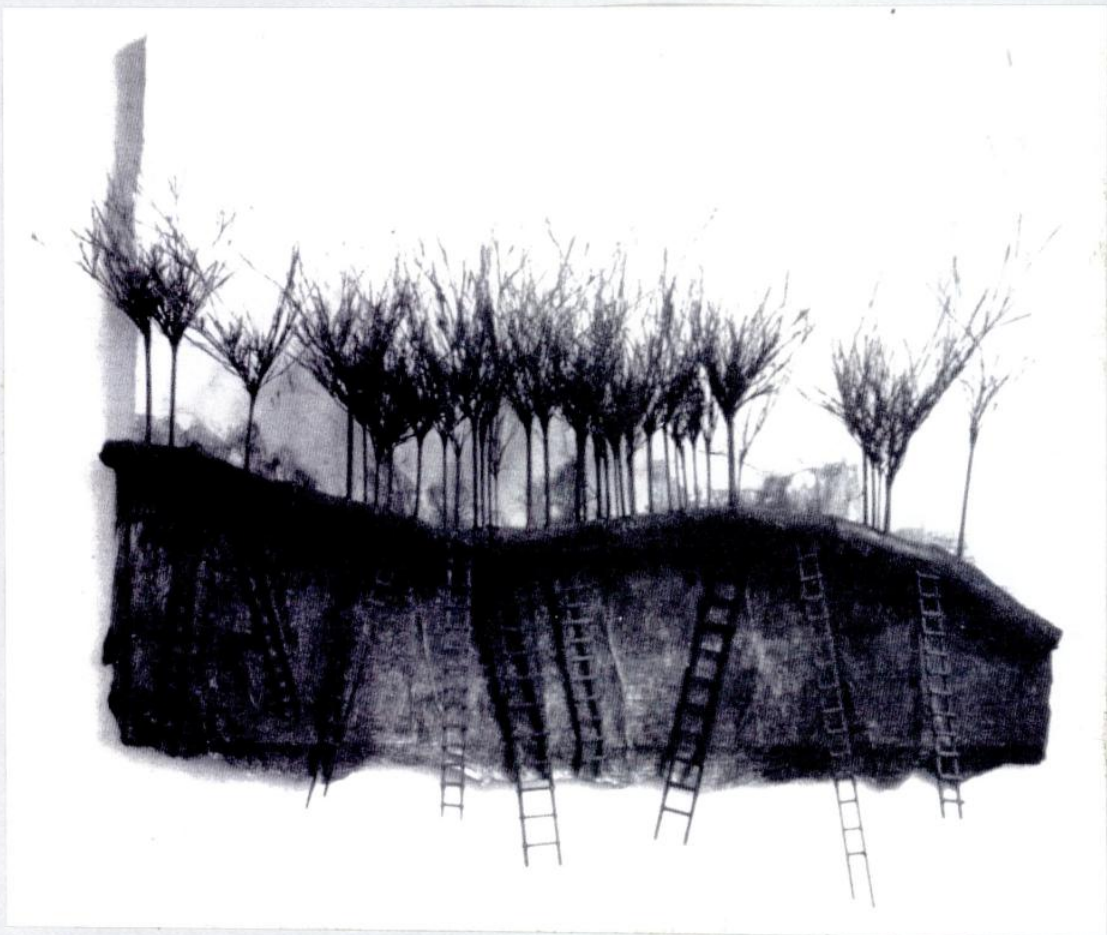


Fig. 11 Aileen McKeogh: 'Treescape' 1985  
Mixed Media



1907  
The following is a list of the names of the persons who were present at the meeting held on the 1st day of June, 1907, at the residence of Mr. J. H. [Name] in the town of [Name], State of [Name].

are abstracted-like cross sections allowing us to see the myriad of roots below the surface mirroring the branches above. Often human shapes - limbs, breasts, torsos - are suggested. John Hutchinson describes "the stones as the bones of Mother Earth, the soil as her skin, and vegetation as her hair" (Hutchinson, 1986, p. 38). Telegraph poles disappearing into the distance and ladders beneath the surface suggest the presence or intrusion of wo/man in these miniature worlds. They seem like models of the real thing - "models of a nature as composite of interacting processes, ecological worlds that note human influences on the land." (Dunne, 1987, p. 68).

McKeogh's most recent exhibition 'House' (Project Arts Centre, 1991) marked a change in the direction of her work. Responding to the death of her nine month old son Luke following a tragic accident, the artist shifted her central theme of the landscape, to the environment of the house and home. A combination of materials were used - bronze, steel porcelain, glass, fresco - to create work "minimal in formal terms but loaded in it's symbolic intensity". (Kennedy, B 1991, p.28). A series of house-shaped structures investigated the fragility of the house/home - the place where we all traditionally feel most comforted and safe, 'Locating the Pain' (fig. 12) for example, was a row of seven identical steel house structures with the front part opened out revealing an organ etched into the plate (a different organ

are characterized by cross-sections allowing us to see the  
ward of roots below the surface mirroring the branches  
above. Other human organs - lungs, breasts, testes - all  
suggested. John Hutchinson described "the stoma as the  
bones of body hair, the soil as hair skin, and vegetation as  
hair hair" (Hutchinson, 1988, p. 28). Hutchinson points  
to the relationship between the distance and latitude between the surface  
and the stoma as an indication of the distance of the stoma from the surface  
of the body. They are like models of the real thing - "models of  
a certain set of processes of interacting processes, biological  
and social that have an influence on the body." (Hutchinson, 1988, p. 28).

Hutchinson's most recent exhibition 'Stoma' (Project Arts Centre,  
London) marked a departure in the direction of her work.  
Responding to the death of her niece each of her stoma  
following a tragic accident, the artist built her central  
forms of the landscape, to the environment of the house and  
some. A combination of materials were used - bronze, steel,  
wood, glass, to create work "minimal in form,  
forms but loaded in its symbolic intensity." (Kennedy, 1991, p. 28).  
A series of human-shaped structures  
investigated the fragility of the human form - the place where  
we all traditionally feel most comforted and safe. 'Locating  
the Stoma' (1991) for example, was a row of eleven identical  
steel human structures with the front part covered but  
revealing an organ etched into the side (a different organ





Fig. 12 Aileen McKeogh: 'Locating the Pain' 1991  
Etched Steel 193 X 392 X 35 cm



1961  
Lynch Steel 103 X 2 1/2 X 3/8  
Rt. 12, Allen Workshop, Boston, Mass.

for each house). McKeogh confronts us with the external and the internal, the public and the private. In 'Haemorrhage I and II' the house structure holds porcelain pieces which are exquisitely delicate and organic in quality but also strong. The liquid pouring from the vessels etched onto the door of each house indicate how easily life is lost, how quickly it can be poured away.

The most striking part of 'House' was a series of drawings done in oil pastel and graphite on paper (fig. 13). McKeogh used bright, intense, jarring colours to illustrate the house structure being knocked and battered around. The fragility of even a perceived "safe" environment is graphically illustrated.

Alanna O'Kelly was one of thousands of women who formed a peace camp in Greenham Common outside London in 1981, in protest against the installation of the 501st USAF nuclear missile base. The base was perceived as "symbolic of a malignant military policy endangering the future of life itself". (Fisher, 1990, p.6). In previous work O'Kelly had built structures out of natural materials - wood, stones, sally rods, flax - often woven together, embodying the spirit of her sources and passing it on to her audience in the feeling and smell of her work.

for each house). The house structure holds electrical pipes and  
and internal, the public and the private. The structure is  
and II, the house structure holds electrical pipes which are  
expansive. The house structure holds electrical pipes which are  
The liquid pouring from the vessels into the form of  
each house indicates how easily life is lost, how quickly it  
can be poured away.

The most striking part of 'House' was a series of drawings  
done in oil pastel and graphite on paper (fig. 12). Between  
used white, black, yellow, blue, red, green, and purple. The house  
structure is made of lines and planes. The structure is  
of a 'perceived' 'safe' environment is especially  
illustrated.

Alison O'Kelly was one of hundreds of women who formed a  
group in Greenham Common outside London in 1981. The  
group aimed the neutralisation of the 564th USAF nuclear  
missile base. The base was perceived as 'symbolic of a  
militarist policy endangering the future of life  
(Timmer, 1990, p. 5). In previous work O'Kelly had  
built structures out of natural materials - wood, stones,  
ally rods. Clay - often woven together, embodying the spirit  
of her mother and passing it on to her audience in the  
feeling and skill of her work.

In response to her experiences at Greenham, O'Kelly made a sound piece in which uncompromising silences alternate with sounds of the women's camp - shouting, cheering, whistling, singing - and the mechanical noise of helicopters circling above. Overlapping all of this is the powerful sound of the artist keening. Keening is the traditional way in which Irish women mourned the dead, now largely extinct except for isolated areas of the West. J. M. Synge, described the grief of the keen as containing "the whole passionate rage that lurks somewhere in every native of the island" (Henn, 1981, p. 36). O'Kelly's keen in 'Chant Down Greenham' is a pure intense sound, powerfully becoming at once both a cry of loss and of defiance. It has an almost tangible quality, hitting the audience not only in the ear but tingling through every part of our body. The sound becomes abstract. The sounds of women chanting and laughing in the background, however, root it in the 'real' and allude to the sense of community felt among the women at Greenham. O'Kelly does not speak so much for the other protestors as with the other protestors.

In the wider context, Alanna O'Kelly's keening may be seen as a return to her native tongue becoming thus almost a political agency, alluding among other things, to a refusal of the pacification of Irish identities effected through English colonisation. Finding it's origins in the traditional Irish wake - "a festive celebration of death ..... a party involving games some of which were sexually explicit" (Henn,

In contrast to her experience of Gorman, O'Kelly makes a  
sound piece of which uncharacteristic attitudes associate with  
sounds of the women's language, including, including,  
stating - and the mechanical noise of electronic fitting  
above. Overlapping all of this is the powerful sound of the  
female leading. Keeping in the traditional way in which  
Irish women worked the land, now largely extinct except for  
isolated areas of the West. J.M. Gorman, described the effect  
of the kiss as containing "the whole passionate life that  
lives somewhere in every native of the island" (Henn, 1981, p.  
30). O'Kelly's kiss in "Close Down Research" is a pure  
female sound, possibly because of once upon a cry of loss  
and of defiance. It has an almost faint quality, fitting  
the tradition not only to the end of fitting through every  
part of our body. The sound becomes abstract. The sound  
of women chanting and fighting in the background, however,  
root it in the 'real' and allude to the sense of community  
felt among the women at Gorman. O'Kelly does not speak so  
much for the other protesters as with the other protesters.

In the wider context, Ailbhe O'Kelly's keeping may be seen as  
a return to her native tongue becoming the almost political  
agency, allowing every other voice, to a return of the  
articulation of Irish identities affected through English  
colonisation. Finding its origin in the traditional Irish  
kiss - "a festive celebration of death" (Henn, 1981, p. 30)  
involving games some of which were sexually explicit" (Henn,

1981, p.38) - it challenges the suppression of these pagan practises by the church who turned the ritual of mourning into a more subdued decorous occasion. Using sound also draws attention to;

"the inattention to aural experience in the construction of human subjectivity" and "a general emphasis in critical debates on visual representation, an emphasise which is attributed to the priority given to vision in a western culture dominated by patriarchal principles.....Jacques Lacan equates this priority with the visibility of the phallus, rendering it the privileged signifier of potency under which all those constituencies deemed lacking - in terms of race, class, gender etc, - all are subordinated." (Fisher, 1990, p.60).

By such a reading then, O'Kelly's work might be said to gain alternative insights into subjects (such as Greenham) by using sound 'Alternative', that is, to those readings gained by using traditional (i.e. visual) artistic media. Ultimately, the artist challenges the autonomy of traditional (patriarchal) media over alternatives such as the female voice.

In September 1992, Alanna O'Kelly more specifically addressed Irish history in her installation using sound, video and photoworks to explore themes of the Great Famine, at the Irish Museum of Modern Art. The installation began with four large black and white photos of hands covered in caked clay. The reference to the land is inescapable. Hands have worked the

1981, 4.13) - It challenges the superiority of these human  
qualities by the theory, who turned the ritual of learning into  
a more subdued, detached occasion. (Laird, 1981, p. 13)

"The intention to make experience in the construction  
of human objects, and a general emphasis in  
ritual objects to visual representation, an emphasis  
which is attributed to the priority given to vision in a  
Western culture... (Laird, 1981, p. 13) ... (Laird, 1981, p. 13)  
The visibility of the objects, resulting in the  
priority of objects of beauty, and in which all those  
constructed based on looking - in terms of race, class,  
gender etc. - all are subordinated." (Laird, 1981, p. 13)

p. 13

By now, reading them, O'Kelly's work will be said to gain  
interactive insight into subjects (such as Greenham) by using  
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using traditional (i.e. visual) artistic media. Distinctive  
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(traditional) media over alternatives such as the female  
voice.

In September 1991, Alison O'Kelly more explicitly addressed  
this history in her installation using sound, video and  
photographs to explore themes of the Great Britain, at the Irish  
Museum of Modern Art. The installation began with four large  
black and white photos of hands covered in colored clay. The  
reference to the hand is escapable. Hands have worked the



earth but now the soil is dry and barren and yields nothing. The clay covered skin itself become a drought stricken terrain with cracks and ridges - a dried river basin. The accompanying museum leaflet made reference to stone dust "a by-product of the stone breaking gangs of the Famine years". The second room had three synchronised video monitors with images of water, sand, stones, pebbles, fossils, bones and seaweed dissolving into one another. This was accompanied by a soundtrack from Donal Lunny, Joe Greia (didgeridoo) and Mairead Ni Dhomhnaill's "free, rich and wild voice." (Thompson, 1992). Room three had a large photo of the mass famine grave at Silverstrand in County Mayo, as it is today. An oil lamp beneath it paid homage to the dead and kept vigil. On another wall there was an Eavan Boland poem about an overgrown famine road. The final room combined a large empty urn and a video monitor repeating the image of a nipple submerged in water and leaking milk as though billowing smoke. The hollow sound of a didgeridoo played in the background.

The title of O'Kelly's installation 'The Country Blooms .....A Garden and a Grave' gives a clue as to the poetic and distant nature of the work. The vocabulary is sparse and abstracted. O'Kelly appeals to the sympathy of race memory. Memories of the land, 'the country' among a largely urbanised population - a visual and spiritual journey through family histories. Memories of a vaguely distant, romantic, forgotten past. The country grows, flourishes - a garden. Upon further

early but now the soil is dry and barren and yields nothing.  
The clay-covered plain is a level, a slight depression  
occasionally broken by a ditch or a small stream. The  
accompanying mass of water is a large part of the mass  
by-product of the stone breaking done in the years.  
The second room had a large cylindrical vessel with  
layers of water, sand, stones, pebbles, shells, bones and  
other things. This was accompanied by  
a sound effect from Donal (nanny, Joe Greis (editorial) and  
Kathleen W. McDonnell's "tree, tree, tree" and "wild voices."  
(Theodore, 1993). The room had a large part of the mass  
laid out in the middle of the room, as it is today.  
An effort is made to give names to the dead and keep them  
on a list. There was an empty room about  
overgrown with vines. The room was a large empty  
one and a video camera recording the scene of a night  
arranged in water and looking with a rough following smoke.  
The hollow sound of a telephone played in the background.

The title of O'Kelly's installation 'The County Bloom' . . . .  
Gordon and a Grave gives a clue as to the poetic and distant  
nature of the work. The vocabulary is sparse and understated.  
O'Kelly appeals to the sympathy of each reader. Memories of  
the land, the county, among a largely uneducated population  
a virtual and spiritual journey through family histories.  
Narrative of a woman's distant, romantic, forgotten past. The  
country scene, flowers - a garden. . . .

inspection, upon excavation, the garden we discover hold beneath the surface, the skin, the sand - a grave. Images of bones remind us of the dead - over one million - victims of the Great famine in Ireland during the last century. Seaweed on the beach pays homage to the hundreds of people found dead with lumps of seaweed in their stomachs. Talking about the work O'Kelly says;

"I began to think about other famines and how we were behaving towards them and decided that until you know your own background you can behave falsely towards situations." (Thompson, 1992).

The final image in the exhibition, that of a mother's breast oozing milk is the most elusive one. The artist comments;

"At the time I was working on the exhibition, I was breast-feeding my son and I had lots of milk. At the same time, I remember reading about a woman in a famine stricken country in Africa who posed for a photograph with her dead baby in her arms, telling the photographer her baby was dead because her breasts were dried up." (Thompson, 1992).

The image also refers to a quote by a Kurdish woman in the first room, "Go, tell the world, I hold my dead baby in my arms because my breasts are dried up." The artist reminds us of our own comparative wealth, our gluttony, our waste and how easily we forget the horrors of a not so distant past.

inspected, upon excavation, the bodies were discovered half  
buried in the soil, the skin, the head - a layer of  
bones resting up of the head - over one million - victims of  
the great famine in Ireland during the last century. Several  
on the body gave passage to the hundreds of people found dead  
with hands of several in their stomachs. Talking about the  
work O'Kelly says:

"I began to think about other famines and how we were  
depriving ourselves now and thinking that until you have  
your own background you can't have a fairly correct  
situation." (Thompson, 1993).

The final part of the exhibition, that of a mother's breast  
feeding milk is the most alive part. The artist comments:

"At the time I was working on the exhibition, I was  
pregnant and I had lost a lot of milk. At the  
same time, I remember reading about a woman in a famine  
stricken country in Africa who could not find a person  
with her breast in her arms, telling the photographer  
that they had been because her breasts were dried up."  
(Thompson, 1993).

The image also refers to a quote by a Kurdish woman in the  
first room, "Go, tell the world, I hold my dead baby in my  
arms because my breasts are dried up." The artist reminds us  
of our own comparative wealth, our gluttony, our waste and how  
easily we forget the horrors of a war so distant past.

## CHAPTER SIX

### ABSTRACT WORK: EILIS O'CONNELL, VIVIENNE ROCHE AND MARIE FOLEY

Most of the artists I have discussed so far work in some sort of figurative mode which in many ways makes discussing the pieces easier, 'easier', that is, than examining abstract work beyond the confines of it's formal qualities. It is difficult, for example, to find a location for Eilis O'Connell's work within the context of sculptural practise among women in Ireland in the 1980's. Joan Fowler cites, "both non-contemporary and contemporary international sculpture" as reference points (Fowler, 1987, p. 74). Certainly her earlier large scale steel abstractionist pieces show typically 'modernist' features and are often compared to the work of David Smith. O'Connell who was a student of John Burke in the Crawford College of Art in Cork and was undoubtedly influenced by his painted steel abstractions.

During the 'eighties' O'Connell's work moved towards a less austere expression as she successfully married a new diversity of materials (feathers, card, canvas, twigs, bones, sacking, handmade paper, cast iron fragments and slate). These new pieces began as two dimensional wall reliefs and gradually developed into three dimensional objects. An interest in archaeology and primitive art manifests itself in the fetishistic feel of the work. Larger steel pieces made in

ARTIST: EUGENE O'CONNELL, VIKING MUSE

Most of the artists I have discussed so far work in some sort of figurative mode which in many ways makes discerning the places easier, 'easier', that is, than examining abstract work beyond the confines of the formal qualities. It is difficult, for example, to find a location for Billie O'Connell's work within the context of technical practice among other Irish artists in the 1980's. John Taylor classifies "both contemporary and contemporary international sculpture" as "relational" (Taylor, 1987, p. 141). Critical to Taylor's earlier (and also) abstracted pieces are essentially 'relational' features and are often compared to the work of David Smith. O'Connell who was a student of John Smith in the Crawford College of Art in Cork and was undoubtedly influenced by his painted steel abstractions.

During the 1980's, O'Connell's work moved towards a less explicit expression as she successfully married a new diversity of materials (steel, cast, brass, wax, wood, paper, fabric, etc.) to her work, to create fragments and lines. These new lines occur on two dimensional wall objects and gradually transition into three dimensional objects. An interest in rhythm and intuitive art manifested itself in the aesthetic feel of the work. A paper steel piece made in

the mid-eighties, perhaps influenced by her work in softer materials (canvas, paper), have organic references. 'Bundu Uprights' (1987) (fig. 13), for example, shows both male (spiked head) and female (vulva shape) characteristics, as does 'Saves Nine', where two separate pieces represent male and female genitalia. The rather abstracted titles suggest that O'Connell continues to be interested in the abstract while at the same time bringing the work closer to that of her contemporaries in subject.

Talking about Eilis O'Connell, Brian McAvera describes her work during the 'eighties as a "journey from the steel modernist aesthetic of machined abstraction to the figurative world." (McAvera, B, 1991, p. 20). He sees developments in the work of Vivienne Roche as similar (McAvera, 1991, p.20). Roche was also a student of John Burke in Cork and was again initially very influenced by his work. Many of her earlier pieces are linked to the masses and forms of modern architecture, for example 'Airwave' (1985) and 'Memorial to Cearbhall O'Dalaigh' (1985), both large structures made of steel. In the late seventies Roche moved from Cork city to the coast and cites this as an influence on her sail cloth installations where large sheets of cloth are held together over a steel frame "in a freezing of the line from geometrics imposed by the architectural reference." (Roche, 1991, p. 4). She is probably best known for her 'Bell' sculptures particularly 'Liberty Bell' (fig. 14) in St Patrick's Park,

The mid-eighties, perhaps influenced by her work in  
materials (canvas, paper), have organic references. 'Jung  
and Jung' (1987) (p. 11), for example, shows both male  
(spiked head) and female (vulva shape) characteristics, as  
does 'Java Java', where two separate pieces represent male  
and female genitalia. The paper worked titles suggest  
that O'Connell continued to be interested in the contrast  
and at the same time belonging the work close to that of her  
contemporaries in subject.

Talking about Bill O'Connell, Brian Kavanagh writes her  
work during the 'eighties as a "journey from the steel  
modernist aesthetic of minimalist abstraction to the figurative  
world." (Kavanagh, B. 1991, p. 20). The same development in  
the work of William Scott as artist (Kavanagh, 1991, p. 20).  
Scott was also a student of John Burke in Cork and was again  
initially very influenced by his work. The body of her earlier  
work are linked to the masses and forms of modern  
architecture, for example 'Always' (1982) and 'Memorial to  
Geoffrey O'Sullivan' (1982), both large abstract works of  
steel. In the late seventies Scott moved from Cork city to  
the coast and there was an influence on her wall cloth  
installations where large areas of cloth are held together  
over a steel frame "in a freezing of the time for sculpture"  
reported by the architectural historian. (Kavanagh, 1991, p.  
4). She is probably best known for her 'Bell' sculpture  
particularly 'Black Bell' (p. 14) in St Patrick's Park,





Fig. 13 Eilis O'Connell: 'Bundu Uprights' 1989  
Steel and Painted Canvas  
Two Parts: 213 X 81 X 24 cm & 200 X 54 X 45 cm

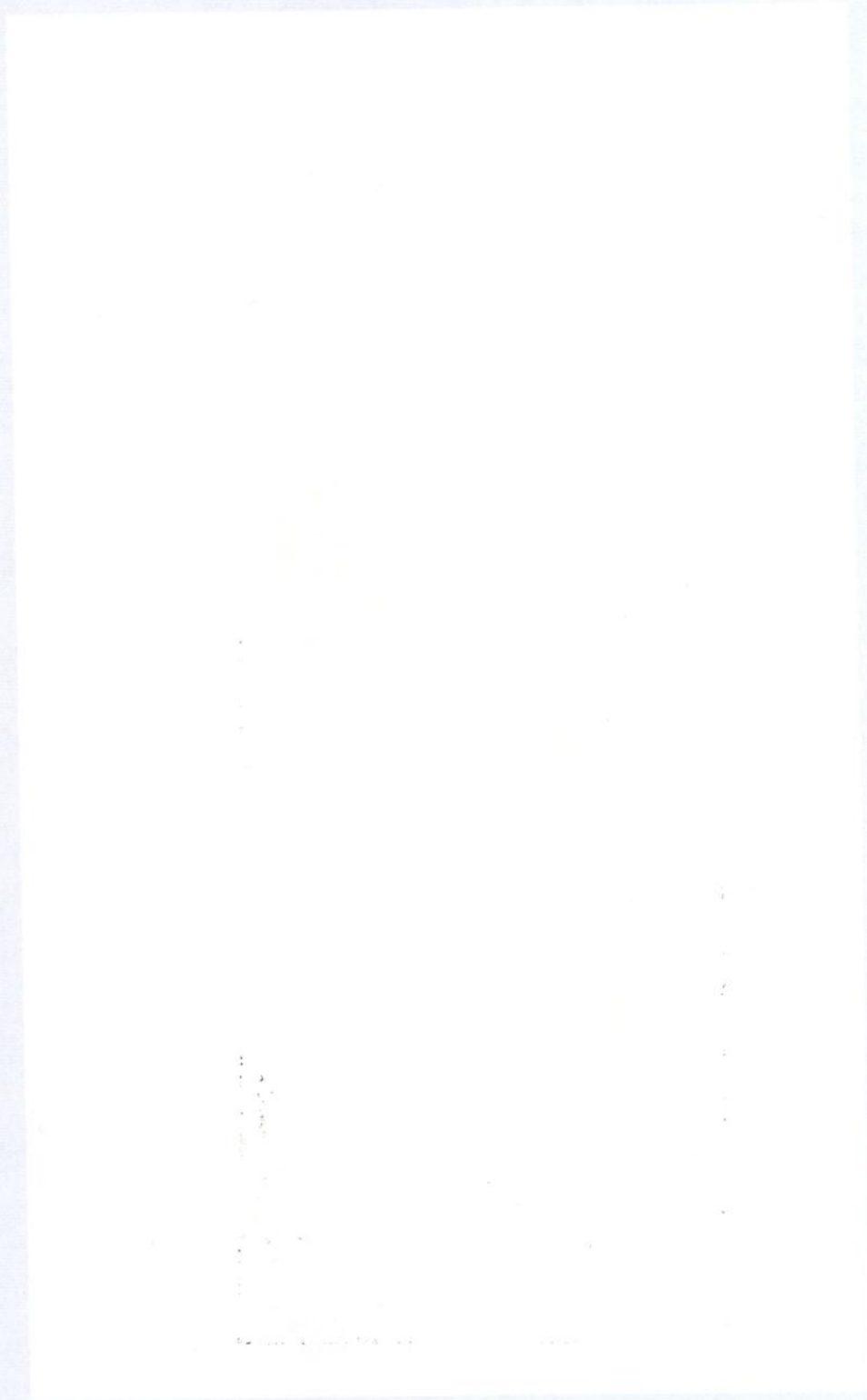


Fig. 10. Bill O'Connell: 'Funda. U.S. 1883' Steel and Painted Canvas. The parts: 213 x 51 x 24 cm & 200 x 54 x 45 cm.

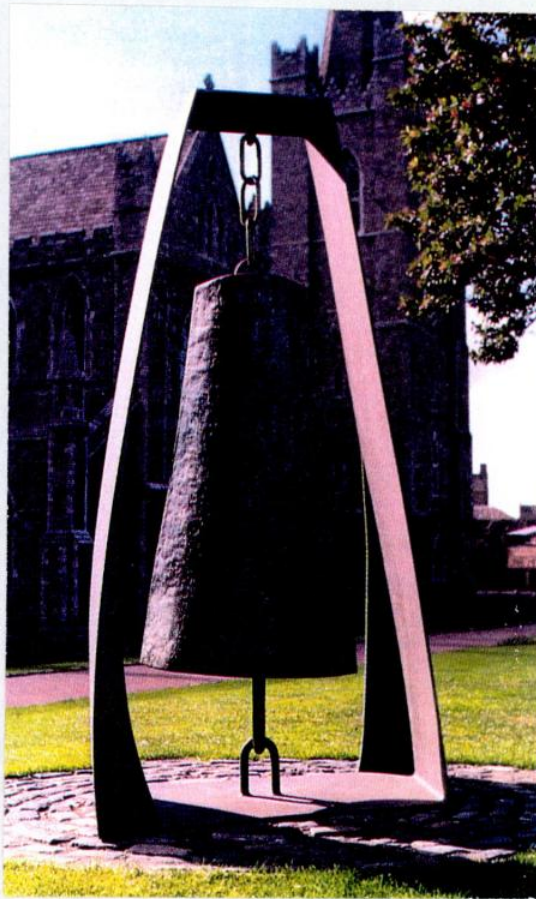


Fig. 14 Vivienne Roche: 'Liberty Bell' 1988  
Steel and Bronze 285 X 185 X 160 cm



1988 - Library Bell - 1988  
Great and Honourable 1988

Dublin. This six part piece is a combination of steel and cast bronze - a material Roche began to incorporate into her work during the mid-eighties. Although the sexual motif in the bell has been commented on (Ryan, 1991, p. 22), the artist cites her 'Arc' series as the first time that she addressed sexuality overtly. "I see the penetrating rigid forms - not unrelated to landscape - as male and the embracing linear forms as female." (Ryan, 1991, p. 22). Certainly this series, although continuing in an exploration of formal qualities, exhibits a loosening up of form and is more easily read in figurative terms than previous work.

Unlike Eilis O'Connell and Vivienne Roche, Marie Foley produces pieces that are small in scale. Like many of her contemporaries, however, (Aileen McKeogh, Alanna O'Kelly and Eilis O'Connor), Foley draws inspiration and material from the organic world. Using feathers, bog oak, slate, silver and porcelain, Foley creates exquisite sculpture displaying an acute sense of balance and control. Porcelain is the main ingredient and is used for it's delicacy, fineness and translucence. The central themes in the work are life and death and new life after death. The death of Foley's father in a tragic accident in 1988 was a major influence on her artistic development, encouraging her to "externalise her grief in a number of powerful sculptures about transience and nature, spirituality and the dark forces in the world." (Kennedy, A, 1991, p. 26). At that point she began to work

This six-part series... a material... into her... sexual... the hell... addressed... 'Arc' series... the first... addressed... 'I see the... forms - not... landscape - as... the... this... an... of... a... and... in... than... work...

... and... many... however... and... world... the... and... as... in... and... the... on... her... and... the... Kennedy... work...

on 'Monument to a Dead Man'. Here, we also see the artists interest in primitive cultures and artifacts - American Indian, Eskimo and Druidic - manifest itself in her adoption of their powerful use of symbols. At the top of 'Monument to a Dead Man' there is a seed pod and a feather, symbols the artist says of flight, release and new hope after pain and suffering. (Kennedy, A, 1991, p. 115). These are mounted on a wooden cube which sits on a bed of nails made from silver wire. The nails may symbolise the cruelty and hardship of life. Speaking of the wooden cube Foley says, "For me the wood is symbolic. The tree and the cross are all one. The cube is representative of an altar and the world." (Kennedy, 1991, p. 115). Later pieces such as 'Death Raft' (1989) (fig. 15) display the same poetic touch. Her a skeletal 'body' made of porcelain is mounted on a flat wooden raft. Feathers again projecting from the top allude to flight. The journey of the death raft is also a flight into a higher spiritual level. Like all of Foley's work, although delicate and modest in scale, the spiritual and meditative aspects of this piece demands respect.

of 'Horsehair' in a 'Dead Man'. Here, we also see the allusion  
to the 'American' and 'British' - American  
and 'British' - British itself in her abolition  
of their potential use of symbols. At the end of 'Horsehair'  
a 'Dead Man' there is a seed pod and a feather, symbols of  
the 'American' and 'British', and now hope after pain and  
suffering. (Kennedy, p. 112). These are mounted  
on a wooden cube which sits on a bed of nails made from silver  
needles. The nails are symbols of the cruelty and hardship of  
life. Speaking of the wooden cube Foley says, "For as the  
wood is symbolic. The tree and the cross are all one. The  
cube is representative of the altar and the world." (Kennedy,  
p. 113). Later Foley says as 'Dead Man' (1989)  
(p. 113) "The cube is a wooden cube. It has a wooden  
body, made of potential, its mounted on a bed of nails. The  
cube is a symbol for the top of the world. The  
journey of the body cube is also a flight into a higher  
spiritual level. Like all of Foley's work, although delicate  
and soot in scale, the spiritual and redemptive aspects of  
this piece demands respect.



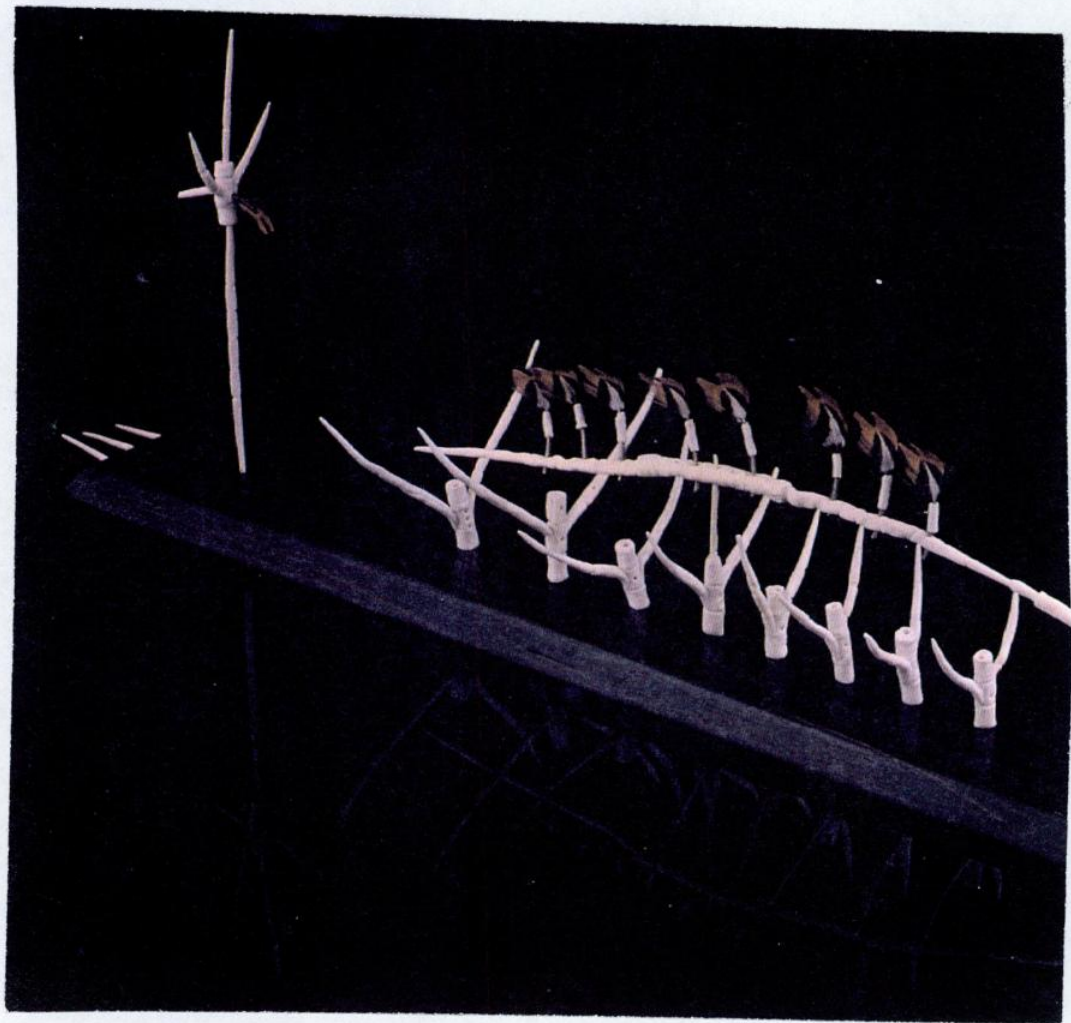


Fig. 15 Marie Foley: 'Death Raft' 1989  
Bog Oak, Porcelain, Feathers, Silver 700 cm long



1943-1944: Research on the History of the United States and the World during the War and the Post-War period.

## CONCLUSION

It is very difficult to draw definitive conclusions on contemporary women sculptors in Ireland. The artists I have discussed here are part of a larger group of women - sculptors, painters and writers - whose work over the last two decades has, I believe, created a context for younger women such as myself to work within. The diverse range of subjects, styles and media employed by contemporary women sculptors seems to rule out any claims of coherence. However, there are some common denominators that can serve to unite these artists. All of the artists were trained in art colleges and many have studied or spent formative periods abroad. In their use of colour - muted tones often seem to be given preference over brighter, 'louder' colours. The great skill applied to whatever media is being used, the attention to detail and obsessiveness in the work are also common traits.

Many of the artists draw inspiration from nature. Aileen McKeogh's relief landscapes are an obvious example. Alanna O'Kelly's early structures using wood, stones, sally rods and flax acknowledge her interest in the environment and form a basis for her later 'Chant Down Greenham' piece. Eilis O'Connell's wall reliefs and later three dimensional pieces in the mid-'eighties, and Marie Foley's exquisite sculptures again use natural materials. Both of these artists are also

CONCLUSION

It is very difficult to draw definitive conclusions on contemporary women's history in Ireland. The articles I have discussed here are part of a larger group of women - authors, editors and writers - whose work over the last two decades has, I believe, created a context for younger women such as myself to work within. The diverse range of subjects, styles and media employed by contemporary women authors seems to rise out of any claim of consistency. However, there are some common denominators that can serve to unite these authors. All of the articles were written in an earlier period and many have studied or spent formative periods abroad. In their use of colour - rural scenes often seem to be given preference over urban, 'ladder' colours. The great skill applied to whatever media is being used, with attention to detail and observance in the work are also common traits.

How of the artists are inspired from nature. Alison McHugh's relief landscapes are an obvious example. Alison O'Reilly's early structures being wood, stone, wire, rope and that acknowledge her interest in the environment and form a basis for her later 'Giant Overgrown' piece. This O'Reilly's with relief and later three dimensional pieces in the mid-1970s, and Marie Boliv's expansive sculptures again use natural materials. Both of these artists are also

interested in primitive art and much of their work has a fetishistic feel about it. Found or "domestic" objects are often used by contemporary Irish women sculptors. Louise Walsh incorporates them into her strange woman/horse creatures. Found objects often help dictate the form that Dorothy Cross's pieces take. By adding pieces to or subtracting pieces from found material, Cross creates new contexts and terms of reference while still allowing the finished piece to carry it's own personal history. This ability is juxtapose reference points, often in a humorous way, gives the work it's strength. Cross is also one of many artists who employ traditional or craft techniques. I refer here to her knitted wire mattress and phallic shapes. Pauline Cummins also adopted knitting in a novel way for her 'Inis T'Oirr' installation where the creation of an aran jumper was used to illustrate her sexual arousal and pleasure in a man's body. Marie Foley works with porcelain which is usually considered a craft material. Finally, Alanna O'Kelly used weaving in her early work to create structures out of natural fibres and later began to revitalise the ancient art of keening in her sound pieces.

Much of the work discussed in previous chapters is critical, a negation of existing ideological sexist and patriarchal interpretations of women's role in society. It reflects the critical approach of artists who are informed by their surroundings and aware of social and political issues. It is

...and much of their work has a  
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...often used by contemporary Irish women authors.  
...found of their own kind in the form that  
...Gross's piece takes. By writing, Gross is  
...Gross creates new  
...and terms of reference while still allowing the  
...to carry its own personal history. This  
...is a feminine reference point, often in a feminine  
...way, given the work's strength. Gross is also one of many  
...and to employ traditional or craft techniques. I refer  
...here to the work with its history and political issues.  
...Gross also adopted writing in a novel way for her  
...installation where the creation of an  
...was used to illustrate her work, a novel and distance  
...in a man's body. Her work with porcelain which is  
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...critical approach of artists who are informed by their  
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also indicative perhaps of a post modern critical climate where art is seen as much as a social practice as the autotomous practice that it once was. Even abstract artists such as Eilis O'Connell and Vivienne Roche although maintaining formalist concerns begun to expand their work into the 'realm of referentiality' (Dunne, 1990, p.27) during the last decade. For Irish women sculptors, art making has become an identity making process often benefiting from the formulation of shared goals. Individual experiences are often used to put a human face on the impersonal abstractions of politics in a country where both church and state police women's bodies. Individual issues are not attacked directly. However, although all of the artists I have discussed are interested in the position of women in Irish society, there is no overtly political work addressing the issues such a divorce or abortion. A lot of the work is engaged but distanced. There is nothing new in the idea of Irish painting being indirect (Ruane, 1980), and I would argue that the work I have discussed shows a similar indirectness.

For instance Aileen McKeogh's relief landscapes hint at man's intrusions on the land and perhaps the concept of 'mother earth' but says nothing concrete about either. Another example is Dorothy Cross's work on gender representations. Here the artists is concerned with subverting stereotypical images of men and women and their sexual roles. Psychoanalytical readings on gender are adapted and applied to

also indicative of a post-modern critical climate  
where it is seen as a social practice as the  
autonomous practice that it once was. Even social systems  
such as Ellis O'Connell's and Wynne's women, although  
maintaining their corporate power to extend their work into  
the 'realm of resistance' (Danne, 1997, p. 17) during the  
last decade, for Irish women sculptors, art making has  
become an identifying process often beginning from the  
formulation of shared goals. Individual experiences are  
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of politics in a country where both church and state police  
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Psychanalytical readings of gender are shared and applied to



individual pieces. The resulting work is elusive and impersonal. The humorous and quirky element is often entertaining to the audience but fails to provoke any real change in attitude. The ironic nature of the work refuses to address anything in specific terms. Cross's continuous application of the same set of rules (psychoanalytical readings) to the same media (adapted found objects), albeit very well done, runs the risk of becoming tedious and predictable. The same problem arises with Pauline Cummins' and Louise Walsh's 'Sounding the Depths' installation, where again psychological transformation (this time specifically for women) is addressed without reference to social implications.

Of course there are exceptions to this indirectness. Mary Duffy's work on representations of herself as a disabled persona are successful precisely because of her unnerving directness. Similarly, Alanna O'Kelly's 'Chant Down Greenham' piece exhibited a rare and honesty and directness. Unfortunately, O'Kelly lost some of this clarity in her 1992 'famine' exhibition. Perhaps the adoption of several different media contributed to the somewhat ambiguous feel of the work.

The indirectness discuss above is perhaps a reflection of the artists' unwillingness to be labelled extreme or propagandist. It is also a reflection on a gallery system which continues with a preponderance of painting, drawing, print and

individuals. The resulting work has diverse and  
impersonal. The methods and study elements are often  
entirely to the subject's benefit and provide any real  
change in attitudes. This is a serious work rather than  
addressing anything in general terms. The continuous  
application of the same set of rules (psychological  
readings) to the same media (written, typed, printed, etc.)  
very well done, and the risk of repetition, failure, and  
prediction. The same problem arises with various questions,  
and Louis Kahn's 'Building the Dome' installation, where  
again psychological examination (this time specifically for  
women) is addressed without reference to social conditions.

Of course there are exceptions to this indifference. Many  
but a well-represented collection of artists are to be  
persons are included primarily because of their surviving  
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O'Reilly' also exhibited a rare and honest and directness.  
Unfortunately, O'Reilly lost some of this clarity in her 1992  
'Lovers' exhibition. Perhaps the addition of several  
different media contributed to the somewhat ambiguous feel of  
the work.

The indifference does not mean a rejection of the  
artist's intelligence to a labelled extreme or propaganda.  
It is also a rejection of a gallery system which continues  
and a programme of painting, drawing, print and

'traditional' sculpture. A lack of financial support is a problem here for both artists and public galleries. Although all of the women discussed here would be considered 'successful', none make a living solely from their work and many of them subsidise their income with teaching and other work. Joan Fowler has argued that Ireland's relatively conservative record in the visual arts is not simply the result of a generally conservative society but also "the result of a less affluent society than in other parts of Europe." (Fowler, 1987, p.77). Thus lacking the flexibility that a strong support system provides, radical art forms become more difficult to pursue.

Despite the 'indirectness' discussed above or perhaps because of it most of the art is successful with the audience. Humour is sometimes employed to counterbalance the taboo against overt political statements. Many layers of reading in individual works serve to undermine traditional ideologies rather than to underline specific issues.

'traditional' disciplines. A lack of financial support is a  
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many of them struggle with income, mis-education and other  
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flexibility that a more support system provides, technical art  
forms become politically contentious.  
Because the 'industrial' disciplines have of course become  
of almost of the art is successful with the audience, without  
the traditional discipline to counterbalance the focus against  
overly political statements. Many levels of teaching in  
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