

HUGH LANE GALLERY

**Online Study Morning: In tandem with
Maud Cotter *a consequence of – a dappled world***

Friday 2 July 2021

10.00-10.15am

Welcome and opening remarks

Chair: Sarah Kelleher, Arts writer and curator

10.15-10.40am

space frames

Lecturer: Ed Krčma, Associate Professor in Art History, University of East Anglia.

10.40-11.05am

'refraction' ... thoughts on Maud Cotter's practice

Lecturer: Daphne Wright, Artist

11.05-11.15am Q&A

11.15-11.30am

Break

11.30-11.55am

something particular

Lecturer: Maud Cotter, Artist

11.55-12.20pm

National Sculpture Factory: Repository of Ideas'

Lecturer: Valerie Byrne, Director, National Sculpture Factory, Cork

12.20pm Q&A

Sarah Kelleher, Chair Closing Remarks

Ends

Speaker Biographies

Sarah Kelleher is an arts writer and a Government of Ireland Scholar completing her PhD on contemporary Irish sculpture in History of Art at UCC. She is an experienced programmer and administrator, having worked as part of the programming team of the National Sculpture Factory and managed the Vanguard Gallery, Cork. Sarah has published widely and also has an independent curatorial practice. Formed in 2014 by Sarah Kelleher and Rachel Warriner, Pluck works closely with artists to realise ambitious exhibitions of innovative and avant-garde work. She has co-curated the exhibitions *Affective Entities* in collaboration with MAKE 2016, and *This is not my voice speaking* (2015) at the Wandesford Quay Gallery.

Ed Krčma is Associate Professor of Art History at the University of East Anglia. His research focuses upon art made after 1945, and in particular upon problems of artistic autonomy, the history and theory of drawing, and the relationship between image and text. Ed's first monograph *Rauschenberg/Dante: Drawing a Modern Inferno*, was published by Yale University Press in 2017. He has written catalogue essays for the Museum of Modern Art, Tate Modern, and the Fruitmarket Gallery, and his articles have appeared in a range of scholarly journals.

Daphne Wright lives and works in Dublin. She makes work that manoeuvres things into well-wrought but delicate doubt – shifting between tautness and mess, it sets imagery, materials and language in constant metaphorical motion. Using a wide range of materials – unfired clay, plaster, tinfoil, video, printmaking, found objects and performance – she creates worlds that are beautiful and rather eerie which feel like the threshold to somewhere new. Wright's work has been the subject of numerous solo exhibitions including at Crawford Art Gallery, Cork; Davies Museum, Wellesley College, Massachusetts; Royal Hibernian Academy, Dublin; Arnolfini, Bristol & National Trust, Tyntesfield; New Art Centre Sculpture Park and Gallery, Roche Court, Wiltshire. Important group exhibitions include: *Infinite Sculpture*, Musée des Beaux Arts ENSBA, Paris traveling to the Calouste Gulbenkian Museum, Lisbon; *Presence: The Art of Portrait*, The Holburne Museum, Bath; *Garden of Reason*, Ham House, Richmond upon Thames. In 2018 Wright curated the exhibition *The Ethics of Scrutiny* at the Irish Museum of Modern Art, Dublin. Wright is an elected member of Aosdána. A group of Wright's sculptures are currently being exhibited in *Portals* at the former Public Tobacco Factory, Athens. A collaboration between the Hellenic Parliament and NEON, *Portals* is curated by Elina Kountouri, Director, NEON and Madeleine Grynsztejn, Pritzker Director, Museum of Contemporary Art Chicago.

Maud Cotter, lives and works in Cork, Ireland. She is co-founder of the National Sculpture Factory and a member of Aosdana, and is represented by domobaal gallery, London. Recent exhibitions of her work include *a consequence of – a dappled world*, a solo exhibition of a body of work developed from 2015 and currently on exhibition at the Hugh Lane Gallery (2 June-8 August 2021). A book of the same title will be published by Hugh Lane Gallery to accompany the exhibition. *a consequence of – without stilling* at Limerick City Gallery of Art, 2018, and *a consequence of – a breather of air* at The Dock, Carrick on Shannon, 2019, were part of that body of work in emergence. *The Twin*, Coventry Biennale of Contemporary Art, Coventry, UK :*backyard sculpture*, domobaal gallery, London, *Matter of Fact*, solo show at domobaal gallery, London, 2016. *2116: Forecast of the next century*, Lewis Glucksman Gallery, Cork, 2016 touring to Eli and Edythe Broad Art Museum, MI, USA.

Valerie Byrne has been the Director of the National Sculpture Factory (NSF) for the past 3 years. She has worked in a range of arts organisations spanning the past 20 years. She was the Director of Cork Printmakers, one of Ireland’s leading Print Studios for 6 years where she initiated a series of national and international projects. Previously she has held positions such as Project Manager for visual arts projects, European Capital of Culture: Cork 2005. Valerie was the first appointed Arts Co-ordinator to St James’s Hospital, Dublin, where she established a comprehensive Arts Programme and prior to that Valerie was the Visual Arts Programmer for Triskel Arts Centre, Cork.

This Study Morning is presented as part of the Gallery’s education programme in tandem with *Maud Cotter a consequence of – a dappled world* on view until 8 August. We are very grateful to Maud Cotter and all of our guest speakers, to Jessica O’Donnell, Head of Education and Community Outreach, Cleo Fagan, Education Curator and Catherine Neville, Assistant Education Curator. The exhibition *Maud Cotter a consequence of – a dappled world* is curated by Michael Dempsey Head of Exhibitions with Victoria Evans, Exhibitions Curator.

To view details of upcoming talks please see [here](#) or online talks that have taken place please see the Gallery’s YouTube channel <https://www.youtube.com/channel/UC-ul2v2RVcfveDklAcwWtQ>

Maud Cotter *a consequence of – a dappled world* Gallery Guide can be viewed [here](#)

To view Maud Cotter’s Artist’s Takeover please see [here](#)

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