Known Unknowns:
3rd November 2017 – 14th January 2018

Works by **Damien Flood, Nuala O'Sullivan and Daniel Greaney**
Curated by **Simon Fennessy Corcoran**

2017 marks the 80th anniversary of the "First Exhibition of Pictures" which opened on the 23rd of November 1937 in the Savoy Cinema, Limerick. This was the first significant move after the formation of a committee in 1936 of local citizens and artists such as Sean Keating and Dermod O'Brien to form a Municipal Art Gallery in Limerick, similar to those which existed in Dublin and Cork. The works in this exhibition would then form the "nucleus" of the Permanent Collection of Limerick City Gallery of Art (LCGA).

The exhibition, *Known Unknowns* takes the collection as it stands in 2017, a moment to pause and reflect on 80 years of collecting. Artists Damien Flood, Nuala O'Sullivan and Daniel Greaney have created new works of art which have been inspired by and are reactions to the connections, relationships, content and history of LCGA's Permanent Collection. *Known Unknowns* merges the old and the new, the known and unknowns forging new relationships and narratives which connect the artist's three distinct practices to LCGA's collection of 18th – 21st centaury artworks. These artistic responses produce an alternative way for LCGA to present its collection while acknowledging this significant anniversary.

Known Unknowns is curated by LCGA's Shinnors Scholar (2015-17), Simon Fennessy Corcoran as part of his MA through Research in Curatorial Studies, which explored the public's engagement with the Permanent Collection exhibitions. Corcoran devised an open call and selection panel model culminating in the exhibition, *Known Unknowns*, with the featured artists, their response to the Permanent Collection.

"As we know, there are known known's; there are things we know we know. We also know there are known unknowns; that is to say we know there are some things we do not know. But there are also unknown unknowns—the ones we don't know we don't know"
Donald Rumsfeld, Secretary of Defence with George Bush's Cabinet in 2002.

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Known Unknowns
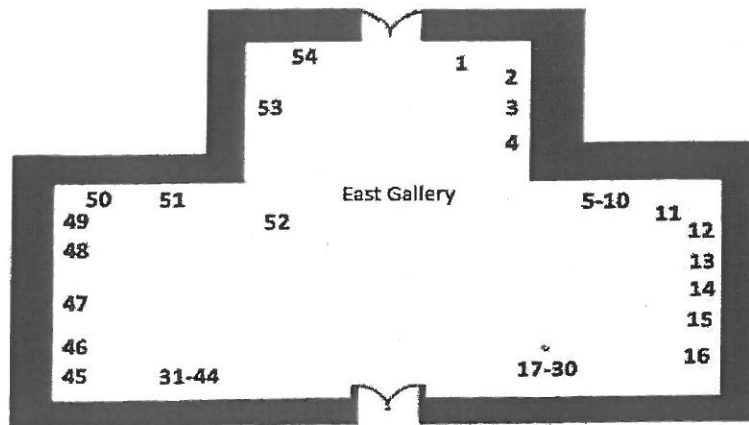
	East Gallery				
1	J. A. Gore	Country Woman	Oil on Canvas	61 x 51 cm	Permant Collection
2	Damien Flood	Adorn	Oil on Canvas	70 x 60cm	€3,800.00
3	Damien Flood	Slipaway	Oil on Canvas	50 x 40 cm	€3,400.00
4	Damien Flood	Play	Oil on Canvas	50 x 40 cm	€3,400.00
5	Nuala O'Sullivan	Silence	Oil on Canvas	25 x 19 cm	€520.00
6	Nuala O'Sullivan	Myself	Oil on Canvas	25 x 19 cm	€520.00
7	Nuala O'Sullivan	Pendant	Oil on Canvas	25 x 19 cm	€520.00
8	Nuala O'Sullivan	You Look	Oil on Canvas	25 x 19 cm	€520.00
9	Nuala O'Sullivan	Head Wreak	Oil on Canvas	25 x 19 cm	€520.00
10	Nuala O'Sullivan	Choker	Oil on Canvas	25 x 19 cm	€520.00
11	Jerome Connor	Head of a Girl	Bronze	12.5 x 13 x 6 cm	Permant Collection
12	Nuala O'Sullivan	Madonna	Oil on Canvas	31 x 26 cm	€580.00
13	Nuala O'Sullivan	Coversation	Oil on canvas	100 x 100 cm	€1,800.00
14	Sir Gerard Kelly	Miss Vera Palmer	Oil on Canvas	119 x 62 cm	Permant Collection
15	Nuala O'Sullivan	Gasp	Oil on Canvas	25 x 19 cm	€520.00
16	Nuala O'Sullivan	The Watchers	Oil on Canvas	120 x156 cm	€4,200.00
17	Nick Miller	Male Head	Oil on Canvas	34 x 33 cm	Permant Collection
18	Sir John Lavery	Stars in Sunlight	Oil on Canvas	60 x 60 cm	Permant Collection
19	Mary Swanzy	Portrait of Miss Russell	Oil on Canvas	65 x 58.5 cm	Permant Collection
20	Grace Henry	Top of the Hill	Oil on canvas	60 x 50 cm	Permant Collection
21	Nuala O'Sullivan	V is for ...	Oil on Canvas	40.5 x 40.5 cm	Permant Collection
22	Gene Lambert	Mary (1)	Photography	62 x 52 cm	Permant Collection
23	Arno Kramer	Untitled (Cow)	mixed media	51 x 43 cm	Permant Collection
24	Unknown	Catherine Hayes	Pastel on Paper	75 x 62.5 cm	Permant Collection
25	Linda Molenaar	Pearl Necklace	Bath pears/wash cloth/metal	15 x 11 x 2 cm	Permant Collection
26	Amelia Stein	The Mona Pictures	Photography	19 x 19 cm	Permant Collection
27	Camille Souter	Washing by the Canal	Oil on Canvas	58 x 79 cm	Permant Collection
28	Daniel MaClise	At the Ball	Oil on Canvas	32 x 39.5 cm	Permant Collection
29	Sean Keating	Country Dance	Gouache/paper/board	82 x 70 cm	Permant Collection
30	Mainie Jellett	Annunciation	Gouache on Board	53 x 49 cm	Permant Collection
31	Richard Slade	Darwin's Voyage	mixed media	91 x 122 cm	Permant Collection
32	Arno Kramer	Untitled (Hand)	mixed media	51 x 43 cm	Permant Collection
33	James S. Sleator	Portrait of a Sculptor	Oil on Linen	75 x 63 cm	Permant Collection
34	Katherine Clausen O'Brien	Still Life 2	Oil on Canvas	24 x 29 cm	Permant Collection
35	Evie Hone	Walk in the woods at Marley	Oil on Board	41 x 46 cm	Permant Collection
36	Jack Donovan	Clown	Silkscreen	50 x43 cm	Permant Collection
37	Kathleen Fox	Chrysanthemums	Oil on Canvas	32.5 x 43.5 cm	Permant Collection
38	Patrick Hickey	Wicklow Lake	Lithography	46 x 32 cm	Permant Collection
39	Unknown	Unknown	Oil on Canvas	71 x 61 cm	Permant Collection
40	J.C. Walker	Heptica	Oil on Canvas	25.5 x 35.5 cm	Permant Collection
41	Harry Kernoff	Turf Girl	Oil on board	49.5 x 37 cm	Permant Collection
42	William Mulready	Drawing of a Man in Grey Coat and White Stock	Pastel on Paper	28 x 20.5 cm	Permant Collection
43	Nick Miller	Female Head	Oil on Canvas	34 x 33 cm	Permant Collection
44	Daniel Greaney	Lord Frederick Fitzderwent (1712-1778)	Adhesive Vinyl on dibond	45 x 35 cm	€350.00
45	Daniel Greaney	William Chevingley (1842-1850)	Adhesive Vinyl on dibond	36 x 26 cm	€200.00
46	Daniel Greaney	The Honorable Victor Chevingley (1795-1867)	Adhesive Vinyl on dibond	58 x 50 cm	€400.00
47	Daniel Greaney	Lady Henrietta Chevingley (1761-1795)	Adhesive Vinyl on dibond	80 x 60 cm	€500.00
48	Daniel Greaney	Sylvia Letworth (1892-1976)	Adhesive Vinyl on dibond	58 x 48 cm	€350.00
49	Daniel Greaney	Edward (Eddie) Chevingley (1890-1917)	Adhesive Vinyl on dibond	30 x 20 cm	€200.00
50	H. D. Hamilton	Lady Lansboro	Pastel on Paper	29 x 25 cm	Permant Collection
51	Damien Flood	Mirror Mirror	Oil on Canvas	150 x 125 cm	€7,000.00
52	Oliver Sheppard	Finnbheal	Bronze	147 x 51 x43	Permant Collection
53	Damien Flood	Pointer	Oil on Canvas	150 x 125 cm	€7,000.00
54	Alice Maher	Beautiful Mouth	Bronze	30 x 51 x 38 cm	

Damien Flood

Damien Flood's paintings for Known Unknowns respond to the idea of collections and museums being a grouping of varying languages, approaches and disciplines of art. Gathered across time from acquisitions and donations a wide variety of seemingly unrelated artworks associate and argue with each other. A clashing of cultures, beliefs and emotions can be found, each piece having its own rhythm and dialect. Damien Flood's practice mixes many languages of paint and different motifs to create meditative narratives that walk a tight rope between abstraction and figuration. The paintings he has produced here combine different linear rhythms and motifs traced from various works from the collection. The paintings reflect on the slow time found within these works, the frozen spaces of ageless beauty. The viewer is set adrift in a fragmented retelling of the artist's journey through the lesser known corners of the collection, mixing an emotional and cerebral response to the works.

The large painting 'Pointer' takes varying linear movements and shapes from a variety of works and reconfigures them with the artists own abstract language. The hand from Alice Maher's sculpture 'Beautiful Mouth' has been acquired to point at the unseen outside the canvas frame while simultaneously activating the abstract plane with its concrete realism. The jostling chaos and debauched rhythm of Richard Slade's 'Darwin's Voyage' has been paired back here but still rumbles under the surface, the thickly applied curved lines and fleshy daubs of paint hinting at something more chaotic.

When thinking about collections and museums, Flood remarked that frames and red walls often come to mind. In contemporary painting they can be a rare sight. Within 'Pointer' and 'Mirror Mirror' the frame has been taken inside the canvas, reframing the objects on the canvas plane. The straight edge fractures the floating abstract elements while it creates a fulcrum. In 'Mirror Mirror' the ghost of J.A Gore's 'Country Women' floats in a disembodied scene. She hovers between an internal and external space, inside and outside of the frame, a shard of sunrise piercing the left corner of the canvas. The vases that appear throughout the work allude to daily routine and rituals. They nod towards symbolism within the history of painting but also act as an illusionary trick within the work. Their three dimensional rendering pushes and pulls the space creating a grounding element for the work and a way in for the viewer.

At the core of Flood's practice is an interest in how we see and experience the world. He's interested in t he disconnect between the world we inhabit and the one within our minds. Painting as a medium has the ability to describe and hypothesise this phenomenological pursuit while representing sensation and visions that have parallels with questions of modern phenomenology. Flood creates paintings that can be seen as representations of a different world or state of mind. These new geographies give the viewer a meditative space to see and experience the world differently and question the everyday. The abstract worlds he creates teeter on the edge of edges, balancing precariously close to chaos.

Using a gestural and intuitive line flood creates images that relay his experience of the places he visits and the people he meets. The influences in floods paintings are wide ranging from aural histories of small coastal towns to research trips to deserts in Dubai and Sharjah. During these periods of research flood leaves himself open to the experiences that present themselves, allowing one meeting to lead to another. More recently a personal area of belief, memory and the subconscious has permeated the work.

The new people, cultures and experiences flood encounters are only tentatively documented through drawing and audio recordings. In the studio an almost archaeological process occurs, intuitively painting and allowing different themes and motifs to arrive naturally on the canvas. A gestural line narrates the multiple voices in the paintings and links the experiences, people and narratives to an abstract, psychological landscape. I see the titles of each work, usually a one word title, as a guide for the viewer. They act as a key to my thinking behind the

work, and the research that brought me there. The titles themselves can often have dual meanings, opening up the reading of the work even further.

Flood's paintings create a re-imaging of the world by merging the stories, experiences and memories through the medium of paint. They can be seen as a somewhat melancholic celebration in the haziness of memory, and in the moments of solidity amidst this haziness. Common to all the paintings are forms that offer varying levels of withdrawal and distance from the memories that inform them. They appear like living fossils, symbiotically tied to each other and to the unconscious from which they seem to emerge. They give this unconscious a body and a life to populate, both inside and outside the frame, and in the lived experience the viewer brings to it.

For more information visit: **www.damienflood.ie**

Nuala O'Sullivan | *Adornment*

As a Limerick based artist, Limerick City Gallery of Art and its collection are well known to me, so responding to the collection has given an opportunity to both revisit and reengage with the work.
In my practice I use old family and found imagery that relates to women's lives and to the aesthetic and culture of the 1950's. These subjects have strong visual resonances for me and perhaps that explains why I have always been drawn to the women in the collection at LCGA. I regularly visit 'Miss Vera Palmer' by Sir Gerard Kelly when it's on show, to view her wearing that green velvet dress and pearls as adornment, her eyes forming a cool gaze across the gallery space. In contrast Grace Henry's women at the 'Top of the Hill', are huddled and chatting with their backs to the cold, and Camille Souter's 'Washing by the Canal' where washing blows in the wind and hints at the domestic lives of women at the time.

My painting response, as with the collection itself, is a somewhat eclectic mix linking both women of the past with women today. If 2017 has shown us anything it is that the continuing inequality and lack of respect, shown to women in particular, continues. The paradox of the ongoing 'Madonna-whore complex' seems unending. My work explores some of these paradoxes often using the adornment of women as a metaphor for these contradictions. My paintings show women who often appear in 'a situation' which is slightly uneasy and often isolating. Within the work thin layers of paint are used to allow some of the light from the canvas to remain, reminiscent of holding a negative or piece of old celluloid film to the light, referencing their original photographic source.

Living and working in Limerick, Nuala O'Sullivan was awarded her BA in Fine Art (Painting) from Limerick School of Art and Design in 2006 and completed her MA in 2013. She has exhibited extensively including solo exhibitions at the Church Gallery, LSAD; Draiocht, Dublin; Signal Arts Centre, Bray; and Enniskillen Arts Festival. Group exhibitions include 'Visions of Now', LCGA, Limerick; 'Personal Selection' selected by John Shinnors at LSAD Limerick, 'Essays from the House of Memory', Ormston House Limerick and 'State of the Union' Occupy Space, Limerick. Selected work was included in RHA Annual Exhibition, Dublin; Eigse, Carlow, and the Royal Ulster Academy Show, Belfast.

She exhibited in Quimper France in 2012 as part of an Art twinning project and in 2014 exhibited as part of the idir group in New York Foundation for the Arts in New York. Collections include UL, Limerick County Council, LIT, Northern Trust and private collections. Nuala has a studio at Limerick City and County Council facility in Cappamore and is a long standing member of Contact Studio group in Limerick.

For more information visit: www.nualaosullivan.com

Daniel Greaney

Greaney's practice centres on contemporary concerns with the pursuit of painting and combines this with the concepts and understanding of established traditional painting as set down by previous generations of artists. He cites genres such as still-life and scenes of animal hunts from the Dutch Golden Age of art as works of particular interest. The artists who created these images were faced with the challenge of attempting to bring inanimate objects and improbable scenes to life. This has developed a unique style, which implements non-traditional materials to create works which are suggestive of landscape and figurative painting derived from art history and which is integral to Greaney's practice.

Thematically, the works created are representative of still life, portraiture and hunting scenes; fashionable and accepted subjects for painters throughout art history. Imagery and visual devices characteristic of vernacular painting from various periods in Western art history are appropriated to create new works. Paradox is evident in images fabricated by the artist's hand but made through the use of prosaic mass-produced materials which typically until now have been associated with neither beauty nor aesthetics.

For Known Unknowns Greaney has produced a series of portraits charting the rise and fall of a fictitious aristocratic family. Each portrait is accompanied by a fabricated biography containing anecdotes about the 'sitter'. These biographies contain many references to apocryphal legends and stories regarding individuals from history. An example of this is the portrait titled 'Sylvia Letworth'. One of the few females in this series, she is the final member of the family and despite having less professional achievements than her male ancestors she develops her success through appearance. The colourful appearance of these portraits belies the tragedies which accompany many of them and though they appear contrived are nevertheless wholly plausible. Over the past 80 years LCGA has collected works with unknown artists and sitters, this gap in knowledge is where Greaney has situated his new work which he seeks to insert this manufactured narrative.

The aristocratic family is an ironic response to the current trend in cultural dissemination which sees revered individuals having their life stories exposed and embellished to appeal to a broader audience. This method of treatment caters to a contemporary fixation and appetite to know more about the personal lives of an individual over his/her professional achievements. These characters and their biographies act as a means of challenging the perceived standard in figurative/realist painting, as it is commonly accepted today, to create works which are "limited" to showing an accepted form of reality but through non-traditional materials. Greaney's artistic training is in the traditional form of painting and he attempts to reconcile this with his contemporary practice by using modern synthetic materials to pay homage to the art of the past.

Inspired by LCGA's Permanent Collection, Greaney response for the exhibition Known Unknowns, coincides with the 80th anniversary of "The First Exhibition of Pictures". This Exhibition in 1937 was comprised entirely of donated and loaned painting from local artists and Limerick people such as Sean Keating, Dermod O'Brien, Lord Montegle and Mrs. de Vere, Curragh Chase. The word "pictures" in 1937 referred to painting, this meaning has since altered and evolved as painting has changed to encompass new types of medium and ways of working. The collection now has a huge variety and selection of paintings of still life and portraiture which have influenced the work and subject matter.

For more information visit: www.danielgreaney.com

Daniel Greaney | Portrait Biographies

1. Lord Frederick Fitzderwent (1712-1778)

Frederick, the eldest son of the Duke of Amford, Kent gained ownership of Cashelford Hall, Limerick about 1750. Frederick had received the property through a 'land grant' for services to the British Crown. He would later acquire prodigious tracts of land, making this one of the largest estates in the county at that time. In addition to these properties Frederick was also the recipient of a number of diplomatic honours.

He is seen here wearing the Cross of Breton, medal which signifies the deal he brokered between Britain and France on behalf of George II in the Treaty of Aix-la-Chapelle in 1748. This portrait commemorates his role in that event. Frederick would spend the later years of his life in Cashelford Hall. His wife, Lavinia predeceased him by eight years. They had four children, all but one survived infancy.

2. Lady Henrietta Chevingley (1761-1795)

Henrietta was the youngest daughter of Frederick Fitzderwent. Educated in London, she returned to Ireland and was immediately fêted by high society. Considered a great beauty and accomplished musician, she counted amongst her acquaintances many notable writers of the day and maintained a deep correspondence with the Irish born playwright and poet Richard Brinsley Sheridan. Henrietta aged 26 married George Chevingley, an officer in the British Army.

His commission in the army had been paid for by his wealthy parents. George would eventually climb the ranks to the position of Colonel. The pair remained childless until Henrietta eventually became pregnant at what was then considered the advanced age of 34. Tragedy befell the couple however and Henrietta died giving birth to their only child Victor.

3. The Honorable Victor Chevingley (1795-1867)

Victor shown here at about 13 years of age spent his early years in Cashelford Hall, the childhood home of his mother Henrietta. He was sent to England and educated in Harrow but maintained strong ties with Ireland. Victor became an MP for Amford in Kent, the seat of his great grandfather and lived at that property. As the only surviving male heir of Frederick, Fitzderwent, Victor would eventually come into possession of Cashelford Hall. He lived through many personal crises, including the death of his first wife and also his eldest son William who died aged just eight. Victor's portraits of his mother Henrietta and his son William remained with him all his life.

4. William Chevingley (1842-1850)

William was only 8 when he drowned in a boating accident on the River Stour and this portrait as painted in the last months of his life. The eldest son of Victor Chevingley, his tragic death cast a shadow over the lives of his family. His mother Alice never fully recovered from the loss and died only a few years later. His father remarried and would have more children but he never forgot William. This portrait hung on the wall of Victor Chevingley's study throughout his life and each year on William's birthday the family would gather in the study where prayers would be said in his memory. William was buried in the red suit and white collar he is shown wearing in this picture.

5. Sir Stanley Chevingley (1845-1912)

On the death of his brother William, Stanley became the eldest surviving male heir of Victor Chevingley and thus inherited Cashelford Hall. William was the archetypical Victorian capitalist and used both his family's connections and political clout to accumulate immense wealth. Stanley made his fortunes through the sales of stocks in the Indian railway system. He oversaw the restoration of Cashelford Hall and made many modernising changes to the property. An enthusiastic outdoors man, Stanley was responsible for the annual fox hunting and grouse shooting parties which occurred each year at Cashelford. Stanley married Grace Price, the widow of his business partner Harold Price. Together they had two children, Edward and Sylvia Stanley was knighted in 1900, making him one of the final recipients of a title under Queen Victoria.

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6. Edward (Eddie) Chevingley (1890-1917)

Edward, known to his acquaintances as Eddie, was the only son of Stanley and followed in his father's footsteps as a keen sportsman. Educated at Eton, he decided to pursue a career in the military. Eddie was 22 when his father died, making him custodian of Cashelford Hall. Despite this, Eddie was based primarily in the UK and spent little time in Ireland. He was 24 when Britain declared war on Germany in 1914. Eddie saw much action during the early years of the war.

At the beginning of 1917 he was given temporary leave to return to Limerick and recuperate from a minor injury sustained during combat. However by the end of summer that year he was stationed in Ypres and on the 28th October 1917 he was killed at the Battle of Passchendaele. Being unmarried and having no legitimate heir, the death of Edward brought an end to the male line of owners of Cashelford Hall. His younger sister Sylvia, the last remaining Chevingley would eventually take up residence there.

7. Sylvia Letworth (1892-1976)

Devastated by the death of her brother Eddie, Sylvia remained in Britain until after the end of the War. In 1921 she married the novelist Richard (Dickie) Letworth and together they moved into Cashelford Hall. Their time there ushered in a new era for the Hall and under their supervision the house would be revitalised. Weekend parties were held, where the high ranks of society rubbed shoulders with artists, writers and theatre actors. Each year at Christmas throughout the 1920s and '30s Sylvia staged a costume ball. In this portrait we see her dressed in 'Oriental' costume for one such event. She wears a kimono she designed herself and carries an antique fan.

These parties became legendary for the names of those who attended and the custom continued until the outbreak of the Second World War. Sylvia lived on in Cashelford until her death, surrounded by the portraits and memories of those who preceded her. The house and its contents would be auctioned after her death. Cashelford Hall came onto the open market in the early 2000s and was bought by a consortium of property developers and investors with the intention of converting the property into a number of luxury apartments. With the banking crisis of 2008 however these plans were shelved and Cashelford Hall again stands silent.

For further information please contact artgallery@limerick.ie