



KEVIN KAVANAGH DUBLIN



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Kevin Kavanagh

EXHIBITED ARTISTS

Diana Copperwhite
Sinéad Ní Mhaonaigh
Ulrich Vögl
Mark Swords
Paul Nugent
Sonia Shiel

OTHER REPRESENTED ARTISTS

Gemma Browne
Elaine Byrne
Oliver Comerford
Amanda Coogan
Gary Coyle
Stephen Loughman
Nevan Lahart
Vanessa Donoso Lopez
Paul McKinley
Mick O'Dea

COVER

Ulrich Vogl,
Teleskop VII
2011
White ink and glitter on fabric,
on board
29.7 × 21 cm

INSIDE

Diana Copperwhite
An Island from the Day Before
2011w

Kevin Kavanagh is one of Ireland's leading galleries showing established and emerging Irish and international contemporary artists. In 2008 the gallery moved to a 135m² space on Chancery Lane designed by architect Philip Crowe of MCO Projects. The gallery's annual program consists of nine solo and one curated group show, as well as special events, screenings, performances, artists talks and participation at international art fairs.

Ulrich Vögl's work comes across as bewilderingly heterogeneous in form, material and content, such as: pencil drawings on paper, animated film, sculptural installations made from recycled cardboard packaging and readymade objects, cardboard cut-outs, photographic collage, wall drawings, and painted glass. Each of his projects is underwritten by a strong conceptual basis, as if he chooses to realise each in the most appropriate manner, whatever that might be. But there are also persuasive consistencies to what he does, suggesting a concerted engagement with certain core and processes and media.

Diana Copperwhite's work focuses on how the human psyche processes information, and looks at the mechanisms of how we formulate what is real. She is fully aware that such realities may only hold validity for an instant, and that we are constantly processing and changing what we logically hold as experience and memory. Layering fragmented sources that range from personal memory to science, from media and internet to personal memory, Her canvases become worlds in which the real is unreal and this unreality is in a constant state of reforming.

In Sinéad Ní Mhaonaigh's work the seductive attraction of the painting lies in their extroverted, taciturn quality, in which the gutsy, even aggressive application of colour is countered by the sensitive – even delicately tentative – scoring of the paint in all its precise and potent hues. Rare is it to see paint being worked so sensually and yet often so brutally.

Paul Nugent's works are influenced by photographic reproductions of eighteenth century paintings from art history books. Each painting painted blue has the appearance of a print maker's printing plate or of the early photographic process of cyanotypes. The photographic references are inverted through the painting process into negative images creating a kind of visual representation of the subconscious.

In Mark Swords' work the handmade aspect is clearly evident, and together with the materials, forms and use of colour, relay a sense of curiosity and workmanship. The works are finely executed, apparent in the artist's self-learning and even re-learning through his engagement with materials, such that a piece of work may result from the solving of a self-imposed problem. Utilising often-overlooked materials, including carpet, tent fabric, and string, and without attempting to hide the processes of making, the strength of Swords' work resides in its fragility and careful informality.

Sonia Shiel's installations, often composed of paintings, sculptures and videos, explore the propensity of art to be effective in the real world, while pitching mankind's most earnest endeavors against their odds.