



Art in Parks

A Guide to Sculpture in Dublin City Parks & Open Spaces



Art in Parks

2nd Edition

2025 Dublin City Council

We wish to thank all those who contributed material for this guide.

Prepared by the Arts Office and Parks, Biodiversity and Landscape Services of the Culture, Community, Leisure and Area Services Department.

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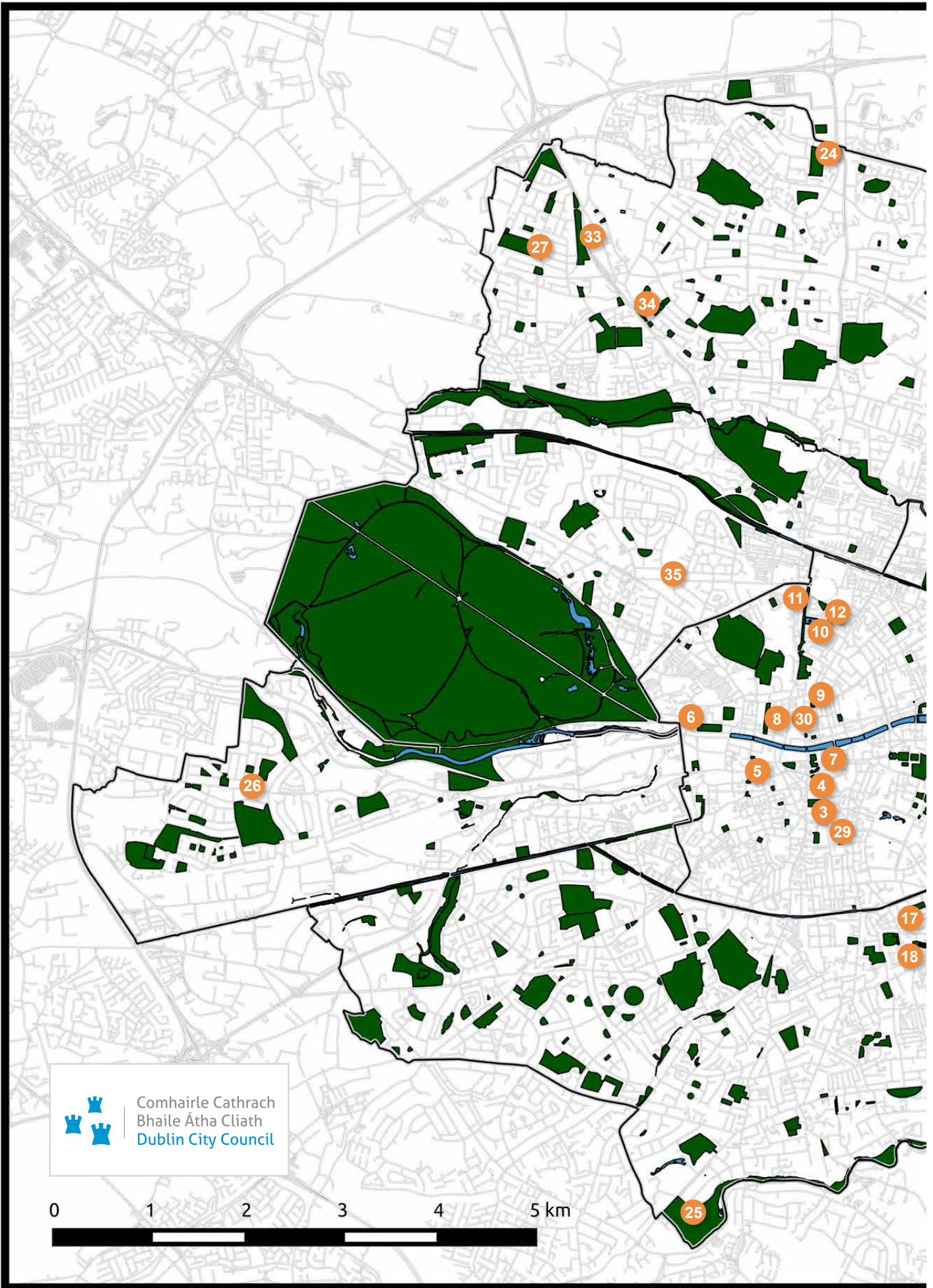


Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council

Contents

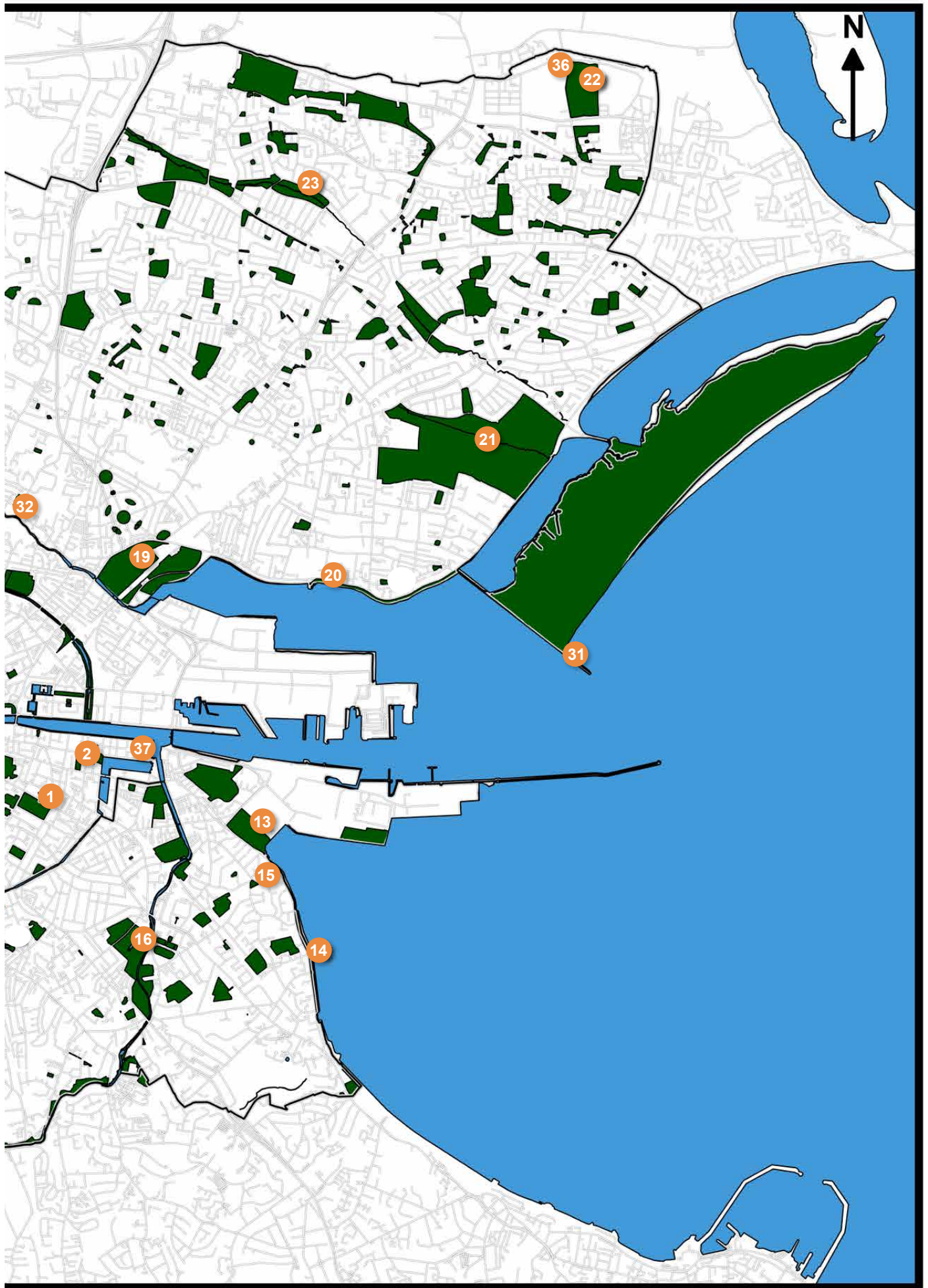
1.	Merrion Square Park	7	20.	Clontarf Promenade	36
2.	Pearse Square Park	15	21.	St. Anne's Park	37
3.	St. Patrick's Park	16	22.	Father Collins Park	38
4.	Peace Park	19	23.	Stardust Memorial Park	39
5.	St. Catherine's Park	20	24.	Balcurris Park	40
6.	Croppies Memorial Park	21	25.	Bushy Park	41
7.	Civic Offices	22	26.	Ballyfermot People's Park	42
8.	Smithfield Square	23	27.	Kildonan Park	43
9.	St. Michan's Park	24	28.	Royal Canal	44
10.	Blessington Street Basin	25	29.	Kevin Street Lower	45
11.	Blessington Street Park	26	30.	Father Mathew Square	46
12.	The Mater Plot	27	31.	North Bull Wall	47
13.	Sean Moore Park	29	32.	Our Lady's Park	48
14.	Sandymount Promenade	30	33.	Mellows Park	49
15.	Sandymount Green	31	34.	Finglas Place	50
16.	Herbert Park	32	35.	Hamilton Gardens	51
17.	Dartmouth Square	33	36.	Parkside	52
18.	Ranelagh Gardens	34	37.	Capital Dock Park	53
19.	Fairview Park	35	38.	Temporary Installations	54





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Introduction

Art in Parks is a guide to the sculptures in parks and open spaces which form part of Dublin City Council's Public Art Collection. The first edition featured 38 sculptures in 21 parks. This second edition has added 18 new sculptures in parks and open spaces. This edition also features sculptures which were exhibited as temporary installations in Merrion Square, demonstrating the support for different art interventions within city parks.

Like many cities in Europe, Dublin's development has in part been organic and in part planned. Its landscape reflects its growth and development since the first Viking settlement in the ninth century. Fortunately for us, this development has included the creation of fine public parks and green spaces, both urban and suburban, that are highly valued by its residents and visitors alike. The city now has over 120 parks and over 200 hectares of green space. As to be expected, the city's parks vary greatly in size and style, reflecting the evolution of the city. They include formal spaces such as Merrion Square and Dartmouth Square, pocket parks in the city centre such as Blessington Street Basin and St Catherine's Graveyard off Thomas Street. As the city expanded, parks were developed in suburbs. Bushy Park, Terenure and St Anne's Park, Raheny were developed on the grounds of what were formally stately houses. Within recent decades Dublin City Council has developed new parks including Fr Collins Park, Clongriffin and most recently the Peoples' Park, Ballyfermot, opened in 2022.

Dublin City Council places great value on nature in an uncertain era of climate change. Parks, Biodiversity and Landscape Services is playing an important part in greening the city and is responsible for many biodiversity areas, the best known of which are probably the nature reserves at Bull Island. In addition to acting as the lungs for the city, these parks include a range of spaces for the wellbeing of its citizens and visitors, offering opportunities for recreation and a wide range of sports. One of the notable features of Dublin is the presence of sculpture in many of its parks. The artworks vary greatly from figurative art, including statues, portrait busts and allegorical work, to abstract sculpture reflecting the different styles of art made over the century since the earliest sculptures were created.

In the ten years since the publication of the first edition of **Art in Parks**, Dublin City Council has added to the collection of sculpture through commissioning. Inspired by previous sculpture symposia, Parks, Biodiversity and Landscape Services in collaboration with the Arts Office initiated Sculpture Dublin in 2020. This was a two-year initiative to raise awareness of sculpture as well as to commission new works for the city. The focus of the programme was new sculptures in each of the five electoral areas in the city, thereby ensuring that sculpture was not alone the preserve of the city centre. Another recent commissioning initiative involves conditions included as part of the planning process, requiring developers to commission public art for open spaces in residential developments. Through these initiatives more public art has been brought to green spaces in the suburbs of the city.

Dublin City Council recognises that public art adds greatly to its parks and green spaces because it offers the public an opportunity to experience art in a different way than that offered in formal artistic spaces such as art galleries. This publication is intended to demonstrate the City's commitment to the arts and it is hoped that the experience of visiting city parks will be enhanced through this guide.



1. Merrion Square Park

Merrion Square is one of five Georgian squares in Dublin. The construction of the square began in 1762 and continued for 30 years. The earliest plan of the park shows a double line of trees around the perimeter which was later enclosed by railings in the early years of the 19th century. A 'Jardin Anglaise' approach was adopted for the layout of the park with contoured grass areas, informal tree clumps, sunken curved paths and perimeter planting.

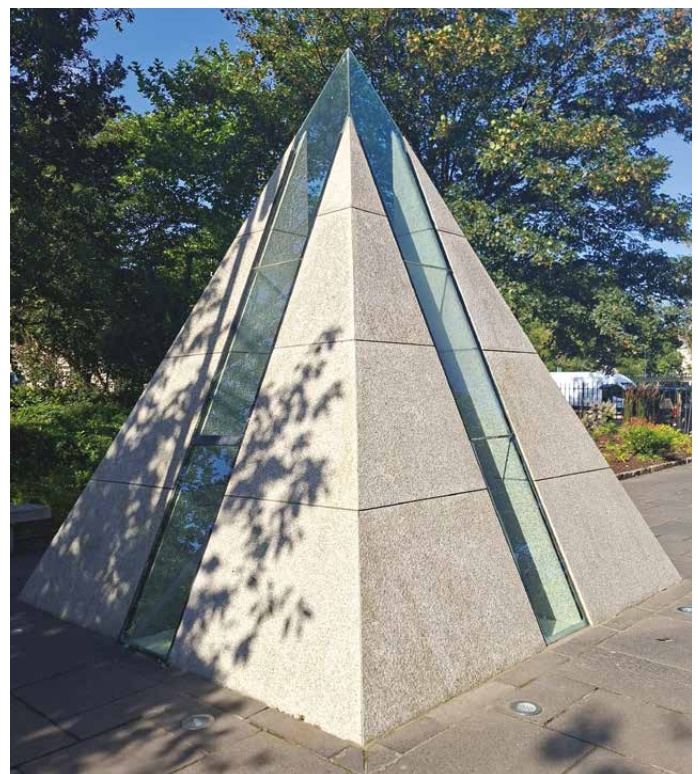
Merrion Square soon became a fashionable address for the aristocracy and the professional classes. The park was purchased from the Pembroke Estate by the Roman Catholic Church in 1930 for £100,000 as a site for a cathedral. However, this project never materialised and in 1974 the then Archbishop, Dermot Ryan, transferred the park to Dublin City Council for use as a public park. What was once the preserve of local privileged keyholders is now a public park to match the best in Europe.

In 2015, Parks and Landscape Services re-modelled Merrion Square Park to better relate to to better reflect previous landscaping of the Georgian and Victorian eras. As part of the redesign there was thinning out of trees and undergrowth, and a much-widened path was developed along the north side of the Park which is designed to replicate the promenade which existed in the 18th century. The proposal included relocating a number of busts and figurative sculptures to be placed at intervals along the widened path to create an outside gallery.

1 An Dún Cuimhneacháin - National Memorial to Members of the Defence Forces Who Have Died in Service (2008)
By Brian King (1942-2017)
Commissioned by the Department of Defence

Nations across the world recognise and remember the sacrifices made by members of their Defence Forces who have died in service. These include the Cenotaph in London and Arlington Cemetery in Virginia. Such memorials function as reminders of the ultimate sacrifice made by those in uniform. Ireland's National Memorial depicts members of the four component parts of Óglaigh na hÉireann (Defence Forces Ireland): the Army, Navy, Air Corps and Reserve. Each is represented in the form of a bronze figure standing guard over an eternal flame emanating from the Defence Forces Badge at the centre of the structure. The Memorial, named *An Dún Cuimhneacháin*, is pyramid shaped, made primarily of granite slabs resting on a steel frame with glass panels. It serves as a permanent memorial in recognition of the contribution and sacrifice made by members of the Defence Forces whether on home soil or on peace support operations overseas. The design provides a place of peaceful remembrance and reflection.

The Memorial was designed and created by Brian King, who won the international competition which was held to choose an artist to design the memorial. King was born in Dublin and studied at the National College of Art and Design in Dublin, where he lectured for a number of years and served as the head of the Department of Sculpture from 1984 to 2004. In 1969 and 1983 he represented Ireland at the Paris Biennale, on the former occasion becoming the first Irish artist to win the major individual prize. His public commissions are typically large-scale metal sculptures in an abstract, minimalist style, based on simple geometric forms. His work is held in many public collections including the Hugh Lane Gallery, Dublin; Crawford Gallery, Cork; and University College, Dublin.



An Dún Cuimhneacháin

Merrion Square Park

2 The Oscar Wilde Memorial (1997)

By Danny Osborne

Commissioned by the Guinness Ireland Group

Oscar Wilde's (1854-1900) rich and dramatic portrayals of the human condition have made him one of Ireland's most popular and beloved writers. His short stories, plays and poems continue to inspire and entertain people the world over. This memorial fittingly captures Wilde's dramatic and audacious personality. Commissioned by the Guinness Ireland Group and created by Irish sculptor Danny Osborne, the memorial took almost two and a half years from conception to completion. Geologists, quarry owners, glass workers and foundries from all over the world were consulted. Osborne used complementary colour stones and also sought out stones with varying textures to give much more lifelike representations of Wilde than in conventional marble statues.



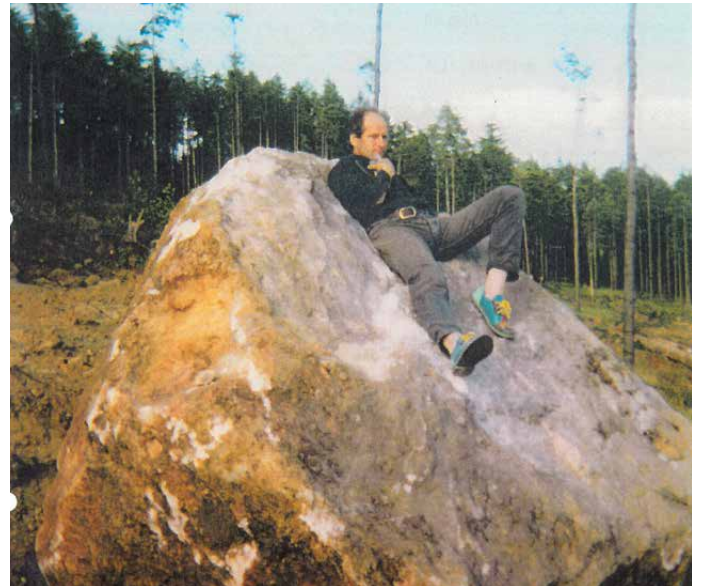
These stones and materials include bronze, glass, granite, jade, porcelain, quartz and thulite. As one can see, Wilde's green jacket of nephrite jade from Canada is complimented by red cuffs made of thulite from Norway. The sculpture is accompanied by two stone pillars which are covered in quotations of Wilde's writing. These quotes set out his thoughts, opinions and witticisms on art and life. They were selected by a mixture of poets, public figures and artists who use Wilde's own words to pay tribute to him. The etchings of the chosen quotes copy the personal handwriting of figures including Seamus Heaney, John B. Keane and President Michael D. Higgins. Placed on top of the pillars are two small bronze sculptures, one of a pregnant woman who represents Wilde's wife Constance and the theme of life, staring accusingly across the path at her husband, while the other is a male torso representing Dionysus and the theme of art. Wilde, reclining on his rocky perch, faces towards his childhood home at No. 1 Merrion Square.

Danny Osborne has worked as a very successful full-time artist since 1971. He has travelled extensively, participated in expeditions to the Arctic, Andes and Himalayas, and has documented his experiences through painting and sculpture. Osborne's sculptures tend to be created using a variety of stones and porcelain, like *The Oscar Wilde Memorial*.

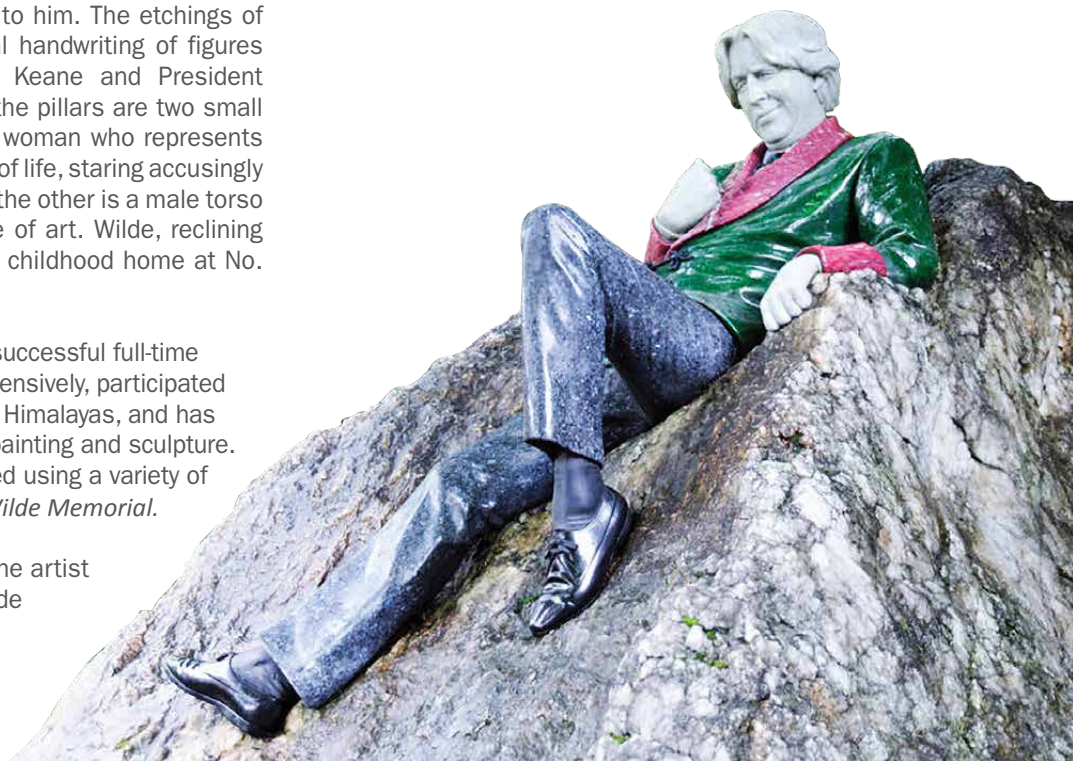
A film by Deirdre Mulrooney in which the artist explains the creation of the Oscar Wilde statue is available online:
<https://vimeo.com/132735262>

" I drink to keep body
and soul apart. "

Quote chosen by Seamus Heaney



Danny Osborne on selected sculpture base stone



Merrion Square Park

3 Bernardo O'Higgins (1995)

By Francisco Orellana Pavez

Presented by the Government of Chile

Bernardo O'Higgins (1778–1842) was a Chilean independence leader who participated in freeing Chile from Spanish rule during the Chilean War of Independence. Although he was the second Supreme Director of Chile (1817–1823), he is considered one of Chile's founding fathers as he was the first holder of this title to head a fully independent Chilean state. As leader of the government, he introduced reforms to the military and founded the Chilean Navy.

O'Higgins was of Spanish and Irish ancestry of County Sligo origins. This bronze portrait sculpture of O'Higgins in uniform was commissioned by the Republic of Chile and presented to Ireland. Little is known about the artist Francisco Orellana Pavez, who also designed medals and coins in Chile during the 1980s-90s.



4 Henry Grattan (1982)

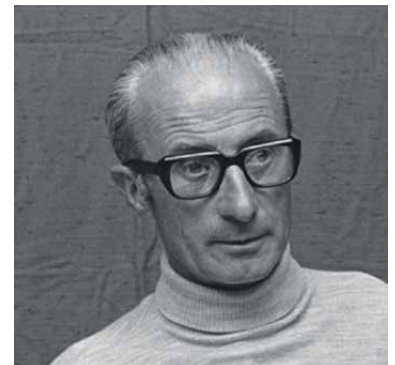
By Peter Grant (1915-2003)

Sponsored by Public Subscription

The Right Hon. Henry Grattan (1746-1820) was an Irish politician and member of the Irish House of Commons. As a strenuous and determined campaigner for constitutional and political rights, he campaigned for legislative freedom for the Irish Parliament during the 18th century. Grattan retired from the House of Commons in 1797 in protest over his proposed political reforms being ignored. He was convinced that in the absence of vital and fundamental reform, Ireland was drifting towards rebellion. In his 24-page "Letter to the citizens of Dublin", Grattan explained his dramatic decision. In order to "save the country", he wrote, it was "absolutely necessary to reform the state". The "continuation of the old system" would lead to Ireland's downfall because the people no longer had confidence in parliament. Grattan returned to parliament to voice his opposition against the Act of Union in 1801 and continued to advocate for political reform and crusade against corruption until his death in 1820.



Henry Grattan



Peter Grant

© RTE Stills Library

Created by sculptor Peter Grant, this commemorative portrait bust is a distinctive example of Grant's style of public sculpture. While studying art Grant avoided naturalism, instead being influenced by Egyptian sculpture. Between the wars there was considerable interest in Egyptian art following the excavations of Tutankhamun's tomb. During his years specialising in sculpture Grant also extended his education by reading extensively into theoretical texts as there was no art historical teaching at the National College of Art at that time. He was attracted to the history of the church in the Middle Ages and was influenced by the formalised structure of pre-classical sculpture. His use of the spatula rather than his hands helped him to achieve an expressive and non-naturalistic style. Grant's most important pieces of public sculpture were commemorative, the majority being either political or religious. Of his politically themed public sculpture, Henry Grattan is unusual, as in general they all centred on Irish nationalist commemoration. In dealing with portraits of the deceased like Grattan, Grant said: 'I was happier dealing with a posthumous portrait; I had to rely on anatomy, and knowledge of the structure of the head. It was architectural.' He believed there was a greater aesthetic freedom of style in such cases than in naturalistic portraiture from life and avoided surface texture, preferring facets and planes. He also made quite a number of other small pieces such as the lion's heads for the Rutland Fountain in 1975.

Merrion Square Park

5 George William Russell (Æ) (1985)

By Jerome Connor (1874-1943)
Erected thanks to the efforts of the Irish Co-Operative Movement

His bust to commemorate the poet and artist George William Russell (1867-1935) was unveiled on the day of the 50th anniversary of Æ's death. George William Russell, who wrote under the pseudonym Æ, was an Irish nationalist, writer, editor, critic, poet, and painter, and a leading light in the Co-operative Movement. He was also a mystical writer and a personage of a group of devotees of theosophy in Dublin for many years. In around 1980, the maquette of this portrait bust emerged in the ownership of Donal Ó Murchadha who had rescued it in the 1940s from Jerome Connor's Dublin studio following the death of the artist. It was brought to the attention of the Æ Commemoration Committee. The Co-operative Movement gathered the necessary resources to place this bronze bust in Merrion Square.

Born in Co. Kerry, Jerome Connor emigrated, with his family, to Massachusetts in 1888. He trained as a stone carver and moved to New York, where he became an accomplished sculptor. Throughout his life he worked on numerous public monument commissions in the United States and Ireland. In 1914 he was commissioned to produce a statue of the Irish nationalist Robert Emmet for the Smithsonian American Art Museum. He returned to Ireland in 1925 and regularly exhibited at the Royal Hibernian Academy, Dublin and the Royal Academy, London.



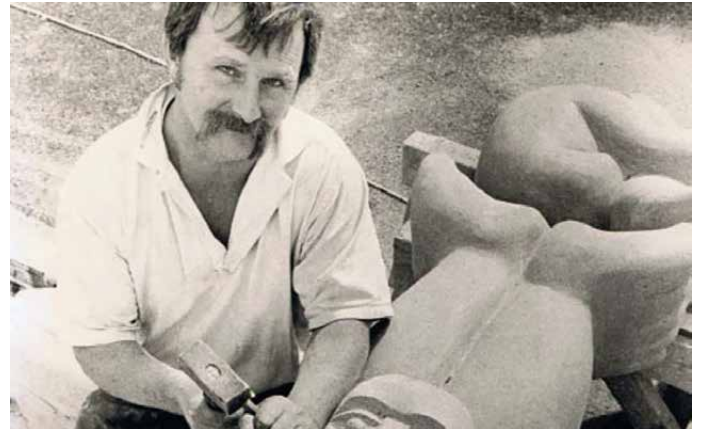
Jerome Connor

6 Michael Collins (1990)

By Dick Joynt (1938-2003)
Commissioned by Fine Gael

Michael Collins (1890-1922) was an Irish revolutionary leader. He died during the Civil War that followed the Irish War of Independence. Collins was one of the team that negotiated the Anglo-Irish Treaty of 1921. He was chairman of the Provisional Government and, during the Civil War, commander-in-chief of the government forces. This portrait bust was commissioned by the Fine Gael political party to mark the centenary of Collins's birth in 1990.

The sculptor Dick Joynt was an artist who had trained as a painter and turned to sculpture after joining the Dublin Art Foundry in 1972. He travelled extensively throughout the United States, Canada and Mexico during the 1960s before returning to Ireland and setting up Craan Studios. Father of artist Rachel Joynt, he received numerous commissions for public sculptures throughout his career.



Dick Joynt



Merrion Square Park

7 Éire Memorial (1974)

By Jerome Connor (1874-1943)

Sponsored by Joseph Downes & Sons Ltd to commemorate the centenary of Butterkrust Bakery

In 1928 Jerome Connor became involved in a proposal to create a memorial to the Kerry poets, which was to commemorate four leading Gaelic poets of the 17th and 18th centuries at Killarney. He chose a figure of Éire holding a harp seated on a rock, possibly inspired by Walt Whitman's poem *Old Ireland* in *Leaves of Grass* (1861). The unstrung harp was based on the 1621 Cloyne harp in the National Museum. The work progressed as far as a full-scale replica in wax. Due to the limited funds available, Connor agreed to forego his artist's fee and charge only the costs of production, indicative of a personal commitment to this project in his native country.



Despite its allegorical subject, it was a highly realistic piece of modelling but opponents of the scheme blocked payments in 1932 on the grounds that it was "pagan" and lacked religious symbolism – an instance of the narrow religious prejudices of the time. Payments to the sculptor ceased, which precipitated his bankruptcy and subsequent poverty. The sculpture was not completed in his lifetime but was cast in 1974, funded by Downes Bakery, and placed in Merrion Square, but without the planned pedestal and inscription.

Jerome Connor was a sculptor whose works are rooted, not in the Celtic Revival or Catholicism, but in the secular civic humanism of the USA. He celebrated the heroes of America's past and subjects which resonated with the Irish-American community. His work in Ireland related to the struggle for independence and to national cultural ideals. Connor was a realist sculptor whose work was at its best when modelled from life, as in the two fishermen of his Lusitania Memorial, Cobh, Co. Cork. After a National Gallery of Ireland retrospective in 1993, a local initiative saw the lane next to his studio just off Infirmary Road, Dublin 7, renamed 'Jerome Connor Place', and a plaque erected, bearing his friend Patrick Kavanagh's obituary poem:

*"He sits in a corner of my memory
With his short pipe, holding it by the bowl,
And his sharp eye and his knotty fingers
And his laughing soul
Shining through the gaps of his crusty wall"*

Merrion Square Park

8 Joker's Chair - Dermot Morgan Memorial (2002/4)

By Catherine Greene

Erected with the generous assistance of RTÉ and Dublin City Council

Joker's Chair was erected in the memory of the writer, actor, satirist and comic Dermot Morgan (1952-1998), who achieved international renown for his role as Father Ted Crilly in the much loved and successful sitcom *Father Ted*. The inscription which accompanies this piece reads:

*....and all the rest is laughter
laughter liberating
laughter to be remembered*



Dermot Morgan

The artist Catherine Greene was born in Galway and studied at the National College of Art and Design from 1979-85. Her sculpture has a comical spirituality that seems to prevail throughout her work. This nod to humour and the less obvious is particularly appropriate in this piece as it appears to fittingly capture Dermot Morgan's comic spirit. Greene was approached by Dermot Morgan's partner to create the memorial, which was funded by RTÉ and supported by Dublin City Council. A condition of the commission was that it should be an allegorical piece rather than a representative image. Greene saw Morgan as being a modern-day seer who never feared to tell the truth: cleverly, searingly and with verve. This led her to the idea of the Shakespearean fool, who was always the closest to the throne and who never feared to tell the truth. She felt it would be important for the public to engage with the artwork so she created a throne, and if one looks just underneath the seat, you will see an eye which for Greene represents the knowing eye. The balls on the top of the seat for her are like the hat of the jester. All these elements create a sense of fun and comedy about the piece. *Joker's Chair* fits well within Greene's practice, as during the years preceding this commission she had been making small thrones as she was caught up with the idea of absence within her work.

© RTÉ Skills Library



Merrion Square Park

9 Tribute Head III (1975-76)

By Elisabeth Frink (1930-1993)

Donated to 'Artists for Amnesty 1982'

Unveiled by the Lord Mayor of Dublin, Councillor Dan Browne, on South Africa Freedom Day, June 26th 1983, in the 20th year of imprisonment of Nelson Mandela, Leader of the African National Congress of South Africa.

Frink was a member of Amnesty International's Art for Amnesty project and identified strongly with human rights issues. Art for Amnesty is a global project working with art organisations and artists who believe in human rights, using their exceptional skills and talents to spread the human rights message across countries and continents and inspire people to act. These concerns are reflected in her *Tribute Heads* of 1975, a series of four heads, each of which was cast six times. With this series Frink turned her attention from the aggressors to the victims. She stated that these heads were: 'a tribute to all peoples who have died or suffered for their beliefs. These men are heroes in the sense that they are survivors, but they are also victims stripped of everything but their human courage.' As universal images of man's suffering and vulnerability, the facial type is radically different, referencing a more refined masculine ideal: the eyes are closed in suffering, the mouths pursed in endurance, the faces revealing the scars of relentless torture.

Elisabeth Frink is internationally recognised as a major 20th century British artist. Her sculptures, drawings and prints were, and continue to be, widely exhibited and purchased for public and private collections throughout the world. As a highly successful establishment figure major public commissions flowed in throughout her career. Frink avoided the 1960s wave of abstraction, resolutely holding to her figurative ideals as the tide of modern art turned against them.

The themes that preoccupied her included the brutality of war, human fear and anxiety, and the male body.



© Elisabeth Frink Estate

Elisabeth Frink

It is her portrayal of the male figure and her understanding of the male condition – his capacity for heroism, for corruption and brutality, for suffering and redemption – that sets her apart and makes her an extremely profound sculptor of the human condition. Her earliest large-scale head, *Warrior's Head* of 1954 is an image of nobility. A decade later in *Soldiers' Heads* i-iv of 1965, the men had taken on a threatening appearance with vicious eyes, heavy jaws and smashed noses executed in a distinctly expressionistic style. Then there was a more sinister evil with *Goggle Heads* of 1967. These smoothly sculpted pieces illustrate the artist's response to the Algerian war; they are images of tyranny with protruding jaws, flared nostrils and eyes hidden by menacing goggles.

10 Mother and Child (1985)

By Patrick Roe

This semi-abstract sculpture captures the relationship between mother and child. The work was created as part of the Sculptors Society of Ireland Stone Symposium Cumar na gCloch held in two quarries Roe & O'Neill Quarry and Walsh Quarry, Barnacullia, Dublin Mountains in 1984.



Roe & O'Neill Quarry was founded in 1963 by Patrick Roe and Philip O'Neill. The business has been passed down through the generations. Both Patrick Roe and Philip O'Neill were artists in their own rights but also created work for other artists, including Clódhna Cussen and Imogen Stuart. Documentaries have been made about the work of the quarries in the Dublin Mountains, including an RTÉ Radio 1 Documentary on One – Stone Cutters (1976) (rte.ie) and they featured in the television series *Hands*, created by David Shaw-Smith - Episode 24 - 'Stone' narrated by Éamonn Mac Thomáis.

Merrion Square Park

11 The Victims (installed in 1976) By Andrew O'Connor (1874-1941)

This figurative sculpture, *The Victims*, originated as a part of an unexecuted project for a war memorial for Washington, DC. The artist, Andrew O'Connor, conceived the idea of a huge war memorial in about 1918 and worked on the project until at least 1931. However, no such monument was ever commissioned from him. The memorial consisted of three sections. The first was a group of three figures; a dead soldier strapped to a bier, mourned by his wife and his mother. The figure of the dead soldier is The Victim, inscribed with the words; '*Naked you came into the world*'. The kneeling figure of The Wife with her hands clasped in prayer is variously called The Virgin or Mother of Sorrows. She is inscribed; '*As cranes chanting their dolorous notes traverse the sky*', which is taken from a translation of *Dante's Inferno*. The standing female figure of The Mother of the Hero, leans mournfully on her left elbow.

The Victim was presented by the family of the sculptor to



Andrew O'Connor

the Dublin Municipal Gallery (now the Hugh Lane Gallery) in 1947, while the other two figures were presented to the gallery by the sculptor in 1938. As is often the case with O'Connor's work, he produced other versions of some of these figures. A plaster version of The Victim is in the O'Connor family collection and a version of The Wife is at the Tate Gallery, London. The group would have been assembled with The Victim on a raised plinth, his wife kneeling at his head, his mother standing at his feet. *The Victims* was installed in 1976 following an exhibition to mark the centenary of the sculptor's birth at Trinity College Dublin in 1974. It would appear that it was not until 1974 that the three figures were displayed together as originally intended, creating this uncompromising figurative representation of the victims of war.

Born in Worcester, Massachusetts, USA in 1874, Andrew O'Connor was the son of an Irish-American sculptor of the same name. Having studied under his father, O'Connor Jr. began working regularly on public monuments and funerary commissions in the United States. In London c.1894-8, he met John Singer Sargent and assisted him on reliefs for his Boston Library decorations. Andrew O'Connor's style was formulated by the time he first visited Paris in about 1903, and his earliest work is in the Franco-American style which had become popular in America by 1900. Unlike the majority of other American sculptors, he remained in France and worked from a Paris studio up to 1914. From 1906 on he exhibited annually at the Salon in Paris and at the Royal Hibernian Academy in Dublin in 1907. He then returned to the USA from 1914 to the mid-1920s, and received numerous commissions for funerary and public monuments including the monument to Lincoln in Springfield, Illinois and the Theodore Roosevelt memorial at Glenview, Chicago. O'Connor spent his last years in Europe, first in Paris, then from c. 1932 between Ireland and London. He resided in Dublin for the last seven months of his life and passed away at his home at No.77 Merrion Square.



War Memorial Proposal

2.

Pearse Square Park

Situated in the heartland of Dublin's south inner city, Pearse Square is a rectangular open space of just over 0.5 hectare, overlooked by houses on three sides and with the fourth side opening onto Pearse Street. The square was formerly known as Queen Square and dates from 1839. In 1996, the Parks Division commenced a 2-year refurbishment programme, the design concept taking as its basis a formal layout which was noted on the 1838 Ordnance Survey map for the area. The park was re-opened to the public in July 1998.



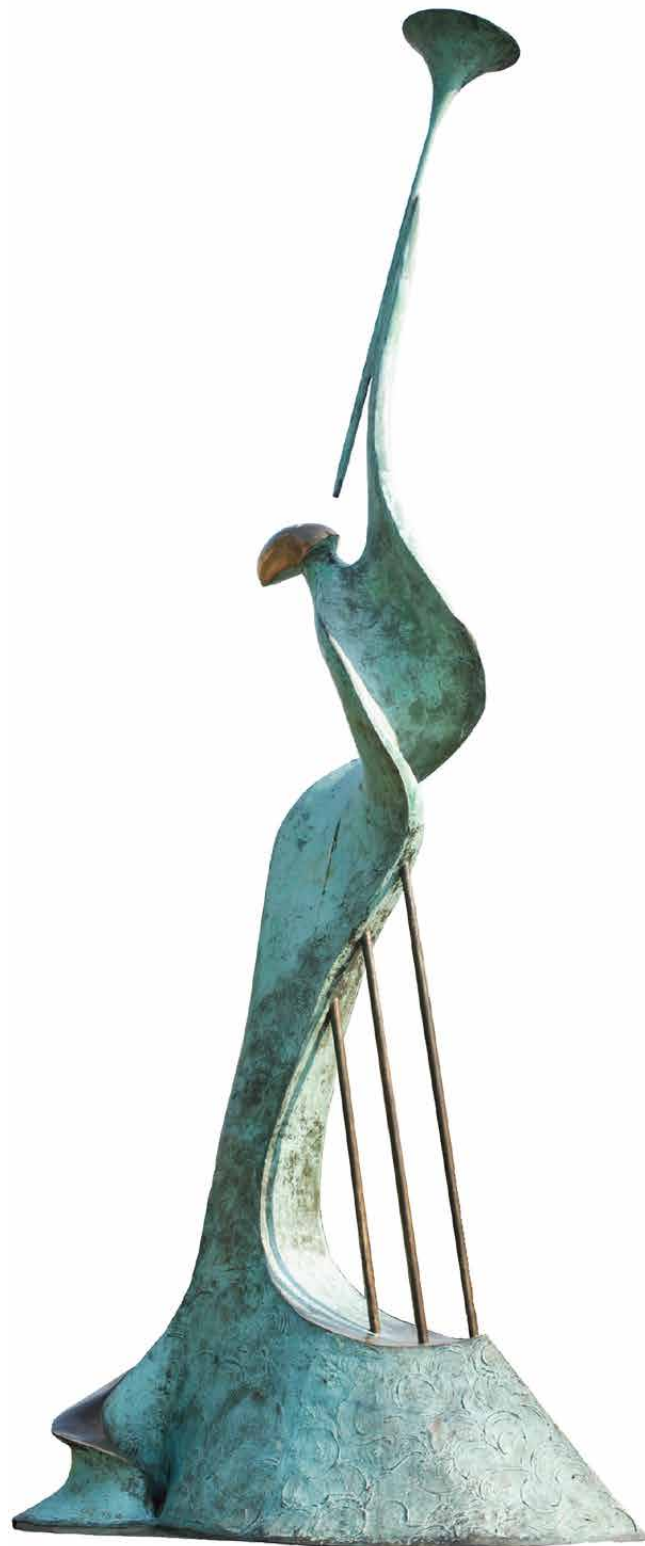
Dublin City Library and Archive

Harmony (1998)

By Sandra Bell - Commissioned by Dublin City Council

Harmony was commissioned by Dublin City Council and unveiled in 1998 to celebrate the completion of the formal garden's refurbishment. For this commission the artist, Sandra Bell, met with the local residents' committee and found out that the former Queen's Theatre was located nearby and that the actors and musicians who played there boarded with the grandparents of the current residents of the Square. The houses have mostly been handed down through the families, creating a great community spirit and a long association between the home owners. The residents wanted something musical and tall and the inspiration they gave Bell started a whole series of *Harmony* sculptures. The fourteen-foot-high bronze sculpture was specially created for this tranquil setting. Sited where a bandstand once stood in the square the figure echoes the musical interaction of bygone times. The soaring trumpet reaches towards the skies, while the strings of the harp unite the figure to the earth, reflecting the aspirations of mankind with the reality of the world.

Sandra Bell is a self-taught sculptor and her works are finished with rich and varied patina and polished surfaces. Her sculptures have become successful public artworks as they invite participation. Bell's figurative sculptures are elegantly executed through moulding and the development of a variety of simple linear patterns and flowing shapes. The results can be described as sinuous, elegant, graceful, tactile and feminine. There are many different influences in Bell's work, including Celtic, classical and African, yet all her pieces are unique. Her work is based on the human form, abstracting it to eliminate detail so that only the essential essence of the figure remains. It portrays not the flesh but the spirit and grace of humanity. She has another work, *The Spirit of Rialto*, which is located on the South Circular Road at Rialto.



3.

St. Patrick's Park

This park is situated beside St. Patrick's Cathedral, and tradition has it that St. Patrick baptised the first Irish Christians here with water from the River Poddle, which now flows underground. It was developed by Lord Iveagh (Edward Cecil Guinness) and work, including demolition of existing buildings on the site, was completed in 1904 to a layout by Arthur Dudgeon. Dublin Corporation took full responsibility for the park in the 1920s.

1 Sentinel (1994)

By Vivienne Roche

Commissioned by Dublin City Council

St. Patrick's Park is home to two sculptures by Irish artist Vivienne Roche. *Sentinel* is sited on the path at the south west gate into St. Patrick's Park and close to the Cathedral. This piece is composed of three different elements, two abstract upright forms in bronze with cast iron ground elements set into the path around the sculpture. This sculpture is an intentionally strong reference to the buttresses and pillars of the Gothic-styled Cathedral and the gateposts leading to St. Patrick's Close. The piece evolved over a long period of time, and was completed from 1991 to 1994. During this time the position and composition of the piece were discussed as talks were ongoing about changes to the entrance to the Cathedral as the road scheme changed to suit the streetscape. Initially the commission took a different form and would have been sited closer to the Cathedral steps, with the intention being to highlight the architecture of the Cathedral building. But the artist then decided to position *Sentinel* so that it marks this entrance to St. Patrick's Park, and with *Liberty Bell* in mind she wished to draw attention to her other work inside the park. *Sentinel*, like *Liberty Bell*, demonstrates the artist's interest in archaeological references. The taller upright element of the piece was inspired by a Viking needle found at the site during road works to widen the street. The other upright element directly references the cap stones of the St. Patrick's Close gate pillars. The artist states that when she created this sculpture, she was very much making a work of art for pedestrians. This is achieved through the use of texture and also the position of the piece, which invites people to engage with the artwork.



St. Patrick's Park

2 Liberty Bell (1988)

By Vivienne Roche

Dublin Millennium Sculpture Symposium

Organised by the Sculptors Society of Ireland

Sponsored by AIB, Dublin Corporation and FÁS

Inside the park, on the south eastern lawn, sits the large suspended bronze *Liberty Bell* sculpture. The abstract forms of this work are skilfully juxtaposed against the historic backdrop of the Cathedral. This sculpture was commissioned as part of the 1988 Dublin Millennium Sculpture Symposium. Of the ten winning projects from the symposium, six were by young women sculptors, and it helped to bring a new generation of sculptural talent to public notice. The maquette for this piece was the very first time Roche used bronze, and while she had used the bell form before, the finished piece was her first large scale creation in this new medium. As a site-specific commission, artists participating in the symposium were asked to identify a public location for which they then designed a sculpture. The bell form chosen by Roche was not inspired by the bells of the cathedral as one might expect but by a bell in the National Museum of Ireland. The 8th-9th century 'St. Patrick's Bell' is supposed to have belonged to St. Patrick and is considered to be one of Ireland's principal relics. This reference highlights Roche's interest in referencing archaeological and historical artefacts in her work.



St Patricks Bell and Shrine

© National Museum of Ireland



Vivienne Roche

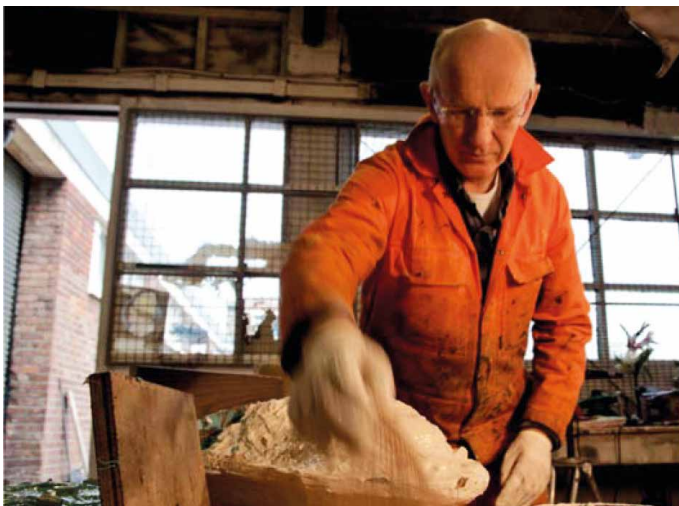
Roche has devoted much of her energies to large-scale public projects, many of which can be found around Ireland, with a number of pieces installed in Dublin. Based in Cork, she was a co-founder and chairperson of the National Sculpture Factory in Cork. Over the last 35 years the artist has worked in large-scale bronze, glass, steel, sailcloth, stucco, plaster, and reconfigured landscape. Light has been a central focus in her public sculpture. Drawing, watercolour and photography have also been integral to her work. Her artistic themes derive from site-specific dialogues between architecture and sculpture, the emotional resonances of the coastal landscape in which she lives, relationships between male and female, archaeological sites and their artefacts, and between music and the visual.



St. Patrick's Park

3 The Literary Parade (1988) By Colm Brennan and John Coll Commissioned by Irish Distillers

Ireland, and particularly Dublin, has made major contributions in the area of literature and is synonymous with such literary greats as Jonathan Swift, Oscar Wilde and James Joyce. A remarkable number of writers of world renown were born here. Four Nobel Prizes for Literature have been awarded to writers associated with Dublin, including playwright George Bernard Shaw, poets W.B. Yeats and Seamus Heaney, and Samuel Beckett. The city's literary influence has spread across the world and continues to be part of the fabric of the city. Dublin became the fourth UNESCO City of Literature in 2010 in recognition of the city's literary heritage and continuing contribution to literary achievement. The *Literary Parade* was commissioned in 1988 and honours twelve distinguished literary figures; Samuel Beckett, Austin Clarke, Brendan Behan, James Joyce, Séan O'Casey, John Millington Synge, William Butler Yeats, George Bernard Shaw, Oscar Wilde, James Clarence Mangan, Eilís Dillon, and Jonathan Swift.



John Coll

The *Literary Parade* was a collaborative creation by Irish sculptors Colm Brennan and John Coll. The low relief bronze portrait plaques of these twelve Irish writers are each accompanied by a short biography and set into the arched alcoves of the red-brick east wall of St. Patrick's Park. Coll created the portrait reliefs while Brennan designed the plaques and the lettering.

John Coll is a prominent figurative sculptor and has created other sculptures of the literary greats in Dublin, including Patrick Kavanagh and Brendan Behan. Colm Brennan is a Dublin-based artist who has been involved in sculpture since the mid-1970s. As another of Ireland's most prominent sculptors, Brennan is a founder member of the Sculptors Society of Ireland, and co-founder with Leo Higgins of CAST Bronze Foundry in Dublin. His work varies in size from large outdoor monumental sculpture, which can be found in numerous collections around Ireland, to small studio pieces, generally in bronze or combining bronze and stainless steel.



4.

Peace Park

This small park is situated opposite Christchurch Cathedral and was the location of a late medieval Tholsel building which served as a meeting place for the City Council and as an exchange for merchants in the 14th century. City recorders held their sessions on this site and punished alleged criminals. The park was dedicated to the yearning for Peace in Ireland and was officially opened in 1988. Designed as a sunken garden to reduce traffic noise at this busy junction, the main features include a bronze “Tree of Life” created by Colm Brennan.



Colm Brennan



Leo Higgins

The Tree of Life (1988)

By Leo Higgins (1951-2022) & Colm Brennan
Commissioned by Dublin City Council

The Tree of Life was created by artist Leo Higgins at CAST Bronze Foundry in Dublin. Higgins found inspiration for the commission in the poem ‘Peace’ by Patrick Kavanagh. Two hands releasing a dove of peace emerge from the stem of the tree. Originally, the installation included bronze text created by Colm Brennan from the Kavanagh poem. This aspect of the sculptural installation is no longer in situ.

***“Happy is the man who finds wisdom,
Her ways are of pleasantness,
and all her paths are peace.
She is a tree of life to those who lay hold of her.”***



Millennium Child (2000)
By John Behan
Commissioned by Barnardos with support from Tipperary Crystal

Millennium Child depicts a young girl swinging out of her parents’ arms. The sculpture was commissioned by Barnardos, an Irish children’s charity to mark the millennium. The style of the sculpture is typical of Behan’s work with its blocky, angular but animated depiction of the figures. There is a sense of joy and being carefree in the artwork.



John Behan

Born in Dublin in 1938, and now living and working near Galway city where he continues to vary his style of expression, John Behan is firmly established as a sculptor of international stature. After an apprenticeship in metal work and welding, the foundations for Behan’s success were laid in the 60’s, when he trained in London and Oslo and began to exhibit widely. But he also had a broader artistic vision, which saw him challenge the elitism of the art establishment and seek to popularise art. He was a founder member of the New Artists’ group in 1962 and Dublin’s Project Art Centre in Dublin in 1967. He has been awarded many honours and became a Member of the Royal Hibernian Academy in 1990. He is also a member of Aosdána.



5.

St. Catherine's Park

This park was formerly a cemetery dating from 1552, associated with historic St. Catherine's Church off Thomas Street. Burials ceased in 1894 and the Representative Church Body handed over the church and graveyard to Dublin Corporation in 1969. The whole area is steeped in history and is well remembered for Robert Emmet's execution in front of the church on Thomas Street in 1803. The small site was developed as a public park in 1985. Taking much of its form and colour from the headstones in the park, this artwork in the form of a bronze curvilinear seat celebrates the continuation of life. The abstract flowing forms of this sculpture are typical of Flavin's work.



Adult and Child Seat (1988)

By Jim Flavin (1961-2004)

Commissioned as part of the AIB-sponsored Dublin Millennium Sculpture Symposium 1988



Flavin was primarily an abstract artist, interested in the fluidity of bronze and the forms and textures he could create with the material and patina. He favoured soft, flowing shapes and focused on the different sections of each artwork and the way in which he brought them together to achieve the form and texture he desired. The site of the piece is of particular significance. As part of the 1988 Sculpture Symposium the selected artists were given a list of sites to choose from and in this case, Jim Flavin chose St. Catherine's despite it not being one of the listed sites. Flavin was born in Limerick in 1961. He attended the National College of Art and Design in Dublin and the Crawford College of Art in Cork. He then went to live at Lasallian International Art and Culture Centre outside Florence. It was here that he found his true expressive medium and from then on he was fascinated by the art of bronze casting. This fascination soon turned to dedication, and following his return to Ireland he established Bronze Art Ltd. foundry in Dublin. Flavin was also a member of the executive board of the Sculptors Society of Ireland from 1992-93.



6. Croppies Memorial Park

Located opposite Frank Sherwin Bridge at Wolfe Tone Quay, this small park was named in 1983 after the Croppies of the 1798 Rebellion who were executed in the vicinity. It was previously known as the Crimean Trophy Plot because of the presence of Russian artillery guns captured during the 1853-56 Crimean War. The site was originally part of the Military Recreation Grounds attached to the adjacent Collins (formerly Royal) Barracks. Acquired by the Wide Streets Commissioners, the area was owned from 1860 until 1969 by the Office of Public Works before it passed to Dublin Corporation who upgraded the park in 1983. An ornamental pond and water feature consisting of sections of Wicklow granite mounted on columns from the former Guinness Mansion at St. Anne's Park were installed at this time.



The artwork consisted of his bronze personification of *Anna Livia* set in a fast-flowing fountain within a granite structure in accordance with the sculptor's wishes that she be located near the Liffey in water. In the original monument O'Doherty deliberately made the visual emphasis lateral as opposed to vertical. He did not want a visual focus, but was more concerned with a social focus. It can be said that he was successful in this as *Anna Livia* became one of the most iconic features of the city thoroughfare. The sculpture was eventually removed from her bath in 2001 as part of the O'Connell Street redevelopment works and taken out of storage in 2011 when she was relocated to the park on February 24th. Prior to the installation, O'Doherty made some adjustments and she is now reclined to better suit her new location. The location also adheres to the artist's original wishes for the artwork to be close to the river, in water, with a lateral visual emphasis.



Eamonn O'Doherty

Anna Livia (1988)

By Eamonn O'Doherty (1939-2011)

Commissioned by Dublin City Council and the Smurfit Family

Anna Livia was originally installed on O'Connell Street in 1988 as part of the Dublin Millennium celebrations. Completed within six months, O'Doherty's sculpture was inspired by Anna Livia Plurabelle, the lady of the river portrayed in James Joyce's *Finnegans Wake* as a personification of the River Liffey.

Éamonn O' Doherty was a sculptor and architect who received a number of prestigious commissions for public spaces in Ireland and abroad. These include *Crann an Óir* at the Central Bank, Dame Street, Dublin now known as Central Plaza Dublin; the Statue of James Connolly at Beresford Place, Dublin; and the *Great Hunger Memorial* in Westchester County, New York. O'Doherty's work *Wind Sculpture* can also be seen on Clontarf Promenade and is featured in this guide.



The Civic Offices, Wood Quay, Dublin are the head offices of Dublin City Council. The original concept by architect Sam Stephenson was for four separate blocks of different heights. The development of the Civic Offices became a major controversy and subject of protest because of the excavation and destruction of layers of Viking settlement found on site. The original design was never completed and subsequently, after a design competition, Scott Tallon Walker were commissioned to design Blocks 3 and 4. There is an open-air amphitheatre on site which is used for performances, most notably the long running *Opera in the Open* which takes place in August each year.

Wood Quay (1994)

By Michael Warren (1950-2025)

Civic Offices, Wood Quay

Commissioned by Dublin City Council

Commissioned for the entrance into the Civic Offices in 1994, *Wood Quay* takes its title and inspiration from the Viking settlement for which the site is famous. The sculpture, which is ten metres tall, was created by constructing a steel armature, applying layers of plywood to finesse the profile and then adding a cedar wood finish. The profile of the sculpture, as it rises from its granite plinth, resembles that of the prow of a Viking longship as it elegantly tapers upwards. The original natural cedar wood finish was, in consultation with the artist, painted in 2015 with an ebony-coloured glaze to protect the work.



Michael Warren is internationally known for his abstract sculpture, both large-scale public sculpture as well as gallery-based work. There are works by him throughout Ireland, as well as in Portugal, Spain, France, Morocco, Taiwan, Korea, Japan and the USA.



He received numerous awards including membership of the Royal Hibernian Academy and Honorary Membership of the Royal Institute of the Architects of Ireland.

His most recent large scale public sculpture *Sentinel* on Britain Quay, Dublin 2 is featured elsewhere in this publication.



Jackie McKenna

Ag Crú na Gréine (Enjoying the Sun) (2003)

By Jackie McKenna

Commissioned by AXA Insurance

Historically, the presence of cows in Dublin was not unusual. Cattle drovers were a familiar sight as they made their way to the docks, and cattle fairs were held regularly near Smithfield. The artist was also mindful that, universally, the cow holds significance and is symbolic in many cultures, and that in Ireland not so long ago the value of ownership of cattle was akin to that in other developing cultures. The sculpture was modelled in clay in a shop front window of Leitrim Sculpture Centre so that passers-by could follow the process and progress of the artwork. Mondays were open access days when farmers coming from the local mart could call in and give their expert opinion on what a good cow should look like. Some enthusiasts gave thorough examinations, the shapes of the nostrils were inspected and the size of the hooves checked. From creation to completion this work remained focused on its purpose as a public work of art and the encouragement of public engagement throughout.

Jackie McKenna is known throughout Ireland for her many public sculpture commissions. For many years, until around 2005, McKenna focused on commissioned sculptures. She has completed a number of sculptures in public view and enjoys the conversations and criticisms that occur as a result. She is a co-founder of Leitrim Sculpture Centre in Manorhamilton.



Smithfield (Irish: Margadh na Feirme, meaning 'Farm Market') is a historic public space in the heart of the city in an area of Dublin once known as Oxmantown. Smithfield was laid out as a market space in the mid-17th century and was most famous for its monthly horse fair. Nowadays, Smithfield is mainly an area of residential, cultural and commercial developments. Smithfield featured as 'Checkpoint Charlie' in the 1964 film adaptation of John le Carré's novel *The Spy Who Came in from the Cold* starring Richard Burton and Elizabeth Taylor.

Smithfield Utah (2022)

By Alan Butler

Commissioned by Dublin City Council – Sculpture Dublin Programme

The '*Utah Teapot*' is an iconic virtual teapot form, first proposed and made publicly available by mathematician Martin Newell in 1975. His *Utah Teapot* was a page of computer code describing this most common three-dimensional form numerically. It is used to test algorithms that visualise 3D computer graphics. The code creates the object virtually, and can be 'skinned' with a digital material to produce its image on a screen. As such, the form represents a milestone in the technological development for the tools that are used today by the dozens of architectural firms that are within walking distance of the square in Smithfield. The form is also hugely significant to the development of 3D computer animation software, which is conceptually connected to much of Smithfield's rich creative sector, such as Brown Bag Films, the Lighthouse Cinema, graphic designers, and the scores of contemporary artists in the area.

Smithfield Utah performs on levels that reflect the locality in which it is placed. To a student studying design at TUD, it's a stepping stone to their future. To an architect, it is one of the foundation stones of contemporary practice. To a mathematician, it's an algorithm. To a tourist, it's the reception they receive at their hotel. To friends, it's the ceremony of being together. To workers, it's the long-deserved break. To families, it's a welcome home. But most importantly, to everyone, it's just a teapot!

Alan Butler is an artist living and working in Dublin. Educated at NCAD, Dublin and LaSalle College of the Arts, Singapore, he works with traditional and new media as a means to explore subjects and ideas related to digital culture and their role in the formation of realities. With a production modality that utilises materials and media from the history of image-making, his body of work often examines how 3D graphics, video game and cloud technologies function both ideologically and politically.

His work has been exhibited in museums, galleries and arts festivals around the world, and is part of many collections, including The Irish Museum of Modern Art, The National Gallery of Ireland, and the Arts Council of Ireland. He was part of the multi-disciplinary collective Annex, which represented Ireland at the Venice Biennale of Architecture 2021.



Alan Butler

9.

St. Michan's Park

St. Michan's Park was first developed by Dublin Corporation as a park in 1898 and was refurbished by the Parks Division between 1996-7. Facilities include a toddlers' play area, a handball alley, and seating with associated shrub plantings.

Éire (1798) Memorial (1903)

By Artist Unknown

Commissioned by Dublin Corporation

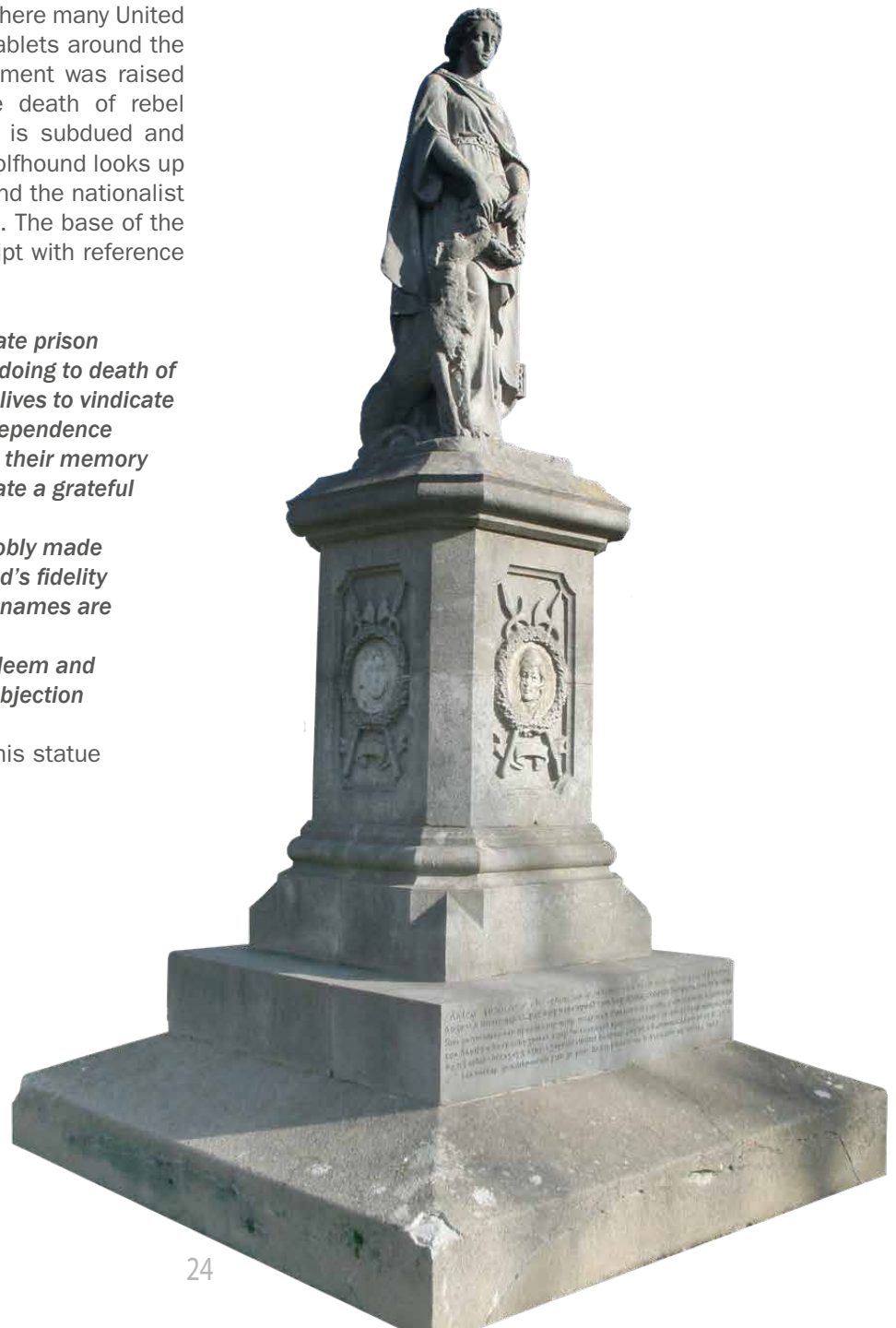
The statue of *Éire* is the central feature of the park. It is positioned on a raised area of the green with a high pedestal and dated at the base to 1903. This date puts the installation of the statue at some five years after the park opened. When the site was transformed into a public park the mound had been designed to hold a memorial and the pedestal was installed by at least 1899. The site was inherently political due to its association with Newgate Prison, the walls of which were consciously retained as the outline of the park. Newgate Prison was where many United Irishmen (here commemorated in relief tablets around the base) were incarcerated, and this monument was raised to commemorate the centenary of the death of rebel leader Robert Emmet. *Éire's* demeanour is subdued and downcast, holding a funerary wreath; a wolfhound looks up at her from one side and in the background the nationalist symbol of the high cross is clearly visible. The base of the monument has an inscription in Irish script with reference to the history of the prison. It reads:

*Within this park once stood Newgate prison
Associated in dark and evil days with the doing to death of
Confessors of Irish liberty who gave their lives to vindicate
Their country's right to National independence
This memorial is erected to perpetuate their memory
To honour their motives and to inculcate a grateful
reverence*

*In Irish minds for sacrifices thus nobly made
For freedom and to proclaim Ireland's fidelity
To the principles of the men whose names are
heron inscribed*

*In the belief that these will yet redeem and
Regenerate our fatherland for subjection*

Unfortunately, the sculptor who created this statue is currently unknown.



10. Blessington Street Basin

Construction of the Basin began around 1803 to provide a reservoir for the city water supply, which until then was sourced from Lough Owel in Westmeath. From the date of the completion of the Vartry Reservoir system in the 1860s the Basin's water was used exclusively to supply distilleries in Bow Street (Jameson) and John's Lane (Powers), and this continued until 1970 and 1976 respectively. The Basin was completely refurbished in 1993/94. Now, this quiet haven in a bustling metropolis provides a secret garden for local residents and visitors alike.



Austin McQuinn

Natural Histories (1994)

By Austin McQuinn

Commissioned by The Blessington St. Basin Action Committee in association with Dublin City Council and with thanks to Fifth Class, St. Mary's Boys School, Dorset Street

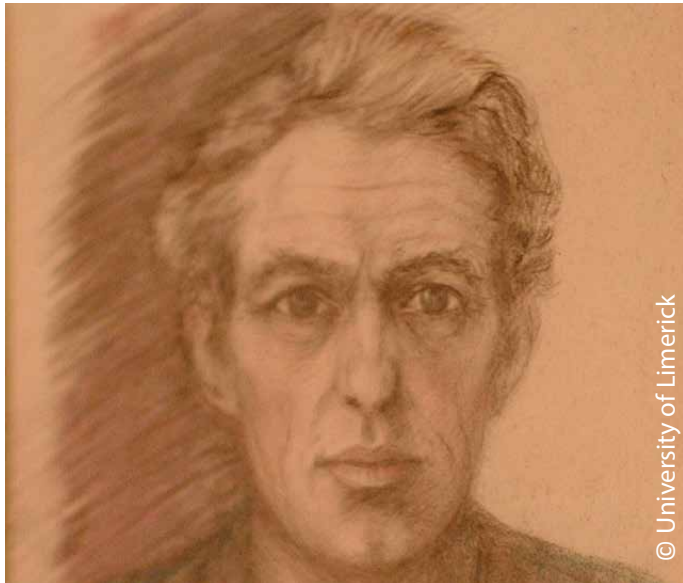
McQuinn was resident in the neighbourhood and in 1992 proposed that there should be some creative arts project involving the community as part of the new plans for the Basin. This project was proposed to engage local school children at St. Mary's Boys School to work together on a commission that would result in a permanent sculpture for the Basin restoration. As part of the restoration of the Basin infrastructure, an exposed concrete wall on the North side of the Basin was to be faced with black stone to bring it in line with the rest of the enclosed walled park. McQuinn identified this plan as an opportunity to make an artwork that could be integrated into the fabric of the site as opposed to standing apart as a sculptural object. He proposed a series of incisions or openings in the new wall face. Into these niches he would insert a series of bronze sculptures.

The bronzes suggest animal or fish-like organisms, vegetation and amoebic life which were intended to reflect the Basin's reputation as a refuge for nature in the centre of the North inner city. He began the project with a long series of art classes and projects with Fifth Class boys at St. Mary's School. With the boys he looked at all kinds of exotic aquatic life forms. Through a variety of art methods, like painting and clay modelling, the boys produced a huge amount of art work. Working from the drawings and clay models, he created the 17 bronze sculptures for the installation in the Basin. The result was intended to appear as though the wall has opened to reveal these fantastical organisms - a metaphor for the reopening of the Basin itself. This was McQuinn's first sculptural public commission. He followed this with several major commissions across the country, almost always involving communities and integrating work into the structures and dynamics of the site. *Natural Histories* for McQuinn marked the beginning of his career as a sculptor of art in public places.

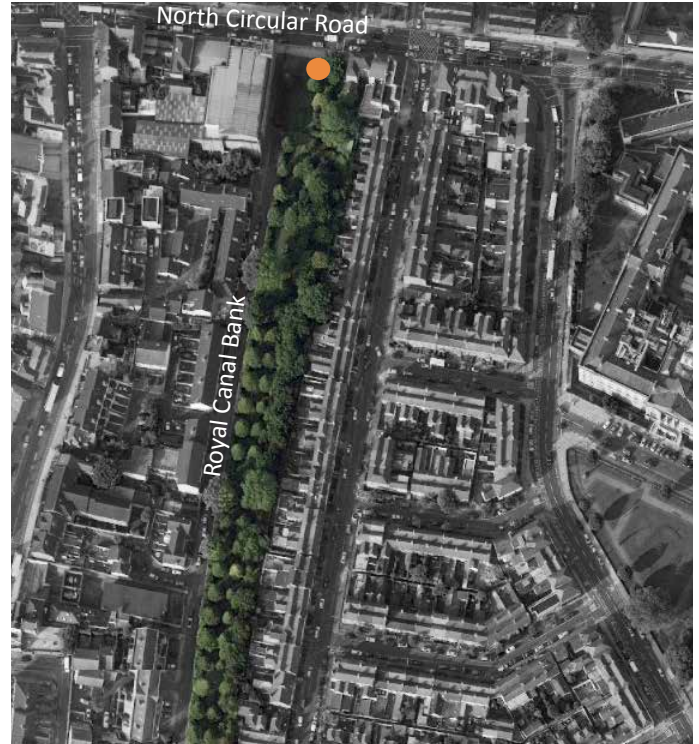


11. Blessington Street Park

This long and narrow linear park was once a branch of the Royal Canal, which served as access and transportation to industrial premises in the city during the late 18th century.



Leo Broe (self portrait)



The Soldier (1939) By Leo Broe (1899-1966)

This statue serves as a monument to the men of the Old 'C' Company 1st Battalion, Dublin Brigade – the Irish Volunteers who fought and died during the Easter Rising (1916) and the War of Independence (1919-21). Made of Irish limestone, and standing on a striking sixteen-foot plinth, it was unveiled on 19th February 1939. The statue shows a man kneeling, dressed in Volunteer uniform, holding a rifle. The memorial also contains a fountain and three bronze plaques showing scenes from Irish mythology and ancient Irish history: the arrival of the Milesians (the first inhabitants of Ireland), Cúchulainn fighting at the ford, and the death of King Brian Boru at Clontarf in 1014, along with a bronze inscription to the front and Celtic patterns incised onto two sides, all resting on a stepped granite base. The Irish Times estimated that three thousand people attended the unveiling of Broe's statue in 1939.

Leo Broe was born in Stillorgan, Co. Dublin on 16th April 1899 and was the father of Irish sculptor Desmond Broe. He studied sculpture under Oliver Sheppard at the Dublin Metropolitan School of Art and was the owner of the firm Leo Broe and Sons Sculptors, Dublin. Specialising in figure-carving, much of Broe's time was taken up with ecclesiastical work for Dublin churches, along with memorials in provincial districts. He exhibited in all the annual exhibitions of the Institute of the Sculptors of Ireland between the years 1953 and 1957 and in the international exhibition at the Dublin Municipal Gallery of Modern Art in 1959, when he was the Institute's president. Accepting numerous private and public commissions, Broe is remembered for his sculptures of Irish volunteers and public personalities such as Countess Markievicz and Patrick Pearse, as well as those of saints.



12.

The Mater Plot

This small park on Eccles Street has a formal layout and provides a suitable foreground to views of the Mater Hospital and St. Joseph's Church.

Four Masters Memorial (1876)

By James Cahill (d.1890)

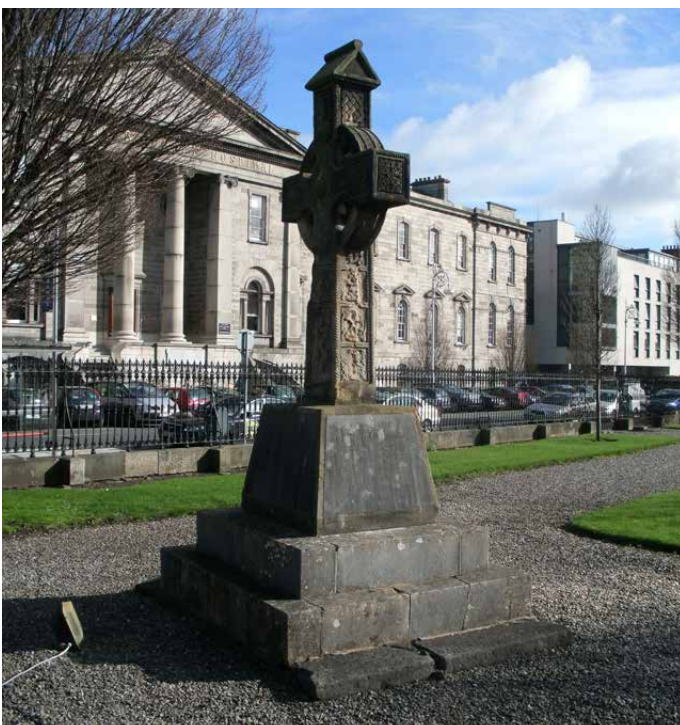
Commissioned by Sir William Wilde

This high cross on a large plinth commemorates the Franciscan friars of Donegal town, who between 1632 and 1636 compiled from early sources a history of the ancient kingdom of Ireland which became known as the Annals of the Four Masters. The Annals are chronicles of the medieval history of Ireland. Sir William Wilde (father of Oscar Wilde) was the chief instigator of the memorial to the four writers who created the Annals. Wilde was an eye and ear surgeon and an antiquarian who took an active role in sculptural commissions in Dublin. He was passionately interested in the history of Ireland and was a very engaged member of the Royal Irish Academy, hence the theme of this sculpture.

James Cahill was born in Delvin, Co. Westmeath. On the death of his father, a builder, his mother moved to Dublin, and he became a pupil in the Royal Dublin Society School, where he won prizes in 1851 and 1852. He sent a sculptural group (part of a marble monument created for the Presentation Convent in Wexford) to be exhibited at the Royal Hibernian Academy in 1852, and then went to Rome where he remained for a few months. On his return to Dublin in 1853 he entered Hogan's studio, where he worked as a pupil and assistant until 1858. He executed a number of works for churches and also portrait busts and statues. His most important production was the statue of Daniel O'Connell, erected in Ennis in 1865. His works appeared in the Royal Hibernian Academy at intervals between 1856 and 1886. He died in Dublin on 28th October, 1890, aged about 60, and was buried in Glasnevin Cemetery.



Sir William Wilde



The Mater Plot / Berkeley Road

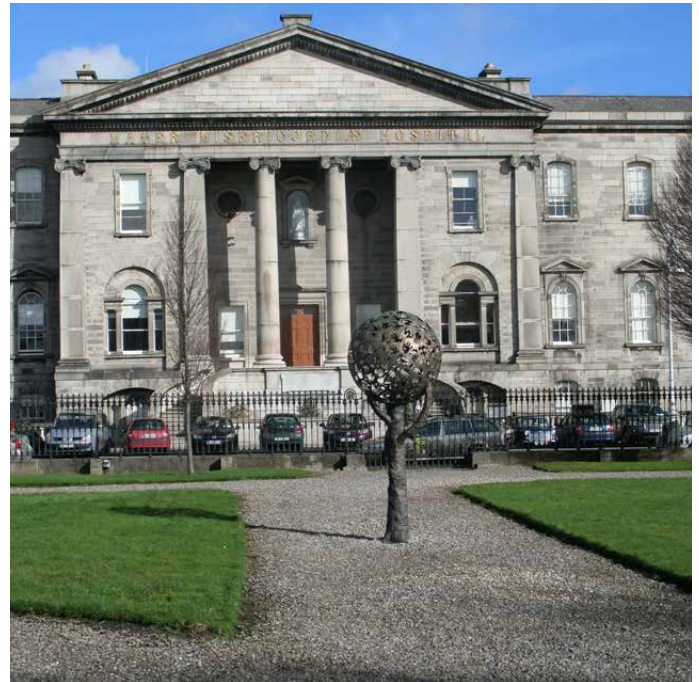
The Healing Hands (2000)

Tony O'Malley

Supported by Eircom & Pierce Contracting Ltd.

Eternal Flame sponsored by Bord Gáis

The Healing Hands is a hollow bronze hand patterned sphere containing an eternal flame and supported on a squat tree-trunk style pedestal. It was erected in 2000 to celebrate the third millennium of the birth of Christ. This sculpture is intended to symbolise the healing ministry of Christ which continues through the care of the staff of the neighbouring Mater Hospital, that was founded by the Sisters of Mercy in 1861. The eternal flame symbolises the everlasting love of God. The commission came from the Mater Hospital and the artist worked with a team to decide upon a mutually agreeable design. The piece was created in a studio in Tipperary in two parts: the trunk and the sphere, and then transported to Bronze Art Foundry in Dublin to be cast. The handprints that make up the sphere which contains the flame were gathered by the artist from patients and staff in the hospital. The sculpture received a lot of positive feedback from patients and staff; having their handprints incorporated in the design reflects the part they all play in the process of healing.



Tony O'Malley

Originally from Tipperary, Tony O'Malley is an Irish artist based in West Cork. His career spans over 30 years, from early work with wood sculpture at the New York Flower Show in 1990 to subsequent awards at RHA Annual Exhibitions. In 1995 he won the Amnesty International Art Competition for Dublin City Centre which resulted in the creation of *Universal Links for Human Rights* on Memorial Road beside Busáras, a sculpture which directly influenced the creation of *The Healing Hands*. Since then, he has concentrated on public art with several commissions in Ireland. Awarded an MA in Arts & Heritage in 2009 with distinction in participatory arts, he continues to develop participatory designs using a person-centric approach that allows artworks to evolve from relationships formed. Using any media deemed appropriate for a given context, his work engages a universal theme of interconnectedness in the environment and the natural world with emphasis on relationships.



13.

Sean Moore Park

This park is located on reclaimed land in Irishtown off Beach Road and comprises grass-based playing pitches. There are also a substantial number of mature and semi-mature deciduous and evergreen trees in the park. Sean Moore was a politician who grew up in Irishtown and served as Lord Mayor of Dublin in 1963-64.



An Gallán Gréine (1983)
 By Clíodhna Cussen (1932-2022)
 Commissioned by the Dublin Historical Workshop

An Gallán Gréine was commissioned by the Dublin Historical Workshop, who were approached by the artist with an idea to make a sun-aligned stone monument on the foreshore to oppose the idea of an orbital road tunnel being built beneath the beach. The proposal also received support from the local residents' association. The piece was inspired by the clear view of the sunrise during the winter solstice from this point on the beach and consists of four elements. The largest of the four granite stones is called *An Gallán Gréine* meaning 'Sun Stone', from *gallán*, Irish for 'standing stone' and *gréine*, meaning 'sun'. *An Clog Gréine* is the simple sundial with quartz designs on its sides, which was inspired by Dr Ian Elliott of Dunsink Observatory, who helped with the alignment of the stones. To view the rising sun on 21st December the viewer is to stand at *An Clog Gréine* and the sun rises behind *An Gallán Gréine*. The two large stones are also accompanied by a name stone and the equation stone. The equation stone is inscribed with an equation showing the coming together of matter which was provided by Dr Theodore Garavaglia from the Dublin Institute of Advanced Studies. This work has also gained an association with James Joyce. In Joyce's *Ulysses*, Leopold Bloom walks towards Dún Laoghaire along Sandymount Strand, hence the choice of site. And in *Finnegans Wake* Joyce coined the word 'Quark', which is used by scientists to describe an elementary particle and fundamental constituent of matter.

Originally from Newcastle West, Co. Limerick, Clíodhna Cussen was a sculptor who worked in stone, bronze, and a variety of other materials. Her work ranged from small hand-sized pieces and medallions to large sculptures in a public context. Considering herself to be at the service of the people, she strove to express in her public pieces the cultural background of the community and its broader concerns, while always maintaining the integrity of her artistic vision. Her work has been shown in group exhibitions throughout Ireland and internationally, and she has had numerous public commissions. There is another public sculpture by the artist in the Dublin City Council Public Art Collection titled *Stein* which is located on College Street.



14. Sandymount Promenade

Sandymount Promenade, stretching for approximately one kilometre along Strand Road, is a popular walking place and provides outstanding views over Sandymount Strand to Poolbeg, Irishtown Nature Park and Dún Laoghaire. Construction of the Promenade commenced in the late 1960s, with final landscape works being completed in the mid 1970s. About halfway along the Promenade is a Martello Tower, the Promenade's main focal point, which was constructed in 1804 as a defence against possible French attack.



An Cailín Bán (Awaiting the Mariner) (2002)
By Sebastián (aka Enrique Carbajal González)
Presented to Ireland by the Government of Mexico

An Cailín Bán was gifted to the city of Dublin by the Government of Mexico in November 2002. The painted steel sculpture stands eight metres tall looking out across the water from Sandymount Promenade. The artwork was unveiled by the Mexican president Vicente Fox and the Lord Mayor of Dublin, Dermot Lacey on 13th November 2002. This was the first work by a Mexican artist to be placed permanently in Dublin, and is intended as a symbol of friendship between the Irish and Mexican people.



Source: Judge-Joffe-Block/KizzPhoenix

Sebastian (Enrique Carbajal Gonzalez)

Sebastián is an artist who is very familiar to the people of Mexico; his work is featured across the country and in various cultural institutions. He is best known for his monumental abstract works in brightly painted steel and/or concrete. While studying art during the 1960s Sebastián was heavily influenced by the work of Henry Moore and Pablo Picasso, and much of his work has a kinetic appeal even if the parts do not move, while geometric concepts are also very important. These concerns with implied movement, geometry and abstraction are clear in *An Cailín Bán* and other well-known examples of his work, including his 'gate' sculptures such as the *Gran Puerta a México*, and the *El Caballito* in downtown Mexico City. His pieces are also found in various cities outside Mexico, particularly in Japan where two of his works are now used as city symbols. Based in Mexico City, his career has led him to work with various organisations such as the World Art Forum Council and the International Sculpture Council. There is also a public sculpture by the artist in the collection of Trinity College Dublin.



This small, triangular space is located in the heart of Sandymount and dates from the early 1800s, when it was first railled-in and laid out as a local green. The horse chestnut trees around the perimeter were planted in the 1800s by the Corbett family and the green was taken over in the 1960s by Dublin Corporation as a public park.

Bust of W. B. Yeats

(date uncertain)

By Albert G. Power

(1881-1945)

Commissioner

unknown

Records show that the artist, Albert G. Power, exhibited two busts of W. B. Yeats at the Royal Hibernian Academy in 1918 and 1921 respectively. The 1918 sculpture depicts Yeats as a young man, while the 1921 bust shows Yeats in his later years.



It is therefore most likely that the bust here in Sandymount Green is the 1921 version, particularly when compared to other sculptures by Power during the same period and other photographs and portraits of Yeats. It was placed here in memory of W. B. Yeats, who was born at No.5 Sandymount Avenue.

Albert G. Power was the son of a watchmaker born in Dublin in 1881. His ambition was to become a carver and he attended the Dublin Metropolitan School of Art where evening classes were run for apprentices with the intention of raising standards in applied arts in Ireland. Power was guided and influenced by his teachers at the school, Oliver Sheppard and Sir William Orpen. Their legacy to Power was stylistic, as Power admired and emulated the realist features of their work. In addition, he found influence and inspiration in the antique and renaissance cast collections in the National Gallery and National Museum. In 1906 he gave up working as a carver. In 1911 he won the National Gold medal for the best sculpture in the British Isles and was elected an associate member of the Royal Hibernian Academy, becoming a full member in 1919. Between 1912 and 1930 Power set up and expanded his own business undertaking commissions for monumental and architectural work in stone, marble and bronze, creating altars, pulpits, statues and fonts. By 1920 he had gained a considerable reputation as a gifted portraitist. Many of his commissioned portraits were submitted to the RHA's Annual Exhibition and included some of the most eminent Irish literary and political figures, including W. B. Yeats, Michael Collins and Tom Clarke. In his modelled heads he captured not only a physical likeness but the sitter's personality too through a fleeting expression or an unconsciously characteristic pose, making the portraits come to life.



Bust of Seamus Heaney (1939-2013)

By Carolyn Mulholland

On loan from The Arts Council / An Chomhairle Ealaíon

This edition of a bust of Seamus Heaney was originally commissioned by the poet Seamus Heaney in the 1960s when he was in his thirties and living and working in Queens University, Belfast. Heaney and Mulholland remained life-long friends. The Nobel Prize-winning poet lived in Sandymount for many years and had strong connections with the village until his death in 2013. The Arts Council, with the agreement of the Heaney Family, commissioned a limited edition of the bust for display in Sandymount Green to be 'in conversation' with the bust of W. B. Yeats.

Carolyn Mulholland was born in Lurgan, Co. Armagh. She attended Belfast College of Art and in 1965 was awarded the Ulster Arts Club prize for sculpture. The Chester Beatty Library holds a portrait by Mulholland of Beatty (1996) and the Office of Public Works commissioned a portrait bust of President Mary McAleese in 2003. Mulholland has been commissioned to make a number of large and public sculptures, including for the famine memorial graveyard, Clones, Co. Monaghan in 1998, and in 2003 a bronze panel for the Custom House, Dublin. She also created the Blitz Memorial for the Northern Ireland War Memorial Museum in Belfast.



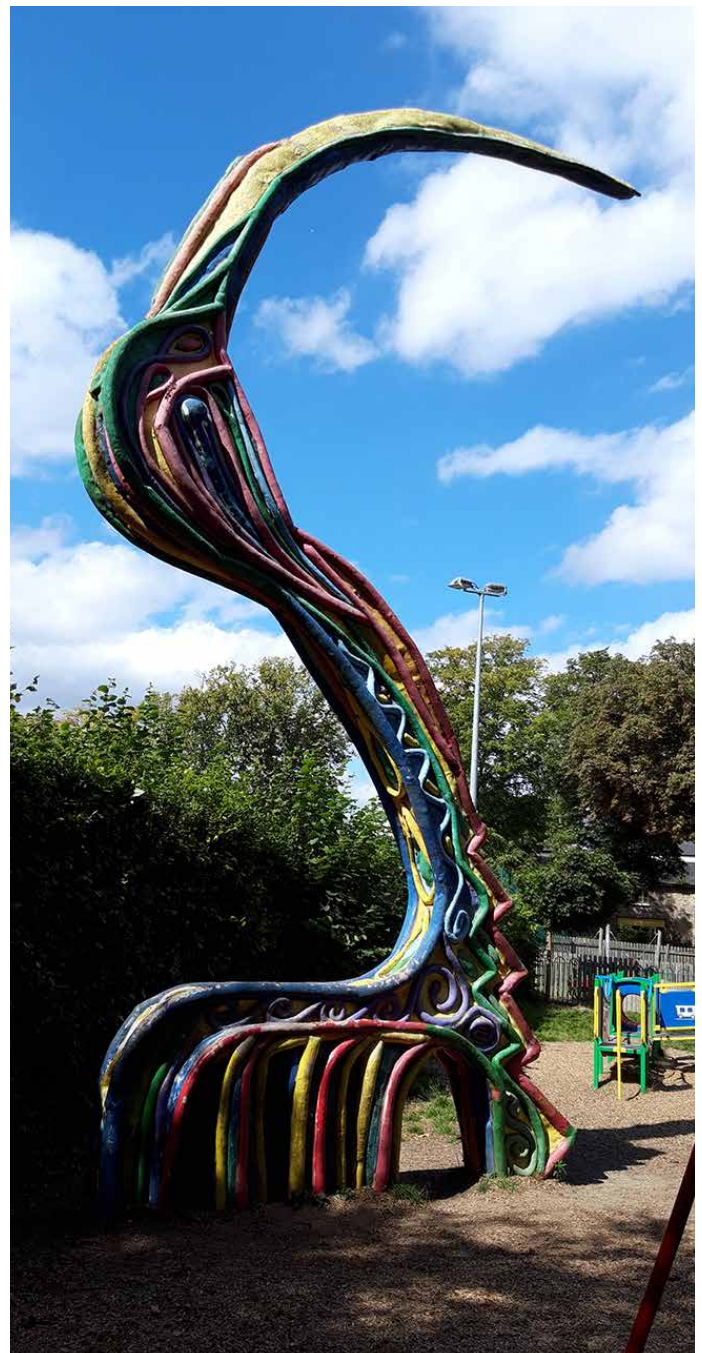
Herbert Park, situated in Ballsbridge, Dublin 4 is one of the most popular parks in the city. It is located in an area which has a long history dating from Donnybrook Fair in 1204, and comprising an area of marshy ground close to the River Dodder which was originally known as the 'Forty Acres'. Herbert Park is named after Sidney Herbert (1810-1861), the father of the Earl of Pembroke who, in 1903, offered the site to Pembroke Urban District Council for development as a public park. The famous Irish International Exhibition was held on the site in 1907, housing exhibits from the British Empire (including a complete Somali village). Thereafter, the lands were developed as a public park. The existing duck pond was constructed for the exhibition of 1907 to house the 'Canadian Waterchute', but little else remains of the original buildings. Taken over by Dublin Corporation in 1932, the 13 hectares are a fine example of how a relatively small park can provide a variety of amenities such as football, tennis, boules, croquet, and a children's play area, while at the same time fulfilling an important conservational role in the heart of the city. 2007 saw the addition of a new children's playground and an all-weather multi-use pitch.

Bird (1990)

By Eoin Byrne

Commissioned by Dublin City Council

This sculpture takes the form of a brightly coloured abstract bird. It creates a prominent focal point in the playground of Herbert Park, with its elongated neck and exaggerated arched beak. It was originally positioned in the city centre on O'Connell Street as a temporary piece, after which it was installed in the park. Byrne was a student of the National College of Art & Design. He represented Ireland at the International Wood Sculpture Triennale in 1994.



Dartmouth Square is a small park at the centre of a residential Victorian/early Edwardian square between Upper Leeson Street and Ranelagh Road. It was developed along with the surrounding terraces of red-brick houses, and was intended for private use by the residents. The square is now wholly owned by Dublin City Council. The park has a formal layout which includes a pergola and its walkway. The park boundary is marked by the original wrought iron railings and gates.

Mocking Shadow of a Doubt (2025)

By Andy Fitz

Commissioned by ULSARA and Dublin City Council

The Mocking Shadow of a Doubt (2025) by Andy Fitz Commissioned by ULSARA and Dublin City Council with generous funding from Carmencita Hederman, a former Lord Mayor of Dublin, in collaboration with Dublin City Council Parks and Landscape Services. ULSARA proposed independent curator Jennie Guy to manage the nomination and selection process for the commission. Lafcadio Hearn (1850-1904) was chosen as the source of inspiration for the commission. He lived as a boy nearby on Leeson Street and in his later life became renowned for his writing as the first person to translate Japanese folklore and mythology into English. While not so well known in Ireland, his name is known to Japanese people to this day.

The Mocking Shadow of a Doubt (2025) by Andy Fitz was selected by consensus. It is situated on the southeast corner of Dartmouth Square. The sculpture mimics the form of a Victorian Era heritage lamp post; a tall ornate silver lamp with shamrock detailing appearing originally around Dublin at the time of Hearn's death. The design has been frequently reproduced and installed in Dublin since 1904. It serves as an appealing icon of the city, the colonial associations of its ornate detailing and grandeur balanced by the central presence of the shamrock. Queen Victoria had permitted the use of the shamrock as a recognition of Irish military service in the Anglo-Boer War, and it quickly became a popular trope in colonial civic design, then a marker of an Irish identity that could exist within the empire. Inspired by Hearn's assertion that ghost stories can create a closer relationship to the truth, the artist recreated the lamp post with all its recognisable features, colour, scale, and function; like other lamps in the city it turns on at dusk. But the appearance of this large city light in the corner of a residential park might make a passerby pause, and notice that – different to the other lamps – the top of this post is bent further inwards, throwing a dim light in on itself.

Andy Fitz was born in Dublin in 1989, and has recently exhibited recently exhibited at the Irish Museum of Modern Art (IMMA), with solo exhibitions at GUTS, Berlin (DE); Kunstverein Göttingen (DE); Kerlin Gallery, Dublin (IE); L21 Gallery, Mallorca (ES); and Temple Bar Gallery + Studios, Dublin (IE).

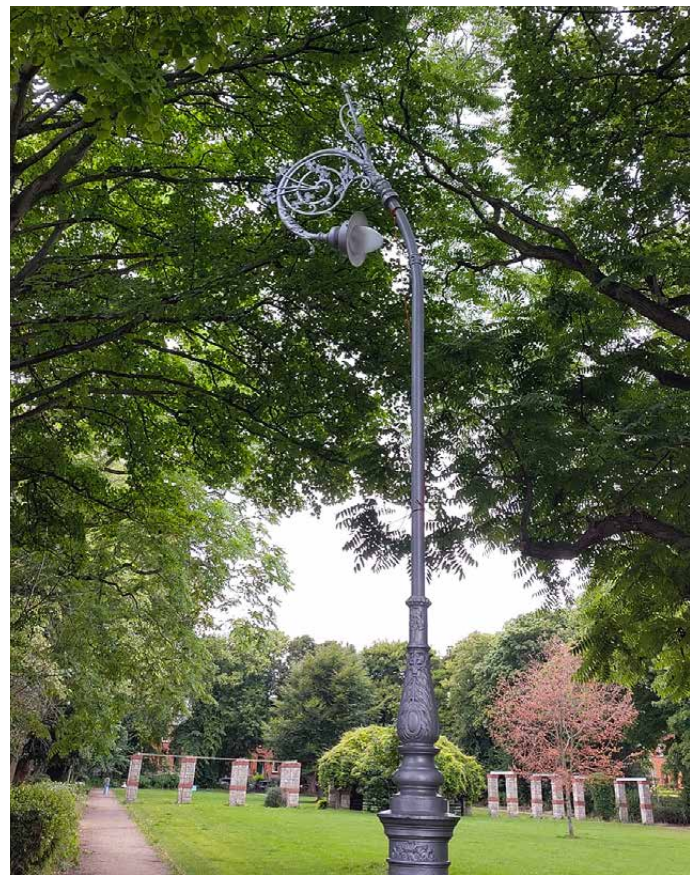


Photo by Samuel Laurence Cunnane

Andy Fitz

18.

Ranelagh Gardens

Located in Ranelagh and extending to one hectare, the gardens were originally part of 5 hectares of pleasure gardens developed in 1775 by a businessman who called them after Lord Ranelagh from Co. Wicklow. Lord Ranelagh had similar pleasure gardens beside the Thames in London. The gardens were later sold to a teaching order of nuns and in 1840 the convent there became totally enclosed and the gardens forgotten. When the lands were developed for housing in the mid-1980s, the current small park was designed to include an ornamental pool, thereby restoring the two-hundred year old historical connection with the original Ranelagh Gardens.



Rory Breslin

Richard Crosbie (2008)

By Rory Breslin

Commissioned by Dublin City Council

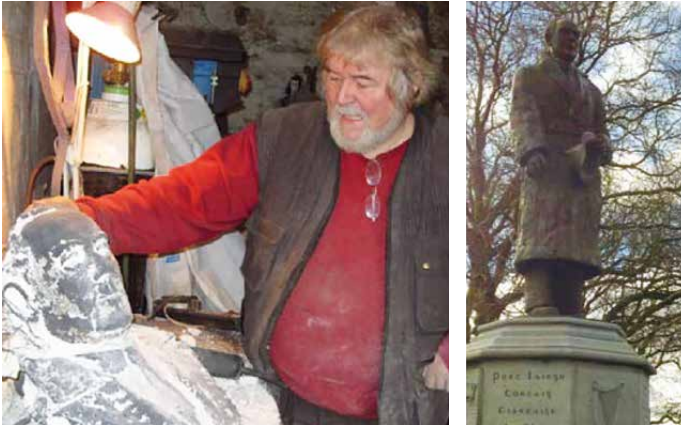
On 19th January 1785, Irishman Richard Crosbie (1755-1824) completed the first successful manned flight in Ireland. He launched at 2.30pm from an exhibition area in Ranelagh Gardens in his “Grand Air Balloon and Flying Barge”, landing safely at Clontarf a short time later. This brief flight was a remarkable achievement, occurring just fourteen months after the first ever manned flight by the Montgolfier brothers. This sculpture commemorates Crosbie’s achievement as Ireland’s first aeronaut by referencing his interest in flight and mechanics from an early age.

The bronze figure of a child stands on a semi-sphere decorated with images of Minerva and Mercury with an assortment of wind-borne toys, implements and natural objects that represent flight, including sycamore seeds, a flying hat, a paper aeroplane and slingshot. The sculpture was commissioned to commemorate Crosbie and the importance and popularity of his brave endeavour. The piece underlines the inquisitiveness of youth and Crosbie’s own youthful curiosity while echoing the event in 1785 and the scene, as described at the time, of a showman with his air balloon beautifully embellished with paintings of Minerva and Mercury. The sculpture is also intended to be an educational curiosity to its viewers, drawing them into the history of the event, creating a fitting commemorative artwork to Crosbie.

Created by Irish artist Rory Breslin, this sculpture is part of a large body of public commissions for which he has gained a reputation for innovative design and fine quality workmanship. His public art is primarily, though not exclusively, figurative in nature. His approach is usually to weave a number of ideological threads into a single public work. These threads include interpretation, integration, commemoration and the need for the public artwork to be site-specific and iconic.



Situated in the heart of Fairview between the DART railway line and the Tolka River, this 20-hectare park is noted for its seasonal bedding displays but also has valuable playing fields, an extensive playground and tree lined walks. The area was originally a tidal mud flat which was used for land fill in the early 1900s. The park was developed in the late 1920s.



Willie Malone

1 Seán Russell Memorial (2009 – previous statue 1951)

By Willie Malone

Commissioned by the National Graves Association

Seán Russell (1893-1940) was an Irish Republican who held senior positions in the Irish Republican Army until the end of the Irish Civil War. From 1922 on he remained a senior member and Chief of Staff of the IRA. Russell died after falling ill during a return trip to Ireland on a German U-boat in 1940. This figurative memorial in bronze was unveiled in 2009; the original statue was installed in Fairview Park in 1951. The earlier stone version of the statue attracted much negative attention due to Russell's history. It was repeatedly vandalised until the head was removed in 2005 and the decision was taken to replace the damaged statue with a bronze version. The memorial takes a very traditional form, with a tall plinth and realist representation of Russell.

Willie Malone is a Dublin-based sculptor who runs the Kilmainham Art Foundry. He is a prolific sculptor and his work includes *Death of Cúchulainn*, which is on display in the Custom House and a statue of Kevin Barry in Rathvilly, Co. Carlow.



Joe Moran



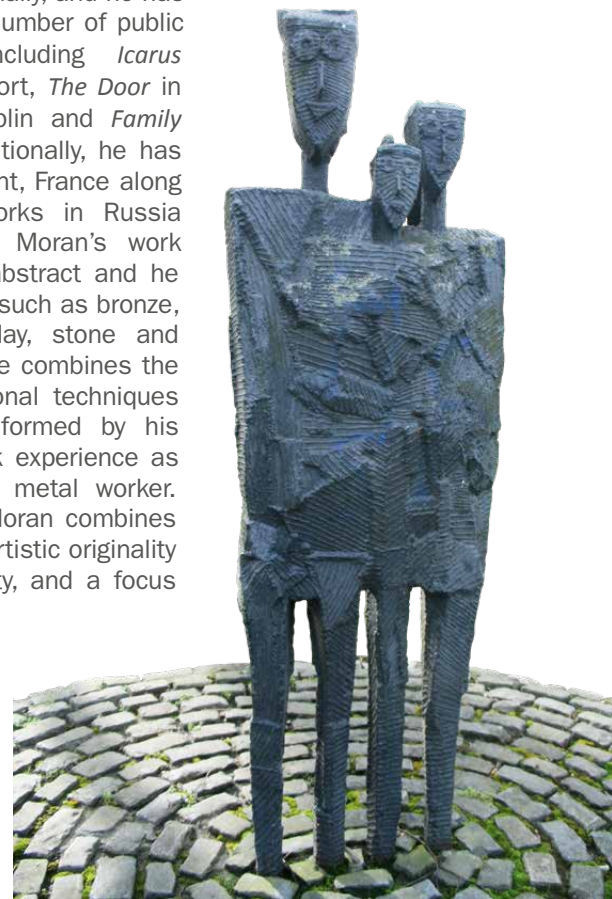
2 Family Unit 1 (1988)

By Joe Moran

Commissioned by Dublin City Council

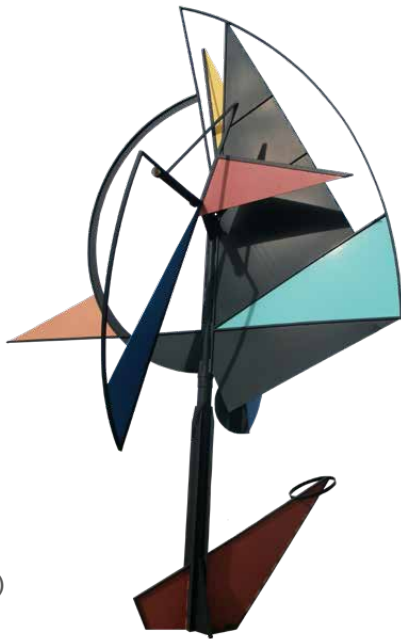
Family Unit 1 by Irish artist Joe Moran is made from mild steel which has been sand blasted and zinc sprayed. It is designed to marry stylistic influences from Irish and African art. Moran is from Dublin's North Strand; therefore, Fairview Park is a familiar place for him and has strong associations with his idea of family. This sculpture refers specifically to the importance of family unity for the artist. *Family Unit 1* represents three figures, two parents and a child in the centre, but only has four legs: the parents are supporting the child. According to the artist, this piece represents the importance of unity because if the parents separate that support and the 'unit' fall apart.

Moran worked in industry on Dublin's docks for many years and had been interested in art from an early age before eventually becoming a full-time artist. His work has been exhibited widely both nationally and internationally, and he has completed a number of public sculptures including *Icarus* at Dublin Airport, *The Door* in Ringsend, Dublin and *Family Unit 2*. Internationally, he has works in Lorient, France along with other works in Russia and Hungary. Moran's work tends to be abstract and he uses material such as bronze, steel, wax, clay, stone and polystyrene. He combines the use of traditional techniques with those informed by his industrial work experience as a welder and metal worker. As a result, Moran combines his focus on artistic originality with practicality, and a focus on durability.





Clontarf Promenade stretches for about three kilometres from Fairview Park to the Bull Wall at Dollymount. Reclaimed from the sea in the 1920s and finally completed and landscaped in the late 1950s, this much-admired amenity is a popular location for a bracing seaside walk with every possibility in the winter or spring of encountering flocks of grazing Brent geese.



1 Wind Sculpture (1988)

By Éamonn O'Doherty
(1939-2011)

Major Patron – AIB

Dublin Millennium Sculpture Symposium organised by the Sculptors Society of Ireland

Sponsored by AIB, Dublin Corporation and FÁS

This piece is typical of O'Doherty's abstract architectural sculptural style and can be clearly compared to his 1984 *Galway Hookers* sculpture in Eyre Square in Galway. *Wind Sculpture*, like *Galway Hookers*, references the shapes of a ship's sails, a fitting theme for its seaside setting. It is also interesting to compare the stylistic differences of this sculpture and the figurative *Anna Livia*. The shapes and colours of O'Doherty's *Wind Sculpture* are animated by the constant changes of light that are experienced at the water's edge.

O'Doherty was for many years a lecturer in architecture at the Dublin Institute of Technology, Bolton Street. An architect by profession, O'Doherty's artistic career was focused around his public sculpture. He also exhibited as a painter, printmaker, and small-scale sculptor. As with his *Wind Sculpture*, O'Doherty's abstract works are focused on geometry and movement, while his use of light and colour is harnessed to animate them. However, he was also willing to engage with figurative art, which is inevitably favoured for commemorative sculpture. O'Doherty won numerous open competitions and created some 30 large-scale public sculptures both here and abroad. In 2002 he gave up teaching to concentrate on his practice, specifically on small-scale, more personal work.

2 The Maoi (2004)

Alejandro Pakarati

Presented to Ireland by the Government of Chile

In November 2004 the Government of Chile donated this Maoi sculpture to the Irish State. The sculpture was presented by H.E. Cristián Barros, Deputy Foreign Minister of Chile in the presence of the then Lord Mayor of Dublin, Councillor Michael Conaghan. *The Maoi* was sculpted by artist Alejandro Pakarati, a native of "Rapa Nui" (Easter Island), and carved from volcanic stone; it stands at 3 metres in height and approximately 1.5 metres in width and is set on a concrete base. The sculpture is in the style of an Easter Island Head, of which there are approximately one thousand on Easter Island. There are no two identical Maois and they are characterised by their large heads and torsos without legs, while their lower arms are only suggested in relief around their stomachs. The small island, located in the South Pacific Ocean at 3,760 kilometres off the Chilean coast, has been part of Chile since 1888. The indigenous name of Easter Island is "Rapa Nui" – meaning "the navel of the world". Its inhabitants also refer to the island as "Marakiterani", meaning "the eyes that look up to the sky".



The brothers Arthur and Benjamin Lee Guinness built up an estate of nearly 124 hectares from 1835 and called the estate St. Anne's after the Holy Well of the same name on the lands. Sir Arthur Edward Guinness (Lord Ardilaun) was the person most responsible for expanding and developing the estate and gardens thereafter.

His nephew, Bishop Plunkett, later sold part of the estate to Dublin Corporation, which was used for housing, while the central, most attractive portion, comprising about 270 acres, was retained as parkland. The Nanekin River flows through the park from the Howth Road to the ornamental pond, then to the sea. In Dublin's Millennium year in 1988, the Parks Department, in co-operation with the Tree Council of Ireland, initiated the Millennium Arboretum which is planted with over 1,000 types of trees.

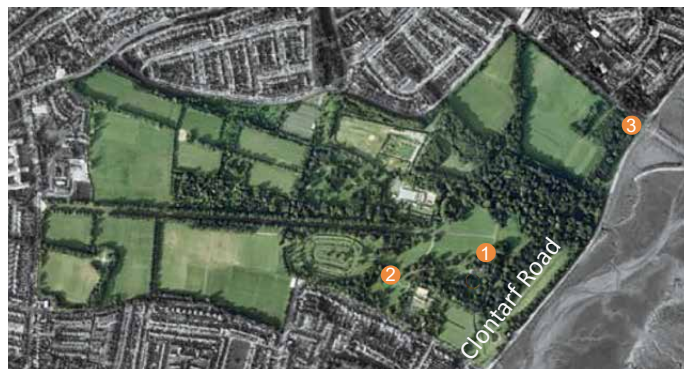
More recently, improvements to the park include the refurbishment of the Red Stables, providing a restaurant and farmers market.



1 The Mad Cow (commissioned in 1996)
By St John Hennessy
Commissioned by Dublin City Council

This sculpture was originally intended for a site close to the old cattle lairage off Seville Place at Spencer Dock. From there cattle were shipped to England, and so the sculpture got its theme. It was eventually placed in storage in St Anne's Park, where it remained for a number of years. The decision was taken by Dublin City Council to display it in the park near to the children's playground where there are other sculptures of cattle and animals. Originally the sculpture had port-holes in it to represent the ships that took the cattle from the city across the Irish Sea, however these were filled in before it was displayed in the park.

Hennessy worked as a graphic designer and art director before becoming a full-time sculptor. He has worked on residency programs with Fire Station Artists' Studios and Leitrim Sculpture Centre. Having worked as a commercial art director, graphic designer and model-maker before turning full-time to sculpture and fine art. His practice draws inspiration from nature and the sciences and his wide range of interests are reflected in work that is often eclectic and employs a variety of materials and techniques. Elements of humour are regularly present, as is an emphasis on craft and finish.



2 Grass Seed Sculpture (1988)
By Kieron Melody

Positioned near the Mount Prospect Avenue entrance to St Anne's Park, and close to the Red Stables, this granite sculpture is believed to represent a grass seed. While previously it was thought that the artwork was sculpted on site from one large block of granite during the 1970s while the park was undergoing development work, new evidence as to its history came to light in 2025. Carved into the sculpture what appears to be K MELODY 89. Unfortunately, there is no further information about the artist or the origins of the sculpture.



3 Tree of Life (2018)
By Tommy Craggs
Commissioned by Dublin City Council with funding from Raheny Residents' Association

An ailing Monterey cypress tree, located at the north-east corner of St Anne's Park, was transformed into a piece of art that took as its starting point the creatures of the park and the biodiversity of nearby Bull Island. Using a chainsaw, Craggs has carved wildlife from nearby and further afield into this ten metre tall tree. An octopus is depicted at the base and the carving includes hawks, hooded crows, herons, hares and badgers, turtles, and a swan which is perched at the top.

Based a stone's throw away from the beautiful rugged North Pennines in Consett, Co. Durham, Craggs is a self-taught international award-winning artist specialising in the art of wood sculpting.

All of his work is carved from trees that have fallen naturally, become diseased or dangerous, or from wood that has come from a sustainably managed forests.



The park is located in the heart of the 'North Fringe'- an area in the north-east of Dublin containing the new residential areas of Clongriffin and Belmayne. Its design, with an emphasis on sustainability, was the winner of an international design competition held in 2003-4. The park extends to 26 hectares and was named after a much-respected local parish priest who was instrumental in its original acquisition for development as a public park.



Alan Phelan

Inverted Oil Rig (2012)

By Alan Phelan

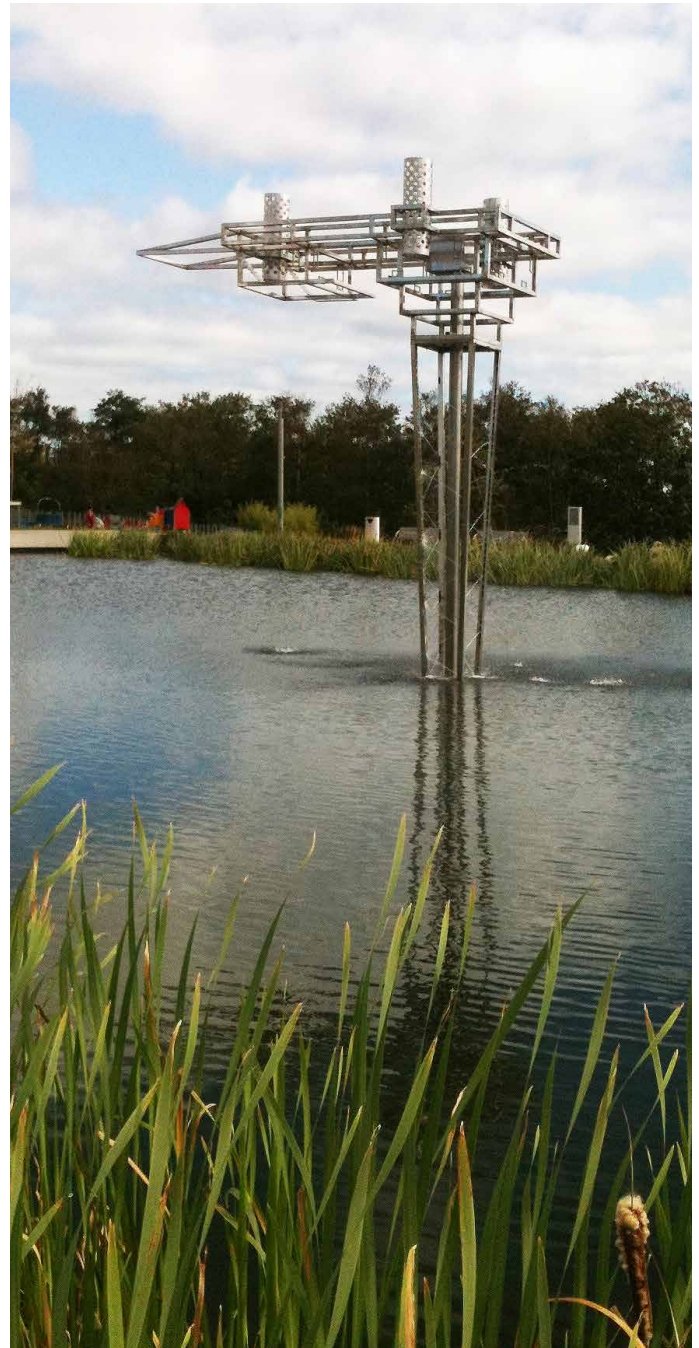
Commissioned by Dublin City Council

This sculpture by Irish artist Alan Phelan represents an inverted oil rig. The metaphor or concept of the artwork is that the oil rig is theoretically returning oil to the ground. The piece connects to the sustainable aspects of the park design, drawing on the environmental concerns that have informed the park's concept and its realisation. Rather than duplicate the strategies used in the park's sustainable design, the sculpture offers a different metaphor for the same ideas. The sculpture is a logical yet creative response to the alternative energy resource once provided by the five wind turbines which dominated the promenade in the park. The piece was a development of a gallery-based sculpture which was made in 2005, entitled *Bennett Island*. The design was taken from this work and so the resulting sculpture can be read like a 3D drawing, with the addition of water jets that activate the sculpture in its outdoor site. Local participation involved the sculpture being named with the help of the pupils of the local St Francis of Assisi Primary School, Belmayne. Three titles were chosen, the descriptive one (*Inverted Oil Rig*), the artist's favourite (*Nightmare on Duck Street*) and the children's favourite (*Dobbyfin Millen Drill*).

Born in Dublin, Alan Phelan works in sculpture, photography, film, museum interventions, public art and collaborations with other artists, writers and curators. He has exhibited nationally and internationally in galleries including the Hugh Lane Gallery, Irish Museum of Modern Art, The LAB and Temple Bar Gallery and Studios. There is another public artwork by him in Kevin Street Library, Dublin 8.



Original location. Sculpture temporarily removed for maintenance.



23. Stardust Memorial Park

This park was once a monastic site. The park opened in September 1993 to commemorate the forty-eight victims of the Stardust fire tragedy on St. Valentine's night 1981. The development of this park was sponsored by the Irish Government and Dublin Corporation with support from the local community, FÁS, and the Stardust Victims Committee.

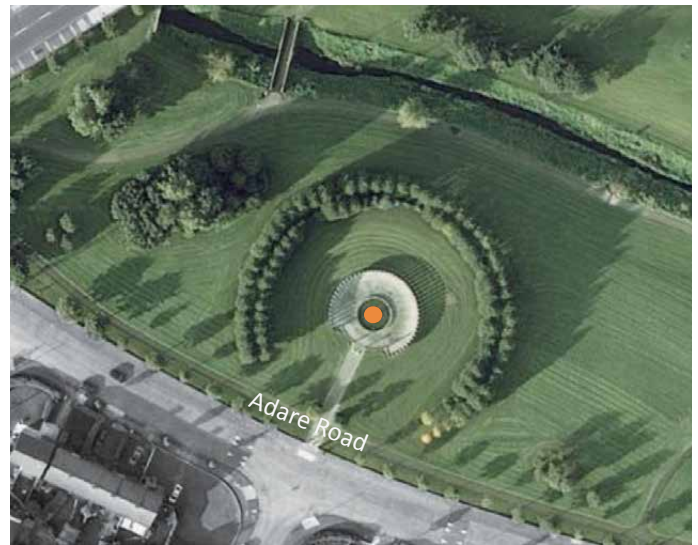
Fountain of Youth (1993)

By Robin Buick

Commissioned by FÁS, the Stardust Victims' Committee & Dublin City Council

The *Stardust Memorial* was created in remembrance of the 48 people who lost their lives as the result of a fire that broke out at the Stardust nightclub in the early hours of St. Valentine's Day 1981. The sculpture represents a dancing couple set in a fountain. The dancing couple are stylistically typical of Robin Buick's work. He has a passionate belief in the importance of the classical tradition in art, and particularly in the place of figurative realism within sculptural practice.

Buick is a self-taught artist, having developed a serious interest in sculpture in the early 1970s. He had no formal art education and instead received instruction from figurative sculptors such as David Wynne in London and Milton Hebal in Rome. Having taken up sculpture as a full-time vocation in 1984, he undertook a copy of *The Wrestlers*, an ancient Greek sculpture, which took him nine months. He continued to perfect his skills with life projects and formal study. Buick's interest is very much focused on classical figuration in bronze in a Classical Realist style that is usually associated with the USA. He also has work in Dublin city centre titled *In the Footsteps of Leopold Bloom* which takes the form of fourteen bronzes set into the footpath that retrace key moments from *Ulysses* by James Joyce.



This local park was developed as part of Ballymun's urban regeneration programme, which saw the removal of high-rise residential tower blocks and the development of a new town for 30,000 people. The park was designed by Whitelaw and Turkington Landscape Architects.



Another Sphere (2009)

By Kevin Atherton

Commissioned by Breaking Ground, the Ballymun Regeneration Ltd Per Cent for Art Programme, 2001-2009

Another Sphere consists of a pair of stainless steel hemispheres sited in two different parts of Balcurris Park. The hemispheres, and the subjects reflected on their mirror-polished surfaces, are continuously filmed by two CCTV cameras which transmit the two images to a central broadcasting point. There, the images are juxtaposed and simultaneously broadcast, as one complete broadcast, as one complete sphere, on a plasma screen integrated into the architecture of an exterior wall of a nearby building. This work addresses the idea of surveillance, using CCTV in a positive way by attributing an unexpected, performative role to these devices and wittingly or otherwise, the passer-by, the audience, becomes and is included in the work.

Born on the Isle of Man, Atherton studied in Leeds and went on to complete a PhD at the National College of Art and Design, in Dublin. He has exhibited internationally and has written extensively about art. During his years as a practicing artist his work has ranged over a diversity of media from performance to video to public sculpture. Since the early 1980s he has carried out over a dozen large-scale public sculpture commissions throughout Britain and Ireland. As well as an ongoing exhibition profile, Atherton has in recent years focused more on art writing with an ongoing interest in the relationship between the virtual and the fictional. Based in Dublin, Atherton taught in the Faculty of Fine Art at NCAD and has exhibited in museums and galleries throughout Europe and North America.



Kevin Atherton



Bushy Park dates back to 1700 when Arthur Bushe, Secretary to the Revenue Commissioners, built the house known as “Bushes House” on a site of four hectares. The property was obtained by John Hobson in 1772. He changed the name to Bushy Park. In 1791, the park was purchased by Abraham Wilkinson, who added almost 40 hectares to the estate. He gave it as a dowry to his daughter Maria when she married Robert Shaw in 1796. The Shaws (distant relatives of George Bernard Shaw) remained connected with Bushy Park until 1951, when they sold the estate to Dublin Corporation.



Corban Walker

Bushy (2022)

Corban Walker

Commissioned by Dublin City Council – Sculpture Dublin Programme

Bushy is a distinctive presence in Bushy Park, located in a woodland setting between the pond and waterfall in the north-east of the park. A study in restrained minimalism, the slender aluminium sculpture stands over seven metres high and comprises many configurations of a simple stacked cellular grid. The interplay between projecting, recessed, and off-set sections of the sculpture creates a lively, elegant vision that belies the complexity of its making and echoes the ripples on the surface of the adjacent water. The surface of the metal alters over the course of the day, reflecting the ever-changing light while offering itself as an object of meditation alongside the pixelated glimpses of the leaves and branches of the mature oak trees that form its natural backdrop.

Corban Walker was educated at NCAD, Dublin, and since the mid-1990s has gained recognition for his installations, sculptures and drawings using industrial materials to explore philosophies of architectural scale and spatial perception. He has exhibited in museums and galleries and realised important public art commissions worldwide. Walker's work is part of numerous public and private collections, including the Solomon R. Guggenheim Museum, New York and IMMA, Dublin. He represented Ireland at the Venice Biennale in 2011 and received the Pollock Krasner Award in 2015. He is a member of Aosdána.



26. Ballyfermot People's Park

Éirímís – Together We Rise (2022)

Breda Marron

Commissioned by Dublin City Council – Sculpture Dublin Programme

This was a participative commission that evolved through a process of consultation and collaboration between the selected artist, the park's design team, and the local community. The inspiration for the sculpture came from the community engagement with local schools, colleges, the local heritage group and local residents' group. When asked about the story behind the sculpture Marron said, 'When I met with the various community groups, I became very aware of how deeply people valued their friendships, their sense of belonging and the great pride they took in their local heritage. I was fascinated by the local pigeon fanciers. I loved their dedication and passion, and how they were able to train the birds to navigate their way through the many challenges and obstacles of their journeys and still return home. The birds felt like an apt symbol for the younger generations within the community, who are developing their strength and resilience, to help them spread their wings and rise to new heights. As the project progressed, it also became important that there would be a central space of a scale where people could feel held, uplifted, and inspired to interact and express their own creativity.'

Breda Marron is an award-winning sculptor based in Drogheda. Her most recent sculpture commission, *Heart Space*, was created for Dundalk town centre as part of the EU-funded Town Rejuvenation Project. Other public commissions include Slieve Gullion Forest Park, Co. Down, Our Lady of Lourdes Hospital, Drogheda and a series of sculpture commissions for schools.



Breda Marron



Finglas West is a suburb developed in the mid 20-century and is located three miles north-west of Dublin city centre and half a mile from Finglas village. Kildonan Park is a 20-acre public park in Finglas West. It is simply laid out, with playing fields, a path encircling its perimeter, and a football club house and changing rooms located at either end. Plans to upgrade and enhance its facilities and transform it into a space that people of all ages and abilities can enjoy are currently being developed.

The Bridge: Fiacha Dhubha Fhionglaise ar Foluain (Finglas Ravens Soar) (2022)

Sara Cunningham-Bell

Commissioned by Dublin City Council – Sculpture Dublin Programme

The Kildonan Park commission was a participative commission that involved local people in the development of ideas for the work and created opportunities for people to get involved in the creative process. Over a year, hundreds of local residents engaged with Sculpture Dublin and the Kildonan Park commission by responding to online surveys, calls for ideas, and by taking part in creative workshops, focus groups, public meetings and other engagement activities.

The seven-metre-tall sculpture comprises two figures with arms raised up, holding high a mirrored steel ‘river rug’ that is threaded through with symbols and signs of Finglas life. Inspired by the Irish translation ‘Fionnghlas’ (clear streamlet), the sculpture draws from the depths of local history while also reflecting present-day Finglas. There are numerous references to people and events connected with the area, including the 9th century Nethercross in St. Canice’s Graveyard and the ‘*Claiomh Solais*’ (Sword of Light), designed by local artist Una Watters to mark the 50th anniversary of the Easter Rising. It remembers Eliza Wollstonecraft Bishop, an advocate of women’s education in the early 1800s, and Sophie Pierce-Heath, a celebrated aviatrix of the 1920s flying her plane ‘*The Silver Lining*’ at Kildonan Aerodrome, Ireland’s first commercial airport. The sculpture also includes visual references to the artistic and sporting life of the locality; from the uilleann piper Séamus Ennis and contemporary rap artist Temper-Mental MissElayneous, to popular sports like hurling, football and boxing and park pastimes such as running and dog-walking. The outline of faces and figures of local people have been engraved in a gesture that celebrates the ‘unsung heroes’ of everyday life – people who symbolise the often invisible and invaluable work that enriches our homes and neighbourhoods.

Sara Cunningham-Bell studied at Edinburgh College of Art, where she received the Andrew Grant Award. She has undertaken many public art commissions, including for the Ulster University, Kingspan Stadium, DECAL, IRFU, The Mater Hospital, Victoria College Belfast, European Union Programme for Peace and Reconciliation, Bass Ireland, and the Centre of Theology and Philosophy, Krakow, Poland. She represented Ireland at the Salon Grands et Jeunes D’Aujourd’Hui in Paris, Luxembourg and Japan, and a recent work, *Towards Tomorrow*, was shortlisted for the Irish Sculpture Concrete Award.



Sara Cunningham-Bell



28. Royal Canal - Guild Street

Luke Kelly (2022)

Vera Klute

Commissioned by Dublin City Council with funding from the Irish Government under the Per Cent for Art Scheme

Born into a working-class household near this sculpture, Luke Kelly (1940-1984) moved to England in his late teens and by his early 20s had become involved in a folk music revival. Returning to Dublin in the 1960s, he is noted as a founding member of the band The Dubliners in 1962. He is regarded as one of Ireland's greatest folk singers.

Vera Klute was commissioned to create this work after an invited competition from an original longlist of twenty-eight artists. Taking into account the open site beside the canal she decided not to follow the tradition of a near life-sized bronze statue. Klute described her thinking at the time:

"For me it's all about the face, the passion and the emotional connection. By stripping the sculpture down to just that and making this expression huge, I want to confront people with that energy and intensity. Just like Luke's own appearance I wanted to make the sculpture visually very distinctive. From what comes across in his music, he was driven, focused and dedicated. He was known for his performance but his magnetism came from within. Watching him speak in my research I found he had a great presence as a person and distinct pose as a performer but my work reflects the person and not the performer. In a video, *'Scorn Not His Simplicity'*, his performance was hauntingly powerful and



honest, he was completely lost in the emotion of the song. His expression looked to me like it was the essence and pure expression of Luke himself – that was the moment I knew how I would portray him. I wanted to translate that moment to sculpture."

"Once you've seen it, you won't forget it and you couldn't mistake it for anyone else"

Vera Klute is a visual artist based in Co. Kilkenny. She was born in Germany but has been based in Ireland since 2001. Her work utilises a range of different media such as sculpture, painting, drawing and video animation. Themes span from formal portraiture and public sculpture to kinetic installation. She is always interested in exploring new materials and processes and in this way her work has assumed many different incarnations over the years. She was elected a member of the Royal Hibernian Academy in 2023.



Photo: Ross Kavanagh



Vera Klute working in Fire Station Studios

Mirror Granite (1984)

Jim Buckley

Created as part of the Sculptors Society of Ireland (SSI) Stone Symposium – Cumar na gCloch held in Roe & O'Neill Quarry and Walsh Quarry, Dublin Mountains

This abstract granite sculpture was carved as part of the Sculptors Society of Ireland's Stone Symposium – Cumar na gCloch held in quarries in the Dublin Mountains in 1984. This artwork featured in the SSI Newsletter in October, 1984. Buckley was one of twelve artists to take part in the symposium. He, along with five other artists, worked with granite. The sculpture is located on a small triangular green space maintained by Parks and Landscape Services which forms a traffic island at the corner of Kevin Street and New Bride Street. There is one other sculpture from the stone symposium in parks in Dublin. This is *Mother and Child* by Patrik Roe in Merrion Square.

Jim Buckley was born in 1957 and studied photography and sculpture at the Crawford School of Art (now MTU CCAD) from 1975-80. In 1985 his large-scale sculpture *Saurian* was commissioned for the 'Cork 800' celebrations and is sited in Cork's Lee Fields. In more recent years, Buckley has increasingly focused on light in all its forms, ranging from photography and projection to fibre optics. In 2000, he was commissioned by the National Sculpture Factory and Triskel Arts Centre to create *Fall*, a site-specific projection at R&H Hall, Kennedy Quay, Cork. The artist lives and works in Scotland and was joint head of sculpture at Gray's School of Art, Aberdeen from 1995.



Jim Buckley



30. Father Mathew Square

Father Mathew Square is a small green space located in a Dublin Corporation Housing Scheme designed by the then City Architect in 1914 after the collapse of two tenement houses on Church Street in 1913. The square is named after the famous Capuchin priest Fr Theobald Mathew (1790-1856) who led a temperance movement in Ireland. The square faces the Capuchin Friary on Church Street.

Solas na Glasraí – The Green Light (1990)

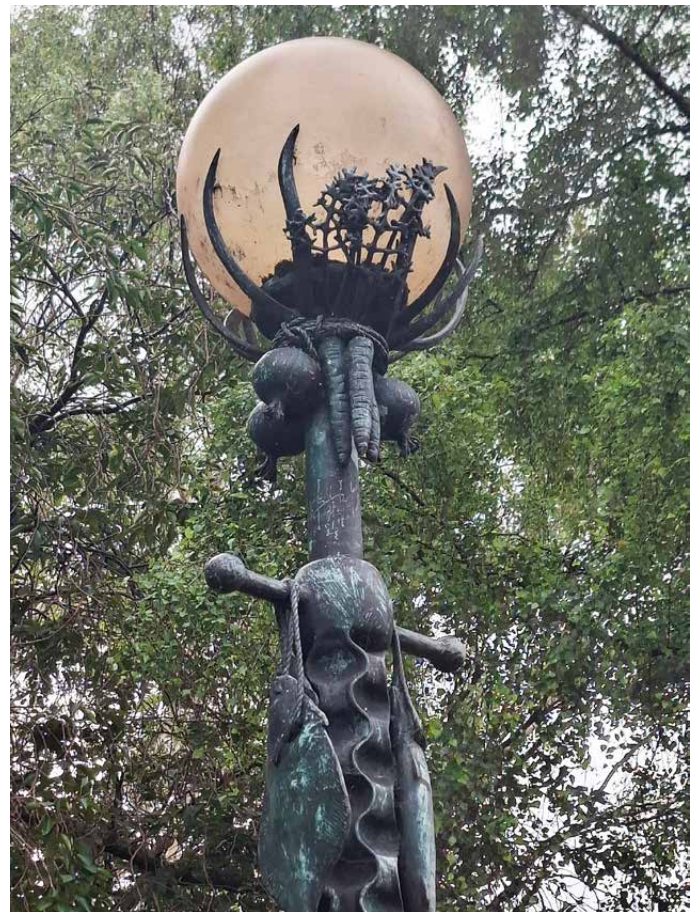
Rachel Joynt

Father Mathew Square, Church Street, Dublin 7

Commissioned by Dublin Corporation

Solas na Glasraí – The Green Light was originally commissioned for Moore Street, Dublin 1 which is famous for its street market. The street lamp depicts fish, fruit, weights and fruit packaging. The light is intended to be like a cornucopia of the market place, dripping with fruit and vegetables, organic and ornate in style. The sculpture was removed from Moore Street in 2005 and relocated to Fr Mathew Square.

Rachel Joynt is one of Ireland's best-known sculptors. Working in both gallery and public art, permanence and transience are reoccurring themes and her use of sand, light, glass, bronze and cast-iron underline this approach. For Joynt, scale is also important, transforming our normal viewpoint. Using different magnifications, macro or micro, she allows the subject to take on a new presence. Her public artworks include *Oileán na nDaoine/The People's Island* at the corner of Westmorland Street and D'Olier Street, Dublin created as part of the Dublin Millennium Sculpture Symposium (1988), *'Mothership'* at Dún Laoghaire seafront (1999), *'Starboard'* alongside the River Lagan, Belfast (2001), *'Noah's Egg'* outside the Veterinary building, UCD, 2004 and *Dearcán na nDaoine – The People's Acorn* (2017), Arás an Uachtaráin.



Rachel Joynt



31.

North Bull Wall

The construction of the North Bull Wall was commenced in 1820 and completed in 1825. The total length of the wall is 2,900 metres. The majority of the wall stands clear of flood tides, and has a paved surface, but the last stage is in the form of a breakwater, submerged at high tide. The building of the wall led to the gradual formation of Bull Island. The island contains a range of natural habitats including sand dunes and salt marshes. The island is popular for walking and birdwatching.

Réalt na Mara (dates unknown)

Cecil King

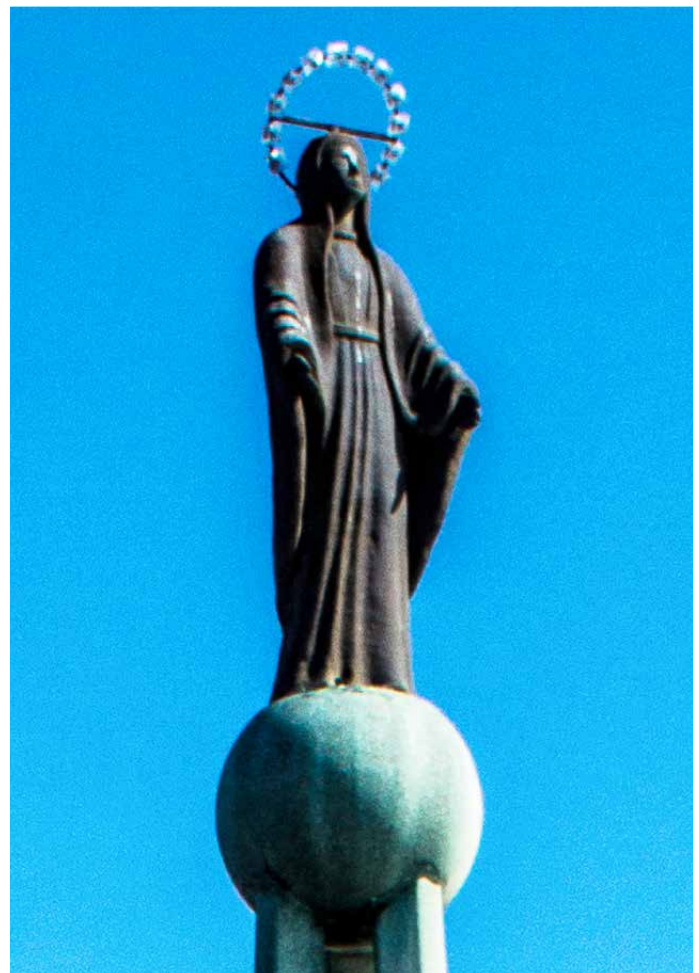
Commissioned by Dublin Port Dockers and Dublin Port and Docks Board (Dates unknown)

Réalt na Mara, at the end of the North Bull Wall, is a distinctive statue, which towers over the entrance into Dublin Port. The idea of a statue of Our Lady was first proposed by Dublin Port Dockers as far back as 1950 with the intention that it would be in place for the Marian Year, 1954. However, issues with identifying a site and rising costs meant that it took until 1972 for the statue to be installed on the North Bull Wall. The memorial rises about 21 metres from a base of concrete carried down to the seabed, and consists of three tapering columns of white concrete, with Connemara marble aggregate which support a white orb, on which stands the bronze statue of *Réalt na Mara* (Star of the Sea). The statue itself is typical of many depictions inspired by the Miraculous Medal of Our Lady



with outstretched hands. Six years later (1978) the halo, constructed of stainless steel with twelve Waterford Crystal stars, was installed on the statue. The majority of funding for the statue was raised by Dock workers, and without the perseverance of William Nelson, William Rhatigan, Louis Dixon and others this project would never have been completed.

The artist who created the statue was Cecil King, an English sculptor. Despite many attempts, it has not been possible to find out more about the artist who created the statue for *Réalt na Mara*. This artist is not to be confused with the Irish painter of the same name best known for his minimalist abstraction.



The triangular portion of the park beside the River Tolka opposite Fagan's public house was once a collection of single-storey dwellings known as Tolka Cottages (or Botanic Cottages). Due to the proximity of the houses to the river they were prone to flooding, and suffered much damage during a particularly bad event in 1954 when the river broke its banks. The houses were cleared from the area after this. A factory owned by Irish confectioners Lemon's Pure Sweets existed close to the site of the present-day park for many years, and the park became colloquially known as Lemon's Park. Lemon's ceased trading in 1983. In 2012, Dublin City Council erected a sign officially naming the park Our Lady's Park.



Our Lady (1954)

Leo Broe & Sons

Commissioned by local residents

This statue by Leo Broe and Sons with the inscription 'Ave Maria' is believed to have been erected in 1954 during the Marian year. It is thought there was a statue there previously as in one scene from James Joyce's *A Portrait of the Artist as a Young Man*, published in 1916, the protagonist, Stephen Dedalus, before crossing the bridge over the River Tolka, "turned his eyes coldly for an instant towards the faded blue shrine of the Blessed Virgin who sat fowl wise upon a pole".

Leo Broe was born in Stillorgan, Co. Dublin on 16th April 1899. He studied sculpture under Oliver Sheppard at the Dublin Metropolitan School of Art and was the owner of the firm Leo Broe and Sons sculptors, which operated from 94 Harold's Cross Road, Dublin. Specialising in figure-carving, much of Broe's time was taken up with ecclesiastical work for Dublin churches, along with old IRA memorials. He exhibited in all the annual exhibitions of the Institute of the Sculptors of Ireland between the years 1953 and 1957 and in the international exhibition at the Dublin Municipal Gallery of Modern Art in 1959, when he was the Institute's president. Leo Broe's daughter Irene and son Desmond also became sculptors. Desmond worked in Leo Broe and Sons and his son Dimitri in turn took over the family sculpting business, which was later known as Monumental Sculptors.



Mellows Park is an elongated green space located beside the N2 dual carriageway. The park has a playground, a soccer pitch and is next to Finglas Leisure Centre. In the 1950s, Finglas was developed with extensive housing estates to rehouse north inner-city Dublin residents. The park, like many of the streets in Finglas, is named after a prominent republican of the early 20-century.

Liam Mellows (1919)

Steve Finney

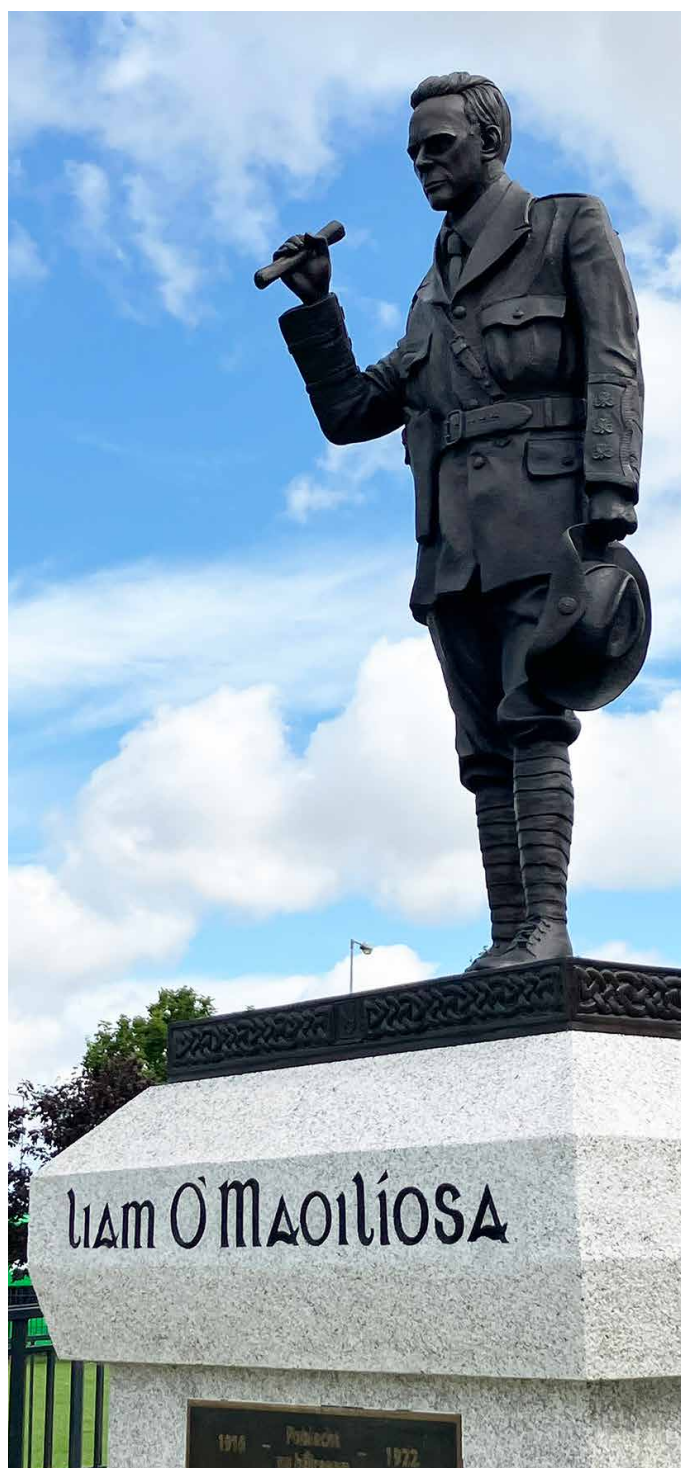
Liam Mellows Memorial Committee

Donated to Dublin City Council

A committee of local residents from Finglas established the Liam Mellows Memorial Committee and proposed to Dublin City Council that a statue of Liam Mellows be commissioned by them to be placed in the Liam Mellows Park, Finglas. The committee selected artist Steve Finney to undertake the commission under their direction. The statue was donated to Dublin City Council on completion of the commission.

Liam Mellows (1892-1922) was an Irish Republican and Sinn Féin politician who was born in England to an English father and Irish mother. He grew up in Ashton-under-Lyne, near Manchester, before moving to Ireland, where he lived in Cork, Dublin, and his mother's native Wexford. He was active with the Irish Republican Brotherhood and Irish Volunteers and took part in the Easter Rising in Galway in 1916 and then in the War of Independence. He was elected as a TD to the First Dáil in 1919. He rejected the Anglo-Irish Treaty of 1921 and joined the anti-treaty side in the Civil War. He was captured by pro-Treaty forces after the surrender of the Four Courts in June 1922. On 8th December 1922 he was one of four senior IRA men executed by the Provisional Government.

Steve Finney is a self-taught artist from England who spent 30 years in commercial design before taking up sculpture. Much of his work has focused on representations of Irish historical figures. He created a life-size sculpture of *Cú Chulainn* in Mullaghbawn, Co. Armagh.



Steve Finney

Let the Life Flow Through (1996)

Elizabeth McLaughlin

Commissioned by Dublin City Council

This sculpture, also commonly known as *Mother and Child*, was commissioned under the Per Cent for Art Scheme for the development of the Finglas Bypass. The sculpture was originally erected at the Finglas Bypass in 1996. In 2013 it was moved to the junction of Finglas Road and Finglas Place to make it more visible and accessible to the public. The sculpture portrays a mother lifting her child above her head. A particularly elegant part of the sculpture was the material of the dress that draped over the top of the stone plinth. The statue was damaged by a falling tree in Storm Ophelia in October 2017 and this feature is no longer intact.

Elizabeth McLaughlin is from Newtownards, Co. Down. She principally works in bronze and has provided a number of public commissions throughout Ireland. Amongst these is the statue of Countess Markievicz with her dog, Poppet, on Townsend Street, Dublin 2, as well as the Claudy Bombing Memorial, a famine memorial in Co. Roscommon.



Sculpture in Open Spaces

Dublin City Council at times includes the commissioning of public sculpture as part of the planning conditions for new residential developments across the city. These conditions are intended to see a de-centralisation of art in the city's open spaces so that more residents can have a greater opportunity to enjoy art.

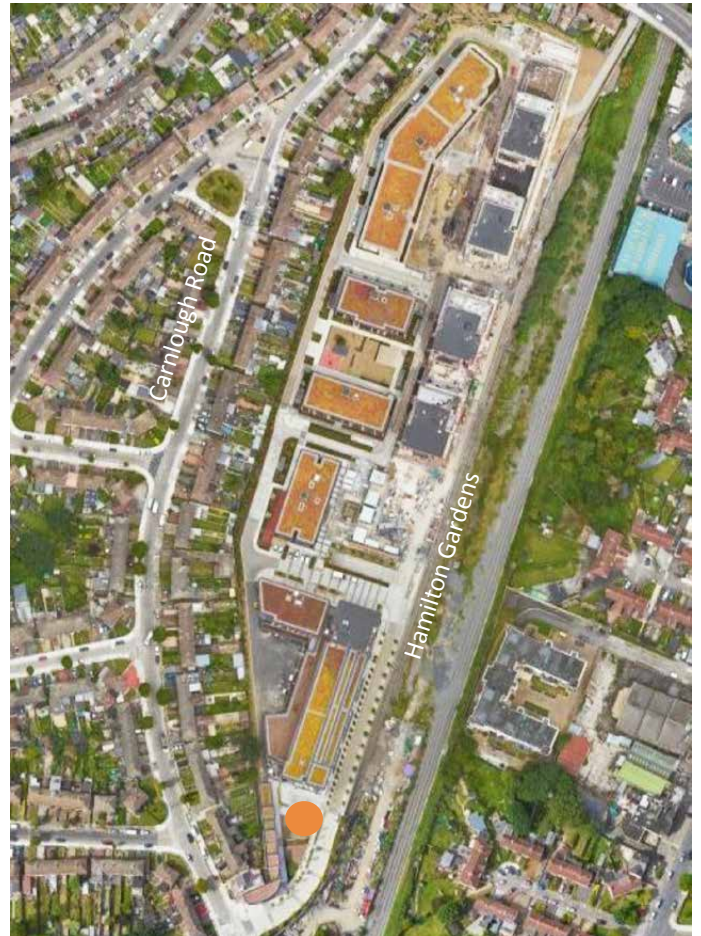
Screen for EG (2018)

Eilis O'Connell

Purchased by Royalton Group

One of the planning conditions for a residential complex at Hamilton Gardens on old railway lands in Cabra was that the developer would commission a public artwork. Through the guidance of independent curator Louise Ward, the Royalton Group acquired *Screen for EG* by Eilis O'Connell. *Screen for EG* was one of a number of sculptures by Eilis O'Connell exhibited in 2018 at E1027, the famous house in the South of France designed by Irish architect Eileen Gray in 1926. Patrick T. Murphy, Director of the Royal Hibernian Academy, proposed O'Connell for this exhibition because like Gray, "she has a similar excitement about material and a similar elegance in design". The curator and Royalton Group thought that the forms of the welded stainless-steel sculpture would create the desired public art engagement on site at Hamilton Gardens and visually compliment the architectural features of the complex.

Born in Derry, Eilis O'Connell studied at the Crawford School of Art, Cork, and Massachusetts College of Art, Boston. O'Connell's totem-like sculptural works explore the combination of materials such as bronze and fibreglass, with organic debris from the natural environment. O'Connell represented Ireland at the Paris Biennale in 1982 and the Sao Paulo Biennale in 1985. She is a founding director of the national sculpture factory in Cork. She is a member of Aosdána and the RHA. Her work can be seen in several public locations in London, Cardiff, Newcastle, Bristol, Wolverhampton, Southampton, Milton Keynes, Dublin, Belfast, Dundalk, Mallow and Cork.



Eilis O'Connell



Eyes for You (2018)

Eileen MacDonagh

Commissioned by Cairn Homes

This sculpture was commissioned for a green open space at a new housing development in Dublin 13. The artist Eileen MacDonagh was chosen by the landscape architect working for the developer. When approached by Cairn Homes to make a sculpture for Parkside, Eileen MacDonagh visited the site to look around and see if there was something from the area that would give her a starting point for the sculpture design. The name of a road bounding the site, Hole in the Wall Road, sparked an idea. The strong visual image of a hole in the wall was a compelling one for the artist, as when coming up with an idea she always tries to use, some reference from the area that the sculpture is being placed in. She titled the work *Eyes for You* because the holes in the sculpture resemble eyes looking out. The artist chose to use Wicklow granite as it provided good contrast to the red-brick houses in the background.

Eileen MacDonagh was born in Geevagh, Co. Sligo. Due to the scale of her work, she has tended to concentrate on public art commissions, although she has also exhibited in the context of gallery exhibitions. MacDonagh has long been inspired by the purity and ubiquity of geometric principles as the way in which geometric rules govern the universe. Her work has featured in many exhibitions, both in Ireland and abroad, including shows in Portugal, Scotland, India and Japan. MacDonagh has both organised and participated in the International Sculpture Symposium movement in Ireland and abroad. She has a work in the Lough Boora Sculpture in Discovery Park, Co. Offaly created during a sculpture symposium. Her work is included in numerous collections including the Office of Public Works (OPW), Kilkenny and Cork County Councils, Marlay Park, Dublin and Tawara Newtown, Osaka, Japan.

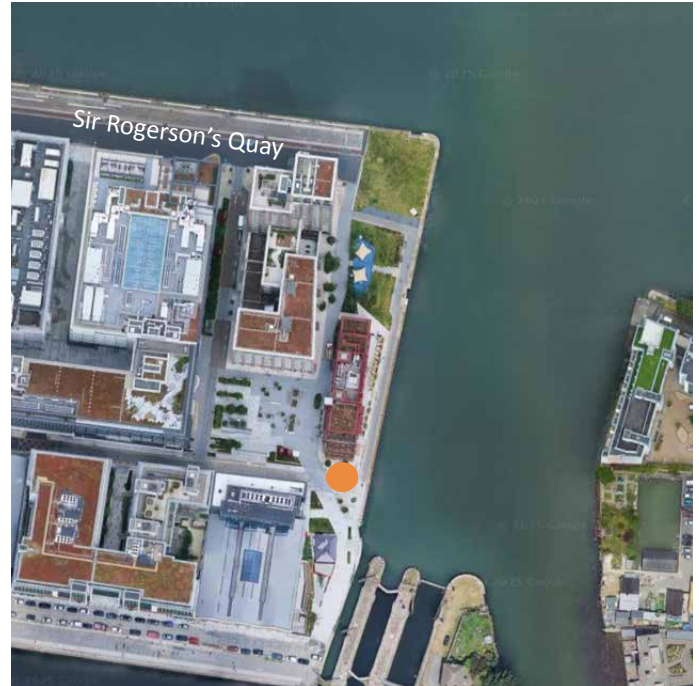


Eileen MacDonagh

37. Capital Dock Park, Britain Quay

Sentinel (2021)
Michael Warren (1950-2025)
Capital Dock Park, Britain Quay (off Sir John Rogerson's Quay)
Commissioned by Kennedy Wilson

Sentinel is the most recent of Michael Warren's major public sculptures. It was commissioned by Kennedy Wilson as part of a planning condition for the development of Capital Dock. Located beside the confluence of the River Liffey, River Dodder and the Grand Canal, the placement of this predominantly vertical artwork's presence is that of a sentinel keeping watch. The work created from Portuguese limestone is typical of Warren's sculpture with its abstract and complex forms which seem to defy gravity.



Michael Warren

38. Temporary Installations

Merrion Square

The Touring Tama (2013)

Miriam McConnon

The Touring Tama was displayed in Merrion Square in 2013. The Tama was displayed as a huge cloth measuring 500 sq. metres draped over a London Plane tree in the park, and was made up of handkerchiefs and traditional lace that had been collected by the artist from the people of Cyprus and Ireland. The installation was supported by Dublin City Council to commemorate Ireland's Presidency of the European Union in 2013.

It had been previously exhibited as an outdoor installation at the ancient tree of St. Solomoni in the UNESCO heritage site in Paphos, Cyprus in September 2012 to commemorate Cyprus' presidency of the EU. The tree known as the hanky tree is a place where people have visited for hundreds of years to hang handkerchiefs in memory of those loved ones who have died or who are sick. Each handkerchief has been somebody's personal possession and therefore carries its own individual story. Many of the handkerchiefs had inscriptions to loved ones written on them. 'Tama' is the Greek word for the handkerchiefs that are hung onto the tree. This tradition is much like that of rag trees which are often located near Holy Wells in Ireland.

The Touring Tama was an artwork that aimed to unite two countries, Ireland and Cyprus, two islands, on opposite sides of Europe, and to create a sense of solidarity between the people of both nations at a time when they were battling the impact of the global economic crisis.

Miriam McConnon was born in Dublin in 1977. Since her graduation from the National College of Art and Design, McConnon has presented 12 solo exhibitions in Ireland and Cyprus and more than 25 group exhibitions nationally and internationally, including the Beijing Biennale 2012/2015 and the International Drawing Biennale in Czechia, Poland and Germany. Her work can be found in the Cypriot and Irish state collections. She currently lives and works in Cyprus, also spending long periods of time in Ireland each year. McConnon's current practice speaks about the human narrative of displacement at a domestic level, in particular the



struggle to establish a new home following conflict. The work is concerned with the social aspect of conflict as opposed to the political one.

She meets regularly with women and their families who have been displaced by conflict and war over the last five decades from countries such as Serbia, Egypt, Cyprus, Sudan, Iran, Lebanon and Syria.



Miriam McConnon



Temporary Installations

Merrion Square

Vestibule (2014)

A temporary sculpture exhibition and associated programme of events

Curated by Aoife Tunney

Vestibule was initiated and devised by independent curator Aoife Tunney. It ran from May to September 2014. The intentions of the exhibition were to consider the conventions of public art by bringing the concept of a temporary exhibition, where works have dialogue with each other, to an enclosed outdoor location. The title was derived from the curatorial focus on the square as a vestibule for hosting historical moments and the movement of cultural figures in and out of it, leaving their mark in time and influence but only temporarily having presence there.

Vestibule's location was integral to the project. The site has renowned historical connections to cultural figures such as W.B. Yeats, Oscar Wilde, Daniel O'Connell, and Bram Stoker, amongst others. The National Gallery of Ireland, Government Buildings, Goethe Institut, Irish Architectural Archive, Royal Society of Antiquaries of Ireland, College of Anaesthetists, Irish Red Cross, Natural History Museum, and the Traditional Music Archive all face onto the square. The artists in this project developed new site-specific work informed by this significant location.

The curated works responded to and considered the architecture and history of the iconic Georgian square. An outdoor installation of three pieces of contemporary sculpture by Aleana Egan, Daniel Gustav Cramer, and Eva Rothschild was complemented by a programme of satellite events which took place in cultural venues around the square. This programme took place over the four months of the exhibition and included music events, educational workshops, readings, screenings and artist talks.

Vestibule was supported by The Arts Council, Dublin City Council, Goethe-Institut Irland, Irish Architectural Archive and the National Gallery of Ireland.

Understudy (2014)

Aleana Egan

Egan's artwork for *Vestibule* was a tall, galvanised, powder-coated steel form incorporating a park bench. Egan described the piece as drawing on elements of the surrounding environment, extending to Grand Canal Basin and the Docklands, and echoing the shape of the square, creating an open space within an open space. She also produced a printed poster which was available at the Irish Architectural Archive. Aoife Tunney selected this artist to respond to the materials and the architecture which has been used in buildings on Merrion Square itself and within the park.

Aleana Egan lives and works in Dublin, working primarily with sculpture, and occasionally with painting and film. Aleana Egan engenders psychological states and memories through enigmatic arrangements of objects and forms. Her sculptural works appear restrained but are laden with subtle references to the built environment.

An airy, slender metal structure might echo an architectural form plucked out of the landscape, while her use of simple household materials – plaster, cardboard, matte paint and various fabrics – speak to the domestic. Egan's practice is shaped by her deep engagement with works of literature and cinema: never opting for direct representation, she uses this source material as an entryway, absorbing the moods and tones it evokes. Her forms and shapes act as traces or shifting responses, tentative articulations of remembered places or everyday moments.



Aleana Egan



Understudy

Temporary Installations

Someone and Someone (2008)

Eva Rothschild

Someone and Someone is an aluminium archway adorned with brightly coloured stripes of enamel paint, creating an optical effect between the artwork and the landscape. The circular form of *Good Times (Hackney)* (2014) further extended this dialogue as a complimentary piece in her satellite exhibition at the ESB Centre for the Study of Irish Art, National Gallery of Ireland (17th-30th July 2014).

Aoife Tunney selected Rothschild for her ability to relate, translate and channel the context historically, culturally and socially of the surroundings which her works inhabit.

Eva Rothschild was born in Dublin and lives and works in London. Rothschild is known worldwide for her sculptural work which uses shape, colour, craft techniques and scale. They have ranged from domestic sized objects to the epic zigzag she created to transverse the galleries at Tate Britain and her memorable large colourful public sculpture outside Central Park in New York. Collectively, her works perform a reconnaissance, and a testing out

of the sculptural possibilities of a space. *Empire* was her first public art commission in the United States, where she created a monumental, multidirectional archway at Central Park displayed from March to August 2011. Rothschild was commissioned by the Central Bank of Ireland to create *Double Rainbow* (2022) which is located at its headquarters on North Wall Quay, Dublin. Eva Rothschild was elected to the Royal Academy of Arts, London in 2014.



Eva Rothschild



Someone and Someone

Temporary Installations

Sphere (2014)

Daniel Gustav Cramer

Sphere is an iron ball which was buried in the ground in Merrion Square Park. In his satellite exhibition, *The Return* at the Goethe-Institut Irland, a framed text described the sphere and indicated its position in the park.

Aoife Tunney selected Cramer to make new work functioning as an archive or a narrative around the history, literature and architectural integrity of the square. To date his work had been presented in galleries and museums worldwide – but not necessarily as outdoor sculptural work. The nature of the installation in the park, linked to the exhibition, *The Return* added a conceptual dimension to *Vestibule* through knowing that there was a sculpture in the park but not being able to see it or to know exactly where it was.

Daniel Gustav Cramer is best known for his sparse aesthetic in multiple mediums. An ambitious ongoing series, simply titled *Works* (begun 2009), comprises a varied range of work including film, sculpture, installation, and photography. In many of these he seeks out unspectacular scenes, but ones that both have a quality of vastness and intimate or personal experience – in other words, how things can appear distant and close all at once. Subjects have included lone boat journeys, vast and foggy mountain ranges, and dense forests with traces of human presence. He treats individual pieces as series unto themselves by composing a sequence of images illustrating lapses in time. Cramer is also interested in the idea of memory and the infinite, which he explores via books and archives as medium and subject.



Daniel Gustav Cramer



Sphere



Index of Artists

Atherton, Kevin (b. 1949)
Behan, John (b. 1938)
Bell, Sandra (b. 1954)
Brennan, Colm (b. 1943)
Breslin, Rory (b. 1963)
Broe, Leo (1899-1966)
Buick, Robin (b. 1940)
Buckley, Jim (b. 1957)
Butler, Alan (b. 1981)
Byrne, Eoin (b. 1963)
Cahill, James (d. 1890)
Coll, John (b. 1956)
Connor, Jerome (1874-1943)
Cox, Gerard (b. 1954)
Cramer, Daniel Gustav (b. 1975)
Craggs, Tommy (dates unknown)
Cunningham-Bell, Sara (b. 1968)
Cussen, Clíodhna (1932-2022)
Egan, Aleana (b. 1979)
Finney, Steve (dates unknown)
Fitz, Andy (b. 1989)
Flavin, Jim (196 -2004)
Frink, Elizabeth (1930-1993)
Grant, Peter (1915-2003)
Greene, Catherine (b. 1960)
Hennessy, St John (dates unknown)
Higgins, Leo (1951-2022)
Joynt, Dick (1938-2003)

Joynt, Rachel (b. 1966)
King, Brian (1942-2017)
King, Cecil (dates unknown)
Klute, Vera (b. 1981)
MacDonagh, Eileen (b. 1956)
Malone, Willie (dates unknown)
Marron, Breda (dates unknown)
McConnon, Miriam (b. 1977)
McKenna, Jackie (b. 1958)
McQuinn, Austin (b. 1967)
Moran, Joe (b. 1937)
Mulholland, Carolyn (b. 1944)
O'Connell, Eilis (b. 1953)
O'Connor, Andrew (1874-1941)
O'Doherty, Éamonn (1939-2011)
O'Malley, Tony (b. 1962)
Osborne, Danny (b. 1949)
Pakarati, Alejandro (dates unknown)
Pavez, Francisco Orellana (b. 1933)
Phelan, Alan (b. 1968)
Power, Albert G. (1881-1945)
Roche, Vivienne (b. 1953)
Roe, Patrick (1940-2021)
Rothschild, Eva (b. 1971)
Sebastián (b. 1947)
Walker, Corban (b. 1967)
Warren, Michael (1950-2025)

Acknowledgements and References

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