



EILIS O'CONNELL

BREADTH BECOMES AIR



Eilis O'Connell in
her studio, 2020

INTERVIEW

WITH EILIS O'CONNELL

This is your first solo exhibition at Pangolin London. For anyone who doesn't know you yet, tell us about how and when you became a sculptor. When were you first interested in art?

I was always interested in art, my parents were makers of things. I grew up on the border between the north and south of Ireland, technically I was born in Britain but I grew just over the border in Donegal. My first memorable visual experience was visiting a local ring fort sited on top of a mountain and thinking how spectacular it was and wondering who made this and why? If built today it would be called Land Art. I remember watching my father build a small boat and I felt a strong desire to make things. When I was about 14 my aunt who lived in London took me to the Tate and that's when I got an inkling that maybe I could be an artist.

You have made a new body of work for this exhibition – a collection of tactile sculptures shaped by folds, curves and edges. Tell us about what has inspired you & the themes you are exploring. Is there a relationship between these new works?

Every sculpture that I make generates another. I'm always shocked when I go through my old notebooks and see something that I drew 15 years ago now being made, sometimes it just takes that long. My sculptures are like families of things; each sculpture is a distant relation of a previous one. Curved forms leading to an edge is a recurring theme in my work. When I'm working physically on sculptures my environment just seeps into it, the notion of landscape, the local geology of rocks, hills and mountains even geometric field boundaries are there in some form or other. I see the behavior of materials as a metaphor for movement on the earth's surface, the rolling, folding, curving forms of the pulsing earth that we live on. I am acutely aware of my miniscule presence in this vast universe.

What are the different materials you work with and how do you choose them? Do you collect materials or go out looking for them?



Concretion
2021, Arabascato marble
Edition of 3
26 x 28 x 26 cm

I use materials that are malleable so for outdoor pieces I work in metal because it has tensile strength and I can make almost anything with it. The change to stone was quite radical because I suddenly had to consider huge weights and the force of gravity. I have learnt to accept gravity and respect it, with metal I was constantly trying to defy it. Compared to stone, metal and wood are very light and easy to store, so I tend to hoard lots of different useful materials. That was a huge advantage during lockdown.

How would you describe your creative process, and what does a day in Eilis O’Connell’s studio look like?

Well I’m very messy; I work fast and zap around from one piece to another. I can work on 6 to 7 pieces at a time because the ideas just flow and when I’m at my best there is chaos, I throw stuff everywhere every surface is covered, when the mess starts to hinder the work, I clear up and re organize. At other times I work neatly and just get into the repetitive nature of the physical work, the cutting, filing and sanding. It’s very Zen like and calming and at the end of each day I see the evidence of my work and that’s really satisfying. I try to avoid power tools when I’m inside because of the dust, so it’s a slow methodical process. In the Summer I work outside in a partially covered space. My sister is now my part time assistant and manager, we make a good team and she keeps me organized.

Tell us about the title of the exhibition: ‘Breadth becomes Air’.

The title “Breadth becomes Air” refers to the largest Carrara stone piece in the show, I wanted to see how much air I could get into a big block of stone without compromising it’s structural strength. I made it first in Jesmonite and that worked really well. I think of air as a material to work with and that is a huge challenge when working in stone.

You often scale up your work to monumental proportions, but a lot of your sculpture is also intimate in size. How do you approach scale in your work?

I’ve always been a bit obsessed with scale, when something is big and well made it can go outside to the un-curated space of the public realm and sculpture goes back to being a mysterious object in a functional world.

My ideas come from the real world so I want my work to be visible to everyone but these days public space is greatly neglected by the art world.

Very often when I'm working on a small scale sculpture I'm actually imagining it as something that I can walk around and by the time I'm finished I've worked out what material I'll use, the proportions for scale up, even anticipating the engineering issues that might arise. I have many ready to go projects, finance and location being the main things that prevent this from happening.

At other times I will make something that is just the right scale to be touched and handled, that haptic quality would be diminished if I made it any bigger.

You work primarily by sight and touch – but which comes first?

With large scale projects it is all about the visual and sight lines from different distances, sculpture has to work through 360 degrees but close up the finish and craftsmanship need to be perfect. With smaller pieces the tactile element is a priority and that's why I like edges so much. I spend ages making really smooth surfaces that end with an edge. The odd time I will accidentally leave a bit of texture then realize that it looks better. Almost everything is made by hand in steel or Jesmonite, later on the sculptures can be translated into more resilient materials like bronze or stone. The wall-based pieces are better in Jesmonite because they are lighter.

What part of your environment and culture do you see reflected in your work? Do the abstract shapes and forms you create stimulate specific memories or ideas to you?

My beautiful rural environment definitely influences my work and my sculptures oscillate between biomorphic and geometric form, when I carve I tend to make forms that are more visceral and connected to the body. It's like excavating or digging and it's almost the opposite of building and construction but I need to do both. I'm looking for a haptic quality that is communicated through the senses, channels that convey depth and meaning besides words. There is another part of me that makes structures that are precise and geometric and I think of that as the layer of order over the chaos and unpredictability of the natural world. Occasionally memory does seep into my thoughts about my work and normally I don't share that but as you are asking...

There is one piece in the show that is about a very personal memory of my mother. I was thinking that as a small child I would always be looking up at her so I made a piece that I could look up at and had a sense of both her presence and her absence.

To work the surface I lay the sculpture on a table so it became like the contours of a landscape and I remembered a poem she read to me called "The Land of Counterpane" by Robert Louis Stevenson about a sick child who imagines the bedspread as contours of a landscape. This piece is called "Hapup" because there was a bedtime ritual in our house of our mother tucking us into bed and "haping" us up. Hap is an old Norse word meaning luck or chance and is used widely in Scotland and Northern Ireland.

Your work has previously been described as exhibiting “a simultaneous feeling of great antiquity and novel modernity”, giving the work a timeless quality. Do you think this is accurate, and if so, is this intentional?

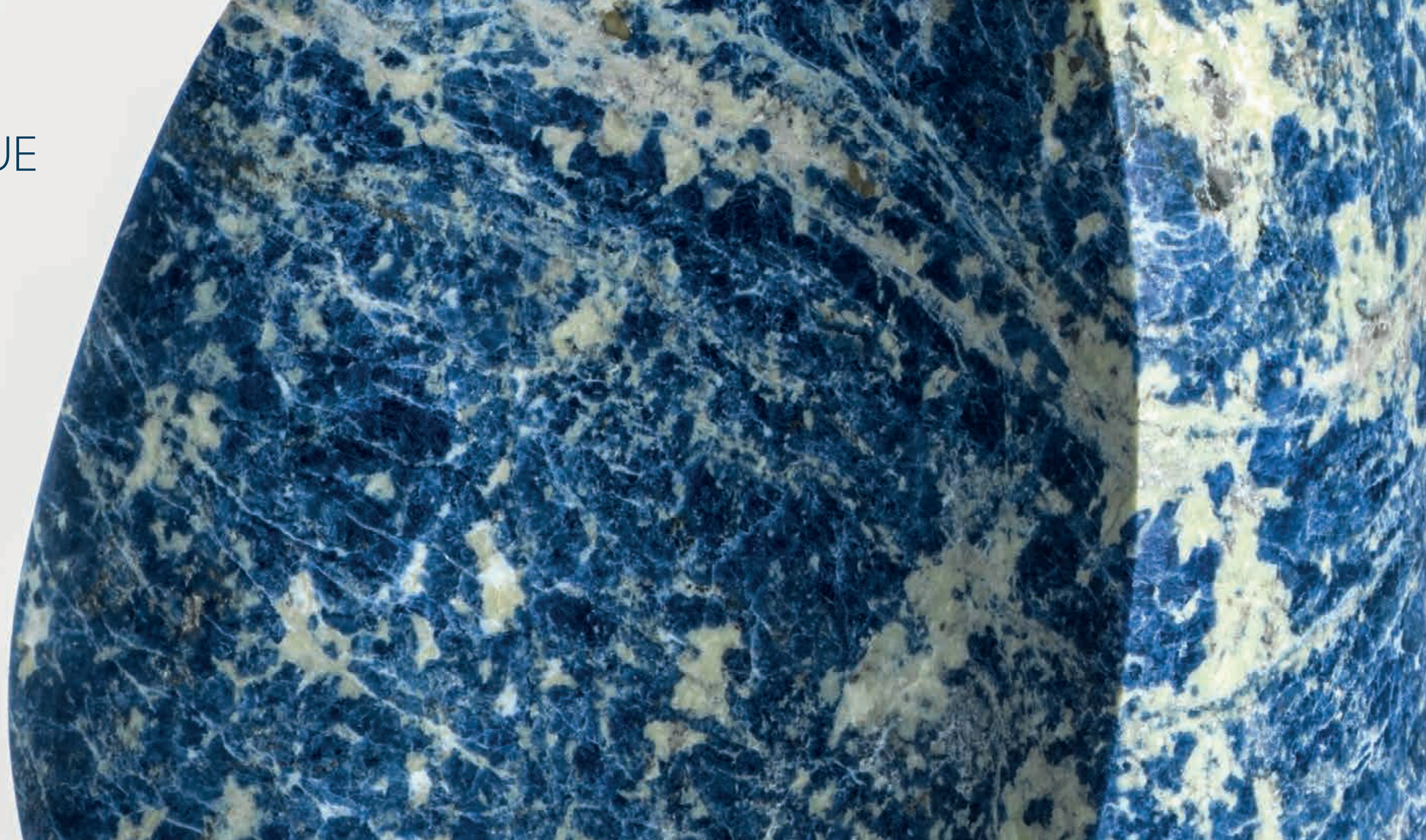
I like the concept of a timeless object because it suggests longevity; I'm hoping that there is a universal aesthetic code that transcends time and cultural boundaries.

I would like to think that in a thousand years time my work will exist somewhere and someone might wonder who made this and why? As an artist I have never fitted into any category or movement and that gives me great freedom.

Curve to Edge
2018, Bronze
Edition of 3
40 x 136 x 60 cm



CATALOGUE



Flung Blue
2019, Bolivian sodalite
Edition of 3
71 x 29 x 20 cm





Breadth becomes Air
2021, Carrara marble
Series of 3
32 x 67 x 39 cm



Grounded
2021, Welded steel, wood, resin & paint
Unique
Part 1: 56 x 31 x 37 cm
Part 2: 55.5 x 33 x 39.5 cm



Gissofit
2021, Bronze
Edition of 5
39 x 62 x 12 cm



Krakatoa
2017, Bronze
Edition of 7
32 x 40 x 56 cm





Curve Continuous (wall piece)
2021, Jesmonite, paint and ink
Unique
15 x 40 x 35 cm



Hapup
2020, Wood, rubber, jesmonite,
cord and paint
Unique
242 x 62 x 108 cm



Double Loop (wall piece)
2020, Jesmonite, paint and ink
Unique
23 x 36 x 13 cm





Double Void
2021, Carrara marble
Edition of 3
29.5 x 25.5 x 29.5 cm



Curve to Edge
2018, Bronze
Edition of 3
40 x 136 x 60 cm





Five Vessels Maquette
2006, Bronze and stainless steel
Edition of 5
37 x 37 x 35 cm



Shelter
2021, Bronze
Edition of 5
44 x 21 x 26 cm



Morphwall
2009, Bronze
Edition of 5
27 x 60 x 19 cm



Thommorph
2019, Portuguese pink marble
Edition of 3
60 x 20.5 x 30.5 cm



Hole Stone Verdura
2021, Verde Guatemala Marble
Series of 3
19 x 15 x 32 cm



Cutaway
2021, Bronze
Edition of 5
26 x 22 x 42 cm





Furl
2021, Carrara marble
Series of 3
17 x 36 x 33 cm

Sublime Geometry
2016, Sterling silver
Edition of 10
7.5 x 8.5 x 11 cm



Blue Ridge
2021, Brazilian Sodalite
Edition of 3
21 x 16.6 x 21 cm



Imatra
2021, Carrara marble
Series of 3
22 x 24 x 26 cm



Billow
2015, Bronze
Edition of 5
28 x 36 x 14 cm



Fling
2020, Bronze, wood, resin, paint and wood
Unique
32.5 x 16.4 x 18.2 cm





Close
 2021, Bronze
 Edition of 5
 29 x 50 x 31 cm



Edgeless
2019, Bronze
Edition of 3
32 x 54 x 80 cm





Sprawl
2021, Bronze
Edition of 5
25 x 36 x 46 cm



Poles Apart
2021, Carrara marble
Series of 3
29 x 31 x 19 cm





Grasp (wall piece)
2021, Wood, paint and bronze
Unique
14 x 19 x 20 cm



Triple Edge
2021, Brazilian sodalite
Unique
17 x 17 x 20.5 cm



Ridge
2019, Iranian Travertino Oniciato
Edition of 3
9 x 31 x 8 cm



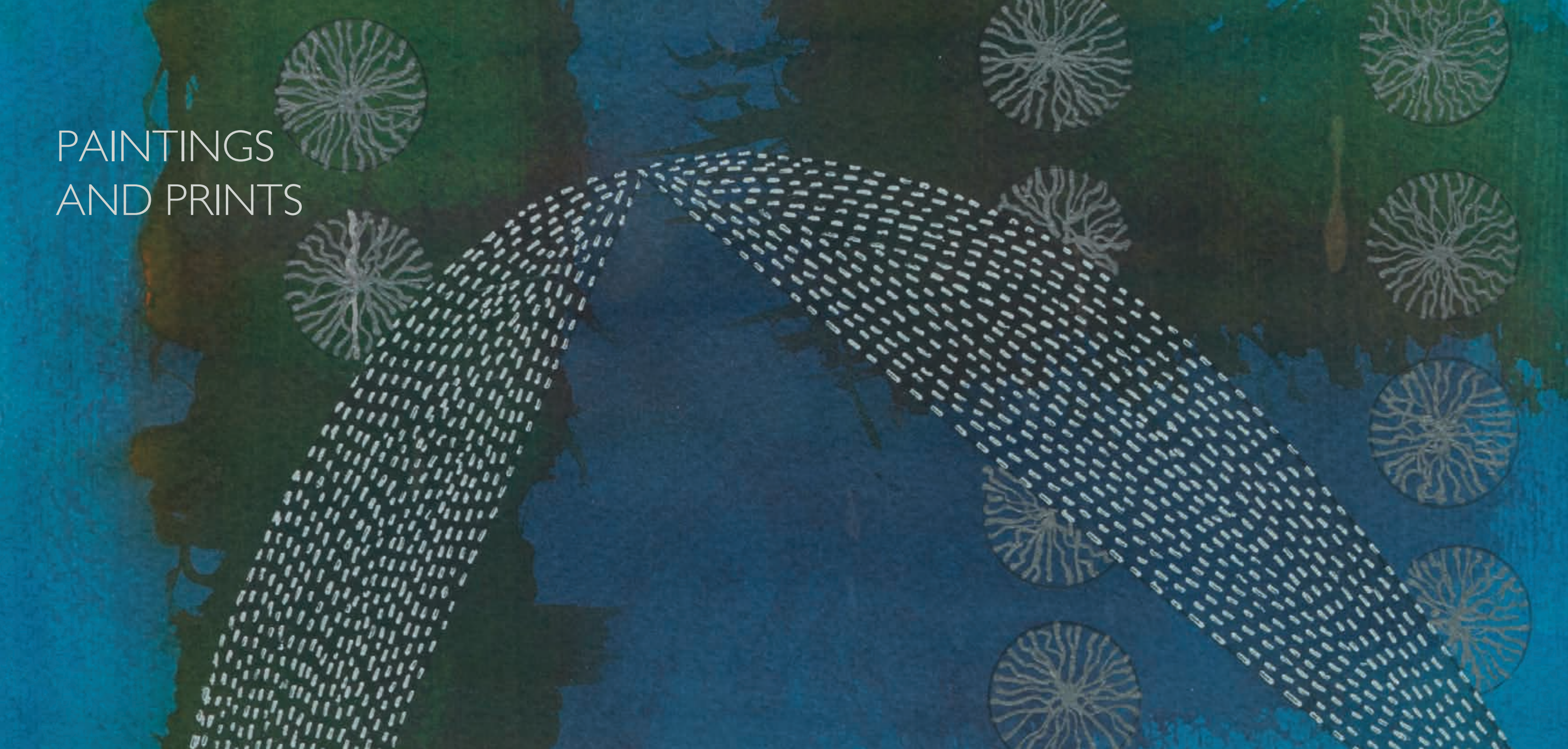
Full and Empty (wall piece)
2021, Wood, jesmonite, paint and ink
Unique
65 × 24 × 17 cm (left)
45.5 × 16 × 16 cm (right)



Reach (wall piece)
2021, Wood, jesmonite, paint and bronze
Unique
61 x 23 x 13.5 cm



PAINTINGS
AND PRINTS



Floaters
2021
Watercolour and ink
32 x 24 cm





(LEFT)
Meanderings
 2021, Watercolour
 and ink
 28 x 21.5 cm



(RIGHT)
Passing
 2021, Watercolour
 and ink
 30 x 20.3 cm

Endless
2019, Gouache, pencil and ink
30 x 30 cm





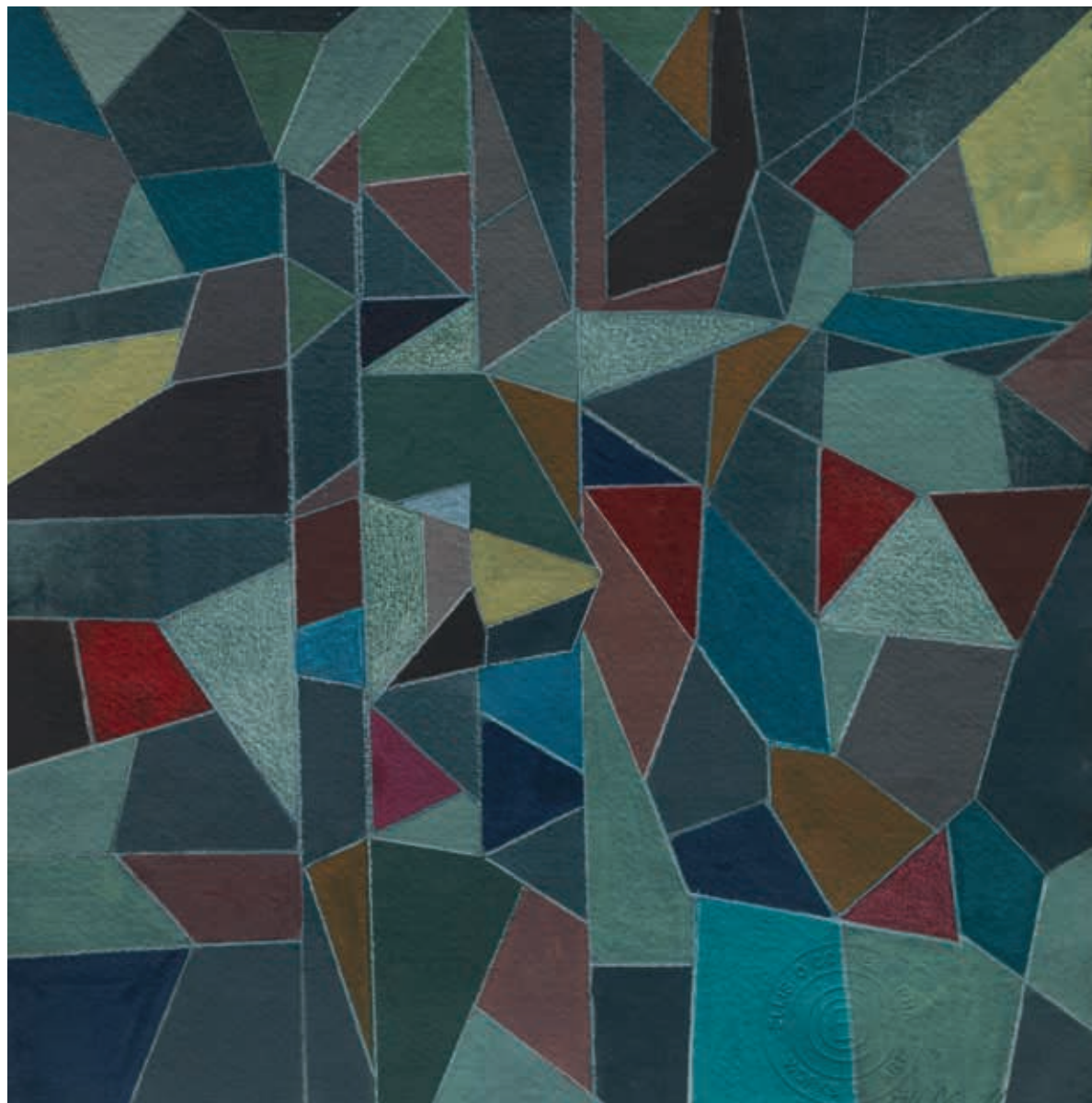
(LEFT)
Up
 2020, Watercolour
 and ink
 21 x 21 cm



(RIGHT)
Bhutan Bursts
 2021, Acrylic paint
 and ink
 46 x 33 cm

Compression
2021, Watercolour and ink
30.5 x 21.5 cm



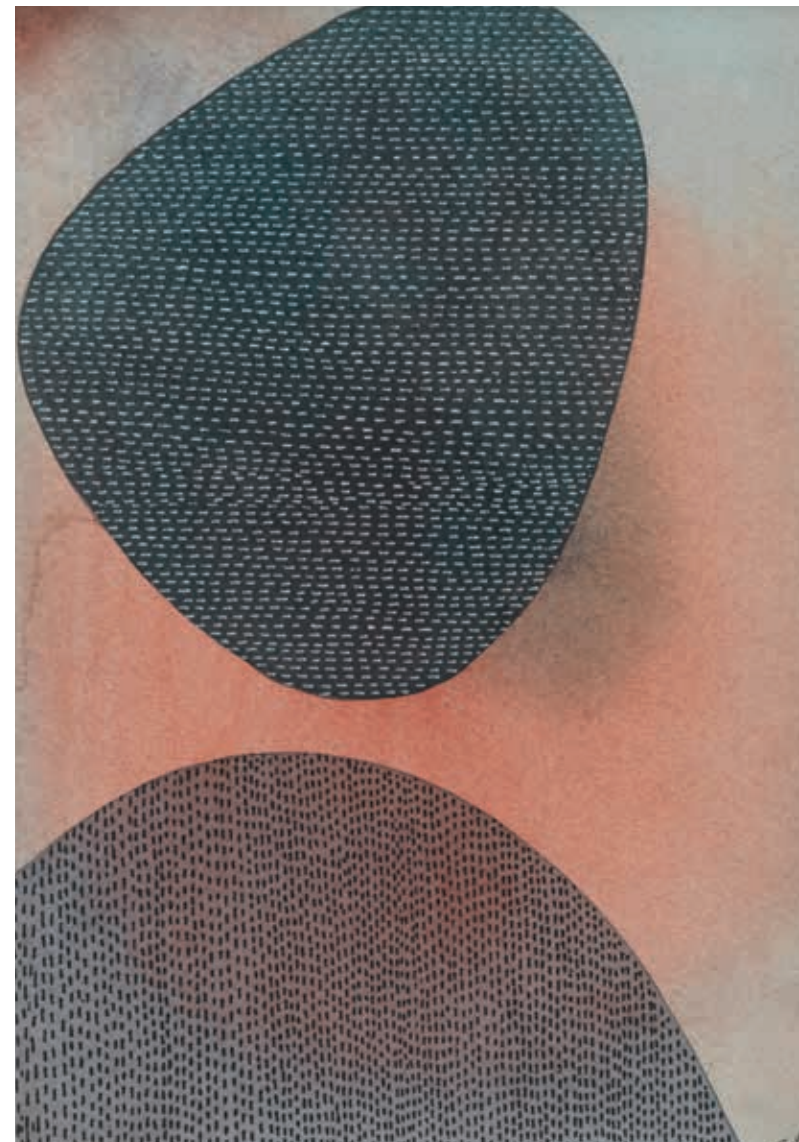


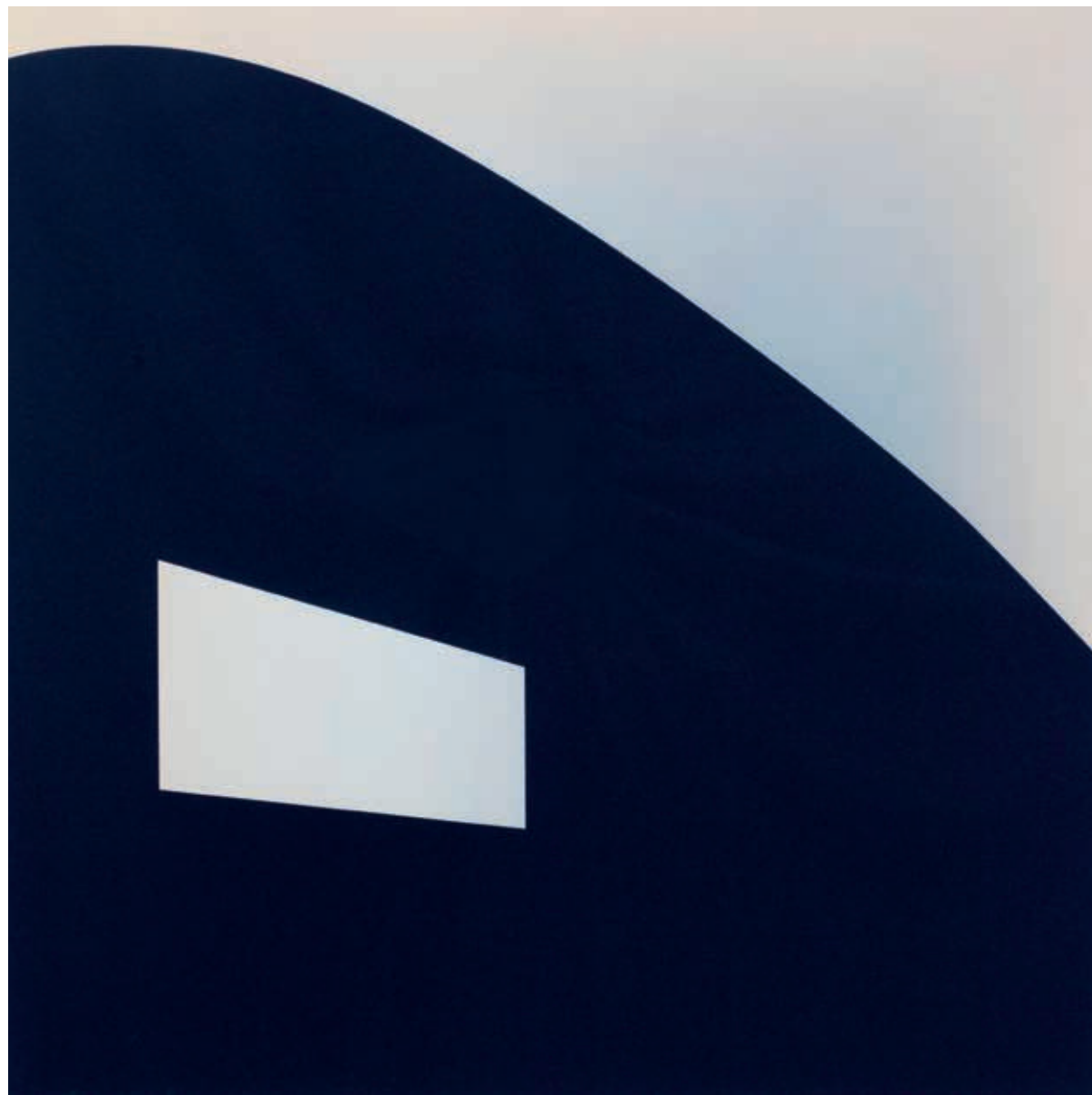
(LEFT)
Vertical Breaks
 2019, Watercolour,
 gouache, pencil and ink
 30 x 30 cm



(RIGHT)
Hold
 2019, Gouache,
 watercolour and ink
 30 x 30 cm

Hover
2020, Watercolour and ink
22.5 x 16 cm



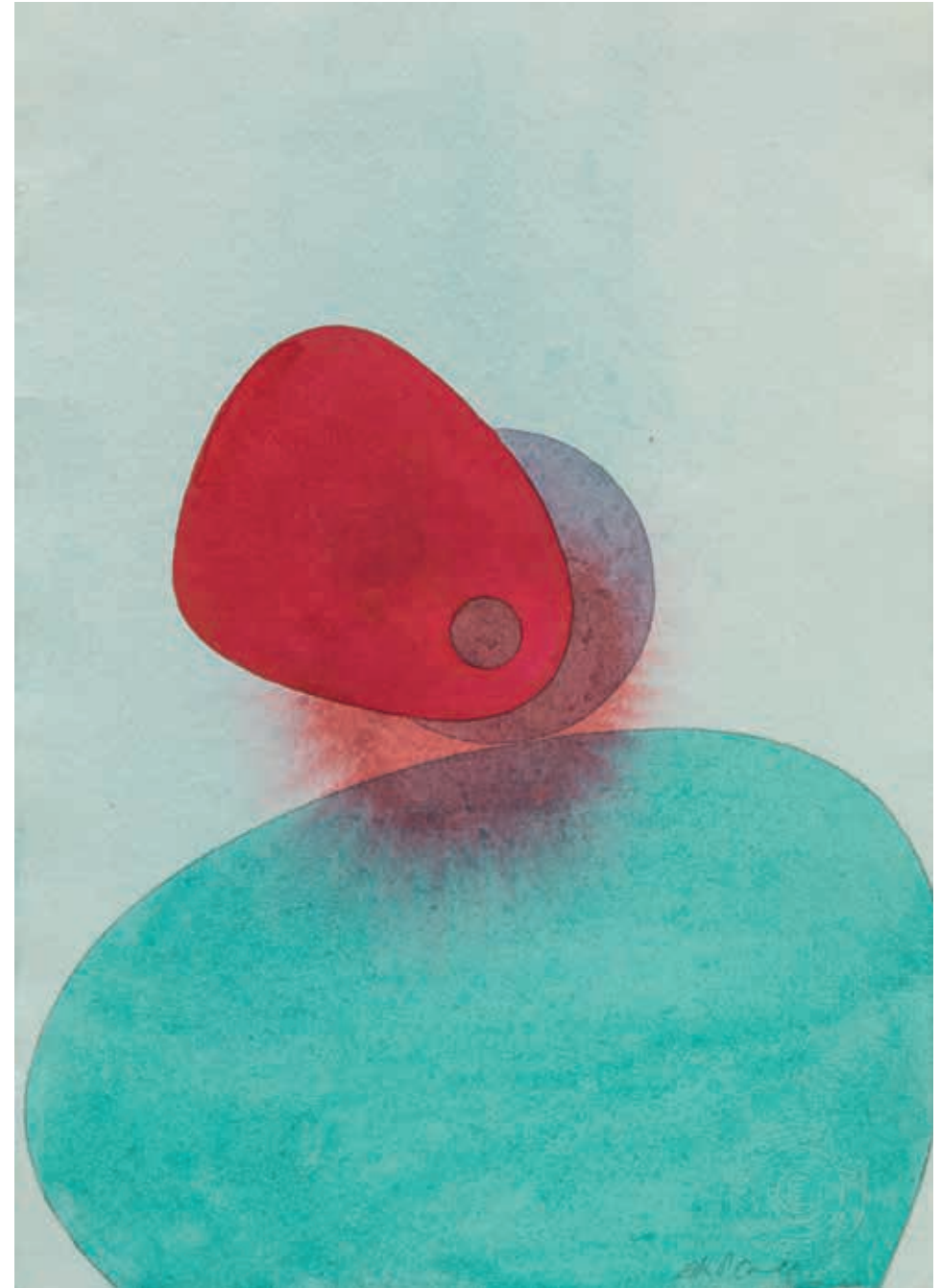


Potential Building
 2008, Digital print on hahnemule paper
 Edition of 6
 74 x 71 cm



Downthrown
 2008, Digital print on hahnemule paper
 Edition of 6
 74 x 71 cm

Collide
2016, Watercolour on cotton rag paper
41 x 29 cm



EILIS O'CONNELL

b. 1953, Northern Ireland

1970 - 77	Crawford College of Art, Cork, Ireland.
1974 - 75	Massachusetts College of Art, Boston, U.S.A.
1983 - 84	British School at Rome Fellowship, Italy.
1987 - 88	P.S.I. Fellowship, New York, U.S.A.

SELECTED SOLO EXHIBITIONS

2022	Breadth becomes Air, Pangolin London.
2021	Materials Matter, Solomon Fine Art, Dublin.
2020	Lightly touching the earth back, Gallery Pangolin, Chalford, Gloucestershire, UK. Eilis O' Connell sculpture experience in augmented reality, a collaboration with the R.H.A. and IPUT's placemaking strategy for Wilton Park, Dublin 2.
2018	Five large sculptures, Municipal Park, Roquebrune-Cap-Martin, France. Eilis O' Connell at E1027, Eileen Grey's House, Cap Martin, France. With four larger works in the Municipal Park, Roquebrune-Cap-Martin, France. Biomorphia five large sculptures in the grounds of West Dean College, Sussex.
2016	Eilis O' Connell, 5 outdoor sculptures installed by the Cass Foundation at the Royal Enclosure, Ascot, UK.
2015	Khôra, Hillsboro Fine Art, Dublin.
2013	The Physicality of Seeing, sculpture at I Canada Square and Jubilee Park, Canary Wharf, London. Specific Gravity, Beardsmore Gallery, London.
2012	Cu, works in copper, Allihies Copper Mines Museum, Beara Peninsula, Co. Cork.
2011	Eilis O Connell, West Cork Arts Centre, Skibereen, Co. Cork. Haptic, RHA, Royal Hibernian Academy Dublin.
2008	Biomorphia I-8, Cass Sculpture Foundation, Goodwood, West Sussex, England.
2007	Sculpture at Charlesfort, Kinsale Arts Week, Co. Cork.
2005	Double Void, Green on Red Gallery, Dublin, Ireland.
2002	Eilis O'Connell, Green on Red Gallery, Dublin, Ireland. Under and Over and other sculptures, Canary Wharf, London, England.
2000	Eilis O' Connell. Fenton Gallery, Cork, Ireland. Eilis O' Connell. Newlyn, Art Gallery, Newlyn, Cornwall, England.
1999	A Decade of Sculpture, retrospective, Arnolofini, Bristol, England. Green on Red Gallery, Dublin, Ireland. Sculpture, New Art Centre, Roche Court, Wiltshire, England.
1997	New Sculpture, Butler Gallery, Kilkenny and Limerick City Art Gallery, Ireland.
1996	To swell the gourd, Green on Red Gallery, Dublin, Ireland.
1994	New Work, Green on Red Gallery, Dublin, Ireland. The Bridge Project, Arnolfini, Bristol, England. New Sculpture, Oriel, Cardiff, Wales.
1993	The Undomesticated Space, The Gallery at John Jones, London, England.
1990	Ancient Rain, Artsite Gallery, Bath, England.
1989	Between a Rock and a Hard Place, Riverrun Gallery, Dublin, Ireland.

1988	Bending the Bow, Riverrun Gallery, Dublin, Ireland.
1987	Sculpture, Hendricks Gallery, Dublin, Ireland.
1986	Steel Quarry, Douglas Hyde Gallery, Trinity College, Dublin, Ireland.
1981-83	David Hendricks Gallery, Dublin, Ireland.

SELECTED GROUP EXHIBITIONS

2022	Sculpture, forever in the now, The Lightbox @Victoria Place, Working, Surrey, UK.
2021	New Perspectives. Acquisitions 2011-2020, National Gallery of Ireland. Stoney Road Press 20 years, Ballinglen Arts Fopundation, Mayo.
2020	Masterpiece Online, Pangolin London. 20/20 Visions, Gallery Pangolin, Chalford, Gloucestershire, UK. Nature Unwrapped, Pangolin London.
2019	Collectibles, Sculpture and Prints, Solomon Gallery, Dublin. Boyle Arts Festival, Co. Roscommon, Ireland. Vue, R.H.A. Dublin. London Original Print Fair, Stoneyroad Press.
2018	Sacrificial Anode at New Art Centre, Roche Court, U.K. R.H.A. Annual, Dublin. Mick O' Dea selects, Glor, Ennis, Co. Clare. Sculptors Maquettes, Gallery Pangolin, Chalford, Gloucestershire, U.K. Animal, Vegetable, Mineral, Nature in Art, Gloucester, U.K.
2017-2018	Self Reflections in collaboration with the national Self Portrait Collection at the F.E. Mc William Gallery, Banbridge, Co. Down, N. Ireland.
2017	RHA Annual, RHA, Dublin. Annual Winter Exhibition, Hillsboro Fine Art, Dublin. CASE Lavit Gallery, Cork. The Art stable, Kelly Ross Fine Art, Dorset, UK. Ark, Chester Cathedral, Chester UK. Boyle Arts Festival, Boyle, Co. Roscommon. Vue with Hillsboro Fine Art, RHA, Dublin. London Original Print Fair with Stoney Road Press. Glow, Catherine Hammond Gallery, Skibereen, Co. Cork. Easter Group show, Solomon Gallery, Dublin.
2016	RHA Annual, RHA Dublin. Now & Then, Hillsboro Fine Art, Dublin. Clifton Arts Week, Co. Galway. Vue, RHA, Dublin. Irish Art, Sotheby's, RHA, Dublin. Royal Ulster Academy, invited artist, Ulster Academy, Belfast. Jubilee celebrating 25 years at Pangolin Editions, Gloucestershire, UK, Glow Catherine Hammond Gallery, Skibereen, Co. Cork. 12 now 13, Catherine Hammond Gallery, Skibereen, Co. Cork. Celebrating Being Irish, Lavitt Gallery, Cork.

2015	Bandits live comfortably in the ruins, Flat Time House, London.
	Cast Thirty x Thirty, Solomon Fine Art, Dublin.
	Visual, Eigise, invited by Lewis Biggs.
	Greenacres Art, Wexford Opera Festival.
	Graphic Studio Gallery, Winter Exhibition, Temple Bar, Dublin.
	Highlights of Irish Art at Sothebys, London.
	Hillsboro Fine Art, Annual Winter Exhibition, Hillsboro Fine Art, Dublin.
	Vue, RHA, Dublin.
	Forty x Forty : Cast 2015, Solomon Gallery, Dublin.
	RHA Annual, Dublin.
	Flora, Lavitt Gallery, Cork.
	Summer Group, Catherine Hammond Gallery, Glengarriff, Co. Cork.
2014	Beyond Limits, sculpture at Chatsworth, Derbyshire, England.
2014	Sculpture at Russborough House, Co. Wicklow.
	Catherine Hammond Gallery, Glengarriff, Co Cork.
	Triskell Art Centre, Cork.
	Crucible 2, Gloucester Cathedral, Gloucester, England.
	Group Show, Gallery Pangolin, Gloucestershire, England.
	RHA Annual, Royal Hibernian Academy, Dublin.
2013	Gems from The Butler Gallery Collection, Kilkenny.
	Iron & Steel, Hillsboro Fine Art, Dublin.
	Art Outside, Art 13, Olympia Grand Hall, London.
	The Lavitt 50 years on, Cork.
	Catherine Hammond Gallery, Glengarrif, Co. Cork.
	Doswell Gallery, Roscarbery, Co. Cork.
	RHA Annual, Dublin.
	Solomon Fine Art, Lyons Estate, Newcastle, Co. Limerick.
2012	Irish Sculpture, Gormleys Fine Art, Dublin.
	Interesting Times, outdoor sculpture at Harold Martin Botanic Garden, University of Leicester, UK.
	Across Three Decades, Eilis O’ Connell and Gwen O’ Dowd, Hillsboro Fine Art, Dublin.
	Catherine Hammond Gallery, Glengarrif, Co. Cork.
	Elements, Public Sector Art Works, Belfast Central Library, Belfast.
	Sculpture Proposals for the Walton Memorial, The Long Room, Trinity College Dublin.
2011	Sculptors Drawings, Pangolin London.
	Vue, RHA, Dublin.
	Apertures & Anxieties, RHA in association with Trinity College School of Medicine, Dublin.
	Collecting for Ireland, works from the Arts Council of Ireland Collection the Hunt Museum, Limerick.
	Women make Sculpture, Pangolin London.
	RHA Annual Exhibition, Dublin.
	Life Lived Vividly, Monster Truck Gallery, Dublin.
	Cast, Solomon Gallery, Dublin and James Wray Gallery, Belfast.
2010	Crucible, Gloucester Cathedral, Gloucester, England.
	Collective Histories, Golden Thread Gallery, Belfast.
	Royal Ulster Academy, Ulster Museum, Belfast.

2009	CASe' 10, Lavitt Gallery, Cork Ireland.
	R.H.A. annual exhibtion, Dublin, Ireland.
	Visual, Centre for Contemporary Art & George Bernard Shaw Theatre, Carlow.
	Between Metaphor and Object, Irish Museum of Modern Art, Dublin.
	Then + Now, Evolving Art Practices, Glucksman Gallery, U.C.C., Cork, Ireland.
	Royal Academy Summer Show, London (invited artist).
	Mapping Form, Drawings & Sculpture, Macroom Town Hall, Co. Cork. Ireland.
	R.H.A. annual exhibition, Dublin, Ireland.
	Look Again, selected by Aidan Dunne, Purdy Hicks, London.
	In The Mix, Pangolin London.
2008	R.H.A. annual exhibition, Dublin, Ireland.
2003-8	Wingblade, Wapping Arts Trust, London. England.
	Sterling Stuff, cast silver sculptures, Gallery Pangolin, Gloucestershire, UK.
	Royal Academy, London, and Sigurjon Olafsson Museum, Reykjavik, Iceland.
	R.H.A. annual exhibition, Dublin, Ireland.
	Images, County Hall, Dun Laoighre, Co. Dublin, Ireland.
	Wall and Plinth, Peppercanister Gallery, Dublin, Ireland.
	Turning the season, Wapping Power Station, London.
	R.H.A. Summer exhibition, RHA. Gallaher Galleries, Dublin, Ireland.
2007	All Female Cast, Gallery Pangolin, Gloucestershire, England.
2006	Sculpture in the Close, Jesus College, Cambridge University, Cambridge.
2005	Irish Artists, New Art Centre, Roche Court, Salisbury, England.
2004	Views from an island: Irish Contemporary Art in Beijing and Shanghai, China.
	Eilis O’Connell & Claire Langan at the Fenton Gallery, Cork, Ireland.
	Sculpture in the Close, Jesus College, Cambridge University, England.
	Sterling Stuff, Gallery Pangolin, Royal Academy, London and the Sigurjon Olafsson Museum, Reykjavik, Iceland.
2002	Imaginaire Feminin, Lido, Venice, Italy.
	Thinking Big, The Guggenheim Museum, Venice, Italy.
	RA Summer Show, London (invited artist).
	Art Futures, Contemporary Art Society, London.
2000	Artists' Century, R.H.A, Gallagher Gallery, Dublin, Ireland.
1999	Bronze, exhibition of sculpture. Holland Park, London, England.
	Shape of the Century - 100 years of sculpture in Britain, Salisbury and Canary Wharf, London.
	0044 Artists Working in London P.S.I, Albright Knox Museum, Buffalo, New York, U.S.A.
	Crawford Art Gallery, Ormeau Baths Gallery, Belfast.
	Re-dressing Cathleen, McMullen Museum of Art, Boston College, Boston.
	Innovation from Tradition, Council of Europe, Brussels, Belgium.
1997	Contemporary Art Society Acquisitions, Camden Arts Centre, London.
1996	Whitechapel Open, Whitechapel Gallery, London, England.
1992	P.S.I Studio Artists, P.S.I. Gallery, New York, U.S.A.
1989	Spatial Displacement, Bernard Jacobson Gallery, New York, U.S.A.
1988	Europalia 11 European Sculptors'', Ospedale degli Innocenti, Florence, Italy.
1986	Sao Paulo Bienal, touring to Rio de Janerio, Brazil & Buenos Aires, Argentina.
1985	

1984	Rosc Quadrennial International Exhibition, Guinness Hop Store, Dublin. 10 Artists, British School at Rome, Accademia Britannica, Rome, Italy.
1982	Paris Biennale, Paris, France.
COMMISSIONS	
2020	Suppose an Outcrop, stainless steel landmark sculpture for coastal site in Sligo, Ireland.
2019	Ovo, commissioned by Avolon for No. 1 Ballsbridge, Dublin.
2017- 2018	Carapace for Green Property at 5 Harcourt Road, Dublin 2. Night Gates for 10 Molesworth Street, Dublin.
2016	Unfurl 2, commissioned by Simon Capstick Dale, New York. Unfurl 3, commissioned by Iput for 10 Molesworth Street, Dublin.
2015	Atlantic Oak, commissioned by the Office of Public Works for Tip O' Neill Park, Mallow, Co. Cork.
2014	Chroma, commissioned by University College Dublin for the New Science Building, UCD, Dublin.
2013	Atoms & Apples, commissioned for Trinity College Dublin to commemorate the life and work of ETS Walton who jointly received the Nobel for splitting the atom with Sir John Cockcroft in 1951.
2010	Vortex, commissioned for a garden in Kensington in collaboration with Andrew Ewing and Luciano Juibelli.
2008	Biomorphia 1-8, commissioned by the Cass Foundation exploring the formal possibilities of composite technology.
2005	Reedpod, a 13.3 metre sculpture in stainless steel and copper, for Cork.
2004	Everchanging for Newcastle City Council Newcastle Upon Tyne, England.
2003	Appetites of Gravity for Dundalk Institute of Technology. The Square Inside for Naas General Hospital Naas, Co. Kildare, Ireland.
2002	Street Furniture Project with JC Decaux, Paris, France. Two bronzes for HQ4 Building, Canary Wharf. London, England.
2001	Under & Over for Lismore Castle, Ireland. Unfold for Sculpture at Goodwood, West Sussex. England. Shear for Bevois Valley, commissioned by Southampton City Council, England.
2000	Unfurl commissioned by Kensington Borough Council, London.
1999	Carapace for Sculpture at Goodwood, West Sussex, England. More Equal, commissioned for Grand Canal Plaza, Dublin. Pero Foot Bridge for Bristol Chamber of Commerce, designed in collaboration with Ove Arup Engineers at St. Augustine's Reach, Bristol. England.
1998	Helix commissioned by the C.A.S. Projects, London for 1 Curzon Street, Mayfair, London. Tower of Light for Wolverhampton Borough Council, Hare Street Roundabout. Bilston, England. Vowel of earth dreaming its root for London Docklands Development Corporation, Marsh Wall, London.
1995	Nyama a series of ten sculptures for Hammerson Properties, sited at 99 Bishopsgate, London.
1994	Out of Bounds for Office of Public Works sited at The Central Statistics Office, Cork. Space Emptied Out for Sculpture at Goodwood, West Sussex, England.
1993	Zuni-Zenor commissioned by the Contemporary Art Society for Broadgate Properties, 10 Fleet Place, London. Aversvika Cultural Landscape Project, installation for the 1994 Winter Olympics, Hamar, Norway.
1992	Secret Station for The Gateway, Cardiff Docks, Wales. The Space Between for Milton Keynes Development Corporation, Exchange Square, Milton Keynes, England.

AWARDS

2020	The Moran Award for sculpture, RHA Annual, Dublin. Elected International Fellow of the Royal Society of Sculptors, London.
2019	Alumna Award, Cork Institute of Technology, Cork, Ireland.
2018	Culture Ireland Award for transport of sculpture to Eileen Grays E1027 and Rocquebrune Parc, Cap Martin, France.
2017	Culture Ireland Award for transport of “Capsule for Destinies Unknown” at Ark, Chester Cathedral, Chester, UK.
2016	Sculpture Award, RHA Annual, Dublin.
2013	Culture Ireland Award for “The Physicality of Seeing” One Canada Square and Jubilee Park, Canary Wharf, London.
2011	Culture Ireland Award for Women make Sculpture, Pangolin London.
2010	Culture Ireland Award for Crucible at Gloucester Cathedral, England.
2009	Sculpture Award, R.H.A. annual exhibition, Dublin, Ireland.

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