



Art in Parks

A Guide to Sculpture in Dublin City Council Parks



2014 DUBLIN CITY COUNCIL

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

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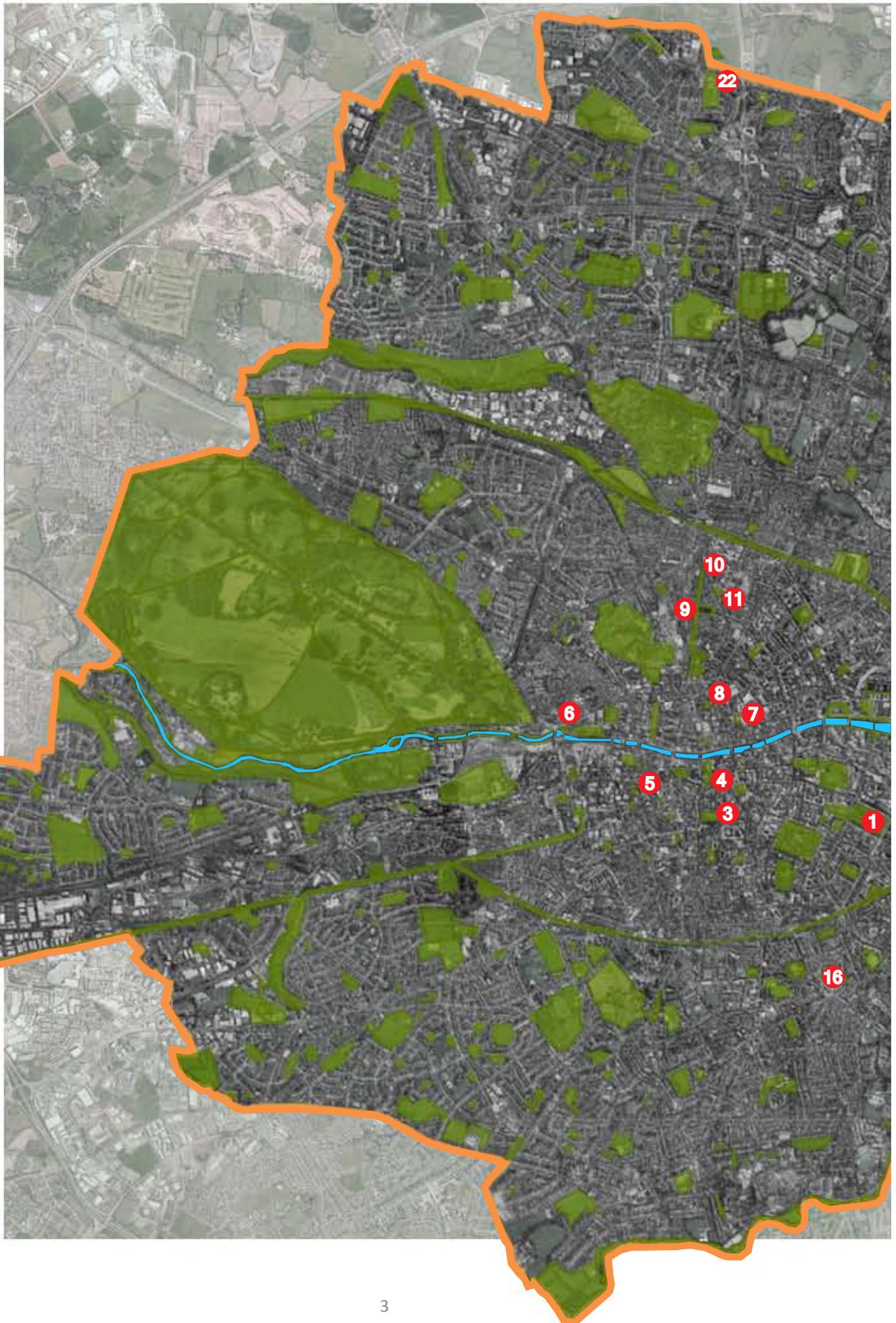


Contents

Map of Parks and Public Art	3
Introduction	5
1. Merrion Square Park	6
2. Pearse Square Park	14
3. St. Patrick's Park	15
4. Peace Park	17
5. St. Catherine's Park	18
6. Croppies Memorial Park	19
7. Wolfe Tone Park	20
8. St. Michan's Park	21
9. Blessington Street Basin	22
10. Blessington Street Park	23
11. The Mater Plot	24
12. Sean Moore Park	25
13. Sandymount Promenade	26
14. Sandymount Green	27
15. Herbert Park	28
16. Ranelagh Gardens	29
17. Fairview Park	30
18. Clontarf Promenade	31
19. St. Anne's Park	32
20. Father Collin's Park	33
21. Stardust Memorial Park	34
22. Balcurris Park	35



Map of Parks and Public Art





- 1** Merrion Square Park
- 2** Pearse Square Park
- 3** St. Patrick's Park
- 4** Peace Park
- 5** St. Catherine's Park
- 6** Croppies Memorial Park
- 7** Wolfe Tone Park
- 8** St. Michan's Park
- 9** Blessington Street Basin
- 10** Blessington Street Park
- 11** The Mater Plot / Berkeley Road
- 12** Sean Moore Park
- 13** Sandymount Promenade
- 14** Sandymount Green
- 15** Herbert Park
- 16** Ranelagh Gardens
- 17** Fairview Park
- 18** Clontarf Promenade
- 19** St. Anne's Park
- 20** Father Collin's Park
- 21** Stardust Memorial Park
- 22** Balcurris Park

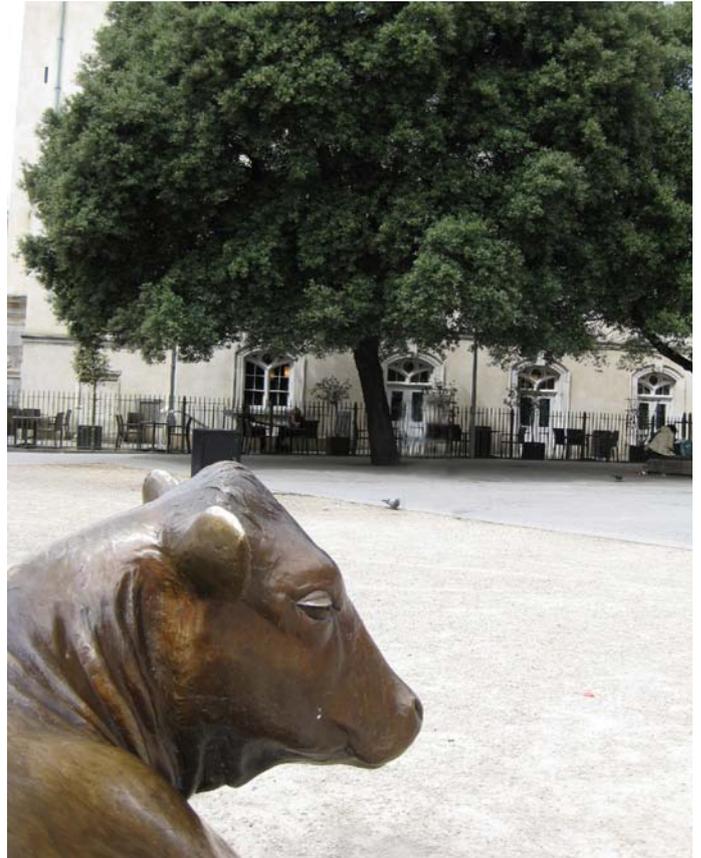
Introduction

Dublin has a proud heritage of public art in parks. Dublin City Council is conscious of this heritage and the value of our network of green spaces for the well being of Dublin's citizens, providing opportunity for rest, relaxation and recreation. Public parks in Dublin also function as outdoor galleries for the display of many works of public art. Dublin City Council believes that public art has the capacity to add greatly to the creativity of the city, breathing life and energy into different situations and contexts, sparking new ways of thinking for artists that in turn affect the making and practice of art.

The City Council recognises the value and relevance of public art for citizens, artists and visitors alike and invests in this area of work. This guide is a record of art works that form part of the City Council's public art collection which are displayed in the city's public parks. In presenting this information to the public it is hoped that the experience of visiting city parks will be enhanced, as well as promoting the creative arts in the city.

Dublin city has over 120 parks and over 200 hectares of green space servicing just over half a million residents. The parks serve as key recreational spaces, but also as spaces that enhance the identity and cultural values of the city.

Visiting the city's parks offers an opportunity to experience some of Dublin's most historic and contemporary public spaces while engaging with some of the city's rich and exciting collection of public art.



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.



1 An Dún Cuimhneacháin - National Memorial to Members of the Defence Forces Who Have Died in Service (2008)

By Brian King

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 Washington. 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 are 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 location and design provides a place of peaceful remembrance and reflection.



Designed and created by artist Brian King who won the international competition which was held to choose an artist to design the memorial. King was born in Dublin in 1942, 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 Municipal Gallery, Cork and University College, Dublin.



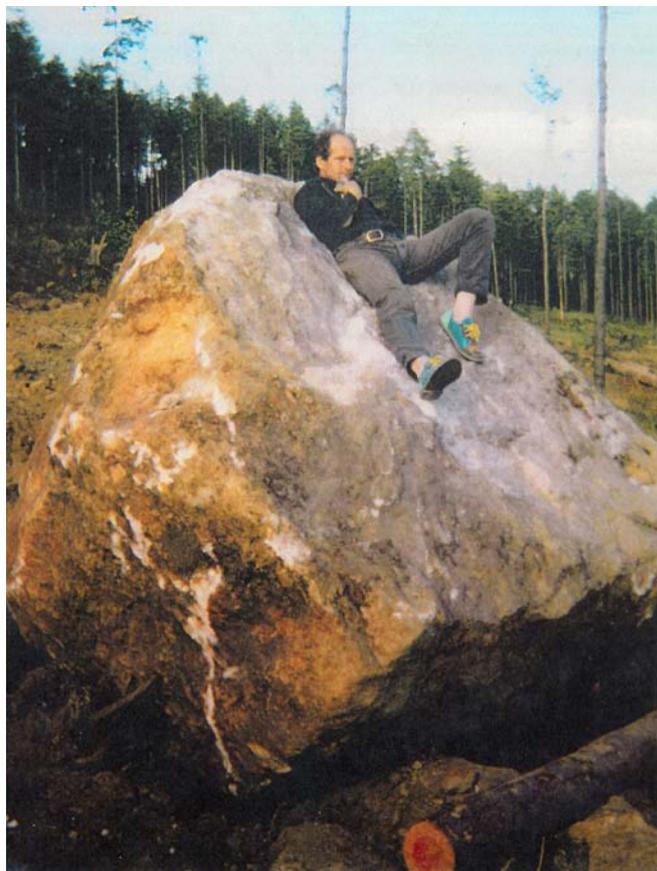
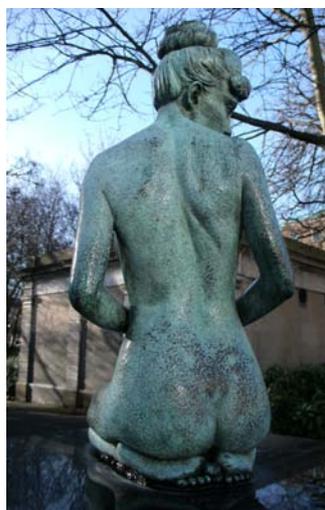
Merrion Square Park

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 loved writer's. 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 a much more lifelike representation of Wilde than in a conventional statue.



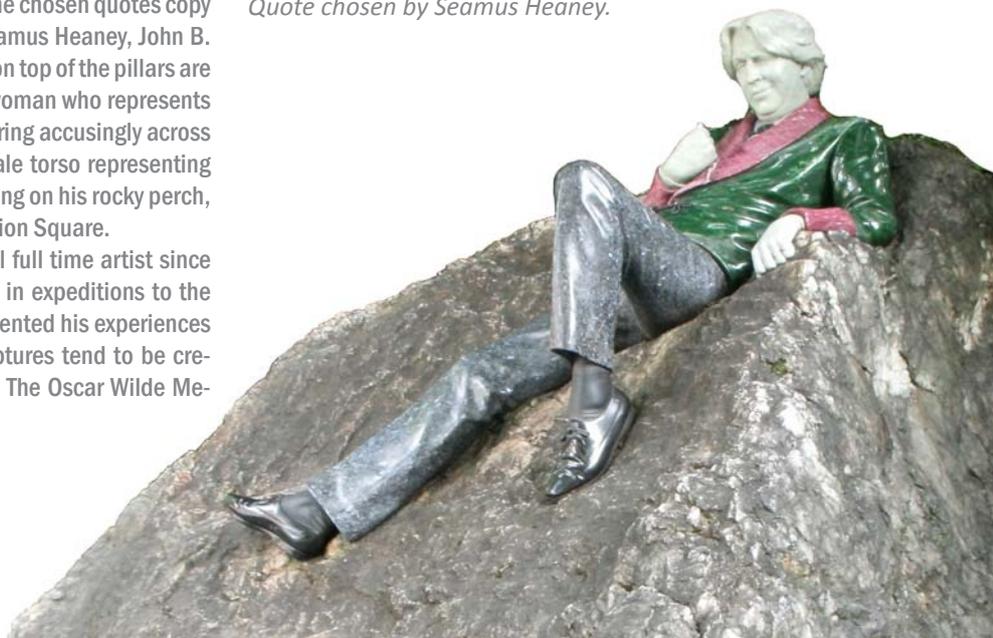
Danny Osborne on selected sculpture base stone.

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 these thoughts, opinions and witticisms on art and life. The quotes 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. With Wilde, reclining on his rocky perch, facing 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 the 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.

*" I drink to keep body
and soul apart. "*

Quote chosen by Seamus Heaney.



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.



Despite its allegorical subject, it is 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 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”*



4 Éire Memorial (1974)

By Jerome Connor (1874-1943)

Sponsored by Joseph Downs & Sons Ltd to commemorate the centenary of Butter Krust 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 went 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.



Merrion Square Park



5 Mother and Child (1985)

By Patrick Roe

Granite

This semi-abstract sculpture captures the relationship between mother and child.

6. Tribute Head II (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 victim. She stated that these heads were: 'a tribute to all people 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. 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.



Merrion Square Park

7 Joker's Chair - Dermot Morgan Memorial (2002)

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*



© RTÉ Stills Library

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 comical 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 Dermot as being like the 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 work in that 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.



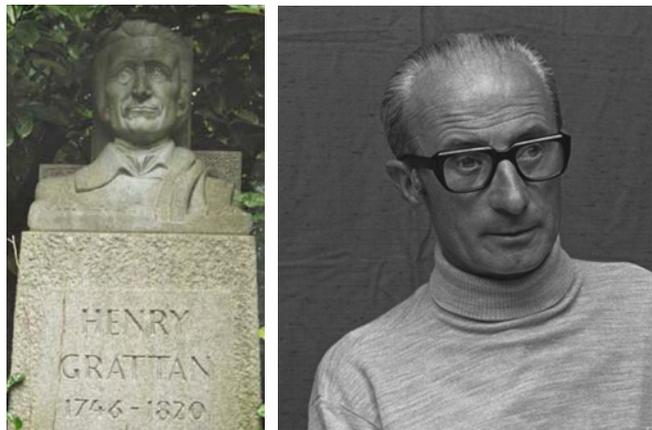
Merrion Square Park

8 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.



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Peter Grant

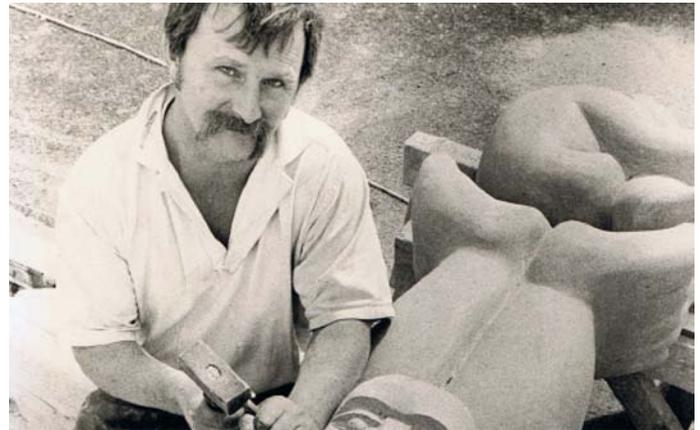
9 Michael Collins (1990)

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 marking 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

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 one, while in general they were 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

10 George William Russell (Æ) (1985)

By Jerome Connor (1874-1943)

Erected thanks to the efforts of the Irish Co-Operative Movement

This 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 impoverished 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



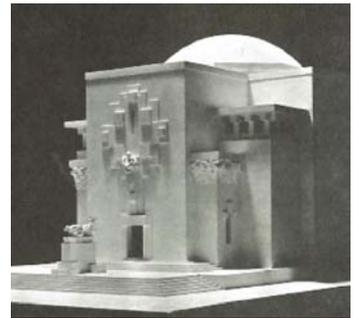
11. The Victims (installed in 1976)

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 of which 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



Andrew O'Connor



War Memorial Proposal

on her left elbow. *The Victim* was presented by the family of the sculptor to the Dublin Municipal Gallery (now Dublin City Gallery The Hugh Lane) 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.



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

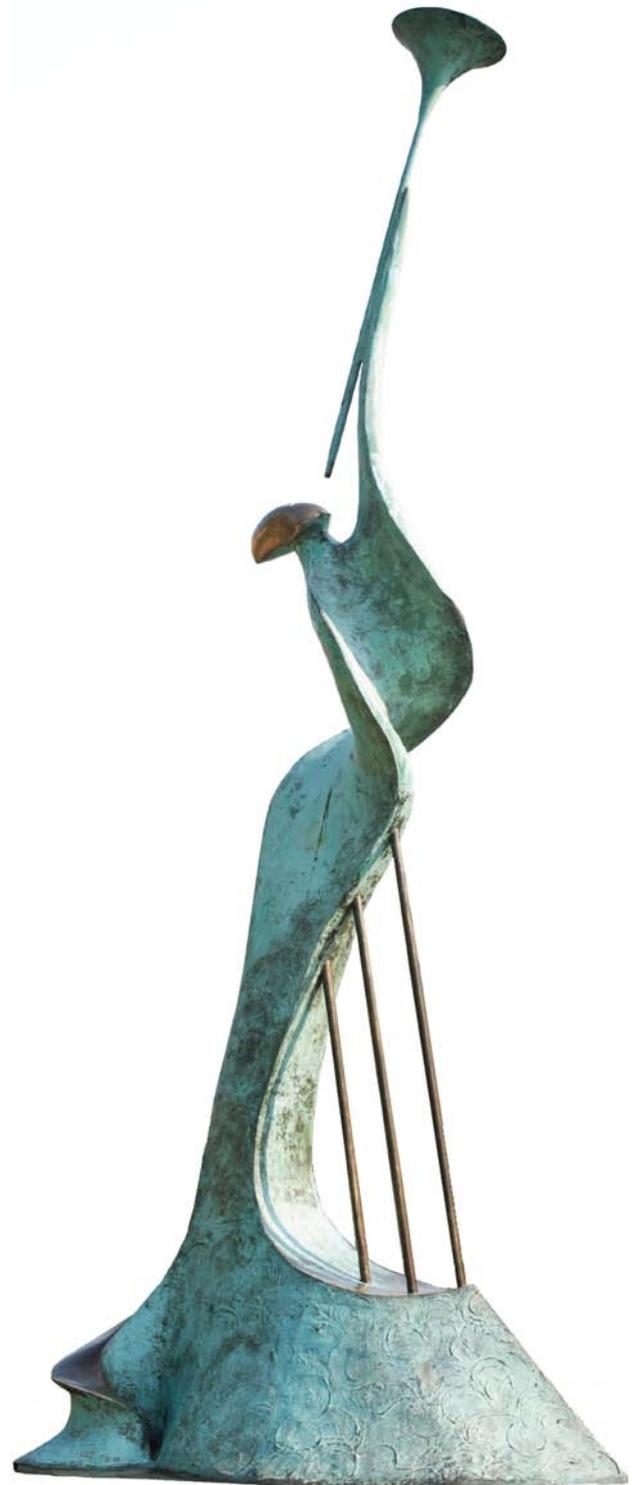
Harmony (1998)

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 gardens 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 have a uniqueness that is her own style. Her work is based on the human form, abstracting it to eliminate detail so that only the essential essence of the figure remains. Bell's work portrays not the flesh but the spirit and grace of humanity.



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 by Irish sculptor Vivienne Roche, 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 over a number of years from 1991 to 1994. During this time the position and composition of the piece was 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 initial 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

Winner of a Dublin Millennium Sculpture Symposium Award 1988

Inside the park, on the south eastern lawn area, 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 the artist 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. Patrick's 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 is co-founder and chairperson of the National Sculpture Factory in Cork. The National Sculpture Factory provides facilities and equipment for artists to work on large and smaller scale installations in ceramics, glass, metalwork and woodwork. Much of her work takes the form of large-scale abstract pieces in painted steel. She is interested in the architectural concerns of cut steel and often chooses to work with forms that lend themselves to abstract sculpture.



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. This *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 Yeates, George Bernard Shaw, Oscar Wilde, James Clarence Mangan, Eilís Dillon and Jonathan Swift.



John Coll

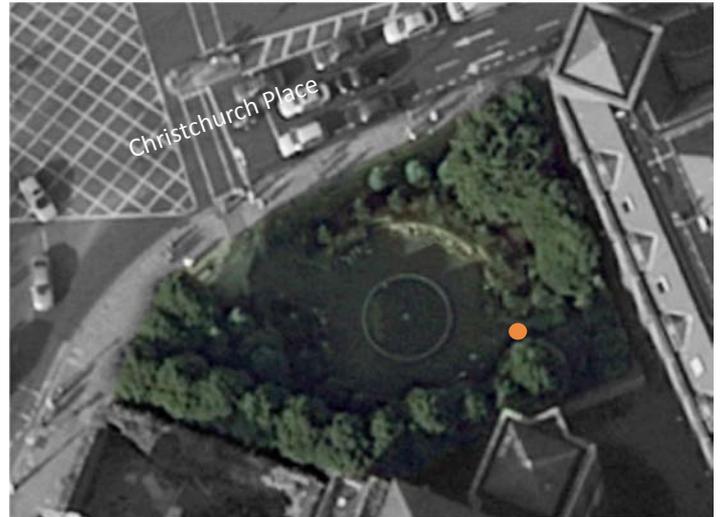
The Literary Parade was a collaborative creation by Irish sculptors Colm Brennan and John Coll, the low relief bronze portrait plaques of these twelve Irish writers are each accompanied by a short biography and set into the arched alcoves of the red-brick east wall of St. Patrick's Park. Coll created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



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 fourteenth 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", a pool with fountain and fine natural stonework of Calp and Liscannor.

Heathers provide ground cover to a backing of formal planting of hornbeams. The peace theme is reflected in both the beds of Peace Roses and appropriate biblical and poetic quotations from Yeats and Kavanagh.

*"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."*



Colm Brennan



Leo Higgins

The Tree of Life (1988)

By Leo Higgins & 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. The bronze lettering that can be seen to either side of the stylised tree was created by Higgins's business partner and fellow artist Colm Brennan.



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.

Adult and Child Seat (1988)

By Jim Flavin (1961-2004)

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



Taking much of its form and colour from the headstones in the park, which was formerly a graveyard; 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.

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. Jim 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 there on he was fascinated by the art of bronze casting. This fascination soon turned to dedication and following his return to Ireland he founded the Bronze Art Ltd. foundry in Dublin. Flavin was also a member of the executive board of the Sculptors Society of Ireland from 1992-93.



Sculptor Jim Flavin working on Adult and Child Seat

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 also 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 when 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.



Éamonn O'Doherty

Anna Livia (1988)

By Éamonn O'Doherty (1939-2011)

Commissioned by Dublin City Council and the Smurfit Family

Anna Livia was originally installed 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.

The artwork was originally installed on O'Connell Street as a fountain, placed on a huge purpose built granite plinth in accordance with the sculptor's wishes that she be located near the Liffey in water. With 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 focus 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 in a more reclining position 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.

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 Oir* at the Central Bank, Dublin; the *James Connolly Memorial* 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.



7 Wolfe Tone Park

Wolfe Tone Park was the cemetery attached to St. Mary's Church where Wolfe Tone was baptised. Previously it was the site of the 12th-century Cistercian Abbey of St. Mary.

After being closed for burials in the 1940s the graveyard was sold to the Corporation in the mid 1960s and a park was constructed. The current park followed from a design competition in 1998.



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 drivers 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 other developing cultures. The sculpture was modelled in clay in a shop front window of the 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 examined and the size of the hooves checked. Thirty-two rubber and fibreglass moulds were taken from the finished clay model and brought to CAST foundry in Dublin. The moulds were painted with 4mm thick wax and assembled for casting using the lost wax method. Cast sections were then welded together, finished and patinated. 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 done a number of sculptures in public view and enjoys the conversations and criticisms that occur as a result. She is a co-founder of the Leitrim Sculpture Centre in Manorhamilton.



8

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)

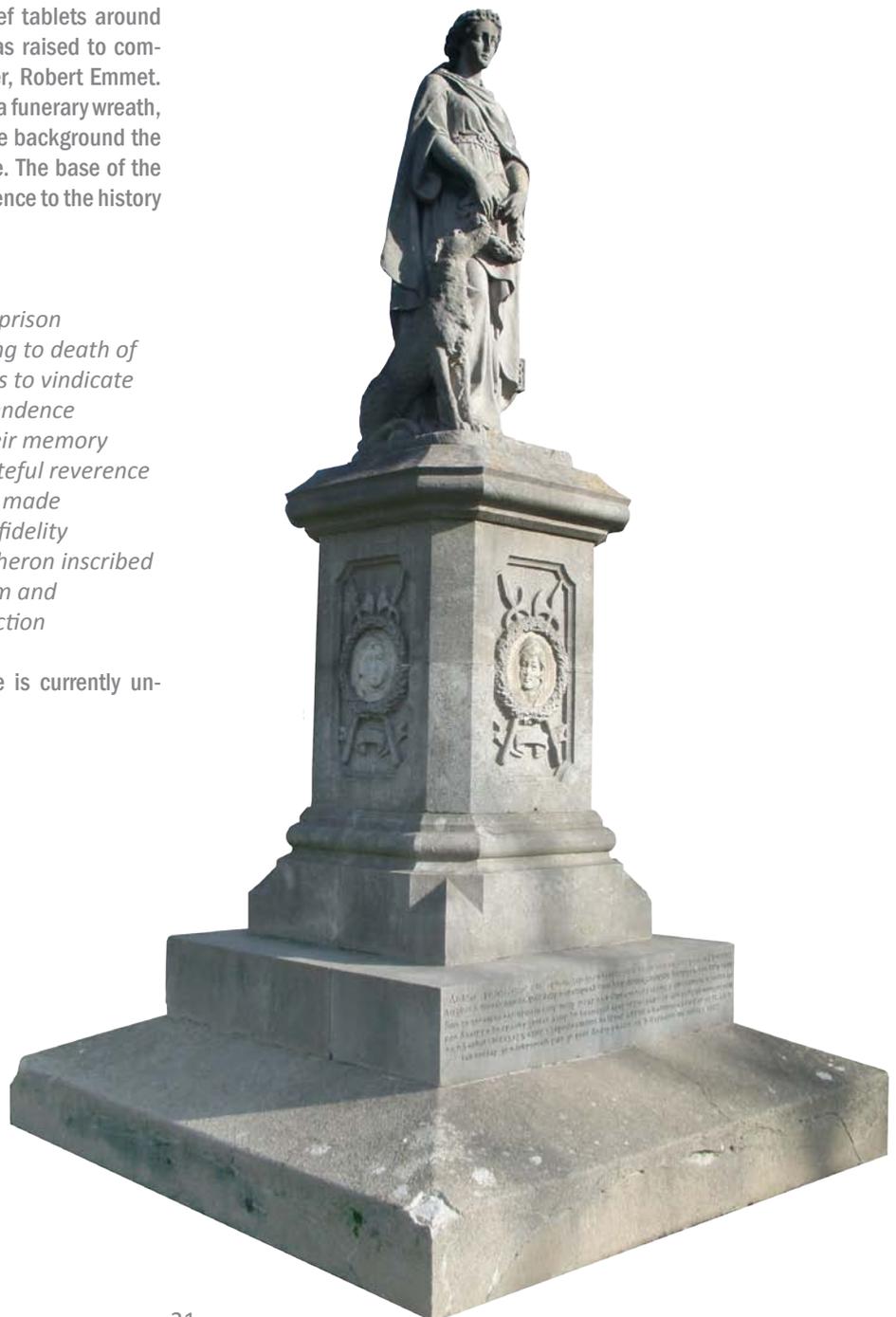
Artist Unknown

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 that created this statue is currently unknown.



9 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 1860's the Basin's water was then 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 a 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. 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.

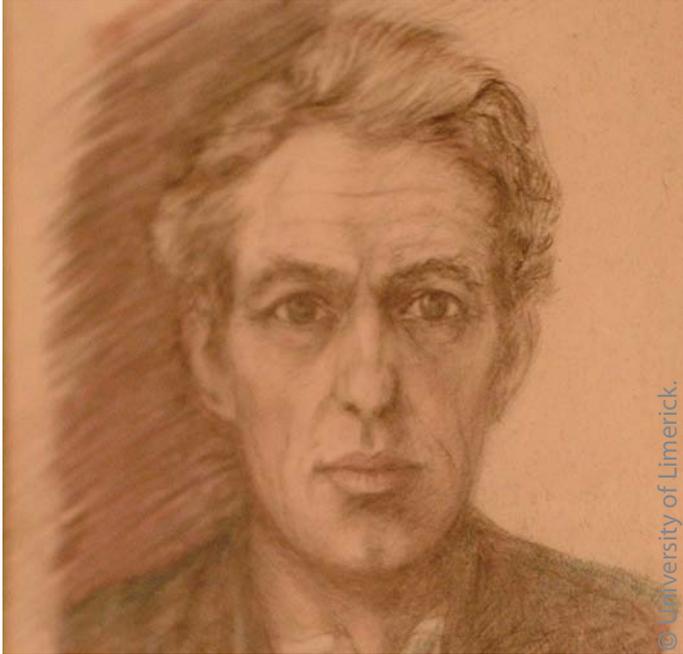
The bronzes suggest animal or fish-like organisms, vegetation and amoebic life which were intended to reflect the Basin's reputation as a refuge for nature in the centre of the North inner city. He began the project with a long series of art classes and project with Fifth Class boys at St. Mary's School. With the boys he looked at all kinds of exotic aquatic life forms and 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.



10 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 late 18th Century.

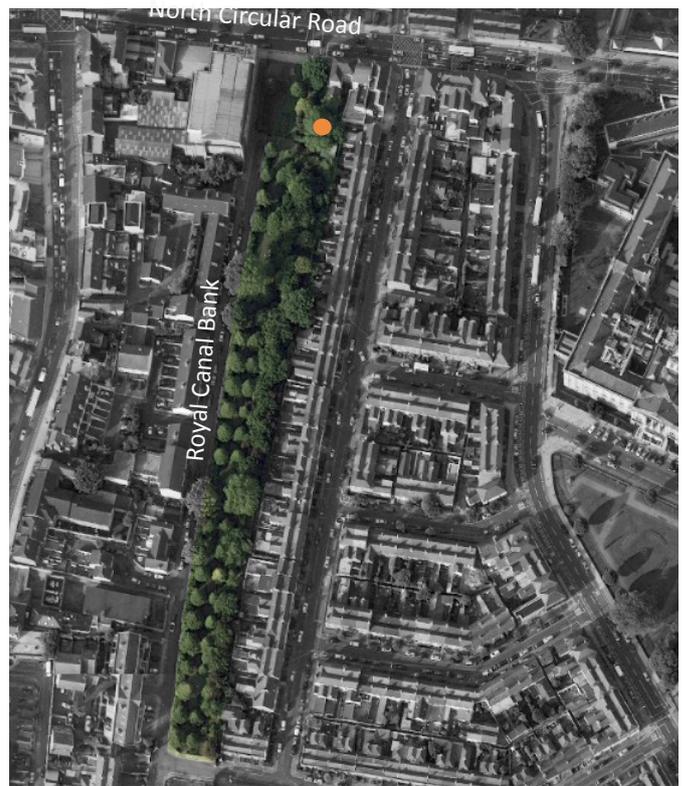


Leo Broe (self portrait)

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 February 19th 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, 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.



11 The Mater Plot/ Berkeley Road

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.

1 Four Masters Memorial (1876)

By James Cahill (d.1890)

Commissioned by Sir William Wilde (1815-1876)

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 active member of the Royal Irish Academy, hence the theme of this sculpture.

James Cahill was born in Delvin, 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 executed 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

2 The Healing Hands (2000)

By 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 which 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 reflecting the part they all play in the process of healing.

Originally from Tipperary, Tony O'Malley is an Irish artist based in West Cork. His career as an artist spans 23 years, from early work with wood sculpture at the New York Flower show in 1990 and 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 off Amiens Street, 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.



Tony O'Malley



This park is located in the heart of Ringsend and Irishtown off Strand Street and comprises of grassed based soccer and GAA pitches, synthetic pitches, kick-about areas, playgrounds and an athletics track. 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 "Sun Stone" (1983)

By Clíodna Cussen

Commissioned by the Dublin History Workshop

An Gallán Gréine was commissioned by the Dublin History 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 a 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 Dun 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.

Clíodna Cussen is a sculptor working in stone, bronze, and a variety of other materials. Her work ranges 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 tries to express in her public pieces the cultural background of the community and its broader concerns, while always keeping 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.



13 Sandymount Promenade

The Promenade, stretching for approximately 1 kilometer along the Strand Road, is a popular walking place and provides outstanding views over Sandymount Strand to Poolbeg, Irishtown Nature Park and Dun Laoghaire. Construction of the Promenade commenced in the late 1960's with final landscape works being completed in the mid 1970's. About halfway along the Promenade is a Martello Tower, the Promenade's main focal point, which was constructed in 1804, as defence against possible French attack.



An Cailín Bán (The Fair Girl) (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 the 13th of 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-Blocky/KizzPhoenix

Sebastián

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 works 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 Worlds Arts Forum Council and the International Sculpture Council.



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



Bust of W. B. Yeats

By Albert G. Power (1881-1945)

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, and that 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 the level 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 the commissioned portraits were submitted to the RHA's Annual Exhibitions 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.



Herbert Park, situated in Ballsbridge, Dublin 4 is one of the most popular parks in the city. 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 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.



Located in Ranelagh and extending to 1 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 1980's, the current small park was designed to include an ornamental pool thereby restoring the two-hundred years historical connection with the original Ranelagh Gardens.



Rory Breslin

Richard Crosbie (2008)

By Rory Breslin

Commissioned by Dublin City Council

On 19th of 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 short 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.

This 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, therefore creating a fitting commemorative artwork to Crosbie.

Created by Irish artist and sculptor 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 hectares park is noted for its seasonal bedding displays but also has valuable playing fields, an extensive playground and tree lined walks and 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 Dublin Custom House and *The Hitchhiker* commissioned by Kildare County Council.



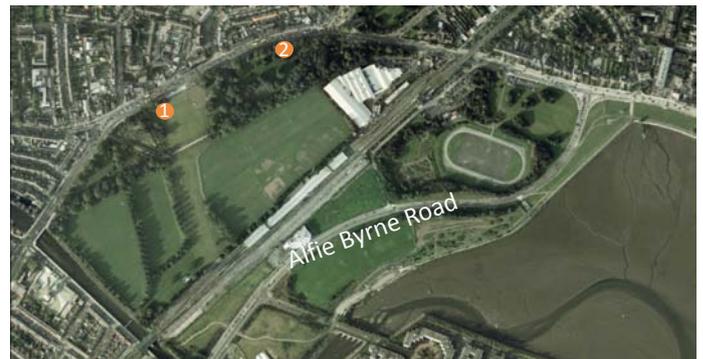
Joe Moran

(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 spe-



cifically 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,





The Promenade stretches for about 3 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
Organised by the Sculptors Society of Ireland in collaboration with Dublin Corporation and FÁS

This piece can be described as being 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 sea-side 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 the 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 art. 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 artwork, 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. This 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 of about 270 acres, was retained as parkland.

The Nanekin river flows through the park from the Howth Rd 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 1000 types of trees. More recently, improvements to the park include the refurbishment of the Red Stables, providing arts studios, a restaurant and farmers market.



Grass Seed Sculpture (early 1970s)

Artist unknown

Commissioned by Dublin City Council

Positioned near the Mount Prospect Avenue entrance to St Anne's Park, and close to the Red Stables, this abstract granite sculpture represents a grass seed. Little is known about this artwork other than that it was sculpted on site from one large block of granite. The commissioning of this sculpture seems to have taken place while the park was undergoing development work during the 1970s and may have been commissioned as a new addition to the park to adorn this grassed area.



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 - 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 the Fire Station 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 work 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 in his work as is an emphasis on craft and finish.



The park is located in the heart of the 'North Fringe' - an area in the northeast 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. To reach the park, visitors may take Dublin Bus Route 15 from the city centre.



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 concepts 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 concerns. The piece is a logical yet creative response to the alternative energy resource provided by the five wind turbines which dominate 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 and involvement in this case 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).



21 Stardust Memorial Park

Located along the Santry River between Greencastle Road and Adare Road, the Stardust Memorial Park was once a monastic site. The park opened on 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.

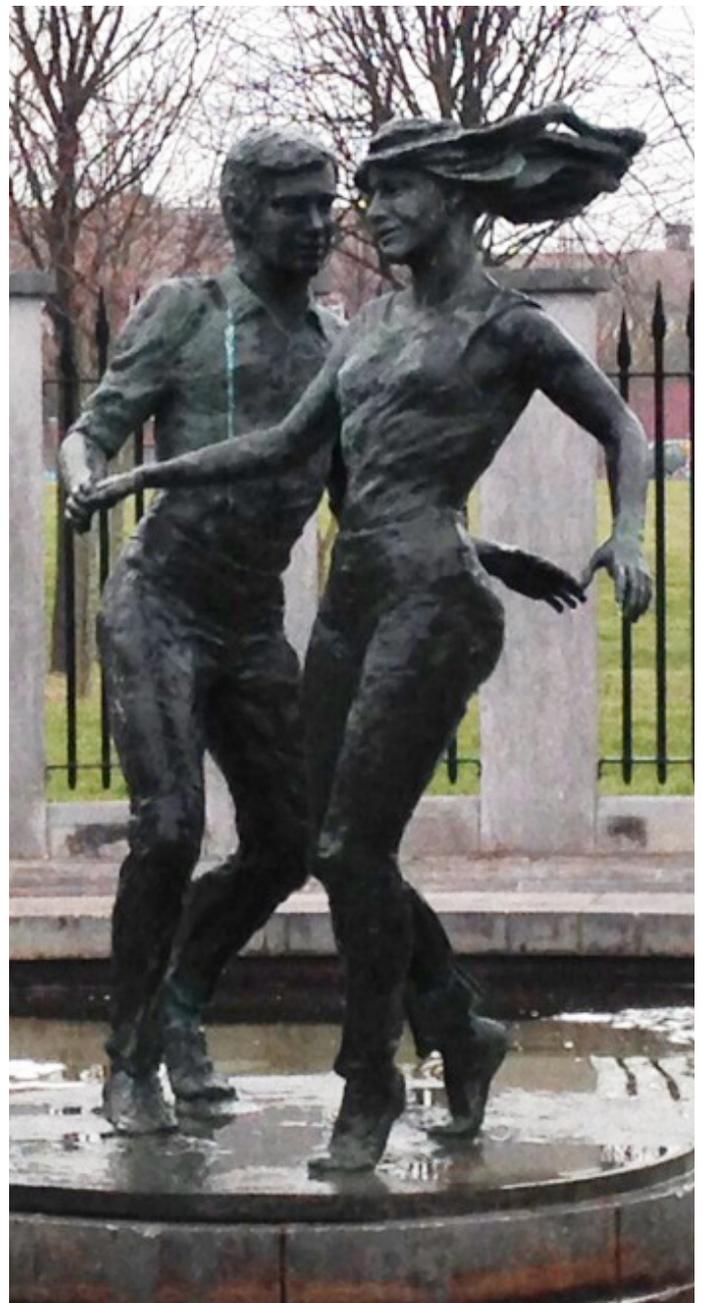


The Stardust Memorial (1993)

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.



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. To reach the park visitors may take Dublin Bus Route 13 bus from the city centre.



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 eighties 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 in the Faculty of Fine Art at NCAD, Atherton has exhibited in museums and galleries throughout Europe and North America.



Kevin Atherton



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Index of Artists:

Atherton, Kevin (b. 1949)
Bell, Sandra (b. 1954)
Brennan, Colm (b. 1943)
Breslin, Rory (b. 1963)
Broe, Leo (1899 – 1966)
Buick, Robin (b. 1940)
Byrne, Eoin (b. 1963)
Cahill, James (d. 1890)
Coll, John (b. 1956)
Connor, Jerome (1874 – 1943)
Cussen, Clíodna (b. 1932)
Flavin, Jim (1961 – 2004)
Frink, Elizabeth (1930 - 1993)
Grant, Peter (1915 – 2003)
Greene, Catherine (b. 1960)
Hennessy, St John (dates unknown)
Higgins, Leo (b. 1951)
Joynt, Dick (1938 – 2003)
King, Brian (b. 1942)
Malone, Willie (dates unknown)
McKenna, Jackie (dates unknown)
McQuinn, Austin (b. 1967)
Moran, Joe (b. 1937)
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 (dates unknown)
Sebastián (b. 1947)