

IN RESIDENCE

III

OliverSearsGallery

&

TING & YING

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INTRODUCTION

OLIVER SEARS

Our last edition of *In Residence* took place in 2016 when the world, in many respects, appeared much less chaotic, the assault on western democracies still in its infancy; the tendency towards censorship is a predictable symptom of growing authoritarianism and is on the rise. However, this dangerous trend has not diminished either the urge to create art nor the demand for art to be exhibited and viewed.

Against this backdrop and with renewed urgency, I am delighted to bring a new exhibition to Cromwell Place in collaboration with Ting-Ying Gallery. There are obvious echoes of East meets West as the Chinese artworks brought by Hong Kong based, Ting-Ying sit deliberately but easily with the stable of mainly Irish based artists from Oliver Sears Gallery.

And the Irish link with Cromwell Place is confirmed, not by the address whose name is an unwelcome reminder of the low point in British-Irish relations, but more happily with the connection to the painter, John Lavery whose former studio forms part of the magnificent art hub that is Cromwell Place. Belfast born Lavery lived with his American born wife, Hazel in no 4, next door to his studio. Both these spaces are now transformed into extraordinary exhibition spaces in South Kensington while retaining the history of the building and the artistic legacy of their former residents. Exhibiting in this new location for the first time is an exciting opportunity and a natural transition from our former home from home on Fitzroy Square. We hope it may become a regular destination.

Oliver Sears

2023

ESSAY

SEAN RAINBIRD

‘The Banshees of Inisherin’, in the running for many film awards as I write, has a plot twist that is mystifying for many of its viewers, particularly for the non-Irish among them. Although the civil war, raging a century ago, is only obliquely referenced by a puff of smoke on a neighbouring island and the noise of distant explosions, it offers, perhaps, a reason for the abrupt withdrawal of friendship from one islander to another that powers the action. People with views so consonant with one another a cigarette paper could not separate them, decided a hundred years ago to fall out, rifts that remained as undercurrents long after the fighting stopped. Irish history, so contested during the formation of the state and remaining so entwined with the United Kingdom too, continues to provide rich fruits in both the apparent grudges and graceful acceptances that define the continuing exchanges within and between these two cultures. Artists, among them Hughie O’Donoghue and the late William Scott, have long pondered the fissures and consequences of that shared history, navigating freely between London, Mayo and Northern Ireland.

A few years ago in a radio chat show, by example, an Irish artist based in Dublin decried the fact that so many of the country’s institutions were run by the British. This, he implied, meant Irish artists were not getting a fair shake of the sack from people not committed to Ireland. In an instant riposte, an eminent columnist wrote the next day about all of the Irish professionals running festivals and organisations in the UK. Cross-fertilisation had crossed paths – and swords – with cultural nationalism. Populism had briefly usurped perceptions of the richly composted territory created by Irish artistic and cultural contributors active in the UK and vice versa. ‘In Residence III’ harbours the ambition of further enriching the tilled earth of artistic exchange, bringing a selection of works by eminent Irish artists to South Kensington. Indeed, it reaches out further, including important works on paper by artists of international renown, such as Terry Frost, Robert Motherwell and Bridget Riley.

Even posed as a clarion call of defiance with an undercurrent fear of neglect, we might ask what constitutes a national cultural identity. It comes during an era of alienation through profound political change, but at a time, in Ireland, of strengthening support for artists of all stripes in making and showing their works. ‘In Residence III’ is one further instance of growing support for artists on an international stage. The support of the commercial sector in disseminating works and providing a living is a critical factor. Of course, we might also ask what weight we give these extraneous issues when most artists elect to plough their own distinctive furrow, evolving independently the imagery and techniques through which they express their artistic intentions. Several, such as Sophia Campbell, Jeff

Schneider and Donald Teskey, draw their inspiration from the natural world. Others, such as David Eager Maher and Emily Miller integrate decorative elements into their paintings. Sasha Sykes brings nature indoors when she makes usable objects filled with flowers and foliage, gloriously suspended in transparent resin. The carved wooden vessels by Liam Flynn encapsulate everything about his extraordinary sensitivity to the properties of different kinds of wood. They attest to his skill in creating his own exquisite and distinctive forms, which add to a long human history in the making of containers.

We might indeed detect an Irish flavour in some of the works on display, in particular the predilection towards figuration. Even the spare geometries in Keith Wilson’s multipart composition has its origins in the fall of sunlight into interiors. Yet we would be hard pressed to see any overt waving of the flag. ‘In Residence III’, now on its third chapter, brings a mixed show of works predominantly by eminent Irish practitioners, to a new London venue, itself with a rich backstory in the visual arts. Each of the artists and all of their works, are selected on the basis of their excellence.

Irish artists have long played a critical role in the cultural life of the UK, although perceptions about just how much depended on which point along the historical trajectory one elected to alight. For years, William Orpen and John Lavery were absorbed as ‘British’ in the collection of the Tate Gallery. Until Irish Independence in 1922 one could correctly argue that they were. A nascent country does not claim or reclaim its guiding lights from one day to the next. As Ireland gradually established its identity and grew in status as a newly independent state, it developed its institutions and refined its cultural presence. It also began to differentiate those British/Irish artists from their context in the UK. For those born after Independence, the founding of organisations such as the Arts Council of Ireland (in 1951) to support Irish culture, also began to promote and define what Irish art was, and continues to become.

Today, even after the political parting of ways between the EU and UK, Ireland and Britain remain intricately linked, commercially and culturally. ‘In Residence III’ is an opportune moment to deepen these relationships and observe how art from these islands, in the context of eminent international peers, continues to inspire and develop.

Sean Rainbird

Former Director, National Gallery of Ireland

ESSAY

EMMA CRICHTON-MILLER

For the third 'In Residence' exhibition of Oliver Sears Gallery, curated by Brian Kennedy, the Dublin-based Gallery has joined forces with London-based Ting-Ying Gallery. The dual presentation will offer intriguing juxtapositions between media - painting and ceramics, drawing and glass, wood and bone - across generations of Irish and British artists - but it also offers a meeting ground for an expansively global conversation. If one ambition of the Irish gallery is to contribute to the long tradition of fruitful artistic exchange between the Republic of Ireland and Great Britain, Ting-Ying offers a paradigm of how London, a place of confluence for so many national and international artists and makers, continues to offer a fertile platform for such exchanges.

Ting-Ying's contribution to 'In Residence III' will include work - mostly ceramics and glass, but also sculptural pieces constructed from bone - by contemporary artists from China, Israel, Taiwan, Italy and Holland, as well as the United Kingdom. It will also honour a selection of historic works by leading figures within British Studio Pottery. For generations, London art schools have fostered flourishing ceramics and glass departments alongside many other disciplines. These included Camberwell College of Arts, the alma mater of Scottish ceramist Angus Suttie; the Central School of Art and Design, where Gordon Baldwin studied, now part of Central Saint Martins; and the Royal College of Art, where the 1970s saw the emergence of a highly influential generation of experimental ceramicists including Carol McNicoll and Jacqueline Poncelet. The RCA in particular, largely a postgraduate institution, became a prodigious meeting ground for international talent, enabling many kinds of cross-cultural as well as interdisciplinary fertilisation. Among many creative duos now working in London, the team of ceramicist Cristina Vezzini, from Italy, and Taiwanese glass blower Stan Chen, met there. The museums and commercial gallery ecosystem of London, the availability, increasingly under pressure, of studio space and a hinterland of passionate and knowledgeable collectors, have also been a draw. Out of the many artists who pass through London or come to stay, Ting-Ying has drawn together a distinctive community of makers linked more by sensibility and ambition than by any specific nationality. Here, a curated selection of works take up temporary residence to welcome the Dublin display.

While there is no programmatic aligning of themes, 'In Residence III' offers a stimulating counterpoint between the mixed curation of paintings, drawings, sculptures and objects offered by Oliver Sears Gallery and Ting-Ying's craft-focused display. Questions of identity come to the fore. Born and raised in Guilin, China, Jing Huang is a ceramic artist who is currently living and working in Charlotte, North Carolina, in the United States. She writes of how the great upheaval to her sense of self in moving so far from her home, has become a source of inspiration: "When a new life meets an old one, that moment draws me close. Tasting newness and oldness at the same time, I become the distance and difference; I am there, here, then, now." She adds, "Living and moving among cultures, histories, languages, and assumptions always brings more - a question or an answer?" Her works themselves are questions - posed in multiple layers of clay and coloured glazes, built up into sculptural agglomerations of organic forms, which are left to respond to gravity, chance atmospheric conditions and the firing process for their completion.

Janet Lines, an English artist who has lived for many years in Athens, also sees herself as permanently between worlds. She has an affinity for the nomad, the refugee. Returning to art school in 2017 after many years teaching, Lines chose through her new work "to look at homelessness, disbelonging". From sticks of clay, her work developed into volumes - evocative of passage ways or caverns, bags or bodies. What became important was the idea of space contained and space occupied, with the rim becoming the interface between the two.

The thin black line round the rim of Lines' pieces, achieved by burying the vessels in sand and smoking the rim, lifts her work into conversation also with drawing - and the works on paper here by Robert Motherwell, Terry Frost and Bridget Riley. In this they also recall Gordon Baldwin's work where the ceramic volume becomes a surface for mark-making, an indivisible part of the work's meaning, and making clear his vessels' affinity with the modernist experiments of Ben Nicholson and Barbara Hepworth. Babs Haenan, meanwhile, pays homage in her sculptures and vessels to the long tradition of cross-cultural exchange in ceramics between China and Holland whilst also revealing the influence of abstract art. There is as much of the churning seas and cloud torn skies of Dutch landscape, seen through the lens of the De Stijl or CoBrA movements, as there is of Delftware.

Oriel Zinaburg, in a similar way, draws on the painterly example of the Abstract Expressionists and Pop Artists to mediate his response to his native landscape. The Negev desert, with its complex and dramatic geology, is evoked both by the spiralling energy of his vessels and, in some, by the striated clay used in their construction.

What connects the work of ceramicist Alice Walton and glass artist Jinya Zhao is the delicacy and elaboration of their different processes in translating ephemeral personal experiences - whether of landscape or powerful emotion - into their materials of choice. This parallels the sensitivity with which Keith Wilson makes the extraordinary beauty of unexceptional moments apparent through his exquisite drawing and painting. Emma Witter, meanwhile, who makes arresting decorative art from the fine bones of skeletons scavenged from the river bank or even her own dustbin, shows an exuberant creative intimacy with the raw materials of life she shares with Sasha Sykes. Tessa Eastman, by contrast, chooses clay to capture the wriggly aliveness of the world around us.

All these artists reflect the contrary pulls of tradition and the driving force of individual talent, the tensions between the generative bedrock of native, familial and local experiences and the myriad fruitful encounters open to artists to discover other ways of seeing and being. In an era when there is much debate about the merits and morals of cultural appropriation, this exhibition offers a powerful celebration of cultural exchange.

Emma Crichton-Miller
Editor-in-Chief, The Design Edit

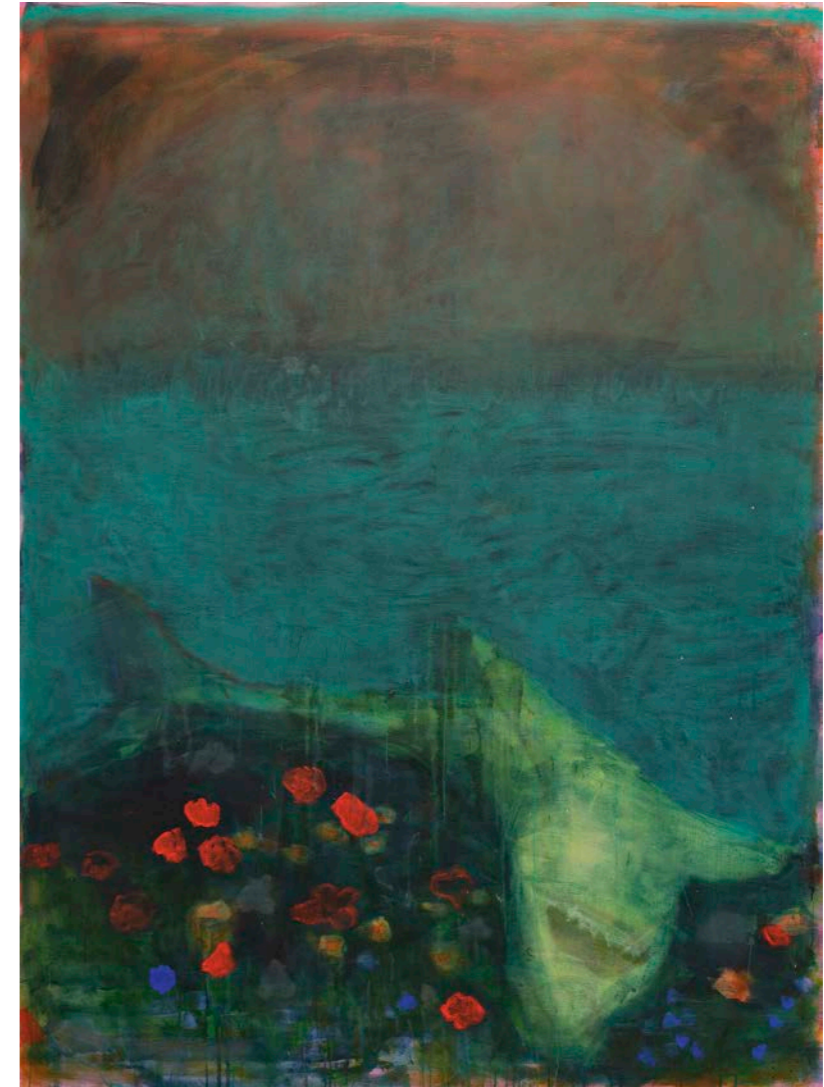


Gordon Baldwin

Vessel in Shadow, Picasso Variation 2

Stoneware
19h x 36 x 25 cm
1994

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Sophia Campbell

Bait

Oil on Canvas
190 x 140 cm
2023

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Michael Canning

Present But Elsewhere

Acrylic, charcoal, gouache, watercolour on paper

122 x 91 cm

2016 - 2022

OliverSearsGallery



Barrie Cooke

Jurel From Life Yucatan

Watercolour on paper

18 x 25.5 cm

2002

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Claire Curneen

Pilgrim

Porcelain, Metal, Wire
70h cm
2021

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David Eager Maher

Indoor Growing

Oil on panel. Artist's Frame
78 x 107 x 3.7 cm
2022

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Tessa Eastman

Erupting Frothy Cloud Cluster

Stoneware, glaze
56h x 45 x 45cm
2020

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Jason Ellis

Primordial

Kilkenny marble on beechwood plinth
39h x 112 x 23 cm
2011

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Wojciech Fangor

Composition

Oil pastel on paper
71 x 51 cm
1972

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John Ffrench

Tulipiere

Earthenware
36.5h x 16 x 16cm
2002

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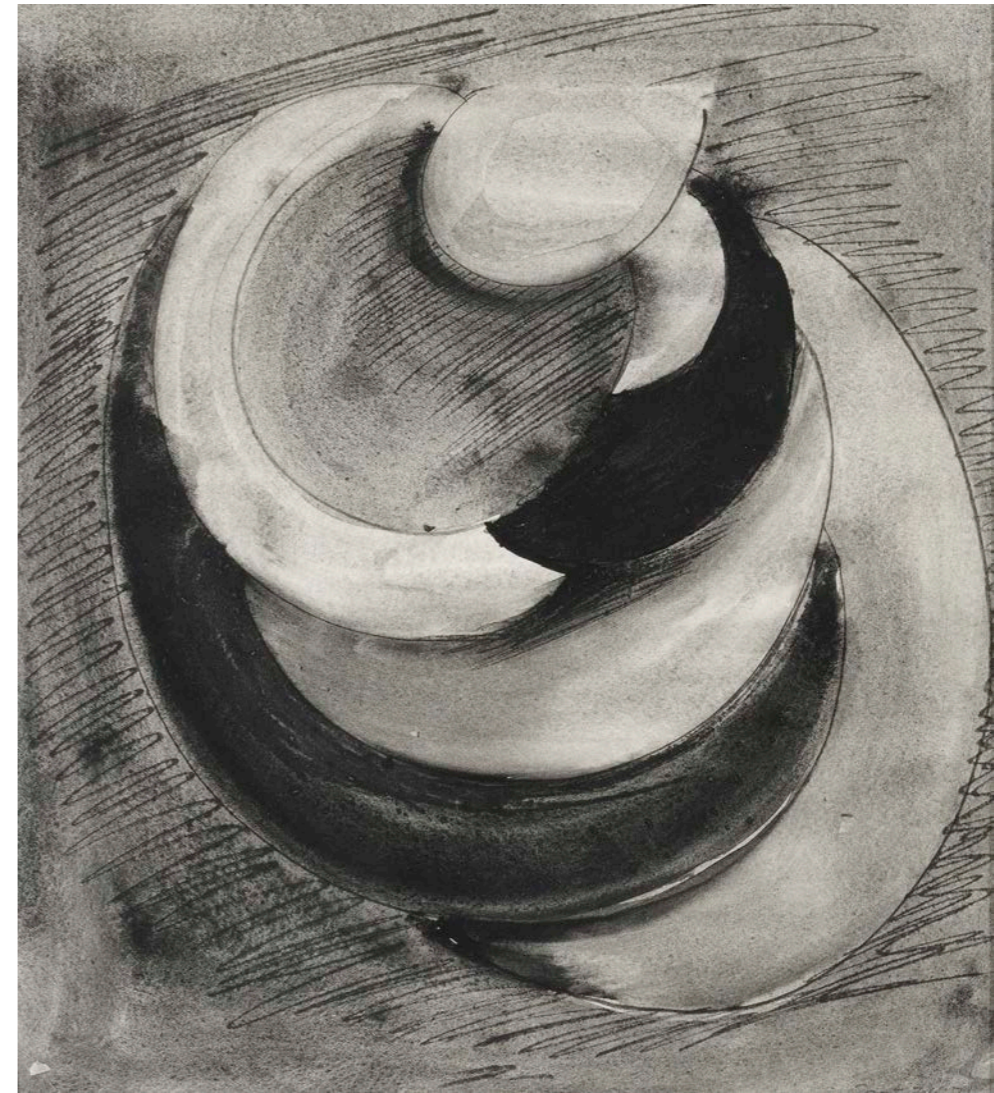


Liam Flynn

Fluted Vessel, Broken Line Series 2

Limed Oak
36h x 23 cm
2017

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Terry Frost

Suspended Blades

Graphite on paper
41 x 37 cm
1971

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Paul Gaffney

Untitled #43

Archival pigment print
49 x 61 cm Edition size 6 + 1 AP
2012

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Babs Haenen

Shan Shui No 2

Porcelain with a bluish-white glaze
46h x 34 x 31 cm
2019

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Hans Hartung

P1960-248

Pastel on cardboard
64 x 49 cm
1960

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Jacqueline Hauser

Nightingales in Serenade

163 x 75 cm
Textile & Mixed Media
Circa 1985

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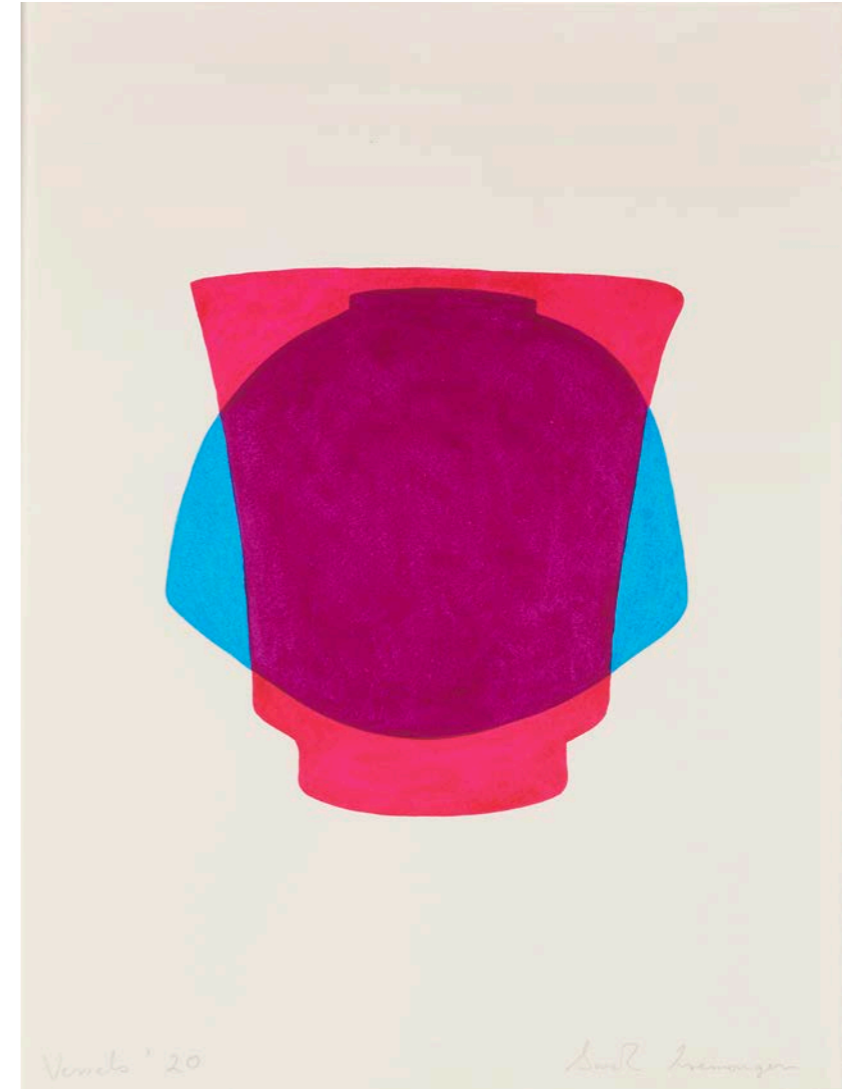


Huang Jing

Loop No. 4

Stoneware, glaze
34h x 44 x 25 cm
2022

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Sarah Iremonger

2 Vessels / North America 1000AD; Iran 1190AD

Watercolour on paper
38 x 29 cm
2020

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Stephen Lawlor

Damascus

Acrylic on canvas
120 x 150 cm
2022

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Janet Lines

Shelter No. 5

Stoneware, terra sigillata, smoke fired rim
53h x 56 x 43 cm
2022

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Carol McNicoll

Soft, Coffee Set and Tray

Earthenware, painted slips and glazes
26h x 44.6 x 33.5 cm
Circa 1995

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Emily Miller

After Julien Dupré

Sheepskin, acrylic, lino ink, recycled wood emulsion
106 x 82 x 9.5 cm
2022

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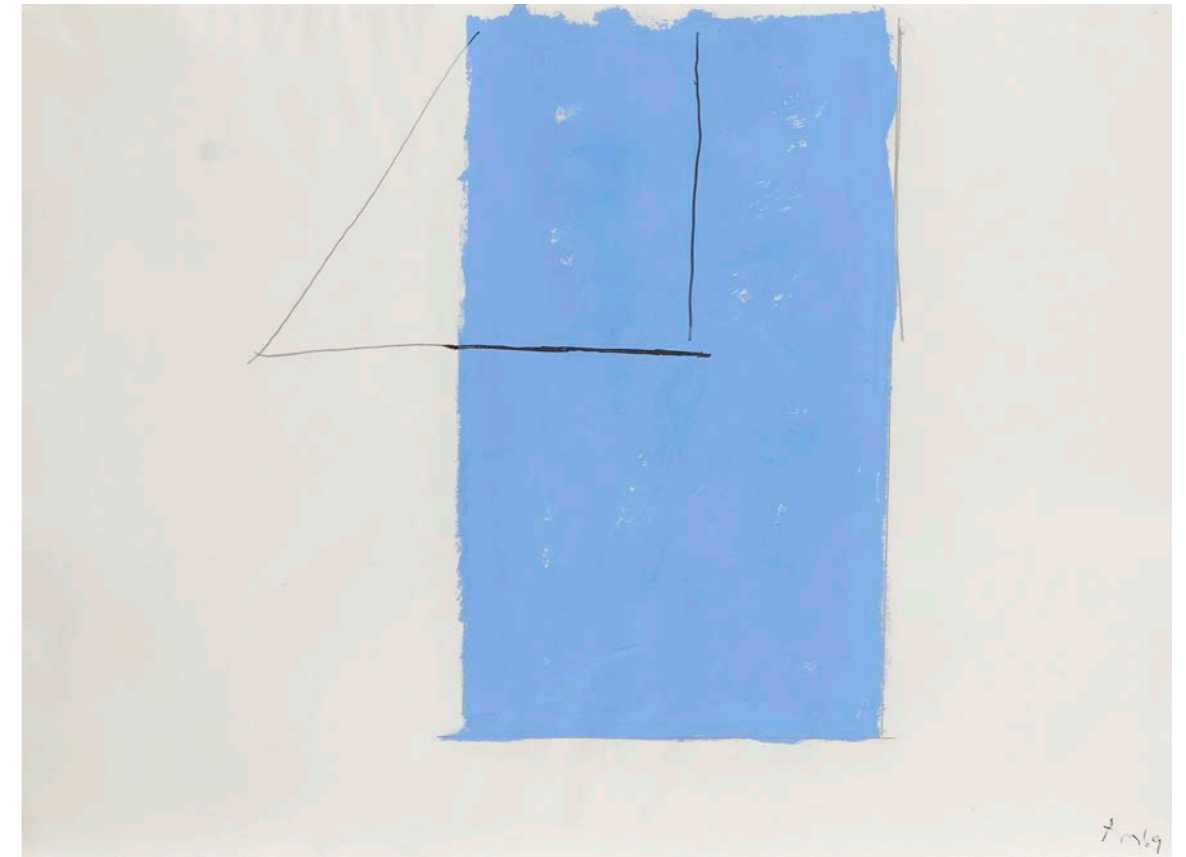


Nick Miller

Red dust - full moon

Oil on linen
112 x 97 cm
2017-23

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Robert Motherwell

Open Study (In Blue with Pencil Lines)

Acrylic, ink, graphite on paper
71 x 80 cm
1969

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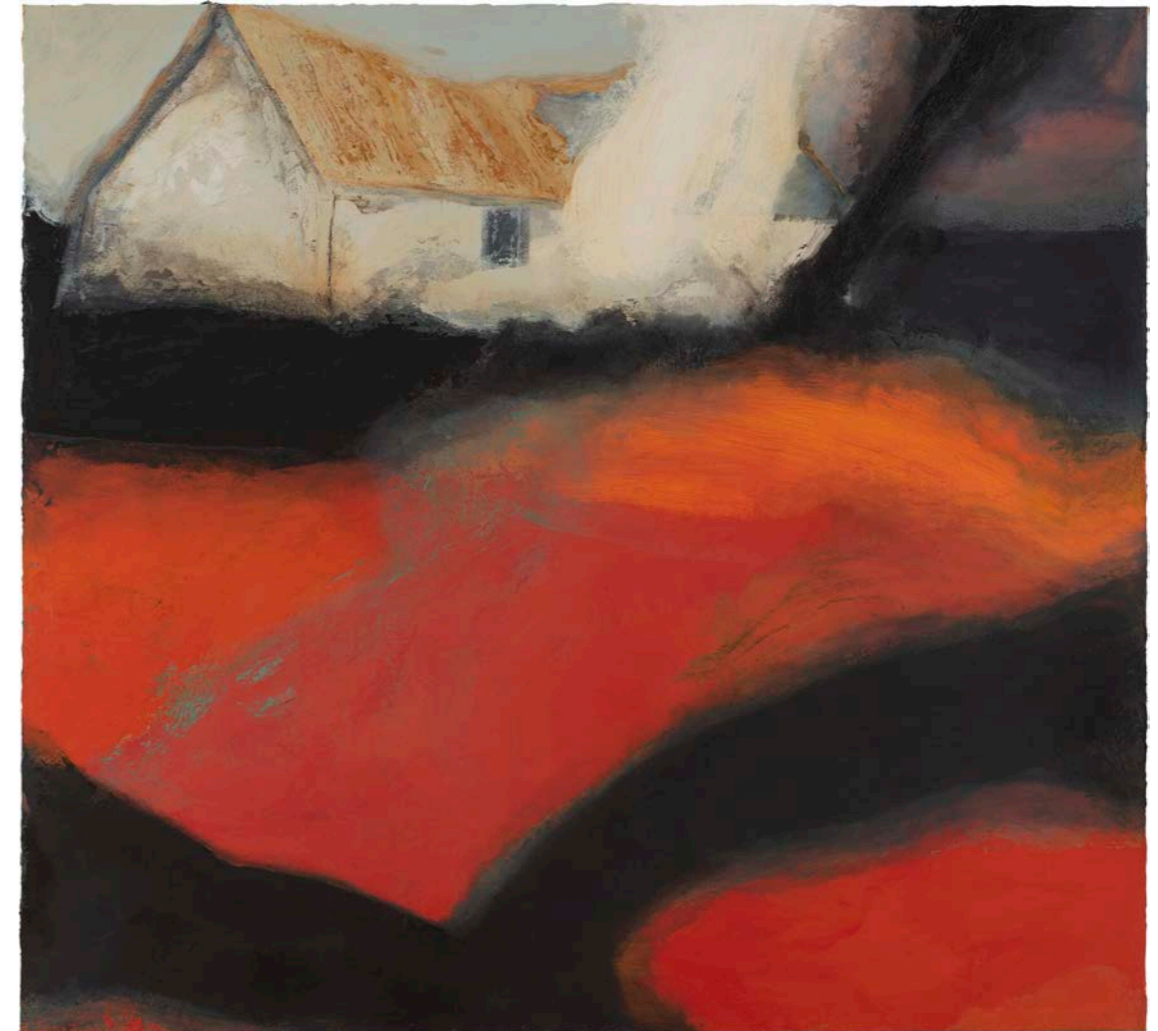


Abigail O'Brien

Retreat I

95 X 135 cm
Edition size 2/3 + 2 AP
2023

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Hughie O'Donoghue

Embers

Oil on canvas
165 x 181 cm
2023

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Jacqueline Poncelet

Untitled

Stoneware underglaze and onglaze colours
16h x 21 x 19 cm
circa 1980

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Laurence Riddell

Untitled (Horse)

Oil on canvas
30.5 x 25.5 cm
2023

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Bridget Riley
Scale Study for Cataract

Gouache and graphite on paper
 78.7 x 61.7 cm
 1967

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James Rosenquist
Collage for Untitled

Mixed media collage
 28.5 x 21.5 cm
 1985

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Stephanie Rowe

Auction I

Oil on Panel
16 x 20 cm
2023

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Jeff Schneider

Floral Minimalism/Spring Tulips #11

Oil on canvas
46 x 35 cm
2022

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William Scott CBE RA

Untitled

Gouache
29 x 39 cm
1959

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Amelia Stein

InisK N "Upright Stone"

Archival Pigment Print on Bamboo paper
37 x 55 cm Edition of 5 + 2A/P
2023

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Su Xianzhong

Paper Medium No. 18

Dehua Porcelain, kiln brick
38h x 33 x 35 cm
2020

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Angus Suttie

Sculptural Form

Earthenware, coloured slips
34h x 30 x 25 cm
Circa 1985

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Sasha Sykes

Between Worlds

Resin, acrylic, woodland plants
32h X 100 cm
2023

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Donald Teskey

Upper River I

Oil on canvas
150 X 150 cm
2023

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Peter Ting, Zha Caiduan
Flower Cylinder 'Hua' No.18A

Dehua Porcelain
 13h x 30.3 x 30.3 cm
 2019

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Vezzini & Chen

Untitled

Glass, Porcelain, Brass and dimmable G9 led lights
 Variable
 2023

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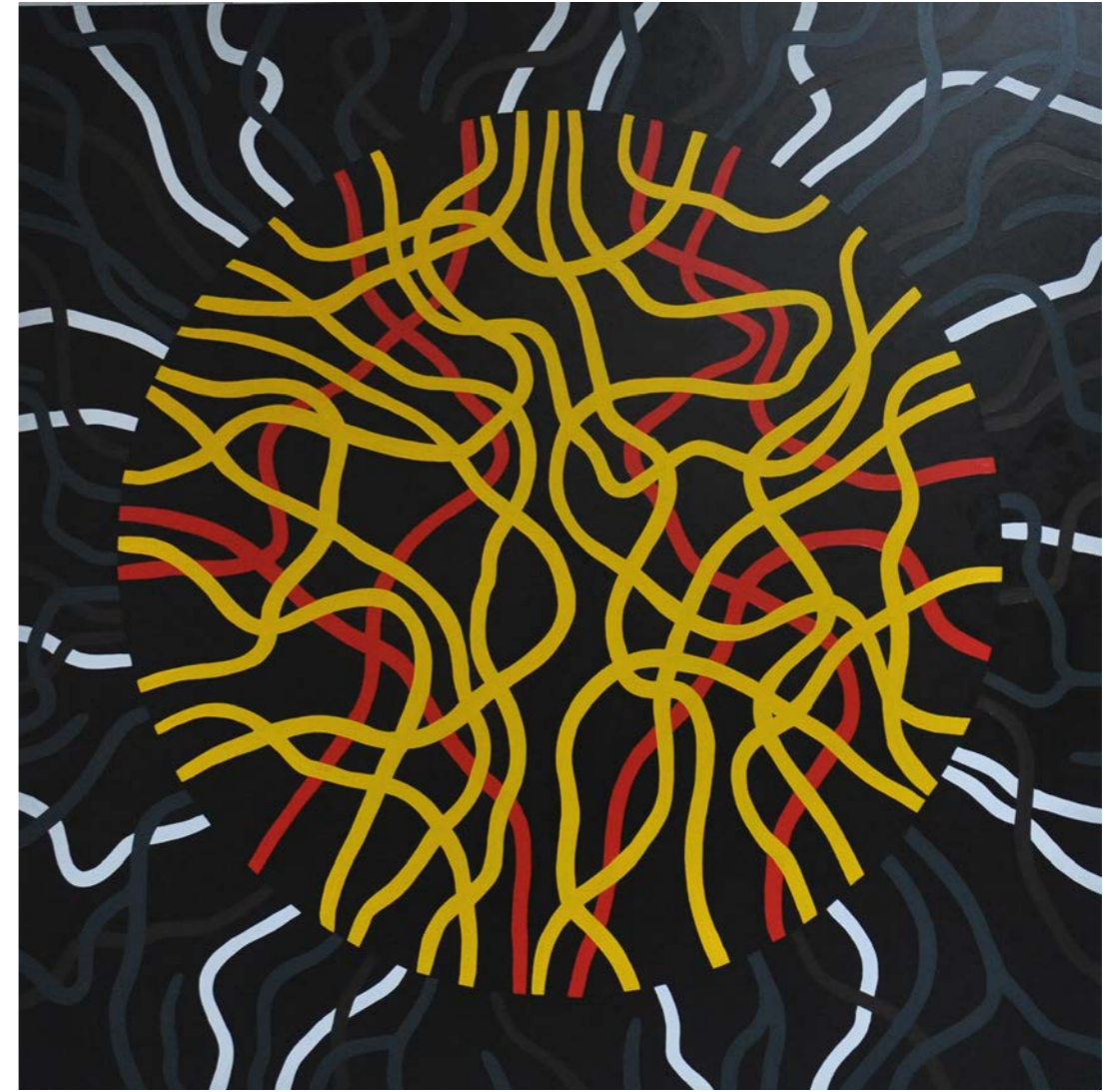


Sarah Walker

Eamon, age 7, made his way down the woods through the bracken to the shore.

Oil on canvas
30 x 30 cm
2022

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Samuel Walsh

Magma

Acrylic, oil on canvas
150 x 150 cm
2021

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Alice Walton

Fosse Verdure

Porcelain
50h x 26 x 26 cm
2022

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Keith Wilson

Light Falling

Acrylic on canvas mounted on panel
30 panels, each panel 15 x 20 cm. Total 93 x 142 cm
2023

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Emma Witter

The Study of Ceremony

Clam shells, copper wire,
electroformed copper, powdered freshwater pearl, crystal resin
17 x 15 x 18 cm 2022

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Zhao Jinya

Sunset Under The Opening Clouds

Glass
49 x 30 x 30 cm
2022

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Oriel Zinaburg

Lot No. 233

Stoneware, glaze, oxide

60h x 38 x 38 cm

2022

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BRIAN KENNEDY CURATOR

Brian Kennedy is an independent curator working predominantly in the craft and applied art area. He started his career with the Crafts Council of Ireland for whom he developed a series of both national and international exhibitions that helped elevate the crafted object from the craft shop to the gallery. His exhibitions have been seen across retail spaces, galleries and museums, in Dublin, London, Milan, Geneva and New York and have continuously reimagined what craft is today.

As well as working with institutions, Brian has worked with private galleries and through this work has blurred the lines between art, craft and design. He continues to work closely with galleries in Dublin, Geneva and Hong Kong to deliver exhibitions in public and private spaces. His recent projects included booths at several international art fairs, a major exhibition in Geneva last September and a series of exhibitions to celebrate the Platinum Jubilee at Fortnum & Mason London in 2022.

OLIVER SEARS GALLERY

London born art dealer, Oliver Sears established his eponymous fine art gallery in Dublin in 2010. The gallery presents a contemporary exhibition programme including Irish and international artists, both emerging and established. The gallery is distinguished for its inclusion of contemporary applied arts exhibitions in its programme. With a proven track record of delivering exceptional and innovative exhibitions, which are supported by collectors, museum curators and critics, exhibitions at the Oliver Sears Gallery are among the most respected and anticipated in the Irish art world. The gallery is also recognised for its international presence, bringing carefully curated exhibitions to London & New York. Over thirty years, Oliver Sears has developed a network of relationships between artists, galleries, clients and curators throughout Europe and America.

TING YING GALLERY

Founded in 2017 by Peter Ting, a ceramic designer, and Ying Jian, a porcelain scholar, Ting-Ying Gallery brings a dynamic and highly influential mission to the world of contemporary craft by stimulating ongoing dialogues between East and West, tradition and innovation, function and aesthetics.

The gallery is committed to supporting established and emerging artists, especially those from the Chinese diaspora who are fascinated by diverse craft and design disciplines, and grapple with the enigma of how they can question the perceptions of the past while evolving new work which manifests a strong sense of continuity with the inspiration of history. By re-discovering their heritage and craft-making traditions, these artists marry materials which have been used for centuries, with innovative new techniques. The resulting artworks celebrate the beauty and precision of craftsmanship today.

