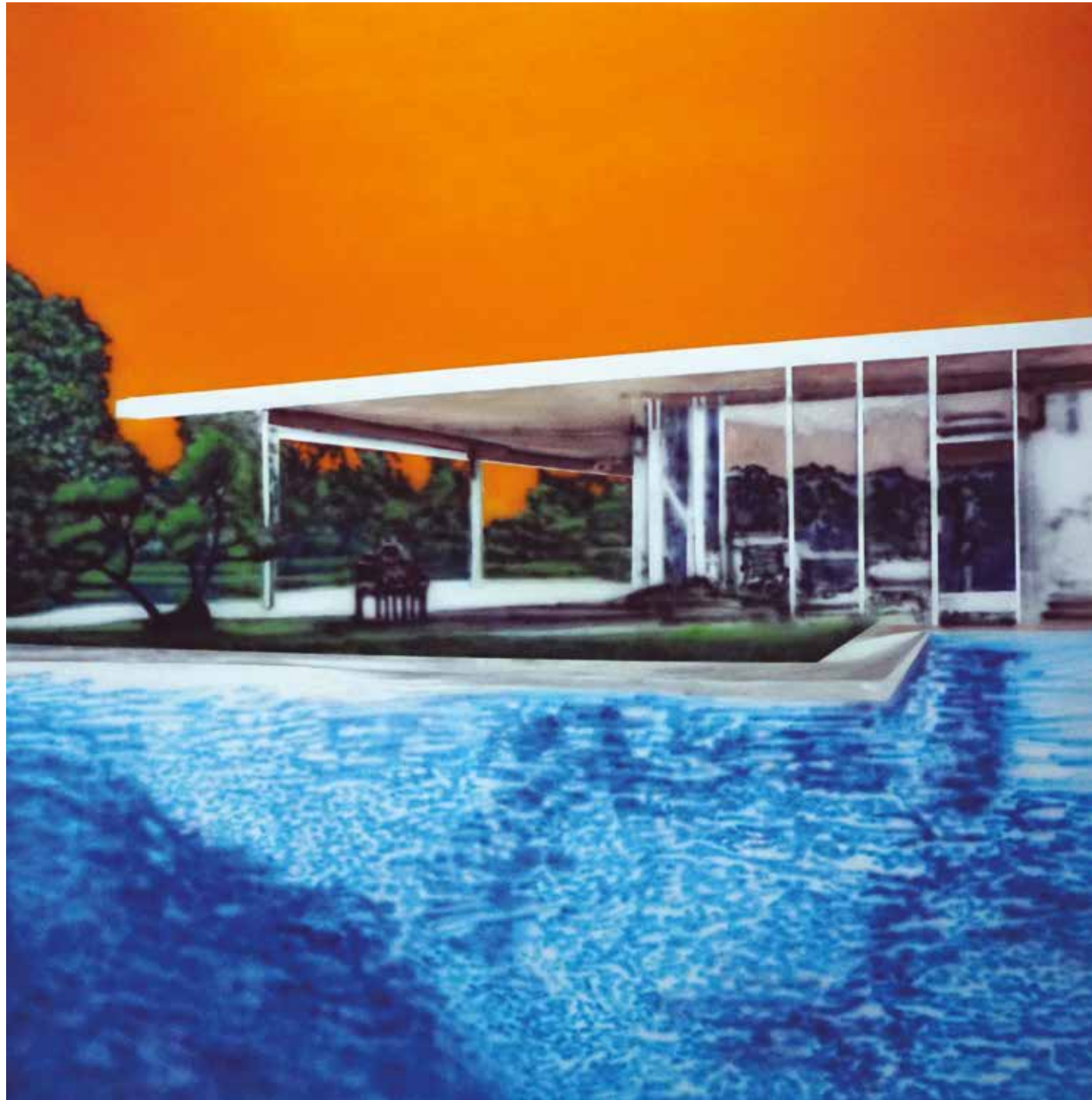


galerie
andresthalmann

Eamon O'Kane
Ideal Homes
Selected Paintings 2004 – 2020

Exhibition 11th September – 7th November 2020



Neutra Swimming Pool with Orange Sky 2019, Acrylic on canvas, 200 x 200 cm

EAMON O'KANE

Kann man Glück bauen, sozusagen in Stein meisseln? Ist es in den Häusern und Räumen der mit kühner Perfektion gestalteten Architekturikonen der Moderne zu finden? Oder zeigt es sich erst in der Verbindung und im Gegensatz mit der nicht vollends berechenbaren Gestaltungskraft der Natur? Eamon O'Kane hinterfragt in seinen Werken das Verhältnis von Architektur, Natur und Mensch und die Idee des geplanten Glücks.

Mit seinen eigens für die Ausstellung geschaffenen Linolschnitten der Mies van der Rohe Stühle in der Villa Tugendhat in Brünn hat mir Eamon O'Kane einen persönlichen Glücksmoment beschert. Beim Betrachten der Werke wurde ich sich sofort von nostalgischen Gefühlen und der Erinnerung erfasst, wie ich als Kind auf eben diesen Stühlen im Hause der nach Venezuela emigrierten Familie Tugendhat sass – eine einzigartige Erfahrung, die in mir sehr früh das Interesse und die Leidenschaft für Bauhaus und moderne Architektur weckte. Es war daher kaum eine Überraschung, dass das Schaffen von Eamon O'Kane mich sofort in seinen Bann zog. Bleibt mir zu hoffen, dass die grosszügig dimensionierten Bilder der «*Ideal Homes*», ausgeführt in Öl- und Acrylfarben, auch bei Ihnen ihre Wirkung entfalten.

Es ist mir eine grosse Freude, Ihnen Eamon O'Kanes Arbeiten erstmals in einer Solo-Show in Zürich zeigen zu dürfen. Der Bilderzyklus umfasst eine 16-jährige Schaffensperiode, wobei die letzten Werke vom Juli dieses Jahres stammen. Mein herzliches Dankeschön geht an den Künstler – für eine aussergewöhnliche Ausstellung und eine inspirierende Zusammenarbeit.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann



Philip Johnson **Leonhardt House** 2009, Oil on canvas, (diptych), 198 x 153 cm (each panel) 198 x 306 cm (full size)

EAMON O'KANE

Is it possible to build or carve bliss in stone? Can bliss be found in the audaciously perfect homes and spaces designed by iconic modern architects? Or does bliss only reveal itself in conjunction with – or by contrast to – nature's never fully predictable creative power? Eamon O'Kane's works explore the relationship between humans, architecture and nature, and the notion of "planned" bliss.

Made especially for this solo exhibition, O'Kane's lino-cuts of Ludwig Mies van der Rohe's chairs from the Tugendhat Villa in Brno, Czech Republic, represent a personal moment of bliss to me. As I saw these works I was taken back to the moment in my childhood when I sat on those very chairs left behind at the former home of the Tugendhat family who had to emigrate to Venezuela. It was this unique and early experience that awoke in me the interest in and the passion for Bauhaus and modern architecture. It was hardly surprising, therefore, that I was immediately taken by O'Kane's work. What now remains is for me to hope that you will be similarly affected by the generous canvases, done in oil or acrylic, that constitute «Ideal Homes».

I am delighted to have been able to arrange Eamon O'Kane's first solo show in Zürich, Switzerland. The most recent pieces in this cycle of works, done over a period of sixteen years, date from July 2020. I owe the most sincere debt of gratitude to the artist, both for this extraordinary exhibition, and for his inspirational co-operation.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann

Eamon O’Kane

Ideal Homes. Selected Paintings 2004 – 2020

Kann man Lebensglück bauen? Der österreichische Dichter Thomas Bernhard (1931-1989) erzählt in seinem Roman „Korrektur“ (1975) von einem Mann namens Roithamer, der für seine Schwester ein Haus in Form eines Kegels bauen will. Ein Haus, von dem es im Roman heisst, dass es glücklich machen müsse.

Die Idee, dass es irgendwo einen Ort, einen Raum geben müsse, an dem das Lebensglück gewissermassen in der Luft liegt, ist den meisten Menschen eingeschrieben. Meist suchen wir diesen Ort im Ungefähren, in einem nicht näher lokalisierbaren Paradies. Doch einige glauben auch, dass der Mensch dieses Paradies selbst gestalten könne. Zum Beispiel Architekten.

Der in Skandinavien lebende irische Künstler Eamon O’Kane beschäftigt sich in seiner Arbeit mit den architektonischen Paradiesvorstellungen der Moderne. Er malt, zeichnet, fotografiert Bauten von Bauhaus bis Brutalismus. In der Serie «Ideal Homes» beschäftigt sich O’Kane mit real existierenden Häuser namhafter Architekten und Gestalter verschiedener Generationen und Herkunft wie Frank Lloyd Wright, Walter Gropius, Frank Gehry oder Mies van der Rohe. Im Detail unterscheiden sich die architektonischen Konzepte der Baukünstler, auf die Eamon O’Kane sich bezieht, durchaus. Doch allen ist gemeinsam, dass sie sich als Visionäre sahen – und von anderen bis heute so gesehen werden – und dass ihre Bauten und Entwürfe als Beispiele einer bestimmten Art von Vollkommenheit gelten.

Die Idee, dass Glück – aber auch Sinnhaftigkeit – in Stein zu fassen seien, ist keineswegs neu. Doch in der Moderne erhielt diese gestalterische Idee durch die Verbindung mit pädagogischen und weltanschaulichen Konzepten neue Kraft. Zum Beispiel am Bauhaus, wo die Idee des guten Geschmacks sich mühelos mit Esoterischem verband. Manche denken heute noch, Bauhaus war *das Ding*, viele halten heute alles, was schnörkellos modern aussieht, für Bauhaus.

Eamon O’Kane malt zum Beispiel eines der Meisterhäuser, die Gropius für sich und andere Lehrende am Bauhaus in Dessau entworfen hat. Auf den ersten Blick scheint die Umsetzung O’Kanes nahe an den bekannten schwarz-weiss Fotografien, die Lucia Moholy 1926 von den Gebäuden gemacht hat. In klarer Bildsprache gestaltet, sieht man das lichte Kiefernwaldchen, in das die Bauten gesetzt sind. Die Häuser selbst, Gropius’ Idee von einem „Baukasten im Grossen“ folgend, aus glatten Kuben zusammengesetzt. Doch bei Eamon O’Kane sind

diese Kuben nicht glatt weiss, wie im Original. Die Häuser setzen sich aus verschiedenfarbigen Flächen zusammen. Die „Baukasten-Idee“ erscheint dadurch pointiert. O’Kane wirft so der Betrachterin die Frage zu, ob ideale Räume sich wirklich aus standardisierten Einzelteilen zusammenbauen lassen.

Mit subtilen Mitteln hinterfragt Eamon O’Kane jene modernistische Architektur, die er auf so delikate Weise zu malen versteht. Er malt so clean und kühl wie die Moderne selbst.

In *Frank Gehry House* malt er das Wohnhaus, das der kanadisch-amerikanische Architekt und Designer für sich und seine Familie in Santa Monica, Kalifornien erbaut hat (auf der Basis eines Hauses aus den 1920er Jahren) – und versetzt es in eine üppige Gartenlandschaft, die das Haus weitgehend überdeckt. Er lässt das Gebäude nahezu verschwinden in einem fiktiven Garten, der seinerseits eine Art Paradies oder Ort des Glücks darstellt – allerdings ist diese Vorstellung von Glück und idealem Ort mit einer anderen Denkrichtung verbunden. Der Garten als idealer Ort setzt zwar, ebenso wie die Architektur, den Menschen als Gestalter voraus. Doch gibt es im Garten immer noch eine Verbindung zur Natur, zum Unplanbaren, zum Wachsenden. In diesem Bild erscheint ein sich gegenseitiges Verschlingen / Verdrängen idealer Konzepte: das moderne Haus aus den 1920ern, von Gehry Ende der 1970er und Anfang der 1990er in seinem dekonstruktivistischen Stil umgebaut. Und auf O’Kanes Bild vom Garten überwachsen.

Eamon O’Kane, geboren in Belfast, Nordirland, lebt in Dänemark und Norwegen. Sein Schaffen wurden bereits mit zahlreichen Preisen, wie dem Taylor Art Award und dem Fulbright Award ausgezeichnet. Seine Werke wurden von Europa bis Amerika in internationalen Galerien und Museen wie dem Museum of Contemporary Art in Los Angeles, dem Sheldon Art Museum in Lincoln, Nebraska, dem Irish Museum of Modern Art in Dublin und dem Museum Frieder Burda in Baden-Baden ausgestellt. Eamon O’Kane ist als Professor für Malerei an der Academy of Art, Music and Design der Universität Bergen in Norwegen tätig.

Alice Henkes



Eamon O'Kane

Ideal Homes. Selected Paintings 2004 – 2020

Is it possible to build or construct true bliss? In his novel "Corrections" (1975), Austrian author Thomas Bernhard (1931-1989) tells the story of a man named Roithamer, who wants to build a cone-shaped house for his sister, expecting the house to be a locus of bliss for its inhabitants.

Most of us will understand the notion that, somewhere, there is a place or space that, metaphorically speaking, breathes happiness. We usually seek such a place in an unidentified Paradise-like space. Some people, however, believe that it is possible for humans to create such a Paradise – architects among them.

Visual artist Eamon O'Kane is concerned with modern architectural notions of Paradise. He draws, paints and photographs architectural structures from Bauhaus to Brutalism. His Ideal Homes series features the homes designed and built by various generations of renowned architects and designers, including Frank Lloyd Wright, Walter Gropius, Frank Gehry and Mies van der Rohe. Even if their architectural concepts display a wide range of variations, these icons of architecture share the fact that they saw themselves as visionaries – and are seen as such to this day – and that their designs and buildings are exemplars of near perfection.

It is by no means a new notion that stone structures are capable of capturing both happiness and relevance. The modernist conjunction of pedagogical and ideological concepts gave new momentum to the design idea – at Bauhaus, for example, where notions of "good taste" smoothly merged with the esoteric. Many people still believe that "Bauhaus" was the thing, and associate the term with anything that looks modern and plain.

In one painting, Meisterhaus Dessau, O'Kane features one of the Masters' Houses in Dessau that Gropius designed for himself and other Bauhaus masters. At first glance, O'Kane's version appears to closely emulate the buildings in black-and-white that Lucia Moholy photographed in 1926. In its clear visual design, the painting shows a scattering of pine-trees that surround the house. Following Gropius' concept of a large-scale construction kit, the houses themselves are varying constellations of smooth cuboid volumes. In O'Kane's rendition, however, the cubes diverge from the original insofar as they are neither smooth nor white. Featuring squares and rectangles in various colours, the exterior elements underscore Gropius' construction-

kit concept. O'Kane's representation asks the viewer whether ideal spaces can really be assembled from standardised elements.

O'Kane's subtle and delicate painterly approach questions modernist architecture. His visualisations are as neat and cool as the Modern style itself.

Frank Gehry House represents the home in Santa Monica, CA, designed and built by the Canadian/US-American architect and designer for himself and his family (based on a 1920s home). In O'Kane's version, however, the Gehry house is framed by an imaginary garden of tropical plants that obscure most of the building. The garden stands for a kind of Paradise or locus of bliss. The concept of bliss and locus amoenus, however, is rooted in a different school of thought. As ideal locations, both architecture and gardens require human design. Gardens, however, retain a close relationship to nature, to growth and the unpredictable. Frank Gehry House illustrates ideal concepts that mutually devour and displace each other: in O'Kane's work, the garden all but obliterates the modern 1920s house, built in Gehry's de-constructivist style in the late 1970s and early 1990s.

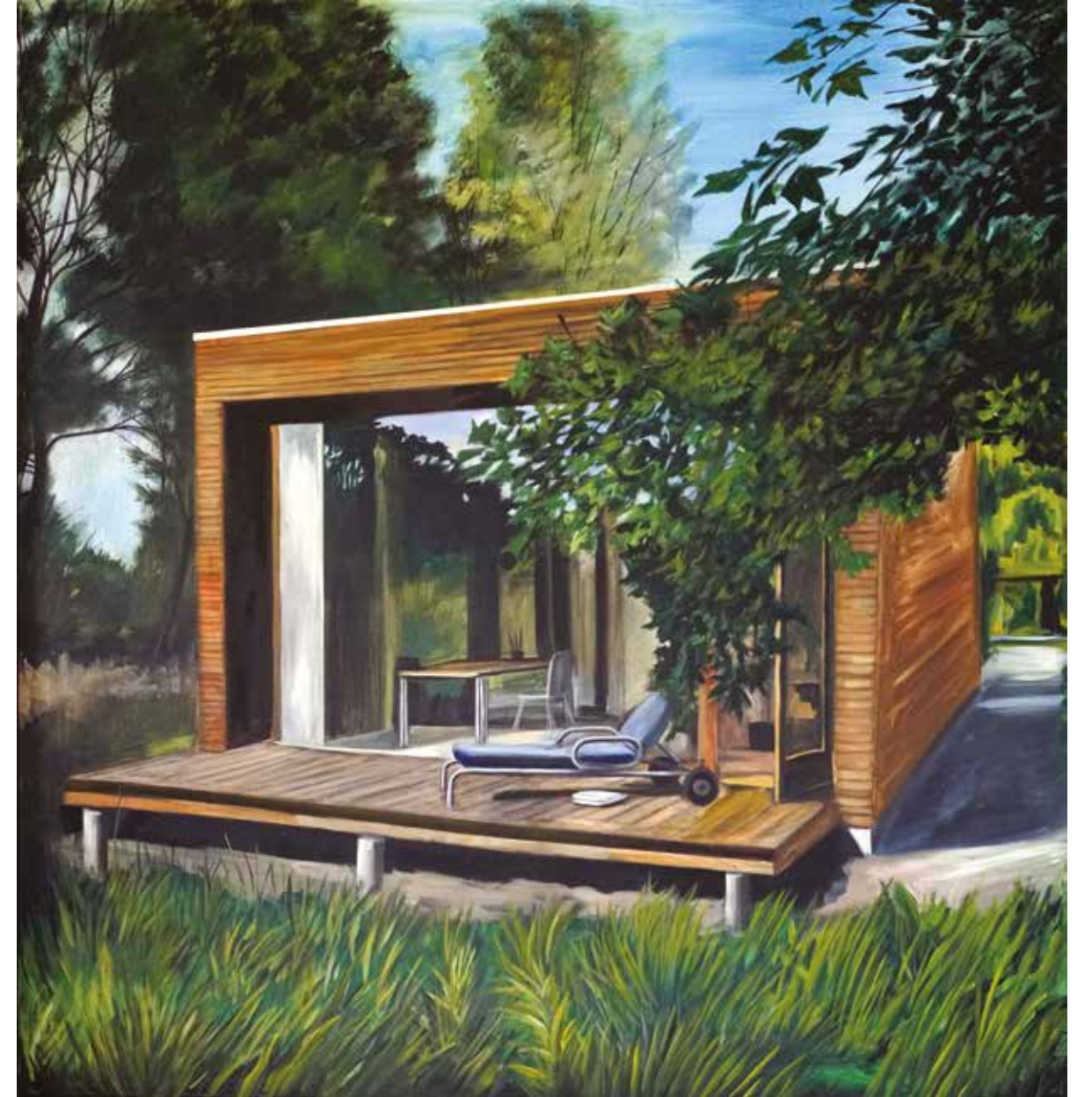
Eamon O'Kane was born in Belfast, Northern Ireland, and lives in Denmark and Norway. He has received various awards including the Taylor Art Award and a Fulbright Award, and has had solo shows in international galleries and museums such as the Museum of Contemporary Art in Los Angeles; the Sheldon Art Museum in Lincoln, Nebraska; the Irish Museum of Modern Art in Dublin; and Museum Frieder Burda in Baden-Baden, Germany. Eamon O'Kane is Professor of Visual Art at The Art Academy, Faculty of Fine Art, Music and Design, University of Bergen, Norway.

Alice Henkes





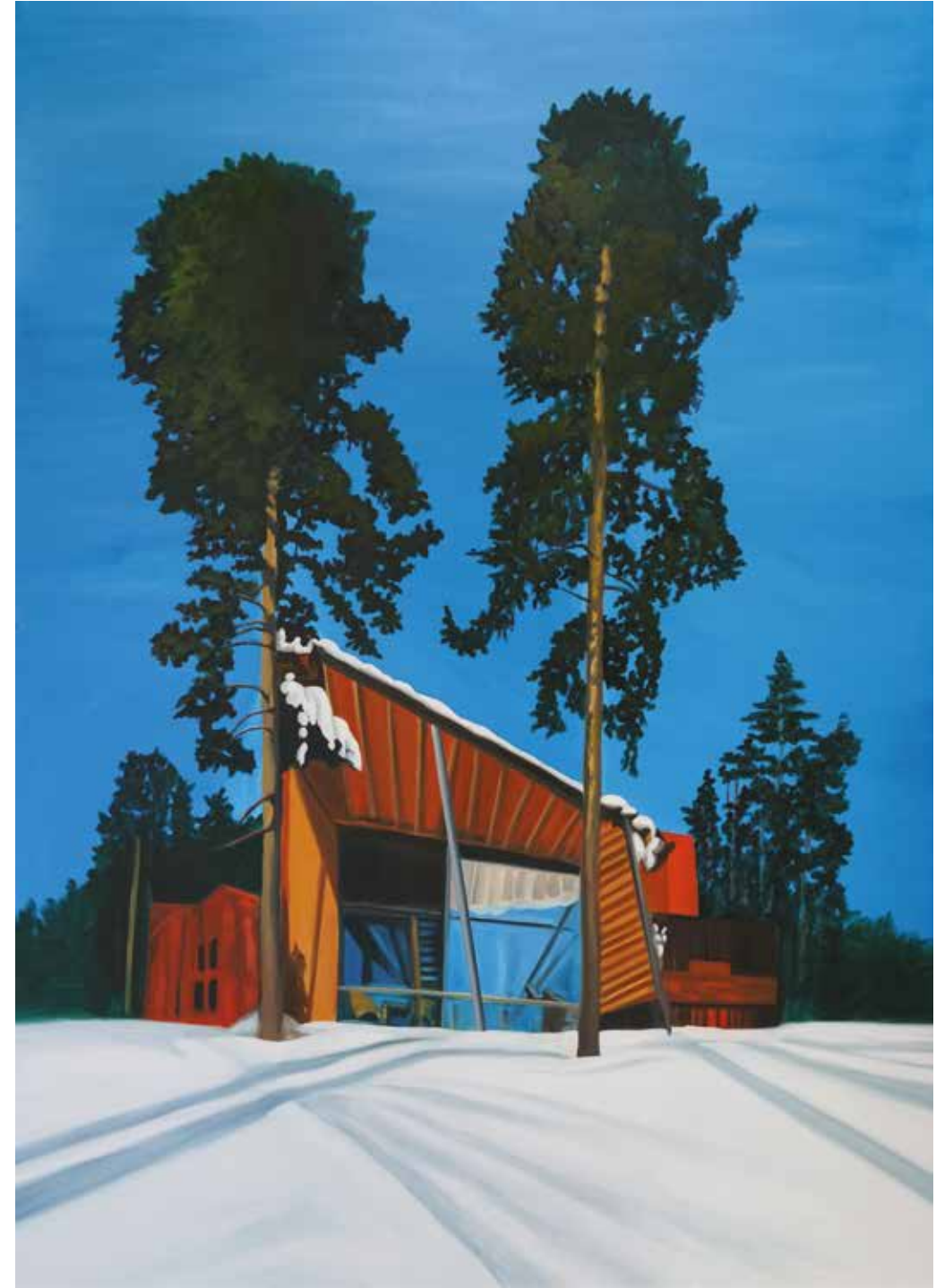
Eames Psychedelic Seasons Remix (painted whilst listening to Forever Changes by Love) 2008, Oil on canvas, 232 x 265 cm



Studio House II (Henning Larsen) 2004, Acrylic on canvas, 210 x 220 cm



Alvar Aalto Remix (painted whilst listening to Substance by Joy Division) 2008, Oil on canvas, 213 x 150 cm



Alvar Aalto Remix (painted whilst listening to Closer by Joy Division) 2008, Oil on canvas, 213 x 152 cm





House South View Midday (After Aalto) 2013, Oil on canvas, 100 x 200 cm



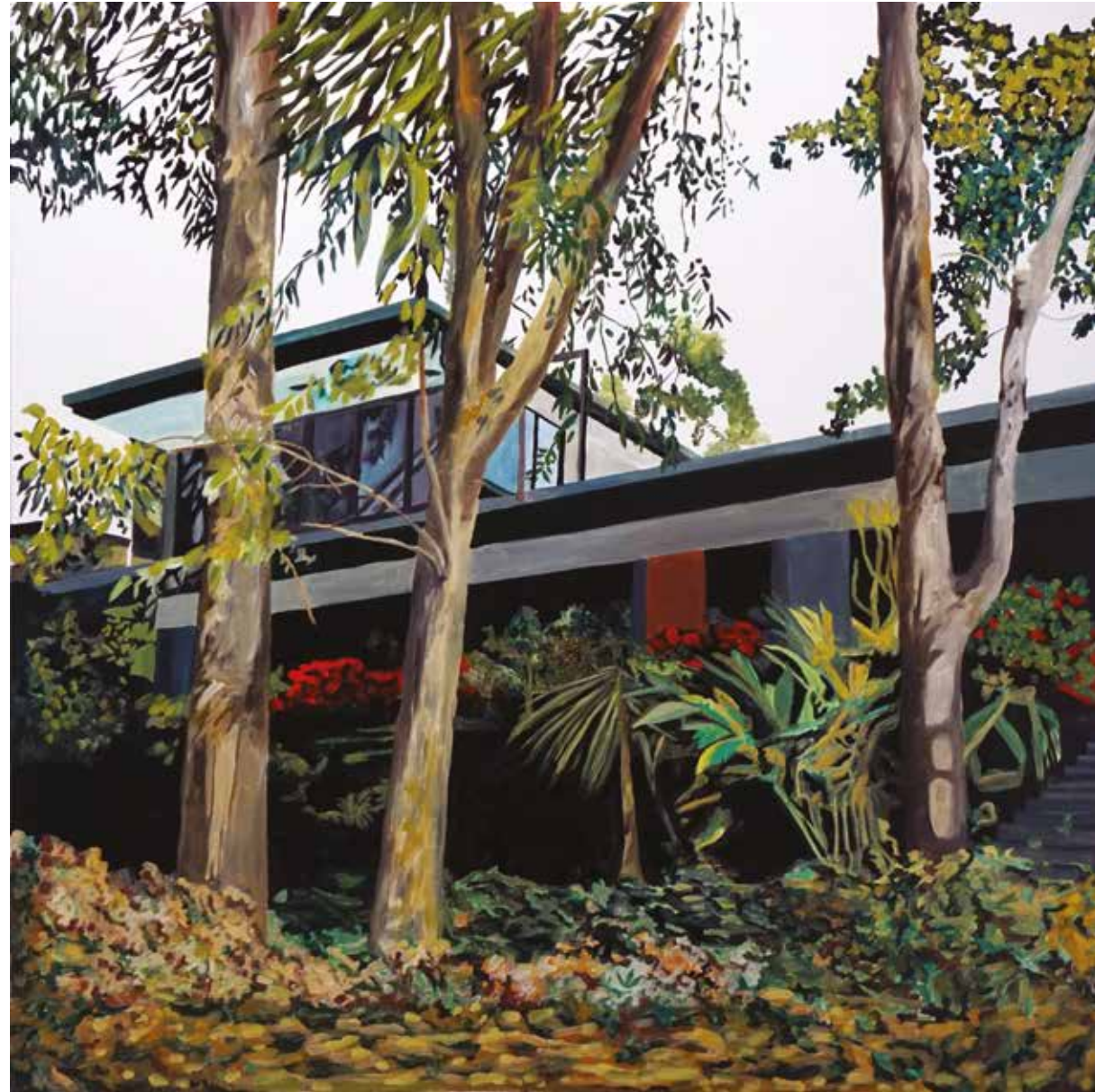
Black Farnsworth House in Snow (Mies van de Rohe) 2010, Oil on canvas, 100 x 100 cm



Neutra Richter House 2016, Acrylic on wood panel, 30 x 40 cm



Casa Bo Bardi 2018, Acrylic on canvas, 120 x 150 cm



Neutra House 2012, Oil on canvas, 100 x 100 cm



California Swimming Pool 2020, Acrylic on board, 30 x 40 cm



Kaufmann Desert House (Richard Neutra) 2013, Oil on canvas, 100 x 120 cm



Edris House (E. Stewart Williams) 2013, Oil on canvas, 100 x 120 cm





Johansen Goodyear House 2017, Acrylic on wood panel, 30 x 40 cm



Matisse Courtyard (after Quincy Jones) 2016, Oil on canvas, 200 x 300 cm



Negative E-1027 2018, Acrylic on canvas, 120 x 120 cm



E-1027 (Eileen Gray) 2020, Acrylic on board, 30 x 40 cm



Glass House Reflections I 2010, Oil on canvas, 100 x 120 cm



Philip Johnson Glass House Study 2010, Acrylic on canvas, 40 x 40 cm



Meisterhaus Dessau (Walter Gropius) 2013, Oil on canvas (diptych), 100 x 100 cm (each panel) 100 x 200 cm (full size)



Chamberlain House, Gropius + Breuer 2013, Acrylic on wood panel, 30 x 40 cm



Kump House 2016, Acrylic on wood panel, 30 x 40 cm



Frank Gehry House 2016, Oil on canvas, 120 x 150 cm



Louisiana Museum Pond 2019, Oil on canvas, 100 x 100 cm



Irish House 2008, Oil on canvas, 100 x 120 cm

BIOGRAPHY

Born 1974, Belfast, Northern Ireland
Lives and works in Bergen, Norway and Odense, Denmark

EDUCATION

2015- Professor of Painting, Bergen Academy of Art and Design, Bergen, Norway
2015 Dean of Art Department, Bergen Academy of Art and Design, Bergen, Norway
2012-2015 Artistic Research Leader (KU Leder) Bergen Academy of Art and Design, Bergen, Norway
2011 Professor of Visual Art, Bergen National Academy of Art, Bergen, Norway
2007-2010 Visiting Research Fellow, University of the West of England, Bristol, UK
2001-2007 Senior Lecturer in Fine Art, University of the West of England, Bristol, England
2000-2001 Assistant Lecturer, Limerick School of Art and Design, Ireland
2001 MFA (Design Technology), Parsons School of Design, New School University, New York, USA
1998-1999 Research Fellowship (Painting), Cheltenham & Gloucester College of Higher Education, UK
1998 Master of Fine Art Degree (with Distinction), University of Ulster, Belfast, Northern Ireland
1996 B.A. Joint Honours Degree in History of Art and Fine Art Painting, (First Class Honours), NCAD, Dublin, Ireland

SELECTED SOLO EXHIBITIONS

2020 Galerie Andres Thalmann, Zurich, Switzerland
Norwegian Sculpture Society, Oslo, Norway
2019 Josef Filipp Galerie, Leipzig, Germany
Galleri Christoffer Egelund, Copenhagen, Denmark
Crawford Municipal Gallery, Cork, Ireland
Funen Art Museum, Odense, Denmark
Gregory Lind Gallery, San Francisco, USA
2018 Linenhall Arts Centre, Castlebar, Ireland
Galerie DGV, Svendborg, Denmark
M100, Odense, Denmark
Rochester Art Center, Rochester, USA
2017 Butler Gallery, Kilkenny Castle, Kilkenny, Ireland



2016

2015

2014

2013

2012

2011

2010

LNM Gallery, Oslo, Norway
Regional Cultural Centre, Letterkenny, Ireland
Draiocht Arts Centre, Dublin, Ireland
Cavanacor Gallery, Lifford, Ireland
Kunstgarasjen, Bergen, Norway
Josef Filipp Galerie, Leipzig, Germany
Gregory Lind Gallery, San Francisco, USA
Rochester Art Center, Rochester, USA
Galleri Christoffer Egelund, Copenhagen, Denmark
2015 The Model Arts Centre, Sligo, Ireland
Galway Arts centre, Galway, Ireland
Riverbank Arts Centre, Kildare, Ireland
Galerie DGV, Svendborg, Denmark
2014 Roscommon Arts Centre, Roscommon, Ireland
Centre of Contemporary Art, Derry, Northern Ireland
ROM 8, Bergen, Norway
Klaipda Culture Communication Center, Klaipda, Lithuania
2013 RARE Gallery, New York, USA
Sheldon Art Museum, Lincoln, Nebraska, USA
Josef Filipp Galerie, Leipzig, Germany
Gregory Lind Gallery, San Francisco, USA
2012 126 Gallery, Galway, Ireland.
2011 Rare Gallery, New York, USA
2010 Der Glasraum, Gregory Lind Gallery, San Francisco, USA

2010 Filipp Rosbach Galerie, Leipzig, Germany
101 California, San Francisco, USA
See Line Gallery, Los Angeles, USA
Crawford Municipal Gallery, Cork, Ireland
2009 ArtSway, New Forest, England
Plan 9, Bristol, UK
Centre Culturel Irlandais, Paris, France
Art Karlsruhe (solo presentation), Karlsruhe, Germany

SELECTED GROUP EXHIBITIONS

2020 *Summertime 20*, Galleri Christoffer Egelund, Copenhagen, Denmark
Bauhaus - The Dollhouse, Heemstede, Netherlands
2019 *Summer 19*, Galleri Christoffer Egelund, Copenhagen, Denmark
Hyperobjects, Worth Ryder Gallery, Berkeley, USA
XMAS 19, Galleri Christoffer Egelund, Copenhagen, Denmark
Seer, European Painting and Drawing in Tokyo, Galleria Punto, Japan
2018 *Please Allow Me to Introduce Myself*, Josef Filipp Galerie, Leipzig, Germany
Hyperobjects, JOY Forum, Bergen, Norway
LNM Anniversary Exhibition, Kunstnernes Hus, Oslo, Norway
Winter Show, Galerie DGV, Svendborg, Denmark
Rum, Galleri Christoffer Egelund, Copenhagen, Denmark
Summer Exhibition, Galleri Christoffer Egelund, Copenhagen, Denmark
2017 *Christmas Exhibition*, Galleri Christoffer Egelund, Copenhagen, Denmark
Konglomerat, Josef Filipp Galerie, Leipzig, Germany
2016 *Tutti Frutti*, Josef Filipp Galerie, Leipzig, Germany
There Are Little Kingdoms, Mermaid Arts Centre, Co. Wicklow, Ireland
Greatest Hits, Galerie DGV, Svendborg, Denmark
Summer Exhibition, Galleri Christoffer Egelund, Copenhagen, Denmark
Art and Architecture, Erik Jørgensen, Pakhus 48, Copenhagen, Denmark



2015

2014

2013

2012

Norwegian Sculpture Biennale, Vigeland Museum, Oslo, Norway
Almost Nothing. 100 Artists Comment on the Work of Mies Van De Rohe, Chicago, USA
Winter Exhibition, Galleri Christoffer Egelund, Copenhagen, Denmark
Liminal Space, Galerie Baton, Seoul, South Korea
Nobles and Savages, La MaMa Galleria, New York, USA
Sainsbury Centre, Norwich, England
Summer Exhibition, Galleri Christoffer Egelund, Copenhagen, Denmark
Summer Exhibition, Galerie DGV, Svendborg, Denmark
Summer Museum, Josef Filipp Galerie, Leipzig, Germany
2014 *COLLABORATION_7*, abart, Corovica kuca, Mostar, Bosnia and Herzegovina
COLLABORATION_7, Galerija ŠTAB, Belgrade, Serbia
Group Show, Josef Filipp Galerie, Leipzig, Germany
2013 *Folly*, Lewis Glucksman Gallery, Cork, Ireland
RE:PLACE, Kino Kino, Sandnes, Norway
Relocate, Josef Filipp Galerie, Leipzig, Germany
Mobile Architecture, Seeline Gallery, Los Angeles, USA
2012 *Seaside*, Josef Filipp Galerie, Leipzig, Germany
Odds, Odda, Norway

2011
Painting Exhibition, Bergen Kjøtt, Bergen, Norway
DECADE, 10th Anniversary Show, Gregory Lind Gallery, San Francisco, USA
MOCA Fresh, Museum of Contemporary Art, Los Angeles, USA
Overview, RCC, Letterkenny, Co. Donegal, Ireland
Working. Drawing, The Dock, Carrick on Shannon, Ireland
The Invisible Seminar (Curated by Brandon LaBelle), Bergen Academy of Art and Design, Bergen, Norway
Are We there yet? MacGill Summer School, Glenties, Co. Donegal, Ireland
Rugby Art Collection Exhibition, Rugby Art Gallery and Museum, Rugby, England
Group Exhibition, Cavanacor Gallery, Donegal, Ireland
Dublin Contemporary 2011, Dublin, Ireland
Luleå Art Biennial, LAB11, The House of Culture and The Regional Museum of Norbotten, Luleå, Sweden
It's About Time, Ben Malz Gallery, Otis College of Art and Design, Los Angeles, USA
The 43 Uses of Drawing, Rugby Art Gallery and Museum, Rugby, England
Social Structures, Sun Valley Center for the Arts, Ketchum, USA
L'art de la rencontre, Galerie Favardin & de Verneuil, Paris, France
Montano's Malady, Galerie Favardin & de Verneuil, Paris, France
DEARC: The RDS Taylor Art Award Exhibition - Celebrating 150 Years, RDS, Dublin, Ireland
Figure and Ground, Cavanacor Gallery, Donegal, Ireland
Red, SOMA, Waterford, Ireland
Artist's Playgrounds, Micro Onde, Paris and touring to Le Quartier, in Quimper, Brittany, France
An Aire of the Senses, Irish Pavilion, Expo, Shanghai, China and touring to three other venues
HAUTE. Curated by Roman Stollenwerk, Wignall

2010
Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, USA
Galerie Schuster, Miami, USA
Noughties but Nice: 21st Century Irish Art, premiered in 2009 Limerick City Gallery of Art before touring to Letterkenny Regional Cultural Centre in Donegal, Solstice Arts Centre in Navan, Meath and VISUAL in Carlow throughout 2010
From My Universe: Objects of Desire, See Line Gallery, Los Angeles, USA
2009
OPEN ev+a - 'Reading the City', Curated by Angelika Nollert and Yilmaz Dziewior, Limerick, Ireland
Into Irish Drawing, Limerick City Gallery of Art, Ireland; Civic Arts Centre, Hengelo, Holland; Centre Culturel Irlandais, Paris; MCAC, Portadown, Northern Ireland
Two person exhibition, Mogadishni, Copenhagen, Denmark
10 Year Anniversary Exhibition, Campus Galerie, Bayreuth, Germany
ROOM COLLABORATORS, ROOM, London, UK
Drawing Eire, 411 Galleries, Shanghai, Touring to Hangzhou and Beijing, China

SELECTED COMMISSIONS

2020
FACEBOOK AIR Commission, Facebook, Dublin, Ireland (ongoing)
2016
Bicycle Tunnel Commission, Odense City Council, Odense, Denmark
Grand Hibernian Train Commission, Belmond Hotel Group, Ireland
2014
Interactive commission, Saffron Gardens, Bristol, England
2013
Foyer commission, Saffron Gardens, Bristol, England
2002
Imagine Belfast Panorama commission for Waterfront Hall, Belfast City Council, Belfast, Northern Ireland
2001
Painting commission for Dundalk Institute of Technology, Dundalk, Ireland
1998
Commissioned painting for Mary McAleese, President of Ireland, Aras An Uachtarain
1997
Hillsborough Castle, portrait commission of Lord Erskine, Hillsborough, England



PUBLIC COLLECTIONS

Arts Council of Ireland Collection
ASPEN RE, London, England
Bank of Ireland Collection, Ireland
Burda Museum, Baden Baden, Germany
Butler Gallery, Kilkenny Castle, Ireland
Centre Culturel Irlandais, Paris, France
Country Bank, New York, USA
Crawford Municipal Gallery, Cork, Ireland
Dansk Avis Tryk, Glostrup, Denmark
Den Danske Bank, Denmark
Deutsche Bank, Germany
Donegal County Library, Ireland
Dublin 98fm Radio Station, Ireland
Dundalk Institute of Technology, Ireland
FORTIS, Frankfurt, Germany
HK, Denmark
Irish Contemporary Arts Society, Ireland
Kunstforeningen Gentofte, Denmark
Letterkenny Institute of Technology, Ireland
Limerick City Gallery (National Drawing Collection), Ireland
Microsoft, World Product Group, Ireland

Model Arts Centre and Niland Collection, Sligo, Ireland
Museum of Fine Arts, Brest, France
NKT Denmark, Denmark
Odense City Council, Denmark
Office of Public Works: Department of Agriculture and the Office of the Attorney General
P.M.P.A. and Guardian Insurance
Rugby Art Gallery and Museum, England
Sainsbury Centre, Norwich, England
Sydfyns Elforsyning, Denmark
UNIBANK, Denmark
Waterfront Hall, Belfast City Council, Ireland

Works in various private collections in Ireland, England, Scotland, Denmark, United States, Italy, Belgium, Netherlands, Spain, Germany, China, Norway, France, Canada and Switzerland.

SELECTED COMPETITIONS, AWARDS, PROJECTS

2020
SPIRE Fund Grant, University of Bergen, Norway
Meltzer Fund Grant, University of Bergen, Norway
Norwegian Arts Council Grant, Norway
2018
Culture Ireland Grant, Ireland
2017
Bergen City Council Grant, Norway



IMPRESSUM

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