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## Finola Jones, Biographical Entry

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# ART AND ARCHITECTURE OF IRELAND

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FRONTISPIECE

Edward Ambrose, *Psyche discovering Cupid* (detail), 1840, marble, Crawford Art Gallery, Cork [see 33]

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Oliver Sheppard, *The Death of Cúchulainn* (detail), 1911-12, bronze, General Post Office, Dublin [see 356]

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Sculpture studio, Dublin Metropolitan School of Art (detail), c. 1912-14, Oliver Sheppard Collection, National Irish Visual Arts Library [see 403]



detail, noting that she creates a pictorial narrative of Mary's life – that is, the maternity of Mary – in the manner of medieval tradition. The author (identified only as M) admires her technique in using the curve of the block to achieve that swaying motion common in medieval carving and in leaving the wood in its natural state. Jammet used beeswax to seal and protect the wood. Seán Corkery, in his review of the ISI (qv) exhibition in 1956, suggests that Jammet's *Stations in Mahogany* showed ambition but did not evoke devotion; he continues: 'there is a certain failure to isolate the figure of the Christus from a wealth of figure and detail, that becomes a distraction' (*Furrow*, 7.7 July 1956, 425). The Stations [160] were included in a Telefís Éireann religious talk on Good Friday in 1963. Corkery's observations are correct: overcrowding in some of the scenes tends to detract from the emotive power of the subject matter; nevertheless they show sensitivity and a high degree of skill. Jammet commented that each time she returned to the Stations, she 'tried to make the evil people look saddened by the great tragedy' (*RTV Guide*, 5 April 1963). She donated them to St Michael's Church in Dun Laoghaire, rebuilt after a fire (1965).

Two wood carvings, sanctuary figures of the *Sacred Heart* and of *Our Lady*, were commissioned by Monsignor Moloney for the Church of Our Lady of the Rosary, Limerick. These were shown at a party for visiting critics at Waddington Galleries (1953). Jammet had three works in the IELA in 1951 and exhibited at the An Tostal exhibition of contemporary art, International Hotel, Bray, Co. Wicklow in 1954). She carved *The Twelve Tribes* for the Jewish synagogue in Terenure, Dublin. Jammet made tapestries based on the Brittany Banners with the assistance of her niece Gilberte Caubel. She favoured working with Irish tweed rather than felt or cotton, because the colour was robust and did not fade.

Supportive of other artists, Jammet travelled to Limerick to open an exhibition at Goodwin Galleries (*Sun Ind*, 26 October 1947). The exhibition was important since Limerick saw itself as setting the pace in art outside of Dublin and hoped to create a collection with a view to opening a municipal gallery. In a rare interview, Victor Waddington said that Jammet took many under her wing and 'gave patronage without any of the worst aspects of patronage' (*IT*, 26 June 1974). British sculptor Elizabeth Frink (married to Michel Jammet from 1955 to 1963), exhibited at the Waddington Galleries. They had one son Lin, also an artist.

Yvonne Jammet became ill with cancer and died on 30 August 1967, at her daughter Raymonde Kiersey's home in Massachusetts. She is buried in Deansgrange cemetery, Co. Dublin. RUTH DEVINE

SELECTED READING Snoddy.

**JONES, FINOLA** (b. 1959). From the formal deployment of multitudes of small found and collected objects to the production of large-scale sculptures, Jones's works in the 1990s were an idiosyncratic blend of high conceptualism, material appropriation and tactile sensitivity to media that converged to produce a series of unforgettable installations. These works subverted the conventions of spectatorship and upended the viewer's expectations.



Jones's work is in the collection of the Arts Council of Ireland and has been exhibited widely in solo and group exhibitions across Europe, the United States and Australia. Born and based in Dublin, Finola Jones has worked as an educator, curator, publisher and director of a gallery. She graduated in 1980 from the College of Marketing and Design in Dublin with an Advanced Diploma in Exhibition and Display Design. Following a move to Australia, she was awarded a BA in Fine Art (Sculpture) from the University of Tasmania in 1986 and in 1989 an MA in Arts Administration from the College of Fine Arts, University of New South Wales. In 2003, she completed an MA in Fine Art (Media) at NCAD.

Her first solo exhibition, *The Ardent Love of an Object* (1990), was in Firstdraft Gallery, Sydney. Jones presented a set of kitsch objects individually embedded in open tabernacles and spot-lit in a tidy row on museum-style plinths. Both a homage and critique of devotion to the material world, the temple-like atmosphere of the installation pointed to what was to remain a strong dual characteristic of her work. Mick Wilson (qv) described Jones's installations as work that 'allows the reflexivity of art practice, the reflexivity of the viewing subject and simultaneously resists reduction to these concerns alone' (*The Fiction*, 1996, 12). This work led to exhibitions in Dublin, *If You Should Disturb, it will be for the Best of Reasons* (1991) and *The Ardent Love of an Object: The Art and Science of Cultivation* (1993). From these, emerged *LUSCIOUS (an aesthetic view of culture)*

160. Yvonne Jammet, *Simon of Cyrene carrying the cross*, fifth station, Stations of the Cross, exhibited in the Stations of the Cross, St Michael's Church, Dun Laoghaire, Co. Dublin



(1993–96) [161]. First exhibited at the Berkley Gallery, Thomastown, Co. Kilkenny, nearly 200 figurines were attached to the gallery wall, including religious, cartoon and cultural and ethnically representative figures. Subsequently, this evolved into a continuing series, including a window installation in Belfast (1994, The Gallery) and New York (1996/97, Broadway Windows). The expansion of the collection that made up *LUSCIOUS* became what Jones termed a 'vast army of cultural kitsch [...] mustered from shopping emporiums across America, Ireland and England' (NYU press release, 1996). The small figurines were similar in size with a shared aesthetic description, but on inspection they presented a vastly diverse iconography. The series of re-presentations of the collection and each additional artefact remade the entire work as a protest

against the arbitrary nature of perception and applications of sentimental value.

A 1994 fellowship on the International Studio Program at the PS1 Museum, New York, culminated in *PLANTED (100% Genuine Plastic)*. Two thousand red silk roses formed a richly textured carpet planted into a timber bed on a staircase in the disused Norfolk Street Synagogue. With only narrow parts of the stairway left exposed, the viewer had to decide whether to walk on the roses or awkwardly tiptoe around them. Her 1995 exhibition at Firstdraft, *BIAS (Forget Roses – There's Nothing like the Smell of Crisp, Freshly Printed, Sequentially Numbered \$100 Bills)* further teased out this particular exemplar of viewership. A visually stunning strip of carpet of red silk roses was cordoned by a red barrier-rope, so the viewer who walked on the red carpet was behind the barrier and unable to gain access to the rest of the empty gallery.

A third silk rose work, of 3,048 pink silk roses cladding a life-size sculpture of a baby elephant called Rosie, marked the beginning of Jones's new thematic interest in the human construction of animal cultures and was the centrepiece in *You Look Crazy on the Outside* (1996), exhibited at Green on Red Gallery, Dublin. Rosie was fashioned standing on a small plinth with her trunk and one front leg raised, in an apparently showy posture. The saccharine quality supplied by the density of the roses was quickly overwritten by a horrifying realization that the plinth could not accommodate Rosie's fourth leg. So she was stuck eternally in cruelly suspended animation.

A tense inversion of theatrical revelation pervaded another installation at the same gallery: *Fair & Square or When the Bought Breaks* (1998). A large wooden 'NO' hung from the ceiling, over a tiny cast crystal 'yes' on the floor: the suspenseful atmosphere was amplified by a red velvet curtain along one gallery wall. As in the red roses works, the visitor was placed in a perplexing position between viewed and viewer, while Jones's attention to material properties subtly protracted the dawning of this state of flux. In an inspired sister installation, *Stillness – A Pause Between the Imminent and the Potential* (1999), at Artspace, Sydney, Jones presented hoists and ropes such as a theatre would use to suggest the 'back' of the work in Dublin, revealing what might lie behind the wall of the red curtain. Read together, the two works form a representative gesture of conceptual continuity and inventive formal expansion that defined Jones's practice in the 1990s. NIAMH ANN KELLY

SELECTED READING Finola Jones, Eoghan Nolan, Mick Wilson, David Godbold, *The Fiction of a Coherent Iconography: The Installation Work of Finola Jones, 1989–96*, Dublin, 1996; Philip O'Leary, 'Rounding Up the Ubiquitous Suspects: Kitsch, Camp and Cultural Anxiety in Finola Jones's *LUSCIOUS – an aesthetic view of culture*' in Jennifer Grinnell and Alston Conley (eds), *Re/Dressing Cathleen: Contemporary works from Irish Women Artists*, Boston, 1997, pp. 53–56.

**JONES, JOHN EDWARD** (1806–62). A sometime engineer and draughtsman, John Edward Jones is best known as a prolific sculptor of portrait busts and occasionally of statuary and groups. Born in Dublin on 2 May 1806, he was the son of the miniature painter Edward Jones. Trained as a civil engineer by

161. Finola Jones, *LUSCIOUS (an aesthetic view of culture)*, extracts from an ongoing collection of wall attached figurines, 1993–96, numerous locations

