

AS A MAN IS  
SO HE SEES.  
AS THE EYE IS FORMED  
SUCH ARE ITS POWERS.

WILLIAM BLAKE



THE SINGER FROM QUIMPER, 1992, 290cm,  
individual item, Cruises Street, Limerick.



KATELL,  
1992, 25cm,  
edition of 9  
(individually  
modelled).

THE LADY herself was modelled and cast with THE HERALD, who now resides in the grounds of The St Vincent Centre in north Dublin, a hospital reminiscent of The Retreat in York, where Jack Gillespie had been director. In spirit, the couple hark back to the pagan revelry of the CASHEL DANCERS.

Martin Hart saw the couple together, as had been intended, and commissioned a version called THE MINSTRELS for the private collection at his home at Cheeseman Park, Denver, Colorado. This version has become a little more risqué as the sculptor has undone a few more buttons.

Katell's captivating face and green-brown eyes inspired a further piece – a mask. Without fully understanding why, Rowan added a series of raised contour lines to the wax model alluding to ritualistic pagan body markings. He used a technique similar to icing a cake – a method he had employed when writing the text on W.B. Yeats's cloak. The naturalism of Katell's face was full of life and yet Rowan felt that the mask lacked some of this vitality. During one of his consultations with eminent eye surgeon Frank Lavery of the Wellington Eye Clinic in Dublin, Rowan noticed a sample green-brown glass eye lying on the table – a perfect match for Katell's. When our sculptor wondered how he might acquire a pair, Frank was quick to point out that glass eyes 'don't normally come in pairs, Rowan!'