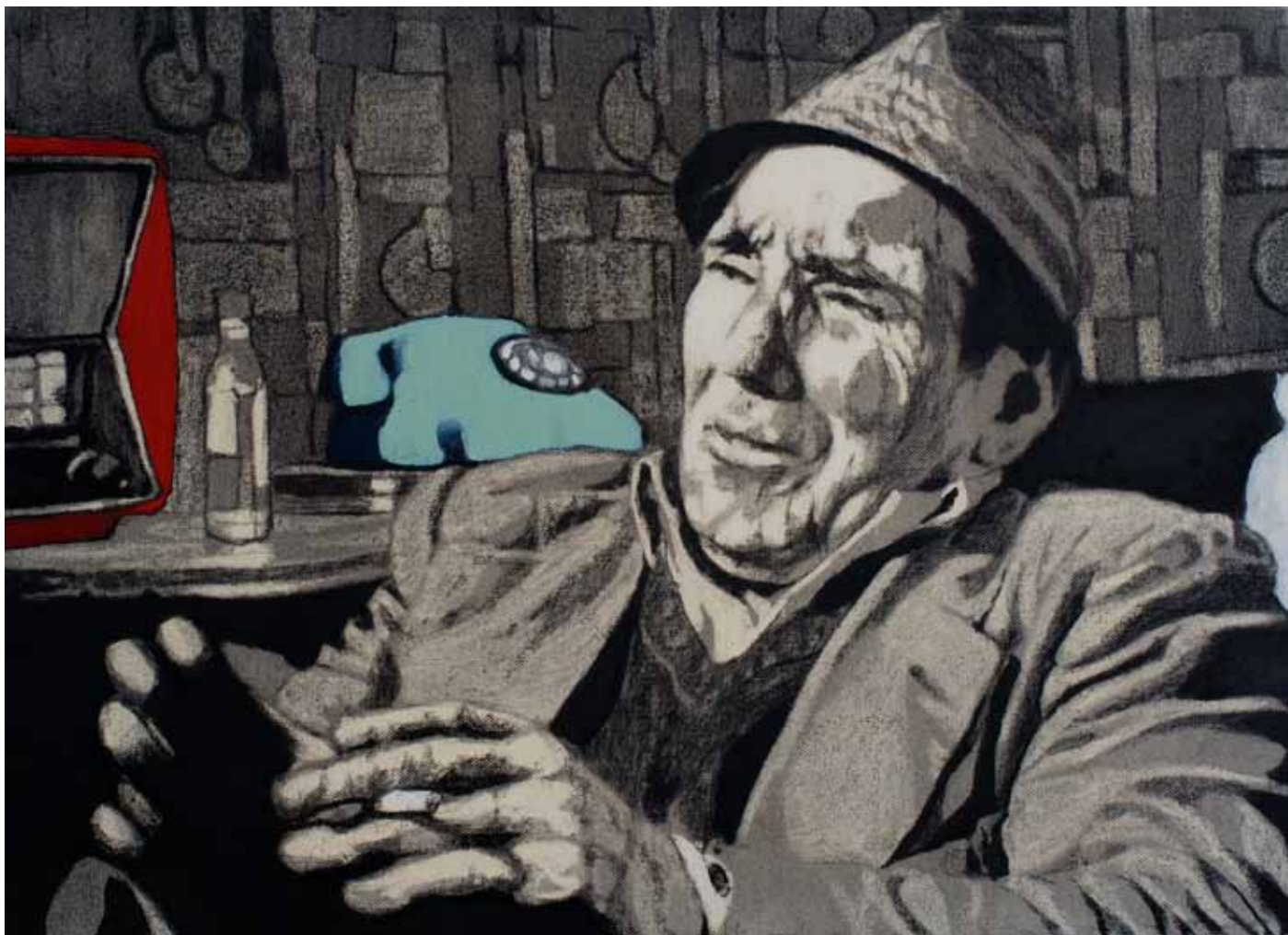


The background of the entire page is a painting of a woman with long, dark, wavy hair. She is wearing a white, long-sleeved dress with a ruffled collar and a red and green patterned sash. She is looking upwards and to the right, holding a red chain in her right hand. The chain is attached to a metal ring. The background is a dark, textured surface.

Lorcan Vallely

RECENT PAINTINGS

The
Hidden
Lane
Gallery
Glasgow



1. Holding Court, charcoal and oil on canvas. 15 x 21.

Published by Joe Mulholland at the Hidden Lane Gallery, 1081 Argyle Street, Glasgow. G3 8LZ
Contact: gallery@hiddenlanegallery.com Phone: 0141 204 3139 Visit: www.hiddenlanegallery.com

Designed by Ryan Addams for Ryan Addams Design, The Hidden Lane, Glasgow.
Contact: ryan@ryanaddams.co.uk. Visit: www.ryanaddams.co.uk.

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Front: **20.** Curls and Swing, charcoal and oil on canvas. 19 x 15.

Back: **14.** The Box Player, charcoal and oil on canvas. 19 x 19.



2. Playing in the Sand, charcoal and oil on canvas. 19 x 19.

Foreword.

Lorcan Vallely rented a studio in the Hidden Lane for a year in the late 'noughties. I had not seen his work, although the studio was part of the little conglomeration of workspaces which I have put together over the past twenty years in Argyle Street, in Finnieston, in Glasgow.

One day, a catalogue dropped through my letterbox. It was from Gormley's, the prestigious gallery in Belfast, with off-shoots in Dublin and Omagh. It was late at night before I got round to opening it. On the cover was an apprehensive looking boy astride a donkey, in black and white. Charcoal actually, with acrylic. On canvas. Simply entitled "At the Fair", it was a striking image.

I delved further into the booklet. Two dozen images explored the world of music, with accordion players old and young; more of the fairgrounds, a carousel in the background, and sometimes to the fore. The dark, broken streets of Belfast in the time of the Troubles, with skeletons of cars and desolate dereliction.

Each of the images had a human figure, or more than one figure. They were not there for definition or perspective. They brought a totally tangible human-ness, a warmth of real people which transformed the bleakness into places of hope, where

lives were lived in happiness and sadness.

The fairground images were among the most obvious of these, where Lorcan had captured the thrill in the faces of the youngsters. He captured too, the concentration of the half dozen men seeing a bargain concluded (for a horse, or a dog?) with a handshake (The Deal, in this exhibition), the faces so full of character and expressiveness that you can almost hear the words they were speaking.

His portraits of elderly men show a great depth of sympathy and understanding. Several comparable paintings are in this show. He wonderfully captures youngsters in street games, or up to mischief, or talking amongst themselves, oblivious to the artist as observer.

I was overwhelmed, bowled over, so impressed by the works illustrated that I telephoned Lorcan immediately, before realising that it was one o'clock in the morning. I have been an admirer of his work ever since and am pleased to be able to bring this exhibition of his paintings to share with a wider audience in Scotland.

Joe Mulholland.



3. The Couple , charcoal and oil on canvas. 19 x 29.



4. Marbles I , charcoal and acrylic on canvas. 19 x 29.



5. Out the Window, charcoal and oil on canvas. 21 x 15.

The Artist.

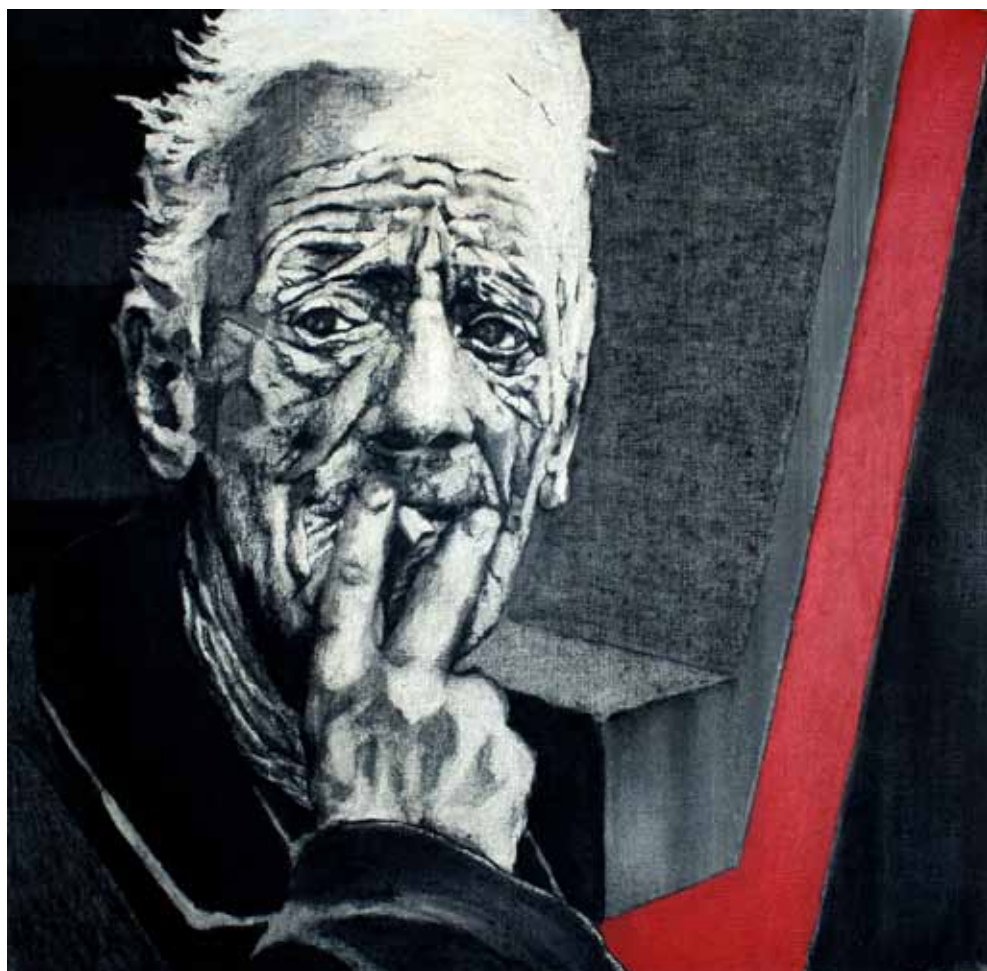
Lorcan Vallely was born in Armagh in 1979. His family have been involved in the art and music scene in Northern Ireland for two generations. He completed a foundation course in art and design at the Belfast Art College in 2000, before moving to Bath School of Art to study painting. After completion of his B.A. there, he attended a Postgraduate Diploma in Fine Art course at Chelsea College of Art in London in 2004, before spending a year in Oxford drawing and painting full time as a member of the artist-run Magdalen Road Studios.

He has exhibited in London, Bath, Oxford and throughout Ireland as well as in Italy. Since 2008 he has been working mainly from his studio in County Louth. He spent a year in Glasgow painting at a studio in the Hidden Lane.

Lorcan's work has become instantly recognisable, with a very distinctive personal style. Using charcoal as his primary medium, and with a judicious use of acrylic, he layers his work to emphasise light and shade. This tonal quality gives his work an almost three-dimensional effect. The occasional use of oil to introduce colour brings an added vibrancy. He has had numerous solo and group exhibitions and has also completed many public and private commissions including "Song 4 Dylan" - a charcoal piece in response to a poem for the 7th Open House Festival in Belfast and "Mohammed al-Durra", a large scale mural in Orgosolo, Sardinia.

This is his first exhibition in Scotland.

6. Corner Boy, charcoal and oil on canvas. 19 x 19.





7. Causing Trouble, charcoal and oil on canvas board. 17 x 25.

8. Peter Horan on Flute, charcoal and oil on canvas. 19 x 23.





9. Climb Down, charcoal and oil on canvas. 15 x 19.

10. The Mummer, charcoal and acrylic on canvas. 29 x 19.



Where I am coming from.

For several years I have been working mainly in charcoal and oil on canvas and canvas board, but also using from time to time acrylic and print. I often combine all of these. I really like the hands-on approach that is possible with charcoal: the ability to build up layers of tone with real depth, and I find that working in this way on canvas, as opposed to paper, leaves much more scope as the surface is far more resilient. This also allows for the addition of colour, which can combine very effectively with the tonal richness of the charcoal.

Since returning to Ireland in late 2005, I have mainly been looking into the North of Ireland's recent past for subject matter. The imagery of everyday life in Ireland, in particular Belfast, has been the major focus for this current series of drawings and paintings – looking at, among many other things, the customs in children's playground and street games, attempting to recall and record for posterity a world that is quickly disappearing and could so easily soon be forgotten.

I spent a year working at a studio in the Hidden Lane in Glasgow, where I effectively locked myself away to continue exploring these and related themes.

Some earlier, more overtly political works, are included in this exhibition, to show the greater range of subjects which I often explore.

Lorcan Vallely



11. On the Keys, charcoal and acrylic on canvas. 19 x 23.

12. Girl with Icecream, charcoal and acrylic on canvas. 23 x 23.





13. Marbles II, charcoal and oil on canvas. 15 x 21.



15. Drawing Hopscotch, charcoal and oil on canvas. 19 x 23.



16. Uphill Struggle, charcoal and oil on canvas. 7 x 15.



17. The Wager, charcoal and oil on canvas. 19 x 29.



18. On the Corner, charcoal and acrylic on canvas. 11 x 15.

19. Street Play, charcoal and oil on canvas. 19 x 29.





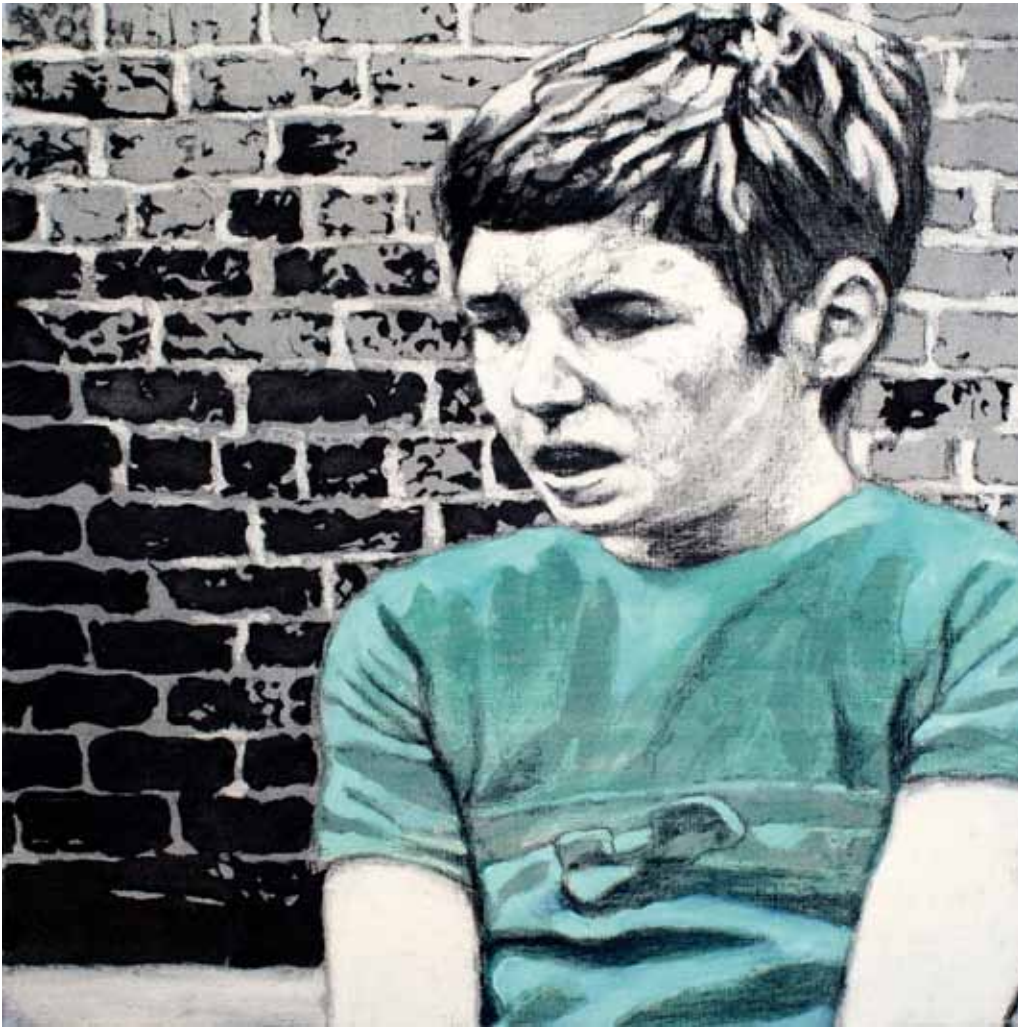
21. Put out the Washing, charcoal and oil on canvas. 19 x 29.

22. Lost in Thought, charcoal and oil in canvas. 15 x 21.





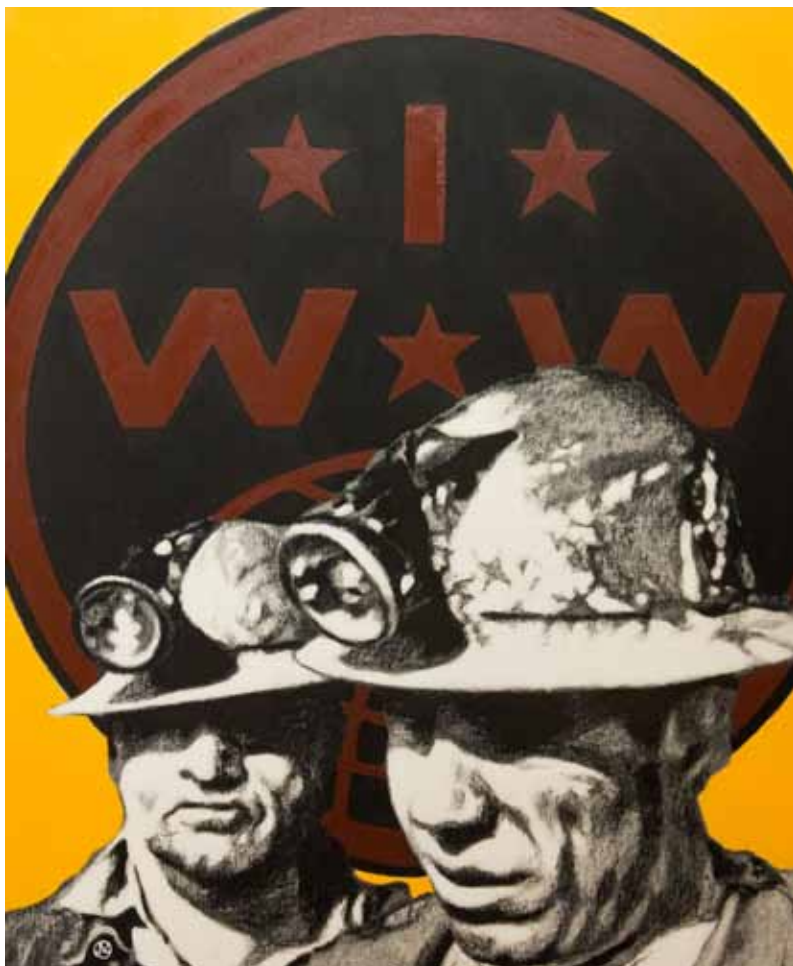
23. Catch, charcoal and oil on canvas. 23 x 17.



24. Sing a Song, charcoal and oil on canvas. 19 x 19.

26. Sacco and Vanzetti, charcoal and oil on canvas. 23 x 19.





25. I W W , charcoal and oil on canvas. 23 x 19.

27. Havana '59, charcoal and acrylic on canvas. 23 x 29.





28. The Deal, charcoal and oil on canvas. 20 x 24.



29. Ring a Rosies, charcoal and oil on canvas. 16 x 22.



30. Teofilo. Charcoal and oil on canvas. 17 x 23.

31. Which Side Are You On? Charcoal and oil on canvas. 20 x 24.





32. Opening Sweets, charcoal and oil on canvas board. 17 x 21.

33. Robles, charcoal and oil on canvas. 23 x 19.



