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Internship report at Olivier Cornet Gallery, Dublin

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Master in Art Markets

Supervisor:

PhD. Luís Urbano de Oliveira Afonso, Senior Associate Professor,
School of Arts and Humanities of the University of Lisbon

September, 2025

History Department

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Acknowledgement

First, I would like to express my deep gratitude to Olivier Cornet Gallery, where I had the exceptional opportunity to work as Assistant Director. I thank Olivier for his mentorship, insightful advice and generous sharing of professional knowledge - this time was a truly transformative journey for me. Working at the gallery not only enriched my understanding of the art world but was also an important step towards building my future career in the art field.

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Abstract

English

This internship report presents the professional experience gained at the Olivier Cornet Gallery in Dublin, emphasizing the integration of artistic curating, exhibition management, and cultural event coordination. Situated within Dublin's dynamic art ecosystem, the Gallery functions as a vital nexus connecting artists, collectors, and the wider public through meticulously curated exhibitions and projects. Over the course of the internship, I actively engaged in diverse facets of gallery operations, including artist relations, event organization, and the creation of tailored content for various communication platforms such as LinkedIn and newsletters. Particular attention was devoted to understanding the intricacies of the Irish art scene, including key institutions such as the National Gallery of Ireland, alongside significant cultural events like Bloomsday.

A principal outcome of this internship was the acquisition of expertise in coordinating complex projects that seamlessly blend artistic vision with logistical execution, thereby enhancing both the gallery's visibility and its cultural influence. The report also underscores my personal academic and professional growth, which was significantly enriched through collaboration with an international cohort of interns. Each contributed articles in their native languages, offering diverse cultural insights that collectively broadened and enriched the gallery's cultural archive and outreach. Overall, this internship fostered development not only in practical competencies and professional networking but also in cultural literacy and artistic appreciation.

Moreover, this experience deepened my understanding of cultural management by exposing me to real-world challenges such as balancing artistic integrity with audience engagement and financial sustainability. I acquired valuable skills in digital content strategy and data analytics, which are increasingly essential in contemporary art promotion. These competencies prepare me to contribute effectively within the global cultural sector and equip me for future roles aimed at innovating and expanding access to the arts on an international scale.

Keywords: Olivier Cornet Gallery, Artistic curating, Exhibition management, Cultural event coordination, Dublin's dynamic art ecosystem.

Abstract

Portuguese

Este relatório de estágio apresenta a experiência profissional adquirida na Galeria Olivier Cornet, em Dublin, com ênfase na integração da curadoria artística, gestão de exposições e coordenação de eventos culturais. Inserida no dinâmico ecossistema artístico de Dublin, a Galeria atua como um elo fundamental que conecta artistas, colecionadores e o público em geral por meio de exposições e projetos com curadorias rigorosas. Durante o estágio, estive envolvida em diversas áreas das operações da galeria, incluindo a relação com artistas, organização de eventos e criação de conteúdo personalizado para diferentes plataformas de comunicação, como LinkedIn e boletins informativos. Prestou-se atenção especial à compreensão das complexidades do cenário artístico irlandês, incluindo instituições-chave como a National Gallery of Ireland, bem como eventos culturais de destaque como o Bloomsday.

Um dos principais resultados deste estágio foi o desenvolvimento de competências na coordenação de projetos complexos que unem harmoniosamente a visão artística à execução logística, aumentando assim a visibilidade e o impacto cultural da galeria. O relatório também destaca o meu crescimento acadêmico e profissional, significativamente enriquecido pela colaboração com um grupo internacional de estagiários. Cada um contribuiu com artigos nas suas línguas maternas, oferecendo perspectivas culturais diversas que, coletivamente, ampliaram e enriqueceram o arquivo cultural e o alcance da galeria. Em suma, esta experiência promoveu o desenvolvimento não apenas de competências práticas e redes profissionais, mas também da literacia cultural e da valorização artística.

Além disso, esta vivência aprofundou a minha compreensão sobre a gestão cultural, ao confrontar desafios reais, como o equilíbrio entre a integridade artística, o engajamento do público e a sustentabilidade financeira. Adquiri competências valiosas em estratégia de conteúdo digital e análise de dados, que são cada vez mais essenciais na promoção contemporânea da arte. Essas competências preparam-me para contribuir eficazmente no setor cultural global e capacitam-me para futuros papéis dedicados à inovação e à ampliação do acesso às artes à escala internacional.

Palavras-chaves: Galeria Olivier Cornet, Curadoria artística, Gestão de exposições, Coordenação de eventos culturais, Ecosistema artístico de Dublin.

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Abbreviations:

OCG	Olivier Cornet Gallery
AGA	Associate Gallery Artists
RHA	Royal Hibernian Academy
CAGA	Contemporary art gallery association
QSS	Queen Street Studios

Introduction

The contemporary art market is a dynamic and multifaceted ecosystem, comprising a network of institutions and agents whose interactions shape the trajectory of artistic careers, the circulation of artworks, and the very definition of cultural value. Among these, art galleries occupy a central position as mediators between artists, collectors, critics, and the wider public. Their role extends far beyond mere commercial transactions; galleries are crucial sites of artistic selection, institutional recognition, and cultural legitimization. This dissertation explores the inner workings of the Olivier Cornet Gallery in Dublin, drawing on my personal experience as an Assistant Director during my internship, and situates this case study within the broader context of the Dublin art ecosystem and the contemporary art market at large.

Motivation

The motivation for this research stems from a desire to understand how contemporary art galleries operate as both commercial enterprises and cultural institutions. While much has been written about the global art market, there remains a need for in-depth, practice-based studies that reveal the day-to-day realities of gallery work and its impact on artists' careers and the local art community. My internship at Olivier Cornet Gallery provided a unique opportunity to observe and participate in the full spectrum of gallery activities, from exhibition planning and artist representation to digital innovation and public engagement.

Furthermore, as Pierre Bourdieu emphasized in *The Field of Cultural Production*, the value and meaning of art are not inherent but are constructed through collective belief and institutional support. This insight raises important questions about the mechanisms through which galleries contribute to the creation of artistic value, the formation of taste, and the sustainability of artists' careers. By examining the specific practices of the Olivier Cornet Gallery, I aim to contribute to a nuanced understanding of the gallery's role in Dublin's vibrant art scene and in the wider field of cultural production.

Goals

The primary aim of this dissertation is to provide a nuanced and comprehensive analysis of the Olivier Cornet Gallery's role within Dublin's dynamic art ecosystem. Through the lens of my internship experience, I seek to illuminate the gallery's evolution, exploring how its unique trajectory has been shaped by both the broader developments in the Irish art market and by its own internal vision and mission. This research aspires to unravel the gallery's multifaceted identity, examining its approach to curating exhibitions, representing artists, and engaging with significant cultural events and art fairs. A particular focus is placed on how the gallery navigates the interplay between physical space and digital innovation, especially through its 3D virtual exhibitions and online stockroom, and how these initiatives influence both artists' careers and the audience's experience of art.

Equally important is the reflection on my personal journey as an intern, which offers an insider's perspective on the daily realities, challenges, and rewards of gallery work. By weaving together these strands, I aim to assess the wider contribution of the Olivier Cornet Gallery not only to its immediate community of artists and collectors but also to the cultural fabric of Dublin and Ireland as a whole.

Methodology

To achieve these goals, I have adopted a methodology that fuses theoretical inquiry with empirical, practice-based research. My approach is anchored in participant observation, as I immersed myself fully in the daily operations of the gallery during my internship as Assistant Director. This hands-on involvement allowed me to witness and contribute to the intricate processes of exhibition planning, artist relations, event organization, and digital outreach, providing a vivid, first-hand understanding of the gallery's inner workings.

This experiential perspective is complemented by a careful analysis of a range of gallery documents, from exhibition catalogues and press releases to media coverage and internal communications, all of which shed light on the gallery's programming choices and strategic

direction. Informal interviews with the gallery director, represented artists, and other key stakeholders in the Dublin art scene further enriched my understanding, offering diverse viewpoints on the challenges and opportunities facing contemporary galleries. Where appropriate, I also drew comparisons with other leading Dublin institutions, situating the Olivier Cornet Gallery within the broader landscape of the city's art world.

Throughout my research, I have engaged with influential theoretical frameworks, notably Pierre Bourdieu's concept of the field of cultural production, Iain Robertson's analyses of the art market, and Jeffrey Taylor's exploration of the evolution of galleries as institutions of artistic legitimization. By integrating these varied methods and perspectives, my methodology aims to bridge the gap between abstract theory and lived practice, ultimately offering both critical reflection and practical insight into the workings of a contemporary art gallery.

Chapter 1

1.1 Art markets as an ecosystem of different institutions

This chapter explores the contemporary art market as a dynamic ecosystem composed of galleries, museums, auction houses, art schools, collectors, fairs, critics, and digital platforms. It is the interplay among these diverse agents that shapes the relationships, values, and trajectories within the global art community.

Galleries serve as primary incubators for artists' careers. They curate exhibitions, manage sales, and facilitate connections with critics, curators, and collectors. Beyond commerce, galleries help build an artist's reputation and narrative in the broader cultural sphere. Their role extends beyond mere representation to active mentorship and promotion, often guiding artists through different phases of their career development and market positioning. Galleries also play a critical role in educating collectors, who rely on their expertise to navigate the complex art landscape.

Auction houses, such as Christie's and Sotheby's, oversee the secondary market. By reselling works, conducting provenance research, and authenticating pieces, they set industry benchmarks. Their highly publicized sales often signal market preferences and influence pricing trends, drawing attention to emerging and established artists alike. Furthermore, auction houses contribute significantly to the transparency and documentation of art transactions, providing publicly accessible sales records that assist in market analysis and academic research.

Museums, although not commercial entities, play a central role in legitimizing art historically and culturally. Through their acquisition strategies and curated exhibitions, museums enhance the perceived value of works, cementing artists' legacies and amplifying market interest. They also serve as guardians of cultural heritage, promoting scholarship and public engagement, which often leads to increased demand in both primary and secondary markets. Museum exhibitions can revive interest in overlooked artists or movements, thus influencing the cycles of art market valuations.

Art fairs, such as Art Basel, Arco Madrid, and Art Evolve (important art fair in Dublin, where Olivier Cornet Gallery participated) provide pivotal platforms where galleries showcase their artists to an international audience. These events coincide with major auction cycles,

creating vibrant periods in which collectors, advisors, and curators converge- expanding networks and driving sales. They serve as critical meeting points for cross-border exchanges, enabling galleries to test market interest in new regions and allowing collectors to discover emerging talents and trends within condensed timeframes.

Collectors, including private individuals and philanthropic institutions, are essential pillars of demand. Their motivations range from investment to cultural stewardship. Collections shown at fairs or donated to museums contribute to collective memory and enrich public access. The practices of collectors can also impact artistic production cycles, as their purchasing decisions often stimulate specific genres or thematic concerns. Moreover, prominent collectors frequently collaborate with galleries and museums to sponsor exhibitions and publications that frame cultural narratives.

Art advisors and consultants act as guides for collectors navigating the complexity of provenance, valuation, and acquisition. Their expertise ensures informed decision-making, fostering trust and transparency in potentially opaque transactions. They often act as intermediaries, facilitating discreet negotiations and helping stabilize prices by balancing supply and demand. With increasing market financialization, the role of advisors has become more sophisticated, incorporating knowledge of investment trends and risk assessment.

Curators and critics craft the narratives that frame how art is understood and appreciated. Through exhibitions, catalogues, essays, and reviews, they shape public discourse, influencing attention toward artists, movements, or themes. Their curatorial decisions often set thematic and aesthetic directions for the market by positioning certain works or movements within broader cultural and political conversations. Critics play a crucial role by legitimizing or contesting the value systems operating within the art world.

Art schools and academic institutions nurture the intellectual and technical foundations of artistic and curatorial practice. Their educational and research initiatives continually renew the discourse, aesthetics, and methodologies that underlie art production and interpretation. They also foster critical dialogues about the role of art in society, encouraging experimentation and questioning established norms. Graduates of leading art schools often become influential practitioners and market participants, shaping future trends.

Residencies, nonprofit art centers, and experimental spaces foster innovation through international collaboration, public programming, and risk-taking. They offer crucial environments for emerging voices and unconventional practices. These spaces often serve as

sites for interdisciplinary exchange and social engagement, encouraging diversity and inclusion within the art ecosystem. By supporting experimental forms and underrepresented artists, they contribute to the dynamic evolution of contemporary artistic expression.

Art journals, media outlets, and platforms monitor market trends, publish interviews, and disseminate research contributing to the formation of both professional consensus and public visibility. Their coverage can elevate artists' profiles and influence collector behavior by highlighting artistic developments and market movements. In addition, the rise of digital media has democratized access to art criticism and market information, expanding audiences beyond traditional gatekeepers.

Digital platforms and NFT marketplaces have revolutionized access to art. By enabling direct interactions between artists and collectors, they are reshaping traditional promotional and sales ecosystems. These technologies offer new models for ownership and provenance, challenging conventional ideas about authenticity and value. Additionally, digital platforms facilitate global participation, making it possible for artists from previously marginalized regions to enter the international market, thereby diversifying the ecosystem.

Supporting infrastructure, including logistics, framing, insurance, and conservation, ensures that the physical movement and preservation of art adhere to professional standards essential for market confidence. Efficient logistics enable timely shipping for fairs, auctions, and exhibitions, while conservation maintains the material integrity and longevity of artworks, crucial for sustaining value over time. Insurance offers financial security against risks, helping stabilize market transactions.

These various actors do not operate in isolation; they are deeply interwoven. Galleries, for example, may collaborate with auction houses to authenticate works, acquiring pieces at auction and offering them to their clientele. Auction houses sometimes host exhibitions in galleries to stimulate interest and contextualize sales, fostering a broader collector base and elevating emerging talent. Museums may acquire works directly from galleries or through auction, and then validate their significance through exhibition and publication. Art fairs draw participants not only from galleries but also from museums, critics, and collectors—all converging to activate networks and fuel discourse. Consultants liaise with galleries, auction houses, and fairs to advise clients, while curators and critics collaborate with institutions and artists to interpret and champion work. Digital platforms serve as connective tissue, linking global audiences to every stakeholder in this ecosystem.

In sum, the contemporary art market functions as an intricate ecosystem in which galleries, auction houses, museums, art schools, collectors, fairs, critics, digital platforms, and infrastructure coalesce. Their synergistic alliances are essential for fostering artistic development, supporting careers, cultivating cultural narratives, and sustaining a robust global art market. Recognizing this interdependence is crucial for understanding how value is produced and circulated, highlighting the complex social, economic, and cultural forces at play.

1.2 Literature Review

According to P. Bourdieu “The field of cultural production” a work of art is not a thing in itself. It is a kind of symbolic object that is endowed with meaning and value. However, attribution of meaning and understanding of value occurs on the condition that this object will be perceived by the audience, who in turn must have a certain set of aesthetic views and competence: it is the aesthetic view that forms the perception of a work of art as such. At the same time, the aesthetic view itself is the result of a formative influence, acquaintance with works of art.

It's necessary not only to create a work of art as such. But also, the community of people who will define and identify it as a work of art, because this is how we will be able to separate what is art and what will not be. Various groups of people take part in the formation of art markets, competing with each and not only the artist as such.

The work of art is an object which exists as such only by virtue of the (collective) belief which knows and acknowledges it as a work of art. (Bourdieu, 1993, p. 46)

Bourdieu identifies four main social conditions for the formation of the field of artistic production. Firstly, these are those who directly explore artistic creativity: historians, critics, art historians, etc. Secondly, the existence of initiation institutions: academies, salons, literary and art prizes. Thirdly, the creation of institutions for the education of both artists and the public: schools, courses. Fourth, the presence of specialized agents responsible for the economic component of cultural goods. These are sellers, gallery owners, experts, appraisers, etc. Such specialized agents are endowed with special rights and responsibilities, as well as categories of perception and judgment that distinguish them from the ordinary consumer and through which they can impose their own scale of value on the artist and his work. Bourdieu's theory is applicable today, because even now such players play a key role in cultural production.

After all, they determine the economic value of the work. They can literally change the course of history by recognizing certain works as more or less recognized. They separate elite

culture from mass culture, create instruments of influence and control levers of pressure on the masses. The specificity of the field of cultural production consists in a combination of two components: power and semantic relations. If the former manifest themselves as competition, the struggle for the monopoly of possession of dominant positions, for recognition, then the latter are built based on the opposition of styles, trends, forms of communication adopted in this field. Competition for legitimate dominance in the field, which takes the form of a struggle for one's own authority and attempts to undermine the authority of others, leads to constant changes in its configuration. A writer or artist creates not only for the public, but also for his colleagues who act as competitors.

Through the hierarchy of genres and works, the field exerts pressure on the author, who, on the one hand, is forced to consider the established system to successfully fit into the field, and on the other hand, must assert his differences from other authors through innovations that give a potential opportunity to redraw the established configuration of positions. It is impossible to determine the place of a particular work without referring to the analysis of factors hidden from the reader's eyes: in opposition to which of the colleagues it was created, which resources the author uses to assert his position. In the field of art, as well as in any other field of cultural production, there is an opposition of recognized artists, bearers of tradition, representing dominant trends and genres, to "newcomers" working in new, marginal genres and styles.

A similar mechanism operates when an unknown artist, credit or credibility, is turned into a known and recognized artist struggle to impose the dominant definition of art, i.e. to impose a embodied in a particular producer or group of producers, gives the of art a value by putting it at stake, inside and outside the field production. (Bourdieu, 1993, p. 80)

The competition of the players of the field helps them to remove unwanted ones. By subtly maneuvering on interests and tastes, competitors can exclude each other from the field of painting, thereby giving it importance and the very engine without which it could not function and develop. Such competition allows you to develop and make progress. In general, it is also worth adding that the most important feature of the field of symbolic goods is, thus, the subordination of the creators to the rules of a specific game, consisting in determining the place of each of them depending on the degree of recognition by the public and colleagues, taking into account the classification criteria that are constantly being updated due to changes in the relationship between tradition and innovations.

The consecrated authors who dominate the field of production also dominate the market; they are not only the most expensive or the more profitable but also the most readable and the most acceptable because they have become part of 'general culture' through a process of familiarization which may or may not have been accompanied by specific teaching. This means that through them, the strategies dreaded against their domination always additionally hit the distinguished consumers of their distinctive products. To bring a new producer, a new product and a new system of tastes on to the market at a given moment is to push the whole set of producers, products and systems of tastes into the past. (Bourdieu, 1993, p. 108)

Thus, the mechanism of the cultural field is launched, and emerging artists enter the game. In principle, several stages of the professional trajectory of the creator of a cultural product can be distinguished: a period of study and self-determination in the genre-style space, when all paths seem open and opportunities are uncertain; a period of accumulation of experience and self-affirmation, implying a more realistic vision of one's own capabilities and loss of illusions about the openness of all positions; a period of maturity, implying in particular, for those who occupy subordinate, least leading positions, they agree with the place that is allocated to them.

According to Iain Robertson's *Understanding Art Markets: Inside the World of Art and Business*, galleries play a crucial role in the art market as key intermediaries connecting artists and collectors. They are much more than mere exhibition spaces; galleries act as important cultural institutions that help preserve and communicate cultural heritage within contemporary art. Galleries support artists by promoting their creativity and introducing emerging talents to wider audiences. Many new artists face challenges in gaining recognition independently, making galleries indispensable partners who connect them to buyers, critics, and the general public. They are much more than mere exhibition spaces; galleries act as important cultural institutions that help preserve and communicate cultural heritage within contemporary art. Galleries support artists by promoting their creativity and introducing emerging talents to wider audiences. Many new artists face challenges in gaining recognition independently, making galleries indispensable partners who connect them to buyers, critics, and the general public.

Art galleries are increasingly significant cultural agents, going far beyond simply displaying work- they actively help shape both critical and popular tastes within contemporary art. They use curatorial expertise to select which artists to support and how to construct narratives around their art, giving shape and value not only to individual works but also to artistic movements and contemporary discourse. Through this process, galleries help legitimize

artists, facilitate dialogue between creators, critics, and collectors, and encourage broader public engagement with contemporary art; as a result, they become fundamental to both the cultural and economic vitality of the art market.

For emerging artists, building professional networks and acquiring experience within the art business is essential. Galleries provide vital platforms through exhibitions, art fairs, and facilitating dialogue with collectors. In this way, galleries are not only commercial agents but also cultural bridges that help shape artistic careers and engage audiences.

Art galleries play a key role in the structure of the contemporary art market, acting as sites of artistic selection, economic circulation and institutional recognition. Unlike museum spaces that offer the experience of contemplation, galleries belong to the inner circle of the art business, where the transfer of ownership of works of art takes place. It is through galleries that a significant number of artists enter the professional field and that the art value system itself is formed. Historically, the formation of galleries as an institution was associated with the decline in the importance of the salon system. As Jeffrey Taylor, *The Art Business: Art World, Art Market* writes. Careers were not made in galleries, they were made in the Salon (Taylor, 2024, p. 20)

However, by the middle of the 20th century, galleries began to supplant salons as the main mechanism for artist promotion, thanks to a more flexible, private and entrepreneurial structure. A particularly important role was played by gallerists who took the risk of financial and conceptual support of new trends. Thus, the author emphasizes that the new type of galleries began to use their galleries primarily for solo exhibitions where artists experimenting with a new technique could show their vision in an adequate critical mass of works for the audience to appreciate their intentions. This model of exhibition support created the basis for the successful promotion of modernism, pop art and other 20th century movements.

The pinnacle of today's market are the so-called alpha galleries - international brands with dozens of branches, their own circulation graphics departments and permanent contracts with artists. These galleries maintain a stable of approximately 30-50 artists who are on exclusive contract with a stipend (Taylor, 2024, p. 22)

Thus, the gallery becomes not just an intermediary between the artist and the collector, but a full-fledged producer of creative career

So, the role of art galleries in the contemporary art business is not limited to trade functions. They act as active institutions of artistic selection, marketing and cultural legitimization, forming the infrastructure without which the contemporary art market cannot function.

1.3 The art ecosystem in Dublin

Considering the nature of this text, referring to my internship in an art gallery located in Dublin, it is important to briefly present the art ecosystem in the city of Dublin. Which are the most relevant museums, galleries, auction houses, art fairs, art festivals, universities, and academies that contribute to building this vibrant ecosystem.

Dublin is a city where art thrives, thanks in large part to a remarkable initiative by the city authorities that has made all public museums free of charge. This policy invites not only tourists but also locals to immerse themselves in the city's rich cultural heritage without financial barriers. Many residents have embraced this culture of accessibility, often describing how they weave visits to museums into their daily routines-sometimes dropping in during work breaks to contemplate a specific painting or sculpture that resonates with their current mood or life situation. Such interactions emphasize how art in Dublin seamlessly integrates into everyday life, contributing to the city's unique creative atmosphere.

To begin with the cornerstone of Dublin's art scene, the National Gallery of Ireland stands proudly in the heart of the city. This institution is home to masterpieces by Velázquez, Vermeer, El Greco, and Picasso, among others. It remains the pinnacle venue for Irish artists to aspire to exhibit, blending reverence for old masters with a growing openness to contemporary art forms. The gallery's commitment to showcasing a spectrum of artistic expression creates a dialogue between past and present art movements. For example, last August, the exhibition featuring Yanny Petters, an artist represented by the Olivier Cornet Gallery, markedly increased the gallery's visibility and the artist's following, illustrating the gallery's dynamic role in shaping contemporary taste and recognition.

The Irish Museum of Modern Art (IMMA) is Ireland's foremost institution dedicated to modern and contemporary art, established in 1991. It is housed in the historic 17th-century Royal Hospital Kilmainham, a stunning example of classical Irish architecture inspired by the French Les Invalides. The museum boasts a permanent collection of over 3,500 works by both

Irish and international artists, encompassing diverse media such as painting, sculpture, photography, and performance art. IMMA regularly organizes temporary exhibitions that showcase emerging talents and world-renowned artists, providing an ever-evolving cultural experience. Its extensive grounds feature beautifully maintained gardens, which serve not only as a peaceful retreat for visitors but also as venues for outdoor events, including guided walks and yoga sessions. Educational programs, artist talks, and family workshops further enrich the museum's vibrant community engagement, making it a dynamic cultural hub in Dublin. The Irish Museum of Modern Art specializes in works of art from the 20th century to the present day. The museum often hosts lectures, vernissages and performances. The museum itself is surrounded by large gardens that offer visitors walks and yoga classes.

The Hugh Lane Gallery, founded thanks to the philanthropist and art connoisseur Hugh Lane in 1908. The collection is vast and varied, including stained glass windows by Harry Clarke, one of Ireland's most famous and popular stained-glass artist, the collection also includes the great French Impressionists (Monet and Renoir) as well as works by Francis Bacon and a recreated studio with quotes and a movie about his work and life's journey.

Another crucial art space is the Royal Hibernian Academy. It is an art academy and art gallery founded in 1823 in Dublin, Ireland. It was established by a petition of 30 Irish artists and was officially named the Royal Hibernian Academy of Painting, Sculpture and Architecture. The Academy has played an important role in the development of Irish art and has organized annual exhibitions since 1825, showcasing the work of both Irish and international artists. It is involved in supporting the promotion of the visual arts in Ireland. It also maintains an extensive collection of Irish painting and sculpture. Unfortunately, the first building of the academy was lost in a fire in 1916, but after the restoration and to this day several times a year it exhibits artists who have been selected. Exhibiting at the RHA is a sign of true prestige and success for an artist. Some artists represented in the OCG gallery have been honored to exhibit at the RHA, one of them is David Fox known for his urban landscapes in oil on canvas. He has participated in group exhibitions at the academy for several years.

Dublin, as the cultural capital of Ireland, hosts branches of some of the world's leading auction houses, including the renowned Sotheby's as well as de Veres Auctions, and Adams Auctioneers, each bringing distinct contributions and expertise to the Irish art market. Three major auction houses in Dublin play a pivotal role in shaping the city's reputation as a leading centre for art sales and valuations within Ireland and internationally. Sotheby's, having

pioneered the development of the Irish art market in 1995, international auction house to offer a dedicated Irish Art sale, staging a travelling exhibition in Dublin before its London events. With specialists whose expertise spans decades, Sotheby's has established record prices for key Irish artists such as William Orpen, Jack Butler Yeats, Roderic O'Connor, and Louis le Brocquy, thus expanding the market well beyond national boundaries. Adam's, founded in 1887 and located on St. Stephen's Green, is widely regarded as Ireland's foremost Fine Art Auctioneers and Valuers, known for its comprehensive expertise, Adam's conducts specialist auctions in areas including decorative Arts, fine jewelers, contemporary design. DeVeres, based on Kildare Street, is another leading Dublin auction house that emphasizes the significance of presentation, offering a uniquely contemporary gallery environment in the city's heart. The intimate setting and central location contribute to Dublin's dynamic auction scene, reinforcing the city's status in both Irish and twentieth-century design markets. Collectively, these auction houses highlight Dublin's vibrant position in the art auction landscape, combining international reach, historic expertise, and local engagement to sustain a market where Irish art finds both national celebration and international recognition.

The National College of Art and Design in Dublin is Ireland's oldest and most prestigious art institution, founded in 1746 originally as the Dublin Society's School of Drawing. Over its long history, NCAD has evolved from a drawing school into a comprehensive college offering the widest range of art and design degrees at both undergraduate and postgraduate levels in Ireland. NCAD has been at the heart of Irish art education, nurturing many of the country's most significant artists, designers, and educators. Notable alumni and staff include iconic figures such as painter Sir William Orpen, stained glass artist Harry Clarke, realist painter Seán Keating, designer Orla Kiely, contemporary artists Shane Berkery and Genieve Figgis, and many others who have shaped Irish and international art scenes. The college is situated in the historic Liberties district of central Dublin on a campus that was formerly the Power's Whiskey Distillery, blending heritage architecture with modern educational facilities. The campus houses four main Schools: Design, Fine Art, Education, and Visual Culture, supporting interdisciplinary artistic exploration. Some of the artists represented in the OCG such as Annika Berggold and Miriam McConnon have graduated from this institution and have gone on to successful careers exhibiting in various exhibitions.

Speaking of commercial galleries in Dublin, there is an association of galleries which includes the Olivier Cornet Gallery. This is the CAGA - group of galleries and represents an association of Ireland's leading commercial galleries to promote the careers of artists and to

raise the profile and visibility of the galleries themselves. themselves. The Contemporary Art Gallery Association (CAGA) is a collective of Ireland's leading private commercial galleries, including the Olivier Cornet, Kevin Kavanagh, Hillsboro Fine Art, Kerlin Gallery, Green On Red Galleries etc.

Established by a group of ten galleries in Dublin, CAGA aims to enhance the visibility and reputation of the commercial gallery sector in Ireland. The association promotes the careers of the artists they represent and works actively to engage collectors, media, and public bodies to raise awareness of contemporary visual art in the country. Currently, CAGA represents around ten prominent galleries committed to exhibiting and supporting contemporary Irish and international artists. The group organizes and participates in key events such as Dublin Gallery Weekend, which offers free public access to exhibitions and promotes contemporary art to a broader audience. CAGA also advocates for better recognition and support from cultural institutions and government bodies, striving to sustain and expand Ireland's commercial art market. Their collaborative efforts strengthen the art ecosystem by building long-term relationships between artists, galleries, and collectors, helping to boost Ireland's profile in the international art scene. Among the key participants is the Olivier Cornet Gallery, a cornerstone of Dublin's contemporary art world. Known for its innovative exhibitions and commitment to social and environmental themes, the gallery significantly contributes to the dynamic energy and artistic dialogue of the event. Dublin Gallery Weekend strengthens community engagement and supports Dublin's position as a vibrant hub for contemporary art, fostering connections between artists, galleries, and audiences while enhancing Ireland's cultural profile internationally.

In April 2025 a brand new Irish contemporary art fair, Art Evolve, took place, featuring many of OCG's artists such as Annika Berglund, Hugh Cummins, Eoin Mac Lochlainn, Miriam McConnon, Yanny Petters and Kelly Ratchford. This fair is a breakthrough in Irish contemporary art and the fact that OCG was represented at the fair shows its importance and status in the Irish art market.

The cultural institutions in Dublin - museums, galleries, auction houses, and educational centers- form a tightly knit and collaborative ecosystem that drives the city's vibrant arts scene. They actively partner through shared exhibitions, public programs, and community outreach initiatives that connect artists, educators, collectors, and audiences. Auction houses collaborate with galleries and artists to promote sales and increase the visibility of Irish art internationally.

Educational institutions, such as the National College of Art and Design, foster new talent and maintain close ties with local galleries for internships, residencies, and showcasing student work. These institutions also unite for citywide events like Dublin Gallery Weekend, enhancing public access and engagement across multiple venues. This interconnected network encourages artistic innovation, strengthens professional development, and builds sustainable partnerships, creating a dynamic cultural landscape where artists can flourish, galleries expand their reach, and the public experiences Ireland's contemporary art at many levels. Such collaboration fosters a resilient and inclusive arts community that supports creative exchange and cultural growth far beyond the city limits. Thus, we can see that the culture of life in Dublin is very vibrant and lively. There are many museums, galleries, auction houses, art academies, educational institutions that allow artists to express themselves and gallery owners to create collaborations and partnerships. In the next chapter I would like to go into more detail about the gallery where I worked, the artists represented, the key relationships, events and activities the gallery participates in.

Chapter 2

1.1 The history of Olivier Cornet Gallery

The Olivier Cornet Gallery, prominently located in the historic and culturally vibrant Parnell Square area of central Dublin, has firmly established itself as a beacon of contemporary art in Ireland. Since its founding in 2012, the gallery has evolved far beyond the conventions of a typical commercial art space. Behind this remarkable institution stands Olivier Cornet, a French-born curator and art dealer whose early exposure to art sparked by his grandmother's painting and his passion for collecting art-related objects shaped his lifelong connection to the creative world. Before founding the gallery, Cornet cultivated a rich curatorial experience, organizing projects under the brand "Olliart." These formative years allowed him to develop a distinct vision and network within Dublin's artistic community. The gallery originally thrived in the dynamic atmosphere of Temple Bar, recognized for its bustling arts scene, before relocating to the more serene and architecturally distinguished Georgian quarter on Great Denmark Street. This relocation was strategic, aligning the gallery with Dublin's vibrant cultural heritage and placing it among prestigious neighbors such as the Hugh Lane Gallery and the Dublin Writers Museum.

The gallery space itself is thoughtfully designed, comprising two large and adaptable rooms. This layout encourages visitors to engage deeply with a varied program encompassing painting, sculpture, ceramics, photography, fine prints, and digital art. Olivier Cornet Gallery is renowned for staging exhibitions that are not only visually compelling but also intellectually provocative. Its curatorial focus consistently pushes boundaries, weaving urgent issues like climate change, identity politics, and evolving cultural narratives into the artistic discourse. This commitment to socially engaged art has gained the gallery respect from critics and the wider art community, positioning it as a forward-thinking and responsive institution within Ireland's cultural ecosystem.

Representing a diverse and talented group of contemporary Irish artists- including Annika Berglund, Hugh Cummins, Jordi Forniés, and Miriam McConnon- the gallery acts as a vital platform showcasing innovative artistic voices. The works exhibited reflect the contemporary cultural landscape of Ireland, characterized by rich experimentation and deep thematic exploration. Reviews by prominent art critics such as Aidan Dunne of The Irish Times have

lauded the gallery's ability to curate exhibitions that seamlessly connect singular artistic expressions with broader societal concerns. This dialogue invites audiences to confront and contemplate complex themes, making the gallery an intellectually stimulating space as well as a visually enjoyable venue.

Central to the gallery's philosophy is accessibility, both in terms of price and community engagement. By offering artworks with starting prices around €120, the gallery makes contemporary art attainable for emerging collectors and enthusiasts alike, fostering a culture of inclusivity in art appreciation and ownership. The dedicated Sunday openings encourage families and community members to visit, transforming the space into a convivial gathering point that strengthens local cultural ties and supports lifelong learning through art. Participation in events such as Dublin Gallery Weekend further integrates Olivier Cornet Gallery into the city's broader cultural fabric, enhancing its visibility and impact.

Beyond its role as an exhibition space and commercial gallery, Olivier Cornet Gallery is a vibrant cultural hub where creativity flourishes, and connections are forged. The gallery's ongoing activities ranging from thematic exhibitions and artist workshops to collaborations with other cultural institutions demonstrate an enduring commitment to fostering artistic growth and cross-cultural exchange. Through these efforts, the gallery significantly contributes to raising the profile of Irish contemporary art on both national and international stages.

In essence, Olivier Cornet Gallery embodies the powerful potential of art to inspire, challenge, and unite. It stands as a testament to the enduring vitality of contemporary artistic practice in Ireland and remains deeply engaged with the social and cultural currents shaping the modern world. As a place where tradition meets innovation and where artists and audiences come together to share ideas, the gallery continues to enrich Ireland's cultural landscape and contribute meaningfully to global conversations in art.

2.2 Promoting the artists: exhibitions, social media, publications

Olivier Cornet Gallery is engaged in a multifaceted activity in the art sector, promoting it through various channels and initiatives. One of the main areas of work is the organisation of annual exhibitions of artists, which play a key role in promoting art and expanding the influence of the gallery itself. These exhibitions help to both develop the art community and draw

attention to artists, their works and ideas. It is important to note that preparing for such events is a process that requires a lot of attention and effort, and in this context online platforms play not the least role. Already at the stage of preparation of the future exhibition, information about it is actively disseminated through the gallery's social media, including such popular resources as Facebook, Instagram, TikTok, YouTube and LinkedIn. Details about the event can also be found on the gallery's official website, allowing interested people to get an early look at the programme and the events to come.

During the vernissage itself, visitors are offered various activities such as masterclasses, meetings with the artists, and talks with the gallery director. These events provide an opportunity not only to enjoy the art, but also to discuss it, learn about the creative process and ask questions of the artists and organisers. The vernissage is open to the public, which helps to attract a wide audience and promote the exhibitions.

The OCG team is responsible for overseeing every aspect of the creation of custom-designed and integrated art installations. With direct access to a wide range of artists, a robust network of contacts developed over more than 20 years of experience of curating and more than 10 years of existing of the gallery a deep expertise in hiring, managing, and curating projects, OCG is uniquely positioned to execute these complex tasks. The team not only designs and curates exhibitions tailored to specific needs but also ensures seamless coordination, from conceptualization to realization. This extensive experience in managing exhibition logistics and collaborating with artists and other industry professionals enables OCG to deliver high-quality, innovative art projects that meet the vision and objectives of their existing and future clients.

In addition to the annual exhibitions, the gallery is actively involved in collaborations with other art institutions and galleries in Europe. These collaborations create opportunities to share experiences, broaden the horizons of art and foster strong relationships within the art community. It is important to maintain the links already established and seek out new partnerships, as it is these collaborations with various art institutions that are key to the successful development of the gallery.

The gallery refreshes its program of exhibitions around seven to eight times a year, ensuring that the space remains dynamic and continuously engaged with both new artistic voices and ongoing cultural dialogues. These exhibitions range from group presentations, which bring together diverse perspectives, to solo shows that highlight the depth and

individuality of a single artist's practice. The works showcased do not remain confined to Dublin alone; instead, they regularly reach broader international audiences, extending the gallery's cultural footprint well beyond Ireland.

Exhibitions of contemporary artists and their work now extend beyond the confines of a single gallery, covering not only local but also international spaces. An example of this is the exhibition entitled 'What do we want' which in 2024 was first held in the gallery itself and then moved to another city on the island of Ireland, Belfast (England), where it was seen and appreciated by the people of that city. Through a strategic relationship with the QSS Gallery in Belfast, the exhibition was successfully presented in a new context, making it accessible to a wider audience. The exhibition has cultural and social significance because it focuses on global geopolitical challenges such as war, climate change, and disruptive technologies. The exhibition avoids a didactic approach, instead giving visitors an opportunity to reflect on the question "What do we want?" through artists' personal and creative reactions to global issues.

The exhibition carried significant cultural and social weight, engaging directly with urgent global issues such as climate change, destructive technologies, and geopolitical instability. Rather than offering prescriptive answers, it created space for reflection, inviting visitors to grapple with the vital question at its core: What do we want? Through artistic responses that are deeply personal and intellectually rigorous, the exhibition functioned as a collective meditation on the world's most pressing threats- armed conflicts, ecological devastation, and the international arms trade among them. By addressing these themes, the exhibition prompted public dialogue on peace, security, and the uncertain future of humanity itself.

Contributing to this project were four distinguished artists- Jill Gibbon, Eoin Mac Lochlainn, Tom Molloy, and Gail Ritchie- whose practices span drawing, photography, and sculpture. Their works interrogated the intricate themes of history, memory, and lived reality. For example, Jill Gibbon's contributions, developed through her covert observations at global arms fairs, unmask the carefully curated respectability of the weapons industry. Each artist approached the overarching theme in ways that resist didacticism, instead encouraging audiences to form individual interpretations and responses. The success of What Do We Want? in both Dublin and Belfast has affirmed the strength of the works presented and the resonance of their themes with different audiences. The exhibition was recognized as one of the ten outstanding art shows in Ireland during 2024, a testament to its artistic and social impact. This year, it is scheduled to be shown at An Gailearaí in Gweedore, County Donegal, from March

15 to April 25. Further recognition has come from leading art critic and journalist Gemma Tipton, who included the exhibition in The Irish Times list of Ireland's best exhibitions of 2024. Such acclaim highlights the gallery's commitment to staging exhibitions that are both thought-provoking and socially significant- projects that not only showcase contemporary artistic talent but also engage meaningfully with the world around us.

Another notable highlight of OCG's international outreach was the solo exhibition of Annika Berglund at Blick Galleri in Stockholm from June 26 to July 6, 2025. This exhibition highlighted the gallery's active role in fostering international collaborations, extending its influence beyond Dublin and creating meaningful partnerships with respected galleries abroad. Such collaborations are crucial in the contemporary art world as they broaden the reach and visibility of the artists represented, enriching cultural exchange and professional networks on a global scale. By supporting Annika Berglund's first solo show in Sweden, the Olivier Cornet Gallery demonstrates its commitment to nurturing the careers of its artists through strategic partnerships, facilitating new audiences and critical engagement. This proactive approach underscores the gallery's understanding that contemporary galleries must operate not only as local art spaces but also as dynamic cultural hubs integrated into international circuits. These cross-border exhibitions amplify the gallery's reputation and contribute to sustaining vibrant contemporary art ecosystems at multiple levels. Furthermore, this exhibition symbolizes the gallery's dedication to championing accomplished artists like Berglund, whose work bridges geographic and cultural boundaries. The synergy between Olivier Cornet Gallery and Blick Galleri enriches both institutions' programming and offers audiences a wider perspective on contemporary artistic practices. Overall, such collaborations are essential for galleries aiming to enhance their impact, foster artistic dialogue, and support their artists' progression in an increasingly interconnected art world.

An equally important part of the gallery's work is the active use of social media. As I mentioned, the gallery utilises online platforms to promote its exhibitions and sales. One such initiative was the virtual exhibition tour, which was proposed by the gallery director in 2020, at the height of the pandemic. This idea came at a time when physical visits to exhibitions became impossible, but even after the pandemic ended, virtual tours remained part of the gallery's strategy, continuing to evolve and improve. One of the objectives of my work at the gallery has been to directly promote and improve these online exhibitions. Virtual tours allow customers from all over the world to visit exhibitions without leaving their homes, which broadens the audience and increases the accessibility of the art.

Another important online initiative is the creation of a digital art collection available for viewing and purchasing on the gallery's website. This allows customers to purchase artworks even when they cannot visit the gallery in person, which in turn increases sales and promotes art to a wider audience.

The gallery's media activities are also not to be overlooked. One of the most important aspects of the work is the development of links with key publications such as the Irish Art magazine, which is one of the most authoritative art magazines in Ireland. Publications and mentions of the gallery's exhibitions and projects in such magazines significantly raise the gallery's profile and enhance its reputation in the art market. Collaboration with various publications, newspapers and magazines is an integral part of the strategy to promote the gallery and build its visibility.

A review of the Olivier Cornet Gallery was written by the art critic Adrian Dunn. In his review, Dunn highlighted the gallery's exceptional ability to curate thematic exhibitions that allow artists to explore important topics such as climate change without compromising their artistic practice. He particularly noted the thoughtful and subtle responses from artists such as Jordi Forniés, Claire Halpin, Eoin Mc Lochlainn, Yanny Petters, and others. This recognition underscores the gallery's role as a leading space for contemporary art in Dublin.

The well-known journalist Robert Fisk reviewed the exhibition "Chiens Bleus, Chiens Gris," a comic and exhibition about the life and death of Francis Regard, presented at the Olivier Cornet Gallery in 2018. In his review, published in *The Independent*, Fisk highly praised the exhibition's ability to convey the emotional and historical weight of the Great War through a combination of drawings, photographs, and stories. Fisk emphasized how the exhibition connected historical documentation with artistic interpretation, particularly through the comic by Leho and the photographs of François Bost from the battlefields. In his commentary, he noted that the exhibition successfully reflects the human cost of war while offering a creative and incisive narrative. This review became an important confirmation of the gallery's reputation as an organizer of significant and influential exhibitions.

Thus, Olivier Cornet Gallery's activities cover a wide range of areas, from organising exhibitions and collaborations to active work on the internet and media relations. All of these endeavours contribute to its prosperity, building a network of partnerships and increasing interest in contemporary art both in Ireland and beyond.

2.3 Artists Represented and important connections

The gallery has a unique collection of artworks by contemporary Irish and international artists working in a wide variety of styles. The collection of OCG includes not only paintings, but also sculpture, prints, photographs and textiles. In addition, the gallery actively supports innovative forms of art, such as various installations that impress with their creativity and originality. It is a place where viewers can familiarise themselves with current trends in the art world and see how masters combine traditional techniques with modern experiments to create unique works that evoke deep emotions and thoughts.

The artists represented in the gallery fall into two categories. The first group (Gallery artists) are artists with whom Olivier Cornet has long-term contracts. They regularly participate in exhibitions organised by the gallery and each artist has the opportunity to show their work for a certain period of time. The second one (AGA group) is artists who occasionally participate in exhibitions but are not bound to the gallery by a permanent commitment. These artists may be invited to participate in selected events, which adds variety to the exhibition and broadens the artistic spectrum of the gallery. Exhibitions change about four times a year to maintain interest in new art and always remain at the centre of cultural processes. Exhibitions can be both group and personal, dedicated to the work of one artist. Firstly I would like to tell about **Main Gallery Artists.**

Annika Berglund (born 1967) is a Swedish-born artist who has lived and worked in Ireland for many years. Her artistic practice defies easy categorization, as she seamlessly integrates various materials including clay, bronze, glass, felt, and wool into her work. Berglund's pieces such as "Everyday Patterns" and "The Circles We Walk" utilize hand-dyed wool, silk, and viscose blends to explore complex themes of freedom and limitation, evoking tactile and emotional responses. By blending traditional craft techniques with contemporary art sensibilities, her work challenges the boundaries between fine art and craft while engaging with notions of identity and place.

Hugh Cummins (born 1974) is an Irish sculptor specializing in intricate woodwork that reflects both traditional craftsmanship and modern aesthetic sensibilities. His practice draws on natural forms and textures, creating tactile sculptures that invite close physical engagement. Cummins has earned recognition as a member of the Craft and Design Council of Ireland and was part of the prestigious Portfolio Wider Programme in 2019, which encourages

experimental approaches to craft and design. His work bridges heritage and innovation, highlighting wood's versatility as a medium for contemporary narrative.

Jordi Forniés (born 1971) is a Catalan-Spanish artist with a unique trajectory. Holding a PhD in Chemistry, he began his artistic career relatively late, in 2005, but quickly gained international acclaim. Forniés's multidisciplinary work combines scientific inquiry with artistic exploration, reflected in projects like the "Constellations Project" that connected cities globally through shared art experiences. He has exhibited extensively across Spain, Ireland, the US, and Singapore, with his practice spanning painting, installation, and public art that brings disparate communities into dialogue through visual language.

Eoin Mac Lochlainn (born 1976) is an Irish painter whose vibrant canvases address key socio-political themes such as Irish identity, emigration, and community resilience. His well-known series "Tinteán Tréigthe" captures abandoned fireplaces in derelict houses along Ireland's west coast, using these evocative images as metaphors for loss and displacement. Mac Lochlainn's work combines expressive brushwork with rich color palettes, inviting viewers to reflect on the complexities of memory and place amid socio-economic change.

Miriam McConnon (born 1980) is an Irish artist based in Cyprus whose practice centers on themes of resettlement, migration, and the plight of refugees. Working primarily in oil on canvas and large-scale charcoal drawings, McConnon's evocative imagery often features symbolic objects such as "Ali's Armour" or "Broken Spines," personalizing broader narratives of conflict and loss. Her work humanizes the global refugee crisis while inviting introspection on identity, belonging, and the journeys that shape individual lives.

Jannie Petters (born 1965) is a renowned Irish botanical painter whose art is deeply informed by her background as a sign painter. She employs a variety of techniques including watercolor, oil, and the specialized glass-painting method known as Verre Églomisé. Petters detailed depictions of Ireland's flora celebrate the country's rich natural heritage, bringing attention to often overlooked elements of the natural world. Her work is a testament to the enduring interconnection between art, nature, and cultural memory.

Transitioning to the **Associate Gallery Artists (AGA group)**- emerging artists usually early in their careers or recent graduates- these creators bring fresh perspectives and experimentation to the gallery's diverse artistic tapestry:

Mary A. Fitzgerald (born 1995), an Irish artist recognized for her vibrant abstract paintings, employs mixed media techniques that interplay color, texture, and form. Her bold use of bright palettes energizes her compositions, exploring the possibilities of abstraction to convey emotion and spatial relationships.

Nikki Hayden (born 1993) is an Irish artist focused on social and cultural commentary in her works. Using varied materials, Hayden investigates themes of identity, memory, and humanity's relationship to the environment, creating multilayered pieces that provoke reflection and dialogue.

David Fox (born 1988) brings urban landscapes to life through oil paintings infused with influences from graffiti and street art. His solo exhibition "Urban Fingerprint" (2023) at Olivier Cornet Gallery delved deeply into notions of culture and identity shaped by city life, combining traditional painting with contemporary urban aesthetics to portray a dynamic Ireland.

These artists, curated and supported by Olivier Cornet Gallery, represent a vibrant spectrum of contemporary visual culture from seasoned masters to emerging visionaries to creating a compelling narrative that reflects both Ireland's heritage and its future artistic directions.

In addition, there is another important point worth noting in the context of the artists' lives and the gallery's work. One of the highlights of the cultural life of the gallery last year was the participation of Yanny Petters's work 'The Plants We Played With' in the National Gallery of Ireland. The National Gallery of Ireland in Dublin is Ireland's premier venue for the work of the most important artists from Europe, Asia and the Americas from various centuries, it covers all art from the 15th century to the present day and is the most important place for art lovers and connoisseurs in Ireland. The summer-fall 2024 exhibition focused on Irish botanical art and is entitled "Down from Nature: Irish Botanical Art". The works chosen for the exhibition were carefully selected, and the fact that the work of an artist who is represented by our gallery was given the chance to be exhibited in such an esteemed institution emphasizes the high level of recognition for both the artist and the gallery. The National Gallery of Ireland in Dublin is one of the most important cultural institutions in the country, and participation in its exhibitions is not only a high honor for artists, but also an important confirmation of the status of the gallery, which in turn affects its reputation, its contribution to the cultural life of Ireland and the prominence of the gallery itself. One of the latest and most important news was the Spring 2025 edition of the Irish Arts Review Magazine features a long article about Yanny Petters's verre églomisé (reverse-glass painting) practice.



Figure 1. Eoin Mac Lochlainn, Wall of tears, 28 charcoal and watercolour 'Caoineadh/war' paintings on Fabriano paper, each measuring 35x27cm, 2023, part of the group exhibition 'What do we want?', group show - 7 April to 31 May 2024 - Olivier Cornet Gallery, Dublin



Figure 2. Yanny Petters, The Plants We Played With, 2015. Acrylic on gesso panel, 134x90cm, collection of the National Gallery of Ireland, Dublin

2.4 Overview of space of OCG

The gallery space itself has been thought out to the last detail. At the entrance, visitors enter the first room, where the temporary exhibition takes place, and then they can walk around the gallery, following a circle. The second room is called the storage area, and in turn is divided

into two rooms, each of which houses the works of the artists the gallery represents. The second storage area is sometimes converted into a separate room for specialised exhibitions to coincide with specific cultural events such as Bloomsday or National Irish Heritage Week. These events always attract a large number of visitors and add to the unique atmosphere of the gallery.

The gallery space consists of two main rooms: the first room, located immediately after the entrance, serves as the dedicated area for temporary exhibitions. Visitors begin their journey here, engaging with the current artistic showcase before continuing to explore the rest of the gallery in a circular path. The second major space is referred to as the storage area, which is actually divided into two distinct sections. These sections house the substantial collection of artworks by the gallery's represented artists, enabling visitors to browse a wide variety of pieces beyond the main exhibition.

The second storage area (also called exhibition corner) is uniquely versatile and is occasionally transformed into an additional dedicated exhibition room, particularly to coincide with special cultural events such as Bloomsday celebrations or National Irish Heritage Week. This flexibility not only enriches the gallery's calendar but also attracts large, diverse audiences, further invigorating the gallery's vibrant atmosphere and community engagement. In terms of size, the Olivier Cornet Gallery occupies approximately 80–90 square meters in total. The main exhibit room is roughly 50–60 square meters, providing an intimate yet spacious setting conducive to thoughtfully curated temporary shows. The combined storage area accounts for the remaining 25–30 square meters, balancing functional storage needs with public accessibility, and allowing for the dual usage as a viewing space or specialized exhibition room.

The director of the gallery himself has a separate space, an office in the shadow of the main exhibition. It is the place where important decisions are made and where the creative process takes place. Olivier Cornet Gallery in Dublin is not only a place for selling and displaying art, but also a centre where culture lives and develops, opening the doors to the world of contemporary Irish art for all its visitors.

This spatial organization reflects the gallery's thoughtful approach to blending functionality with an inviting atmosphere. It supports a diverse range of programming and community activities, reinforcing the gallery's role as an accessible and dynamic cultural hub within Dublin's Parnell Square Cultural Quarter.



Figure 3. Interior of the main room of the Olivier Cornet gallery, where temporary exhibition takes place

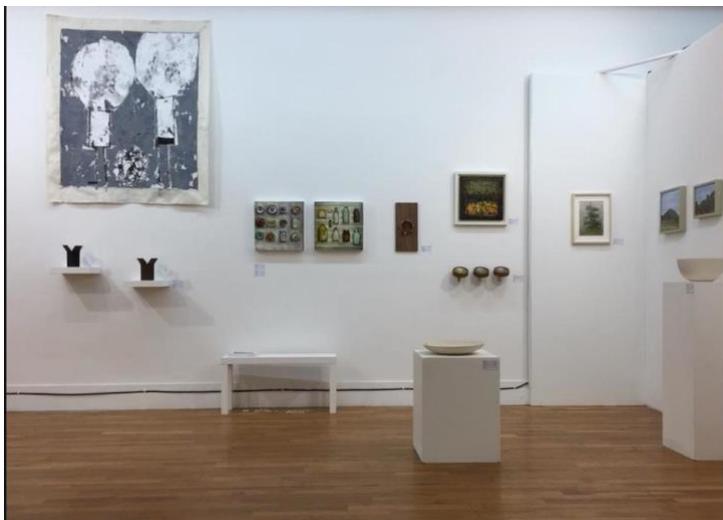


Figure 4. Interior of the main room of the Olivier Cornet gallery, where temporary exhibition takes place



Figure 5. Storage area of Olivier Cornet gallery



Figure 6. Storage area of Olivier Cornet gallery

2.5 Events in which the OCG participates

Every year the gallery actively participates in various significant events that are an integral part of the cultural life of Dublin and Ireland as a whole. I would like to describe these events in more detail in order to better understand their significance and to bring clarity to the context of events that play an important role in the life of this country.

One of Ireland's most significant and popular holidays is Bloomsday, a literary festival celebrated annually on 16 June to commemorate the events described in James Joyce's novel *Ulysses*. The novel is a milestone in Irish literature and is recognised as one of the greatest works of the 20th century. For most Irish people, *Ulysses* is not only a cultural heritage but also a source of pride, and James Joyce himself is a symbol of the country's literary power. The novel describes one single day, 16 June 1904, when all the events unfold, which gives this day a special significance. This particular day was chosen by Joyce because it was important both for the writer himself and for the plot of the work. Thus, Bloomsday became a real holiday not only for fans of Joyce's work, but also for the whole literary culture, especially in Dublin, the writer's hometown. Every year on this day, various celebrations take place across the city and the Olivier Cornet Gallery is also involved in these festive events. The gallery organises special events that attract both locals and tourists who come to Dublin to be part of this unique event.

The programme of events includes exhibitions, lectures and creative encounters that provide a deeper understanding of both the book itself and the era in which it was written.

Another important annual event in which the gallery participates is the National Irish Heritage Week, held every year in August. This celebration is of great importance to everyone in Ireland, as well as visitors to Ireland, as it aims to preserve and promote Irish cultural heritage. During one week, the doors of historic buildings, museums, cultural and architectural centres, which are usually inaccessible to the general public, are opened. Many events are organised to introduce people to Ireland's rich cultural heritage and one of the most important aims is to highlight the preservation of the Irish language. Irish language classes are organised during this period, where you can learn the basics of writing and speaking for free. The Olivier Cornet Gallery is not left out of these celebrations. As part of National Heritage Week, the gallery hosts temporary exhibitions featuring the work of artists who have a contract with a gallery artist. These exhibitions form an important part of the cultural programme of the celebration and attract both locals and tourists interested in Irish art. At the end of the week, on Sunday, a painting workshop is organised by one of the exhibiting artists. This allows not only an appreciation of the art, but also engages visitors in the creative process, giving them a unique opportunity to work with the artist. Such events promote knowledge of contemporary Irish art and strengthen the links between the gallery, artists and the community. For example last year 2024 organised a very interesting exhibition by artist Miriam McConnon and on the Sunday (day when events takes place) there was a pencil sketching workshop by the artist which attracted a large number of visitors and many of the artist's works were purchased locally. Gallery's participation in such cultural events helps to maintain and develop traditions, preserving important elements of Irish culture and art, drawing attention to the significance of the country's literary and artistic heritage, and spreading the influence and increasing the popularity of the gallery in Dublin and Ireland as a whole.

2.6 Olivier Cornet Gallery's 3D virtual space and online stockroom

I would like to highlight two very interesting and crucial ideas that the director of the gallery has proposed to expand its influence and popularity. The first is the creation of an online 3D exhibition space and the second is the creation of an online storage area, i.e. a virtual storage of artworks.

The first idea is to develop an online exhibition space that provides an opportunity for those who, for whatever reason, cannot visit the gallery in person, to experience its exhibitions anyway. To do this, simply go to the gallery's website, select the online exhibitions section and choose any exhibition of interest. All past exhibitions are saved in online format, and visitors can virtually 'walk' around the gallery, controlling the movement with the mouse. This feature provides complete freedom of movement around the exhibition, allowing the works to be viewed from different angles and examined in detail. Also, to enhance the experience and provide complete information, each exhibition has an audio guide and transcript at the bottom of the page. The works in the exhibition can be viewed from any angle and direction, zoomed in and out, and even the smallest details of the work can be viewed as you would in person. This innovative solution makes exhibitions accessible to a much wider audience, providing a unique opportunity to enjoy art from the comfort of your own home.

The second idea, no less interesting, is to create an online catalogue of artworks that are in a storage area - a virtual storage. This online space contains works that for some reason are not currently on display in the gallery, but are still available for research and purchase. In this catalogue you can study each work in detail, examine it from different angles, and get full information about the artist who created the work. This allows for a deeper understanding of not only the works themselves, but also the creative process behind them, making art accessible to a wider range of people.

I believe that these two ideas are extremely important, as they show that the gallery is not only developing offline, but is also actively exploring the online space. This allows for a much wider audience, attracting clients not only from Ireland but also from other countries. This approach provides a convenient alternative for people who are interested in art but cannot physically visit a gallery, whether due to distance or other circumstances. These innovative ideas make art accessible to a wide audience, providing an opportunity to enjoy it and keep up to date, regardless of geographical location. I am convinced that projects like this not only broaden the gallery's horizons, but also give many people a chance to touch art they might otherwise miss out on. These two innovations were invented in the gallery a long time ago and are now actively used in the work with the website for the convenience of both gallery employees and customers.

Chapter 3

3.1 The internship

This chapter focuses on my practical experience during an internship at the Olivier Cornet Gallery, which took place from February 15, 2025, to May 22, 2025. Over the course of this period, I completed a total of 560 working hours. The internship was conducted entirely online, which allowed me to efficiently manage my responsibilities remotely while maintaining close coordination with the gallery team in Dublin.

During my internship, my primary responsibility was managing the gallery's social media presence. This role involved regular communication with clients and followers, as well as the creation and scheduling of engaging content to promote exhibitions, events, and other gallery activities. I was tasked with maintaining the gallery's visibility online, ensuring timely updates about forthcoming shows, and fostering an active dialogue with the gallery audience through customer feedback. By doing so, I contributed significantly to sustaining public interest and enhancing the gallery's profile in both local and international art communities. My internship at the gallery provided a valuable opportunity to gain practical, hands-on experience in applying the knowledge I had acquired during my years of studying art at university. Throughout my placement, I participated in Zoom meetings with artists, which gave me insight into the nuances of direct communication in the professional art world. I observed how the gallery director conducted business negotiations, finalized contracts, and maintained ongoing relationships with various cultural institutions and organizations. I became closely acquainted with every stage of exhibition planning, from the initial concept and curatorial work to the logistics of organization and the actual hosting of exhibitions. Additionally, I witnessed how collaboration between art spaces is structured: particularly, how especially successful exhibitions are subsequently shown in partner galleries throughout Ireland. This aspect of inter-institutional cooperation demonstrated to me the complexity and scope of professional gallery management.

The gallery director attaches particular importance to social media as it plays a key role in promoting and publicising the gallery to a wide audience. This allows not only to expand the circle of visitors, but also to draw attention to current and future exhibitions, as well as to the activities of the gallery as a whole. A content plan was developed for Instagram that had to be

adhered to in order to keep the audience interested and the account active. This plan included the regular creation of stories, reels, feeds.

In addition, special attention is paid to the maintenance of the gallery's website. The website regularly publishes announcements of upcoming exhibitions and highlights important events related to the gallery. One of the important functions is the possibility to buy paintings online, which allows people who are unable to visit the gallery in person to purchase works of art. The website has a dedicated page that showcases the work of all the artists working with the gallery, and there is a checkout function with worldwide delivery. This process has also been part of my job - to ensure that the data posted is up to date and correct, to ensure that the information is easy to navigate and accessible to potential buyers. Also website has a page with an archive of past exhibitions, which can be viewed in 3D. This enables viewers who have not attended exhibitions in person to immerse themselves in the atmosphere of the events and familiarise themselves with the expositions. An important part of my job has been to regularly update all pages of the website and keep them up to date and attractive.

Another part of my job was communicating with gallery visitors. I was involved in promptly responding to email enquiries, maintaining an active feedback loop with clients and potential buyers. I was also involved in the preparation of newsletters presenting future exhibitions, new arrivals of paintings and other significant events related to the activities of the gallery. In general, my activity was to provide effective informational and visual support for all online resources of the gallery, as well as to keep in touch with its audience.

3.2 Website and social media

My work at the gallery encompassed a broad range of responsibilities that extended far beyond social media management and media liaison. In addition to overseeing the gallery's presence on key platforms, particularly Instagram, I was involved in the comprehensive content creation process, which required not only scheduling posts but also carefully preparing visual and textual materials. This involved coordinating with photographers, graphic designers, and copywriters to ensure every post and story aligned with the exhibition's concept and effectively engaged the target audience.

Special attention was given to tailoring content for different communication channels, including LinkedIn and the gallery's official newsletter. These efforts contributed to reaching a wider professional audience and increasing the gallery's visibility within the cultural sector. Additionally, I performed detailed analytics on content performance, tracking engagement metrics, follower growth, and user feedback, which enabled us to adapt our promotional strategy dynamically. Interaction with the media and Ireland's arts community went beyond simple contact-building; it involved cultivating long-term partnerships. I actively participated in organizing press tours, preparing press releases, and producing exclusive content for journalists and bloggers, which helped expand the informational reach around exhibitions and attract additional visitors. Moreover, significant emphasis was placed on managing the gallery's official website. My tasks included not only updating information about past and upcoming shows but also crafting in-depth narratives about artists, their creative journeys, and exhibition specifics through interviews, articles, and multimedia content. Considerable time was dedicated to ensuring user-friendly site navigation and integrating social media links to create a unified communication ecosystem, enhancing user experience and audience loyalty.

My role at the gallery was multifaceted and comprehensive. It included strategic planning, content creation and adaptation, engagement with professional and media communities, and ensuring the website operated as an informative and accessible resource. All of these responsibilities were carried out remotely in an online format. I prepared reports, communicated with clients, managed email correspondence, and handled a variety of administrative tasks through digital platforms. My work also included reviewing and editing exhibition texts to ensure their accessibility and quality for online visitors, as well as supporting the virtual organization, curation, and promotion of exhibitions. Additionally, I contributed to educational program development and maintained active engagement with artists, partners, and industry professionals using online communication tools and media channels. These interconnected efforts helped strengthen the gallery's online presence, advanced its cultural reach, and sustained public interest in its digital projects.

3.3 Article about the Gallery

One of the key tasks that I had as part of my work was to write an article about the gallery. This task played an important role in promoting and popularising the gallery among a wide audience.

In my article I gave a detailed account of my experience of co-operation with the gallery, as well as the most significant events, exhibitions, activities and projects in which the gallery participated. I paid special attention to describing the artists who work with the gallery, their work and contribution to the development of art. The article also mentions the work of well-known Irish arts and culture figures who have written articles about the gallery's activities, which contributes to its recognition and credibility in the cultural environment.

One of the most innovative and defining elements of my internship experience was the approach to authorship adopted for the gallery's public-facing articles. Unlike conventional practices, where documentation is typically produced in a single, often dominant language, this gallery introduced a new policy under the direction of its leadership: each intern was encouraged and required to compose their article in their own native language. This created a unique collection of articles written in different languages, which is a great idea to promote the gallery internationally. Such a multicultural initiative helps to attract visitors from all over the world, emphasising the multicultural and open-minded nature of the gallery.

This methodology was introduced as a forward-thinking response to the increasingly global audience that art institutions now serve. The vision was to develop a diverse collection of articles about the gallery, each written in a different world language. The director conceived this idea recently, recognizing its potential to significantly broaden the gallery's reach and accessibility. For example, I prepared my article in Russian, while another intern wrote in French. In the future, the director intends to expand this initiative with articles in Spanish, English and other languages, depending on the interns' native tongues. This approach not only allowed the interns to express themselves academically and professionally in their mother language but also imbued each article with a distinct cultural perspective, enriching the gallery's archive. The realization of this concept involved several steps: interns received content guidelines but had freedom in style; we engaged in discussions about translation and cross-cultural communication; and the articles were compiled into a digital section on the gallery's website where visitors can select their preferred language easily.

Personally and professionally, this initiative was meaningful. It highlighted the gallery's commitment to diversity, inclusion, and true international engagement. Contributing to a project that values linguistic variety revealed how cultural context influences both the creation and reception of art. The positive reactions from international visitors confirmed the importance of this approach in contemporary art institutions.

Overall, writing and publishing my article in Russian strengthened my professional skills and connected me with a wider audience. This policy, though recently introduced, stands as a progressive model in the art world, and I am proud to have been among its early contributors. I am proud to have been able to contribute to the realisation of this project, as well as to a number of other gallery initiatives. Collaborating with Olivier Cornet Gallery has opened up new horizons for me and has been a valuable source of knowledge and skills. This experience has had a great impact on my professional development and I am very grateful for the opportunity to be part of such meaningful projects.

Conclusion

The practical knowledge I gained during my internship has provided invaluable insight into the dynamic, multifaceted sphere of the art world. By actively participating in day-to-day gallery operations, I developed a comprehensive understanding of how an art gallery functions: from internal workflows and artist communications to the nuanced process of building and sustaining professional relationships with art institutions. Through hands-on experience, I learned how to conduct myself during negotiations and present the gallery and myself in the most professional and influential manner.

Equally significant were the practical skills I acquired in organizing exhibitions. I experienced firsthand the complexity of this process, observing and contributing from the early stages of conceptualization to the final execution. Each step revealed new layers of logistical, creative, and interpersonal challenges, allowing me to appreciate the full arc of exhibition planning and delivery. In this journey, the mentorship and guidance of the gallery director proved invaluable. Their input not only shaped my professional development but also fostered a sense of confidence as I began my career in the arts.

Beyond technical proficiencies, I have deeply enriched my understanding of collaboration within the art sector how partnerships are forged, maintained, and maximized to further both creative and professional goals. I have gained essential skills in professional ethics and scholarly writing, learning to craft academic articles and communicate effectively with prospective clients and collaborators.

This experience has left a profound mark on my professional identity. It has empowered me with practical tools, strategic perspectives, and ethical foundations that will serve as cornerstones for my future career. The knowledge and competencies acquired are truly invaluable, equipping me not only for continued growth in the art world but also for making meaningful contributions to its evolution.

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Annex

Attaching link to my article about the Olivier Cornet Gallery

oliviercornetgallery.com



For our Russian speakers:

[Летом 2025 года наш стажер Светлана Махова написала эссе на русском языке о динамичном подходе нашей галереи и её вкладе в художественную жизнь Ирландии.](#)

[In the summer of 2025, our intern Svetlana Makhova wrote an essay in Russian about our gallery's dynamic approach and its contribution to the Irish art scene].

<https://irp.cdn-website.com/8b12b084/files/uploaded/O-галерее-Оливье-Корне.pdf>