

FOR IMMEDIATE RELEASE

# BREON O'CASEY *PRINTS & COLLAGES*

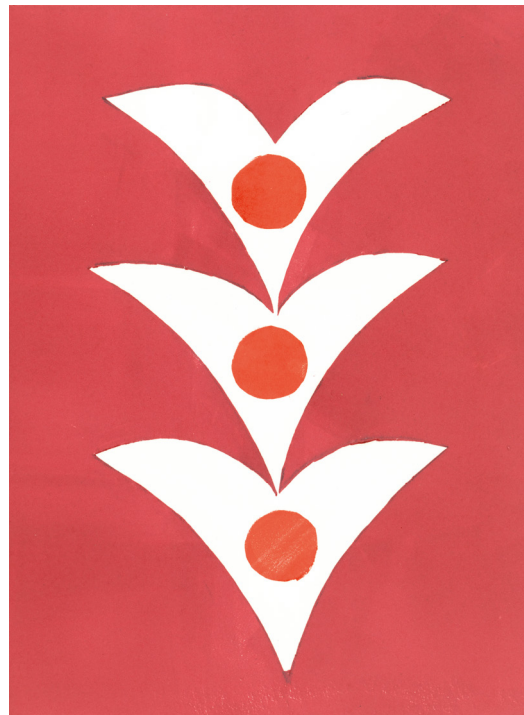
PANGOLIN  
LONDON

15th November - 22th December 2023

This exceptional selection of limited edition prints and collages by much-loved artist Breon O'Casey is the largest of its kind to date and offers a unique opportunity to explore his love of working with paper.



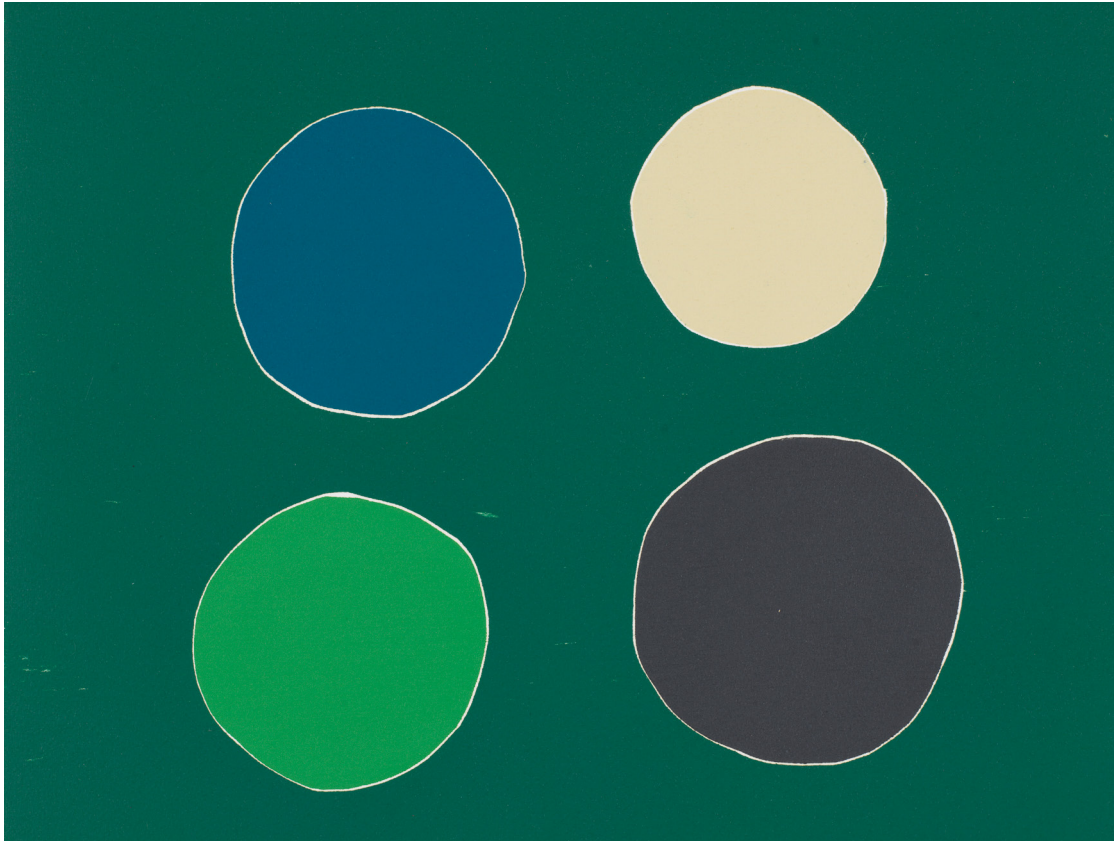
*Seated Nude*, 2010, Linocut, Edition of 20



*Three Red Dots (Proof I)*, 2005, Etching, AP II

Moving to live and work in St Ives in 1959, O'Casey experimented with printmaking throughout his career and Pangolin London are delighted to be able to exhibit a number of extremely rare etchings and linocuts which have never before been exhibited in London. Enjoying a broad artistic education at Dartington Hall and later at the Anglo-French Art School, it is likely that O'Casey experimented with printmaking from an early age. His daughter Duibhne Gough recalls that there was always a printing press in the studio and that O'Casey helped set up the print workshop above the Penwith Gallery in the 1960s.

O'Casey is known for his extraordinary talent in turning his hand to making across the disciplines from jewellery to weaving and painting to sculpture. As a skilled polymath, O'Casey knew his tools and processes inside out, however when it came to printing it was his remarkable collaboration with master printmaker Hugh Stoneman whom he met in 1997 that allowed his bold approach to colour and form to really sing.



*Planets*, 2003, Etching, Edition of 15

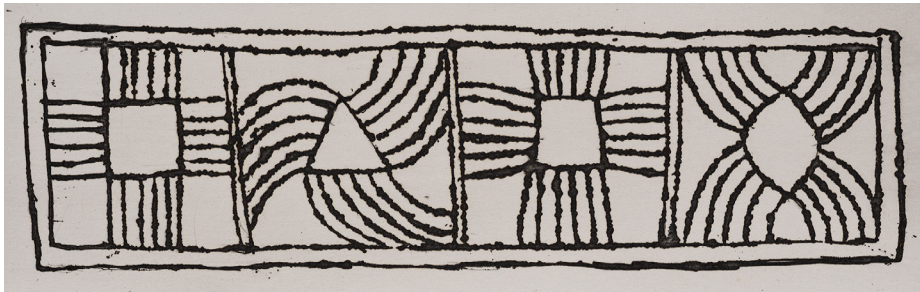
Indeed Stoneman, who had moved from Islington to Penzance and worked with a number of well-known artists including Barbara Hepworth and Terry Frost, would often use a variety of highly skilled printing methods in one print to allow O'Casey to express exactly what he wanted to convey. *Three Black Squares* (2001), for example, is an aquatint etching with linocut. Here the etching gives the painterly texture of the red whilst the linocut process allows the three black squares to be a dense, dark black giving the print depth and definition.

O'Casey worked with Hugh Stoneman for over a decade and they enjoyed each other's company, becoming great friends. The process would begin with Breon building up a composition often using painted cut-outs of card arranged on the page which could then be translated into the Lino and inked up as individual elements. With a talent for composition that revelled in a powerful 'simplicity of image' O'Casey would have been well aware of Henri Matisse's 'cut-outs' which he made towards the end of his life when he became bed bound after an operation in 1941.

Indeed, O'Casey recalls growing up with a reproduction of a Matisse print on the wall of his home in Torquay. However, where Matisse revelled in expressing whimsical movement O'Casey's equally joyful expressions are somehow more grounded - both in their composition and their limited yet striking palette. Enjoying the process of composing with cut paper elements O'Casey made a range of exquisite collages that might inspire a print and vice versa.

Whilst working with Stoneman there would be much discussion regarding the tone and density of the colours used and a number of proofs would be created until the right combination was found. As O'Casey's daughter Duibhne Gough points out "[the] prints were very different to the paintings. In his paintings, he would play with colour because he could. It was at the end of his paintbrush. With his prints he probably had a maximum of three colours to play with. I think this discipline helped to make some amazing prints."

Breon O'Casey made his prints in unusually low editions of no more than twenty-five. This was partly due to economics but also a desire to make the prints special. As a result, they are now extremely desirable and offer an excellent acquisition for the first-time buyer or seasoned print collector alike.



*Crosses II*, 1996, Etching, AP I of V  
*Mountain I*, 1997, Etching, Edition of 10

#### NOTES TO EDITOR

With an ever-growing market, Breon O'Casey has exhibited widely and his work can be found in many permanent collections including the Victoria and Albert Museum, the Tate Collection, Kettle's Yard, Cambridge, Leeds City Art Gallery, Museum of Fine Arts, Houston and the Pforzheim Museum, Germany among others.

A leaflet is available on request.

For further enquiries contact: Beatrice Fenton | [gallery@pangolinlondon.com](mailto:gallery@pangolinlondon.com)