

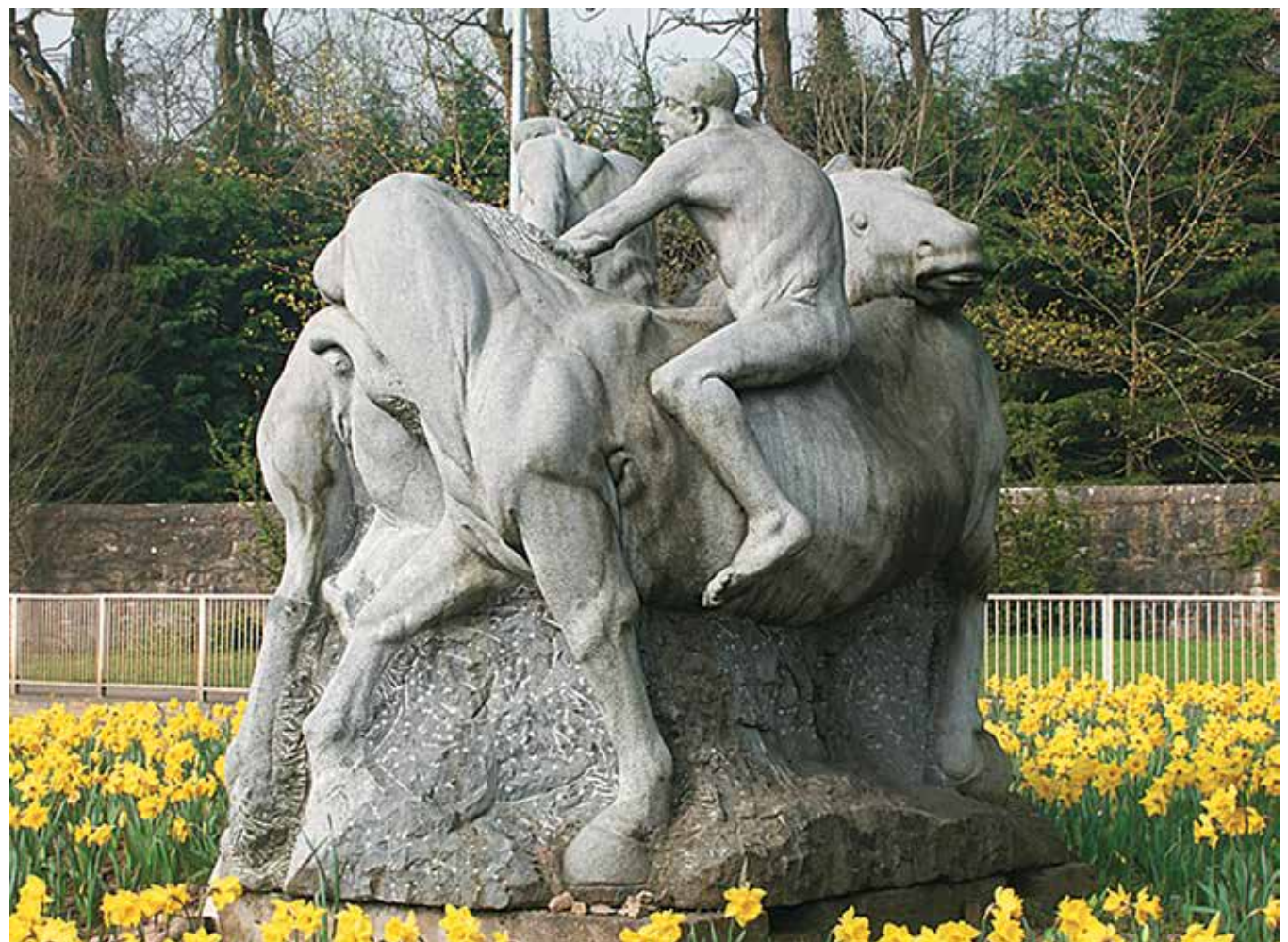
ways, democratizing the language of power and authority. The *Fallen Horse and Rider*, described by Quane as 'anti-heroic, an exercise in pathos', returns feeling and failure to both man and animal, who would have once been emblems of the simplistic virtues of hero or empire, and man's ascendancy over nature. Politics and science have changed all that, and likewise public art (though this monument stands not in main street but in suburbia). Mundane practicalities matter too; Quane's chunky detailing – even the heavy, leathery skin – dovetails with safety requirements for both the sculpture and the viewing public.

Important commissions have followed, but since 2000 Quane has focused on his smaller studio sculptures, which, while still directly carved, have grown in sophistication of form and meaning, elaborating new ideas on themes of gravity and buoyancy. While still a young sculptor, in 1998, Quane was recognized by election to Aosdána. Election to the RHA followed in 2004. WILLIAM GALLAGHER

SELECTED READING Hilary Pyle and Aidan Dunne, *Michael Quane Works, 1985–2007* (no location), 2007; Peter Murray, 'Everyday Heroes', *IAR*, 29, 1 (Spring 2012), 66–69.

RAINEY, CLIFFORD (b. 1948). Born in Whitehead, Co. Antrim, Clifford Rainey first trained as an apprentice in linen and damask design at William Ewart and Son Ltd, Belfast. During his apprenticeship, he undertook drawing classes at the Belfast College of Art and throughout his career drawing has continued to play an important role as a means of exploring and preparing ideas for sculptural works. After attending the Hornsey College of Art and the Waltham Forest School of Art, Walthamstow, Rainey completed an MA degree at the Royal College of Art, London (RCA) in 1973. In 1971, Rainey spent a number of months working at the Kastrup and Holmegaards Glassworks, Denmark, and later spent time at the Iittala Glassworks, Finland. After a period lecturing at RCA (1978–84), Rainey was an instructor at the Pilchuck Glass School, Stanwood, Washington, before being appointed a tenured professor at the California College of Arts and Crafts, Oakland, California, in 2007.

In 1974, he established a studio in London, and from this date Rainey exhibited frequently in Europe (including at the David Hendriks Gallery in 1975, 1977, 1982 and 1988, and a travelling exhibition between the ACNI gallery and the DHG in 1987), and in the United States, with a major retrospective at the Bullseye Gallery, Portland, Oregon, in 2008. Throughout his career, Rainey has used a wide variety of materials, with a particular focus on glass. His work is highly informed by themes of journey and travel, both in a physical and a personal sense. He



266. Michael Quane, *Horses and Riders*, 1995, limestone, Mallow, Co. Cork

has travelled to Turkey, Greece, Africa and South Africa and also lived for a period on the island of Mustique. In Rainey's oeuvre, it is possible to discern a number of thematic ideas that he has continued to reinterpret over the course of his career, often influenced by the art and archaeology he discovered when travelling. These include an investigation of the iconography of the Coca-Cola bottle, the St Sebastian figure or male nude, and more recently a concentration on the female torso. The architecture and sculpture of ancient Greece has particularly informed his practice.

Rainey began to incorporate the Coca-Cola bottle into his work after an experience in Zambia, when a boy handed him a bottle during a hike in the bush. *Africa, The Journey of Man* (1984) recorded this event. The piece is composed of a cast-glass Coca-Cola bottle, with a tree branch tied with a white cloth, referencing the tradition of marking water springs in isolated areas. It also incorporates the colours red, green and black, representative of many African flags. Aidan Dunne commented on Rainey's ability to 'prise an unforeseen and ironic use' from the bottle, and noted that 'he swaps and substitutes symbols constantly' and in this work Rainey has confronted not only the idea of globalization, but also how the icons of modern day can interact with those of the past (*Dublin Magazine*, 18 March 1982, quoted in Kelly, p. 6). In his 2008 work *Icon Fendue Rouge* (private collection), Rainey again combined his diverse interests, combining a cola bottle with a red glass cast of the Aphrodite of Melos – the classical figure trapped inside the fragmented bottle.

Belfast After Pollaiuolo (1981, V&A) [267] draws together Rainey's interest in the depiction of St Sebastian and its iconography through the history of Western art, and his interest in the troubled history of Belfast and Northern Ireland in the twentieth century. The figure itself is informed by the myriad depictions of the martyrdom of St Sebastian, his side pierced by spears and arrows. The lower half of the figure is opaque, fading upwards through the body to a transparent head and shoulders; through the glass, the viewer can see the depth of the metal pins that perforate the glass. Rainey's allusion to the politics of Northern Ireland is not overtly political in terms of allegiance to a particular cause, but can more readily be interpreted as a record of the strength of ordinary people to survive the Troubles. A more visceral reaction to events in Northern Ireland can be found in *Omagh* (2001, Corning Museum of Glass, Corning, New York), which references the loss of life after the Omagh bombing in 1998. Cast in three sections in deep red, the work depicts a female torso, with a wound tearing through the centre of the body. The folds of glass at the edge of the wound are roughly modelled, creating a highly textured surface and sense of pain and hurt within the medium.

The largest of Rainey's public works is the *Jeddah Monument* (1982–84, Jeddah, Saudi Arabia), which is situated on a roundabout. Rainey took inspiration not only from the sand and basalt hills of the surrounding landscape, but also from a line in Joyce's *Ulysses*: 'The present is a doorway through which the future becomes the past'. Through this concept Rainey attempted to negotiate the complex confluence of cultures in Saudi Arabia, establishing the roundabout as a symbol for the convergence of different traditions and identities. The monument itself centres



on a large post and lintel doorway constructed from local granite, raised on a central mound of sand and stone. Into this frame, Rainey inserted a glass box with internal steel supports which create a patterned effect, inspired by Islamic art, and which is illuminated at night. In contrast to the monumentality of the *Jeddah Monument, Sulpicia* (1984, Queen's University Library, Belfast) is constructed on a smaller scale, composed of horizontal slabs of granite interlaced with cast iron. Inspired by Michael Longley's poem 'Sulpicia', the first quatrain of the poem is inscribed on the cast iron decoration.

In the press release for a retrospective of work held in Oregon in 2008, Rainey said that his work is his 'attempt to try and understand the situation we're in... when you're dealing with a lot of cultures I think what you're trying to do is understand yourself'. Arguably, through his combination of artistic and cultural influences, Rainey looks beyond the signifiers of individual cultural identity, and instead seeks to portray the common threads of humanity. KATHRYN MILLIGAN

SELECTED READING Liam Kelly, *Clifford Rainey: Sculpture and Drawings, 1967–1987*, ACNI and DHG, 1987.

267. Clifford Rainey, *Belfast after Pollaiuolo*, 1981, glass, iron, marble, plaster of Paris, Victoria and Albert Museum, London