

A Sculpture Dublin
Public Art Commission

O'CONNELL PLINTH



A Two-Stage Open
Competition

Stage One Briefing
Document for Artists

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INTRODUCTION

Sculpture Dublin aims to raise awareness of Dublin's sculptural heritage and to commission new works in parks and public spaces city-wide. It is a Dublin City Council initiative, developed by Parks and Landscape Services and the City Arts Office, and supported by the Hugh Lane Gallery and Visual Artists Ireland.

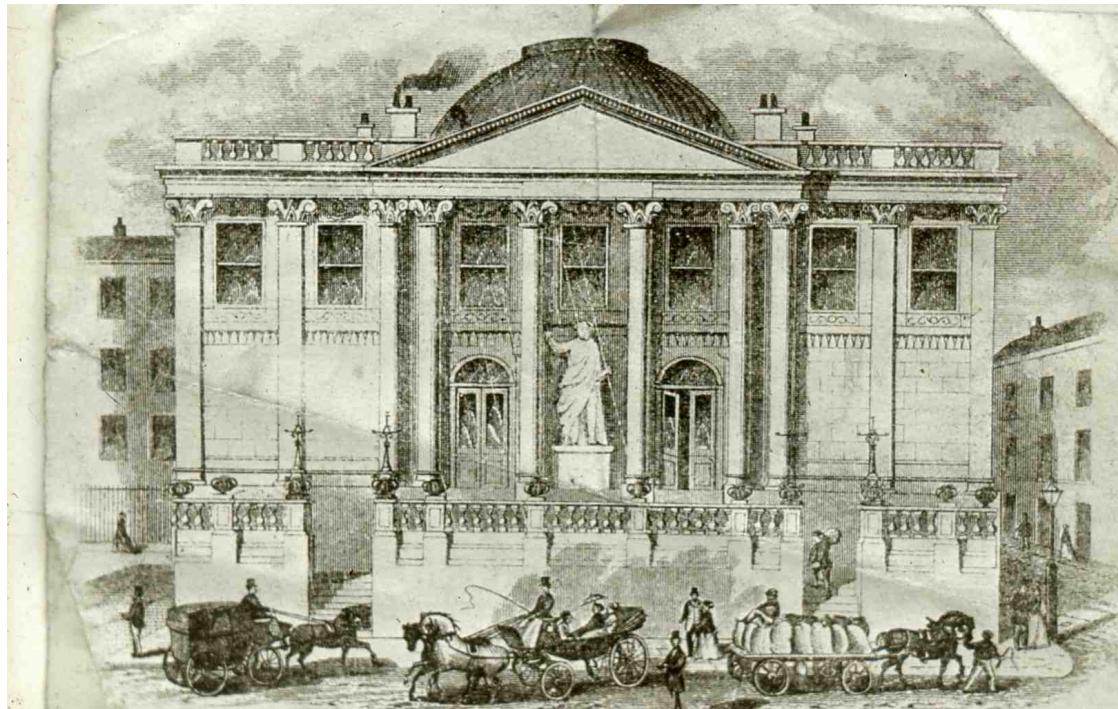
Dublin City Council will commission a public sculpture in each of the DCC administrative areas: North West, North Central, Central, South Central and South East. The curatorial framework for Sculpture Dublin is structured around the specificities of each commission site, with emphasis on context, user-communities and physical or architectural characteristics.

Additional to the five permanent commissions, a special temporary artwork will be developed for the O'Connell Plinth at Dublin City Hall on Dame Street, Dublin 2.

INVITATION

This commission invites artists to respond to a historical plinth that has stood empty in the centre of Dublin city for over 150 years. The O'Connell Plinth at City Hall was originally constructed to support the monumental statue of Daniel O'Connell – 'The Liberator' – that is now located inside the building. The removal of the statue in the 1860s dispossessed the plinth of its intended purpose, transforming it from a conventional mechanism of display into a vacant anomaly. The space left behind by the O'Connell statue is a provocation, one that demands a physical and conceptual response. It is waiting to be occupied – but by what?

Through a two-stage open competition Sculpture Dublin asks artists to propose a new temporary public artwork for the O'Connell Plinth. Stage One calls for artists to submit proposals for a sculpture to be installed on the plinth for a period of 12 months from June 2021.



Royal Exchange / Dublin City Hall, c.1850, engraving, original source unknown, Dixon Slides Collection, Dublin City Library & Archive

CONTEXT OF THE COMMISSION

The O'Connell Plinth sits at the entrance to Dublin City Hall, on the Castle Street side of the building. Initially built as the Royal Exchange, Dublin's main centre of trading and commerce in the eighteenth century, City Hall has been the seat of the capital city's local government since it was purchased and renamed by the City Corporation (now Dublin City Council) in the early 1850s. It has played a significant role in the administrative life of the city, and its citizens, ever since. Today, the building performs a largely symbolic role but also houses the Council Chambers, where the Lord Mayor of Dublin and City Councillors regularly meet to discuss Council matters.

Daniel O'Connell, whose political career focused on securing Catholic Emancipation and the repeal of the Acts of Union, had a long association with the building. A famed orator, he made his first public speech at the Royal Exchange in 1800 and was elected Lord Mayor in 1841. In 1843 one of the foremost Irish sculptors of his day, John Hogan, was commissioned to complete a colossal statue of O'Connell by the Repeal Association in anticipation of the repeal of the Acts of Union. The resulting work, completed in 1845 at a cost of £1,600, was initially erected in the Rotunda of the Royal Exchange but in later years was moved outside to stand on the O'Connell Plinth beneath the colonnaded portico. Due to concerns about the 12-foot high statue's Italian marble weathering in the damp Irish climate, the sculpture was returned inside and placed on a new plinth around 1869. After this the vacant O'Connell Plinth was moved to its present, less prominent, position.

Commissioning a new artwork for the O'Connell Plinth is an opportunity to restore to it its original function: the public display of sculpture. Artists may choose to address the plinth's associations with City Hall and Daniel O'Connell – and in turn their associations with officialdom, civil bureaucracy, political idealism, the pursuit of freedom and the weight of history – in their proposals. Given the time and place of its origin in nineteenth century Ireland the plinth is implicated in broader contemporary discussions about traditional public statuary and its commemoration of predominantly white, male dignitaries and worthies at the exclusion of others. It is also symbolic of 'the plinth' as conceptual object and means of display / presentation within the canon of art history. Artists are free to engage with these ideas or to propose alternative concepts and approaches in response to this commissioning opportunity.

It is envisaged that this commission will promote more meaningful interaction between people and place by attracting attention to the plinth and raising awareness of its presence within a busy city-centre streetscape. The commission may also act as the catalyst for a series of future temporary public art commissions for the empty plinth.

For more information about the plinth's location and photographs, please see **Appendix 1**.

For a historical overview of John Hogan's statue of Daniel O'Connell and Dublin City Hall see **Appendices 2, 3 and 4**.

Appendix 5 contains a bibliography.

The Sculpture Dublin programme, its vision and values, provide a further frame of reference for the commission. Information on Sculpture Dublin is included in the 'About' page of the website.

THE COMMISSION

The creation of a sculpture to be sited on top of the existing plinth is the central focus of this commission. However, the completed work may evolve through a variety of artistic approaches and/or incorporate works made in other artforms, e.g. one-off

artistic interventions, collaborative projects, workshops, inter-disciplinary responses, time-based or digital works, etc. Proposals for works in any material medium are welcome.

A public consultation and engagement programme will be developed around the artwork and the commissioned artist will be invited to contribute to this.

THE SITE

The plinth is located at street level in a paved area leading to the main entrance of City Hall. This area is separated from the street by a stone balustrade. The plinth is freestanding, sitting approximately one foot from the façade of the building.

To the left of the plinth a short flight of steps leads to a platform running across the front of the building below the portico, from which three stairways lead to its main doorways. The O'Connell Plinth was originally positioned at the foot of the central stairway.

Plans to refurbish the plinth, primarily by cleaning and re-laminating it, are in place.

TECHNICAL PARAMETERS

The O'Connell Plinth measures approx. 300 x 110 x 90 cm (height x width x depth). It is made up of six blocks of Dalkey granite, with mouldings at the base and top. It is, overall, in good condition. Any new artwork will need to be fixed securely to the top of the plinth. Stage Two submissions will require a structural engineer's report. Agreement on how the proposed work is to be fixed to the plinth will need to be established through consultation with Dublin City Council Conservation Architects, Conservation and Heritage Office before sign-off. No holes may be drilled into or fixtures erected against the façade of the building to provide bracing for the work. Plans for installation and de-installation of the work should demonstrate clear consideration of the site's historic context, and utmost care given to the preservation of the building, surrounding balustrade, etc.

There is an electrical supply adjacent to the plinth, fixed to the wall behind it. The existing supply is equivalent to a 13 AMP external socket, sufficient for standard lighting loads (especially LEDs). Connection to this in relation to the commission or the installation of an additional temporary supply upgrade is subject to consultation with Dublin City Council and building management, and would be dependent on confirmation of the load, cabling, fixings, etc. required.

FINANCE

The total budget for this commission is €50,000. This includes VAT. Budget management is the responsibility of the commissioned artist and is fully inclusive of all costs, e.g. fees (including time, consultation, expenses, third-party expertise), insurance, design, materials, site preparation, production, transport, installation, documentation and taxes, unless otherwise negotiated with Dublin City Council and stated in the commission contract. Shortlisted artists will be paid a fee of €1,000 for completing the Stage Two submission/application process.

SITE VISIT / BRIEFING

A site visit for interested artists will take place outside City Hall at **12 noon on Friday 7 August 2020**. The briefing will include a question and answer session, and will be filmed and posted on Vimeo.

QUERIES

Artists are welcome to submit queries about this brief and the commissioning process to **Karen Downey** by **12 noon on 14 August 2020**. Please email any enquiries to commissions@sculpturedublin.ie with "Query: Sculpture Dublin – O'Connell Plinth Commission" as a reference in the subject line.

SELECTION PROCESS

This is a two-stage, open competition. The closing date for Stage One submissions is **12 noon on 21 August 2020**. Any incomplete submissions or entries received after this time will not be considered.

All submissions will be checked to ensure completeness before progressing for review by the Selection Panel. If a high volume of submissions is received, a Longlisting Panel will be convened to select a long list of up to fifteen proposals.

The Selection Panel will then evaluate submissions against the Selection Criteria (see below) and choose a shortlist of up to five proposals. Shortlisted artists will be invited to make a more detailed Stage Two proposal. Following receipt of second stage proposals, the Selection Panel will make a final decision.

SELECTION PANEL

The Selection Panel for the Sculpture Dublin – O'Connell Plinth Commission will consist of some or all of the following:

1. Two City Councillors (preferably including the Lord Mayor);
2. Representative of DCC Parks and Landscape Services;
3. Representative(s) of the City Arts Office;
4. Representative of the Hugh Lane Gallery;
5. A member of the Sculpture Dublin Steering Group;
6. DCC Conservation Architect and/or representative of the Heritage Office;
7. External expert (artist/curator).

SELECTION CRITERIA

The assessment criteria relate to all Stage One submissions. Proposals will be assessed by the Selection Panel using the following criteria:

- Quality and originality of artistic ideas;
- Concept and relevance to the commissioning context;
- Proven experience of the individual or team;
- Technical and financial feasibility of the proposal.

SUBMISSIONS – STAGE ONE

Stage One is open to all interested artists. Applicants are invited to familiarise themselves with the commission brief and attend the site visit / briefing (or view the latter online if unable to attend) before preparing their submissions.

Submissions should be submitted electronically via the Sculpture Dublin website: www.sculpturedublin.ie

Artists should provide the following information as part of their submission:

1. **Contact information** (name, address, email address and phone number).
To be entered into an online form on the Sculpture Dublin website.
2. **CV**: please submit an up-to-date curriculum vitae.
Maximum 3 pages to be uploaded as a single PDF document to the Sculpture Dublin website.
3. **Documentation of work**: please submit up to 5 examples of relevant, previous work, including written descriptions, photographs, and where relevant links to videos hosted on Vimeo.
All information should be compiled into a single PDF document to be uploaded to the Sculpture Dublin website.
4. **Proposal**: outlining each of the following:
 - Artistic vision for the commission (concept, process and proposed work);
 - How the vision for the work relates to the context and site;
 - Visualisations and descriptions of the proposed work (i.e. visual material, technical drawings, working methodology, installation etc.);
 - An outline project plan, budget and timeline.
All Proposal information should be compiled into a single PDF document to be uploaded to the Sculpture Dublin website.

Please note:

- Submissions for this opportunity will ONLY be accepted via the Sculpture Dublin website: www.sculpturedublin.ie
- All 4 parts of the application must be completed: Contact information, CV, Documentation and Proposal.
- The maximum file size for each attachment is 25MB.

SUBMISSIONS – STAGE TWO

Stage Two will comprise of a limited competition with up to five shortlisted artists invited by the Selection Panel to make submissions. A detailed brief will be issued for this stage. Shortlisted artists will be requested to provide a more comprehensive analysis of the concept, methodology, technical information, time frame and finances of their proposal in Stage Two. Artists may be invited to attend an interview with the Selection Panel before a final selection is made.

SCHEDULE

6 July 2020	Open Call for proposals.
7 August 2020	Site Visit / Briefing Meeting.
14 August 2020	Queries submitted.
21 August 2020	Closing Date for Stage One Submissions.
21 August-18 September 2020	Selection Process – The Selection Panel will meet and select a shortlist of up to five artists, who will be invited to make a more detailed Stage Two proposal.
16 October 2020	Closing Date for Stage Two Submissions.
October 2020	Selection Process – The Selection Panel will agree the selection of one proposal, leading to the engagement of the commissioned artist and signing of contracts.
November 2020-May 2021	R&D and Production.
June 2021	Installation and unveiling of the completed commission.

GENERAL CONDITIONS

- Artists can apply for ONE Sculpture Dublin commission only.
- Artists can submit ONE proposal only per Sculpture Dublin commission.
- As this is a two-stage open competition, no fees will be paid for Stage One submissions. Shortlisted artists will receive a fee for the development of Stage Two proposals.
- No feedback will be given on Stage One proposals. Artists selected to develop their proposals for Stage Two will be provided with feedback if requested.
- The Selection Panel's decision is final, and it reserves the right to contact applicants in order to clarify any issue which may arise in the course of the selection process.
- Artists or teams may be asked to supply the names and contact details of referees as part of the selection process.
- Dublin City Council reserves the right not to award commissions and in this instance reserves the right to pursue other selection processes.

TERMS AND CONDITIONS

- The sculptural element of the completed artwork must be deemed 'semi-permanent', i.e. with a lifespan of no less than 1 year.
- The successful artist/team will be issued with a contract.
- The appointed artist/team will be required to have the following insurances:
 - a. Public Liability Insurance cover of €6.5 million with an indemnity to principal extension.
 - b. Employers Liability Cover of €13 million with an indemnity to principal extension (where employees are engaged to work on the Commission).
 - c. Please note: The Commissioners will **not** insure equipment belonging to the artist or their associates.
- The artwork must comply with Health and Safety standards. The successful submission will be subject to Health and Safety checks.

- Child and Vulnerable Adults Protection: The selected artist/team will be required to follow national policy with regard to commissions involving interaction with children, young people and/or vulnerable adults and, where applicable, to undergo Garda vetting or training in this area, as per national requirements.
- The appointed artist/team will have to supply a current Tax Clearance Certificate prior to signing of contract and for the duration of the commission.
- Applicants should note that all commissions awarded are VAT inclusive (whether VAT liability lies with the artist or the Commissioner). Non-resident artists from EU and non-EU countries must be aware of any tax or VAT implications arising from the commission and ensure that any costs arising from this are included in their budget.
- Dublin City Council is subject to the provisions of the Freedom of Information Act (FOI) 1997, 2003. If you consider that any of the information supplied by you is either commercially sensitive or confidential in nature, this should be highlighted in your submission and the reasons for the sensitivity specified. In such cases, the relevant material will, in response to a FOI request, be examined in the light of the exemptions provided for in the Acts.

GDPR COMPLIANCE

The purpose for processing the data you provide is for the selection of a new temporary public sculpture for the O'Connell Plinth. The information you provide will be accessed by the staff of Sculpture Dublin, Dublin City Parks & Landscape Services, the Arts Office and invited external specialists, and may be shared with other relevant Dublin City Council staff. Your information will be retained for 6 years if successful and 1 year if unsuccessful with your application. This process is being undertaken in accordance with the Arts Act 2003.

If you do not furnish the personal data requested, Dublin City Council will not be able to process your application. You have the following rights, in certain circumstances and subject to applicable exemptions, in relation to your personal data:

- The right to access the personal data that we hold about you, together with other information about our processing of that personal data
- The right to require us to rectify any inaccuracies in your personal data.
- The right to require us to erase your personal data.
- The right to request that we no longer process your personal data for particular purposes.
- The right to object to our use of your personal data or the way in which we process it.

Please note that to help protect your privacy we take steps to verify your identity before granting access to personal data. If you would like to exercise any of these rights, please submit a request to Dublin City Council's Data Protection Officer outlining the specific details of the request: Email: dataprotection@dublincity.ie | Tel: 01 2223775. All valid requests will be processed without undue delay and in any event within one month of receipt of the request. This period may be extended by up to two further months where necessary.

APPENDIX 1

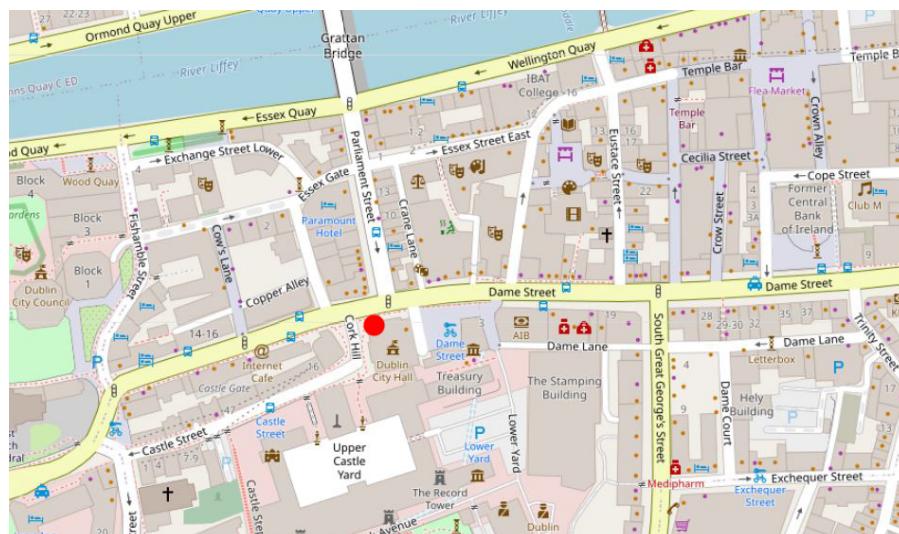
LOCATION

The O'Connell Plinth, while unobtrusive, is easily visible to passing vehicular and pedestrian traffic approaching from Parliament Street and travelling along Dame Street, with the exception of pedestrian and car traffic travelling on the south side of the street towards Christchurch Cathedral. Other notable buildings on this part of the road include the Olympia Theatre (with its iconic stained glass canopy) and the palatial Italianate former Munster Bank (now AIB), built in the 1870s, opposite it.

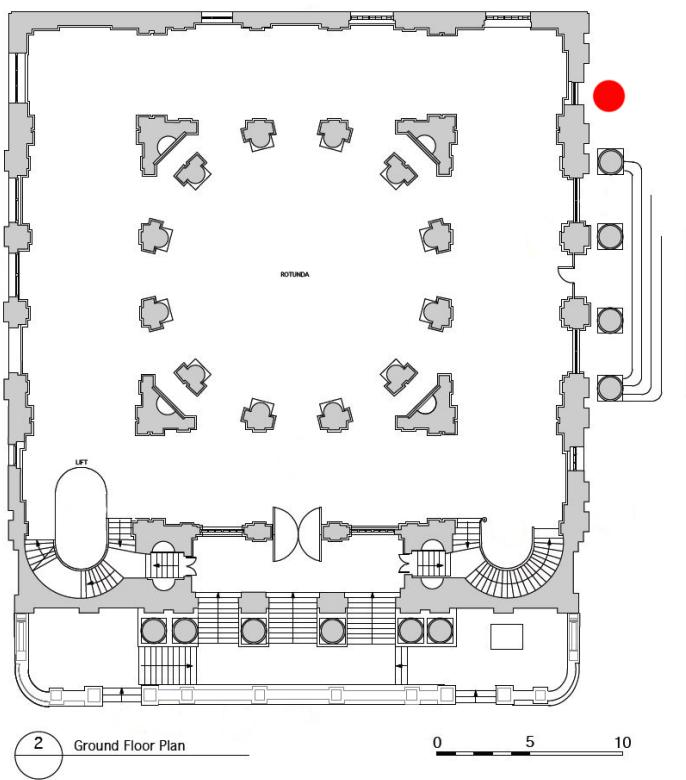
City Hall has been used for city government since the 1850s and today holds Dublin City Council's Council Chamber and offices. The Rotunda is open to the public during office hours, and inside visitors can see the original dome, fine marble mosaic floor and James Ward's murals. Added between 1914 and 1919, they depict scenes from the history of Dublin and are a rare example of Arts and Crafts Movement work in Ireland. City Hall is a popular location for city-centre civil weddings, and can also be hired for corporate events. A permanent exhibition in the vaults of the building is entitled *Dublin City Hall: The Story of the Capital*. Visitors can take tours of the building and visit the adjoining café.

Aspects of the wider area include:

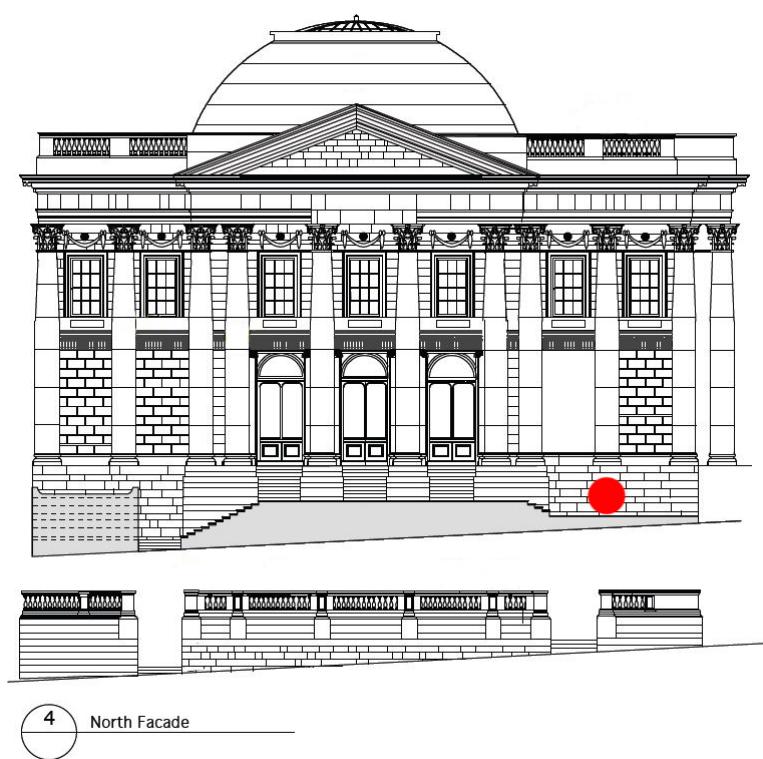
- Dublin Castle, a major government complex and tourist attraction
- Chester Beatty Library
- Christchurch Cathedral
- Dublinia
- Small businesses, shops, restaurants, pubs, cafés, hotels, galleries, museums, theatres/music venues, etc.
- Temple Bar
- The Liberties
- River Liffey



Location of O'Connell Plinth at City Hall. OpenStreetMap, June

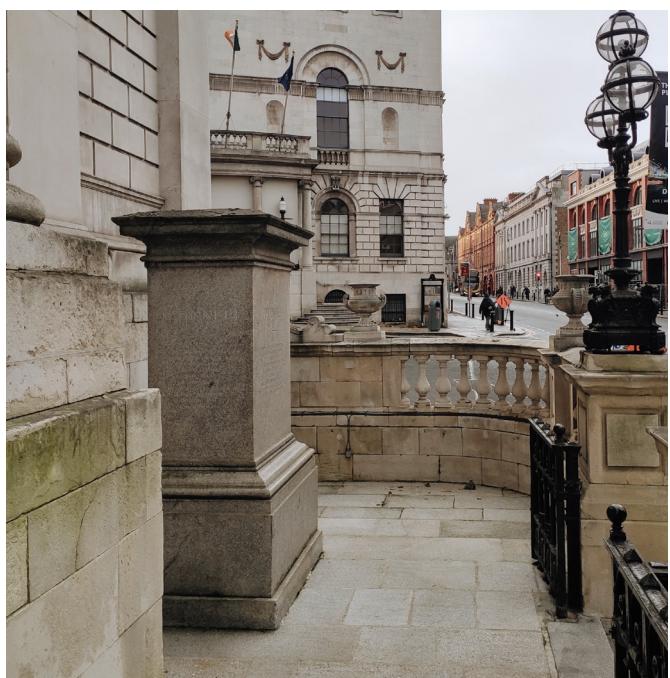


Plan of the ground floor of City Hall with the location of the O'Connell Plinth indicated in red.
Image courtesy of DCC Conservation Architects.



Elevation of the north face of City Hall (overlooking Dame Street) with the location of the O'Connell Plinth indicated in red. Image courtesy of DCC Conservation Architects







APPENDIX 2

JOHN HOGAN'S DANIEL O'CONNELL



City Hall, statue of O'Connell behind stone balustrade', c.1860-83, The Stereo Paris Photo Collection.
National Library of Ireland

John Hogan (1800-1858) was born in Waterford and apprenticed to a Cork-based architect builder at the age of 16. He drew plans and learned to carve balusters, capitals and ornamental figures in wood, showing great promise. Encouraged by his employer, Mr. Deane, he decided to pursue sculpture as a profession, attending lectures on anatomy and copying the Canova casts at the Cork Society of Arts (now Crawford Art Gallery). His confidence grew and his work began to attract attention. A series of public subscriptions and small commissions allowed him to pursue his studies in Rome, and he arrived there in 1824. Hogan established his studio near the Corso, first on the Vicolo degli' Incurabili and later at Via di San Giacomo, in part of a building previously occupied by Canova. Hogan's work was much admired by his peers in Rome and throughout his career he travelled back and forth to Ireland quite regularly, exhibiting, installing his work, and seeking out new commissions when he did.

Following Catholic Emancipation in 1829, Hogan began to move away from the fashionable Neoclassical mythological and genre subjects of the day. He made several large-scale portraits and religious works, among them a *Dead Christ* for Clarendon Street Church and a *Pietà* for St. Nicholas of Myra on Francis Street in Dublin. During his visit to Ireland in 1843 he received a major commission for a statue of Daniel O'Connell from the Repeal Association, in erroneous anticipation of the immanent repeal of the Acts of Union between Great Britain and Ireland.

The work was to celebrate O'Connell's renowned skills as an orator, and additional donations towards the sculpture were made by O'Connell himself. He had been elected Lord Mayor of Dublin in 1841 and regularly presided over meetings at the Royal Exchange (now City Hall), where his first speech against the Act of Union had taken place and the statue was to be erected. Hogan duly prepared a model for the work and, as an ardent Nationalist and passionate O'Connell supporter, participated in the 'crowning' of O'Connell with the fabled Repeal Cap (which Hogan had made and O'Connell wore, even in private, until his death) at his monster meeting at Mullaghmast in October of 1843 before returning to Italy.



left: Daniel O'Connell by Patrick Joseph Haverty RHA

right: John Hogan in Dublin University Magazine by Charles Frey RHA, 1850

On the commencement of the commission, Thomas Davis addressed a poem entitled 'O'Connell's Statue' to Hogan in *The Nation*, a weekly nationalist newspaper, which opened with these lines:

*Chisel the likeness of The Chief,
Not in gaiety, nor grief;
Ireland's laugh, or Ireland's moan.
Change not by your art to stone,
Dark her tale, and none can tell
Its fearful chronicle so well...
Glorious the marble which could show
His bursting sympathy for woe:
Could catch the pathos, flowing wild,
Like a mother's milk to craving child.*

For his 'resplendent oratorial likeness' of O'Connell, John Hogan left his studio in Rome upon his arrival back in Italy and travelled to the mountains of Seravezza in Northern Tuscany, to the marble mines prized by Michaelangelo for their flawless white stone. He searched for a faultless block for the gigantic figure, and eventually selected one of immense size and clarity.

The Irish Monthly wrote in 1874 that: "The moment he saw it on the mountain side he was able to perceive within the rough contour of the huge mass his intended colossal figure, concealed from all eyes but his own, in the vast block just hewn from the bowels of the mountain." The stone was cleaned, transported to Rome along the Tiber and then dragged through the city on a train of oxen. Hogan had had to enlarge his studio building in preparation for the block, and knock a hole in the building's outer wall in order to get it inside. A correspondent writing for *The Art Journal* visited while the O'Connell statue was underway and noted the quality of the material: "Its colour beautiful and without a speck, and so hard that, as they chisel it, it rings like a bell."

In 1845 Hogan completed his *Daniel O'Connell* and the following year it was erected in the Rotunda of Dublin's Royal Exchange. The transport of the sculpture from Rome was a significant feat of engineering, and the spectacle of its unwieldy form being moved into position attracted great crowds. It was moved into the centre of the Rotunda in 1864 and the original base replaced with the O'Connell Plinth – a classical pedestal of Dalkey granite provided by James Cahill. In English, Latin, French and Irish the plinth is inscribed on each side with the details of O'Connell's life and death:

O'CONNELL: Born at Carhan, County of Kerry, on the 6th day of August AD 1775.
Died in the city of Genoa on the 15th day of May, AD 1847: entombed in the Cemetery of Glasnevin, near Dublin, on the 5th day of August of said year.

The sculptor flattered O'Connell (who was known to be concerned about his public image and appearance) by disregarding his middle-aged spread and rather obvious wig, portraying him as a heroic orator, right hand raised in mid-speech while his left clutches a scroll. Instead of his usual cape, O'Connell is draped in classical robes reminiscent of the leaders of Ancient Greece.

O'Connell died in 1847, in Genoa, and was entombed under the round tower in Glasnevin Cemetery that was built as a monument to him in the 1850s. Hogan returned to Ireland in 1849 and lived until 1858. Hogan Place (originally Wentworth Place) in Dublin 2, where his house still stands at no. 14, was named in his honour. The last statue that he saw to completion was, fittingly, another *Daniel O'Connell*, this time for the Crescent in Limerick, unveiled in 1856. He was buried in the O'Connell Circle in Glasnevin, and O'Connell's last words, inscribed on the wall of his own tomb, could equally apply to Hogan: *My body to Ireland, my heart to Rome, my soul to Heaven*.

In the early 1860s a campaign to commemorate O'Connell with a national monument on the country's main thoroughfare (then Sackville Street, now O'Connell Street) got underway. Initially the idea was to incorporate Hogan's figure in a grander scheme overlooking Carlisle Bridge. This did not come to pass but an illustration of Hogan's *O'Connell* was used on advertisements for subscriptions for the O'Connell Monument, which was executed by John Henry Foley and unveiled in 1882. In 1867 the O'Connell statue and plinth at City Hall were moved outside for the twentieth anniversary of O'Connell's death. They stood at the base of the central staircase at the building's main entrance but public representatives worried that exposure to the Irish weather could damage the statue, and it was moved inside permanently in early 1869 and placed on a smaller marble plinth. The O'Connell Plinth remained outside but was removed to a more discrete corner of the entryway.

Hogan's *O'Connell* now stands in the Rotunda alongside statues of Thomas Drummond, Thomas Davis and Charles Lucas. It is a prominent figure in surviving

photographs of several high-profile lyings-in-State and funerals of subsequent Nationalist leaders, with the coffins of Parnell, O'Donovan Rossa (for whose funeral O'Connell was draped in black mourning robes) and Michael Collins all placed symbolically at the feet of the Liberator before being laid to rest.

APPENDIX 3

From Clarke, M. (2016) ***The Dublin Civic Portrait Collection: Patronage, politics and patriotism, 1603-2013***. Dublin: Four Courts Press. Courtesy of Dublin City Library & Archive:

THE DUBLIN CIVIC PORTRAIT COLLECTION:

Catalogue portrait statues

Daniel O'Connell (1775-1847)

Catalogue number: DCPC 5/5

Politician and patriot

John Hogan, 1845 (signed and dated)

Provenance:	Commissioned by the Repeal Association, 1843. Acquired by Dublin City Council, 1851 as part of the fittings of the Royal Exchange
Description:	Portrait statue in marble, pedestrian, large full length on pedestal
Present location:	The City Hall, Rotunda

The Repeal Association commissioned this statue in 1843 in confident expectation of the imminent repeal of the Act of Union. As Ireland's leading sculptor, and a committed nationalist, John Hogan was the obvious choice for the commission and he came from Rome to Dublin in August to meet the Liberator and begin work on a clay study for the statue, which was to depict O'Connell as an orator. To gain a first-hand impression of O'Connell as a public speaker, the sculptor attended the monster meeting at Mullaghmast, Co. Kildare on 1 October 1843, where Hogan participated in a ceremonial crowning of the Liberator with a repeal cap. Six days later all hope of repeal ended when O'Connell cancelled the monster meeting scheduled for Clontarf. Nevertheless, the Repeal Association decided to proceed with the statue, and Hogan returned to Italy to work on it. The statue was completed in 1846 at a cost of £1,600 and in the following year it was erected in the Rotunda of Dublin's Royal Exchange (now City Hall), which had been the venue for O'Connell's maiden public speech in 1800, opposing the Act of Union.

The statue was carved from a single piece of white Italian marble, found by Hogan at the Saravezza quarries outside Rome. It is on a majestic scale, being twelve feet high. The Liberator is portrayed with his right hand raised in an emphatic gesture, while the influence of neo-classicism is shown in his mantle, wrapped around him in the style of a Roman toga. A scroll in his left hand bears the inscription *Repeal of the Union* and a second scroll behind his feet carries the words *Catholic Emancipation*. A small pillar on O'Connell's right bears a harp surrounded by a laurel wreath with the sculptor's name on the reverse and the date 1845 in Roman numerals. Even though the Repeal Movement had failed, Hogan's treatment of his subject remains as heroic as if his triumph had been complete.

The Royal Exchange and its contents were purchased by Dublin City Council in 1851 and the building became the City Hall in 1852. Dublin City Council moved the O'Connell statue to the centre of the Rotunda in 1864, to give it a more prominent position, and its original pedestal was replaced with a plinth of Dalkey granite, supplied by James Cahill. An inscription recording the date and place of O'Connell's birth, death and burial was carved on the plinth in Irish, Latin, French and English – one language for each of its

four sides. The statue was transferred to the steps outside City Hall to mark the 20th anniversary of O'Connell's death in 1867. This was a controversial move, which excited public discussion by authorities such as George Mulvany, Joseph Kirk and Thomas Farrell, who feared for the long-term survival of the marble in such an exposed position. The statue was returned indoors two years later, when it was placed at the foot of the south staircase at the back of the Rotunda. The granite plinth was left outside and a smaller marble pedestal was supplied instead, reducing the overall size of the statue and bringing it into scale with those already in City Hall. In January 1973, the O'Connell statue was moved to its present position on the north-west side of the Rotunda.

Sources: DCA: manuscript minutes of Dublin City Council, vol. 24, pp 235, 237-8, 342-3; vol. 25, p. 74, 161, 231; vol. 27, pp 420-2, 518; vol. 28, pp 36-7; vol. 30, pp 3-5, 143, 180-1; F.E. Dixon, 'Dublin Portrait Statues' in Dublin Historical Record, vol. XXXI, no. 2, pp 60-9; John Turpin, 'John Hogan in Dublin' in Dublin Historical Record, vol. XXXIV, no. 1, pp 2-14; The Irish Press, 13 January 1973.



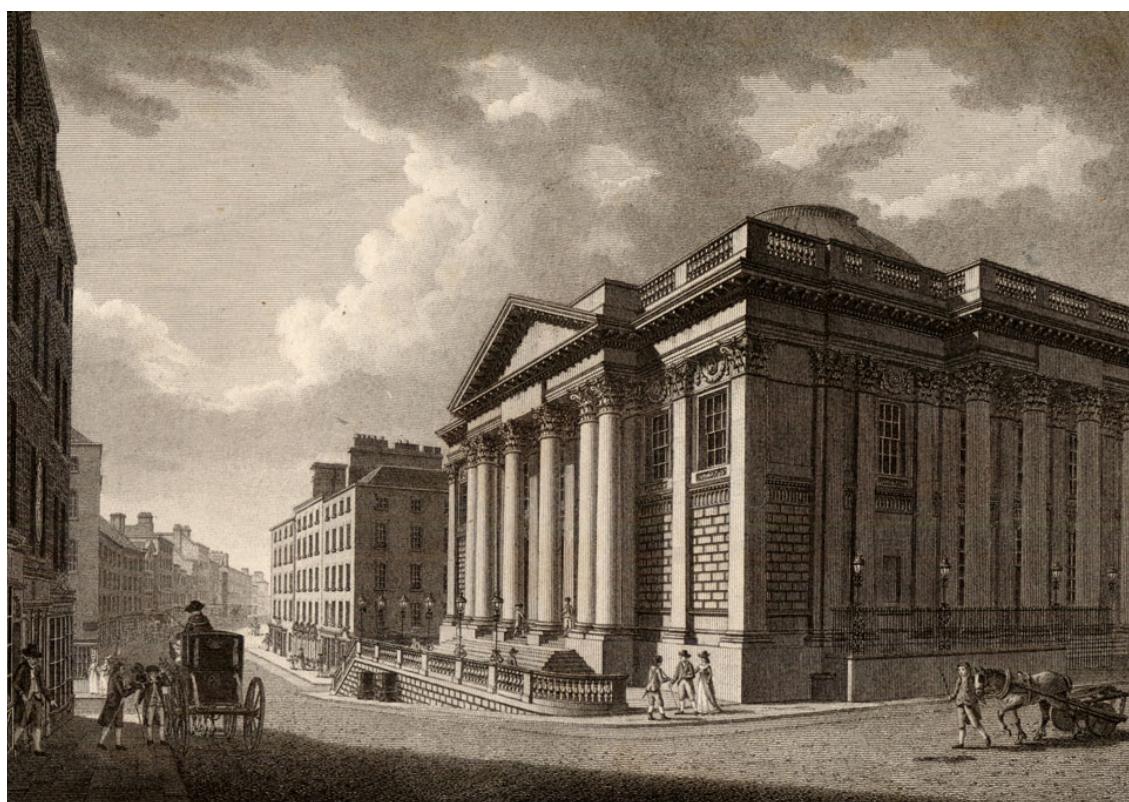
Daniel O'Connell by John Hogan (1845) in its present position in the Rotunda of Dublin City Hall.
Image courtesy DCC Architects.

APPENDIX 4

CITY HALL

City Hall, or the Royal Exchange as it was originally known, was built between 1769 and 1779 to the design of the English architect Thomas Cooley (1740-1784). He won a competition (worth £100) to provide a suitably important-looking meeting place for Dublin's gentlemen merchants, where they could buy and sell goods and trade bills of exchange. The site of the building, Cork Hill, was selected for the new financial centre for its proximity to Dublin Castle, the centre of British rule in Ireland until 1922, and the then Customs House, which stood on the site of the present-day Clarence Hotel on Wellington Quay. It was paid for by the Parliament of Ireland.

The façade of the building is mostly made of fine white Portland stone, with its imposing size designed to reflect the important position that Dublin occupied as the second city of the British Empire. The best mastercraftsmen of the day were employed to work on it: the carved capitals are by Simon Vierpyl and the plasterwork by renowned stuccodore Charles Thorpe. One of the city's finest examples of Neoclassical architecture, it contains a large central entrance hall or Rotunda with a vast dome supported by twelve columns surrounded by an ambulatory where merchants could stroll and hold meetings.



'The Royal Exchange', engraving by Warburton, Whitelaw and Wash, History of the City of Dublin, 1818, Vol.1, p.520.

In the 1850s the City Corporation (now Dublin City Council) bought the Royal Exchange and converted it for use by city government. They carved up the interior space to make room for offices and private meeting rooms, and in September 1852 the Royal Exchange was renamed City Hall. Prior to its acquisition of the building the city government had met in the City Assembly Rooms on South William Street, and before that in the medieval Tholsel at the corner of Christchurch Place and on the Thingmot on Suffolk Street.

During the 1916 Rising, City Hall was used as a garrison by the Irish Citizen Army, led by Seán Connolly. 35 people were based at the building, mostly women, and the first casualty of the Rebellion, a Dublin Castle guard named James O'Brien, occurred nearby. A modest commemorative plaque is located on the front wall of City Hall, to the left of the O'Connell Plinth.

The majority of Dublin City Council staff continued to work at City Hall until the building of the new Civic Offices on Wood Quay in 1979, though the Lord Mayor and City Councillors continue to hold some meetings at City Hall. The building was restored to its eighteenth century appearance in the early 2000s following a major renovation project.

APPENDIX 5

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