

Sean Henry
Presence





Presence





Standing Man [KL] 2018

Bronze, exterior paint
111 x 41 x 24 cm | 44 x 16 x 10 in
Edition 3/6
[previous page]

John [Standing] 2009

Bronze, oil paint
78 x 30 x 19 cm | 31 x 12 x 8 in
Edition AP
[above]

**Sean Henry
Presence**

sculpture

Festival Gallery, William Street
Galway International Arts Festival, Galway, Ireland
13–26 July 2026

Preface

Sculptor Sean Henry is internationally renowned for his quietly monumental figures, which transform the everyday into something uncanny and deeply human. Working at unexpected scales and with subtly altered proportions, his sculptures capture solitary men and women in moments of pause, vulnerability and reflection, inviting viewers to look closely, and to recognise themselves.

For Galway International Arts Festival 2026, Henry presents a major exhibition of indoor and outdoor works, including new work created especially for Galway. Installed across gallery and public spaces in Eyre Square and the Claddagh, these finely observed figures inhabit their surroundings with disarming presence, blurring the line between sculpture and passer-by.

Known for landmark public works, Henry’s practice explores isolation, resilience and the emotional texture of modern life. At once intimate and monumental, this exhibition offers a powerful encounter with the poetry of being human.

Spanning more than three decades, Henry has developed a sculptural language that is instantly recognisable yet endlessly open to interpretation. His figures are anonymous, but never generic, inhabiting a space between observation and imagination, inviting us to project our own experiences, memories and questions onto them. In an age dominated by spectacle, speed and digital distraction, their stillness feels quietly radical.

Henry’s capacity not just to create extraordinary sculptures but encapsulate human encounters, has made him one of the most significant figurative sculptors working today. Whether installed in city streets, cathedral interiors or dramatic landscapes, his works alter the atmosphere around them. Recent exhibitions in Uppsala Cathedral, Sweden and Ely Cathedral, England, have placed contemporary figures within settings historically associated with faith, ritual and collective memory, inviting reflection on identity, dignity and our shared humanity.

Equally compelling are the artist’s interventions in the open landscape: figures poised against the vast horizon of Cottesloe Beach in Australia; *Couple* standing in quiet dialogue with the North Sea at Newbiggin Bay, Northumberland; and the contemplative presence of *Seated Man*, now installed in Galway’s Claddagh, where the powerful waters of the River Corrib meet the Atlantic Ocean. In each setting, Henry’s sculptures establish a dialogue between the individual and the wider world, reminding us of our human connection and our solitude.

The title *Presence* is therefore especially apt. These sculptures do not demand attention; they earn it. Their power lies in their ambiguity, their vulnerability and their profound sense of recognition. As they are encountered here in Galway — sometimes unexpected, sometimes monumental, sometimes almost overlooked — they invite moments of pause and contemplation. Henry’s figures encourage us to look more closely at the world and at one another.

In this respect they recall *Postscript*, a late poem by the Irish poet Seamus Heaney, in which a sudden encounter with landscape becomes a moment of heightened perception. Such moments, in Heaney’s words, can “*catch the heart off guard and blow it open.*” Henry’s sculptures offer a similarly unexpected moment of recognition, revealing something extraordinary within the ordinary.

Paul Fahy

Artistic Director

Galway International Arts Festival

July 2026

T.P.O.L.R 2002

Bronze, exterior paint

81 x 33 x 20 cm | 32 x 13 x 8 in

Edition AP [Painted 2023]





Otway 2023

Fired clay, oil paint
 41 x 26 x 51 cm | 16 x 10 x 20 in
 [Available in a painted bronze edition of 5]
 [opposite page]

Lying Woman with Frisbee 2018

Fired clay, oil paint
 65 x 26 x 26 cm | 26 x 10 x 10 in
 [Available in a painted bronze edition of 5]
 [above]

Sean Henry

Presence

Figures smaller than life size. Figures larger than life size. Some standing. Others sitting. Figures lying. Others crouching. Figures wrestling, others embracing. Figures looking at other figures. Who are these people, seemingly deep in their own private worlds? Sean Henry’s sculptures remind us that we ask such questions every day, albeit often subconsciously, as we experience other individuals, like us, navigating their way through life.

What exactly is it about these sculptures that prompts such reactions? We may not dress like them, sit like them, nor stand exactly as they do, yet somehow we can identify with them as contemporaries. How to explain this? Unlike the white marble sculptures of antiquity, the naked bodies of which were the central communicative motif, look closely at Sean Henry’s figures and you may fancy you can see thought.

I first met Sean Henry while working at a sculpture park in West Sussex where Sean was exhibiting. My doctoral research had been concerned with the nineteenth-century critical reactions to the revelation that the ancient Greeks had actually coloured their sculptures. I was immediately surprised and encouraged to discover a contemporary artist continuing that tradition, but with an intriguing twist.

Much of the ‘polychrome’ surface of ancient sculpture has disappeared over time, which led to a misleading understanding of ancient art. To the nineteenth-century

observer the very notion of sculptures being painted to life was antithetical to the prevailing aesthetic of the neoclassical white marble body. Typical of the numerous responses from academics and established artists to the idea of painted sculptures was that uttered by the French artist David d’Angers, who opined, “A statue, however well painted, would inspire horror by its immobility, which would contrast with reality in an horrific and absurd way.”

One need only wander around the exhibition here in Galway to understand how that reaction now seems hopelessly misguided and anachronistic. It was engendered by a fear that coloured sculpture might threaten “serious” academic approaches by approximating too closely the new waxwork exhibitions then drawing enthusiastic audiences across Europe. I once asked Sean about this, how a sense of psychological presence can be imparted to a sculpture without resorting to photorealism or verisimilitude. He responded by saying that “Overworked objects can get deader somehow. Waxworks are hopelessly dead.” In contrast, the figures you see here seem curiously pensive, a quality with which we can immediately identify. Henry’s figures imply narrative movement, prompting us into providing the before and after of each figure’s “story”.

Such is the power of polychrome sculpture. Colour imparts a specificity of individuality to which white marble or unpainted bronze has only limited access. This notion is reinforced by how Henry’s people are dressed, for clothing is

an eloquent signifier not only of social status, but of how one seeks to present oneself to the world. He does not choose how his figures are dressed; they are invariably presented as he encounters them in his daily life. They may be in work mode, in casual attire — perhaps striving to be seen as fashionably hip — or struggling against economic realities and so merely making do. Taken as a group, the sculptures testify to Henry’s acute observation of his fellow humans, whether spotted on the street, or in architectural or fictive settings such as typically found in the theatre. He is a lover of contemporary theatre, a passion hinted at here by the positioning of the figures within the mise en scène of the gallery space, which for the moment becomes a stage set for the play of our imagination.

Certain qualities are immediately noticeable in the sculptures you see here. We might call them scale and surface. What does the size of a figure relative to human scale tell us about our own bodies and how we see ourselves in the world? A unique quality of life-size sculpture is that it occupies the same volume of air as a human body. We can circumnavigate it and experience it from different viewpoints, which subtly changes the meanings it generates as we move around it. A figure smaller than life size may communicate a certain pathos or vulnerability, prompting an emotional connection that a figure larger than life size is less likely to achieve. This is particularly apparent in the figure Standing Man 2007 [page 37], which was partly modelled on Henry’s own father.

Henry once told me of a sculpture he’d encountered in the Rijksmuseum in Amsterdam — a small Netherlandish figure of a woman.

“It was probably 18 or 20 inches high, beautiful, kind of pre-Renaissance, 13th or 14th century, slope shouldered, with a little fresh face, and she was totally alive. It had everything, you could imagine her alive, and it was not a toy in any way shape or form and it was very small. It engendered a huge amount of empathy.”

Is this reversed in a figure significantly larger than life? Certainly the colossal figures of antiquity were created to instill awe and reverence in mere mortals. Yet Henry’s larger-than-life-size works engender a more complex response. On one hand the viewer becomes diminished in their presence, yet this sense of vulnerability is often accompanied by curiosity; we are drawn in, wanting to know more, compelled by their bodily presence to seek them out and interact with them.

Legend has it that when Michelangelo completed his lifelike marble statue of Moses [now in the church of San Pietro in Vincoli, Rome], he was so astonished by his own craftsmanship that he struck the life-like statue on the knee with his mallet and shouted, “*Parla!*” [Speak!]. Although borne of a secular tradition some five hundred years later, Sean Henry’s sculptures have an equally compelling impact, conveying an imitation of thought that reflects that of the viewer.

As for surface, look closely at these figures and you will notice that they retain what in painting is described as “impasto” — a lively, rugged texture retaining evidence of the artist’s hand, in this case of the process of sculpting as well as of painting. It’s a surface quality often absent from classical marble sculpture and indeed from much academic bronze sculpture before Rodin. Henry’s approach marries his love of painting and drawing to his extraordinary skill at modelling in clay, which he has described as “drawing in space.”

It has occasionally been suggested that Sean Henry’s work possesses a certain ‘existential’ quality. It’s a term with a long philosophical pedigree but which in essence focuses on what is often referred to as the human predicament in the face of an indifferent universe. What meaning or purpose can be wrought from the brevity and seeming absurdity of human existence? You don’t need to read Nietzsche, Kierkegaard, Camus or Jean-Paul Sartre to grasp how Henry’s sculptural project appears to have absorbed something of the quality of that particular school of thought. Whether appearing lost in reverie, gazing into the middle distance, or lying, seemingly asleep, his figures remind us of our own dreams and anxieties, our own place in an unknowable universe.

Tom Flynn

Dr Tom Flynn is a co-founder of Flynn & Giovanni Art Provenance Research, an art historian and author.

Nobody’s Wedding 2000

Fired clay, oil paint
86 x 28 x 20 cm | 34 x 11 x 8 in
[opposite page]





Ramp 2012

Bronze, oil paint
90 x 44 x 32 cm | 35 x 17 x 12 in
Edition 4/6
[above]



Hedda 2018

Fired clay, oil paint
38 x 23 x 24 | 15 x 9 x 9 in
[Bronze edition of 9]
[above and overleaf]



Untitled 2016

Fired clay, oil paint

Figure on left: 45 x 19 x 16 cm | 18 x 7 x 6 in

Figure on right: 45 x 16 x 13 cm | 18 x 6 x 5 in

[Bronze edition of 9]

[opposite page]





Lying Man 2021

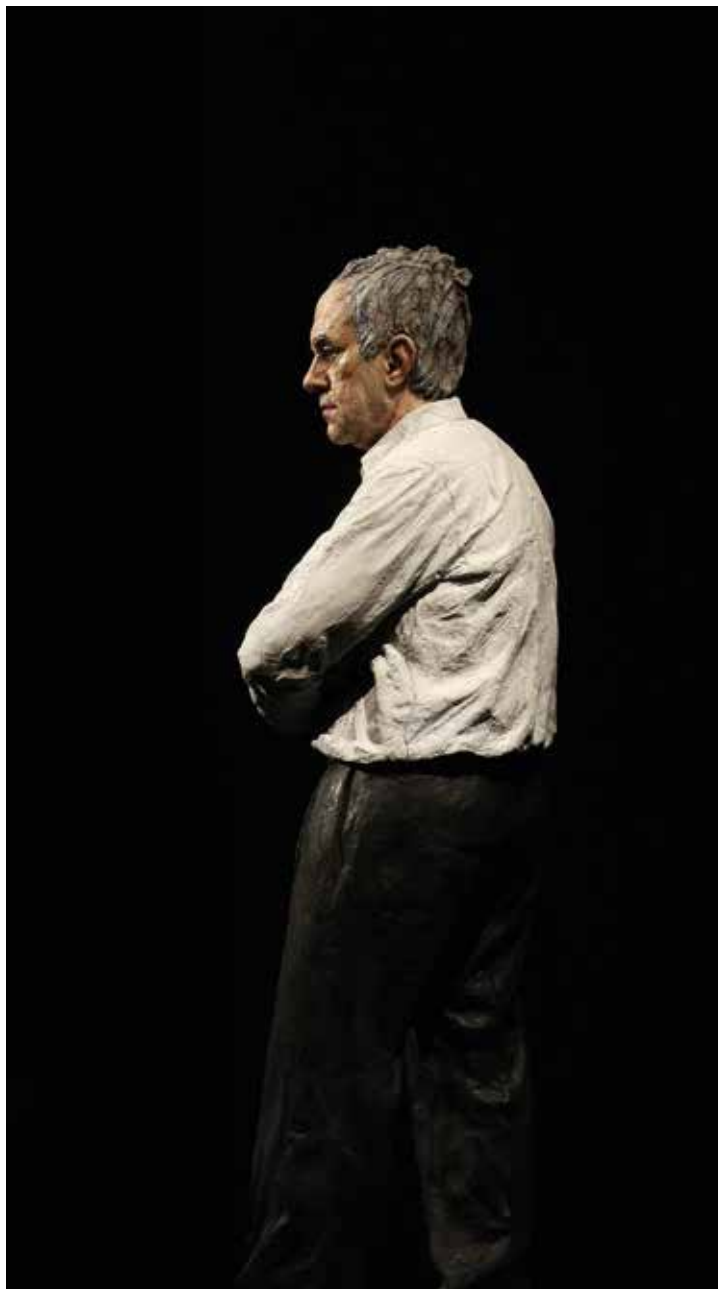
Fired clay, oil paint
 112 x 41 x 51 cm | 44 x 16 x 20 in
 [Available in a painted bronze edition of 5]

You're Not The Same [detail] 2005

Bronze, oil paint
 33 x 28 x 30 cm | 13 x 11 x 12 in
 Edition 4/5
 [opposite page]







You're Not The Same 2005

Bronze, Jesmonite, oil paint, canvas, steel and wood

Height: 182cm | 72 in [Other dims variable]

[Three-part sculpture | Edition AP]

[previous page]

You're Not The Same [detail] 2005

Jesmonite, oil paint, canvas, steel and wood

Left: 137 x 38 x 46 cm | 54 x 15 x 18 in

Right: 66 x 140 x 69 cm | 26 x 55 x 27 in

Edition AP

[left and opposite page]





Seated Figure 2016

Bronze, exterior paint
300 x 190 x 160 cm | 118 x 75 x 63 in
Edition AP
[Bronze edition of 3]

Seated Figure 2016

Bronze, exterior paint
300 x 190 x 160 cm | 118 x 75 x 63 in
Edition AP
[Bronze edition of 3]







Embrace 2025

Bronze, oil paint
52 x 23 x 23 cm | 20 x 9 x 9 in
Edition 7/9
[opposite page]



Man in a Room 2012

Ceramic figure, aluminium frame, paint
150 x 150 x 45 cm | 59 x 59 x 18 in
Edition of 3



Duke of Milan 1999

Bronze, oil paint
84 x 35 x 21 cm | 33 x 14 x 9 in
Edition AP

Standing Man 2026

Bronze, exterior paint
213 x 76 x 47 cm | 84 x 30 x 19 in
Edition 1/5
[opposite page]





LM 2014

Bronze, oil paint
82 x 28 x 23 cm | 32 x 11 x 9 in
Edition 2/5

Standing Man 2026

Bronze, exterior paint
213 x 76 x 47 cm | 84 x 30 x 19 in
Edition 1/5
[opposite page]





Standing Man 2007

Jesmonite, oil paint
107 x 39 x 33 cm | 42 x 15 x 13 in

Seated Figure 2024

Fired clay, oil paint
58 x 41 x 50 cm | 23 x 16 x 20 in
[Available in a painted bronze edition of 5]
[opposite far right]





The Wanderer 2013

Bronze, exterior paint
210 x 94 x 66 cm | 83 x 37 x 26 cm
Edition 5/5

Sean Henry
Presence

List of Works



1
Standing Man [KL] 2018
Bronze, exterior paint
111 x 41 x 24 cm | 44 x 16 x 10 in
Edition 3/6



2
John [Standing] 2009
Bronze, oil paint
78 x 30 x 19 cm | 31 x 12 x 8 in
Edition AP



3
T.P.O.L.R 2002
Bronze, exterior paint
81 x 33 x 20 cm | 32 x 13 x 8 in
Edition AP [Painted 2023]



4
Duke of Milan 1999
Bronze, oil paint
84 x 35 x 21 cm | 33 x 14 x 9 in
Edition AP



5
Lying Woman with Frisbee 2018
Fired clay, oil paint
65 x 26 x 26 cm | 26 x 10 x 10 in
[Available in painted bronze edition of 5]



6
Nobody's Wedding 2000
Fired clay, oil paint
86 x 28 x 20 cm | 34 x 11 x 8 in



7
Man in a Room 2012
Ceramic figure, aluminium frame, paint
150 x 150 x 45 cm | 59 x 59 x 18 in
Edition of 3



8
Standing Man 2007
Jesmonite, oil paint
107 x 39 x 33 cm | 42 x 15 x 13 in



9
Seated Figure 2024
Fired clay, oil paint
58 x 41 x 50 cm | 23 x 16 x 20 in
[Available in a painted bronze edition of 5]



10
Standing Man 2026
Bronze, exterior paint
213 x 76 x 47 cm | 84 x 30 x 19 in
Edition 1/5



11
Embrace 2025
Bronze, oil paint
52 x 23 x 23 cm | 20 x 9 x 9 in
Edition 7/9



12
Lying Man 2021
Fired clay, oil paint
112 x 41 x 51 cm | 44 x 16 x 20 in
[Available in a painted bronze edition of 5]



13
Otway 2023
Fired clay, oil paint
41 x 26 x 51 cm | 16 x 10 x 20 in
[Available in a painted bronze edition of 5]



14
LM 2014
Bronze, oil paint
82 x 28 x 23 cm | 32 x 11 x 9 in
Edition 2/5



15
Hedda 2018
Fired clay, oil paint
38 x 23 x 24 | 15 x 9 x 9 in
[Bronze edition of 9]



16
Untitled 2016
Fired clay, oil paint [NFS]
Figure on left: 45 x 19 x 16 cm | 18 x 7 x 6 in
Figure on right: 45 x 16 x 13 cm | 18 x 6 x 5 in
[Bronze edition of 9]



17
You're Not The Same [detail] 2005
Jesmonite, oil paint
137 x 38 x 46 cm | 54 x 15 x 18 in
Edition AP



18
You're Not The Same [detail] 2005
Jesmonite, oil paint, canvas, steel and wood
66 x 140 x 69 cm | 26 x 55 x 27 in
Edition AP



19
You're Not The Same [detail] 2005
Bronze, oil paint
33 x 28 x 30 cm | 13 x 11 x 12 in
Edition 4/5



17–19
You're Not The Same 2005
Bronze, Jesmonite, oil paint, canvas, steel and wood
Height: 182cm | 72 in
[Other dims variable]
[Three-part sculpture | Edition AP]



20
Ramp 2012
Bronze, oil paint
90 x 44 x 32 cm | 35 x 17 x 12 in
Edition 4/6



21
Seated Figure 2016
Bronze, exterior paint
300 x 190 x 160 cm | 118 x 75 x 63 in
Edition AP
[Bronze edition of 3]



22
The Wanderer 2013
Bronze, exterior paint
210 x 94 x 66 cm | 83 x 37 x 26 cm
Edition 5/5

Sean Henry

Biography

Sean Henry was born in 1965 in Woking, England, and studied ceramics at UWE Bristol, graduating in 1987. The following year, he held his first solo exhibition in London, and since then his sculptures have been installed in locations ranging from Yorkshire Sculpture Park to Svolvær in Norway and Arrowtown on New Zealand's South Island.

Among his most noted works are *Seated Figure* at Yorkshire Sculpture Park, [currently located at the Middle Arch, Claddagh as part of this exhibition], the sea-sited *Couple* in Newbiggin Bay, and *Walking Woman*, which can be seen in sculpture parks and public settings in Norway, Belgium, and England. In 2015, he created his rare portrait of Sir Tim Berners-Lee, now part of the collection of the National Portrait Gallery in London. He was also the first sculptor to be awarded the Villiers David Prize in 1998.

Over the course of his career, Henry has held more than 40 solo exhibitions across Europe and the United States, and his sculptures are included in museums and public collections in several countries, including Norway, Sweden, France, the United Kingdom, the United States, and Germany. He is represented by Osborne Samuel Gallery in London and GSA Gallery in Stockholm. Henry lives and works near Winchester in Hampshire, England.

SEAN HENRY IN HIS STUDIO WORKING ON THE CLAY MODEL FOR STANDING MAN 2026



Selected Solo Exhibitions

2026	<i>Presence</i> , Galway International Arts Festival Gallery, Galway, Ireland <i>Who Am I?</i> Uppsala Cathedral, Uppsala, Sweden
2025	<i>Who Am I?</i> Saïd Business School, Oxford University, Oxford, UK
2024	<i>Am I My Brother’s Keeper?</i> Ely Cathedral, Ely, Cambridgeshire, UK <i>The Silence of Thought</i> , LKFF Art Projects, Beersel, Brussels, Belgium
2023	<i>Sean Henry: Sculptures</i> , 80 & 100 Victoria Street, London, UK [Supported by Landsec and Osborne Samuel Gallery]
2021	<i>Waiting For The Sun</i> , Osborne Samuel Gallery, Mayfair, London, UK
2019	<i>Sean Henry Sculpture + Drawings</i> , GSA Gallery, Stockholm, Sweden
2017	<i>Face to Face: The Figurative Art of Sean Henry</i> , The Lightbox Museum, Woking, Surrey, UK
2016	<i>Time Being</i> , Osborne Samuel Gallery, London, UK <i>Das Geprüfte Leben / The Examined Life</i> , Kulturzentrum Englische Kirche, Bad Homburg, Germany <i>Das Geprüfte Leben / The Examined Life</i> , Galerie Scheffel, Bad Homburg, Germany <i>Here and Now</i> , LKFF Art Projects, Brussels, Belgium
2015	<i>Sean Henry: New Works</i> , Forum Gallery, New York, USA <i>SH at Hessenpark Museum</i> , Blickachsen 10, Nue-Anspach, Germany <i>SH at Saalburg Museum</i> , Blickachsen 10, Bad Homburg, Germany
2014	<i>Sean Henry</i> , Galerie Andersson Sandstrom, Stockholm, Sweden <i>Sleeper</i> , LKFF Art & Sculpture Projects, Brussels, Belgium
2013	<i>Sean Henry Sculptures</i> , Glyndebourne Opera House, Sussex, UK
2012	<i>The Way It Is</i> , Osborne Samuel Gallery, Mayfair, London, UK
2011	<i>Conflux: A Union of the Sacred and the Anonymous</i> , Salisbury Cathedral, Salisbury, UK
2010	<i>Sean Henry</i> , Forum Gallery, New York, US <i>Sean Henry Sculpture</i> , Galleri Andersson Sandström, Stockholm, Sweden
2008	<i>New Sculpture and Drawing</i> , Osborne Samuel Gallery, Mayfair, London, UK
2007	<i>Presence</i> , Galleri Andersson Sandström, Umeå, Sweden <i>Presence</i> , Galerie Von Braunbehrens, Munich, Germany
2006	<i>You’re Not The Same</i> , Forum Gallery, New York and Los Angeles, US <i>Sean Henry: Sculpture</i> , Cartwright Hall, Bradford, UK
2005	<i>Sculpture and Drawings</i> , Kunsthandel Frans Jacobs, Amsterdam, Holland
2004	<i>Sculpture in the Workplace</i> , Canary Wharf, London, UK <i>Here and Now</i> , Berkeley Square Gallery, London, UK
2003	<i>Man With Potential Selves</i> , Lower Grainger Street, Newcastle-Upon-Tyne, UK
2002	<i>Sculpture & Drawings</i> , Forum Gallery, New York and Los Angeles, USA
2001	<i>Sculpture & Drawings</i> , Berkeley Square Gallery, London, UK
1999	<i>A Pilgrimage</i> , Davies & Tooth, London, UK [Villiers David Prize Exhibition]
1998	<i>The Centre of the Universe</i> , Circolo Degli Artisti, Faenza, Italy
1997	<i>Up Against it</i> , Air Gallery, London, UK
1995	<i>New Sculpture and Drawings</i> , John Natsoulas Gallery, California, USA
1994	<i>The Flip-side of Dominic Hyde</i> , Holdsworth Gallery, Sydney, Australia
1988	<i>Inner Visions 2</i> , Michaelson & Orient Gallery, London, UK

Selected Public Collections & Installations

Arizona State University Museum, Arizona, USA
Borås University, Borås, Sweden
Bad Homburg City Collection, Bad Homburg Barnhof, Germany
Colchester City Collection, Colchester, Essex, UK
David Ross Foundation, Nevill Holt, Leicestershire, UK
De Montford University, Leicester, Leicestershire, UK
Ekebergparken Sculpture Park, Oslo, Norway
Eschborn City Collection, Eschborn, Germany
FERD, Oslo, Norway
Folketeatret, Oslo, Norway
FRAC Auvergne, Clermont-Ferrand, France
Frederik Meijer Gardens & Sculpture Park, Michigan, USA
Holland Park, Royal Borough of Kensington & Chelsea, London, UK
ING Bank, Amsterdam, Holland
National Portrait Gallery, London, England
Newbiggin Bay Development, Northumberland, UK
Newcastle City Collection, Newcastle-Upon-Tyne, UK
Paddington Central, London, UK
River and Rowing Museum, Henley-On-Thames, Oxfordshire, UK
Royal British Legion, Pall Mall, London, UK
Sastein Island, Langesund, Norway
Seavest Collection, Florida, USA
Scheringa Museum of Realist Art, Spanbroekerweg, Holland
Schohaus Museum, Munster, Germany
Seven Bridges Collection, Greenwich, Connecticut, USA
Snowy Valleys Sculpture Trail, Adelong, NSW, Australia
Standard Chartered Bank, London, England, UK
Stockholm City Collection, Stockholm, Sweden
Stockholm School of Economics, Stockholm, Sweden
Svolvaer Sculpturepark, Svolvaer, Lofoten, Norway
The Hills, Queenstown, New Zealand
The Lightbox Museum & Gallery, Woking, Surrey, UK
Umeå City Collection, Umeå, Sweden
Umedalen Sculpture Park, Umeå, Sweden
University of Virginia Art Museum, Charlottesville, VA, USA
Yorkshire Sculpture Park, Wakefield, Yorkshire, UK
Woking Borough Council, Woking, Surrey, UK
Wood Wharf, Canary Wharf, London, UK

Acknowledgements



SEAN HENRY IN HIS STUDIO WORKING ON THE CLAY MODEL FOR SEATED FIGURE 2016 [ABOVE]

Galway International Arts Festival is very grateful to Diligent for its support of this exhibition.



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Pages 25, 45 **Bella Henry**
Page 26 **Adam Fitzsimons**
Page 48 **Franco Del Chiaro**

Front Cover: **Standing Man** 2026
Inside Front Cover: **Seated Figure** 2024
Inside Back Cover: **Standing Man** 2007

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Galway International Arts Festival,
Black Box Theatre, Dyke Road,
Galway, Ireland
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