Kathy Prendergast

Conor Joyce Douglas Hyde Gallery
Arts Council of Northern Ireland
Oriel Gallery

Kathy Prendergast ? Artists and Makers ? Drawing Matter

Kathy Prendergast has long made a practice of maps. From her 1983 series of watercolors “Body Maps,” which conflated cartography with the female body, to her most recent works, which examine the relationship between the human body and the map, Prendergast has consistently explored the ways in which maps can be used to understand and represent the world.

Prendergast’s City Drawings are based on contemporary maps of the world’s capital cities. However, she deliberately by-passes systems of orientation and scale, and instead uses maps as a tool for exploring the political and social dimensions of space.

Prendergast’s work has been exhibited in numerous solo and group exhibitions, including at the National Gallery of Ireland, the Royal College of Art, London, and the Tate Britain. Her work is held in the collections of the Irish Museum of Modern Art, the National Gallery of Ireland, and the Royal College of Art, London.

Prendergast has been the recipient of numerous awards and honors, including the 1989 inaugural Modern Ireland in 100 Artworks award, and the 1995 Mary C. Nasser Award for excellence in contemporary Irish art.

Prendergast continues to work on a variety of map-related projects, and her work is widely recognized for its ability to challenge and subvert traditional notions of cartography and mapping.

Kathy Prendergast: The Furthest Place from the Centre of the Earth

Kathy Prendergast b. 1958, Dublin lives and works in London. Prendergast studied at the National College of Art and Design, Dublin, Ireland. Kathy Prendergast: The Furthest Place from the Centre of the Earth. Kathy Prendergast was one of two artists representing Ireland. Her exhibit was part of the 48th Venice Biennale, and was featured in the Irish Pavilion.

Prendergast’s work is characterized by a focus on the relationship between the human body and the map. Her City Drawings are based on contemporary maps of the world’s capital cities, but she deliberately by-passes systems of orientation and scale, and instead uses maps as a tool for exploring the political and social dimensions of space.

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Kathy Prendergast: The End and the Beginning


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