

Further Studies

Edward Delaney received his primary education in the local national school up to the age of fourteen years. His ambition to become an artist originated when he assisted the poster printer of a circus troupe that wintered within the area. He tirelessly sketched in or about the family home. He moved to Dublin in his early twenties he '*infiltrated himself*' into the National College of Art. He attended classes also participated in student activities: without enrolling or even a graduation! Instructors such as Seán Keating & Maurice MacGonigal from 1951 to 1954 were impressed with his talent also his diligence. (White) [\[v\]](#)

Drawn to the art of sculpture upon reading a book in the National Library on the traditional cast-bronze sculpture of Benin, West Africa: he obtained (*with the assistance of MacGonigal*) an Arts Council scholarship that facilitated his studies at the Akademie der Bildenden Künste in Munich (1954-59) There he learned the technique of lost-wax (*cire perdue*) casting (*an ancient process whereby a wax-coated model is encased in an investment mould, heated in a kiln, then a molten metal is poured into the space left by the melted ('lost') wax.* This technique allowed the detailing of a primary model to be faithfully reproduced in the finished metal sculpture. Delaney attended Bonn Academy also the Salzburg Fine Arts Summer School founded by Oskar Kokoschka. An Italian Government Scholarship facilitated further study at the Accademia di Belle Arti in Rome from 1959 to 1961. [\[vi\]](#)

Degree

Delaney secured a master's degree in bronze casting from Munich Academy. [\[vii\]](#)

Employment

During breaks from the Arts Council he was employed at night-work as he welded tramway tracks. He was employed in foundries in Germany & Northern France. (White) [\[viii\]](#)

Edward Delaney left school aged fourteen years as he had little interest in formal education. He applied to the Royal Hibernian Academy in the hope of an entrance to the College of Art, but he actually attended classes without having been formally accepted! He acquired a mentorship with the painter Sean Keating. Delaney discovered a book in the National Library about casting bronze that inspired his future work! This also led to further study in Rome & Munich. While overseas he worked also studied in seven foundries within Northern France also in Germany. One commission he received in Germany was from jazz musician Louis Armstrong for a commemorative statue for the children left behind by the departing servicemen. [\[ix\]](#)

Awards

Delaney was a member of the Royal Hibernian Academy (RHA) & Aosdana. He represented Ireland at the Paris Biennale in 1959 also during 1961. Awards Delaney received included: Fellowships from the West-German Government for Sculpture during the years 1956-57 & a Bavarian State foreign students Sculpture Prize in 1958. During 1959 / 60 he was awarded an Italian Government Scholarship for sculpture. Delaney won the Irish Arts Council of Ireland Sculpture prizes in 1962 & 1964. [\[x\]](#)

Career

In Dunlaoghaire Co. Dublin Edward Delaney established the first foundry in Ireland for casting. He worked from there also he exhibited. Patrons included architect Michael Scott, James White from the National Gallery also writer Mervyn Wall. From 1980's onwards Delaney concentrated on large-

scale environmental pieces also stainless-steel works. Initially he favoured creating 'Horses.' His most famous works created during 1967 are 'Wolfe Tone' & 'Famine Memorial' both located within St. Stephen's Green. He produced 'Thomas Davis' for College Green. Several titles of his work included 'Forms,' 'Bather,' 'The Piper,' 'Bird alighting,' 'Dancer' also 'The Figure of Cuchula.' Delaney's 'Celtic Twilight' is a modern example of his change of style. During the 1960's & early 1970's his main technique was in lost-wax bronze. Delaney created major works for the E. S. B. in Galway. He created an altar piece for St. Michael the Archangel Church in Ballinasloe, Co Galway also work for Our Lady's Hospital in Drogheda, Co. Louth. [\[xi\]](#)

Edward Delaney created lithographs along with his small bronze works. [\[xii\]](#)

He designed album covers for The Chieftains. [\[xiii\]](#)

Edward Delaney illustrated Wolf Mankowitz's play *The Samson Riddle*. [\[xiv\]](#)

New York Fair

Edward Delaney represented Ireland at the New York World Fair during 1965. [\[xv\]](#)

Screen Prints

Delaney executed twelve highly expressionist screen prints in a meandering black line, inspired by *The Samson riddle* a play by Wolf Mankowitz in which several of them illustrated the published text during 1972. [\[xvi\]](#)

Studio

When he returned permanently to Ireland during 1961 he constructed a studio & metal-casting foundry at his home on Stoneview Place, off George's Street, Dún Laoghaire. He casted nearly all of his own work (*assisted for some years by John Behan (b. 1938)*) he thus enjoyed complete control of every aspect of the sculpting process: a practice that was unique among Irish sculpturers of that period. [\[xvii\]](#)

Commissions

Delaney's first major commission was for the Medical Missionaries of Mary in early 1960's for whom he decorated the dome of the Mortuary Chapel in Our Lady of Lourdes Hospital, Drogheda, Co. Louth with bronze reliefs that depicted the 'Life of Christ.' He produced a cast of a nine-foot copper 'Resurrection.' Catholic Church Commissions included a crucifix with relief panels for St. Michael the Archangel Church, Ballinasloe, Co. Galway also panels for the new altar (*designed to conform with the Vatican II liturgical reforms*) for St. Mary's Cathedral, Kilkenny. His treatment of religious subjects was especially influenced by the work of Giacomo Manzù whom he regarded as 'the greatest sculptor in Christendom' (*Guardian, 19 Oct. 2009*): he perceived parallels between his own warm relationship with the progressive Bishop Peter Birch (*qv*) of Ossory also that between the communistic Humanist Manzù & Pope John XXIII. (*White*) [\[xviii\]](#)

The 'Fountain Tree' was commissioned for the Dublin Smurfit Head Quarters. [\[xix\]](#)

Major Exhibitions

Delaney exhibited in several group or one-man shows within Dublin during the course of his continental studies. He represented Ireland at the first two Paris Biennale exhibitions for young artists of all nationalities during 1959 & 1961. He won an Arts Council prize for sculpture in 1962 & the

council's scholarship for sculpture with bronze casting during 1964. Delaney's first appearance was at the exhibition of Living Art in 1961 at the 1964 show where he came to wide attention when he received the inaugural Carroll's prize for sculpture for '*Flight*', a dynamic abstraction of a bird's wing that exuded freedom also movement. His work appeared in 1965 at the Irish Pavilion at the New York World's Fair. He represented Ireland in International Biennial Exhibitions in Tokyo in 1960, 1962 also in 1972 & Buenos Aires during 1968 / 9. [\[xx\]](#)

Edward Delaney's sculptures have been featured within Ireland at the Royal Hibernian Academy, the Hendriks, An Chomhairle Ealaíon /the Irish Arts Council, Davis & Solomon Galleries, Hugh Lane Municipal Gallery of Modern Art, Project Arts Centre, Central Bank of Ireland, Allied Irish Bank, The Abbey Theatre, University College, Irish Management Institute, Jefferson Smurfit Group Ltd, the Office of Public Works, also in the Waterford Museum & the Ulster Museum in Belfast. Delaney's art features worldwide in Tokyo, Budapest, Buenos Aires, in New York City at National City Bank, K.L.M. Airlines Headquarters, Normen B. Arnoff also the First National Bank of Chicago. He represented Ireland at the Paris Biennale during the years 1959 & 1961 also at the 1965 World Fair in New York. [\[xxi\]](#)

The RHA's Gallagher Gallery staged a retrospective of Edward Delaney's sculptures in 1992 then again in 2004. He moved from his previous style of sculptural pieces:<http://www.visual-arts-cork.com/irish-sculpture/edward-delaney.htm>

Sculpture Park

Edward Delaney created a Sculpture Park in Crossboyne with his stainless steel '*Trees.*' They were planted on twenty acres called '*Beyond the Pale.*' [\[xxiii\]](#)

He founded a sculpture park. Later began a series of experimental works called '*steel trees.*' [\[xxiv\]](#)

Academician

He was elected as an academician of The Royal Hibernian Academy also Aosdana. Delaney was a member of the International Sculpture Centre in Washington, D. C. [\[xxv\]](#)

Later years

Edward Delaney's health declined. He was afflicted with Alzheimer's disease. Delaney lived his last seven years in Áras Mac Dara Nursing Home at Carraroe. [\[xxvi\]](#)

Demise

Edward Delaney's demise occurred on 22nd September 2009. He was aged seventy-nine years. He is buried at Crossboyne, Claremorris, Co. Mayo. [\[xxvii\]](#)

Following a bout of pneumonia Edward Delaney's demise occurred on 22nd September 2009 at University College Hospital, Galway city. He was buried at Crossboyne Cemetery, near Claremorris. (*White*) [\[xxviii\]](#)

Edward Delaney's obituary may be viewed on this site: <https://notices.irishtimes.com/death/edward-delaney/2841960>

Footnotes

[v] <https://www.ria.ie/news/new-lives-dib-edward-delaney>

[vi] Ibid

[vii] Ibid

[viii] Ibid

[ix] https://en.wikipedia.org/wiki/Edward_Delaney

[x] Ibid

[xi] <http://www.visual-arts-cork.com/irish-sculpture/edward-delaney.htm>

[xii] Ibid

[xiii] Ibid

[xiv] Ibid

[xv] Ibid

[xvi] <https://www.ria.ie/news/new-lives-dib-edward-delaney>

[xvii] Ibid

[xviii] Ibid

[xix] <http://www.visual-arts-cork.com/irish-sculpture/edward-delaney.htm>

[xx] <https://www.ria.ie/news/new-lives-dib-edward-delaney>

[xxi] https://en.wikipedia.org/wiki/Edward_Delaney

[xxiii] <http://www.visual-arts-cork.com/irish-sculpture/edward-delaney.htm>

[xxiv] Ibid

[xxv] Ibid

[xxvi] <https://www.ria.ie/news/new-lives-dib-edward-delaney>

[xxvii] <https://www.irishtimes.com/news/sculptor-edward-delaney-dies-aged-79-1.743871>

[xxviii] <https://www.ria.ie/news/new-lives-dib-edward-delaney>