

The Directors of Adam's invite you to an exhibition

Lamb in Connemara

at the AVA Gallery



Ag Iompair na Currai

Carrying the Currach

Preview Reception

Wednesday 25th January 2012, 6.00pm - 8.00pm

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M'athair

Lailí Lamb de Buitléar

Ba fear beag é m'athair, Charles Lamb, ach bhí sé láidir ann féin ar chile bhealach. An córas taistil a bhíodh ag Pádraic Ó Conaire ná asal beag dubh, ach ba capall a bhíodh ag mo mháthair is m'athair nuair a tháinig siad go dtí an Cheathrú Rua i dtosach. Nuair a bhíodh mo mháthair ina scoláire tréidlia i mBaile Átha Cliath, bhíodh an capall sin aici agus an carbhán freisin, a d'úsáid sí ar feadh seacht mbliana mar ionad lóistín. Tar éis dóibh pósadh i 1927, thaistéal siad beirt sa charbhán timpeall Cúige Laighean ar a mí na meala, agus thugadar leo an capall agus carbhán céanna go Conamara, go gairid ina dhiaidh sin.

Thóg m'athair teach ar an gCeathrú Rua agus rinne sé an curradóireacht sna gairdíní le cabhair ó na comharsan. Chuir sé glasraí agus torthaí ag fás, agus bhí cearca, sicíní agus lachain againn. Che naigh muid bainne, feoil agus éisc ó na comharsan a bhí thart orainn. Bhí teagmháil síoraí ag mo mháthair le muintir an bhaile - b'shin mar a chur m'athair aithne ar na daoine a bhí sna portráidí a rinne sé.

Bhíodh scoláirí ealaíne aige chuile bhliain agus d'fhanaidís sa teach linn. Lá rialta a bhíodh leagtha amach aige dóibh - bricfeasta ar bhuile a hocht agus amach an geata leo go Caladh Thaidhg don chéad cheacht amuigh faoin aer. Bhíodh orthu filleadh don lón ag a haon agus ina dhiaidh sin, dhéanfadh m'athair an ceartú agus cur síos ar obair na maidne. Bhí an t-ádh orm a bheith i láthair nuair a bhíodh sé ag ceartú obair na scoláirí. Is uaidh siúd a d'fhoghlaim mé féin an módh oibre a bhíonn agam nuair a bhíonn orm ullmhú a dhéanamh le haghaidh aon bheart a bhíonn ar intinn agam.





Céibh an tSrutháin

Sruthán Pier

My Father

Laillí Lamb de Buitléar

My father had a great sense of humour and he loved the company of both men and women. It was one of the reasons he looked forward so much to the summer, since at that time of year he would meet many people coming to visit the exhibitions in his studio.

Examining the students' work and commenting on the paintings usually took place in the bright entrance hall of Tigh Lamb, our house in An Cheathrú Rua. He was strict about clean work, clean clothes, clean paint boxes, pallets and brushes, which he believed showed up in the work. He always emphasized the importance of light in a painting and would demonstrate this point by simple touches of white or cream paint dabbed here and there in tiny strokes on stones, chimneystacks or the thatched roof of a cottage. Suddenly, it would become clear as the light of the morning sun could be seen bringing the painting to life. A smile would then appear on everyone's face, including my father's!

It all looked so simple, and so it was but for the students it would mean months of hard work and practice. Take a closer look at my father's portrait paintings, notice the hands and nose and even the shoulders and how he used the available light. I was very lucky in being able to spend two periods in the local Vocational school prior to going away to a secondary boarding school. Living at home meant that I could regularly observe my father at work.

It was while my father was in Dublin attending the Metropolitan College of Art as a mature student that he met Pádraic Ó Conaire. Pádraic was a writer and freelance journalist working for the Irish Press daily newspaper.

My father mentioned to Pádraic that he wished to paint landscapes and had a particular interest in concentrating on skies. 'You come to Galway and I will meet you at the train, I will give you all the skies you need!' was Pádraic's reply. After seeing the landscape of Connemara my father fell in love with the area and made it his permanent home.

His first introduction to Connemara life was staying in Tigh Loideáin, Rinn An Cheathrú Rua. Most people there spoke very little English, others had been to Boston and had learned some of the language. The 'fear a' tigh' or 'man of the house's' brother-in-law, Peadar Mháireóg, was able to read English and he would regularly read the newspaper to a group of neighbours gathered at a communal meeting place, which was a grassy mound not far from 'An Siopa' (The Shop). It was this setting that first gave my father the idea for his famous picture 'Hearing the News', which he painted in 1920. It was at Tigh Loideáin that the Jesuits and the students from St. Ignatius College (Coláiste Iognáid), Galway, would come to stay every summer. My father enjoyed many an evening's discussion with those intellectual men at our home.

After their honeymoon, the horse and caravan that my mother had used during her veterinary student years in Dublin, was transported by the Great Southern Railway to Galway. My mother and father then slowly drove the horse all the way along what was then un-tarred road to An Cheathrú Rua and enjoyed every nook and cranny along the way. They had rented a small thatched cottage at the edge of the village, where they would spend the next seven years before finally building their own stone house.



Fear le Sleán

The Turf Cutter



‘Tigh Lamb’ is a well-known landmark in An Cheathrú Rua. Built in the Breton style and of local granite, it is an attractive house and described by a Portadown man as ‘a storey and a half’. My father was originally a Master painter-decorator by profession and being from Portadown, he invited tradesmen from Northern Ireland to work with him in building the house. They included a carpenter from his hometown and there were two stone-masons and a painter/plasterer from Armagh. Local neighbours worked alongside these Northerners and I am told, got on well with them. They learned English quickly by the day.

It was in 1935 when my twin sister and I were two years old that the family finally moved into the house. I had two brothers John and Peadar and another sister Mary. My father was very much a self-sufficiency man.

The mode of transport in those days was horse-drawn sidecars and bucket traps. All goods coming from Galway were transported by sea under sail, in the traditional Connemara hookers and they were the main mode of transport to the islands, including the Aran Islands and surrounding inlets. Currachs were used extensively to reach the numerous smaller islands and for fishing.

The local boats were a huge attraction for my father, who had taken a special interest in studying the painting of boats and their reflections in Brittany. He had also painted local people in the markets and coastal seaports.

My father’s pupils loved the simple easy way of life they experienced in Connemara, painting people in the locality and in being able to greet them with the traditional greeting of ‘Dia dhuit!’ as they passed them and hearing their reply ‘Dia’s Muire dhuit!’



An tlascaire Mór

The Big Fisherman



Iascaire óg Briotánach

Breton Fisherboy

Charles Lamb

by David Hone

Charles Lamb was one of that group of Irish Artists who, in the 1920's and 30's, found their inspiration in the life and in the landscape of the West of Ireland.

Charles Lamb tried but failed to become a fluent Irish speaker. He was very much at home in the Gaeltacht. He had a deep interest in the everyday life and work of the people, and was concerned with their numerous social problems, particularly that of emigration.

For many years he ran a summer school. This, though small, was attended by a wide range of students many of them from England or further afield. The instruction he gave was basically practical and students were taught how to handle and use their materials. The painting classes consisted of working directly from nature, and one was encouraged to paint what one saw in a representational manner. He preferred to work on a warm toned surface and painted rapidly whilst trying to catch the changing mood and light of the Connemara landscape. His approach was strictly objective and non-intellectual and he had little interest in developments in painting after French Impressionism.

He developed an individual manner in his painting at an early age. This is largely characterised by his brush-work which is of a broad and spade shaped nature with thick impasto. He had studied under Keating at the Dublin School of Art but apart from one or two early works such as 'Dancing at a Northern Crossroads' there is little sign of his continuing influence apart from the use of reflective light in his portrait studies, a characteristic of the Orpen School. He was not interested in the subtleties of academic draughtsmanship or in detailed finishes, and his work could never be criticised on the grounds of having excess of means over content.

Later in life Lamb concentrated on landscape painting. Like many artists he had found that the market for figure compositions and work on a large scale was strictly limited. One of the best known of his large decorative compositions is 'Pattern Day in Connemara' now in NUI, Galway. In his figure work Lamb made a record of the life in the Connemara Gaeltacht. In fact one may say that he depicted practically every mood and facet of the Connemara scene.



Baba Bhide

Baba Bhide



Bideach

Bideach



Bean le Géabha

Woman with Geese



Radharc an Ealaíontóra

Pádraic Reaney

Is cuimhin liom lá go rabhamar ag iascach ar an loch, thuas ag Cúeadh Ned. Bhí beirt againn ann, muid óg agus ag pleidhcíocht. Tháinig Lamb agus chuir sé a thacas in airde. Ní raibh sé ach thart ar 200 slat uainn agus thosaigh sé ag péinteáil. Chúinig muid láithreach mar bhí a fhios againn go raibh an fear seo ag obair agus nár chóir dúinn a bheith ag cur as dó. I bhfad ina dhiaidh sin bhí athchóiriú á dhéanamh agam ar phictiúir Lamb. D'athchóirigh mé roinnt mhaith de na pictiúir bheaga a rinne sé. Dhéanadh sé na sceitsí in ola agus bhí an clár ceangailte isteach i gclúdach an bhosca a bhí aige do phéint agus scuabanna. Mar sin bhí an tomhas céanna acu ar fad. Bealach an-éasca chun pictiúr ola fliuch a iompar ar ais is ea é a bheith greamaithe isteach sa chlúdach mar sin. Ach nuair a bhí an t-athchóiriú críochnaithe, bhí Lally Lamb de Buitléar anfhlaithiúil agus chuir ceithre phictiúr chugam le ceann amháin a roghnú dom féin. Bhí ceann amháin ar leith a d'aithin mé ar bhealach éigin. Théis staidéar a dhéanamh air, thuig mé gurb é an radharc a bhí aige an lá sin, agus muid ar an loch. Is dócha gurb é an pictiúr ceannann céanna a rinne sé atá agamsa anois.

Is cuimhin liom freisin ag dul amach ó Chuan Chasla lá, ag iascach ron-nach in éineacht le Pádraic Conroy agus a athair Pierce, agus Charles Lamb. Bhí Lamb thíos ar an gcé ag obair nuair a chuamar síos agus cheap Pierce go mba mhaith leis dul amach linn - ghlac sé go réidh leis an smaoineamh. Chaitheamar an lá amuigh sa gCuan. Ag féachaint siar dom ba mhaith liom dá mbeadh níos mó teagmhála agam le Charles Lamb nuair a bhí sé ann, ach bhí mé an-óg. Bhí suim agam riamh sa líníocht agus sa phéintéireacht agus ceapaim gurb é an teagmháil a bhí agam leis sna blianta sin a thugan smaoineamh dom gurb fhéidir slí beatha a dhéanamh as seo.

The Painter on the Lake

Pádraic Reaney



My earliest memory of Charles Lamb was seeing him in a boat in the middle of the lake in Carraroe. At the time people thought that some day he would be drowned doing that on a Sunday! But he always used to be out in the middle of the lake, which surprised me knowing how good a fisherman he was - it wasn't the best place to be fishing. A few years ago I got a Charles Lamb painting to be restored. It was one of the church in Carraroe and had to have been done from the middle of the lake - so he wasn't fishing, he was working.

In 1968 I got a real chance to study his work, as at that time Katharine Lamb (his wife) used to put on exhibitions in his studio every summer. She was having difficulty carrying the work up very steep steps so Leslie Owen, a friend of hers, suggested that I might be able to help. I was delighted because I got a chance to look at the paintings closely and discuss them with Katharine. I got to know how he worked and how he set up, even the storing of his paintings and some of the techniques he used and how he even made his own frames.

I wish I had had more contact with Charles Lamb and his work but I was very young at the time. I was always interested in drawing and painting. I think what the contact with him did give me, in later years, was seeing that painting was something that a person could do, and spend his life trying to make a living from. That, in a way, is what was always in the back of my mind "Yes, you can do this for a living".



Charles Lamb

(1893-1964)

- 1913 Bronnadh bonn óir air mar phrintíseach péintéir tí na bliana. D'fhreastal sé ar Scoil Ealaíne Bhéal Feirste do ranganna oíche.
- 1917 Bhuaigh sé scoláireacht chuig Scoil Ealaíne Bhaile Áha Cliath.
- 1921 Lúnasa - chuaigh sé go dtí an Cheathrú Rua.
- 1922 Chuir sé taispeántais chuig RHA. Ón mbliain seo ar aghaidh bhí saothar ar taispeáint aige san RHA. Toghadhina ARHA é.
- 1923 Bhí a chéad taispeántas aon-fhir aige. Choinnigh sé an tigin sa Cheathrú Rua agus phéinteáil sé i nDún na nGall, Port Láirge, Co. an Dúin agus Sasana.
- 1926-27 Chuaigh sé chuig an mBriotáin agus phéinteáil sé.
- 1928 Phéinteáil sé in Árainn agus chónaigh sé i gcarbhan capaill. Thaispeáin sé a shaothar i mBoston.
- 1929 Thaispeáin sé a shaothar i Nua Eabhrac.
- 1930 Thaispeáin sé a shaothar i Nua Eabhrac.
- 1931 Thaispeáin sé a shaothar i Londain.
- 1932 Thaispeáin sé a shaothar i Los Angeles.
- 1933 Thaispeáin sé a shaothar i Chicago.
- 1934 Thaispeáin sé a shaothar i Londain.
- 1935 Thóg sé teach ar an gCeathrú Rua agus thosaigh sé an Taispeántas Bliantúil agus Scoil Samhraidh sa Cheathrú Rua.
- 1936 Thaispeáin sé a shaothar san R.A. (Acadamh Ríoga).
- 1937 Thaispeáin sé a shaothar ag Egans i Londain.
- 1938 Thaispeáin sé a shaothar san R.A. (Acadamh Ríoga). Thaispeáin sé a shaothar i nGaillimh. Toghadh ina RHA é. Chaith sé geimhreadh '38-'39 sa Ghearmáin.
- 1941 Ag péinteáil ar an mBanna.
- 1942 Ag péinteáil i Ros Treabhair.
- 1942-43 Taispeántais i mBéal Feirste agus Port an Dúnáin.
- 1944 Ag péinteáil i Ros Treabhair.
- 1945 Ag péinteáil i Ros Treabhair. Taispeántais i mBéal Feirste agus Port an Dúnáin.
- 1947 Ag péinteáil i Ros Treabhair. Taispeántais i bPort an Dúnáin agus Béal Feirste.
- 1951 Taispeántas i bPort an Dúnáin.
- 1954 Ag péinteáil ar an mBanna. Lean sé ag cónaí agus ag péinteáil ar an gCeathrú Rua agus thaispeáin sé a shaothar i dtaispeántais éagsúla go dtí go bhfuair sé bás sa bhliain 1964.
- 1969 Taispeántas cuimhneacháin sa Dánlann Chathrach don Nua-Ealain



Charles Lamb

(1893-1964)

- 1913 Awarded gold medal as best apprentice house painter of the year. Attended Belfast School of Art for evening classes.
- 1917 Won scholarship to Dublin School of Art.
- 1921 August - went to Carraroe.
- 1922 Sent exhibits to RHA. From this year exhibited yearly at the RHA. Elected ARHA.
- 1923 Held his first one-man exhibition. Kept cottage at Carraroe and painted in Donegal, Waterford, Co. Down and England.
- 1926-27 Went to Brittany and painted.
- 1928 Painted in Aran and lived in horse-drawn caravan. Exhibited in Boston.
- 1929 Exhibited in New York.
- 1930 Exhibited in New York.
- 1931 Exhibited in London.
- 1932 Exhibited in Los Angeles.
- 1933 Exhibited in Chicago.
- 1934 Exhibited in London.
- 1935 Built house at Carraroe and started Annual Exhibition and Summer School at Carraroe.
- 1936 Exhibited at the R.A.
- 1937 Exhibited at Egans in London.
- 1938 Exhibited at the R.A. Exhibited in Galway. Elected RHA. Spent winter of '38-'39 in Germany.
- 1941 Painting on the Bann.
- 1942 Painting in Rostrevor.
- 1942-43 Exhibitions in Belfast and Portadown.
- 1944 Exhibitions in Painting in Rostrevor.
- 1945 Painting in Rostrevor. Exhibitions in Belfast and Portadown.
- 1947 Painting in Rostrevor. Exhibitions in Belfast and Portadown.
- 1951 Exhibition in Portadown.
- 1954 Painting on the Bann. Continued to live and paint in Carraroe and exhibited in numerous exhibitions until his death in 1964.
- 1969 Memorial exhibition at the Municipal Gallery of Modern Art, Dublin.

Charles Lamb 1893-1964

Lamb i gConamara Liosta Oibreacha

1. Ard Teampaill - An Bhriotáin
2. Cailíní an Chairraigín
3. Clais na Caillí
4. Bríd Ní Loideáin
5. Bideach
6. Baba Bhide
7. Muiceanach - bád sa chéibh
8. Céibh an tSrutháin
9. An Sruthán Beag
10. Ocras 1850
11. Ag iompair na Curraí
12. Farrraigí Móra
13. An Dóilín Thiar
14. Na Ceilpeadóirí
15. An tIascaire Mór
16. Na Leath-Bhádóirí
17. Ceilpeadóirí Árann
18. Ag Cur Fataí
19. Bean Faoi Ualach Trom
20. An Cladach 1
21. An Cladach 1A
22. An Cladach 3, Mór
23. An Cladach Beag 4
24. An Cladach 5
25. An Cladach 6
26. Clúid na Caillí
27. Líníocht i bhFráma
28. Gearrchaile ina suí
29. Bean ag Guí
30. Fear le Cliabh
31. Fear Cois Tine ag rá an Phaidrín
32. Bríd Mháirtín Uí Dhomhnaill
33. Ag Fáil na Nuaíochta
34. Ag Faire na mBád i gConamara
35. Fear le Sleán
36. Brighíd
37. Iascaire óg Briotánach
38. Bean le Géabha

Lamb in Connemara List of Works

1. The Cathedral - Brittany
2. The Carrageen Girls
3. The Dignity of Sorrow
4. Bríd Ní Loideáin
5. Bideach
6. Baba Bhide
7. Boat in Harbour
8. Sruthán Pier
9. Little Sruthán
10. Hunger 1850
11. Carrying the Currach
12. Rough Seas
13. West Dóilín
14. The Kelp Burners
15. The Big Fisherman
16. The Hooker Men
17. The Aran Kelp Burners
18. Planting Potatoes
19. Woman With Heavy Load
20. The Claddagh 1
21. The Claddagh 2
22. The Claddagh 3, Large
23. The Claddagh 4
24. The Claddagh 5
25. The Claddagh 6
26. The Old Woman's Snug
27. Framed Drawings
28. Young Woman Sitting
29. Woman Kneeling
30. Man With Basket
31. Man by Fire Praying
32. Bríd Mháirtín Uí Dhomhnaill
33. Hearing the News
34. Figures on a Connemara Harbour
35. The Turf Cutter
36. Brighíd
37. The Breton Fisherboy
38. Woman with Geese