

THE DIRECTORS OF ADAM'S INVITE YOU TO AN EXHIBITION

## ULSTER ARTISTS

AT THE

AVA GALLERY



16. John Luke RUA (1906 - 1975) "The Dancer and the Bubble (1947)"

EXTENDED UNTIL MAY 6TH

**ADAM'S** EST 1887  
*at Clondeboye*

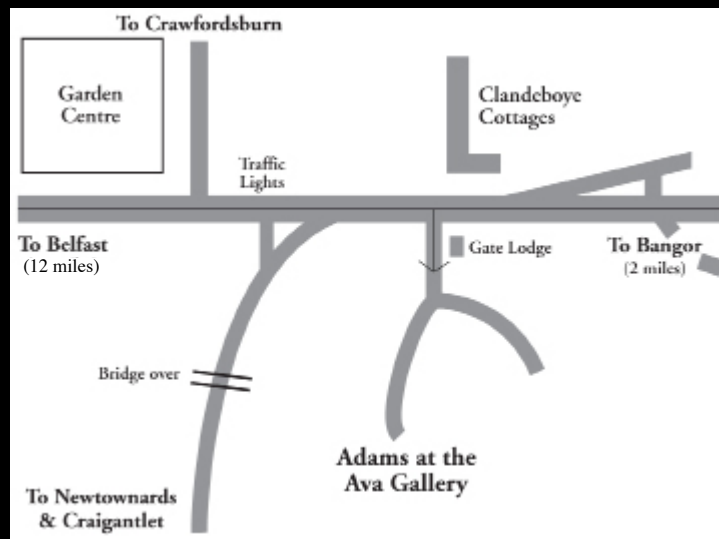
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The AVA Gallery  
Clondeboye Estate  
Bangor, Co. Down  
BT19 IRN  
email: [info@adams.ie](mailto:info@adams.ie)

## DIRECTIONS TO THE AVA GALLERY



From Belfast (12 miles)

Follow signs for Bangor A2.

12 Miles from Belfast, 2 miles from Bangor, pass Garden Centre on the left, go straight through traffic lights, signposted right to Newtownards, 200 yards past the traffic lights turn right across the dual carriageway through the front gates of Clandeboye Estate.



1 ARTHUR ARMSTRONG RHA (1924-1996)  
Copper-Coloured Abstract  
Oil and mixed media on board, 61 x 76cm  
Signed

Stg £2,500 (inclusive of all fees)

Exhibited: *Arthur Armstrong Exhibition*, Ritchie Hendriks Gallery, Dublin, March 1963, Cat. No. 26 where purchased by the artist Pamela Matthews.

Born on 12 January 1924 at Carrickfergus, Co. Antrim, Arthur Armstrong was the son of a house painter, Charlton Armstrong, and remembered his father painting pictures with paint remnants from various jobs. At Queen's University, he studied Political Science and then switched to Architecture. After just two years, he left, and spent six months at Belfast College of Art evening classes, meeting Gerard Dillon and then meeting George Campbell and Daniel O'Neill, contemporaries in Belfast. All four men were relatively unknown as artists. There was little or no activity in the arts in the 1940's Belfast. Armstrong first exhibited at the Grafton Gallery in 1950. His paintings moved towards an abstract style, more concerned with a play of textures and an interlocking of quantities and areas of colour. He was a prolific artist and his distinctive style of using plaster on large works is easily identifiable.

Moving from London to Dublin in 1962, he shared a house with Dillon in Ranelagh. He first exhibited at the Royal Hibernian Academy in 1962, giving the Ritchie Hendricks Gallery as his address, up until 1995 he contributed a total of seventy-four works there. In the late 1960's, he designed posters for the Abbey Theatre, and worked with Dillon and Campbell on settings for 'Juno and the Paycock', in the Abbey, whilst teaching painting part time the National College of Art.



2

BASIL BLACKSHAW HRUA (B.1932)

Blue landscape with cattle

Oil on canvas, 79 x 109cm

Signed and dated

Stg £38,500 (inclusive of all fees)

Basil Blackshaw studied at Belfast College of Art, having been born in Co. Antrim but brought up in Co. Down, where he received a scholarship that enabled him to travel to Paris for further study in 1951. His upbringing brought him close to one of his favoured subjects – loose yet evocative equine scenes are prominent in his oeuvre. A major retrospective of Blackshaw's work was held in 1974 at the Arts Council Gallery in Belfast, and another in 1995 was organised by the Arts Council of Northern Ireland. The latter was exhibited at the Ormeau Baths, Royal Hibernian Academy, Crawford Municipal Gallery, and a selection of the works travelled to the United States for a further tour. More recently a retrospective was held at The Fenton Gallery in Cork (2005). He is a member of Aosdána, RUA and an Associate Member of the RHA. His works can be found in the collections of the Irish Museum of Modern Art, Ulster Museum, University College Cork, Trinity College Dublin, University of Ulster, AIB, and Bank of Ireland.





3

GRETTA BOWEN (1880-1981)  
 Quiet Sunday Near the Sea  
 Oil on board, 50 x 60cm  
 Signed

The mother of George Campbell, Greta took up painting shortly before her seventieth birthday, using materials belonging to her second artist son, Arthur. In 1955 the Council for the Encouragement of Music and the Arts - the forerunner of the Arts Council of Northern Ireland - organised her first solo exhibition. In the same year, on December 29th The Times of London carried a very favourable review: 'Rhythm and movement are the characteristics of her work. There is nothing static in it. She will paint children at play, a fun fair, nuns in procession, children on their way to confirmation, a Twelfth of July Orange procession, a military band or a dockside scene - and whatever she paints conveys a feeling of happiness, of brightness, of delight in life.'

Other solo exhibitions followed at the David Hendriks Gallery, Dublin in 1961, Bell Gallery, Belfast in 1965, Tom Caldwell Gallery, Belfast in 1970, '76 and '80, Tom Caldwell Gallery, Dublin in 1977 and '80. She ignored conventional linear perspective in favour of horizontal arrangements reminiscent of mediaeval manuscripts and tapestries. She tended not to mix her colours, taking them straight from the tube and drawing directly with the brush. Her subject was everyday life, enhanced by childhood memory. There is always movement and happy activity in her work. No time for introspection here; her subjects are living life rather than contemplating it.

Sile Connaughton-Deeny

On loan from a private collection

- 4 GEORGE CAMPBELL RHA RUA (1919-1979)  
 My near Neighbours  
 Oil on board, 40.5 x 30.5cm  
 Signed. Inscribed with title verso

Provenance: The Piccadilly Gallery, London.  
 Label verso dated 1957

Wicklow born George Campbell was schooled in Dublin and moved to Belfast with his brother Arthur. A self taught artist, he began painting in 1941 during the air raids. By 1944 he had developed his own style and held two shows – one with his brother at the Mol Gallery in Belfast, and another at John Lamb's Gallery in Portadown with Gerard Dillon, with whom he travelled to Connemara in the following years. From 1946 Campbell exhibited regularly at Victor Waddington Galleries in Dublin, and repeatedly at the RHA from the following year. He also appeared in a group show, along with Dillon, Daniel O'Neill and Nevill Johnson at Heal's Mansard Gallery, London.

In 1951 Campbell made a trip to Spain and returned many times during his career. The country had a profound influence on both the subject matter and use of colour in his work. He had shows in Torremolinos and Gibraltar, as well as exhibiting regularly with the Ritchie Hendriks and Tom Caldwell Galleries. In 1964 Campbell was elected a member of the RHA and was knighted in Spain in 1978.

On loan from a Private Collection





5

WILLIAM CONOR RHA RUA ROI (1881-1968)

The Jaunting Car (No. 1)

Oil on canvas, 60.5 x 50.5cm

Signed

Provenance: From the McClelland Collection and on loan to IMMA from 1999-2004

William Conor was born in Belfast and studied graphic design at the Government School of Design and was then apprenticed to a poster designer. He exhibited at the RHA for the first time in 1918 and continued to do so until the year before his death. During both World Wars Conor was commissioned by the British Government to produce records of soldiers in the form of sketches, some of which were included in an exhibition of war artists at the National Gallery of London in 1941.

He spent a number of years in London in the 1920s where he met John Lavery and Augustus John, and in 1926 travelled to America to undertake various portrait commissions. Conor was elected a member of the RHA in 1946 and later was president of the Academy. His works can be found in major collections including the Ulster Museum, Hugh Lane Municipal Gallery, Crawford Municipal Gallery, Imperial War Museum in London, The Victoria & Albert Museum in London and the Brooklyn Museum in New York.

On loan from a private collection



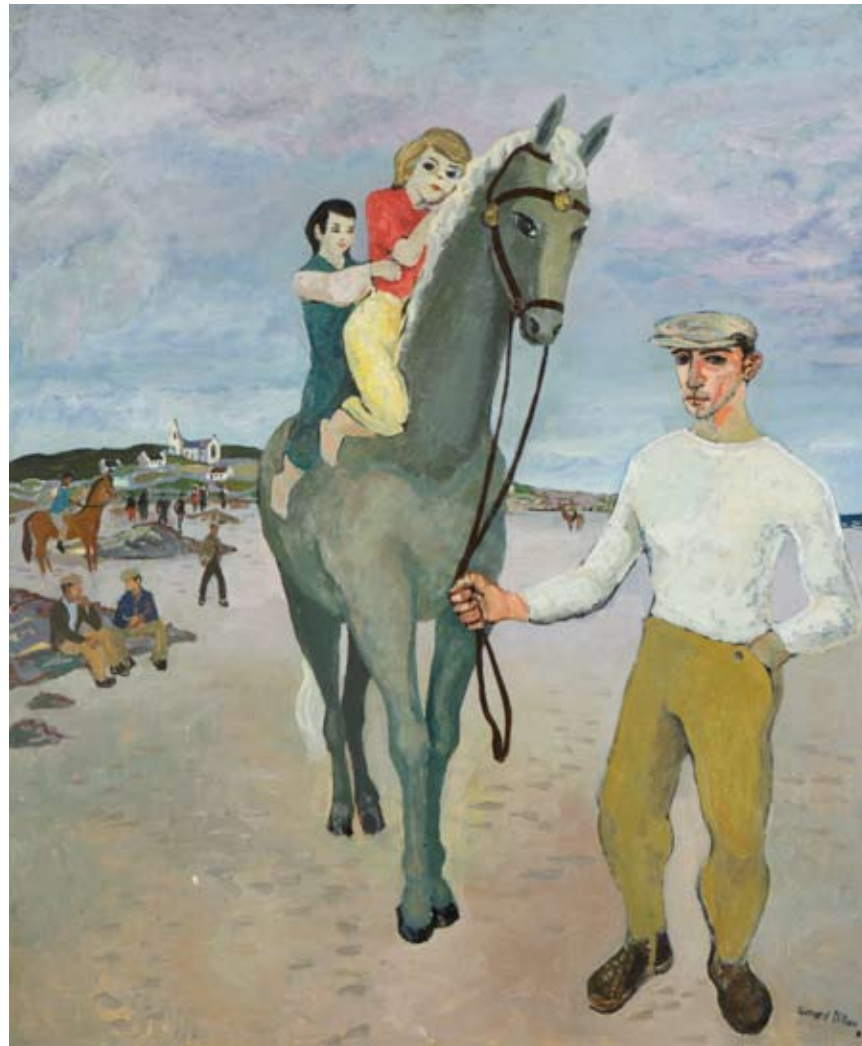


- 6 JAMES HUMBERT CRAIG RHA RUA (1878 - 1944)  
 Lake and Mountain Landscape  
 Oil on board, 35.5 x 48cm  
 Signed

A mainly self-taught artist, James Humbert Craig grew up in Co. Down and briefly studied at the Belfast School of Art. He began exhibiting his landscapes at the RHA in 1915, showing about 130 works there during his life, and was elected a full member of both the RHA and RUA in 1928. Known for his renderings of Donegal, Connemara and Antrim scenes, Craig developed a style based on tradition that is considered to be quintessentially Irish.

Sold at our Important Irish Art Sale on April 6th for €2,000. No longer in exhibition.



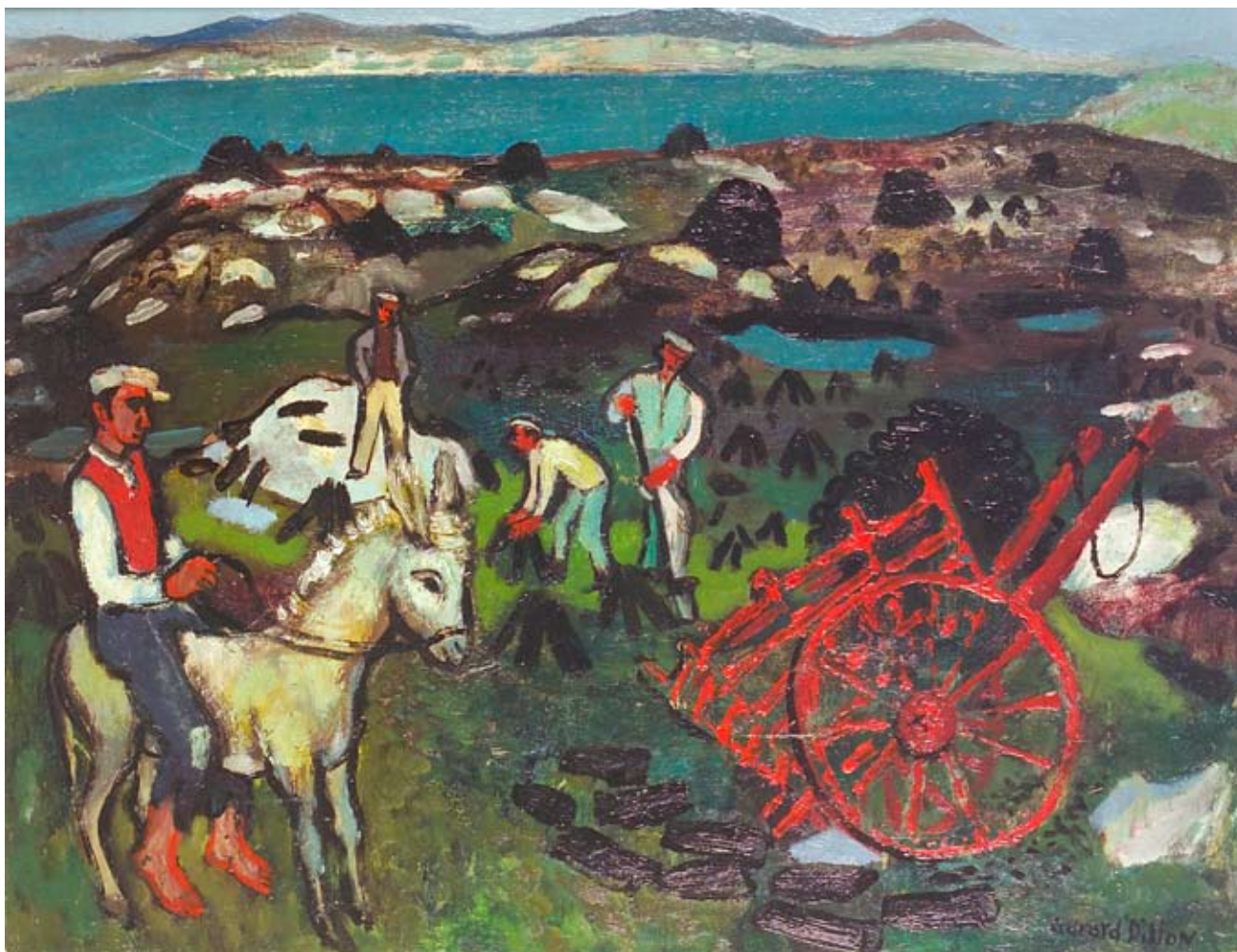


7 GERARD DILLON (1916-1971)  
 The Jockey  
 Oil on board, 76 x 63.5cm  
 Signed and inscribed with title verso

On loan from private collection

A mostly self taught artist, Belfast born Gerard Dillon began painting full time in the late 1930s, having left school at the age of fourteen to pursue a career as a painter and decorator and studying at the Belfast Technical School before moving to London in 1934. In the following decade Dillon spent bouts in both London and Dublin, having exhibitions there and in Northern Ireland. However the place that significantly impacted the subject matter of his painting was the West of Ireland, where he spent much time with George Campbell and was intrigued by the locals and the landscape.

Dillon received international recognition in 1958 when he had the double honour of representing Ireland at the Guggenheim International Show in New York and Great Britain at the Pittsburgh International Exhibition. During his career he continually exhibited at the Dawson Gallery and with the RHA, and in 1972 a major retrospective of his work was mounted by the Ulster Museum and travelled to the Hugh Lane in Dublin.



8 GERARD DILLON (1916-1971)  
Footing the Turf  
Oil on board, 38 x 47cm  
Signed

Provenance: From the McClelland Collection and on loan to IMMA from 1999 – 2004

On loan from a private collection





- 9 GERARD DILLON (1916-1971)  
Clowns on a bog  
Mixed media, 38 x 52cm  
Signed

On loan from a private collection - bought at Adam's June 2010





10 PAUL HENRY RHA RUA (1876-1958)  
 Connemara Landscape with Cottage  
 Oil on canvas, 39 x 47cm  
 Signed

To be included in our forthcoming Important Irish Art sale, Wednesday June 1st Est €60,000 - 80,000.

Paul Henry was born in Belfast and studied at the Belfast School of Art and Academie Julian in Paris under Alphonse Mucha, later moving to the studio of James McNeill Whistler for a time. Having worked in Paris, where he met and married his first wife Grace, and London illustrating books and magazines, Henry moved to Achill Island in 1912, where the local landscape became the main subject for his oil paintings.

In 1920 Henry moved to Dublin where along with Jack B. Yeats and Mary Swanzy he helped found the Society of Dublin Painters. He stayed in Dublin for twelve years, with frequent trips back to the West of Ireland, and then moved to Co. Wicklow with his second wife, Mabel Young. Widely considered the most significant Irish landscape painter, Paul Henry's works can be found in the collections of the National Gallery of Ireland, Hugh Lane Gallery, Irish Museum of Modern Art, Ulster Museum, Victoria & Albert Museum in London, and National Museum of Modern Art in Paris.



- 11 PAUL HENRY RHA RUA (1876-1958)  
Attending the Lobster Pots  
Oil on canvas, 50.5 x 60.5cm  
Signed

Literature: Front cover illustration *Paul Henry*, Catalogue Raisonne by Dr. SB Kennedy

Exhibition: *Paul Henry Retrospective*, National Gallery of Ireland, February/May 2003, catalogue no. 35

On loan from a private collection



- 12 DEREK HILL HRHA (1916-2000)  
 Sketch at Montoliveto  
 Oil on board, 18.5 x 23cm

Exhibited: *Derek Hill Exhibition*, The Leicester Galleries, London, June 1950, catalogue no. 21

Derek Hill was born in Southampton, England, and spent most of the 1930s travelling around Europe. During his travels he studied art in museums and made a living by creating theatre designs for productions in London, Paris, Vienna, Munich and the former USSR. Returning to Britain in 1938/9 Hill began focusing on painting, and when he moved to Donegal he began making frequent trips to Tory Island from the late 1950s on. On the island he was captivated by the simple way of life, and introduced painting to the locals. Retrospectives of his work have been held at the Whitechapel, Ulster Museum, Hugh Lane, and and RHA Galleries. Derek Hill generously donated his home at Lough Gartan in Donegal complete with its eclectic collection of art and collectibles to the Irish people, and it is now a major tourist destination.

On loan from a private collection



13. GEORGINA MOUTRAY KYLE RUA  
(1865-1950)

Breton Village Scene  
Oil on board, 51 x 32cm, signed

Provenance: From the collection of the artist Samuel Taylor

Exhibited: *The French Connection*, Adam's at Clandeboye,  
Catalogue no. 13

Kyle was born in Craigavad in Co. Down. After being educated at home by a governess she went to study in Paris under Colarossi and exhibited at the Paris Salon. The Ulster Museum purchased *The Market, Concarneau* which had been exhibited in the Paris Salon in 1924. She also exhibited works of Concarneau and Quimperlé at the RHA and the Belfast Art Society.

It is likely that she met fellow Northern artist Samuel Taylor, in whose personal collection this work belonged although he appears to have discovered Brittany before her so perhaps it was he who influenced her to travel there.

On loan from a private collection



14. CHARLES LAMB RHA (1893 - 1964)  
 The Breton Fisher Boy  
 Oil on canvas, 60.5 x 51cm

Exhibited: *The French Connection*,  
 Adam's at Clandeboye,  
 Catalogue no. 16

Charles Lamb was born in Portadown, Co. Armagh. He was to spend much of his life living in Carraroe in Galway painting local landscapes and peasant scenes of the area in a manner that combined social realism with academic tradition.

Lamb lived in Brittany in 1926/7 staying both at Pont-Aven and Audierne. As well as exhibiting four Breton subjects at the RHA in 1927, he held an exhibition of pictures painted on the Coast of Brittany, which included nearly 50 Breton works including figurative work such as *An Old Breton Fisherman* and *A Breton Peasant Woman*. One of the 1927 RHA exhibits *Breton Peasants at Prayer* is now in the Waterford Municipal Collection.

The backdrop of the sardine fleet, probably in Concarneau is reminiscent of later works by Lamb showing the Galway Hookers by the pier at Carraroe.

On loan from a private collection





15. JOHN LUKE RUA (1906-1975)  
 Shaws Bridge Belfast (1939)  
 Oil and tempera on linen laid on board, 32 x 44cm  
 Signed and dated '39

Exhibited: *John Luke Retrospective*, Arts Council of Northern Ireland 1978, catalogue no. 39

Belfast artist John Luke studied at the Belfast School of Art and won a scholarship, which enabled him to study at the Slade School of Art in London under Henry Tonks, where he shared a studio with F. E. McWilliam. Exhibiting at galleries in London, he continued his studies at night at the Westminster School of Art before returning to Belfast in 1931.

During the 1930s Luke exhibited with the short lived group Northern Ireland Guild of Artists, and began exhibiting at the RHA. He also visited Achill where he met Paul Henry, and represented Northern Ireland in New York at the Exhibition of the Art of Seventy-Nine Countries. Although he stopped painting during World War II and taught for a time in Co. Armagh, the 1940's were significant for Luke's artistic career with a major solo show at Belfast Museum and Art Gallery and a retrospective held by CEMA.

On loan from a private collection





16. JOHN LUKE RUA (1906-1975)  
The Dancer and the Bubble (1947)  
Tempera, 30.5 x 42.5cm  
Signed and dated '47

Exhibited: *John Luke Retrospective*, Arts Council of Northern Ireland 1978, catalogue no. 50

On loan from a private collection



17. PADRAIG MACMIADHACHAIN (B.1929)  
Ruined Farmhouse  
Oil on board, 23 23cm  
Signed

Exhibited: *Padraig MacMiadhachain Exhibition*, May - June 2001, The Molesworth Gallery, Cat. No. 15.

Padraig MacMiadhachain was born in Downpatrick in 1929. He attended the Belfast School of Art in the 1940's, the alma mater of William Scott who had a profound influence on his later work. Since 1959 he has lived and painted on the Dorset Coast which might account for his neglect back here in his native land. He has also maintained a studio at St. Ives. In the 1960s Macmiadhachain was an outstanding contributor to the Irish Exhibitions of Living Art, alongside Gerard Dillon, Camille Souter, Nevill Johnson, Patrick Collins and Louis Le Brocquy. The Molesworth Gallery, Dublin have held several solo exhibitions of his work including a retrospective exhibition in 1999. During his career he has been one of the most consistent and widely exhibited artists of his generation in the UK.

On loan from a private collection



18. CHARLES MCAULEY RUA ARSA (1910-1999)  
 Rough Seas, Red Bay  
 Oil on board, 46 x 66cm  
 Signed

Provenance: John Magee belfast - label dated May 1946

McAuley was renowned for his landscape and figurative work. He briefly attended Belfast Technical College but was essentially self-taught. James Humbert Craig encouraged McAuley during his formative years having judged an art competition in the Glens of Antrim. His first solo exhibition was at the Master's Hand Gallery, Ballymena, followed by others at the Londonderry Arms Hotel, Carnlough and the Emer Gallery in Belfast. His work can be found in many private and public collections and in the Ulster Museum.

No longer in exhibition.





19 NORAH MCGUINNESS HRHA (1901-1980)  
 Chestnut Avenue  
 Gouache, 23 x 34cm  
 Signed

Exhibited: Goodwin Galleries Limerick

Provenance: Rhoda McGuinness whom gifted it to current owner

Derry born artist Norah McGuinness won a three year scholarship to study at the Metropolitan School of Art in Dublin at the age of 18, where she was taught by Harry Clarke, Patrick Tuohy and Oswald Reeves before moving to London to study at the Chelsea School of Art. In 1923 she won an RDS medal and the following year exhibited for the first time at the RHA. During these years McGuinness supported herself by designing set and costumes for the Abbey and Peacock theatres and illustrated books. Under the advice of Mainie Jellett she travelled to Paris to study for a period under Andre L'hote. In 1957 she was elected an Honorary member of the RHA but resigned in 1969.

A founding member of the Irish Exhibition of Living Art, she served as president from 1944 to 1971. McGuinness exhibited regularly at the Dawson and Taylor Galleries as well as in London, Paris and New York. She also represented Ireland at the 1950 Venice Biennale with Nano Reid. A retrospective of her work was held at Trinity College Dublin in 1968 where she was awarded an honorary doctorate in 1973. Her work can be found in the National Gallery of Ireland, Irish Museum of Modern Art, Hugh Lane Gallery, Ulster Museum and Crawford Gallery.

On loan from a private collection



20 NORAH MCGUINNESS HRHA (1901-1980)

The First Sheaf

Oil on canvas, 51 x 61cm

Signed

Exhibited: *Exhibition of Works by Norah McGuinness*, The Leicester Galleries, London, November 1957, catalogue no. 17

In 1957, the year the present work was exhibited and probably painted, Norah was elected an honorary member of the Royal Hibernian Academy. She had been showing at The Leicester Galleries since 1947 and The Studio commented that her work displayed 'courage, coupled with hidden knowledge, a looseness of technique completely free of sloppiness and a richness of colour unusual in its mature balance'. This harvest scene is a fine example of her vivid landscape painting.

On loan from a private collection



- 21 COLIN MIDDLETON RHA MBE (1910-1983)  
 The Bride  
 Oil on canvas, 61 x 45.5cm  
 Signed, inscribed and dated 1938

Provenance: From the McClelland Collection  
 and on loan to IMMA from 1999 - 2004

Belfast artist Colin Middleton studied at the Belfast College of Art where he won the RDS Taylor Scholarship in 1932, and went on to take night classes at the Belfast Royal Academy while working for the family's damask business. He began exhibiting at the RHA in 1938, and was elected a full member in 1970. In 1943 the Belfast Museum and Art Gallery held a solo show of Middleton's work, the largest they had mounted to date.

Middleton was represented by Victor Waddington in the early 1950s, during which time his work was included in 'New Irish Painters', a group show that toured North America. He settled in Bangor around this time and began teaching at the Belfast College of Art, while showing his own paintings in Dublin and Belfast. A retrospective of Middleton's work was held in 1976 at the Ulster Museum and Hugh Lane. In the same year he was awarded an honorary doctorate by Queen's University.

On loan from a private collection







- 22 COLIN MIDDLETON RHA MBE (1910-1983)  
 Paysage des Reves Mauvais (1940)  
 Oil on canvas, 48 x 61cm

Provenance: From the McClelland Collection and on loan to IMMA from 1999 – 2004

On loan from a private collection



23

MARTIN MOONEY (B.1960)

Still Life Study

Oil on board, 30 x 40cms

Signed with initials and dated 2006

Signed again, inscribed with title and dated verso

Stg £2,850 (inclusive of all fees)

Martin Mooney was born in Belfast and studied at Brighton Polytechnic, University College, London & The Slade School of Art, London. He currently lives and works in Co. Donegal. He is represented in many private and public collections worldwide including the Ulster Museum, Belfast, British Government Art Collection, Harvard University, USA, Paul Mellon Collection, USA, Ulster Bank Group, AIB Bank, Hotel Merrion, Dublin and Delta Airlines. The late artist Derek Hill HRHA (1916-2000) was also a collector of Martin's work.

24 NOEL MURPHY  
Street II  
Oil on board, 86.5 x 61cm  
Signed

Exhibited: "Noel Murphy Exhibition", The Gorry Gallery, April 2000, catalogue no. 17 where purchased by the current owner.

Originally from London, Noel Murphy studied at the University of Ulster and trained later at the National College of ART and Design in Dublin. His work has been shown at numerous galleries including the Emer Gallery in Belfast and Pictoon's Gallery in London. Murphy has won numerous prizes including the Arts Council for Northern Ireland Award and the Ulster Museum Award. He lives and works in Co. Antrim. Originally from London, Noel Murphy studied at the University of Ulster and trained later at the National College of ART and Design in Dublin. His work has been shown at numerous galleries including the Emer Gallery in Belfast and Pictoon's Gallery in London. Murphy has won numerous prizes including the Arts Council for Northern Ireland Award and the Ulster Museum Award. He lives and works in Co. Antrim.

Stg £3,600 (Inclusive of all fees)





25

DANIEL O'NEILL (1920-1974)

Halloween

Oil on board, 61 x 51cm

Signed

Exhibited: Boston Institute for Contemporary Art, 1950  
 "Selected Works from the McClelland Collection", IMMA Sept. 2000 - Jan. 2001

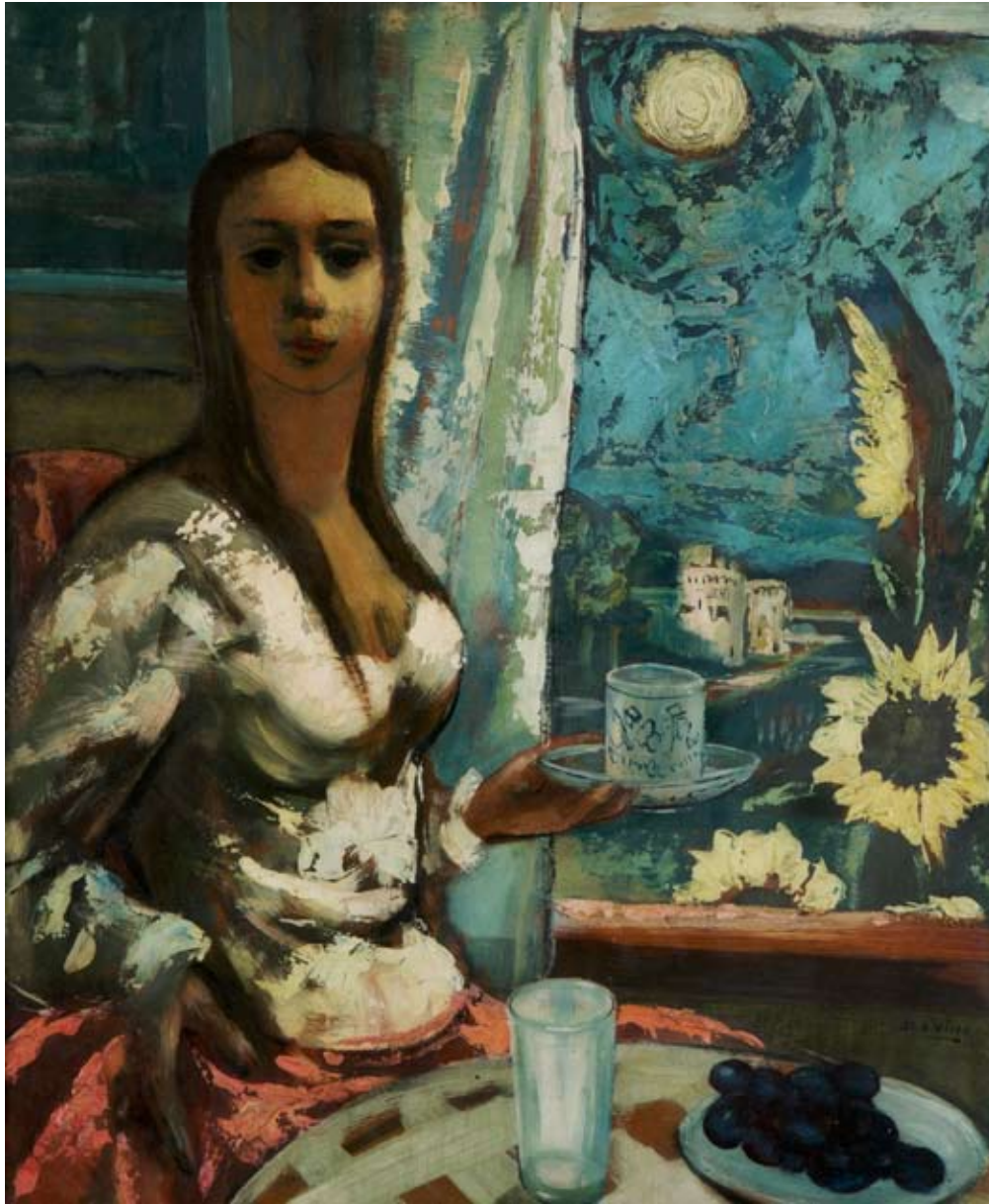
Literature: "The Hunter Gatherer", Irish Museum of Modern Art, full page illustration, fig.44, p.50.  
 "Daniel O'Neill" by Gena Lynam, Irish Arts Review, volume 15, 1999, illustrated p.135.

Provenance: From the McClelland Collection  
 and on loan to IMMA from 1999 - 2004

Belfast painter Daniel O'Neill made the decision to paint full time in 1945 having worked as an electrician and in Belfast Shipyard. He exhibited with Victor Waddington, and later with the Dawson Gallery, but spent much of his time travelling abroad. In the early 1960s O'Neill settled in Kerry where he continued to paint his highly recognisable portraits of ladies and figures in landscapes. The evocative style and intense colours used by O'Neill make for poignant and expressive pictures, and he has often been described as a romantic painter.

Stg £28,500 (Inclusive of all fees)





26 DANIEL O'NEILL (1920-1974)  
Early Morning  
Oil on board, 61 x 66cm  
Signed

On loan from a private collection





27

DANIEL O'NEILL (1920-1974)

Figures in Landscape

Oil on board, 45 x 61cm (17.75 x 24")

Signed LL, inscribed with title verso

Stg £28,500 (Inclusive of all fees)

Literature: "Daniel O'Neill" by Gena Lynam, Irish Arts Review, volume 15, 1999, illustrated p.136.

Provenance: From the McClelland Collection and on loan to IMMA from 1999 - 2004





28 DANIEL O'NEILL (1920-1974)  
Two Bouquets  
Oil on board, 60 x 50cm  
Signed

Provenance: From the McClelland Collection and on loan to IMMA from 1999 – 2004

On loan from a private collection



29 WILLIAM SCOTT RA (1913-1989)  
 Candle and Cards  
 Oil on canvas, 28 x 37cm  
 Signed

Exhibited: *William Scott in Ireland*, The F.E. McWilliam Museum, Banbridge, March-September 2009, catalogue no. 6

On loan from a private collection

William Scott was born in Greenock, Scotland, but moved to Enniskillen with his family at the age of 11. His formal art training began at the Belfast College of Art and he later won a scholarship to study at the Royal Academy Schools in London where he took classes in both painting and sculpture. From the mid 1930s Scott moved numerous times, living in Cornwall, Italy, the South of France and Pont Aven.

When World War II broke out he returned to the UK and joined the army, working at the lithography and map-making section of the Royal Engineers in North Wales. His output stayed consistent after the war, and after visiting New York where he met Martha Jackson she held six solo shows for Scott and introduced him to painters Jackson Pollock, Mark Rothko and Franz Klein. Scott exhibited closer to home at the Irish Exhibition of Living Art, ROSC '80 and represented Britain at the 1958 Venice Biennale. Retrospectives of his work have been held at Whitechapel, Tate Britain, Irish Museum of Modern Art, Ulster Museum, Kunsthalle Berne and most recently at The F.E. McWilliam Museum, Banbridge, Spring/Summer 2009.



30

WILLIAM SCOTT RA (1913-1989)

Still Life (1951)

Oil on canvas, 115 x 153cm

Signed and dated 1951

Exhibited: *William Scott in Ireland*, The F.E. McWilliam Museum, Banbridge, March-September 2009, catalogue no. 9

No longer in exhibition.





31 NEIL SHAWCROSS RHA RUA (B. 1940)  
Violin  
Oil on card, 17 x 14cm  
Signed

On loan from a private collection



32 JOHN TURNER RUA (B.1916)  
 A view at Catlerock, Co. Derry  
 Oil on board, 44 x 57.5cm  
 Signed

In 1938 Turner won a scholarship to the Slade School of Art in London. In 1941 he returned to Ulster and taught at the Technical and High Schools in Coleraine – although painting was his main preoccupation. In 1943 he took a studio in Queen Street, Belfast and formed a friendship with a number of his contemporaries, including George Campbell, Gerard Dillon and Daniel O’Neill. In 1948 Turner held his first solo show, an Exhibition of Portraits, in Belfast hosted by CEMA. He was a regular contributor to the annual exhibitions of the Royal Ulster Academy and in 1975 was elected a full member.

This is a rare work by Turner done during the war circa 1943 in the modernist manner. Turner flirted with Pointillism that was usually associated with the neo-impressionists, particularly Seurat and Signac. It is one of the few works Turner did during the war to survive. The effect of Turner’s pointillist manner is to achieve a diffusion of light throughout the canvas and to create depth and space and a heightened sense of unreality.

Dickon Hall

On loan from a private collection



- 33 MAURICE CANNING WILKS ARHA RUA (1910 - 1984)  
Among the Connemara Mountains, Recess  
Oil on canvas, 44 x 60cm  
Signed. Inscribed with title verso

Sold at our Important Irish Art sale on April 6th for €7,200 (Est €4,000 - 6,000) No longer in exhibition.