

THE WHITE STAG GROUP



1 BASIL IVAN RÁKÓCZI (1908-1979)
ISLANDER, INISHMORE

THE AVA GALLERY, CLANDEBOYE, 19TH OCTOBER - 4TH NOVEMBER 2011
ADAM'S, ST. STEPHEN'S GREEN, DUBLIN 16TH JANUARY - 3RD FEBRUARY 2012

ADAM'S EST 1887

26 St. Stephen's Green
Dublin 2.
email: info@adams.ie
Ph. +353 (0)1 6760261
www.adams.ie



ADAM'S EST 1887
at Clandeboye

The AVA Gallery
Clandeboye Estate
Bangor, Co. Down
BT19 1RN
email: info@adams.ie
Ph. +44 (0)28 91852263
www.adams.ie/clandeboye

KENNETH HALL, BASIL RÁKÓCZI AND THE WHITE STAG GROUP

DR. S. B. KENNEDY

BACKGROUND

THE CONCEPT OF THE ARTIST as a romantic figure, answerable in his work only to his own instincts, is a relatively recent phenomenon. Although its origins can be traced back to eighteenth century German aesthetics and idealist philosophy, it is most strongly associated with the aggressive aestheticism that emerged in France after the Revolution of 1830, in opposition to both the utilitarianism of the new bourgeois regime and the growing socialist insistence that art and literature should serve the interests of humanity. The key text in this development is the preface to Théophile Gautier's novel *Mademoiselle de Maupin* (1835-6), in which he set out the militant aesthetic creed of 'art for art's sake' (*l'art pour l'art*). In due course Gautier's doctrine was to underpin all that was considered reformist in the arts during the *fin de siècle* and the early era of Modernism, especially in England, where it was taken up by Walter Pater, who, in his *Studies in the History of the Renaissance* (1873), spoke of 'the desire of beauty, the love of art for art's sake.' Gautier's creed is closely related to the idea of the bohemian—'Bohémien' (Gypsy), because Gypsies were thought to come from Bohemia—which is also of French origin. Bohemianism was first introduced into England by William Makepeace Thackeray in his novel *Vanity Fair* (1848), in which he described the heroine, Rebecca (Becky) Sharp, as having 'a wild, roving nature, inherited from father and mother, who were both Bohemians, by taste and circumstances.' In France, however, bohemianism relates more closely to Henri Murger (1822-61), whose *Scènes de la vie Bohème* (1851)—the source of Puccini's opera—*Le Pays latin* (1851), *Les Buveurs d'eau* (1853-4), *Le Roman de toutes les femmes* (1854) and other tales, chronicled in a mythical fashion Parisian literary and artistic low life and influenced generations at home and abroad with their romance and idealism. Gautier's aesthetics also influenced Baudelaire, who dedicated the poems in *Les Fleurs du mal* (1857), to him, a gesture with implications for the White Stag painter Kenneth Hall. George du Maurier's *Trilby* (1894) and similar works also heightened the romance and the liberation of the scene, for before these developments the artist had been considered a mere skilled worker, often little more than a journeyman, carrying out work as stipulated by an employer; now he became omnipotent in his judgements.

A sense of rebellion in the face of social conformity, an emphasis on sexuality, a delight in producing imagery which was often impossible to understand for the uninitiated and, above all, a desire for the romantic life centred on the artistic garret, characterized the new movement, for such it became. By the mid 1930s, when the White Stag Group came into being, its ideals influenced numerous artistic fraternities in London.

The origins of the White Stag Group are well known (see especially S. B. Kennedy, *The White Stag Group*, Irish Museum of Modern Art, Dublin, 2005) and, while it was first established in London, it was in reality an Irish phenomenon, for it was during the years of the Second World War—or 'the Emergency' in Irish parlance—that it flourished in Dublin.

It has always seemed to me that the artists of the White Stag Group played a more important role in the development of Irish painting at a critical time in the country's history than is generally acknowledged. When they arrived in Dublin, sporadically, in 1940 they had all the disadvantages of refugees in a strange land; but when they began to exhibit their art, they were able to do so impervious to the mores of the Dublin art world at that time. In arranging exhibitions in their own rooms—through financial expediency—they broke all conventions and their work was more avant-garde than anything yet seen in Ireland, the Irish modernists still clinging longingly to Post-Impressionism, Fauvism, Cubism and other *École de Paris* aesthetics of earlier years. Perhaps it was inevitable that most of them

should depart at the war's end and were thereafter forgotten, overlooked in the early years of the *Irish Exhibition of Living Art* and the expectancy of the brave new world then emerging.

Basil Rákóczi and Kenneth Hall were the leaders of the Group and its activities were aesthetically rather than prescriptively driven. Rákóczi was born in London of Hungarian and Irish parentage. His father, he wrote in his *Journal* in 1938, had intended to go into the church, but, like his son later, 'the call of Paris, the Latin Quarter...drew him towards the strange and exotic.' The young Basil studied art in Worthing and Brighton and at the Académie de la Grande Chaumière in Paris. In the early 1930s he joined the New Britain Group, which met to discuss ideas in psychology and psychotherapy, and there he met Herbrand Ingouville-Williams, a medical student at Cambridge, who became a life-long friend and confidant. He developed an interest in psychotherapy, and henceforth that and painting were his abiding concerns. Rákóczi's bohemianism was new to Ingouville-Williams and in it he found company in which he was at ease.



Fig 1. Basil Rákóczi with his son
Anthony, Leenane 1939/40



Cat. No. 73



Fig 2. Basil Rákóczi & Kenneth Hall, Dublin 1940's

In 1935 Rákóczi met Kenneth Hall, a self-taught artist who, much like himself, was struggling to find a sense of direction in life. Born in 1913 and brought up in Farnham, Surrey, Hall had briefly studied agriculture before working for a firm of interior decorators in London. He was, however, prone to depression which plagued him throughout his adult life. Sean Dorman, in his reminiscences of war-time Dublin, left a sympathetic pen-portrait of Hall in his book *Limelight over the Liffey* (Fowey, 1983, p. 105). Hall, said Dorman, was 'a withdrawn man of great independence, great pride, and great poverty. If he was slow to offer help to others it was because if he gave his word he meant to see it through.' He continued: 'When Margaret [his wife] and I at a later time asked for help from our artist friends in setting up a stall to sell my magazine "Commentary" at the Dublin Book Fair in the Mansion House, while many rushed to say yes, Kenneth Hall said no. When the day came, no one was there—except Kenneth Hall. He said that he could spare us an hour. By the time that he left he had given us four.'

Rákóczi and Hall formed the White Stag Group to promote psychological analysis and art. Before long others joined them and their headquarters was at number eight Fitzroy Street, London. There, amongst other things, they arranged one-man and group exhibitions. Lucy Carrington Wertheim, who ran a gallery in Burlington Gardens, specializing in the work of young artists—amongst her ‘Twenties Group’ were Norah McGuinness and Elizabeth Rivers—was one of the first people to spot Hall’s and Rákóczi’s talents and, more than anyone, she promoted them in these years. Her book, *Adventure in Art* (London, 1947), she dedicated to Christopher Wood, Kenneth Hall and the German painter Helmut Kölle. During the late 1930s Rákóczi and Hall travelled widely on the Continent, where they absorbed the latest artistic trends, and in Paris in 1938, through Lucy Wertheim, Hall met the celebrated Wassily Kandinsky, Wilhelm Uhde and Gertrude Stein. But these were emotional times, as he wrote to Rákóczi in November of that year, saying that he couldn’t forget the olive groves at Delphi, where they had spent the summer, ‘and yet I have seldom been unhappier in my life than I was in Greece—it is strange.’

These, then, are the circumstances in which the White Stag Group evolved. Although their activities were firmly in place, the war clouds that gathered throughout 1938 and 1939 were a constant threat to those activities, so that it was only after Rákóczi, Hall and Ingouville-Williams moved to Ireland in August 1939 that their work really got underway.

IRELAND

To begin with Rákóczi and his friends settled near Delphi on the shores of Killary Harbour. In his (unpublished) autobiography, Hall later recalled their hopes and fears at the time in a manner reminiscent of Gertrude Stein: ‘...as we were getting away from the war we would get away from it and be in the country away from it then in those days we did not know where the war was or what it would be it might be in Ireland any time....’ At first they were happy in the West. ‘Life is very primitive but also nice and homely, oil lamps, peat fire, and water from a stream,’ he told Lucy Wertheim in October 1939. But the area was remote and in the spring of 1940 they moved to Dublin.

Dublin at the time was conservative, a capital city still coming to terms with political independence. Culturally, during the 1920s and 1930s Irish governments had projected the country as a rural idyll whose people lived in harmony with their surroundings. But this view was soon shattered by the gathering war clouds over Europe. Yet, in retrospect, the years from 1939 to 1945 proved to be a watershed in Irish cultural life. Also, in those years a younger generation—Mainie Jellett, Norah McGuinness, Louis le Brocq amongst them—increasingly made their presence felt in the visual arts. Rákóczi and Hall became part of this environment and they were joined by former members of the White Stag Group from London, as well as by Stephen Gilbert and his Canadian wife Jocelyn Chewett, Nick Nicholls and the Parisienne Georgette Rondel and, locally, by Brian Boydell, who was also a musician, and Thurlow Conolly. By now, too, Elizabeth Rivers was living on the Aran Island of Inis Mór, where Rákóczi was a frequent visitor.

The first White Stag exhibition in Dublin opened in April 1940. The critics warmed to it, the *Irish Times* (16 April 1940), for example, admiring the ‘fundamental freshness and originality’ of the works. Writing to Lucy Wertheim, Hall noted that the exhibition ‘has really been an amazing success.’ ‘All Dublin,’ he said, ‘seems to have heard of it and to be interested.’ Rákóczi and Hall, of course, were included in the show as were Nick Nicholls and Georgette Rondel. Mainie Jellett—‘by far the most important Irish artist of the day,’ Hall noted—also exhibited and her presence demonstrates that Rákóczi and Hall were quickly in touch with the Dublin avant garde. Yet by the autumn the strain of the war and exile in Ireland had begun to affect Hall who was ‘quite out’ of the mood for work, as he told Rákóczi, who was on Achill, staying with Dorothy Blackham. Lucy Wertheim in London understood his unease, as she commented to Rákóczi in September 1940. ‘I am certain,’ she said, ‘that eventually [Kenneth] will come into his own—but the tragedy is that it is so difficult to get folk to realise how good his work is.’

Rákóczi’s first one-man show in Dublin was opened by the playwright Lennox Robinson on 22 November 1940. Among those who came to the opening, he noted in his Journal, were ‘Jack B. Yeats who was sweet—Miss Purser who was caustic—Miss May Guinness who invited me to her Sunday soirée ... Miss Evie Hone who does such beautiful stained glass in the modern vein’, as well as others from the theatrical world.’



In October 1941 the Group's ranks were swelled when Patrick Scott, Ralph Cusack and E. A. Mc Guire joined. That month, too, Hall held his first Dublin one-man show. As a mark of his Bohemianism the catalogue was in French (Hall was a fluent French speaker) and in it he set out in Baudelaireian terms his artistic ethos:

Je ne suis pas la lune
 Je ne suis pas de bois
 Sans mon âme
 Je veux échapper
 Et je veux monter aux arbres
 Pour y chercher la Beauté.

Hall's search for beauty, and his Baudelaireian allusion, meant little to the *Irish Times* critic (8 October 1941) who found 'in none of his efforts... evidence of much success in attaining his object,' although he did admire the artist's 'natural gift of colour.' Financially, however, the show was a success, seven pictures being sold.

Hall at the time was impressed by Stephen Gilbert's recent paintings which had become more surrealist, akin to his post-war paintings for the COBRA Group. 'Stephen,' said Hall, 'has done a tremendous amount of work quite different from his previous periods and much stronger: also, I think, with a tendency to put the paint on better.'

By 1943 life for the White Stags was continuing as usual. 'I am now in the thick of a series of exhibitions,' Hall wrote to Lucy Wertheim on 30 March. These included a mixed show of watercolours by Phyllis Hayward, Hall, Rákóczi and Patrick Scott and another of works by Stephen Gilbert, Hall, Rákóczi, Scott and Doreen Vanston. The *Irish Times* (19 April 1943) had reservations about both exhibitions—'they are mostly products of that dream vision in which it is very difficult to follow the artists,' it commented—although it did admire the presentation of the shows, saying that the White Stags could teach 'many of our galleries and their exhibitors a lot about how to mount an exhibition.' This show no sooner closed than Nick Nicholls opened his own one-man show. In an appreciative review the *Irish Times* (13 May 1943) admired his 'bright and harmonious colour sense' and his "'sur-realist" technique.' This was a difficult time personally for Nicholls for his mistress, Georgette Rondel, having returned to England with her husband had died after a short illness. Rákóczi referred to her at the time as 'an angel and a true Bohemian.'

* * *

Writing in his Journal in the autumn of 1943, soon after the closure of the first *Irish Exhibition of Living Art*, Rákóczi commented that the exhibition had been 'a kind of Salon des Refusés.' Its organisers, he said, would not accept work by Hall, Gilbert, Chewett, Hayward or himself as they were 'aliens.' 'They were within their rights,' he went on, but 'we felt a little sore as we [the White Stag Group] had fostered the whole modern movement here which they set out to represent.' These events spurred Hall, Gilbert and Margot Moffett to stage the *Exhibition of Subjective Art*, which opened in January 1944, and which was not only the most influential White Stag show, but one of the most important exhibitions to be held in Ireland in those years. The exhibition comprised fifty-six works by thirteen artists, namely Brian Boydell, Jocelyn Chewett, Thurloe Conolly, Ralph Cusack, Bobby Dawson, Paul Egestorff, Stephen Gilbert, Kenneth Hall, Phyllis Hayward, Nick Nicholls, Basil Rákóczi, Patrick Scott and Doreen Vanston. The English critic Herbert Read, who was a friend of Margot Moffett, wrote the introduction to the catalogue, in which he praised the 'fresh vigour' of the works on show, which he considered to be part of 'the main stream of European culture.' And in true bohemian fashion he commented that modern art was a challenge to lazy habits of thought, to tired senses, uneasy minds and complacency of vision. It was the job of the artist, he said, 'to pierce the superficial veil of appearances' and so reveal 'the inner structure' of things. Sean O'Faoláin reprinted Read's essay in *The Bell* in February 1944 and in London Cyril Connolly carried a discussion about the exhibition in his influential *Horizon* magazine of May that year.

The *Exhibition of Subjective Art* brought much comment from the Irish critics, but the most reasoned observations were those of Theodore Goodman in *Commentary* (February, 1944). 'Whatever one may think of their aesthetic value,' he said, 'Dublin should be grateful to the group for



the spade-work they have done in preparing a reactionary public to receive some of the really important experimental work of the last forty years when at last it reaches these shores after the war.'

In the autumn of 1944 Patrick Scott—whom Rákóczi thought 'the most original, delightful and best artist here in Ireland'—held his first ever one-man show with the White Stags. Birds, fishes and animals dominated his subject matter—'a nursery world', the critic Edward Sheehy later called it (*Dublin Magazine*, April-June, 1945). According to the exhibition catalogue the works were presented in chronological order of their making, thus revealing the manner in which Scott's art developed at the time. Line, however, was his dominant tool. To Kenneth Hall, Scott was 'by far the most gifted painter' he had known.

The next year, 1945, was one of considerable activity for the White Stag Group, due mainly to the publication of Herbrand Ingouville-Williams's book *Three Painters* (Three Candles, Dublin). With a preface by Herbert Read the book, which is a study of the work of Basil Rákóczi, Kenneth Hall and Patrick Scott, is a detailed account of the philosophy of Subjective Art as interpreted by the White Stag artists. To Ingouville-Williams the three artists in question brought 'a fresh vision of life,' realised in true Bohemian fashion through a synthesis of order and emotion, their subject matter, he said, being 'elaborated by the workings of the imagination turned inwards upon the memories, dreams and phantasies of the Unconscious.' For Ingouville-Williams, this was the *Zeitgeist*, the spirit of the times in which they were living.

* * *

Perhaps inevitably at the end of the war these émigrés left Ireland and returned to their pre-war haunts. Kenneth Hall, undoubtedly the finest of the White Stag painters, went to London, where he died tragically in 1946. In the absence of formal training it is not surprising that he adopted an Expressionist approach to painting. 'For me [life] was to be an artist,' he wrote in his autobiography, 'and what I knew as an artist would be in my work ... that and life and living and loving and sunshine.' Rákóczi too went to London, before settling in Paris, although he maintained contact with Ireland until the 1970s. He died in 1979. Stephen Gilbert (died 2007) and Jocelyn Chewett (died 1979) also settled in Paris where, in 1948, Gilbert joined the influential COBRA Group of painters. Nick Nicholls settled in London, where he died in 1991. Phyllis Hayward remained in Dublin till 1950 or 1951 before returning to London where she died in 1985. Of the Group's Irish members Patrick Scott is the most celebrated. An architect by training, since 1960, the year he represented Ireland at the Venice Biennale, he has devoted himself to painting full-time.

The Dublin art world in Rákóczi's and Hall's time, was ultra conservative, a point Edward Sheehy later noted. Reviewing the development of Irish painting in the war-years Sheehy (*Dublin Magazine*, July-September, 1945) thought that 'the refugees did a good deal of evangelising in the cause of variety of modernisms,' but apart from their own work, he said, 'I can trace no influence of theirs on Irish painting. The native painters continue to work out their own salvation or damnation.' And looking back at those same years Terence de Vere White (*A Fretful Midge*, London, 1957, pp. 110, 113) was of a similar mind. 'At the outbreak of war a corduroy pantzer division descended on Dublin.' 'Their visit did us good,' he said, for 'uninhibited by Dublin backgrounds, they butted their way into the public consciousness, living witness of something if it was not always quite clear what.'

Seen in this context, the achievement of the White Stag Group is that they paved the way for a more liberal consensus in Irish art, and those who came after owe a debt to them.

'I am not the moon / I am not of wood / Without my soul / I wish to escape / And I want to climb [the] trees / To look for Beauty there.'





THURLOE CONOLLY (B.1918)

Although he was associated with the White Stag Group, Conolly came to prominence through the early shows of the IELA, of which he became a member of the organising committee in 1947. Member of the Dublin Painters' Society from c.1945. Self-taught as an artist, painting full-time from 1941.



- 2 THURLOE CONOLLY (B.1918)
FISHERMAN'S COTTAGE WITH FIGURE (C. 1944)
 Oil on canvas, 35 x 52.5cms (13.75 x 20.75")

Provenance: The Conolly family

Exhibited: "Thurloe Conolly" Exhibition, European Modern Art, Feb - March 1993, Cat. No. 15



3 THURLOE CONOLLY (B.1918)
TWO FIGURES BEFORE CLASSICAL BUILDING
 Oil on canvas, 44 x 54.5cms (17.25 x 20.5")

Provenance: The Conolly family

Exhibited: "Thurloe Conolly" Exhibition, European Modern Art,
 Feb - March 1993, Cat. No. 18 under title "Fantasy Landscape"

Born in London, to a German father and an Irish mother, Egerstorff was educated in Germany and whilst there began to take lessons in drawing. Much influenced by the Expressionist movement in Germany, he came to Dublin about 1922 and studied under Mainie Jellett who revolutionized his work. He was a member of the Watercolour Society of Ireland.



4 PAUL EGERSTORFF (1906-1995)
HEAD OF CHRIST
Gouache, 24 x 16.5cms (9.5 x 7")

Exhibited: The Watercolour Society of Ireland,
1948, Cat. No. 143 (original label verso)



5 PAUL EGERSTORFF (1906-1995)
THE ALARM (1949)
Gouache, 30.5 x 22.5cms (12 x 9")
Signed

Exhibited: Grafton Gallery Exhibition, Cat. No. 4
European Modern Art, Cat. No. 37
The White Stag Group, Irish Museum of Modern Art,
July-October 2005, Cat. No. 36 (full page illustration)



- 6 PAUL EGGESTORFF (1906-1995)
SEA IMAGES
 Watercolour and gouache, 33 x 40cms (12.75 x 15.75")
 Signed

Provenance: Acquired directly from the artist

STEPHEN GILBERT (1910-2007)

Gilbert was born in Fife, Scotland and in 1918 his father was posted as a coastguard in Carrickfergus, County Antrim, where the young Stephen began his education privately.

He later studied architecture at University College, London, but on the advice of Henry Tonks (professor of Fine Art at the Slade School) he turned to painting and transferred to the Slade in October 1929. While there he met Canadian born sculptor Jocelyn Chewett, whom he married in 1935. He exhibited with the London group in 1933, at the Royal Academy in 1936, and held his first one-man exhibition at the Wertheim Gallery in March 1938. Later that year, he and his wife moved to Paris, where they remained until the spring of 1940 when, on his being declared unfit for war service, they came to Dublin and settled in Rathfarnham.

Through Mainie Jellett they met Rákóczi, Hall and the other White Stag artists. Subsequently they became regular contributors to White Stag exhibitions.



7

STEPHEN GILBERT (1910-2007)

RED FIGURES (1940)

Oil on board, 20.3 x 28cms (8.5 x 11")

Signed and dated '40

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris

Exhibited: Thought to be *Bathers*, lent by Kenneth Hall to Stephen Gilbert Exhibition, Picture Hire Gallery, May 1941;
The White Stag Group, Irish Museum of Modern Art, July-October 2005, Cat. No. 38 (full page illustration)

KENNETH HALL (1913-1946)

Born in Farnham, Surrey and educated at Lancing College, Hall began a life long friendship with London dealer Lucy Wertheim, who first offered to put on a exhibition of his work in her gallery in Mayfair. Wertheim along with Rákóczi became the two great influences on his art. From 1935-38 Hall and Rákóczi travelled to Europe and acquainted themselves with the various movements of the time including Surrealism. At the outbreak of World War II the pair moved to Ireland to try and avoid the conflict that was consuming Europe. They stopped first in Galway, before heading to Dublin, where The White Stag Group began to take off. Hall organized the group's first exhibition which was held in April 1940. Hall however struggled through out his life with his own personal problems and in 1945 returned to London and had an exhibition at the Redfern Gallery, before moving to Mrs Wertheim's flat in Manchester. It was there in his oldest friend's flat, suffering with depression that had long plagued him, that he took his own life on 26th July 1946.



8 KENNETH HALL (1913-1946)
TRAIN II
 Oil on canvas, 50 x 60cms (19.5 x 23.75")
 Signed, dated Sept 22nd & 26th 1937 verso

Provenance: From the collection of Lucy Carrington Wertheim



- 9 KENNETH HALL (1913-1946)
ROOFTOPS
 Oil on canvas, 30.5 x 40cms (12 x 16")
 Signed. Dated August 27th 1937 verso

Provenance: From the estate of
 Basil Rákóczi and thence by descent



- 10 KENNETH HALL (1913-1946)
BERKELEY SQUARE (1937)
 Oil on canvas, 30.5 x 40cms (12 x 16")
 Signed. Inscribed "22 Berkeley Square
 June 29 1937" verso

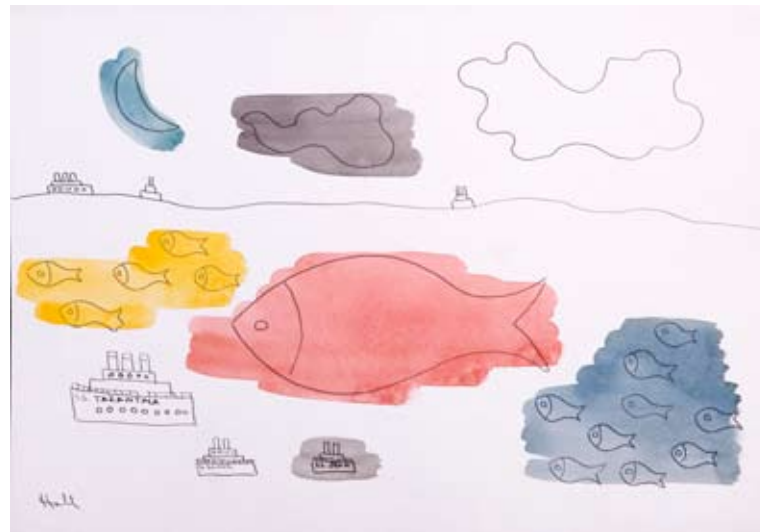
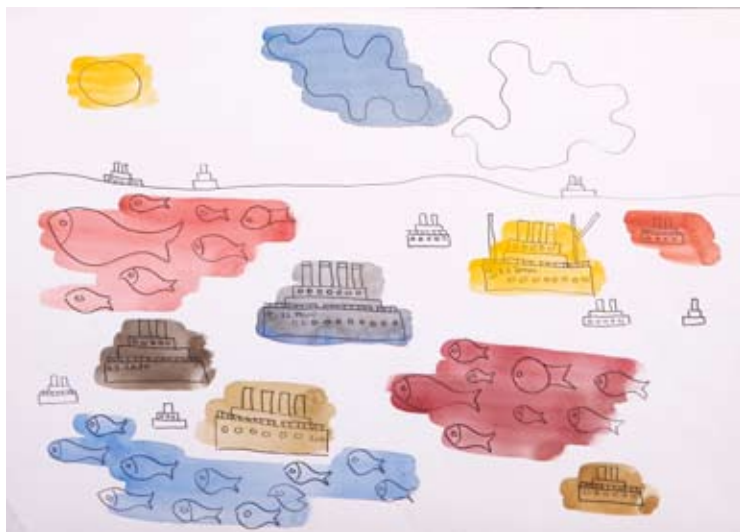
Provenance: From the estate of
 Basil Rákóczi and thence by descent



- 11 KENNETH HALL (1913-1946)
RED MAN, YELLOW MOON (1936)
 Oil on canvas, 50.8 x 61cms (20 x 24")
 Signed

Provenance: The estate of P. Cundhill, Canada and on loan to the Irish Museum of Modern Art from 2004-2011

Exhibited: The White Stag Movement, OPW, Dublin, June-July 2003, Cat. No. 28 where purchased;
 The White Stag Group, Irish Museum of Modern Art, Dublin, July-October 2005, Cat. No. 4 [(full page illustration);
 The Moderns, The 1960's and 1970's, Irish Museum of Modern Art,
 Dublin, February-April 2011, Cat. No. 67 (full page illustration p.132)



- 12 KENNETH HALL (1913-1946)
SHIPS AND SHOALS OF FISH
 Pen, ink and watercolour, a pair, 25.5
 x 35.5cms each (10 x 14")
 One signed. Both dated 19/7/37 verso
 (2)

Provenance: From the Collection of
 Lucy Carrington Wertheim



- 13 KENNETH HALL (1913-1946)
RED AND BLUE TRAIN
 Watercolour, 25.5 x 35.5cms (10 x 14")
 Signed. Dated 28/9/37 verso

Provenance: From the Collection of
 Lucy Carrington Wertheim

14

KENNETH HALL (1913-1946)
VILLAGE STILL LIFE IN RED VASE
Watercolour, 72 x 51cms (28.5 x 20")
Signed

Provenance: From the Collection of
Lucy Carrington Wertheim





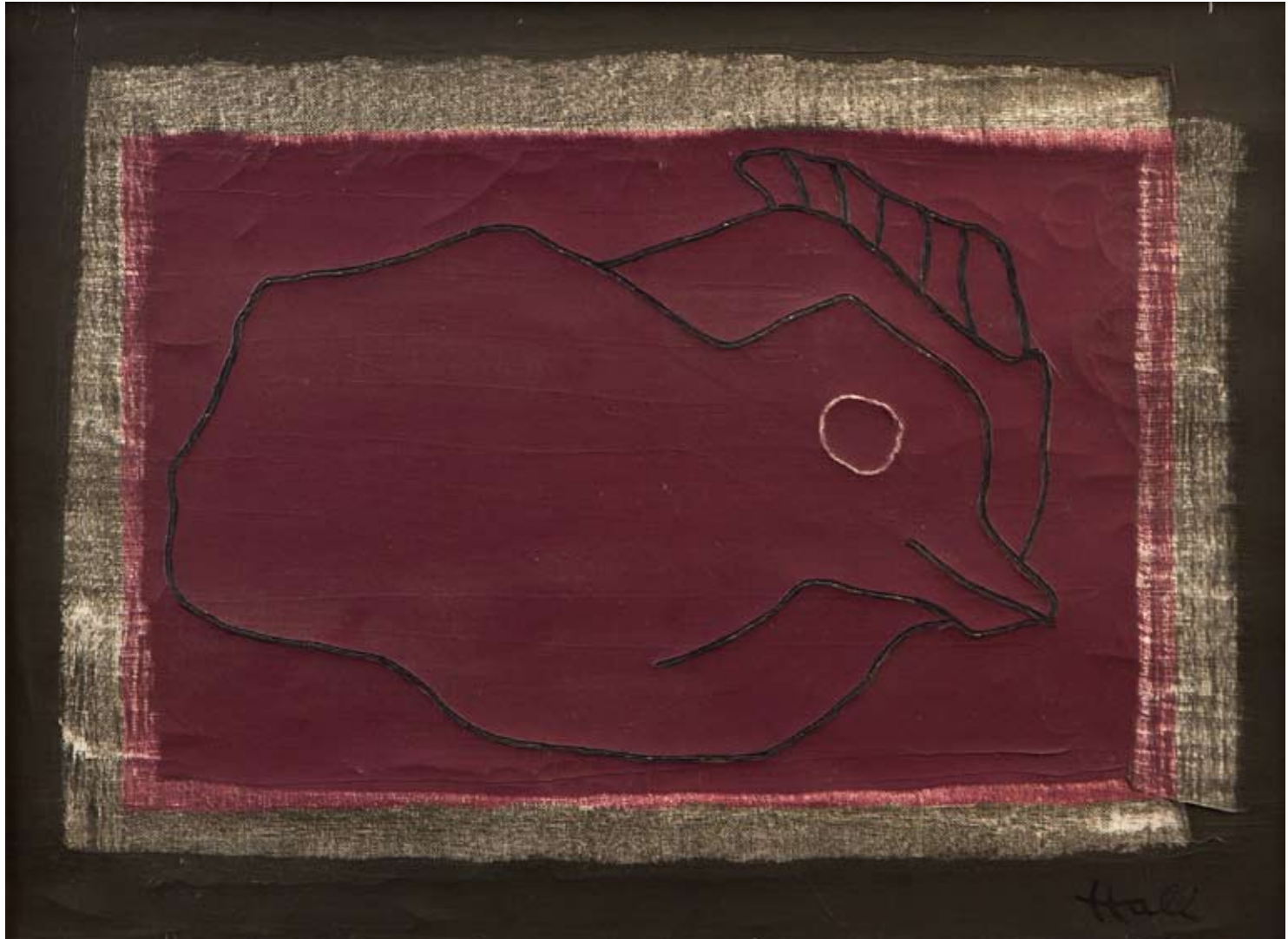
- 15 KENNETH HALL (1913-1946)
GREEN FISH
 Oil on canvas, 26 x 35.5cms (10.25 x 14")
 Signed

Provenance: From the estate of Basil Rákóczi;
 Private collection, UK



- 16 KENNETH HALL (1913-1946)
HEAD WITH RED EYE
 Oil on canvas, 35.5 x 30.5cms (14 x 12")

Provenance: From the Estate of Basil
 Rákóczi and thence by descent



- 17 KENNETH HALL (1913-1946)
DRAKE RESTING
 Oil on canvas 33 x 45cms (13 x 17.75")
 Signed

Provenance: From the collection of Lucy Carrington Wertheim

Thought to have been included in 'Paintings of Birds and Fishes by Kenneth Hall' Dublin Jan - Feb 1945



- 18 KENNETH HALL (1913-1946)
CHRYSANTHEMUMS (1937)
 Oil on canvas, 20 x 15.25cms (8 x 6")
 Signed. Inscribed with title and
 dated 12/12/37 verso

Provenance: From the estate of Basil
 Rákóczi and thence by descent



- 19 KENNETH HALL (1913-1946)
YELLOW JUG OF FLOWERS
 Oil on canvas, 40 x 30.5cms (16 x 12")
 Signed. Dated June 26th 1937 verso

Provenance: From the Collection of
 Lucy Carrington Wertheim



Verso



20 KENNETH HALL (1913-1946)
SELF PORTRAIT
 Oil on panel, 50.5 x 61cms (20 x 24")

Basil Rákóczi (1908-1979) work
 entitled "Wook" verso



- 21 KENNETH HALL (1913-1946)
PARTHENON (1939)
 Oil on canvas, 46 x 54.5cms (18 x 21.5")
 Inscribed with title and dated 26.1.39 verso

Provenance: From the estate of Basil Rákóczi and thence by descent



22 KENNETH HALL (1913-1946)
RED BUILDING
 Oil on board, 50.5 x 61cms (20 x 24")
 Signed

Provenance: From the estate of Basil Rákóczi and thence by descent



23 KENNETH HALL (1913-1946)
NUDE IN A BEDROOM
 Watercolour, 6.5 x 8cms (2.5 x 3.25")
 Signed

Provenance: From the estate of Basil
 Rákóczi to Jacqueline Robinson, Paris



25 KENNETH HALL (1913-1946)
SAILOR LOOKING OUT TO SEA
 Watercolour, 6.25 x 5cms (2.5 x 2")

Provenance: From the estate of Basil
 Rákóczi to Jacqueline Robinson, Paris



24 KENNETH HALL (1913-1946)
REFLECTION
 Watercolour, 7.5 x 6.25cms (3 x 2.5")

Provenance: From the estate of Basil
 Rákóczi to Jacqueline Robinson, Paris



26 KENNETH HALL (1913-1946)
AFTER A SWIM
 Watercolour, 8 x 7cms (3.25 x 2.75")
 Signed

Provenance: From the estate of Basil
 Rákóczi to Jacqueline Robinson, Paris



27 KENNETH HALL (1913-1946)
DOORWAY, LOWER BAGGOT STREET (1940)
 Watercolour, 20 x 26cms (8 x 10")
 Signed. Inscribed with title verso.

Provenance: From the collection of Lucy Carrington Wertheim

Exhibited : Kenneth Hall retrospective exhibition 1991,
 European Modern Art Gallery, Catalogue No 23



28 KENNETH HALL (1913-1946)
HAMPSTEAD
 Watercolour, 51 x 77cms (20 x 30.25")
 Signed

Provenance: From the estate of Basil
 Rákóczi to Jacqueline Robinson, Paris



29 KENNETH HALL (1913-1946)
NO. 5 FITZROY STREET
 Watercolour, 76 x 56cms (30 x 22")
 Signed. Inscribed with title and dated
 July 22nd 1936

Provenance: From the Collection of
 Lucy Carrington Wertheim



30

KENNETH HALL (1913-1946)

HOTEL ROYAL, MARGATE

Watercolour, 57 x 79cms (22.5 x 31")

Signed, signed again, inscribed with title & dated July 10th 1936 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



31 KENNETH HALL (1913-1946)
THE ART CLASS
Oil on board, 23 x 28cms (9 x 11")

Provenance: From the Estate of Basil Rákóczi and thence by descent.



32

KENNETH HALL (1913-1946)

ROYAL COLLEGE OF SURGEONS (1940)

Oil on canvas, 50.5 x 61cms (20 x 24")

Signed. Inscribed with title and dated Whit Monday May 13th 1940 verso.

Provenance: From the Collection of Lucy Carrington Wertheim



33 KENNETH HALL (1913-1946)
FISH
 Watercolour, 25.5 x 34.5cms (10 x 13.5")
 Signed

Provenance: From the collection of
 Lucy Carrington Wertheim



34 KENNETH HALL (1913-1946)
THE RED-HEADED BIRD
 Watercolour, 25.5 x 35cms (10 x 13.75")
 Signed

Provenance: From the collection of
 Lucy Carrington Wertheim



- 35 KENNETH HALL (1913-1946)
BIRD & MOON
 Ink and gouache, 25.5 x 35.5cms (10 x 14")
 Signed

Provenance: From the estate of Basil Rákóczi; Private collection, UK



- 36 KENNETH HALL (1913-1946)
CRETE
 Oil on canvas, 49 x 59cms (19 x 23")
 Signed, inscribed with date January 23rd 1938

Provenance: From the collection of Lucy Carrington Wertheim

Exhibited: Basil Rákóczi Retrospective June 1991, European Modern Art, Cat No.36



37 KENNETH HALL (1913-1946)
PINK FIGURE
 Oil on canvas, 36 x 26cms (14.25 x 10.25")
 Signed

Provenance: From the estate of Basil Rákóczi
 and thence by descent



38 KENNETH HALL (1913-1946)
ABSTRACT FIGURES
 Oil on canvas, 50 x 40cms (20 x 16")
 Signed

Provenance: From the estate of Basil Rákóczi
 and thence by descent

NICK NICHOLLS (1914-1991)

Born in Salisbury, Wiltshire, the son of an English father and an Irish mother. As a child he spent a good deal of time with relatives in County Cavan. A quantity surveyor by training, in 1935 he turned to painting, in which he was self-taught. His early pictures are conventional watercolours, but later he embraced surrealism and other forms of abstraction, being influenced by Cézanne, Picasso, Klee and Miró. While living in London he took a studio in Fitzroy Street and exhibited at the influential Spectrum Gallery. With the approach of war he moved to Dublin along with Georgette Rondel and remained there until 1946. He was introduced to the White Stag Group by Basil Rákóczi, whom he met in Dublin. In 1946 he experienced a deep religious conversion and henceforth religion played an important part in his thinking. In 1953 he gave up painting and began to study philosophy and religion, but he returned to painting in the 1960s, being by then influenced by native African art and the work of the French painter Jean Dubuffet (1901-85), with its emphasis on images derived from graffiti and children's art. During his years in Dublin he also wrote and published poetry. Nick Nicholls died in London in 1991.



39

NICK NICHOLLS (1914-1991)

COTTAGE BY THE SEA (1944)

Ink, 25.5 x 39.5cms (10 x 15.5")

Provenance: Victor Waddington Gallery, Dublin

Exhibited: The White Stag Movement, OPW, Dublin, June-July 2003, Cat. No. 41

- 40 NICK NICHOLLS (1914-1991)
MAN SEATED BY MAST (1944)
 Ink, 25.5 x 39.5cms (10 x 15.5")

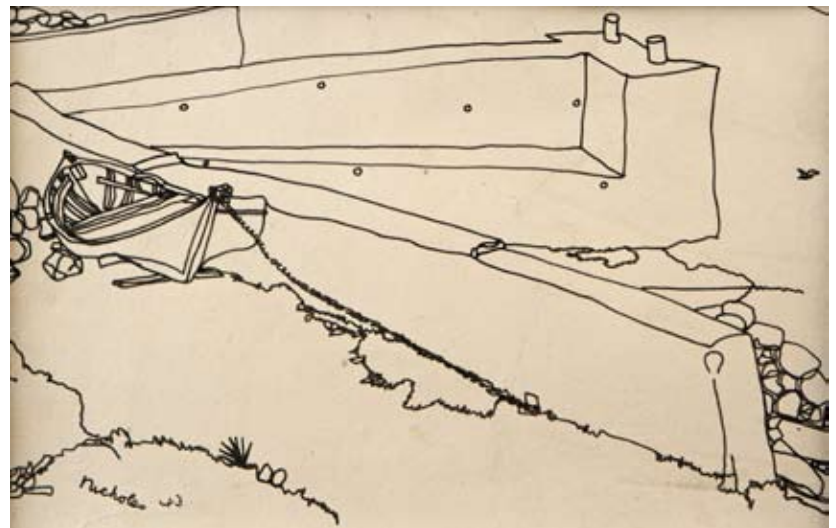
Exhibited: The White Stag Movement, OPW, Dublin,
 June-July 2003, Cat. No. 40 (illustrated front of invitation)
 The White Stag Group, Irish Museum of
 Modern Art, Dublin, July-October 2005,
 Cat. No. 62 (full page illustration)



- 41 NICK NICHOLLS (1914-1991)
HARBOUR WALL AND BEACHED BOAT (1943)
 Ink, 20.3 x 30cms (8 x 11")
 Signed and dated '43

Provenance: Victor Waddington Gallery, Dublin

Exhibited: The White Stag Movement, OPW,
 Dublin, June-July 2003, Cat. No. 42
 The White Stag Group, Irish Museum of Modern
 Art, Dublin, July-October 2005, Cat. No. 59





- 42 NICK NICHOLLS (1914-1991)
UNTITLED (1941)
 Oil on panel, 43.2 x 24.2cms (17 x 9.5")
 Signed and dated 1941

Provenance: From the estate of Basil
 Rákóczi and thence by descent

Exhibited: The White Stag Movement, OPW,
 Dublin, June-July 2003, Cat. No. 38
 The White Stag Group, Irish Museum of Modern Art, Dublin,
 July-October 2005, Cat. No. 57 (full page illustration)



- 43 NICK NICHOLLS (1914-1991)
ABSTRACT FORM AND TREES (1941)
 Oil on canvas laid on board, 50.8 x 61cms (20 x 24")
 Signed

Provenance: From the estate of Basil Rákóczi and thence by descent

Exhibited: The White Stag Movement, OPW, Dublin, June-July 2003, Cat. No. 39
 The White Stag Group, Irish Museum of Modern Art, Dublin, July-October 2005, Cat. No. 58 (full page illustration)

BASIL IVAN RÁKÓCZI (1908-1979)

Although born in England, Basil Rákóczi's mother was from Co. Cork. He studied at the Académie de la Grande Chaumière in Paris and privately under Ossip Zadkine. In 1933 Rákóczi founded the Society for Creative Psychology with his friend Kenneth Hall and exhibited paintings under the name of the "White Stag Group" at Fitzroy Street, London. At the onset of war they both sought refuge in Ireland, first settling in the West before moving to Dublin circa 1940. They gathered around them a small circle of Friends who shared their interests and arranged exhibitions under the name "The White Stag Group" which were held firstly at Upper Mount Street and then 6 Lower Baggot Street. In 1946 Rákóczi left Ireland first going to London before settling in Paris.



44 BASIL IVAN RÁKÓCZI (1908-1979)
LA CAMBUSE (THE LANTERN)
 Oil on canvas, 130 x 97cms (51 x 38.25")
 Signed, signed again and inscribed with title & dated '55 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris

Exhibited: Basil Rákóczi Retrospective, European Modern Art June 1991, Cat. No. 36



- 45 BASIL IVAN RÁKÓCZI (1908-1979)
NATURE MORTE
 Oil on canvas, 128 x 128cms ((50.5 x 50.5"))
 Signed, signed again and inscribed with title & dated '56 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris;
 Exhibited IMMA



- 46 BASIL IVAN RÁKÓCZI (1908-1979)
LA VILLE
 Oil on canvas, 25 x 63.5cms (9.75 x 25")
 Signed

Provenance: From the estate of Basil Rákóczi;
 Private collection, Paris



- 47 BASIL IVAN RÁKÓCZI (1908-1979)
THE PRISONER (1944)
 Oil on canvas, 50.8 x 71cms (20 x 28")
 Signed

Provenance: The estate of P. Cundhill, Canada; and on loan to the Irish Museum of Modern Art from 2004-2011

Exhibited: Fiestas and Fantasies, Basil Rákóczi Exhibition, The Molton Gallery, London, July 1964, Cat. No. 36
 Irish Art and Modernism (1880-1950), The Hugh Lane Municipal Gallery, Dublin; The Ulster Museum, Belfast, September 1991-January 1992

The White Stag Group, The Irish Museum of Modern Art, Dublin, July-October 2005, Cat. No. 69 (full page illustration)

Literature: H. Ingouville-Williams, Three Painters, Dublin 1945 (frontispiece)
 The Moderns, The Irish Museum of Modern Art, Cat. No. 71 (full page illustration p.135)



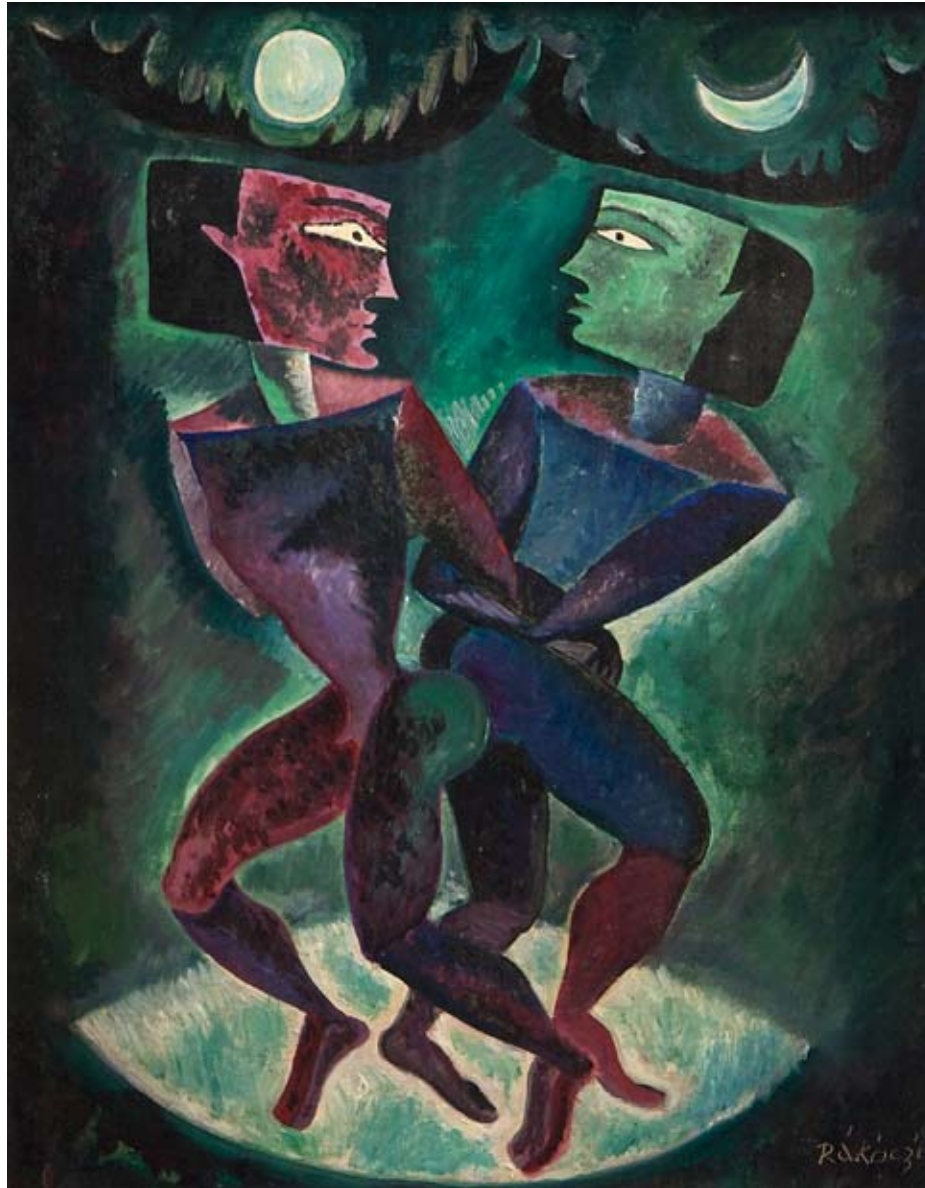
48 BASIL IVAN RÁKÓCZI (1908-1979)
LA LYRE
 Oil on canvas, 54 x 44cms (21.5 x 17.25")
 Signed, signed again, inscribed with title & dated '49 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



49 BASIL IVAN RÁKÓCZI (1908-1979)
HANDS (1949)
 Oil on canvas, 38.5 x 46cms (15.5 x 18")
 Signed

Provenance: From the estate of Basil Rákóczi and thence by descent



50 BASIL IVAN RÁKÓCZI (1908-1979)
BACK TO BACK DANCE
 Oil on canvas, 41 x 33cms (16 x 12.75")
 Signed, signed again, inscribed with title & dated '54 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



51 BASIL IVAN RÁKÓCZI (1908-1979)
PÊCHEURS
 Oil on canvas, 91.5 x 71cms (36 x 28")
 Signed, inscribed with title and dated '52 verso

Provenance: From the estate of Basil Rákóczi and thence by descent



- 52 BASIL IVAN RÁKÓCZI (1908-1979)
GYPSY ABOVE ROQUEBRUNE
 Oil on paper, 50 x 61cms (19.75 x 24")
 Signed, signed again, inscribed with title and dated '47 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



53 BASIL IVAN RÁKÓCZI (1908-1979)
MARKET DAY, GORBIO
 Oil on paper, 50 x 61cms (19.5 x 24")
 Signed again and dated '47 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



- 54 BASIL IVAN RÁKÓCZI (1908-1979)
SLEEPING FISHERBOY, CORXARLAN
 Oil on paper, 43 x 52cms (17 x 20.5")
 Signed, signed again, inscribed with title and dated '59 under mount

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



- 55 BASIL IVAN RÁKÓCZI (1908-1979)
SAILOR MAKING A MODEL BOAT, TRÉBOUL
 Oil on paper, 42 x 52cms (16.5 x 20.5")
 Signed, signed again, inscribed with title and dated '59 under mount

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



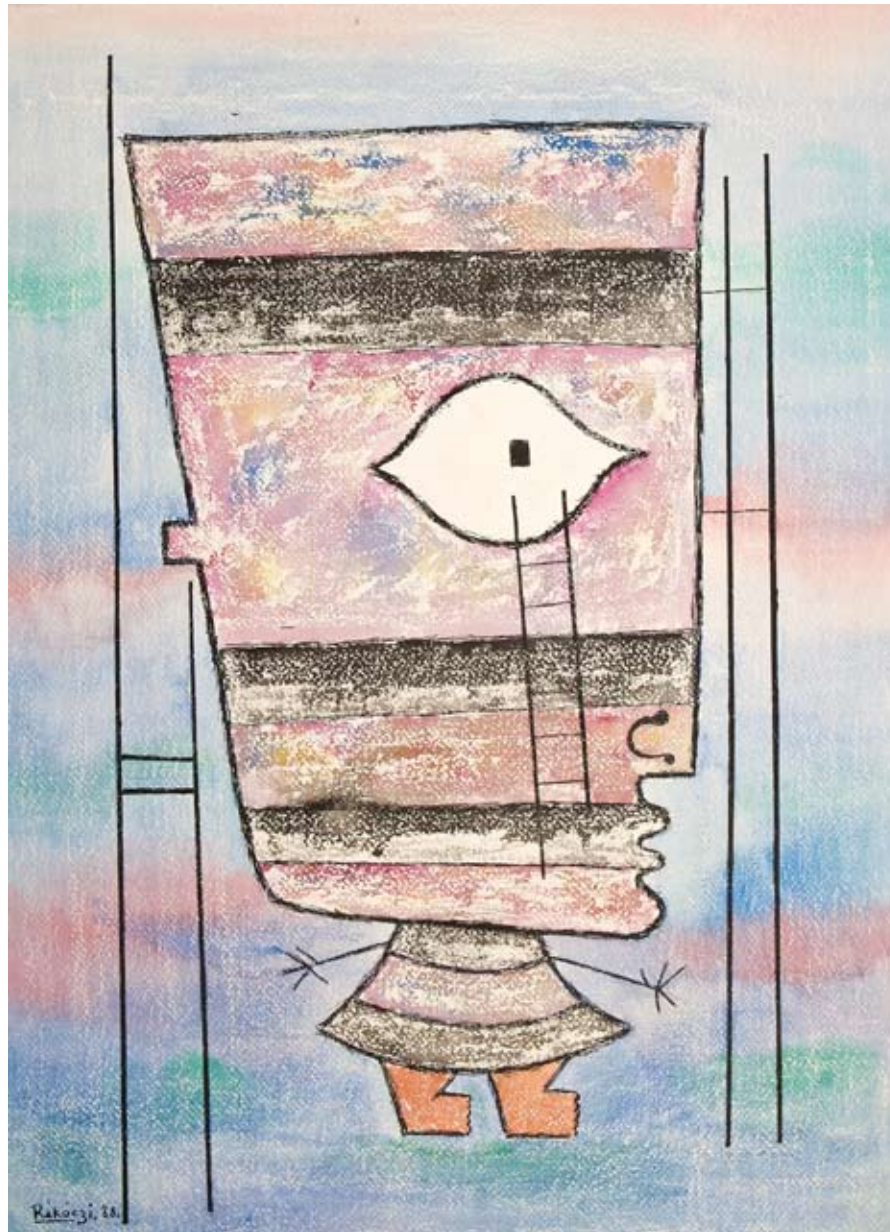
56 BASIL IVAN RÁKÓCZI (1908-1979)
SAILOR IN RED STRIPED JERSEY
 Watercolour, 66 x 38cms (25.75 x 15")
 Signed, signed again, inscribed with title and dated '58 verso

Provenance: From the estate of Basil Rákóczi to
 Jacqueline Robinson, Paris



57 BASIL IVAN RÁKÓCZI (1908-1979)
THE SLEEPER
 Oil on paper, 42.5 x 53.5cms (16.5 x 21")
 Signed, signed again, inscribed with title & dated '59 under mount

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



58

BASIL IVAN RÁKÓCZI (1908-1979)

CONSTRUCTION OF AN IDOL

Watercolour, 71.5 x 52cms (28 x 20.5")

Signed and dated '68. Signed again, inscribed with title and dated '68 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



- 59 BASIL IVAN RÁKÓCZI (1908-1979)
CHILD FLYING WITH IDEAS OF A BICYCLE, AFTER MANY YEARS
 Watercolour, 53 x 73cms (20.75 x 28.5")
 Signed and dated '68. Signed again, inscribed with title and dated '68 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



60

BASIL IVAN RÁKÓCZI (1908-1979)
THREE WOOKS IN A COLUMN (C.1940)
 Oil on canvas, 86.5 x 39.5cms (34 x 15.5")
 Signed

Provenance: From the estate of Basil Rákóczi; Private collection



61 BASIL IVAN RÁKÓCZI (1908-1979)
WOOK, DOG AND TWO BIRDS
 Oil on board, 40.5 x 53.5cms (16 x 21")
 Signed

Provenance: From the estate of Basil Rákóczi and thence by descent



62 BASIL IVAN RÁKÓCZI (1908-1979)
ARION
 Watercolour and gouache, 63 x 47cms (24.75 x 18.5")
 Signed and dated '58 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



63 BASIL IVAN RÁKÓCZI (1908-1979)
PROCESSION DES HOMMES A LA FÊTE DE LA MOISSON
 Oil on board, 53.25 x 104cms (21 x 41")
 Signed. Signed, inscribed with title and dated '58 verso

Provenance: From the estate of Basil Rákóczi; Private collection



64

BASIL IVAN RÁKÓCZI (1908-1979)

THE BOY (HOMMAGE TO ALFRED WALLIS)

Watercolour, 41 x 32.5cms (16 x 12.75")

Signed & dated '68. Signed again, inscribed with title 'The Boy' and dated '68 verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



- 65 BASIL IVAN RÁKÓCZI (1908-1979)
THE RIBS
 Watercolour, 52 x 73cms (22.5 x 28.5")
 Signed & dated '68. Signed again, inscribed with title verso

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



66 BASIL IVAN RÁKÓCZI (1908-1979)
FISHERMEN ON THE PIER
 Oil on canvas, 43 x 84cms (17 x 33")
 Signed

Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



67 BASIL IVAN RÁKÓCZI (1908-1979)
ARAN COTTAGES
 Watercolour, 25.5 x 35.5cms (10 x 14")
 Signed



68 BASIL IVAN RÁKÓCZI (1908-1979)
SLEEPING FIGURE
 Oil on canvas, 35.5 x 81cms (14 x 32")



- 69 BASIL IVAN RÁKÓCZI (1908-1979)
NATURE MORTE AUX CHAMPIGNONS
 Oil on canvas, 49 x 64 cm (19.25 x 25.25")
 Signed, signed again and inscribed with title and dated '56 verso

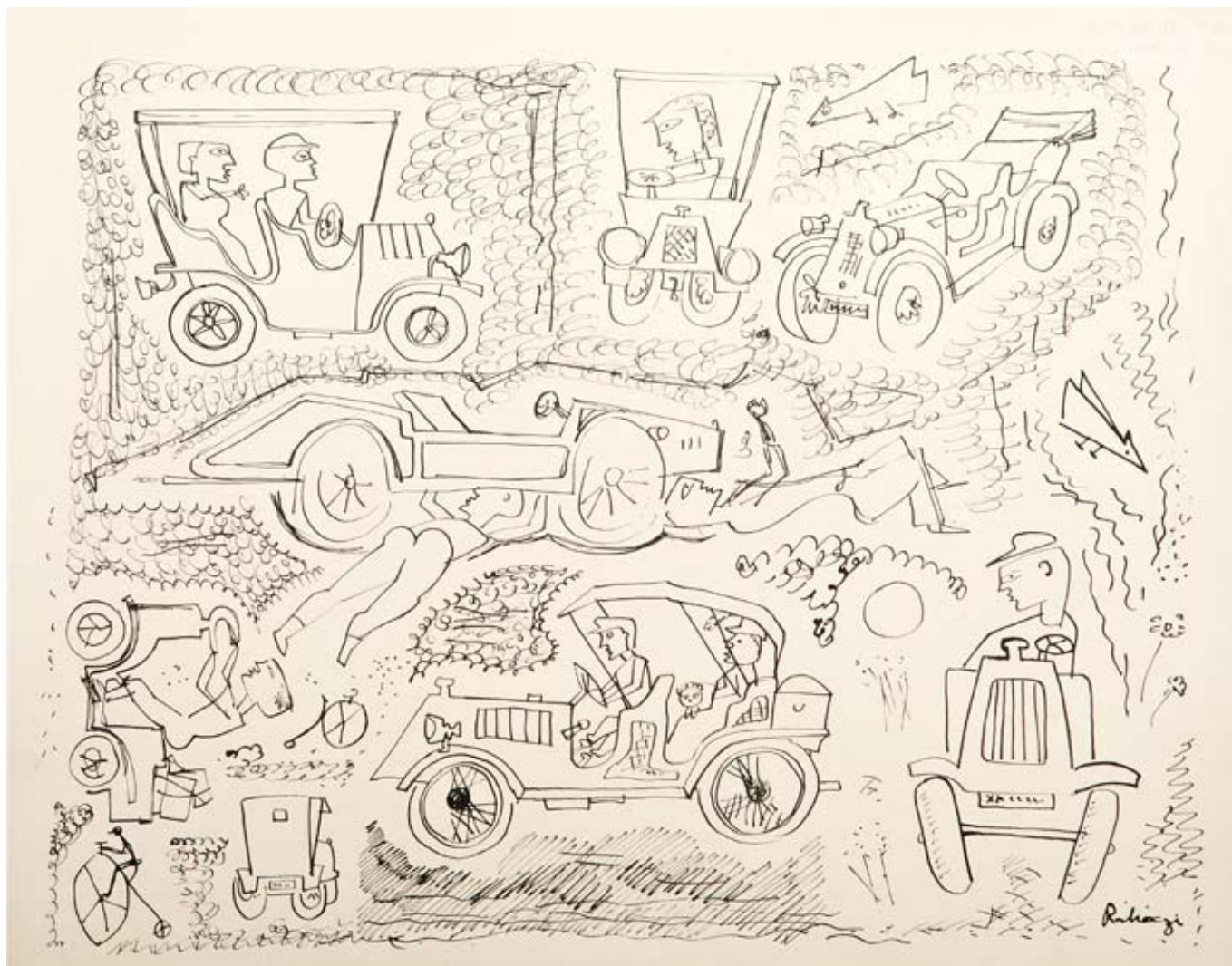
Provenance: From the estate of Basil Rákóczi to Jacqueline Robinson, Paris



- 70 BASIL IVAN RÁKÓCZI (1908-1979)
LE JARDIN (1949)
 Oil on canvas, 64.5 x 91.5cms (25.5 x 36")
 Signed. Inscribed with title verso

Provenance: From the estate of Basil Rákóczi and thence by descent

Exhibited: Basil Rákóczi Retrospective Exhibition, European Modern Art, June 1991, Cat. No. 55
 The White Stag Group, Irish Museum Modern Art, Dublin, July-October 2055, Cat. No. 71 (full page illustration)



- 71 BASIL IVAN RÁKÓCZI (1908-1979)
MOTOR CARS
 Pen and ink, 40.5 x 50cms (16 x 19.75")
 Signed

Provenance: From the Collection of Lucy Carrington Wertheim

72

BASIL IVAN RÁKÓCZI (1908-1979)
PORTRAIT OF KENNETH HALL,
CHRISTMAS 1935

Oil on canvas, 45.5 x 35.5cms (18 x 14")
 Signed twice and dated 1935. Inscribed "To my
 dear friend Kenneth from Benny, Christmas
 1935 verso, also dated December 8th 1935.

Provenance: From the estate of
 Basil Rákóczi and thence by descent



GEORGETTE RONDEL (BORN C.1915-1942)

Born in France, Georgette Rondel studied painting in Paris. She worked for a time as a commercial artist before moving to London in the mid-1930s, where she met Nick Nicholls. At that time she began to paint seriously. Her early pictures are mainly abstract, but in about 1939-40 she adopted a more representational style, her subject matter being landscapes, flower paintings and the occasional nude. She left Ireland and returned to London in late 1941, taking a flat at 7 Devonshire Close, W1, but she died after an illness early the following year. 'I think of Zette. Zette who is now dead ... the sunshine passing into cloud—a lovely flower', Basil Rakoczi noted in his Journal on 31 May 1942.



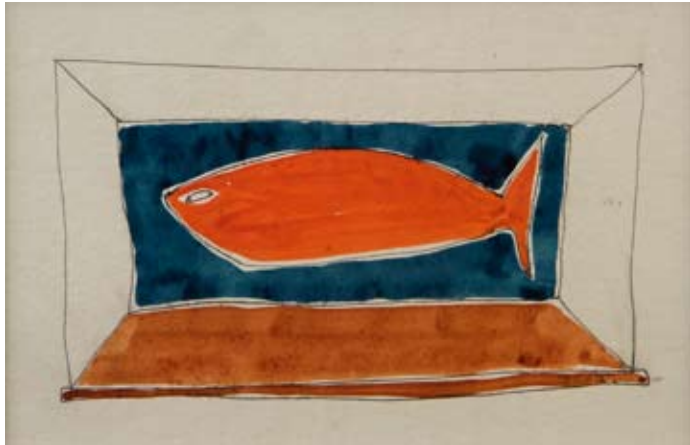
73 GEORGETTE RONDEL (C.1915-1942)
BACKSTREETS, DUBLIN (C.1940/1)
 Oil on board, 29 x 38cms (11.5 x 15")
 Signed

Exhibited: The White Stag Group, Irish Museum of Modern Art, Dublin, July-October 2005, Cat. No. 75 (full page illustration)



74 GEORGETTE RONDEL (C.1915-1942)
FITZWILLIAM LANE TOWARDS GOVERNMENT BUILDINGS
 Oil on board, 34 x 39cms (13.5 x 15.25")
 Signed

Born in Kilbrittan, County Cork, Patrick Scott studied architecture at UCD, and began his career working with the architect Michael Scott. A self-taught painter, to begin with he painted only in his spare time but in 1960 he decided to devote himself full-time to painting. In the book 'Three Painters' he said that the sea, where he spent his childhood in County Cork, had first stirred him to paint, but other influences were Cézanne, whose work he saw in London in the spring of 1939, and Matisse, whom he knew from reproductions. Scott exhibited regularly with the White Stag group from 1941 and in the autumn of 1944 held his first one-man exhibition at the White Stag gallery. He also exhibited at the IELA, of which he became a committee member in 1950. During the 1940s he painted décor for the Gate Theatre, Dublin. He represented Ireland at the Venice Biennale in 1960.



75 PATRICK SCOTT HRHA (B.1921)
RED FISH
Watercolour, 12 x 18.5cms (4.75 x 7.25")
Signed



76 PATRICK SCOTT HRHA (B.1921)
BLUE FISH, GREEN BACKGROUND
Watercolour, 12.5 x 21cms (5 x 8.25")
Indistinctly signed

Provenance: From the estate of
Basil Rákóczi and thence by descent



77 PATRICK SCOTT HRHA (B.1921)
BLUE FISH, YELLOW BACKGROUND
Watercolour, 12 x 21cms (4.75 x 8.25")
Signed

Provenance: From the estate of
Basil Rákóczi and thence by descent



78 PATRICK SCOTT HRHA (B.1921)
A BOX OF PIPPINS (1949)
 Oil on canvas, 50.8 x 61cms (20 x 24")

Provenance: The estate of P. Cundhill, Canada and on loan to the Irish Museum of Modern Art from 2004-2011

Exhibited: Irish Exhibition of Living Art, 1949, Cat. No. 109

The White Stag Movement, OPW, Dublin, June-July 2003, Cat. No. 78 where purchased under the title Open Door

The White Stag Group, Irish Museum of Modern Art, Dublin, July-October 2005,

Cat. No. 84 under the title Open Door [(full page illustration)]

The Moderns, The 1960's and 1970's, Irish Museum of Modern Art, Dublin, February-April 2011, Cat. No. 59 (full page illustration)



Cat. No. 46

ACKNOWLEDGMENTS

The Directors of Adam's would, once again, like to express our sincere thanks to Dr S.B. Kennedy for his illuminating introduction and his past scholarly research which have been the inspiration for this exhibition. Our thanks also go to Bruce Arnold, Vivienne and Theo Waddington and Christopher Rákóczi for all their help and support in this project.

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