

A CELEBRATION OF IRISH ART & MODERNISM



Gerard Dillon *Tea Break*

THE AVA GALLERY
16th June - 3rd September 2011

ADAM'S Est 1887
at Clandeboye

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A CELEBRATION OF IRISH ART AND MODERNISM

S. B. Kennedy

Twenty years ago I wrote a book entitled *Irish Art and Modernism* that surveyed the period 1880 till 1950. My brief for the book, which accompanied an exhibition of the same title held at Dublin's Hugh Lane Gallery, was to produce a text that would serve as a reference work after the exhibition closed. In the preface I vouched a need for a history of the period in which to me 'the advance of what is generally termed "Modernism" dominated all other developments in Irish art'. Secondly, I wrote that 'at our present remove in time from the events, political and otherwise', of the early years of the twentieth century 'it is possible to discern a distinct Irish "school" of art and to define its characteristics in a manner which has hitherto proved illusive'. Both of these hypotheses I still believe to be valid. But after twenty years things inevitably change. In the 1980s and early 1990s Modernism was taken to refer to international Modernism; yet in my book I cautioned against insistently assigning such terms to a given period for, as G. M. Trevelyan reminds us, periods are not historical facts and we must therefore not expect too much rigour from the application of such terms. This caution has been borne out as nowadays, in Ireland as elsewhere, Modernism is seen in a different manner, so that one can speak of 'Irish' Modernism, wherein one speaks not of the importation into Ireland of international Modernism, but rather of how Irish artists, working in an Irish milieu, have reacted to Modernist ideas, rather than adopting them per se. In the 1990s Modernism was regarded as embracing a number of sub-movements, principally Post-Impressionism, Symbolism, Fauvism, Cubism, Expressionism and Futurism, but Irish Modernists drew their inspiration almost exclusively from Fauvism and Cubism as those movements had evolved in France. In the intervening twenty-odd years, however, Conceptualism, Minimalism and Performance Art have grown in such importance that they often dominate the scene. Thus the changed emphasis on what Modernism as a term means is important. The recent exhibition entitled *The Moderns*, at the Irish Museum of Modern Art, brought the story of Modernism in Ireland up to date by introducing some of these more recent developments.

In Ireland Modernism arose in the 1880s more or less simultaneously with the Literary Revival. But whereas the Revival was associated with the separatist revolutionary politics of the time, the modern movement in art largely ignored those developments, deriving sustenance from innovative trends in France and, to a lesser extent, Germany. This point is significant, for by 1922, with the coming of political independence, the Revival had largely run its course, whereas the more progressive artists had by then forged a less isolationist philosophy. That the revivalists, unlike their painter-contemporaries, could look to a native tradition of literature and folklore largely explains this. Yet none of the painters of the time, such as Walter Osborne, Nathaniel Hone, Sir John Lavery or Sir William Orpen took much interest in politics and even Jack B. Yeats, who has often been cast as the painter of revolutionary Ireland, was really an observer, there being nothing prescriptive in his work.

The years from the *fin de siècle* until the 1950s in Ireland were coloured by thoughts of national identity. The Modernists felt that the new art best expressed the spirit of the age and the opportunities created by political independence; but to the traditionalists the most appropriate theses for a country seeking a sense of identity were those drawn from its own past. 'It is the pull between these two sides,' I wrote in 1991, 'that accounts for many of the tensions of the period,' although the overall thrust in the visual arts was, nevertheless, inspired by the Modern Movement. In Ireland Modernism was not evangelical in character, as it was in England; the Irish painters rather adopted the new ideas, they did not question them. In *Irish Art and Modernism* I also noted, with a surprise that I still feel, that in Ireland 'Modernism did not have a more immediate appeal ... for it was the art of a rapidly changing world which saw many of the social characteristics of the preceding age disappear' and one would imagine that this momentum might have been seized upon in a revolutionary country. Moreover, and again surprisingly for the times, unlike their contemporaries elsewhere Irish artists 'never saw Modernism as an expression of a socialist utopia'; here the debate surrounding it 'was smothered by the quest for national identity.'

* * *



Fig 1.



Fig 2.



Fig 3.

This exhibition, which concentrates on the period from 1920 until 1950, has sections on Orpen's pupils, the Tradition-ists, the Dublin Painters, the Ulster Unit, the White Stag Group and the early Living Art exhibitions. The constraints of space, however, limit the exhibition overall to around fifty pictures. Of those included in the 1991 exhibition only Christopher Campbell's incomparable *Self-portrait* of 1950, Charles Lamb's *Hearing the News*, (fig. 3) c. 1920-2, and Nick Nicholls' *Contemplation*, 1944, are in the present show. In Campbell we see the artist at the height of his powers in a strikingly candid and colourful work—a rust coloured jacket contrasted with an ultramarine blue shirt and greens and umbers in the background; the face, with soft modulations of flesh tints interspersed with greens and reds, rendered in a manner unequalled by any of his contemporaries—while the Lamb, depicting a reader imparting the daily news to a group of companions, was a common sight in the west of Ireland in the 1920s and earlier. By contrast the Nicholls picture has a distinctly spiritual edge.

Sir William Orpen taught part-time at the Metropolitan School of Art in Dublin from 1902-14 and showed regularly at the Royal Hibernian Academy. He had an enormous—some say an overbearing—influence on a generation of Irish artists. Writing about the Academy in the mid-1950s Terence de Vere White, for example, commented that even then it ‘had never recovered from the impact of Orpen,’ who set an example ‘which the Dublin academicians followed so laboriously that the Academy became at length sterile and impoverished.’ This is, perhaps, an exaggeration, although many academicians such as Dermot O’Brien, president of the Academy from 1910 until 1945, or his successor, James Sleator (*fig 1.*), never achieved the heights their talents might otherwise have allowed. Yet, withal, it was through the Academy that the more traditional artists were able to pursue their tussle with Modernism.

Sean Keating studied under Orpen at the Metropolitan School and later worked with him in London. In about 1913 he visited the Aran Islands where the rugged character of the people led him to an idealized image of Gaelic Ireland which he often projected in a quasi-philosophical and heroic manner—his *Men of the West*, 1916 (Lane Gallery, Dublin), and *The Race of the Gael*, (*fig 2.*) 1939, are quintessential in this respect. But the simple, traditional virtues of life depicted in *On the Quay, Aran*, 1940s, with its strong sense of narrative, also illustrate his reverence for the west. While Keating was at his best as a painter of subject pictures his work, nevertheless, is often overburdened by sentiment. As Anne Crookshank and The Knight of Glin noted, he ‘sums up the “discovery” of the West of Ireland as a source for patriotic, heroic, almost propagandist subject matter’ which the independence movement used to ‘straight-jacket Irish art into nationalist terms’. Keating maintained a life-long dislike of the avant-garde. For him art was skill, ‘modern art will go down the drain,’ he said. Estella Solomons was also a pupil of Orpen. *Parknasilla*, 1911, with its strong sense of chiaroscuro illustrates her liking for Rembrandt that characterizes her portraiture in general.

Other traditionalists, mainly landscapists, seen here are James Humbert Craig and Frank McKelvey. Craig, who was a keen angler, emphasized the structure of a landscape, often capturing, in John Hewitt’s words, ‘the swift notation of the insistent effect, the momentary flicker, the flash of light, the passing shadow’, elements that typify much of his oeuvre. McKelvey, by contrast, sought out the essential visual effect of a scene, as his *Children in the Park*, which may be set in Woodvale Park, Belfast, well illustrates.

Mainie Jellett and Letitia Hamilton were also pupils of Orpen, but are more associated with the Society of Dublin Painters which Paul and Grace Henry founded in 1920. In the early 1900s Paul Henry had frequented Walter Sickert’s ‘at homes’ in Fitzroy Street, London. These meetings led to the formation of the Fitzroy Street Group which briefly became the centre of the English avant-garde. Thus, on settling in Dublin the Henrys modelled the Dublin Painters’ Society on Sickert’s enterprise. The Dublin Painters soon became the centre of the avant-garde in Ireland, so much so that in 1933 the Irish Times described them as ‘an institution of Ireland’.

To begin with the Henrys—Paul’s *Wind-blown Trees*, (*fig 4.*) 1918-19, and Grace’s *Misty Moonlight*, c. 1912, are representative works—Jack Yeats—*Fair Day, Mayo*, 1925, done on the eve of his ‘stream of consciousness’ manner—Letitia Hamilton—*Roundstone Village, Connemara*, with its use of a palette knife, is characteristic—Mary Swanzy—*Cubist Landscape*—and Mainie Jellett were leading lights in the Society. It was there that Jellett exhibited the first truly abstract



Fig 4.

paintings by an Irish artist, in 1923, as well as her splendid *Homage to Fra Angelico*, 1927, now at Clondeboye, which turned even George Russell (AE) into an admirer of modern painting. Russell liked ‘the almost architectural construction of its composition’, while the Irish Times admired the ‘mystic fascination’ of its subject. In subsequent years many women artists, who did much to further the cause of Modernism in Ireland, made an impact on the Society. Joan Jameson, a cousin of Harriet Kirkwood, sometime president of the Society, has *A View on the Claddagh*, 1930s, a lyrical piece of painting, at Clondeboye; and Elizabeth Rivers, who joined in 1948, is represented by *Children at Hallowe’en*, 1948-51, one of her most forceful pictures. Rivers, like Mainie Jellett and Evie Hone, sought the ‘reality underlying appearances’. Modern painting, she said, ‘is distilled through a screen of the mind ... art is a language of passionate conviction’. Her *Children at Hallowe’en* ably compliments Jack Hanlon’s *The Wren, The Wren*. It is often difficult to date May Guinness’ paintings. Her early work is broadly Fauvist in character, but in the mid-1920s she passed through a Cubist phase before returning to Fauvism. Thus *La Parisienne* can’t be dated with precision but, judged stylistically, probably belongs to the late 1930s.

Unlike the Dublin Painters, whose individual interest in Modernism was eclectic and entirely personal, the members of the Ulster Unit, which was founded in 1934, were the first artists in Ireland to share a common view that art should reflect the spirit of the age in which it is produced. In this, paradoxically, they were closer to Continental developments than most of their Southern contemporaries, despite the latter drawing their inspiration from France. With the new Unit, as John Hewitt wrote, Ulster had ‘a body of artists alert to continental influence while that influence is still real and vital.’ The best remembered of the Unit’s members are, perhaps, Colin Middleton, John Luke and R. C. Toogood. Middleton’s *Jou Jou*, 1939, with its gentle pathos—the work may in part be autobiographical—is a good example of his art on the eve of war, while Luke’s *The Dancer and the Bubble*, 1947, in its severe, rhythmic stylization is characteristic of his work at the time. The face of the dancer, Luke told Hewitt, ‘beats any imaginative head I have made,’ having ‘a really happy carefree expression.’

Of the White Stag artists and their bohemian world of early twentieth century Modernism Basil Rakoczi and Kenneth Hall are the best known. However Georgette Rondel—she was known as ‘Zette’—a Parisian, was also a prominent member of the Group. Rondel came to Dublin in September 1939 and for a time lived with Nick Nicholls, another White Stag painter, before returning in 1942 to England where she died soon afterwards. Basil Rakoczi confided to his journal that Rondel was ‘an angel and a true Bohemian’. Her painting, as *In the Green*, c. 1940-2, shows, often has a decorative element. Rakoczi’s *The Islanders, Aran*, c. 1940-1, shows his fascination with the west of Ireland and was in all likelihood done during a visit to Elizabeth Rivers, whom he knew well, on Inis Mór. Kenneth Hall, who had known Gertrude Stein, Wasily Kandinsky and the German collector Wilhelm Uhde—who had sat to Picasso—in pre-war Paris, was the finest of the White Stag painters. ‘For me [life] was to be an artist,’ he wrote in the manner of Stein in his autobiography, ‘and what I knew as an artist would be in my work ... that and life and living and loving and sunshine’. The joie de vivre implicit in this remark informs Hall’s whole oeuvre. *Red Villas, Yellow Moon*, c. 1937, illustrates the advanced, almost minimalist nature of his abstraction and in this he was far ahead of almost anyone else (Jellett is an exception in Ireland, Ben Nicholson in England) in Ireland or England at the time.



Fig 5. (detail)

As one would expect from the early Irish Exhibition of Living Art shows Norah McGuinness, Nano Reid, Gerard Dillon, Dan O'Neill and Hilary Heron are all to the fore at Clondeboye. Mainie Jellett was the first chairman of the Living Art, but after her illness in late 1943—she died the following spring—Norah McGuinness took over. The latter's *Children on the Road*, 1959, is full of the exuberance that characterizes her work of the time, its gentle cubist-influences recalling her time in Paris with André Lhote, who also influenced Jellett, Hone and Rivers. But unlike Jellett and Hone McGuinness never embraced Cubism wholeheartedly. 'Pure abstraction would be an empty field for me,' she said years later. Nano Reid, who held her first solo exhibition at the Dublin Painters' Society in 1934, is often linked with Norah McGuinness as together they represented Ireland at the Venice Biennale in 1950. Her *Seanchai*, with its thick black lines delineating forms, gestural application of paint—with traces of Abstract Expressionism—and a hint of melancholy, is typical of her figurative work. Describing her working method she said late in life: 'I never draw before I do a painting, never make a note. Things come quickly or not at all.' Dan O'Neill, whom Cecil Salkeld described as a 'late prodigy' who 'sprang into the arena fully armed', is well represented in *Early Morning*, which centres on the maternal figure that dominates many of his early pictures. The theatrical sense in the composition—which he derived from Rouault—is also characteristic of his Expressionism, his subject matter often drawn from the universal themes of life, love and death. As here, the mood in much of O'Neill's work of the time is of calm serenity tinged with gloom. Gerard Dillon, a close friend of Dan O'Neill, at times struck a similar mood, as in *Tea Break*, which recalls his time as a painter and decorator, and which too is tinged with sentiment and nostalgia.

Other interesting works in this exhibition include Harry Clarke's exquisite stained glass piece, *Bluebeard's last Wife*, of 1921; William Conor's *The Jaunting Car, No. 1*, c. 1933, a companion piece to a work of the same subject in the Ulster Museum; and George Campbell's *My Near Neighbour*, 1956. Neville Johnson, an observer of events preferring, in his own words, 'to walk against the wind', was also one of the few artists in the Ireland of his time—although Jack B. Yeats, Kenneth Hall and Colin Middleton come to mind—to display 'the prickly conscience' of the post-war nuclear age that so many tried to ignore. In the late 1940s, however, Johnson adopted a more Cubist manner, as in *The Family*, (fig 5.) which contrasts with the pessimistic nature of his earlier style. Louis le Brocqy's *Boy with Flowers*, 1951, may be a study for his celebrated painting, *The Family*, also 1951 (National Gallery of Ireland), and has much in common with Neville Johnson's picture of the same title. Cecil Salkeld's *Indian Summer*, 1938—Salkeld was more influenced than his contemporaries with German Modernism—and William Scott's, *Candle and Cards* are also fine paintings, although in concept and execution the latter looks to a period beyond the limits of this exhibition.

All in all this is a splendid show and includes many pictures that were not available twenty years ago. With the passage of time it also puts the earlier exhibition in a different context.

1. Christopher Campbell (1908 - 72)

Self Portrait (1950)

Oil on canvas, 91.5 X 71 cm (36 X 28"),
Signed

Exhibited: *"Irish Art and Modernism"* Hugh
Lane Gallery Sept/Nov 1991, The
Ulster Museum Nov '91 / Jan 1992
Cat. No. 99

Born in Dublin Campbell studied art at the Metropolitan School of Art under Patrick Tuohy along with his brother Laurence who became a sculptor. He exhibited over 70 works at the RHA and as well as painting also did stained glass and worked for a while at the Harry Clarke Stained Glass Studios.

Bruce Arnold best summed up the artist in a catalogue introduction "Introverted, self-conscious, shy, dominated by his Mother, overshadowed by his brother, unsuccessful in selling his work, increasingly bewildered in the direction he was going, yet with a firm and lasting belief in his basic skills and his vision, Christopher Campbell presents himself an enigmatic figure in Irish Art".

Brian Kennedy describes this work "we see the artist at the height of his powers in a striking candid colourful work.... rendered in a manner unequalled by any of his contemporaries".



2. George Campbell, RHA, RUA (1917 - 1979)

My Near Neighbour

Oil on board, 30.5 x 40.5cm (12 x 16")

Signed, inscribed and dated 1956

Exhibited: Piccadilly Gallery, London 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.

3. **Laurence Campbell RHA (1911-1964)**

Madonna and Child

Marble, 13.5 x 11.5 cm (5.25 x 4.5in)

Signed



Laurence Campbell was the younger brother of the painter Christopher Campbell. While still attending classes, Laurence, a reserved person, began stone carving with a firm of commercial sculptors. He also studied at the Metropolitan School of Art winning the Taylor Scholarship in 1935 and the Henry Higgins travelling Scholarship in 1936 which enabled him to travel to Stockholm in 1937 where he worked under Nils Sjogren (1894- 1952) and returned to Ireland two years later a more confident man.

He won the Higgins Scholarship again in 1939 and he went to study at the Academie Ranson in Paris between 1930-1955. Laurence Campbell showed more than one hundred works at the RHA being appointed ARHA in 1938 and gaining full membership a year later.

His sculptures are in all the prominent public galleries in Ireland as well as Aras an Uachtarain, Leinster Lawn, the Phoenix Park etc.

4. Harry Clarke, RHA (1889-1931)

Bluebeard's Last Wife

Miniature stained glass panel in Hicks Cabinet

Illustrating the story taken from Perrault's Fairy Tales, 1921.

Flashed 'antique' blue glass panel mounted on flashed 'antique' ruby, both acidified, stained and painted, 28 x 14cms (11' x 5.75")

Signed and dated 1921

Mounted in a hexagonal cabinet of mahogany inlaid with walnut and tortoiseshell panels, made by James Hicks of Pembroke Street, Dublin, 17"h x 15.5"w x 11"d, electrofied.

Exhibited: Arts and Crafts Society of Ireland 6th Annual Exhibition 1921.

Harry was the second son of Joshua Clarke and Brigid MacGonigal. A man from Dublin named William Nagle taught Harry the art of producing stained glass. In 1905, he began night classes at the Dublin Metropolitan School of Art under AE Child. A scholarship in stained glass was awarded by the School in 1910 enabling him to attend full-time daily classes. One of his teachers was Sir William Orpen. Among Clarke's contemporaries at the school were Sean Keating, Margaret Crilley, whom he married, Albert Power, James Sleator, Kathleen Fox and Leo Whelan.

He later went to London and worked on his black and white illustrations. He was commissioned to illustrate Hans Christian Anderson's *Fairy Tales*. His initial showing at the Royal Hibernian Academy was in 1914. Clarke received his first big commission in stained glass in 1915 when Sir John O'Connell gave him the first order for the Honan Hostel Chapel windows in Cork. The 11 windows took two years to complete. In 1924, he was elected an associate of the RHA and a member in 1925. His health steadily deteriorated from 1926 onwards. He died on 6th January 1931 and is buried in Coire.



5. Thurloe Conolly (b.1918)

A Very Powerful Queen

Oil on board, 91.5 x 76cm (36x30in), Signed
Signed, inscribed with title and dated May –
August 1949 verso.

Exhibited: • “Thurloe Conolly” Exhibition Victor
Waddington Galleries 1949.
• “Artists of Ireland” Exhibition The
Institute of Contemporary Art Boston
1950 Cat. No. 1

Thurloe Conolly was born in Cork and was encouraged to paint full time by his friends Elizabeth Rivers and Evie Hone. He embarked on a career as an artist from 1941. His work was exhibited widely, he joined The White Stag Group in 1942 and exhibited at their 1944 Exhibition of Subjective Art in Dublin.

He exhibited in the first IELA exhibition in 1943 and became a member of the organizing committee in 1947. He held his first solo show at The Dublin Painters Gallery in 1945 and had a very successful one-man show at the Victor Waddington Gallery in 1949 which included this work. A review of that show placed him “in the very first rank of our advanced painters”. A series of exhibitions in America including Boston and New York, as well as in England, Holland and Sweden were to follow. Initially his work was figurative and romantic but a change of direction in 1948 showed a growing interest in pattern and abstraction. His influences were eclectic, from Klee and graffiti, to Oceanic and African art as is the case here.



6. William Conor RUA, RHA (1884-1968)

The Jaunting Car (No. 1)

Oil on canvas, 60.5 x 50.5cm (24 x 20")

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.

This is the original version of the work by the same title in the Ulster Museum Collection.





7. **James Humbert Craig RHA RUA (1877-1944)**

Unloading the catch, Killary Harbour

Oil on board, 45.5 x 60 cm (18x 23), Signed

Exhibited: Dublin RHA 1936, Cat. No. 112

Born 1877 in Belfast, Craig was educated privately and then entered the family tea business for a period, going on to study at the Belfast School of Art. He left it to travel to Europe, painting in the South of France, Northern Spain and Switzerland where he met his maternal Swiss cousins, themselves a cultivated and artistic family. He settled into Tornamona cottage in Cushendun, County Antrim, from where he began to send his work to exhibitions, and in fact only began exhibiting in his late 30's from about 1910.

He loved the Glens of Antrim for which he became famous. Much influenced by the French painters deriving their aesthetic from the Barbizon School of painters, the artist constructed his paintings with skill and charm. He frequently went painting with fellow artist George Russell (AE) and there are numerous amusing anecdotes of their painting trips, which survive in arts folklore deriving from Russell's shortsightedness.

8. Lillian Davidson, ARHA (1893-1954)

Night at Claddagh (circa 1933)

Oil on hard board, 8.25 x 8.75 in (21.5 x 22.8 cm)

Signed with monogram.

Provenance: Acquired directly from the artist Anne Yeats, who had taken art lessons with Davidson



Exhibited: • Royal Hibernian Academy, Dublin, 1933 Cat. No 33.
 • “*Irish Woman Artist’s from the Eighteenth Century to the Present Day*,”
 National Gallery of Ireland, 1983, Cat. No 94

Lillian Davison was born in Bray Co. Wiclow and attended the Metropolitan School of Art Dublin from the age of sixteen and won prizes there in 1895, 1896 and in 1897 won the RDS Scholarship which carried a free studentship, it didn’t come too soon as that was the year of her father’s death.

Although not in very buoyant financial circumstances she traveled extensively and did so for most of her life. She painted landscapes in Belgium and Switzerland, besides various parts of Ireland. She was a regular contributor to the Watercolour Society, The Dublin Painters Society and the Munster Fine Art Club, and was part of an interesting circle being friendly with Jack Yeats whom she painted and with the circle of around the Gate theatre for which she wrote plays under the pseudonym of Ulick Burke, her most famous play **Bride** was directed in the Gate by Hilton Edwards and designed by Michael McLiammoir.

She was certainly aware of the works of Honore Daumier and Jean Francois Millet and used the same proto type of humanity for important works depicting the Irish Peasant.

Lillian Davidson portrayed the Claddagh, the Irish-speaking district of Galway, at a time when she was involved with the Torch Theatre for whom she was writing a play.



9. Gerard Dillon RHA, RUA (1916 - 1971)

Tea Break

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

- Exhibited:
- “*Gerard Dillon*” Exhibition CEMA Galleries Belfast 1956, Cat. No. 29
 - “*Labour in Art*” Exhibition IMMA May - August 1994
 - “*Irish Figurists*” Exhibition George Gallery 1996 Cat. No.

A mostly self taught artist, Belfast born Gerard Dillon began painting full time in the late 1930's, 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 as well as 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 at 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.

10. Lady Beatrice Glenavy RHA (1883 1968)

Moonlit Owl

Oil on canvas, 46 x 37cm (18 x 14½")

Signed with monogram and signed and inscribed verso

Exhibited: Dublin, RHA, 1956, Cat No. 73

Beatrice Glenavy began her studies at the Dublin Metropolitan School of Art along with her sister Dorothy under William Orpen. She won the Queen's Prize for drawing (1900) and the Taylor Art Scholarship (1901) which enabled her to travel to Paris for further studies. On her return to Dublin Glenavy joined Sarah Purser's glass studio An Tur Gloine for a time before moving to London where she studied at the Slade School of Art under Wilson Steer and Henry Tonks. Glenavy was elected an RHA member in 1934, where she had been exhibiting for over thirty years and continued to do so up until the year of her death. During her lifetime she also exhibited at the Leinster Lecture Hall, Victor Waddington Galleries (solo show in 1955), Ritchie Hendriks Gallery, Leicester Galleries in London, the Royal Academy and the Royal Scottish Academy. Her work can be found in the collections of the National Gallery of Ireland, Crawford Municipal Gallery, Ulster Museum, Hugh Lane Municipal Gallery and the Office of Public Works.



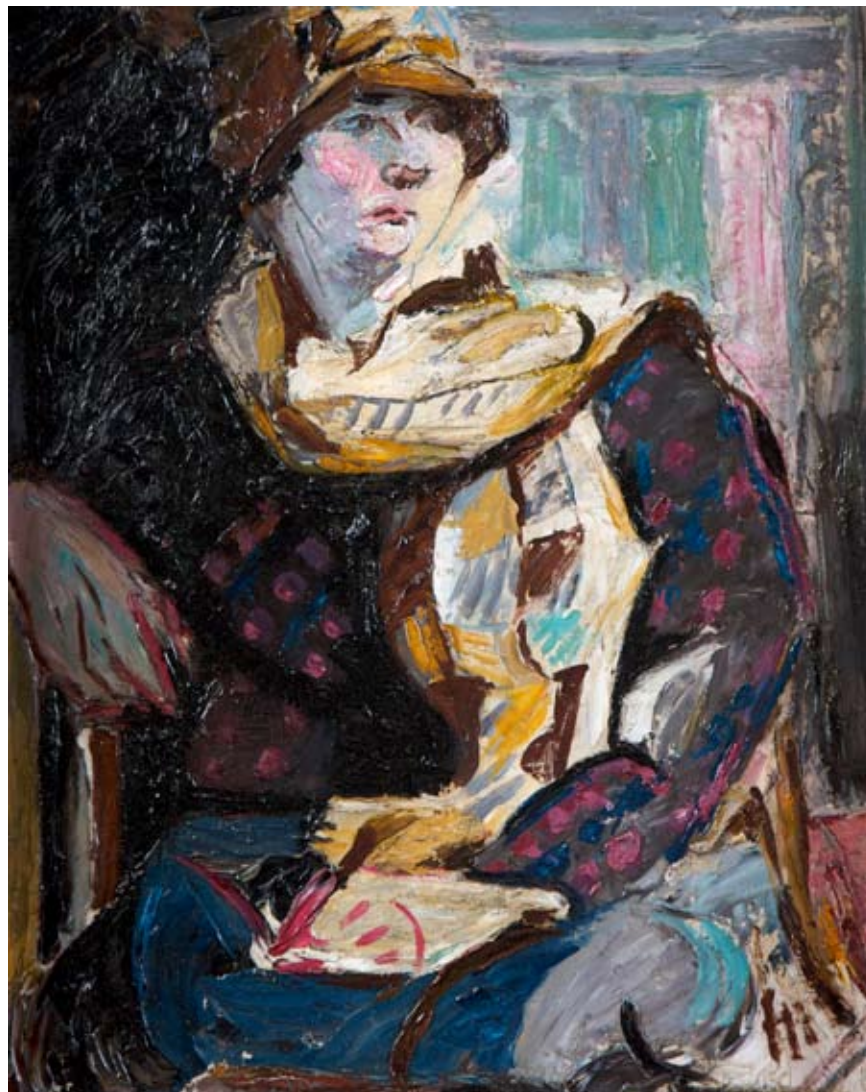
11. May Guinness (1863-1955)

La Parisienne

Oil on board, 38 x 31.75cm (15" x 12½")

Exhibited: *The French Connection*, The Ava Gallery, Clondeboy Estate, Bangor, Co Down
16th August -3rd September, The Hunt Museum
7th September -15th October 2010 Cat. No. 5

Dublin born artist May Guinness began a long association with the Water Colour Society of Ireland in 1892. Just two years after she began exhibiting there she moved to Newlyn, Cornwall, for a period with Mildred Anne Butler where she studied under Norman Garstin. Guinness broadened her horizons further in 1902 when she visited Florence to make sketches, and later made trips to Brittany where she painted *en plein air* during the summer, spending winters studying under André Lhote in Paris, where she had a solo show at Galerie Visconti in 1925. During World War II Guinness worked as a nurse for the French Army, and for which she was awarded the *Croix de Guerre*. When the war ended she was again in a position to focus her attention on painting, and had a solo show at Victor Waddington Galleries in Dublin in 1946. It is claimed that although Guinness began exhibiting with the RHA in 1897 and continued to do so until 1911, an unspecified dispute meant that she refused to exhibit there in subsequent years.

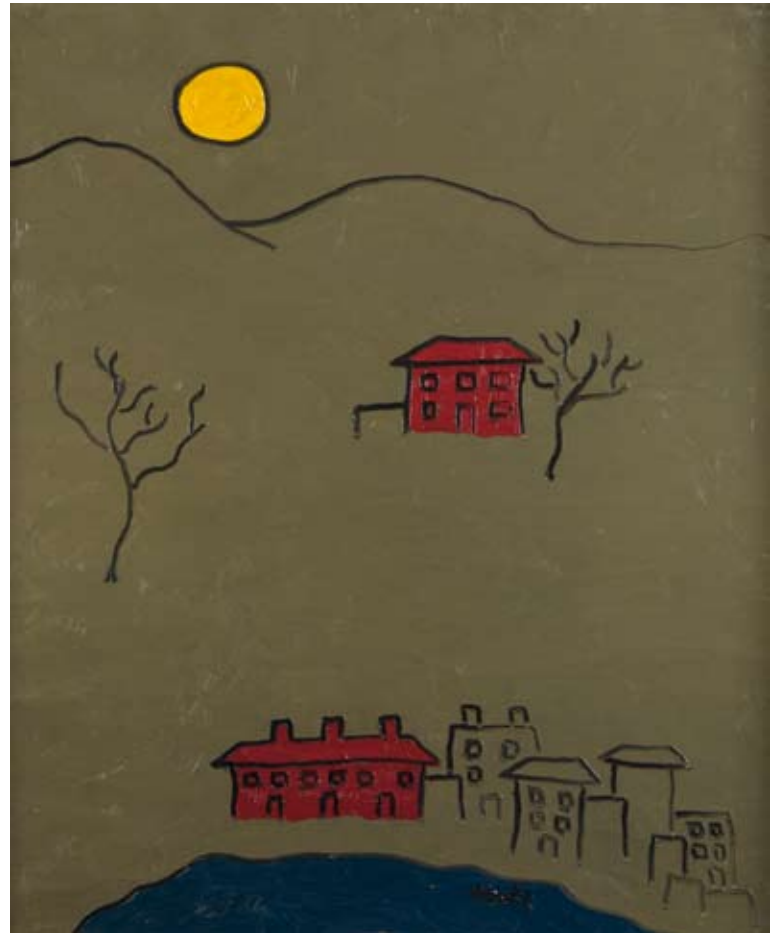


12. Kenneth Hall (1913-1946)

“Red Villas, Yellow Moon”

Oil on canvas, 61 x 50.5cm (20 x 24”)

Signed



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 Rakoczy became the two great influences on his art. From 1935-38 Hall and Rakoczy 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 held in April 1940. Hall struggled through out his life with his own personal problems. In 1945, he 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, he ended his life by committing suicide on 26th July 1946.

Brian Kennedy writes: *“Red Villas, Yellow Moon, c. 1937, illustrated the advanced, almost minimalist nature of his abstraction and in this he was far ahead of almost anyone else (Jellett is an exception in Ireland, Ben Nicholson in England) in Ireland or England at the time.”*



13. Letitia M. Hamilton, RHA (1878 - 1964)

Roundstone Village, Connemara

Oil on canvas, 50.5 x 61cm, (20" x 24"), signed with initials

Exhibited: • The National Gallery of Ireland, New Millennium Wing opening Exhibition of 20th Century Irish Pictures January 2002 – December 2003.

Originally from Co. Meath, Letitia Hamilton studied at the Dublin Metropolitan School of Art where she was taught by William Orpen, continuing her studies at the Slade School of Art in London and with Frank Brangwyn. She exhibited at the RHA from 1909, and was elected a member in 1944. In the 1920's she exhibited a number of times at the Paris Salon as well as at the Goupil Gallery, Walker Gallery, International Society of Sculptors, Painters and Gravers, Royal Society of British Artist's and Scottish Society of Women Artist in Edinburgh. In 1945 Hamilton had a solo show at Victor Waddington Galleries in Dublin, and another in 1948, the same year that she won a bronze medal at the Olympic Games art section in London. She went on to have three solo shows at the Dawson Gallery in the following years. Hamilton's work can be found in major collections such as the National Gallery of Ireland, Ulster Museum, Crawford Gallery, Hugh Lane Municipal Gallery, Office of Public Works, VHI, Wesley College and City Gallery of Art in Limerick.



14. Father Jack P. Hanlon (1913 - 1968)

“The Wren The Wren”

Oil on canvas, 50.5 x 61cm (20 x 24 “)

Signed

Exhibition: • “*Jack Hanlon Exhibition*” The Dawson Gallery 1958 Cat No. 2.
• The National Gallery of Ireland, New Millennium Wing Opening Exhibition of 20th Century Irish Pictures Jan 2002 - Dec 2003

Born in Dublin, Hanlon was Educated at Belvedere College, U.C.D. and Maynooth. At Maynooth Hanlon was ordained as a curate in the Dublin diocese. Thereafter he won a Taylor Scholarship to study in Belgium and Spain before going to Paris to join Andre Lhote’s teaching atelier. He showed at the RHA in 1935 and at the New York World Fair in 1939. He had four solo exhibitions at the Waddington Galleries, the first of which was staged in 1941. He also held shows in Paris and Brussels and his work was regularly shown in the group exhibitions of Irish art. In the 1940s Hanlon was a regular contributor to the Dublin Painters and became a founder member of the *Irish Exhibition of Living Art* in 1943. Hanlon also continued to produce religious works and commissions were executed for a number of Irish churches.

15. Patrick Hennessy, RHA (1915 - 1980)

Flowers on a window sill

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

Signed

Cork artist Patrick Hennessy's painting skills were recognised early in his career, winning a scholarship to study at Dundee College in Scotland, and a further one which enabled him to travel to Paris and Rome. During his time at Dundee he met Henry Robertson Craig and both were taught by James McIntosh Patrick RSA. Hennessy also travelled throughout Europe and to Morocco, but returned to Ireland in 1939, dividing his time between Cork and Dublin, where he exhibited regularly at David Hendriks Gallery and from 1941 at the RHA. He was elected a member of the Academy in 1949. His works can be found in major public collections such as the National Gallery of Ireland, Irish Museum of Modern Art, Hugh Lane Municipal Gallery, Ulster Museum and Crawford Gallery.



16. Grace Henry, HRHA (1868-1953)

“Misty Moonlight” (C 1912)

Oil on canvas,

Signed E G Henry



- Exhibited:
- *Paul & Grace Henry* Exhibition Belfast 1916 at The Underwood Typewriter House.
 - The National Gallery Millennium Wing opening Exhibition of 20th Century Irish Art Jan 2002 - Dec 2003
 - *“The Moderns Exhibition”* IMMA Oct 2010 - March 2011 Cat. No. 7

Grace Henry (born Grace Mitchell) was born in Aberdeen but studied in Belgium and at the Paris Academy. Having married fellow artist Paul Henry in 1903 in Paris, they returned to Ireland in 1912 and lived in Achill until 1920 before moving to Dublin, where she was a founder member with her husband of The Dublin Painters Society. From that year Grace Henry also spent some time studying with André Lhote in Paris. In the 1930s she spent much of her time travelling around France, Spain and Italy. She exhibited at the Victor Waddington and Dawson Galleries, as well as one work at the RA in 1904. She began exhibiting at the RHA in 1910 and was elected an Honorary Academician in 1949. She also exhibited widely in London, for example at the London Salon, the Fine Art Society, Cooling & Sons and Leicester Galleries, as well as at Walker Art Gallery in Liverpool and Magee Gallery in Belfast. Her works are included in major collections such as the National Gallery of Ireland, Hugh Lane Municipal Gallery, Trinity College Dublin, University College Dublin, VHI, Ulster Museum and The Crawford Gallery.

‘Misty Moonlight’ is thought to have been painted around 1912-14, judging by the established chronology of her work, and it demonstrates more succinctly than any other known work by the artist, the advanced stage of abstraction Grace Henry had reached by this stage. The extremely simplified arrangement of flattened shapes, the muted and carefully harmonized tones, while the atmosphere is that of the more aesthetic symbolists, have an pure modernist treatment that is an advanced development of post-impressionism.



17. Paul Henry, RHA, RUA, (1876 - 1958)

'Wind Blown Trees' (circa 1918-19)
Oil on canvas, 43 x 48cm, (18 x 20")
Signed

- Exhibited:
- *"Paul Henry - An Irish portrait"* The Ulster Museum, Nov 1997 - April 1998
 - *"Paul Henry"* The National Gallery of Ireland, Feb - May 2003 Cat. No. 59
 - *"The Moderns Exhibition"* IMMA Oct 2010 - March 2011 Cat. No. 12

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 and Albert Museum in London, and National Museum of Modern Art in Paris.



18. Hilary Heron (1923-1977)

"Crazy Jane"

Steel, 85 x 48 x 24cm (33.5 x 19 x 9.5")

Provenance: From the private collection of Victor and Mabel Waddington

Exhibited : IELA 1956 cat. No. 135

Born in Dublin, Heron studied at the National College of Art, she won the Taylor Scholarship three years in succession, 1944-46, one of only three students to do so since its inception. In 1943 she exhibited at the first Irish Exhibition of Living Art..

In 1948 she won the Mainie Jellett memorial Scholarship awarded by the Living Art Exhibition Committee which enabled her to spend the greater part of that year in France and Italy. She held solo shows at The Victor Waddington Galleries in 1950 & 1953 later exhibiting with him in London.

In 1956, at the Venice Biennale, she represented Ireland along with Louis LeBrocqy.

A friend of Elizabeth Frink (1930-93) since they met in the 1950's Hilary saw a great deal of her when she went to live in London in 1959, sharing accommodation at 28 Canley Gardens, South Kensington. Elizabeth Frink lent her a studio, and later visited her in Ireland on several occasions.

19. Evie Sydney Hone, HRHA (1894-1955)

“Dianthus”

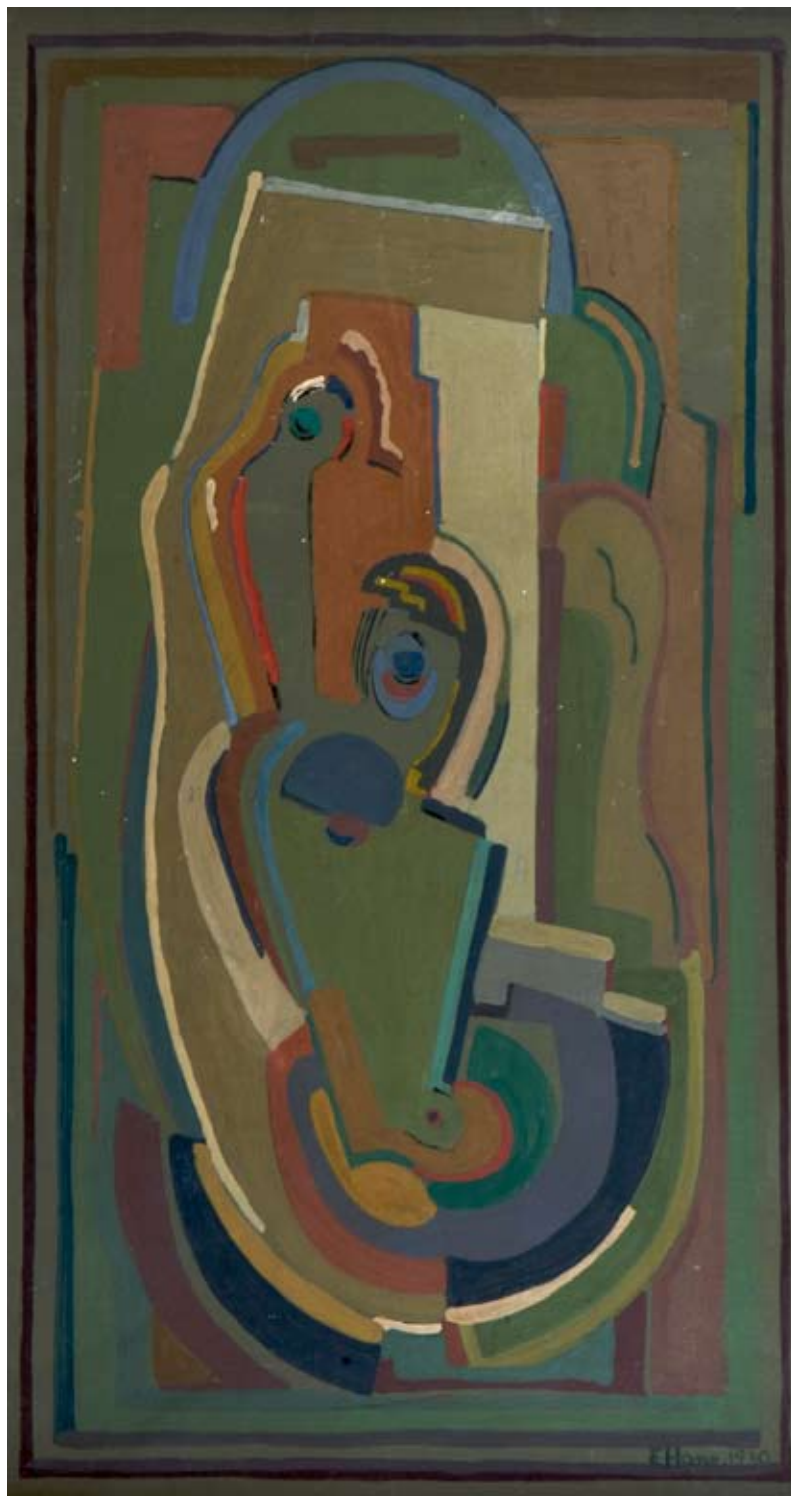
Oil on panel, 59.7 x 33cm (23.5 x 13”)

Signed and dated 1930

Exhibited: • *Evie Hone - A pioneering Artist*
Exhibition The National Gallery of
Ireland December 2006
• *The Moderns* Exhibition IMMA
October 2010 - March 2011 Cat.
Number 36

Evie Hone was born in Dublin. In 1918, she attended classes at Westminster under Walter Sickert (1860-1942), after which she went to Bernard Meninsky, who in 1920, advised her to study in Paris. The artist was joined there by Mainie Jellett who was to become a life long friend. They worked first under André Lhote and later in 1921 they persuaded Gleizes to take them on as pupils, where they worked until 1931.

In 1924 with Mainie Jellett, Hone exhibited at the Dublin Painter’s Gallery. In 1933 she began to work in stained glass, getting her first commission for Ardcarne near Boyle in 1934. She worked with An Tur Gloine until 1943. Hone’s early paintings, of the period when she was exploring Cubism, are often difficult to distinguish from those of Mainie Jellett, but she had a more committed sense of colour. In 1943, she was a founder member of the Irish exhibition of Living Art. A memorial exhibition of her work was held in Dublin in 1958.





20. Joan Jameson (1892 - 1953)

"A View on the Claddagh"

Oil on Canvas 30.5 x 39.5cm (12 x 15.5")

Signed

Exhibited: • *Joan Jameson* Exhibition at the Leicester Galleries London 1937
 • *Joan Jameson Retrospective* at The Crawford Gallery Cork September 1989
 The RHA Gallagher gallery October 1989 Cat. No. 77 illustrated in catalogue.

Joan Jameson was the daughter of the Sir Richard and Lady Musgrave of Tourin, Cappoquin. Co Waterford and studied in Paris at Academie Julian in Paris. She had two one-person shows at the Leicester Galleries and also The Wertheim and Goupil Galleries in London. In Ireland she was a member of the Dublin Painters and exhibited at the Irish Exhibitions of Living Art and the Victor Waddington Galleries. Norah Mc Guinness was one of her closest friends and was a frequent visitor to her home Rock House, Ardmore, Co Waterford, where her circle included the infamous novelist Molly keane.





21. Mainie Jellett (1897-1944)

Homage to Fra Angelico

Oil on canvas, 183 x 152.5cm (72 x 60")

Provenance: From the Collection of Eileen MacCarvill

Exhibited:

- *Mainie Jellett Exhibition*, Dublin Painters Gallery 1928.
- First Irish Exhibition of Living Art, 1943, Cat. No. 91.
- *Mainie Jellett Retrospective* 1962, Hugh Lane Gallery Cat. No. 38.
- *Mainie Jellett Retrospective* 1991/92 Irish Museum of Modern Art, Cat. No. 89.
- The National Gallery of Ireland, New Millennium Wing, Opening exhibition of 20th Century Irish Paintings, January 2002-December 2003.

In 1917 Jellett moved to Westminster School in London to study under Sickert and Orpen. In 1921 she studied in Paris with Evie Hone under Albert Gleizes developing her cubist works. When she returned to Dublin she lectured and exhibited regularly and was a key figure in the development of art in Ireland during the twentieth century. Mainie Jellett was one of the outstanding contributors to the modern movement of painting in Ireland. In 1943 she was one of the founders of IELA. She died in Dublin and is buried in Howth. In June 1944, a memorial exhibition of her work was held at the Dublin Painters Gallery.

Based on Fra Angelico's painting "*The Coronation of the Virgin*" in the Louvre, Thomas MacGreevy (1958:7-8) sees this work as the starting point for the artist's later abstract compositions. "Mainie began by attempting to restate the Fra Angelico position in terms of her own art. She followed the Frate's principles of composition, but without defining facial features, or even hands in any detail endeavoring through line and colour harmonies and eliminating what to her were extraneous aids, to convey something of the humbly devotional, yet gravely dignified temper that gives Fra Angelico's work its universal and enduring appeal...(Jellett) has provided unquestionable evidence of her capacity to apply, without loss of integrity, the principles of abstract painting to religious themes". *Homage to Fra Angelico* is Jellett's most significant work in her series of reinterpretations of renaissance nativities, pietas and adorations. It was her first abstract painting to be received favourably in Dublin.



22. Nevill Johnson (b. 1911-1999)

The Family

Oil on board, 61 x 81cm, (24 x 32")

Signed, inscribed & dated '53 verso

Although born in England, Johnson moved to Belfast in 1934 taking painting lessons from John Luke. Victor Waddington took him on as a gallery artist in 1946. In about 1947 Johnson adopted a more Cubist manner, influenced by Braque and Gris. Here, in contrast to his earlier works, he has used opaque paint but has retained his sensitivity for the tactile nature of the board. The forms of the figures and what appear to be circus tents in the background have been rigorously simplified and he has continued to use some of these somber colours of his earlier works. In concept and treatment the picture recalls Le Brocquy's composition of the same title, painted in 1951.



23. Sean Keating, PRHA, HRA (1889 - 1978)

On the Quay, Arran

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

Born in Limerick. In 1911 Keating won a scholarship to the Metropolitan School, Dublin, working under Orpen. In 1915 he moved to London for a year to act as assistant to Orpen. The same year he sent his first work to the RHA entitled *Men of the West*. He was elected ARHA in 1918 and RHA in 1919. In 1916 he returned to Dublin to become Assistant Teacher at the Metropolitan School. He held his first one-person exhibition in 1921. During the 1950s, he exhibited with the Victor Waddington Galleries, Dublin, as well as international exhibitions abroad. He was PRHA from 1948-1962.

Distinguished as an outstanding draughtsman, he had leaned towards a specifically Irish and heroic subject matter. He began visiting Aran to paint as early as 1912 with his friends Harry Clarke and his wife. He continued to visit Aran until the 1920s.

24. Francis Kelly ARHA (1908 - 2002)

Still Life with Flowers

Oil on canvas, 46 x 37cm (18 x 14½"),
signed

Born in Co. Louth, Francis Kelly studied at the Metropolitan school of Art in Dublin and later for three years in Paris under Léopold Survage. She exhibited at the RHA for the first time in 1929 and continued to show there until the late 1930s. Kelly had been the first holder of the Henry Higgins travelling scholarship in 1932. A prominent member of the Dublin painters Society from the 1940s, she exhibited there as well as the Oireachtas and Irish Exhibition of living art during this period. She also held four one-man shows at the Dawson gallery.





25. Harry Kernoff RHA (1900 - 1974)

On Howth Head

Oil on canvas, 66 x 95.5cm (26 x 38"),

Signed, inscribed with title and dated 1935 verso

Born in London to Russian Jewish and Spanish parents, Harry Kernoff moved to Dublin at the age of fourteen and made it his home for life. Kernoff spent his days as an apprentice in his father's furniture business, taking night classes at the Metropolitan School of Art under Seán Keating, and becoming the first night student to win the Taylor Art Scholarship in 1923. He first exhibited at the RHA just three years later, and continued to do so until the year of his death, becoming a full member of the academy in 1936. In that same year he held the first of three solo shows at the Victor Waddington Galleries (the others being in 1937 and 1940). International attention came in 1939 when he represented Ireland at the New York World's Fair. Kernoff was active in many facets of the visual arts scene, designing set and costumes for Dublin theatre productions, and executing portraits of literary figures and actors. He is best known through his many woodcuts and graphics which have been reproduced continually since their production and many of his works have become somewhat iconic, with a firm place in modern Irish popular culture.

26. **Georgina Moutray Kyle, RUA (1865-1950)**

Breton Village Scene

Oil on board, 51 x 32 cm (20 x 12.5")

Signed

Provenance: From the Collection of the artist Samuel Taylor

Exhibited: *The French Connection*, The Ava Gallery, Clandeboy Estate, Bangor, Co. Down, August–Sept 2010, Cat No. 13, The Hunt Museum, Limerick Sept–Oct 2010.

Born at Craigavad, Co. Down, Georgina Moutray Kyle was educated at home by governess and tutors. After attending the Colarossi's studio in Paris in 1880's, she travelled widely before returning to Ireland with a distinctly modern palette and post-impressionist style. She also exhibited works of Concarneau and Quimperle at the RHA and the Belfast Society.

In 1930 the artist was represented in the Irish exhibition at Brussels, and where the Belfast Museum and Art Gallery bought "The market, Concarneau" which had been exhibited in the Paris Salon in 1924. She became an active committee member of the Belfast Art Society (later called the Ulster Academy of Arts) and was a dominant persona in Belfast exhibitions in the 1920's and 30's.



27. Charles Lamb, RHA, RUA (1893 - 1964)

Hearing the News

Oil on Canvas, 63.3 x 53.3cm (25 x 21") Signed

Exhibited: • The Dublin Painters, Autumn exhibition 1922
 • *Charles Lamb* retrospective exhibition in
 Hugh Lane Gallery April 1969
 • *Irish Art and Modernism*, Hugh Lane Gallery
 Sept/Nov 1991, The Ulster Museum Nov 1991
 - Jan 1992, cat no. 18



Born in Portadown, Co. Armagh, Charles Lamb initially studied life drawing at night at the Belfast School of Art before winning a scholarship to study full time at the Metropolitan School of Art, Dublin in 1917. In 1921 Lamb visited Carraroe in Connemara for the first time. Following years of returning to the area, from which he got much inspiration for his paintings, he settled there in 1935, where he ran a painting school during summer months. In 1926 Lamb lived and worked in Brittany for a time, where the locals and way of life came to be the focus of his subject matter, as the people of Connemara did while he worked there. He exhibited in London, New York, Chicago, Los Angeles as well as regularly at the RUA and RHA where he became a member in 1930 and 1938 respectively. In 1947 a solo show was held at CEMA, Belfast, and a retrospective of his work was held in 1969 at the Hugh Lane Gallery, Dublin. Significant works can be found in the National Gallery of Ireland, Hugh Lane Municipal Gallery and Ulster Museum.

28. Louis le Brocquy, HRHA (b 1916)

Boy with Flowers

Watercolour, gouache & ink on paper, 29 x 22cm
(11½ x 8¾")

Signed and dated '51.

"*Boy With Flowers*" is most likely a study for the boy featured in RHS of the painting, "*The Family*", which is hanging in the National Gallery of Ireland and was executed in the same year. It may have been exhibited at le Brocquy's one-man exhibition at Gimpel Fils in June 1951.

A self taught artist, Louis le Brocquy was born in Dublin and abandoned his job working in a lab in 1938 to pursue a career in painting. In 1947 le Brocquy moved to London which was to be his base for the next ten years, and showed his work in Paris, New York and Italy. He married Anne Madden in 1958 and began dividing his time between France and Ireland. Considered the most important Irish artist of the second half of the 20th Century, a progression of styles comparable to that of Picasso is apparent in le Brocquy's paintings. He has played a significant role in the Irish art world, helping to found the Irish Exhibition of Living Art in 1943, and receiving two honorary doctorates – one from Trinity College and the other from University College Dublin. A multitalented artist, he is also known for his tapestries and illustrations, and has received international acclaim with retrospectives held in France, Spain, Japan, Australia and the US.





29. William John Leech, RHA (1881 - 1968)

A French Quayside

Oil on canvas, 44.5 x 80.5cm (17½ x 31¾")

Signed

Exhibited: "The French Connection" Aug/Sep 2010 The Ava Gallery, Sept/Oct 2010,
The Hunt Museum, Limerick Cat. No. 18

Born in Dublin, William John Leech studied at the Metropolitan School of Art and later at the RHA School under Walter Osborne and at the Académie Julian in Paris. From 1903 until 1917 Leech lived mainly in Concarneau in Brittany, but visited Dublin regularly and continued to exhibit annually at the RHA, who elected him a full member in 1910. His reputation was gaining similar status in Paris, where he won a bronze medal at the 1914 Salon. In 1918 Leech served in the army for a time in France, but this experience of World War I left him suffering from depression. He continued painting however, and exhibited throughout the 1920's and 1930's at the RHA, RA and New English Club in London, and represented Ireland at a number of significant international locations including Venice in 1926 and Brussels in 1930. From 1944 on Leech was represented by the Dawson Gallery in Dublin, where a major retrospective was held in 1947. Although he received a huge amount of recognition for his art throughout his life, Leech struggled financially, often making his own frames to save money. His paintings can be found in major Irish collections such as the National Gallery of Ireland, Hugh Lane Municipal Gallery, The Office of Public Works, Ulster Museum and Crawford Gallery.



30. 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

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.

31. Norah McGuinness, HRHA (1903-1980)



Children on the Road

Oil on canvas 50.5 x 61cm (20 x 24")

Signed and Dated '59

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 sets 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 Lhote. 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 Municipal Gallery, Ulster Museum and Crawford Gallery.



32. Frank McKelvey, RHA, RUA (1895 - 1974)

Children in the Park

Oil on canvas, 50.5 x 68.5cm (20 x 27"), signed

Exhibited: The National Gallery of Ireland, The New Millennium Wing Opening Exhibition of 20th Century Irish painting, January 2002 – Dec 2003.

Frank McKelvey studied at the Belfast School of Art in his hometown, winning the prize for figure drawing in 1912. Four years later he exhibited at the RHA for the first time and continued to do so annually for the following fifty years, being elected a full member of the academy in 1930. Between 1923 and 1935 McKelvey exhibited regularly at the Glasgow Institute of Fine Art and his first solo show was held at Locksley Hall, Belfast, in 1936. The following year a second solo show was held at the Victor Waddington Galleries. During the 1920's McKelvey received many portrait commissions and his work was included in exhibitions of Irish portraits at the Belfast Museum and Art Gallery in 1927 and 1931. He was also included in a major exhibition of Ulster artists at the same gallery in 1951 and another at Ulster House in London in 1947. McKelvey's work can be found in the collections of Queen's University Belfast, the Royal Ulster Academy, the Masonic Hall in Dublin, Crawford Gallery in Cork, and the Royal Palace of Soestdijk in the Netherlands.



33. Frederick Edward McWilliam, RA, HRVA (1909 – 1992)

Princess Macha, 1957

Bronze, 47cm (18.5") high

Exhibited : Inaugral Exhibition "McWilliams at Banbridge" Sept 2008 - Feb 2009 to celebrate the opening of the FE McWilliam Museum.

Born in Banbridge, McWilliam trained at the Belfast College of Art and the Slade School of Art, London.

McWilliam was awarded the Ross leaving Scholarship between 1928-31. He worked in Paris and in 1938 leaned towards the British Surrealist Group. His two big influences were the Romanian artist Constantin Brancusi and the Surrealists of the 1930's and 40's.

In 1956, F.E. McWilliam was commissioned to make a bronze sculpture of *Princess Macha* to stand outside the entrance to Britain's first National health hospital, situated at Altnagelvin a few miles outside Derry, which was opened to the public in February 1960. The details of the subject, the Celtic goddess, Macha, were stipulated by the Northern Ireland Hospitals Authority. Macha was reputed to have founded the first hospital in Ireland at Emain Macha in 300BC. A dove, a symbol of St Colmcille who built Derry's first infirmary at his monastery in the 6th century, sits on one of her hands.

34. Colin Middleton RHA, MBE (1910-1983)

Jou Jou (1939)

Oil on canvass 76 x 61cm (30 x 24")

Signed

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 1950's, 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 the Hugh Lane Municipal Gallery. In the same year he was awarded an honorary doctorate by Queen's University.





35. Nick Nicholls (1914-91)

Contemplation (1944)

Oil on canvas, 25 x 29.4cm (9.75 x 11.5")

Inscribed and dated verso

Exhibited: • "Nick Nicholls" Exhibition, White Stag Gallery, Dublin May 1945, Cat. No. 11 (As *Foetus*)

• "Irish Art and Modernism" Hugh Lane Gallery Sept/Nov 1991, Ulster Museum Nov 1991 - Jan 1992 Cat. No. 58

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 Rakoczi, 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.



36. **Dermod O'Brien PRHA (1865 - 1945)**

Venice

Oil on canvas, 23 x 32cm (9 x 12.5)

Provenance: The Artist's Family

Originally from Limerick, Dermod O'Brien spent time studying paintings in Europe, particularly in the Louvre, following which he made the decision to paint full time. He studied under Charles Verlat at the Antwerp Academy, where he met Walter Osborne. O'Brien continued his studies at the Académie Julian in Paris and later at the Slade. After completing these studies he shared a studio in Chelsea with Henry Tonks for a time, before moving to Dublin in 1901 and was elected a full member of the RHA six years later. O'Brien went on to serve as president of the Academy from 1910-1945. O'Brien had a significant role in the Irish art world during his life, taking the role of Governor of the National Gallery, supporting Hugh Lane's project to secure a premises for a modern art gallery, and playing an active part in organising Oireachtas exhibitions, including the first which took place in 1906.

37. Daniel O'Neill (1920 - 1974)

Early Morning

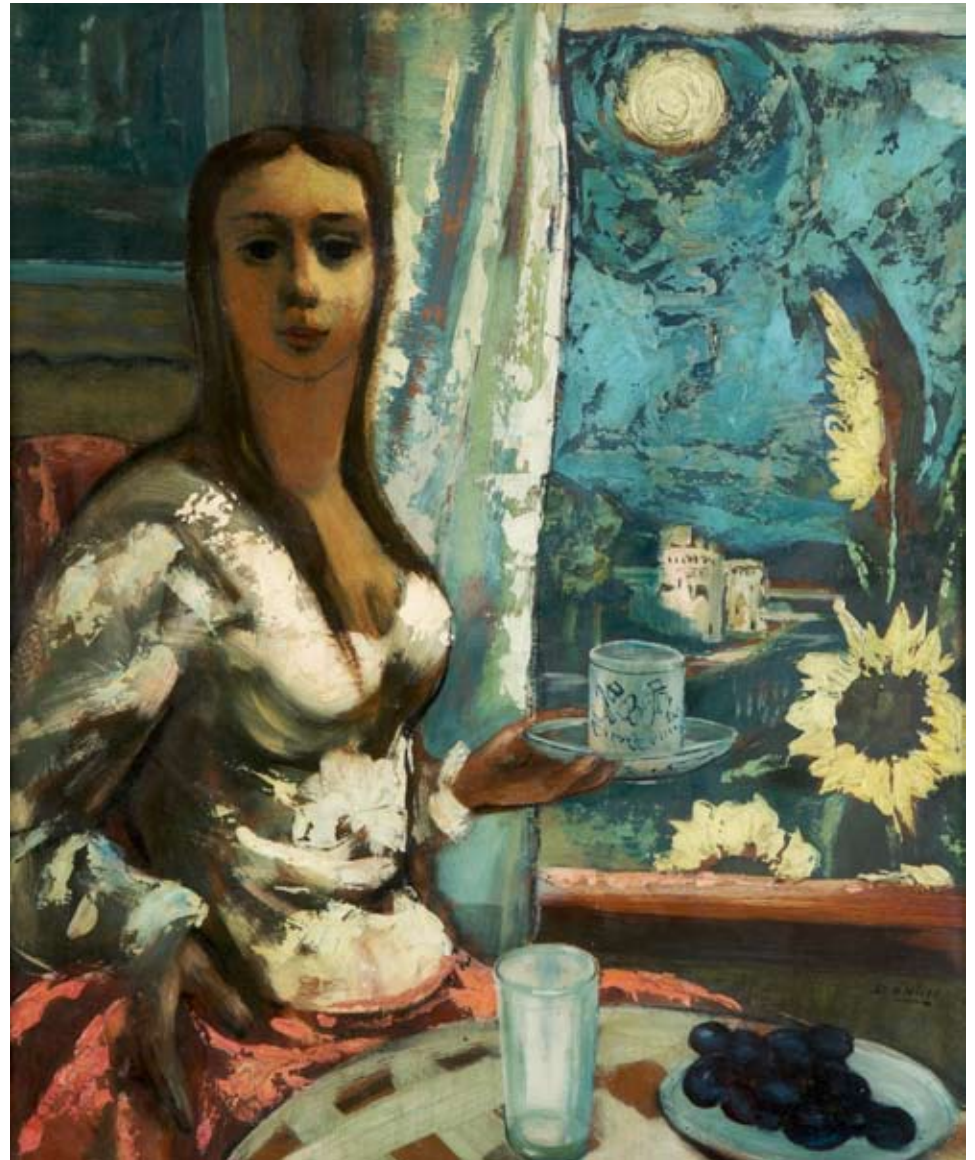
Oil on board, 61 x 50.5cm (24 x 20")

Signed

Exhibited:

- The National Gallery of Ireland
New Millennium Wing Opening
Exhibition of 20th Century Irish
Paintings January 2002 – Winter
2003
- “Collectors Eye” Exhibition
The Model Arts and Niland
Gallery Sligo January –
February 2004
- The Hunt Museum, Limerick
March – April 2004 Cat. No. 23

Belfast painter Daniel O'Neill made the decision to paint full time in 1945 having worked as an electrician in the Belfast shipyards. He exhibited with Victor Waddington, and later with the Dawson Gallery, but spent much of his time travelling abroad. In the early 1960's 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.



**38. Sir William Orpen RA, HRHA, RWS, RI
(1878 - 1931)**

Portrait of Dolly Stiles

Oil on Canvas, 76 x 63.5cm (30 x 25"), Inscribed lower right 'For St. Cecilia with love from Woppy "The Devine" 1916'

Provenance: The sitter's family by descent.

Orpen was born in Blackrock, Co. Dublin. He studied at Dublin Metropolitan School of Art under James Brenan. In 1892-3, Orpen won a scholarship for three years, and first class certificates for drawing. In 1887, he entered the Slade School of Fine Art, London. There he became friends with Augustus John (1878-1941) and Albert Rutherston (1881-1953). Throughout his years at Slade, Orpen won the prize for figure painting, and the Royal Dublin Society's Taylor Scholarship.

In 1900 he gained membership of NEAC. In 1901 the Carfax Galler held a solo exhibition of Orpen's works. In the same year he first exhibited at the Royal Hibernian Academy. He became an ARHA in 1904, a full member in 1907 and an Honorary member in 1930. Between 1902 and 1914 Orpen travelled to teach part-time at the Dublin Metropolitan School of Art. In 1904 Orpen contributed works to a show by Irish Painters held at the Guildhall of the Corporation of London organized by Hugh P. Lane. He became an associate of the Royal Academy in 1910 and a founder member of the National Portrait Society in 1911. In 1919 he was appointed an RA and a member of the Royal Institute of Painters in Watercolours and president of the International Society of Sculptors, Painters and Gravers.

This portrait was commissioned by her parents Sir Harold and Lady Stiles to mark her 21st birthday in 1916. Sir William Open, who was a family friend, stayed at their house-Whetton Lodge in Gullane, East Lothian-while he was at work on the portrait.





39. Basil Rákoczi (1908-1979)

The Islanders, Aran

Oil on canvas 36 x 79cm , (14 x 31")

Signed

Although born in England Basil Rákoczi's mother was from Co. Cork. He studied at the Académie de la Grande Chaumière in Paris and privately under Ossip Zadkine. In 1933 Rákoczi founded the Society for Creative Psychology with his friend Kenneth Hall and exhibited paintings under the name of the "White Stag Group" at Fitzroy St. 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 Rákoczi left Ireland first going to London before settling in Paris.

40. Nano Reid (1900-1981)

Seanchai

Oil on canvas, 50.5 x 40.5 (20 x 16")

Signed

Provenance: From the collection of Canon Corkery,
Manooth College librarian

Born in Drogheda Co. Louth, Nano Reid trained at the Metropolitan School of Art in Dublin, where she studied under Sean Keating and Harry Clarke. Afterwards she travelled to Paris, enrolling at the Académie de la Grande Chaumière along with other Irish artists such as Kathleen Fox. Reid then attended the Central School in London, studying under Bernard Meninsky. Her first solo exhibition was held at the Dublin Painters Gallery in 1934. After returning to Ireland, Reid spent the rest of her life in Drogheda, concentrating on painting aspects of local life and landscapes. However, her paintings are in no way bound by a sense of locality, but are accomplished essays in painterly abstraction.

By 1942, she had established a reputation for her richness of invention, with economy of means, and her watercolour landscapes were compared to those of Raol Dufy. She exhibited at the RHA during the 1930s; but, from 1943, generally exhibited with the IELA, the Dublin Painters and later with the Independent Artists. She represented Ireland with Norah McGuinness at the Venice Biennale in 1950.





41. Elizabeth Rivers (1903-1964)

Halloween Children (c 1948–51)

Oil on canvas, 63.5 x 91cm (25 x 36”), signed

Exhibited: • Irish Exhibition of Living Art 1951 Cat. No 13

• “*Elizabeth Rivers Memorial Exhibition*,” Hugh Lane Gallery 1966 Cat. No.18.

Born 1903 in England; she studied first at Goldsmith’s College,, under Edmund J. Sullivan (1869-1933) from 1921 until 1924, showing distinct interest in wood engraving. She won a scholarship to the Royal Academy, where she studied for five years from Walter Sickert, and won a number of medals and prizes.

Between 1931 - 34, she studied in Paris under Lhoté and Severini, and also at the Ecole de Fresque. She held her 1st one woman exhibition Werthein Gallery, Manchester in 1933. In 1935 she visited Aran where she went to live the following year. She lived on Inis Mór until 1943, exhibiting during these years in Manchester, London and Dublin, including the RHA in 1936. During the war years, she worked in London as a fire warden, but returned to Aran, publishing *Stranger in Arán* with The Cual Press in 1946, she painted in Dublin, and assisted Evie Hone in her stained glass studio. She contributed regularly to the Irish Exhibition of Living Art. A memorial exhibition was held at the Hugh Lane Gallery in 1966.

42. **Georgette Rondel (d.1942)**

In the Green

Oil on board, 48.5 x 34cm (19 x 13.5")

Signed



Provenance: From the Collection of Lillas Mitchell HRHA

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 in now dead ... the sunshine passing into cloud—a lovely flower', Basil Rakoczi noted in his Journal on 31 May 1942.



43. Cecil French Salkeld ARHA (1904 - 1969)

Indian Summer

Oil on canvas, 37 x 30cm (14½ x 11¾")

Signed and dated 1938

Born in India, Salkeld entered the Metropolitan School of Art at the age of fifteen. In 1921 he went to Kassel, Germany and studied art under Ewald Dulberg. In 1924 he returned to Dublin and held his first solo show at the Dublin Painters' Gallery. He also exhibited in the New Irish Salon Exhibition in Mill's Hall, Dublin.

After a lapse of ten years, he returned in 1939 to the RHA and from then until 1968 showed fifty-six works. The 1930s also saw his Gayfield Press in action. As owner and often operator of the hand press, he was responsible for all types of commercial art and publicity. In 1941 he painted wall panels in Davy Byrne's pub. Ballet scenes often formed the subject matter of his paintings in the 1940s.

44. **Caroline Scally (1886 – 1973)**

Cats In The Garden

Watercolour, 52 x 34cm (20.5 x 13.5")

Signed

Exhibited: • Watercolour society of Ireland,
1951 Cat No.105
• "Caroline Scally Exhibition", Dublin
Painters Gallery, 1952 Cat No.28

Literature: Patricia Butler "History of The
Watercolour Society of Ireland"
Illustrated P272

Caroline Scally was born in Dun Laoghaire and studied at the Metropolitan School of Art with Sean Keating and James Sinton Sleator under William Orpen. Awarded the Taylor Art Scholarship in 1911 she headed for Paris and then on to Rome. She held her first one-woman show at The Dublin Painters Gallery in 1930 and was later to become President of the Dublin Painters Society in 1962. She exhibited at the first IELA exhibition in 1943 and exhibited regularly at the RHA and with the Watercolour Society of Ireland becoming a committee member in 1958. Patricia Butler described this work "Caroline Scally's feel for quirky details, combined with her dexterity when employing watercolour and her obvious sense of colour and lyricism is well expressed in her watercolour entitled *Cats in the garden.*"





45. William Scott RA (1913-1989)

Candle and Cards

Oil on canvas, 28 x 37cm (11 x 14.5")

Signed

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

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.



46. Estella Solomons, HRHA (1882 – 1968)

Parknasilla, 1911

Oil on board, 10.5 X 14.5 in.

Inscribed with title and Dated July 1911 verso.

- Exhibition:
- “Estella Solomons” Exhibition, Crawford Gallery 1986 Cat No. 73.
 - “Shades of light” Exhibition, The Hunt Museum, Limerick, June - Oct ‘05

Born in Dublin in 1882. Estella attended the Royal Hibernian Academy Schools under Walter Osborne, and entered the Metropolitan School of Art, where she became a pupil of William Orpen. In 1906, she visited the Rembrandt tercentenary exhibition in Amsterdam, which was a significant event for her. Despite being taught by William Orpen, she was never a formula painter and painted by inclination and sympathy, not by chequebook. She abandoned the Old-Masterish and academician’s style of working because it weighed her feminine love of sponteity. Estella was no publicist, her talent was refine, rather private one exercised more for her own pleasure than for the publics.



47. Mary Swanzy HRHA (1882 - 1978)

Cubist Landscape

Oil on canvas, 16 x 20 in (40 .7 50.8cm)

Provenance: The Artist's Family

Mary Swanzy took classes at the RHA and Metropolitan School of Art in her home town of Dublin before travelling to Paris to work in various artists' studios. Although mainly based in Dublin in her early career, she spent much of her time travelling around Eastern Europe and North America. In 1956 she moved to London but continued to show in Ireland at the Dawson Gallery and Royal Hibernian Academy, and in 1949 was elected an Honorary Member of the RHA.

48. **Anne Yeats (1919 - 2001)**

The Letter Writer

Oil on board, 46 x 33cm (18 x 13")

Signed

Exhibited: Anne Yeats Retrospective
Exhibition, The George Montague
Gallery, Sept/Oct 1990, cat. no. 23

Born in Dublin, Anne Yeats entered the RHA schools at the age of 13 where she studied for three years. She became a set designer at the Abbey Theatre (1936 - 40) and began painting full time in 1941. She joined the organizing committee of the IELA in 1947 becoming Secretary for a number of years. Today she is overshadowed by her father W.B. Yeats and her Uncle Jack B. Yeats. Her work is included in the National Gallery of Ireland, the Hugh Lane Gallery, the Ulster Museum and the Model arts and Niland Gallery Sligo to name but a few.



49. Jack Butler Yeats (1871-1957)

Fair Day, Mayo, 1925

Oil on canvas, 24 x 36 in (61 x 91.5cm)

Signed

Provenance: Lent by the artist to Éamonn De Valera for his office in Suffolk Place,
Sold through Leo Smith to current owners family 1944.,

Exhibited:

- 1927 Dublin RHA No. 55
- “Jack Yeats Exhibition” 1990 Monaco/Dublin Cat No. 15
- “Moderns’ Exhibition”, IMMA, October 2010 - February 2011, cat. No. 20

Jack Butler Yeats was born in London but spent most of his childhood with his grandparents in Co. Sligo. Initially self taught, Yeats took classes at various institutions including South Kensington, Westminster, Chiswick Art and West London schools of art. In the late 1880’s he began his career as an illustrator, creating pen and ink drawings for journals and books, and cartoons for Punch Magazine under the pseudonym W. Bird. Yeats spent much of his time in Connemara and returned to Ireland full time in 1910, settling in Greystones, Co. Wicklow. Hugely active on the Irish art scene, he participated in over 160 group shows during his lifetime, including regular appearances at the RHA who elected him a full member in 1916. Yeats was also a founding member of the Society of Dublin Painters. He continued his graphic works for the Cuala Press and designs for Dun Emer, but in 1925 decided to focus more on his own oil paintings for which he is widely regarded today. Perhaps the most significant figure in 20th Century Irish painting, he was heralded at Hugh Lane’s exhibition of Irish Art at Guildhall, London, as the ‘most distinctively Irish painter’.



ACKNOWLEDGMENTS

The Directors of Adam's would like to thank all the private lenders of the paintings and sculpture included in this exhibition. We would especially like to thank Karen Reihill for her help in preparing the catalogue and facilitating a number of the loans. Dr S.B. Kennedy has been the inspiration for the exhibition and his help and support have been invaluable. Frank and Reeta Hughes, Bruce Arnold and Dr Abdul Bulbulia amongst others have been very supportive. Many writers and scholars have written on Irish art in the period covered so we would like to thank Dr Eimear O'Connor, Dr Denise Ferran, Dr Roisin Kennedy, Dr Julian Campbell, Dr Nicola Gordon Bowe, Patricia Butler, Bruce Arnold, Christina Kennedy, Ciaran Mac Gonigal, Riann Coulter, Robert O'Byrne and the late Dorothy Walker for their work and commitment to researching various areas of Irish art over many years. All of their publications were an invaluable reference source in the preparation of this catalogue.

Our thanks also goes to our team at the AVA Gallery - Sara Thompson and Jan Wheeler, to the Marchioness of Dufferin and Ava and all her staff at Clandeboy especially Karen and family, Fergus and John for all their help and assistance. We have had tremendous support and enthusiasm from all the artist's families and copyright holders for which we give thanks to all including FNCI and The William Scott Foundation.

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The pictures highlighted above will be included in our December Important Irish Sale.

Further entries for this prestigious sale are now being accepted .

DATES FOR YOUR DIARY

21st June	"The Kelly Collection" - Entire Contents of 24 Fitzwilliam Square	Adams, Dublin
6th July	"Collectables Sale"	Adams, Dublin
28th Sept	Important Irish Art Sale	Adams, Dublin
11th Oct	"Country House Collections"	Adams at Slane Castle