



George Campbell & The Belfast Boys

Karen Reihill

ADAM'S Est 1887

Now in its sixth year Adam's are delighted the way their Summer Loan shows have grown in popularity among the art-going public to become a major fixture on the visual arts calendar both in Dublin and the North. The exhibition, our biggest to date, will open in Dublin where it will be on show for four weeks before transferring to Clondeboye Estate in Co. Down where it forms part of the Clondeboye Festival 17th - 22nd August with Camerata Ireland. All the pictures, with the exception of the one opposite, on loan from RTE, are from private collections from around the country with many being seen in public for the first time in over half a century.

The focus of this year's show is on George Campbell and the group of fellow artists he gathered around him known as the 'Belfast Boys'. It is hoped this exhibition will contribute to a re-evaluation of all their work.

Published on the occasion of the exhibition : -

GEORGE CAMPBELL AND THE BELFAST BOYS

Adam's, 26 St. Stephen's Green, Dublin 7th - 30th July 2015

The Ava Gallery, Clondeboye Estate, Co. Down 6th August - 3rd September 2015

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Printed by Nicholson and Bass, Northern Ireland

Opposite - Cat. No. 1 George Campbell
Symphony Orchestra
Oil on board, 61 X 122 cm, signed

*Exhibited: "George Campbell Exhibition" David Hendriks Gallery
Oct 1969 Cat. No. 14 where purchased by RTE .*

GEORGE CAMPBELL AND THE BELFAST BOYS

SUMMER LOAN EXHIBITION



I

George Campbell RHA (1917 - 1979)
Symphony Orchestra

Adams, 26 St. Stephen's Green, Dublin
The Ava Gallery, Clondeboye Co. Down

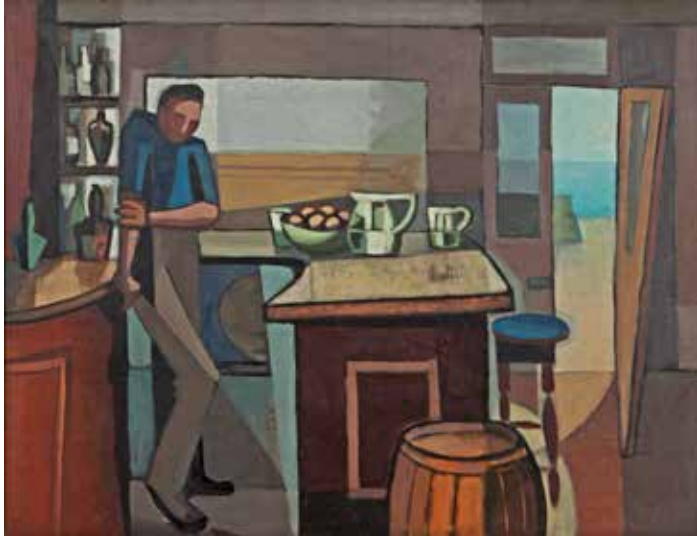
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6th August - 3rd September

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ADAM'S
ARTS & ANTIQUES
at Clondeboye

The AVA Gallery, Clondeboye Estate
Bangor, Co. Down, BT19 IRN



- 2 **Arthur Armstrong RHA (1924 - 1996)**
Bar Interior (1957)
 Oil on board, 76.5 x 95.5cm
 Signed
 Exhibited: "Arthur Armstrong Retrospective - Paintings 1950 - 80"
 Exhibition ACNI Cat. No. 6



- 3 **George Campbell RHA (1917 - 1979)**
Entry of the Torredors
 Oil on Board, 40 x 51 cm
 Signed. Inscribed with title verso

 Provenance: Previously in the collection of artist Letitia M. Hamilton



- 4 **Gerard Dillon (1916 - 1971)**
Aran Islanders in their Sunday Best
 Oil on board, 57 x 77.5cm
 Signed



- 5 **Daniel O'Neill (1920 - 1974)**
Self Portrait on a Western Shore
 Oil on board, 44.5 x 55cm
 Signed



fig.1: George Campbell painting, 1940's



fig.2: George Campbell, Belfast 1939

George Campbell and the Belfast Boys

A member of the Royal Hibernian Academy, George Frederick Campbell was an acclaimed and distinguished artist in his lifetime, which in difficult political, economic and social circumstances was a remarkable achievement. Commenting that Campbell was the first 'Avant-Garde painter to become an RHA',¹ critics, however, in the early 1970s considered his style of painting 'stale and stereotyped,'² and 'slick and superficial.'³ In 1978, the Spanish government recognized Campbell's contribution to their country and made him a Knight Commander of Spain and in 2006 honoured him by erecting a plaque at a roundabout in Malaga in his name.

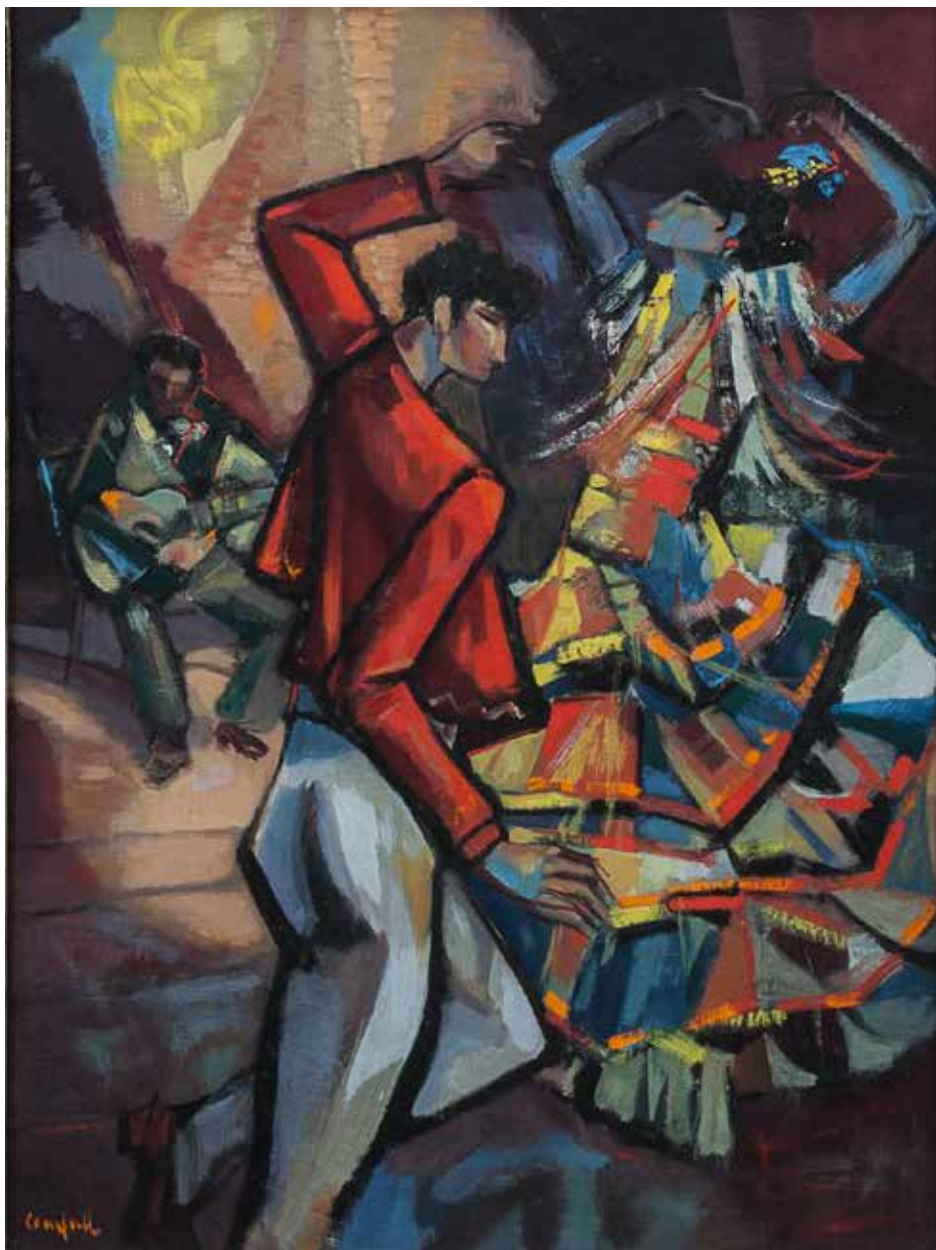
This exhibition re-examines Campbell's career and his close friends, Gerard Dillon, Daniel O'Neill and Arthur Armstrong – the Belfast Boys.

The exhibition also traces Campbell's individuality and flair for organizing exhibitions with his brother, Arthur, in Belfast during the War, a flair which continued through his friendships in Malaga, London, Dublin and Galway until the end of his life. It reflects on an artist who became unfashionable in the 'swinging sixties' and has been unjustly neglected in recent years.

¹Arthur Gibney, in documentary 'Looking For George' Cedecom, 2006.

²Brian Fallon, The Irish Times, 30 April, 1971, p.12

³Bruce Arnold, Irish Independent, 15 May, 1971, p.2



- 6 George Campbell RHA (1917 - 1979)
Jota
 Oil on canvas, 61 x 46.4cm
 Signed, Inscribed verso 'Carmen & Antonio'

Exhibited: The Lewinter-Frankl Collection, The Ulster Museum, March/April 1958 Cat. No. 3



fig.3: Arthur and George Campbell, 1927.



fig.4: George Campbell as a young boy



fig.5: Stanley Campbell and his mother, Gretta Bowen

Early Life

George's father, Matthew Campbell, was a native of Armagh. A veteran of the Boer War, Matthew met Margretta (Gretta) Bowen⁴ from Harbour House on the North Circular Road, Dublin while he was working as a clerk in the Royal Irish Rifles. Following their marriage in Dublin, 1907, the Campbells lived in Belfast. However, Matthew's catering business meant the family had to move several times. The Campbells had three sons. Arthur (1909) and Stanley (1911) were both born in Belfast. The family moved to Dublin⁵ in 1911 and George was born in Ferrybank, Arklow, Co. Wicklow, in 1917. The family finally returned to Belfast in 1921.⁶

Following her husband's sudden death in 1925, Gretta Campbell ran a launderette and took lodgers into her home at Magdala Street, Belfast. Aged fifteen Arthur Campbell left school⁷ and found employment with W&G Baird printers and moved into the advertising department until 1945. Older than George by nine years he attended night classes at the Belfast College of Art in the 1930s and later developed a keen interest in photography.⁸ Stanley was sent to relatives in Melbourne, Australia, and George remained at home until, in 1929, he was sent to the Masonic Boys' School⁹ in Clonskeagh, Dublin.

⁴In 1904, Gretta Bowen was working as a typist in a solicitors office, Dame Street.

⁵Arthur and Stanley Campbell attended a primary School in Rathmines.

⁶George Campbell referred to being at 'Clandeboyne for a spell' in a BBC interview in 1973. The location was more likely linked to Matthew Campbell's catering business. Arthur Campbell also noted travelling to Clandeboyne with his father. Correspondence with Francis Campbell, 28 October 2014.

⁷Awarded a Scholarship, Arthur Campbell was due to attend Methodist College Grammar School, Belfast.

⁸Two photographs, 'New Street, Killarney' and Scene in County Down' by Arthur Campbell were illustrated in *Now in Ulster*, 1944.

⁹Matthew Campbell had joined Masonic Lodge No. 278 in 1907. Correspondence with the Grand Lodge of Freemasons, Dublin, 11 July 2014.



fig.6: George Campbell's birthplace, Ferrybank, Arklow, Co. Wicklow



*fig.7: Masonic Boys School, Clonskeagh.
Photo courtesy of The Freemasons of Ireland*

At school, George enjoyed rugby, cricket and boxing.¹⁰ His linguistic abilities manifested in his teenage years. He won prizes for Latin in 1931 and 1933, French in 1930 and 1932, and the Florentine Prize in 1930. In an interview in the 1970s, Campbell recalled learning languages in school: 'I did learn languages, which caught my imagination and I gave them of my best. I saw languages as the keys to travel. I liked Spanish music then and wanted to see Spain, France and Italy.'¹¹ On completing his education, he returned to Belfast in 1934 and took a clerkship in the Telegraph office.



fig.8: George Campbell, (Bottom left) Masonic Boys School rugby team, 1932-33



fig.9: George Campbell 'on the ball' against Royal Academy, Belfast

¹⁰Boxing was not a registered sport at the school but informal classes were given to the boys. Conversation with Dr Harold Ennis, (a pupil at the school from 1940-5), 2 December 2014.

¹¹George Campbell: Self Portrait, BBC, 1973.



fig.10: George and Madge Campbell on their honeymoon, Dublin, September, 1942



7. George Campbell RHA (1917 - 1979)

Madge

Charcoal, 16 x 12cm, Signed

Provenance: The Lewinter-Frankl Collection

Known to his friends in Ireland as 'Geo' or 'George', Campbell worked in an assortment of jobs before joining Short & Hartland Ltd¹² in 1940/1 where he met Margaret, 'Madge' McNeill Thompson from Co. Antrim who was working in the labour office as a wages clerk. Recalling him as a 'cocky little man,'¹³ Madge recollected being invited out to watch a boxing fight following a discussion on the subject when they were working on wage sheets together. In August 1942, they were married and spent their honeymoon in Dublin. Two years later, in December 1944, Madge gave birth to a son, Michael Campbell. Tragedy struck when the baby fell ill: Michael was diagnosed with gastroenteritis and died a week later.¹⁴



8. George Campbell RHA (1917 - 1979)

Madge

Coloured pencil, 12 x 9cm

Signed and dated 1944

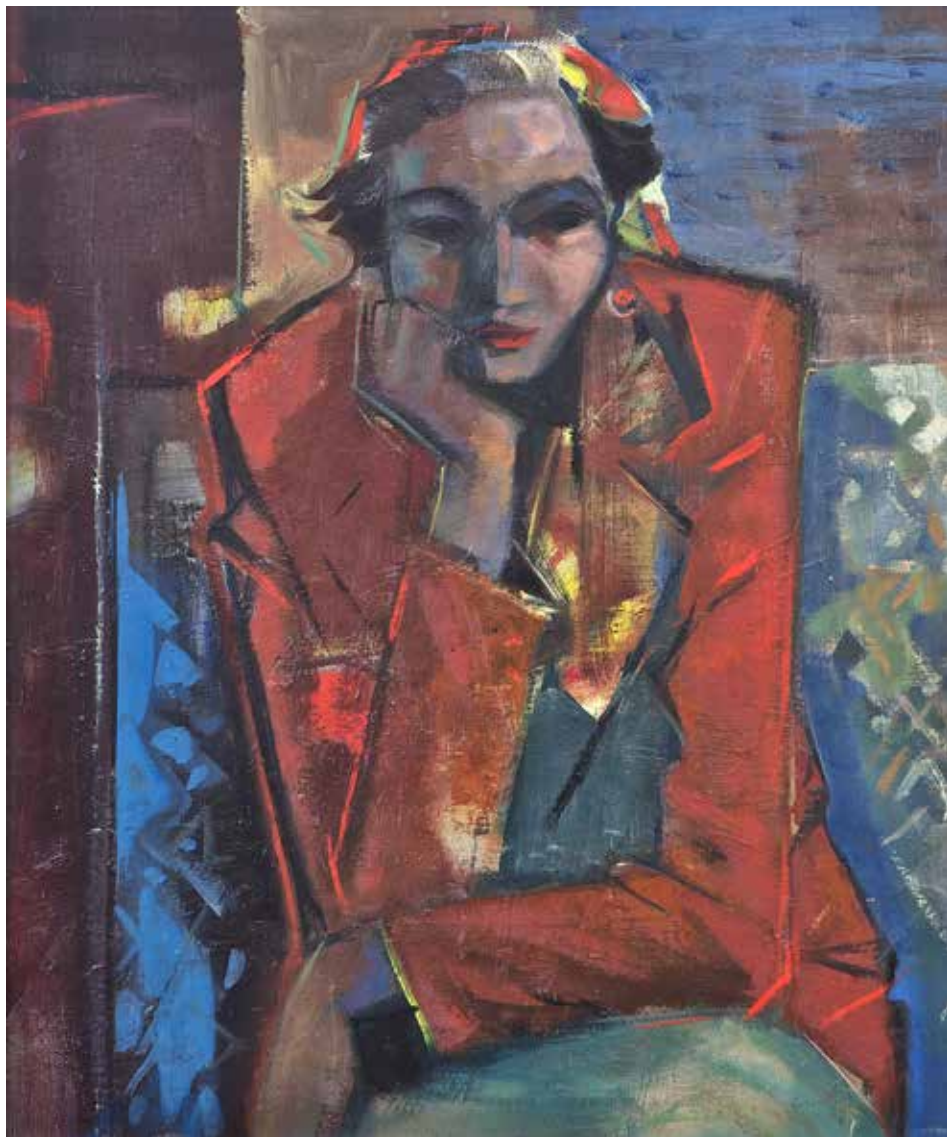


fig.11: Madge Campbell, photo study for picture opposite

¹²Established in 1936, the company was 50% owned by Harland and Wolff and Shorts. Campbell's position was a wages clerk.

¹³Madge Campbell in 'George Campbell, A Tribute', RTE documentary, June, 1979

¹⁴Madge Campbell in *Looking for George*, documentary film, Cedecom, 2006.



9 George Campbell RHA (1917 - 1979)
Madge
Oil on board, 59 x 50cm
Signed



10. Gerard Dillon (1916 - 1971)
Portrait of George Campbell
 Pencil, 24 x 17cm
 Signed in Gaelic



11. George Campbell RHA (1917 - 1979)
Self Portrait
 Watercolour, 18 x 12.5cm
 Signed

1940's : Becoming a Painter

Witnessing the horrors of the Blitz in 1941, Campbell was compelled to leave his job to paint, which was likely linked to the death toll of over nine hundred people. Starting to paint at the age of twenty-four was, however, a cause for concern for Campbell. In an interview in 1979, he admitted he knew nothing about painting but on school visits¹⁵ to the National Gallery he had been enthralled by Goya and the sombre dramatic qualities of El Greco. On a visit to Madge's family one weekend, George came across her younger sister Joyce's watercolours and began sketching. Believing art classes hindered his creativity, Campbell reached out to the small artistic community in Belfast to gain knowledge.



fig.12: George Campbell 'Moore Street',
 Provenance: Zoltan Lewinter-Frankl collection



fig.13: George Campbell's illustrations for
 'Ulster in Black & White', 1943

¹⁵Art classes took place once a week. Interview with Dr Harold Ennis, 17 February 2015.



- 12 **George Campbell RHA (1917 - 1979)**
Belfast during the Blitz
 Oil on board, 38 x 44.5cm
 Signed



- 13 **Gerard Dillon (1916 - 1971)**
Belfast after the Blitz
 Oil on board, 47 x 62cm
 Signed

Exhibited : "Gerard Dillon Retrospective Exhibition" Dublin/Belfast
 1972/3 Cat. No. 16



fig.14: Gerard Dillon's home, Lower Clonard Street, Falls Road, Belfast



fig.15: Gerard Dillon

At a Feis exhibition in May 1943, Campbell met Gerard ('Gerry') Dillon, who had 'twinkling eyes in a round, merry face'.¹⁶ Describing himself as being 'stupidly shy of people',¹⁷ Dillon found that the works of Marc Chagall and Sean Keating made him want to paint. Campbell was first encouraged to paint by Dillon, who introduced him to friends Daniel O'Neill and Tom Davidson, the pianist. A Nationalist from the Falls Road area of Belfast, Dillon left school at fourteen to begin work as an apprentice house painter. Living in London in the late 1930s, he found tubes of paint and brushes in a cupboard and started painting. He is recorded as saying, 'Once I started this [painting] I never stopped.'¹⁸ On a visit to the west of Ireland before the outbreak of war in 1939, travel restrictions forced him to remain in Ireland. He subsequently moved to Dublin and became part of a thriving artistic community, holding his first solo exhibition in 1942 at the Country Shop, opened by Mainie Jellett.



fig.16: Gerard Dillon and Mainie Jellett at the opening of his first solo exhibition at the Country Shop, 1942



fig.17: Gerard Dillon, Tom Davidson and Thomas McCreanor, London 1950's

¹⁶Percy Dymond, 'Gerard Dillon: He Always Wanted to Be an Artist', *Belfast Telegraph*, 27 October 1956.

¹⁷Gerard Dillon in 'Gerard Dillon of Dublin', Maxwell Galleries, 27 July–21 August 1954.

¹⁸Dillon quoted in James White, *Gerard Dillon: An Illustrated Biography*, Wolfound Press, 1994, p. 32.



14 **Gerard Dillon (1916 - 1971)**
Portrait of George Campbell
 Watercolour 36 x 26.5cm
 Signed



15 **George Campbell RHA (1917 - 1979)**
Portrait of Gerard Dillon
 Oil on board, 20 x 15cm

Provenance: The estate of George and Madge Campbell



fig.18: Gerard Dillon and George Campbell, Newsletter 29/3/1966



fig.19: Gerard Dillon, Sketch drawing for 'Man resting in a boat, Co. Donegal', 1947

Both smallish and mustachioed, Dillon and Campbell were largely self-taught. They spent the War years in each other's company and became close friends. Their common interests were ancient Irish monuments, music, theatre, literature, mimicry¹⁹ and the West of Ireland. Their first commission together of £16 to paint murals on the walls of the Hubert Wilmots theatre ended with unfortunate consequences. When the mural was almost complete, Dillon noticed a pigeon trapped in the ceiling of the theatre. In his efforts to release the bird, he destroyed the mural.²⁰ Campbell remarked in later years, 'I know how clichéd it is to talk of the good old days and I try not to fall into that trap but we did have marvellous laughs and goodish nights. I say nights because apart from going out sketching we were all painting at least a 70–80 hour week – covering acres with paint – messing – learning.'²¹

Tom Davidson remained close with the group until his death in 1993. He was a pivotal figure who introduced Campbell to a group of writers, and to musicians such as Shaun Coyle and Solly Lipsitz.²²



16 George Campbell RHA (1917 - 1979)

Shaun Coyle Pianist
Charcoal, 25 x 19cm
Signed and dated '45



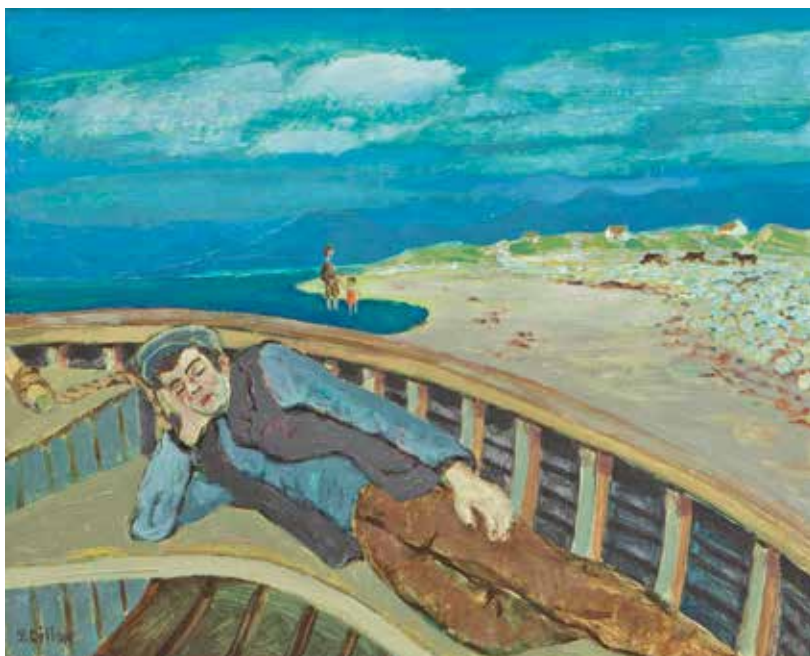
fig.20: Tom Davidson

¹⁹Campbell and Dillon were known to dress up and act out different personalities to entertain friends.

²⁰George Campbell, hand written notes for *Artist and Man: Gerard Dillon Remembered by his Friends*, RTÉ broadcast, May and June 1974.

²¹Ibid.

²²Campbell met Solly Lipsitz at the Ulster Arts Club in the late 1950s.



17 Gerard Dillon (1916 - 1971)
Man resting in a boat
 Oil on board, 41 x 50.5cm
 Signed



18 Gerard Dillon (1916 - 1971)
Harbour Road, Kilronan, Inishmór, Aran Islands (1944)
 Oil on board, 28 x 38cm
 Signed



19 Daniel O'Neill (1920 - 1974)

Dimsdale Street

Pen & ink, 9 x 14cm

Provenance: The artist's family



fig.21: George Campbell, Louis Goulding, Lady Jersey and Daniel O'Neill in Waddington Galleries, 1948.

Born in 1920 at 4 Dimsdale Street, Belfast, 'Dan' O'Neill was a tall and good-looking man who attracted female company. Apart from having taken a few classes at his friend Sidney Smith's studio and a short spell at the Belfast College of Art, he was a self-taught artist. Women feature strongly in his oeuvre, highlighting female friendships and his marriage to Eileen Lyle, and his relationships with Sheilagh Deacon in the 1950s, Maureen O'Neill in the 1960s and Margaret Allen in the final years of his life. O'Neill met Dillon between 1939–40 and introduced him to the work of Rouault and Picasso. Dillon formed a strong bond of friendship with O'Neill, holding a joint show with him at the Contemporary Art Galleries²³ in Dublin in 1943.

Dillon participated in the first Irish Exhibition of Living Art (IELA) exhibition in Dublin, 16 September 1943, and became a committee member from 1950, exhibiting nearly every year until his death in 1971. Founded by Mainie Jellett and others,²⁴ the IELA provided an alternative exhibition venue in the 1940s for those outside the academic mantle. O'Neill exhibited from 1944 but ceased activity after Waddington closed his gallery in 1956. Campbell exhibited from 1947 and stopped contributing the year after he became a full Royal Hibernian Academy member (RHA) (1964).



fig.22: Postcard from Daniel O'Neill to his sister, Brigid, sent from Rathmullen, Donegal



fig.23: Daniel O'Neill and Gerard Dillon at the Contemporary Galleries, 1943

²³Managed by Jack Longford and his partner, Deirdre McDonagh. It was the first gallery to promote modernist painting in Dublin in the 1930s and 1940s.

²⁴Norah McGuinness, Louis Le Brocquy, Nano Reid, Father Jack Hanlon, Ralph Cusack, Laurence Campbell, Evie Hone, Margaret Clark and Le Brocquy's mother, Sybil, who was a writer.



20 Daniel O'Neill (1920 - 1974)
Girl From The North
 Oil on board, 51 x 61cm
 Signed

Provenance: The Lewinter-Frankl Collection

Similar to Dillon, O'Neill supported his artistic career by working (as an electrician) at night while painting during the day. During the Blitz, Dillon and O'Neill made frames from damaged timber and experimented with hand carving using the stones left over from bombed buildings. In an interview, O'Neill recalled Dillon making 'futuristic and surrealist shapes'.²⁵ Consulting art books, O'Neill and Dillon admired Van Gogh and the early Renaissance painters. Campbell preferred not to consult books and wanted to find out things himself though trial and error. Despite being known for his 'incessant chatter',²⁶ Campbell never liked discussing art, though he did remark in interviews in the 1960's and 70's that he admired Braque, Goya, Zurbaran and Caravaggio.

²⁵Cecil French Salkeld, 'Daniel O'Neill: A Critical Appreciation', *Envoy*, Vol. 1. No.1 December 1949, p. 33.

²⁶James MacIntyre, op cit., p. 93.



fig.24: Daniel O'Neill with wife Eileen at his exhibition at Waddington's, 1949



fig.25: Daniel O'Neill in 'Campbell's Café', 1948. Photo: Arthur Campbell. © Artist's Estate.

In 1943, O'Neill married Eileen Lyle and moved to Conlig, a former lead-mining village in Co. Down. Following the birth of their daughter, Patricia, O'Neill regularly invited Campbell and Dillon to stay with him. The artists often went on painting trips around the area. O'Neill was highly experimental with glazes throughout his life but he didn't experiment with abstract work. Unlike Campbell, who was impatient and didn't prepare boards,²⁷ O'Neill and Dillon were meticulous about preparing the support for their works, an indication of the discipline provided by their apprenticeships. From the early 1940s, O'Neill's images largely related to human emotion, birth, love, death and suffering. He also painted people he admired: 'On Reading Dear Theo' was homage to Van Gogh.

The figure of equilibrium in this group of artists was Dillon, who often witnessed O'Neill and Campbell's fiery temperaments. Both romantics, Campbell and O'Neill only held one joint show together in November 1944 at the Mol Gallery. Confiding in James MacIntyre,²⁸ Dillon told his friend that 'neither of them was above heaping ridicule on the other's work'.²⁹ Criticism within the group was, however, a positive aspect to their friendship: 'their work seemed to spark off each other in a healthy competitive way. When one did collage they all would.'³⁰



fig.26: Invitation to George Campbell and Daniel O'Neill's joint show, November, 1944



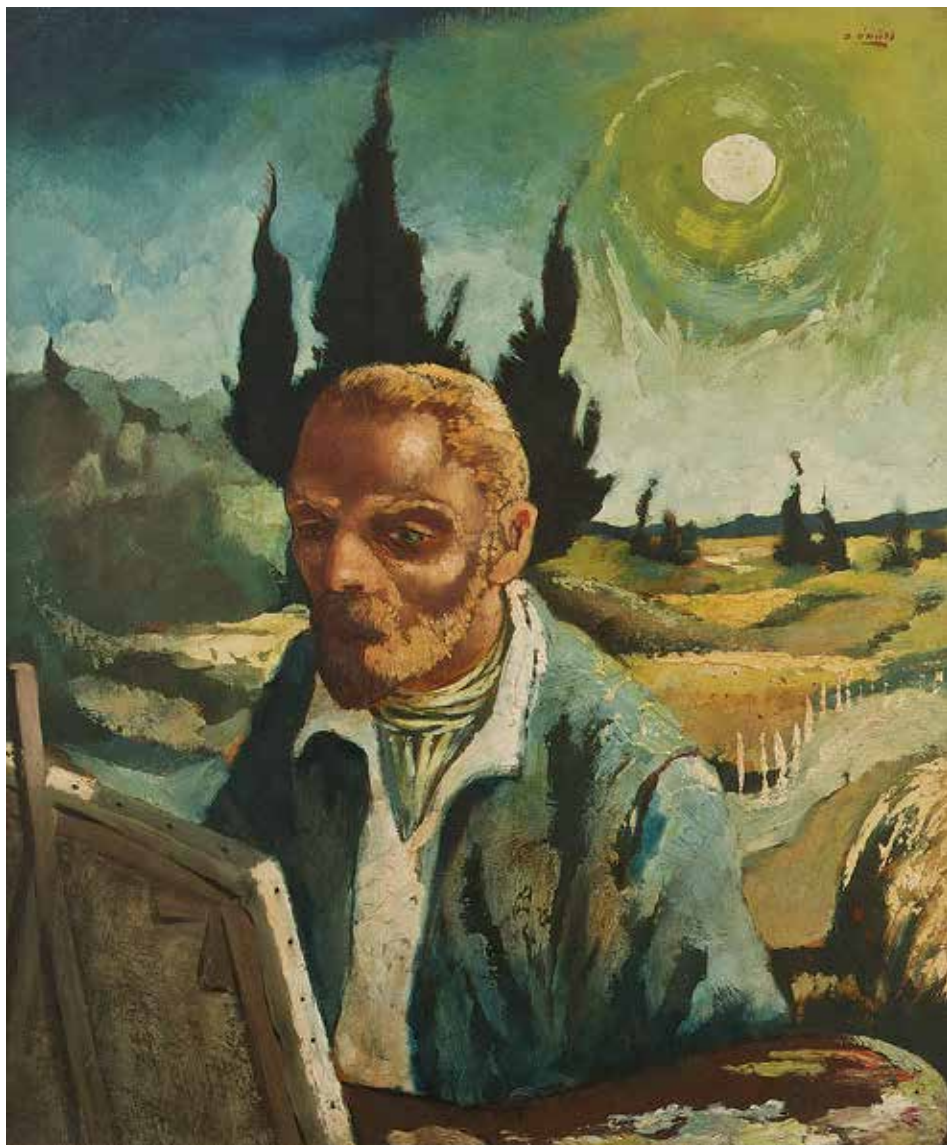
fig.27: Daniel O'Neill with Dr and Mrs. JB Kearney

²⁷By 1947 all artists were using hardboard from Sweden.

²⁸Campbell met James MacIntyre after the Blitz in Belfast.

²⁹MacIntyre, op cit., p. 103.

³⁰Correspondence with Bernard Jaffa, 15 October 2014.



21 Daniel O'Neill (1920 - 1974)
On Reading Dear Theo
Oil on board, 61 x 51
Signed

Exhibited : "Daniel O'Neill Exhibition" Victor Waddington Galleries Sept 1949



fig. 28: Arthur and George Campbell at their first joint exhibition, 1944



fig.29: Gerard Dillon and George Campbell and others at their joint exhibition, 1944

Exhibiting

With few outlets to exhibit paintings, the Belfast Boys relied on their friendships with shop and bar owners to display their work. The owner of the Duke of York allowed Campbell and Dillon to hang a few pictures in his bar and they both exhibited drawings at the corner window of the Scotch Wool House.³¹ The John Lamb Gallery was a room set aside by Arthur Lamb in his decorating business for his brother, Charles, while he was living in Carraroe. However, their efforts to attract attention failed. Undeterred, Campbell and the boys regularly met in Dubarry's pub and Campbell's coffee shop. It was probably at one of these meetings that the Campbell brothers realized that to attract publicity they would need to exhibit as a group. *Campbell's Café* was situated on the top floor of an eighteenth-century building on Donegall Square. Many other novelists, poets and dramatists met the group there to discuss and debate the arts in Ulster.



fig.30: James MacIntyre, 'Campbell's Café'



fig.31: Daniel O'Neill and George Campbell, *Campbell's Café*, 1947.

Photo; Arthur Campbell. PRONI, D1422/B/123

³¹'Talking to George Campbell', *The Irish Times*, 30 June 30, 1962, p. 10. Campbell referred to fourteen drawings at the woollen house as his first exhibition in Belfast.



22 Daniel O'Neill (1920 - 1974)
Rumours
Oil on board, 61 x 51 cm
Signed

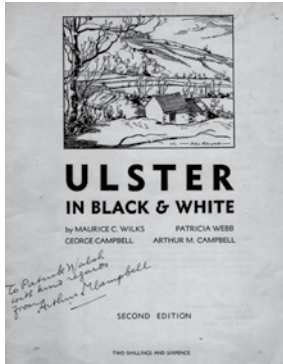


fig.32: 'Ulster in Black & White', 1943 with Arthur Campbell's signature



fig.33: Madge Campbell and Maurice Wilks, Connemara, 1960's.

In 1943, George and Arthur published their booklet, *Ulster in Black and White*. Inside the cover the brothers stated the book was breaking new ground, and wished to show something of life in Ulster during the War adding 'because a measure of beauty is a necessity, not a luxury.' Artists Patricia Webb and Maurice Wilks contributed. Maurice Wilks, who exhibited with Campbell at the Goodwin Gallery, Limerick and the Abbey Galleries, Clonmel in 1945 shared Campbell's interest in the West of Ireland. Around this time, the critic³² and poet John Hewitt met the group and remained a figure of importance in Belfast during the 1940s and 1950s. Hewitt contributed to the small booklet, *Now in Ulster*, produced by the Campbell brothers in 1944. Works by Colin Middleton, John Luke, John Turner, Arthur Campbell and Gerard Dillon were illustrated.

The Campbell brothers rented a studio at 14 Clarence Buildings, Linenhall Street. George held his first exhibition with his brother at the Mol Gallery, Belfast, on the 11 March 1944. Friends remarked on their different personalities: 'he [Arthur Campbell] was a gentle soul, inclined to take his time about everything'.³³ George was 'intense, personal and at times explosive'.³⁴ Together, however, they made a good team and organized several exhibitions in the 1940s.



fig.34: George and Arthur Campbell, Mol Gallery, 1944



fig.35: 'Now In Ulster', 1944, front cover drawing by Gerard Dillon.

³²Hewitt was 'MacArt' in the *Belfast Telegraph* for three years. He met Arthur and George Campbell in 1943.

³³James Macintyre, *Making my Mark*, Blackstaff Press, 2001, p. 93.

³⁴Arthur Armstrong, *Amongst Friends*, Martello, Royal Hibernian Academy of Arts, special issue, 1991, p. 94.



23 **Maurice C. Wilks RUA ARHA (1910 - 1984)**
Connemara Tinkers
 Oil on canvas, 49.5 x 59.5cm
 Signed

Exhibited: The Goodwin Galleries, Limerick



24 **Gerard Dillon (1916 - 1971)**
Resting Tinkers
 Oil on board, 51 x 61cm
 Signed

Exhibited: "Gerard Dillon Exhibition" CEMA Gallery Belfast
 March 1956 Cat. No. 21;
 "Gerard Dillon Exhibition" The Dawson Gallery Oct 1957
 Cat. No. 3



25 Markey Robinson (1918 - 1999)

Tinkers with Melodeons
Oil on card, 40.5 x 76cm
Signed

Provenance: The Lewinter-Frankl Collection

Hewitt met art patron Zoltan Lewinter-Frankl when he was deputy director of the Belfast Museum and Gallery in the early 1940s. Hewitt and Lewinter-Frankl both admired Belfast painter, Colin Middleton, and were friends of Markey Robinson. Born in Belfast, 1918 Robinson and Campbell shared a common interest in boxing but Robinson remained an enigmatic figure throughout the 1940's sometimes disappearing for weeks at a time. Frequenting 'Campbell's Café', he exhibited with Campbell, Dillon and O'Neill in, 'Exhibition of Works by Some Ulster Artists At CEMA,' 1944-45 and with Dillon and Campbell in Abbey Galleries, Clonmel, November, 1945. Ukrainian artist Paul Nietsche (cat. no.27) who came to Belfast in 1926 was also friendly with Lewinter-Frankl and knew the Belfast Boys well.

Colin Middleton achieved early recognition with a retrospective exhibition at the Belfast Museum and Art Gallery in 1943, showing a hundred and fifteen works, followed by a CEMA retrospective show in 1945. Similar to the Boys, Middleton was affected by the Blitz in Belfast and this resulted in paintings such as 'The Refugee'. Middleton held his first solo show with Waddington in 1949, who organized for Middleton to be shown over the years at the Arthur Tooth and Sons galleries, London, and at a travelling exhibition in America in association with the Institute of Contemporary Art, Boston, February, 1950, 'New Irish Painters.'³⁵ Other artists that contributed to the Boston exhibition were Thurloe Connolly,³⁶ Dillon, O'Neill, Nevill Johnson³⁷ and Louis Le Brocqy.³⁸ Dillon and O'Neill also exhibited with Middleton in the group exhibition, 'Twelve Contemporary Irish Artists' in Stockholm, 1952. Although Middleton exhibited with the group, he wasn't 'given to café lounging and art talk'.³⁹

³⁵The exhibition travelled from Boston to the Baltimore Museum of Art, Cleveland Museum of Art, Delaware Art Center, Wilmington, J. B. Speed Art Museum, Louisville and the Toledo Museum of Art.

³⁶Thurloe Connolly was associated with the White Stag Group and exhibited at the IELA with the Belfast Boys.

³⁷English born, Nevill Johnson (1911-99) exhibited with the group in the 1940s.

³⁸Le Brocqy exhibited with the group in the 1940s at the IELA

³⁹Colin Middleton in 'Irish Contemporary Art', David Jones Art Gallery, Melbourne, Australia, June-July, 1946.



- 26 Colin Middleton RHA MBE (1910 - 1983)
The Refugee (1944)
 Oil on canvas, 61 x 50.5cm
 Signed. Signed again inscribed with title & dated February
 1944 verso.

Exhibited : "Colin Middleton Retrospective" Waddington
 Galleries Dublin 1955 Cat. No. 4



27 George Campbell RHA (1917 - 1979)
 Portrait of artist Paul Nietzsche
 Ink, 28 x 20cm
 Signed



fig.36: John Hewitt and Zoltan Lewinter-Frankl with Colin Middleton's 'Jacob Wrestling The Angel' at the exhibition of Lewinter-Frankl's pictures, Belfast Museum, 1958

Partial to wearing bow ties, Zoltan Lewinter-Frankl was a refugee industrialist from Vienna. On his arrival in Belfast in 1939, John F. Turner⁴⁰ introduced him to the Boys and he supported them during the 1940s by collecting their paintings. Turner, Hewitt and Lewinter-Frankl were committee members of CEMA.⁴¹ He was married to Anny Lewinter and together they located their knitwear company in Newtownards, Co. Down. A significant employer, Lewinter-Frankl's decision to hang his art collection on the corridors, canteen and offices of his Newtownards factory became synonymous with his philosophy that employees and visitors to the factory should enjoy and experience beautiful paintings.⁴²



fig.37: John Hewitt



fig.38: Zoltan Lewinter-Frankl and Sir Stanley Spencer, 1956

⁴⁰John F. Turner was senior art inspector in the Ministry of Education.

⁴¹The Council for the Encouragement of Music and the Arts, Northern Ireland was established in 1943 (CEMA). The Council opened a permanent gallery at 55a Donegall Place in February 1947. Hewitt was Chairman until 1956.

⁴²Correspondence with Zoltan Lewinter-Frankl's daughter, Vivienne Magee, 20 March 2015.



28 Colin Middleton RHA MBE (1910 - 1983)

Jacob Wrestling With The Angel

Oil on canvas 76 x 61 cm

Signed

Exhibited: "The Lewinter-Frankl Collection" The Ulster Museum March / April 1958
Cat. No. 30



fig.39 Victor Waddington and Henry Moore



fig.40 George Campbell with Victor Waddington at his exhibition, 1950's

Opening his first gallery in the late 1920s, Victor Waddington's policy of placing gallery artists under contract gave him control over titles⁴³ and output, and in turn guaranteed artists regular income, as well as solo and group exhibitions. Apart from the IELA exhibitions, Waddington's was the leading gallery for modernism in Dublin and by 1945 it was a magnet for anyone interested in art.

In 1944, CEMA held an exhibition, 'The Collection of Zoltan Lewinter-Frankl'. The thirty-nine paintings included four works by Jack Butler Yeats.⁴⁴ Victor Waddington held his first solo show of Jack Butler Yeats in 1943, so it is likely Waddington met Lewinter-Frankl at this time. Did Waddington and Lewinter-Frankl discuss the Belfast Boys?⁴⁵ Undoubtedly they did.

In 1945, O'Neill and Campbell travelled to Dublin with pictures to see Waddington. Campbell was paid thirty pounds for his paintings, which enabled him to travel to London to seek out subject matter for his first solo exhibition with his gallery in 1946. In London, he exhibited in a group exhibition under the title, 'Artists of Fame and Promise'⁴⁶ at the Leicester Galleries. O'Neill and Campbell remained under contract⁴⁷ to Waddington until the gallery closed in 1956.

⁴³Waddington did not always agree with O'Neill's titles of his pictures. In a letter from Waddington to O'Neill, he stresses the need to 'carefully' work out the titles to his new paintings (30 August 1956).

⁴⁴Lewinter-Frankl was corresponding with Yeats during this time. Letter from Yeats to Lewinter-Frankl, 17 September 1945.

⁴⁵Victor Waddington may have viewed Dillon and O'Neill's work at their joint show at the Contemporary Galleries, 1943 or at the IELA exhibitions from 1943.

⁴⁶Campbell participated in seven group shows under the title 'Artists of Fame and Promise' at the Leicester Galleries. Unidentified press cutting in artist's scrapbook.

⁴⁷Campbell received £20 per month, O'Neill received £20 a week and Dillon received £20 per month.



29 Daniel O'Neill (1920 - 1974)
Interior - Still Life with Paintings
 Oil on board 76 x 50cm
 Signed

Exhibited: "The Lewinter-Frankl Collection" The Ulster Museum, March/April 1958
 Cat. No. 59

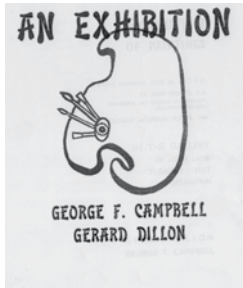


fig.41: Catalogue of George Campbell and Gerard Dillon's joint exhibition, 1944



fig.42: George Campbell and Gerard Dillon viewing John Turner's, 'View in Castlerock' opposite, at CEMA's exhibition, Belfast 1944

The reason Dillon didn't get a contract from Waddington until some time later was probably due to his naïve images not being attractive to buyers in the mid-1940's. In a letter to John Hewitt, Dillon referred to the success of O'Neill's and Campbell's solo shows with Waddington: 'I don't expect I could be so successful if I had one. I doubt Waddington would give me a showing anyway.'⁴⁸

Coinciding with the Belfast Boys exhibitions at Waddington's, CEMA was an important outlet for the artists.⁴⁹ In 1944, CEMA organized a show titled '1944/45 Works by Some Irish Artists'. Work by O'Neill, Dillon, Campbell and Colin Middleton were included. CEMA held solo shows for Dillon in 1946, O'Neill in 1947 and Campbell in 1949. Waddington held solo shows for O'Neill (1945), Campbell (1946) and Dillon (1950).

In 1944, the Campbell brothers established the 'Progressive Painters Group'. The group included Daniel O'Neill, John Turner⁵⁰ and Gerard Dillon. They exhibited in several galleries together – CEMA, the Mol gallery and the John Magee Galleries. Dillon and Campbell held their first joint show together at the John Lamb Gallery in Portadown, June 1944. Two works from Conlig and the Boyne area by Dillon suggest he had been on sketching trips with O'Neill in Co. Down and Nano Reid in Drogheda.



fig.43: Catalogue of AIA (Northern Ireland) 'Exhibition of paintings', 1947, James MacIntyre, Thomas McCreanor, and Arthur Armstrong



fig.44: Banner for George and Arthur Campbell's first joint show, 1944

⁴⁸Letter from Gerard Dillon to John Hewitt, undated.

⁴⁹Campbell's exhibition in February 1952 was seen by 1,476 people, while O'Neill's exhibition, shown at the Belfast Art Gallery, March/April attracted 4,168 visitors. CEMA Annual Report, 1951–52, p. 8.

⁵⁰John Turner became friendly with the group on his return to Belfast in 1941.



30 **John Turner RUA (1916 - 2006)**
A View of Castlerock Co. Derry
 Oil on board, 44 x 59cm
 Signed



31 **Nano Reid (1905 - 1981)**
Making a Rick
 Oil on board, 51 x 61cm
 Signed

Provenance: William O'Sullivan TCD
 Exhibited : IELA 1953 Cat. No. 63;
 "Nano Reid Retrospective" 1974/5 Cat. No. 47



fig.45: Wolfgang Pappendeim, Gerard Dillon, Tate Adams, George Campbell and Paddy Walsh



fig.46: Nano Reid painting the sitter Wolfgang Pappendeim.

Photo c/o Arthur Campbell; PRONI, D4122/B/124

It is likely Dillon introduced Nano Reid to Campbell. Dillon and Campbell shared Reid's interest in the preservation of Celtic tradition in the form of monastic sites, especially monuments in her native Drogheda. They exhibited together at the "Living Irish Art" exhibition in the Leicester Galleries in 1946 and the IELA from 1947. The Campbell brothers, O'Neill and Dillon were regular visitors to Nano Reid's flat on Fitzwilliam Square. Student Wolfgang Pappendeim, the sitter in 'The Cosmopolitan', became friendly with the group when he lodged at Nano's flat in the late 1940s while studying at Trinity College. Reid later remarked that her move away from portraiture in the late 1940s was largely due to Dillon, Campbell and O'Neill. Campbell, Reid and Dillon turned to the West of Ireland for inspiration and often went on sketching trips together.



*fig.47: Nano Reid and George Campbell,
Photo; Arthur Campbell. PRONI D1422/B/124*



*fig.48: Nano Reid, portrait of George Campbell
in Campbell's flat*



32 Nano Reid (1905 - 1981)
The Cosmopolitan
Oil on board, 54 x 47cm
Signed

Provenance: The Lewinter-Frankl Collection



fig.49: George Campbell with his mural in Nano Reid's flat, Fitzwilliam Square, 1948



fig.50: 'George Campbell RHA', (1966) with introduction by James White

In the early 1940s, James White met Dillon and Campbell, but he did not encounter O'Neill until 1961. He commented on O'Neill and Dillon's work in the Introduction essay for 'Twelve Contemporary Irish Artists',⁵¹ Stockholm, 1952, and wrote the foreword in Campbell and Dillon's joint exhibition at the Piccadilly Gallery, 1955. He was the author of *George Campbell RHA*,⁵² and after Dillon's death in 1971, was author of *Gerard Dillon: An Illustrated Biography*, 1994. An advocate for modern art, White went on to become a key figure in the Irish art world, as a critic and in his position as Curator of the Municipal Gallery and later as the Director of the National Gallery of Ireland.

It is not clear why Campbell wasn't associated with the avant-garde White Stag group⁵³ during the War. Known for their eccentricity and bohemian lifestyle, several Irish artists exhibited with the group in Baggot Street. Nor did he exhibit at the Contemporary Picture Galleries,⁵⁴ the first Gallery in Dublin to show avant-garde paintings. Confessing he knew nothing about painting until he met Dillon in 1943⁵⁵ may have been the reason. He did, however, exhibit at the Oireachtas from 1946 and at the Royal Hibernian Academy from 1949.



fig.51: James White



fig.52: Exhibition catalogue for 'Twelve Contemporary Irish Artists', Sweden, 1952

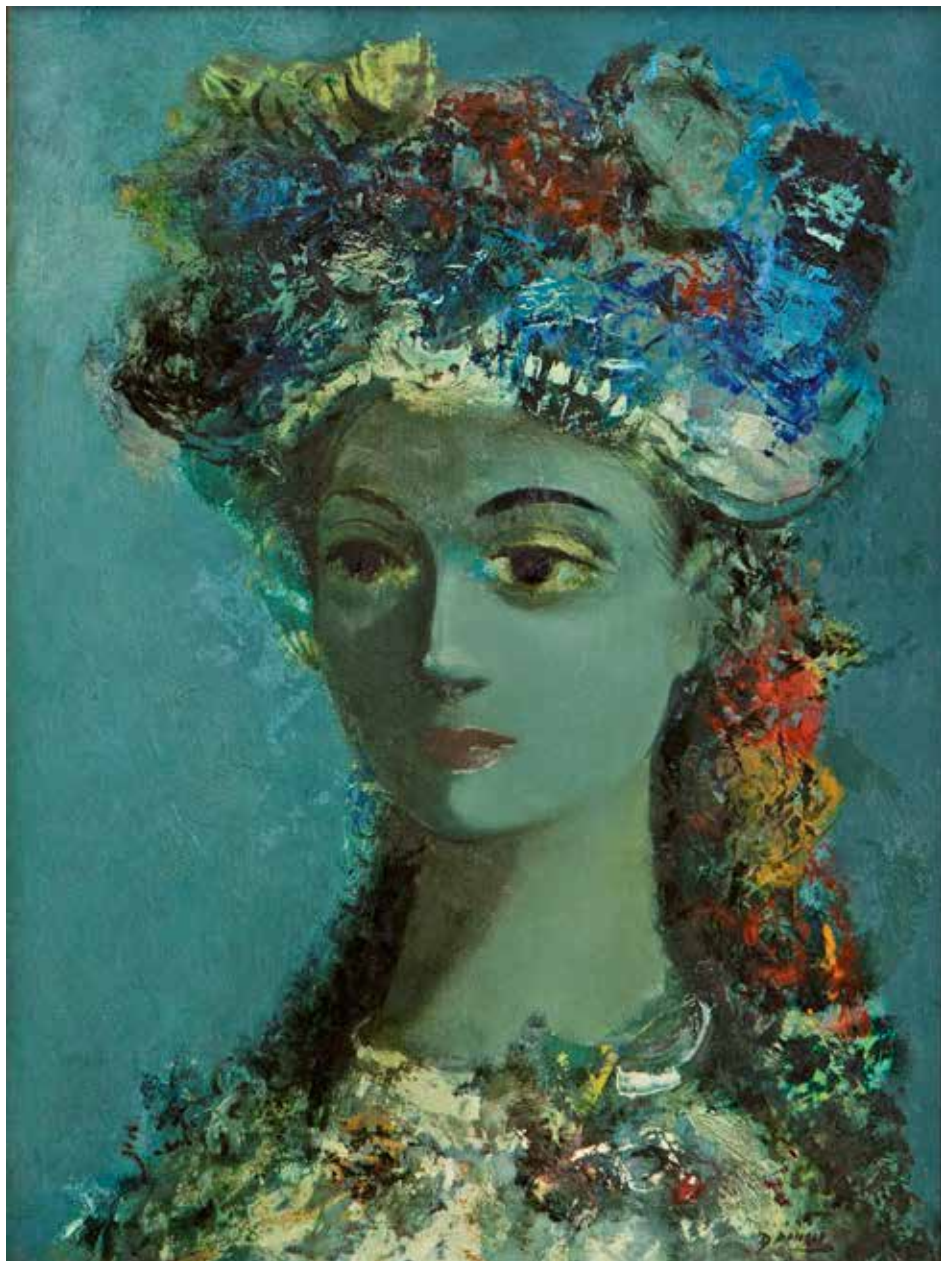
⁵¹The Cultural Relations Committee (CRC) organized the exhibition.

⁵²This was a booklet published in 1966 by Three Candles Press, where his friend Paddy Walsh was employed before he set up Walsh Studios in the late 1960s.

⁵³Founded in London in 1935, the group led by Basil Rácóczi and Kenneth Hall moved to Dublin in 1939. Their first exhibition took place in 134 Baggot Street, April 1940.

⁵⁴Deirdre McDonagh and Jack Longford established the gallery in 1938. It closed in 1948

⁵⁵BBC Triptych, 1979



33 Daniel O'Neill (1920 - 1974)
Diane
Oil on board, 61 x 45cm
Signed



fig.53: George Campbell and Arthur Power



34 George Campbell RHA (1917 - 1979)

Portrait of art critic Arthur Power
Pencil 23 x 16cm. Signed.



fig.54: Patrick Kelly, 1944

It is not known if Campbell viewed the exhibition in Dublin, August 1945, entitled 'Modern Continental Paintings'. It was organized by the Friends of the National Collections of Ireland and the central theme was the School of Paris. Artists that exhibited who were to influence Campbell after his trip to Paris were George Braque, George Rouault and Pablo Picasso. The writer/critic Arthur Power, who became friendly with Campbell around this time, lent three works to the exhibition.

Arthur Power positively reviewed Campbell's first solo exhibition in 1946 at Waddington's.⁵⁶ Living in Paris in the 1920s, Power met a number of writers and artists including Ossip Zadkine, who had taught Basil Rákoczi, so it is likely Campbell's visit to Zadkine in Paris in 1950 was linked to Power. Zadkine exhibited at the IELA in 1947.

Waddington's friendship with other gallery owners benefited Campbell. He arranged for Campbell to have a solo exhibition with his friend Alfred Goodwin at Goodwin Galleries, Limerick, 1946. In the same year in Belfast, a younger group of artists, Arthur Armstrong, Thomas McCreanor and Leslie Zukor, met the Boys and Arthur Campbell, and they remained friends throughout the 1950s, 1960s and 1970s.

After the war, Dillon and the White Stag group returned to London, where Dillon joined his Belfast friends, Cyril Murray and Patrick Kelly, to work on emergency repairs to bombed housing sites. Living in the basement flat of his sister Mollie's house at 102A Abbey Road, NW6 until 1963, Dillon continued to divide his time between Belfast, Dublin and London.

⁵⁶The exhibition opened on the 28 March 1946. George Campbell sold thirty-three works in this exhibition.



- 35 **George Campbell RHA (1917 - 1979)**
View of Howth Harbour
 Oil on board, 31 X 50cm
 Signed
 Provenance: From the Collection of the late Arthur Power



- 36 **George Campbell RHA (1917 - 1979)**
Flight of Seagulls at Night, Kilkeel
 Oil on board, 44 x 60cm
 Signed
 Literature: Illustrated The Artist Magazine, December, 1951



fig.55: Thomas McCreanor, Arthur Armstrong and Leslie Zukor with dog 'Prosper', Belfast Docks, 1940's



37 George Campbell RHA (1917 - 1979)
Portrait of Arthur Armstrong
Watercolour 25x19cm, Signed

Arthur Armstrong first met Dillon while he was attending art classes in Belfast.⁵⁷ Dillon introduced him to Tom Davidson, George Campbell⁵⁸ and Daniel O'Neill. Born in Carrickfergus, Co. Antrim, 1924, his interest in art had been fostered in childhood by his father, who was a Sunday painter. Regarding himself as 'an abstract painter',⁵⁹ after the War, Armstrong painted in his attic studio in Belfast.⁶⁰ From the late 1940s, his work depicts interior and figurative scenes. He held his first solo exhibition at the Grafton Gallery, Dublin, in 1950, but received little recognition. In the early 1950's he experimented with cubism with a series of indoor and outdoor café scenes. A member of the Youth Hostel Association of Northern Ireland, he participated in the twenty-first celebration exhibition, 'Exhibition of Paintings by Past and Present Members', at the CEMA gallery in June 1953.

By 1946, George Campbell's talent for attracting publicity was apparent. He propelled his friends⁶¹ to paint images on cardboard panels to act as a backdrop on the blank theatre walls of the Arts Theatre Studio in Upper North Street, where Hubert Wilmot's drama group had moved to in 1946. It is likely Campbell's friendship with Wilmot led to the commission.⁶² The theatre sat over a hundred people who viewed their works daily.

⁵⁷In an interview with Deirdre Purcell on 24 January 1983, the artist stated he went to classes for two weeks.

⁵⁸Armstrong met Campbell after 1946: *Amongst Friends*, p. 94.

⁵⁹Armstrong in 'Exhibition of Painting by Arthur Armstrong RHA', Kenny Gallery, November 1979.

⁶⁰9 Churchill Street, Belfast.

⁶¹Arthur Armstrong, James MacIntyre, Gladys MacCabe and Tom McCreanor.

⁶²Wilmot had contributed to the Campbell brothers publication, '*Now in Ulster*', 1944.



- 38 **Arthur Armstrong RHA (1924 - 1996)**
A Connemara Village - Roundstone
 Oil and plaster on board, 76 x 91 cm, Signed
 Exhibited : The Ritchie Hendriks Gallery , 1965



- 39 **Arthur Armstrong RHA (1924 - 1996)**
Little Girl with Pram
 Oil on board, 40 x 50cm, Signed
 Exhibited: "6 Painters exhibition" CEMA Gallery Belfast Oct
 1948 Cat. No. 7; "Arthur Armstrong Exhibition"
 The Grafton Gallery Dublin, Nov, 1950, Cat. No. 8



fig.56: Arthur Campbell and Leslie Zukor in Maurice's cottage, 1950's



40 George Campbell RHA (1917 - 1979)
Portrait of artist Leslie Zukor
Pencil, 23 x 15.5cm, Signed

At weekends in the early 1950s, the younger group of artists stayed with the Campbell brothers at 'Maurice's cottage' in the Mourne Mountains, Co. Down.⁶³ Mentored by Campbell, Leslie Zukor often said that it was 'George Campbell who taught him to paint'.⁶⁴

In the late 1940s, Armstrong exhibited in-group shows with the Campbell brothers, James MacIntyre, Tom McCreanor and Leslie Zukor.⁶⁵ Sharing MacIntyre's studio, Armstrong worked towards a group show – 'Exhibition of Paintings' – with MacIntyre and McCreanor, which was opened by Campbell in 1947. The following year Campbell reprised his role as organizer, with two more exhibitions held at the CEMA gallery, '6 painters' and 'Art in Ulster: An Exhibition of Nine Painters'. Artists that participated were Armstrong, the Campbell brothers, Aaron McAfee, Gladys and Max MacCabe, McCreanor and O'Neill. Fretting the exhibition would not receive adequate publicity, Campbell 'demanded'⁶⁶ that each artist produce a poster and paste them on walls and pillars in the city. Tom Davidson was also persuaded to play a musical recital during the opening, which Campbell advertised in the paper.



41 George Campbell RHA (1917 - 1979)
Portrait of artist Thomas McCreanor
Pen and ink, 24 x 19cm, Signed



fig.57: James MacIntyre and Arthur Armstrong

⁶³A writer, Maurice Irvine was John Irvine's brother (RTÉ) and Arthur Campbell's brother-in-law. John's wife, Cecily, was friendly with Madge and the group and often encouraged her husband to help them. Campbell, Dillon and Armstrong received commissions from RTÉ in the 1960s and 1970s. Conversation with Mary Irvine 25 January 2015.

⁶⁴Correspondence with Sharon Zukor, 24 June 2014.

⁶⁵Leslie Zukor exhibited with Boys in the late 1940s and remained friends with Group until the 1970s.

⁶⁶MacIntyre, op. cit., p. 117.



42 Arthur Campbell ARUA (1909 - 1994)
Maurice's Cottage (1953)
 Oil on board, 54 x 66.5cm, Signed



43 Arthur Armstrong RHA (1924 - 1996)
Interior Still life with cactus
 Oil on board, 51 x 40.5cm
 Signed
 Exhibited: "Arthur Armstrong Exhibition" CEMA Galleries,
 Belfast Nov 1956 Cat. No. 8



fig.58: James MacIntyre, Arthur Campbell, Arthur Armstrong, Leslie Zukor and Thomas McCreanor at their exhibition, 'Five Painters', 1951



fig.59: 'Art in Ulster' Exhibition, 1948 with signatures, George Campbell, Arthur M Campbell, Tom Davidson, Arthur C. Armstrong, Gladys MacCabe, Esther Zukor, Aaron McAfee, Daniel O'Neill and Thomas McCreanor.



44 George Campbell RHA (1917 - 1979)
Portrait of artist James MacIntyre
Pen & ink, 15 x 13cm
Signed and dated '51



fig.60: James and Mike MacIntyre, 1950's



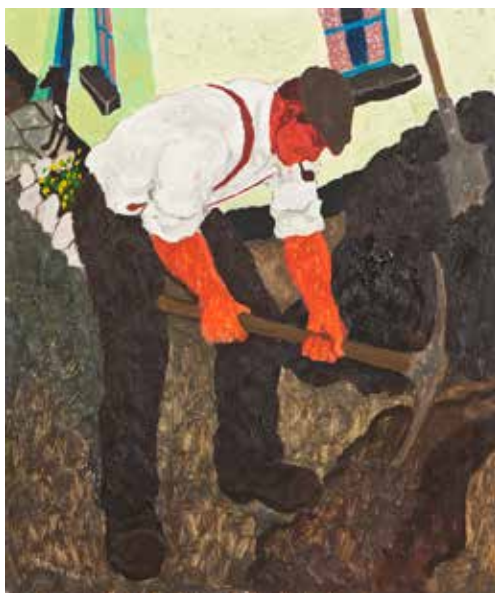
fig.61: James and Mike MacIntyre gazing at her portrait by her husband.



45 James MacIntyre RUA (b.1926)
Road Repairs, Workman, 1948
Pen and ink, 20 x 16.5cm, Signed



46 James MacIntyre RUA (b 1926)
Girl of The Islands, (1949)
 Oil on board, 63.5 x 45.5cm, Signed



47 James MacIntyre RUA (b 1926)
Road Repairs, Workman (1948)
 Oil on board, 40.5 x 34cm, Signed



48 Nevill Johnson (1911 - 1999)

A year of Grace (1945)

Oil on canvas, 25.5 x 35.5cm

Signed with monogram and dated

Exhibited: "Four Ulster Painters" Waddington Galleries Dublin September 1947; "Four Ulster Painters" Heals Gallery London May / June 1948



fig.62: Catalogue, 'Contemporary Irish Painting', USA, 1947, Gerard Dillon cover image

Armstrong's association with the Boys⁶⁷ in London from 1957 marked an important development in his career. Renting a flat above Dillon in Abbey Road, he was awarded a travelling scholarship by CEMA in 1957. He stayed with the Campbells in Spain and continued to travel to Malaga until the late 1970s. Campbell and Dillon introduced him to the West of Ireland and he visited the area for the rest of his life. Although Armstrong 'was the quietest and least flamboyant of the group, more the listener than the talker',⁶⁸ he was 'a crutch for George'⁶⁹ in the aftermath of Dillon's death.

In 1947, Waddington organized two exhibitions, the first in Dublin, 'Four Northern Painters', that included, Nevill Johnson, Campbell, Dillon and O'Neill, and another follow up show in London at Heals Mansard Gallery the next year. Both were well reviewed. The success of the exhibition in 1946, 'Irish Art Exhibition' at the Leicester Galleries, led Reeves Levental, President of the Associated American Artists (AAA), to arrange an exhibition with Dr Theodore Goodman⁷⁰ for New York. The exhibition, 'Contemporary Irish Paintings', included Jack Butler Yeats, Louis Le Brocqy, Colin Middleton, Nano Reid, Norah McGuinness, Campbell and Dillon. Several works were on loan from Abbott Laboratories, which had just opened its first factory in Ireland. The exhibition opened in New York in March 1947 and travelled to Chicago and Ottawa. The AAA also showed the group in their new gallery in Beverly Hills, California, shortly afterwards.

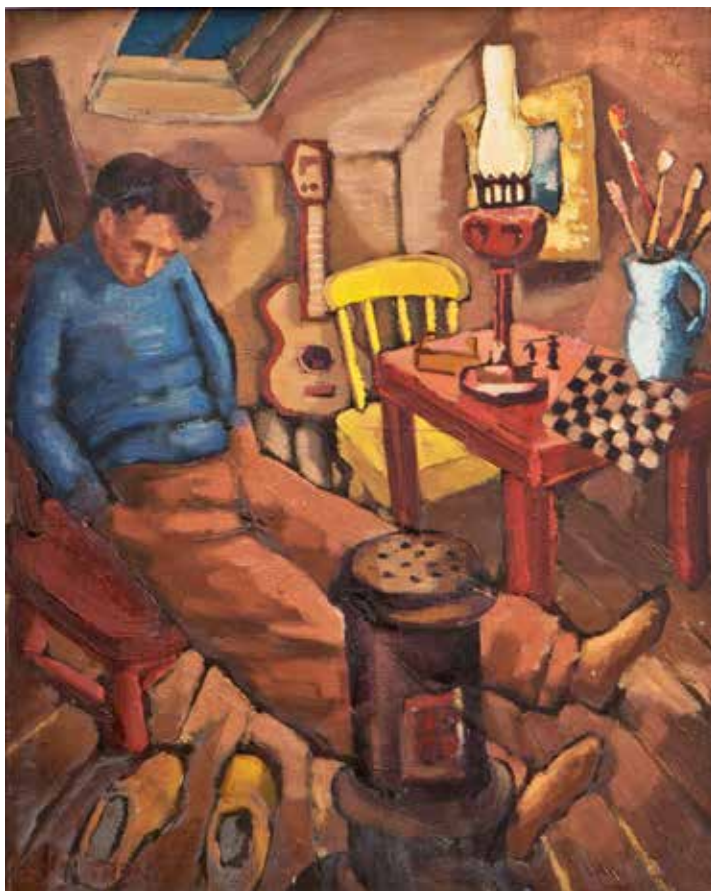
Born in 1922, Holywood, Co. Down, Allen (Tate) Adams exhibited in a group show with Campbell and Paul Nietzsche in 1947 and later held a joint exhibition with Dillon with CEMA, 1949, before making his home in Australia.

⁶⁷It is not clear how much contact Armstrong had with Daniel O'Neill after the 1950s.

⁶⁸Wesley Boyd, 'Appreciation, Arthur Armstrong', *The Irish Times*, 22 January 1996.

⁶⁹Conversation with Pierce McAuliffe, 8 January 2015.

⁷⁰Dr Theodore Goodman was the art critic for the Irish monthly magazine, *Commentary*.



49 **Arthur Armstrong RHA (1924 - 1996)**
Attic Interior
 Oil on board, 49.5 x 39.5cm, Signed
 Exhibited: "Arthur Armstrong Exhibition" The Grafton Gallery, Dublin
 Nov 1950, Cat. No.18.



50 **Tate Adams (b 1922)**
The Dirge of the Lone Woman
 Wood engraving, 7.5 x 10cm
 Provenance: From the estate of artist
 Elizabeth Rivers



51 **George Campbell RHA (1917 - 1979)**
Portrait of artist Tate Adams
 Watercolour, 23 x 16cm
 Signed



52 George Campbell RHA (1917 - 1979)
Carmen Amaya
Ink, 20.5 x 27cm, Signed



fig.63: George and Madge Campbell at his exhibition, Waddington Galleries, 1949, with painting 'Backstage' opposite in background.

Moving to a flat at 42 Oakley Road, Dublin in 1947, Campbell became friendly with Spanish sailors in the Port of Dublin on one of his walkabouts in the city.⁷¹ Following their conversations, Campbell became fascinated with Spain. He worked for ten weeks as an extra in 'Mikado' in London, 1948, at the D'Oyly Carte Company in Sadler's Wells. He spent his free time going backstage to witness and sketch the Carmen Amaya⁷² dance troupe (C) who were performing at the Princess Theatre, nearby. Spanish subjects, 'Backstage' (C) and 'Jota', (C) were shown at his solo exhibitions with CEMA, 1948, and Waddington, 1949. From this period music, especially the guitar was his main interest after art.



fig.64: George Campbell and Paddy Cole in 'Mikado' at the D'Oyly Carte company in Sadler's Wells, 1948



fig.65: Spanish Sailors, Dublin Port, 1946

⁷¹Campbell was known to make walkabouts in cities. Arthur Campbell, *Looking Back*, Friars Bush Press, 1989

⁷²Born in Barcelona, Carmen Armaya (1918–63) was a Roman gypsy.



- 53 George Campbell RHA (1917 - 1979)
Backstage
 Oil on board ,45 x 34cm
 Signed
 Exhibited : "George Campbell Exhibition" Victor Waddington
 Galleries, Dublin 1949 Cat. No. 26



- 54 George Campbell RHA (1917 - 1979)
Carmen Amaya
 Charcoal, 16 x 12cm
 Signed and inscribed with title



fig.66: George Campbell with his camera



fig.67: 'George Campbell, 'Musicians, Malaga'

Photography

Campbell never spoke about his interest in the art of photography but perhaps this reflected how photography was perceived in Ireland before the early 1970s. Photography was largely made up of press photographers, portraitists or tourist images, such as John Hinde's⁷³ stage set scenes. Campbell enjoyed spending time observing the character of people with his camera in Spain and Ireland from the 1950s. His friend Manus Walsh recalled, 'He loved to observe people around him in cafes or on the street. At times he would place his box camera on the table and quietly take photographs without anyone knowing.'⁷⁴

Campbell's practice of carrying a camera⁷⁵ on sketching trips was most likely influenced by his brother's interest in the medium.⁷⁶ In 1947, Arthur Campbell stayed with his brother in Dublin and they went on walkabouts making sketches and taking photographs of the inner city. It is likely Arthur introduced his brother to photographer, Paddy Walsh,⁷⁷ who he knew through his association with the Irish Youth Hostel Association (IYHA). In the same year, George Campbell purchased a second-hand camera.⁷⁸ Their approach to photography was notably different. In an interview Arthur Campbell stated that he 'usually scouted around...to take a back view...not a direct view of someone'. Explaining his reason for this, he explained, 'I was always very shy about seeming to annoy people or insult them'.⁷⁹ Arthur's photographs of children were more often captured from behind a tree or in the shadows of buildings. George preferred to engage directly with his subject, 'Girls', 'Pedregalej6' (fig.75)t.

⁷³Several of Hinde's images depicting West of Ireland scenes were found in the artist's scrapbooks.

⁷⁴Interview with Manus Walsh, Malaga, 17 January 2014.

⁷⁵Martin Whelan stated Campbell always brought a camera on sketching trips in Donegal. Conversation with Martin Whelan, 28 January 2015.

⁷⁶Arthur Campbell produced two books of photographs, *Return Journey*, 1987, and *Looking Back*, 1989, both published by Friar's Bush Press.

⁷⁷From the late 1940s, Campbell frequently stayed with Walsh in Casino Road, Marino Dublin 3.

⁷⁸George Campbell, 'Joxer Daly's Dublin', unidentified typed manuscript dated 1947. PRONI, Arthur Campbell's papers, D/4122/H/19.

⁷⁹Arthur Campbell in *Faces of Ulster: Arthur Campbell, Photographer*, Flying Fox Films/RTÉ, 1988.



fig.68: George Campbell, 'Market, Calle Marmoles,' (1960)



fig.69: George Campbell, 'The Ticket Seller, El Palo' (1957)



fig.70: George Campbell, 'Bus Conductor, Malaga' (1956)



fig.71: George Campbell, 'Blind Man, El Palo' (1957)



fig.72: George Campbell, 'Light and Shade'



fig.73: George Campbell, 'Off Moore Street' (1947)



fig.74: George Campbell, 'Rogelio, Malaga'



fig.75: George Campbell, 'Ninas, Pedregalej6'



fig.76: George Campbell, 'From Almellones Restaurant, El Palo'



fig.77: George Campbell, 'Washing, caves, El Palo' (1953)



fig.78: George Campbell, 'Chamaguito, (Salvador), El Palo' (1951)



fig.79: George and Madge Campbell with friends, Carmel and Pádraic Faherty, and Pat and Donal Foley outside Connolly's Bar, Roundstone



55 Gerard Dillon
Men in a Bar
Watercolour 11.5 x 10cm

When he wasn't going on sketching trips around the North West with O'Neill in the late 1940s, Dillon was making frequent visits to Connemara in preparation for his first solo show with Waddington in November 1950. It is likely that Dillon introduced Campbell to Kate O'Brien and Carmel and Pádraic Faherty, the owners of Connolly's Bar, Roundstone. By 1950, writer Kate O'Brien was already a friend to and supporter of both artists.⁸⁰ O'Brien's support for the Republican cause in Spain⁸¹ and Campbell's experience living in Malaga during Franco's⁸² reign in the 1950s would have led to many discussions in O'Brien's house, 'The Fort', that overlooked Roundstone Bay.



fig.80: Kate O'Brien



56 George Campbell RHA (1917 - 1979)
Study of man in bar
Ink and wash, 12.5 x 17.5cm, Signed

⁸⁰In a letter from Kate O'Brien to George Campbell, O'Brien explains that due to her illness, she hadn't had time to choose works from the 'wonderful selection of drawings' George had sent her. Letter dated 30 October 1950.

⁸¹Franco banned Kate O'Brien from travelling to Spain for twenty years following the publication of her novel, *That Lady*, 1937.

⁸²From a military background, General Franco was the dictator of Spain from 1939-1975.



- 57 **Gerard Dillon (1916 - 1971)**
Connollys Bar, Roundstone
 Oil on board, 37 x 50cm, Signed
 Provenance: Previously in the collection of the Arts Council NI
 Exhibited : Gerard Dillon Retrospective, Dublin/Belfast 1972/3 Cat. No. 55;
 Cork ROSC 1980 Cat. No. 27



- 58 **Gerard Dillon (1916 - 1971)**
Three Connemara Children
 Oil on board, 63 x 75cm, Signed
 Exhibited : Gerard Dillon Retrospective 1972/3 Cat. No. 15



fig.81: Daniel O'Neill and friend,
Paris, 1948/9



59 Daniel O'Neill (1920 - 1974)
Matador
Gouache, 8.5 x 13cm, Signed with initials

In the aftermath of their travels to Europe all artists showed stylistic changes, though they continued to paint common subjects.⁸³ Dillon travelled to Italy in 1947 and to Spain in 1951. The Campbells went to Paris, Italy and Switzerland with their friend, Harry Barnardo. O'Neill went to Paris for six months in 1948. Returning from Paris, O'Neill's second one-man show with Waddington in September 1949 showed his fascination with textural effects and the influence of Rouault, Vlaminck and Utrillo. O'Neill's success with Waddington⁸⁴ continued until he closed his gallery in 1956.

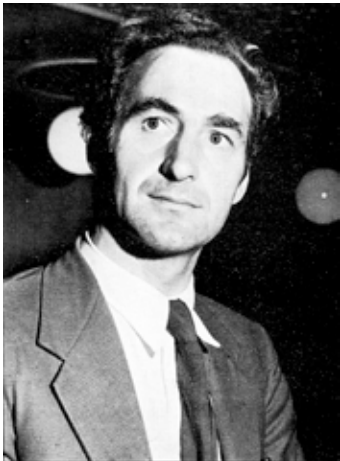


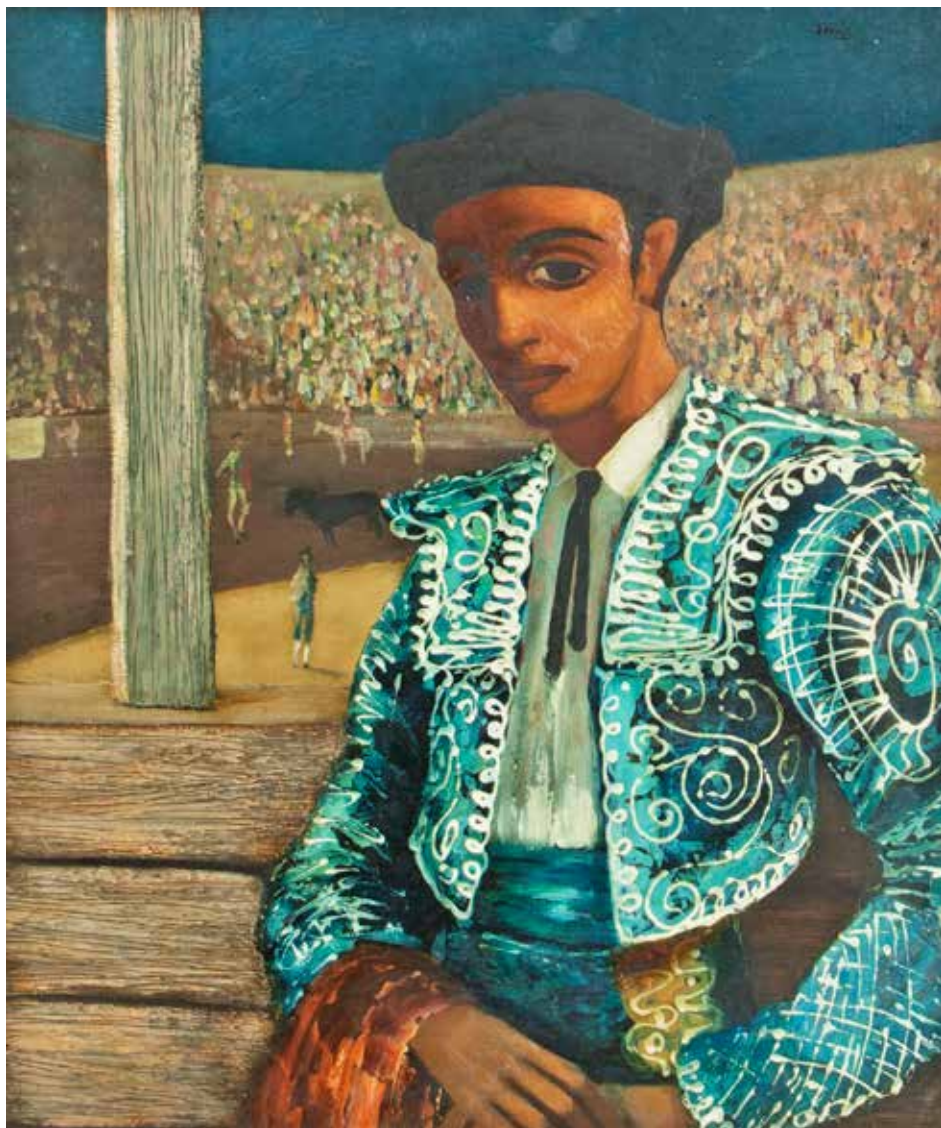
fig.82: Daniel O'Neill



60 Daniel O'Neill (1920 - 1974)
Jesus is stripped of his clothes
Oil on board, 24.5 x 19.5cm, Signed

⁸³Clowns, Tinkers, Graveyards, Processions, The Blitz, The West of Ireland, Monuments and Religious subjects.

⁸⁴O'Neill held solo shows with Waddington in 1950, 1951, 1952, 1953 and 1955.



61 Daniel O'Neill (1920 - 1974)
Matador (1949)
Oil on board, 61 x 50cm, Signed
Exhibited : Daniel O'Neill Exhibition Victor Waddington Galleries Sept 1949



fig.83: Harry Barnardo



fig.84: Exhibition of Contemporary Irish Paintings, North America, 1950



fig.85: Madge, Palace of Versailles, Paris, 1950

Around 1948 George Campbell met furrier, Harry Barnardo. ‘Flamboyant, vivacious and a spontaneous traveller’,⁸⁵ Barnardo attended Waddington’s shows regularly and exhibited with the Dublin painters from 1950. He exhibited with Campbell in ‘Exhibition of Contemporary Irish Painting, North America’, which was held in the Symphony Hall, Boston, 1950. Organized by the Cultural Relations Committee of Ireland (CRC), its aim was to develop cultural relations with other countries abroad. However, a painting by Barnardo, ‘Wicklow Path’, caused controversy at home following a letter in *The Irish Press* by Sean Keating under the pseudonym ‘Mac Alla’.⁸⁶

Generous by nature,⁸⁷ Barnardo offered to drive the Campbells⁸⁸ to Europe in 1950. In Paris, Campbell called on Arthur Power’s friend, Zadkine, who invited Campbell to attend nude drawing classes at the ‘La Grande Chaumière’. Explaining the theories of art held by Russian artist Wassily Kandinsky’s, principally that music is the most transcendent form of non-objective art, Zadkine encouraged Campbell to explore abstract painting. He embarked on a series of paintings he called, ‘Play of Shapes’ ‘Azcelt’, ‘Allegro’ and ‘Scherzo’. He referred to this collection of paintings as ‘a sort of musical series, though related to no music in particular.’⁸⁹ Viewing Picasso and Braque’s works in Paris also coincided with Campbell’s increased interest in Flamenco guitar. As a consequence, cubist shapes in his paintings, replaced his Yeatsian⁹⁰ style of painting.

⁸⁵Interview with Caroline Barnardo, 25 January 2014.

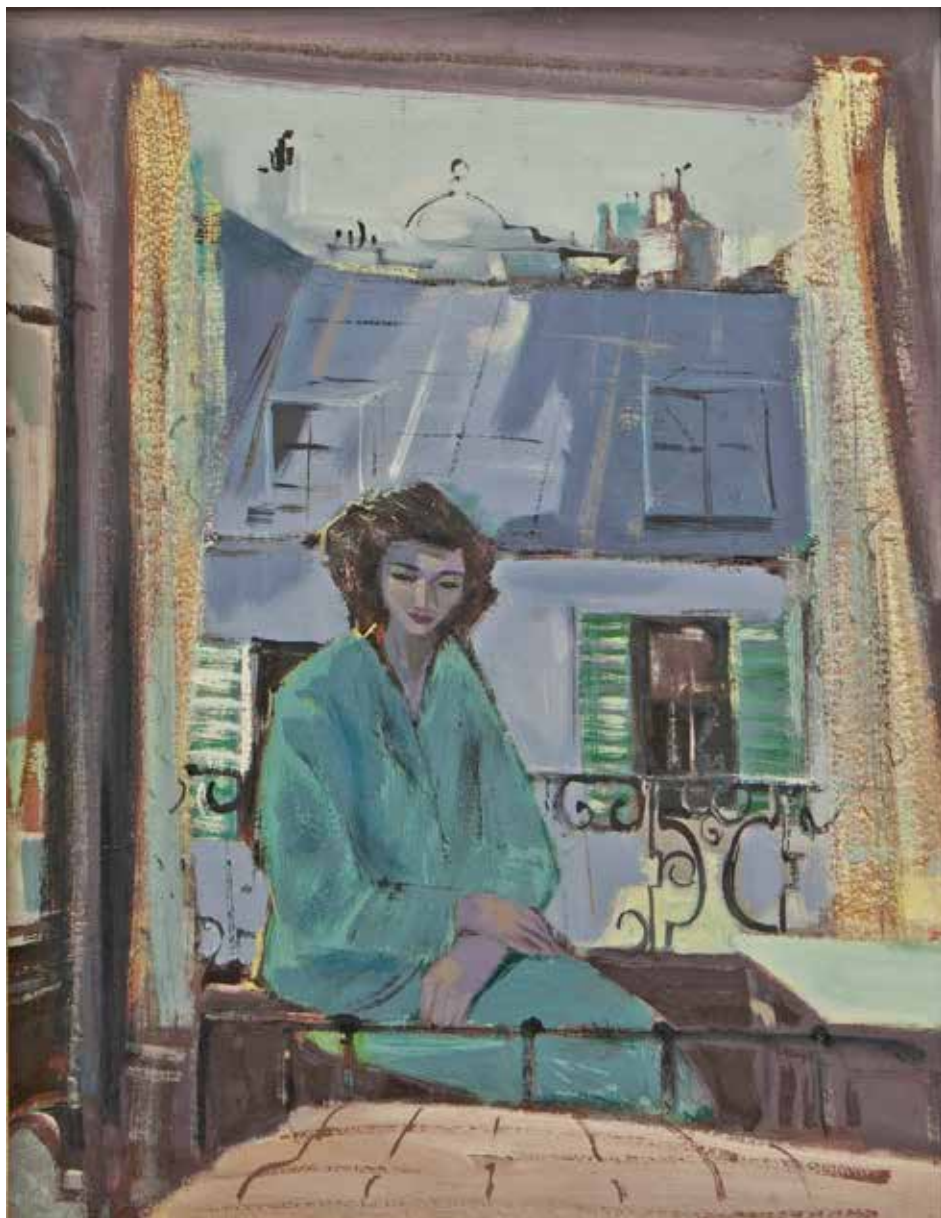
⁸⁶Barnardo had started to paint a year earlier with encouragement from Campbell. Keating attacked the selectors choice of Barnardo and the standard of the proposed exhibition.

⁸⁷Barnardo lent furs to the Pike Theatre for their productions.

⁸⁸George and Madge Campbell never learnt to drive. Campbell feared heights, confined spaces and hospitals, and from the early 1960s he was anxious about illness and health.

⁸⁹*George Campbell: Self Portrait*, BBC, 1973

⁹⁰Campbell admired Jack Butler Yeats’s success in the 1940s and the two artists were friendly by 1949.



- 62 **George Campbell RHA (1917 - 1979)**
A Montparnasse Room
 Oil on board , 46 x 34.5cm, Signed
 Exhibited: "George Campbell exhibition"
 Victor Waddington Galleries , Dublin 1951 Cat. No. 31



fig.86: Gladys MacCabe, 'George Campbell, Gypsy', 1940's.



fig.87: George Campbell and Seamus Kelly, Malaga, 1960's

Press Coverage

Throughout the late 1940s and 1950s, Campbell continued to frequent Campbell's Café,⁹¹ making friends with journalists and writers who later played a role in promoting his work. Born in 1912, John Boyd, a friend of both Dillon and Campbell, was editor of the *Lagan*, 1945.⁹² He broadcast a BBC NI programme for Campbell, *George Campbell: Self-Portrait*. John D. Stewart⁹³ reviewed Campbell's exhibitions in the *Gibraltar Chronicle*. Wesley Boyd, friends with Campbell from the mid-1950s and head of News in RTÉ from 1974 to 1990, wrote favourably on the artist in *The Irish Times* in the 1960s and was responsible for the documentary film, *George Campbell, A Tribute*, following the artist's death in June, 1979. The artist Gladys MacCabe was a critic for the *Independent* in the 1970s and had known Campbell socially⁹⁴ in Belfast from the mid-1940s. Another close friend, Seamus Kelly, known as 'Quidnunc', championed Campbell's work regularly in the Irishman's diary in *The Irish Times* from 1949. A native of Belfast, Kelly was also a friend of Dillon and Armstrong. A drama critic, he played the character of 'Flask' in the 1956 film adaption of *Moby Dick*. After visiting Spain in 1946, Kelly was passionate on the subject of Spain. He and Campbell were known to have heated discussions on guitar makers and boxing. Kelly visited the Campbells regularly in Malaga during the 1960s.



fig.88: Seamus Kelly, Malaga, 1960's



fig.89: Robert MacDonal, 'Kelly's in trouble here, folks', cartoon drawing (1968)

⁹¹Demolished in 1958, Danske Bank is now located on the site.

⁹²Short lived, the *Lagan* was co-founded by John Boyd with writers Sam Hanna Bell and Bob Davidson. Writers that contributed were W.R. Rogers, John Hewitt and Joseph Tomelty, all friends of the Belfast Boys.

⁹³John D. Stewart was a visitor to the Ulster Arts Club in the 1960s.

⁹⁴MacCabe painted George Campbell as a gypsy for a fancy dress party, (fig.86)



63 **George Campbell RHA (1917 - 1979)**
Gypsies by the Roadside
 Oil on board , 41 × 49.5cm, Signed
 Exhibited : "George Campbell Exhibition", Victor Waddington Galleries,
 Dublin 1949, Cat. No. 16



63A **George Campbell RHA (1917 - 1979)**
My Near Neighbours Window
 Oil on board , 30.5 × 40.5cm, Signed
 Exhibited : The Picadilly Gallery , London 1957



fig.90: Madge and George Campbell, Bern, Switzerland, 1950



fig.91: James MacIntyre 'George Campbell sketching on Inishlacken Island'

1950's : Spain and London

In 1949 Dillon and Campbell contributed to the summer exhibition, 'Light and Colour' at Gimpel Fils, London. O'Neill, Middleton, Johnson, Dillon, Reid and Campbell also sent works to Rotterdam to 'Iersche Tentoon-Stelling', which was organized by the Nederland-Ierland Institute. The exhibition traveled to Frans Buffa & Son, Amsterdam and Rotterdamsche Kunstkring in Rotterdam.⁹⁵ Campbell had further solo exhibitions at the Waddington Gallery in 1951 and 1955, and at CEMA in 1952.

In May 1951, 'Five Irish Painters' opened at Arthur Tooth & Son Galleries, London. Artists that contributed were Thurloe Connolly, Dillon, Middleton and O'Neill. Part of Zoltan Lewinter-Frankl's collection was shown at 'Contemporary Ulster Paintings' held by the Arts Council, Scotland, 1951, which included works by Dillon, Campbell and O'Neill.

During the summer of 1951, Campbell, MacIntyre and Nano Reid stayed with Dillon on Inishlacken Island, a mile from Roundstone village. Dillon became friends with the local children and their families, and often depicted the activities of the children, coming home from school or returning with their catch of fish. Years later, MacIntyre recorded the trip in his book, *Three Men On an Island*.⁹⁶



fig.92: George Campbell and Gerard Dillon with children, Inishlacken Island, 1951

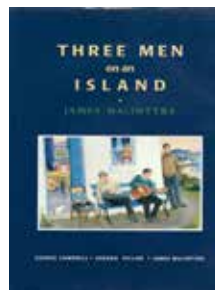


fig.93: Front cover of 'Three Men on an Island', Blackstaff Press (1996)

⁹⁵Dr. John B. Knipping wrote the foreword. The exhibition consisted of sixty-five works by Irish artists.

⁹⁶Blackstaff Press, 1996.



64 Gerard Dillon (1916 - 1971)
Fair Day, Clifden
 Oil on board, 41 X 50.5cm, Signed



65 Gerard Dillon (1916 - 1971)
Woman With Landscape Hat
 Oil on board, Signed



66 George Campbell RHA (1917 - 1979)
 Portrait of artist Patrick Collins HRHA
 Pen 23 x 15cm
 Signed and dated '49



fig.97: 'Contemporary Irish Art',
 Catalogue Wales, 1953

In 1950, Campbell collaborated with his friend Patrick Collins to write the essay, 'George Campbell: Profile of an Artist' for the *Envoy*. Collins was friendly with Campbell and Dillon throughout the 1950s, 1960s and 1970s. He exhibited with the Boys at the IELA from 1950, and with 'Twelve Irish Artists', Stockholm, in 1952, and 'Contemporary Irish Art', Wales, in 1953.⁹⁷ In 1962, Collins was also one of the eight artists to be included in 'Eight Irish Painters' at the Savage Gallery, London. With Campbell, he participated at the opening exhibition of Gallery 22, in April 1978.



fig.95: Richard Kingston, Paddy Collins and
 George Campbell, Savage Gallery, 1962



fig.96: The Savage Gallery catalogue, 'Eight Irish
 Painters', 1962

⁹⁷The Cultural Relations Committee organized both exhibitions.



- 67 Patrick Collins HRHA (1910 - 1994)
Moonlight in the Orchard
Oil on board, 30.25 x 40.5cm, Signed
Exhibited: "Patrick Collins Exhibition" David Hendriks Gallery , June 1972 Cat. No. 7



fig.97: Gerard Dillon & George Campbell, Spain, 1951



fig.98: Madge Campbell and Gerard Dillon, Granada, Spain, 1951

Towards the end of 1951, George and Madge persuaded Gerard Dillon to tour Spain with them. A year later, Campbell recalled his trip: 'Malaga sticks in my mind...because...I remember the bars up alley ways, where the ecstatic gypsies held flamencos, jam sessions and drank themselves into nerves for days.'⁹⁸ Inspired by the visit, Campbell chose Malaga as his second home and visited annually in the winter until the end of the 1970s. For practical and economic reasons he routinely transferred his sketches from Spain to oils in his studio in Ireland. Evocative cool-grey West-of-Ireland landscapes and warmer toned subjects from Andalucía characterized his exhibitions in the 1950s and 1960s. Pedregalejo, a small fishing village not far from Malaga, became Campbell's favoured location.



fig.99: Spanish dancers, 'El Pimpi' nightclub, 1957



fig.100: Fishermen, Pedregalejo, 1954.

⁹⁸George Campbell, 'This is Spain: A Painter's Country', *The Irish Press*, 25 January 1952.



68 **George Campbell RHA (1917 - 1979)**
Fishing Village, El Palo, Malaga (1954)
 Oil on board, 51 x 78cm, Signed



69 **George Campbell RHA (1917 - 1979)**
The Catch
 Oil on board, 44.5 x 59.5cm, Signed
 Exhibited: "George Campbell" Exhibition,
 Ritchie Hendriks Gallery, May 1962 Cat. No. 32



fig.101: Artist magazine depicting George Campbell's 'Armada' painting, 1969



70 George Campbell RHA (1917 - 1979)
John Woods father, Inishlacken
Monochrome wash, 25 x 35.5cm
Inscribed

In the 1950s, Campbell began a series of articles on types of medium for *The Artist*. This series continued until 1969. In 1953, Michael Gorman, editor of *Ireland of the Welcomes*,⁹⁹ invited Dillon to write and illustrate for the magazine. Through Dillon, Gorman met Campbell, who wrote on Spain and illustrated 'John Woods, Inishlacken' (cat. no. 70) for an article on the Aran Islands.¹⁰⁰

From the mid-1950s, Michael Gorman visited the Campbells in Malaga during Christmas holidays. He recalled meeting Celedonio Romero and travelling to caves¹⁰¹ at the foothills of San Anton where gypsies played 'pure' Flamenco music.¹⁰² Gorman became acquainted with others in the group, including Noreen Rice and Arthur Armstrong. When the Boys returned to Dublin in the 1960s, he recollected many enjoyable evenings making tape recordings¹⁰³ and meeting the group in P. J. Carroll's pub, Molloy's, where actors and artists met regularly. P.J Carroll collected art and hung works by Campbell, Armstrong and Norah McGuinness on the bar walls.



fig.102: Michael Gorman, Madge Campbell with friends, Malaga, late 1950's



fig.103: Flamenco Gypsy dancers, near caves, El Palo

⁹⁹Founded in 1952, the policy of the magazine was to publish the best in Irish Culture, heritage, art and genealogy.

¹⁰⁰Donagh MacDonagh, 'A Nation within a Nation', *Ireland of the Welcomes* July–August 1962.

¹⁰¹These caves had no electricity, water or road surface. They were replaced with the Miraflores del Palo Correspondence with Carlos Perez Torres, 17 November 2014.

¹⁰²Interview with Michael Gorman, 29 November 2013.

¹⁰³Role-playing, Gorman interviews Seamus Kelly, George and Madge Campbell. Campbell also sings and plays the guitar.



71 George Campbell RHA (1917 - 1979)
At the Well, El Palo
Oil on board 48.5 X 75cm, Signed



72 George Campbell RHA (1917 - 1979)
Fiesta
Oil on board, 49.5 x 39.25cm, Signed



fig.104: Faye Stoddard with the Romero Family



fig.105: Celedonio, Celin and Pepe Romero, Malaga 1950's

On his early visits to Malaga, Campbell was preoccupied with seeking out 'pure' Flamenco players. Through the English-speaking community, George and Madge met Americans Evelyn, or 'Evie', and Farrington 'Faye' Stoddard,¹⁰⁴ who introduced them to the Romero family.¹⁰⁵ Campbell received guitar lessons from Celedonio Romero¹⁰⁵ and became friendly with Romero's two sons, Celin and Pepe,¹⁰⁷ before they left Spain in 1957. In December 1954, Celedonio and the Stoddards attended Campbell's first solo exhibition in Torremolinos, Malaga. The Stoddards travelled to London to support Campbell and Dillon's joint show at the Piccadilly galleries in 1955.



fig.106: Faye Stoddard, Celedonio and Angelita Romero with George Campbell at his first solo exhibition in Torremolinos, December, 1954



fig.107: Fay and Evie Stoddard with Madge Waterloo, train station, London, 1955

¹⁰⁴Farrington Stoddard retired to Spain with his second wife, Evelyn, before returning to California in 1957 to sponsor the Romero family. Correspondence with Farrington's Granddaughter, Shari Mounsey, 12 October 2013.

¹⁰⁵Known as 'The Royal Family of the Guitar', the Romero Guitar Quartet was formed in 1960.

¹⁰⁶Correspondence with Pepe Romero with the assistance of Carissa Romero, 27 August 2013.

¹⁰⁷Pepe Romero recalls meeting Campbell and his friend, Maurice Dickinson in Malaga in the 1950s. Correspondence with Pepe Romero with the assistance of Carissa Romero, 26 November 2013.



73 George Campbell RHA (1917 - 1979)
Woman in Mantilla
Oil on board, 37.5 x 24 cm, Signed



fig.108: Bullring, Fuengirola, 1960



74 George Campbell RHA (1917 - 1979)

La Tortillera

Watercolour; Crayon and Pen 22 x 15cm
Signed . Inscribed verso "Gypsy Woman
Estepona"



75 George Campbell RHA (1917 - 1979)

Chamaquito (Salvador)

Pen and crayon, 27 x 20.5cm

Signed and dated 1951 and Inscribed
with title verso

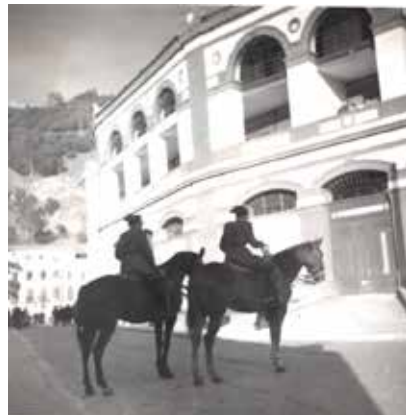


fig.109: Bullring, Malaga, 1960



- 76 **George Campbell RHA (1917 - 1979)**
Bullfight
 Oil on board, 45 X 59.5cm, Signed
 Exhibited: "George Campbell Retrospective" Exhibition Droichead Arts Center ,
 Droichead, 1992 Cat. No. 11



- 77 **George Campbell RHA (1917 - 1979)**
Gypsy Matador
 Oil on board, 28 x 20cm, Signed
 Provenance: From the McClelland Collection
 and on loan from them to IMMA 1999 - 2004



fig.110: Tom Davidson and George Campbell at Noreen Rice's Exhibition, Hendriks Gallery



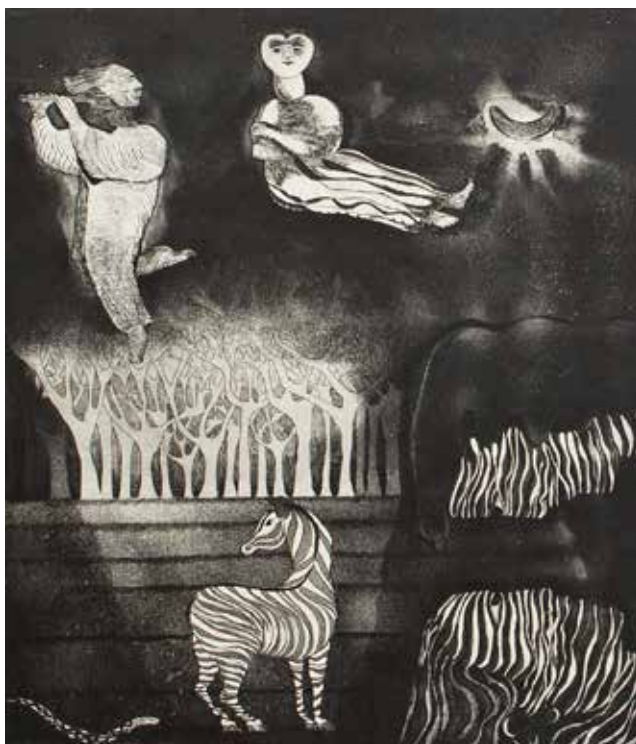
fig.111: Noreen Rice and Gerard Dillon, 1960's

Noreen Rice met the Boys in the 1950s through her piano teacher, Tom Davidson. On returning from Hong Kong, she worked at night at the BBC and rented a flat in Dillon's sister, Mollie's, house in Abbey Road, London, and later briefly in a flat above the Campbells in Randolph Avenue, Maida Vale. Moving to London in 1954, Campbell gave art classes to Rice, and became friendly with Noreen's brother, actor Hal Rice. Noreen visited Dillon and Campbell in Connemara in the 1960s and participated with Campbell and Armstrong in a group show, 'Twelve Irish Artists'¹⁰⁸ at the Richie Hendriks Gallery, 1964 and 'Vision of The West', which was opened by James White in July 1967. Moving to Paris, she married sculptor Haim Kern and, like Dillon, was interested in etching. She maintained a close association with the two artists until they died in the 1970s.



fig.112: James White, Arthur Armstrong, Gerard Dillon, Seamus O' Colmain, and George Campbell at the opening of 'Visions Of The West', 1967

¹⁰⁸Other artists included, Barrie Cooke, Eileen Costello, T.P Flanagan, Cecil King, Seamus O' Colmain, Eric Patton, Patrick Collins, Richard Kingston and Patrick Pye.



- 78 **Noreen Rice (1934 - 2015)**
Raise up your Spirits
 Etching, 51 x 43cm
 Signed, inscribed with title and
 dated '73 Artists Proof.



- 79 **George Campbell RHA (1917 - 1979)**
Portrait of Hal Rice - Actor
 Pen & wash, 19 x 12.5cm
 Signed and inscribed



fig.113: Exhibition catalogue of 'New Irish Painters' 1950, Daniel O'Neill on cover

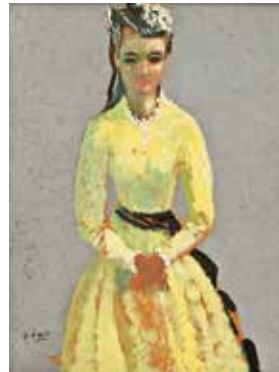


fig.114: Inside exhibition catalogue of 'Three Irish Painters' at Child's Gallery, Boston, 1952

In 1950, Waddington organized a travelling exhibition in America¹⁰⁹ for Campbell, O'Neill, Dillon and Middleton in association with the Institute of Contemporary Art, Boston, 'New Irish Painters.' Two years later, in January 1952, Campbell, O'Neill and Dillon held a joint exhibition, 'Three Irish Painters' at Child's Gallery, Boston. Dillon and O'Neill exhibited later in the year in 'Twelve Contemporary Irish Artists', at Göteborgs Konstmuseum and Konstakademien Gallery, Stockholm, from March to May 1952. At this time O'Neill's career had advanced beyond that of Campbell and Dillon, with his first one-man show in London, at Arthur Tooth's galleries in 1952. His marriage, however, had broken down by this time due to alcohol dependence and absences from home.¹¹⁰ For a few years he lived with Sheilagh Deacon, before moving to Holland Park, London in 1958 with his new partner, Maureen O'Neill,¹¹¹ until the late 1960s. O'Neill's acrylic paintings from this period characteristically depict a single figure or figures in landscapes. His paintings at the Dawson gallery in the 1960s represent views from Kerry and Donegal from his trips to those areas.



fig.115: Daniel O'Neill



80 Daniel O'Neill (1920 - 1974)
 Woman in a Yellow Dress
 Oil on board, 40 x 30cm, Signed

¹⁰⁹See footnote 36 for cities in America.

¹¹⁰O'Neill was known to disappear and not return for days. Gena Lynam, 'Daniel O'Neill (1920-1974) Landscape and figure painter, thesis, 1996, TCD pg.62

¹¹¹Maureen changed her name to O'Neill when they lived in London.



81 Daniel O'Neill (1920 - 1974)
Family of the Famine
Oil on board, 61 x 50.5cm, Signed

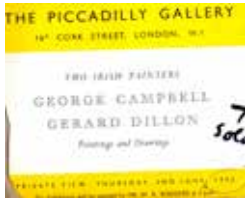


fig.116: Invitation to Campbell and Dillon joint exhibition at the Piccadilly Gallery, June 1955

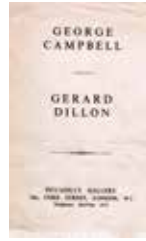


fig.117: George Campbell and Gerard Dillon joint exhibition catalogue, Piccadilly Gallery, 1955

In 1955, Campbell and Dillon were finding it increasingly difficult to sustain a living as artists. Their application to the Arts Council of Ireland¹¹² for funding was turned down. In another letter Dillon asked John Hewitt if the Belfast Art Gallery could reserve ‘The Evening Star’ before the opening of his joint show with Campbell at the Piccadilly Gallery to ‘give the show a bit of importance’. Dillon received a disappointing reply.¹¹³ The artists did, however, meet a group of journalists around the same time in the Irish Club in Eaton Square who supported and helped them organize their joint exhibition at the club. These included Donal and Pat Foley, Wesley and Marian Boyd, Alfie and Yvonne McCann, Maura and Willie Lloyd, Cathal og O’Shannon and pharmacist, Gerry Hanna.

Preparing for his first solo exhibition in Godfrey Pilkington’s Piccadilly Gallery in 1956, Campbell was staying with Dillon at Abbey Road in November, 1955. Dillon asked Campbell to accompany him by playing the guitar while he recited children’s songs for W.R.Rogers, *The Return Room*¹¹⁴ that was broadcast by the BBC Home Service, 23rd December 1955. Rogers had months earlier officially opened Campbell and Dillon’s joint exhibition of drawings and paintings at the Piccadilly Gallery in June 1955.



82 Gerard Dillon (1916 - 1971)

Illustrated letter to John Hewitt, featuring *The Evening Star*, opposite

¹¹²Campbell wrote from Dublin, 28 April 1955, and Dillon (letter undated), c. 1955.

¹¹³In a follow-up letter from Dillon to Hewitt, Dillon accepted that ‘a picture couldn’t be sold at the exhibition in such a queer fashion’, 4 May 1955.

¹¹⁴The print edition of *The Return Room* was published in 2010 with a CD of the original production, with Rogers taking part as narrator. It features eighteen illustrations by Gerard Dillon.



- 83 Gerard Dillon (1916 - 1971)
The Evening Star
 Oil on canvas, 75 x 49cm, Signed
 Exhibited : Gerard Dillon and George Campbell Exhibition
 The Picadilly Gallery London 1955 Cat No. 64
 "Gerard Dillon Exhibition" CEMA Gallery Belfast March 1956 Cat. No. 26



fig.118: George Campbell and Gerard Dillon



fig.119: Front cover catalogue for Gerard Dillon's exhibition, Mercury Gallery, London, 1967

Campbell held two further solo exhibitions at the Piccadilly Gallery¹¹⁵ in October 1958 and January 1960. Pilkington, who was friendly with Waddington arranged for Campbell to be included in the group exhibition 'Painting of the 20th Century'¹¹⁶ in Johannesburg, South Africa, April, 1960. Dillon held his first solo show in London in 1967 at the Mercury Gallery. His Connemara images, 'Fair Day, Clifden', and 'Next Stop, America', had more appeal in America, where, in 1954, he had held a solo show at the Maxwell Galleries, San Francisco.



fig.120: Gerard Dillon catalogue, Maxwell Galleries, 1954



fig.121: George Campbell carrying his camera near Monastery Pier, Roundstone.

¹¹⁵Campbell also held a joint show with George Arthur Tuckwell (1919-2000) at the Piccadilly Gallery. (Catalogue untraced)

¹¹⁶Artists included, R.Colquhoun, M.Gertler, C.Ginner, Grant, P.Heron, J. Herman, I. Hitchens, A.John, Lamb, L.S.Lowry, J.Bratby, Kit Barker and Jankl Adler. The exhibition resulted in no sales. Conversation with Christabel Pool, 28 May, 2015.



84 Gerard Dillon (1916 - 1971)
Next Stop America
 Oil on board, 41 x 50.5cm, Signed



85 Gerard Dillon (1916-1971)
Soft Hills
 Oil on board, 37 x 44.5cm
 Signed, Inscribed with title verso
 Exhibited: "Gerard Dillon Exhibition" The Dawson Gallery, Oct 1957, Cat. No. 22



fig.122: Tom Caldwell and Gretta Bowen at her exhibition



fig.123: George Campbell with Gretta Bowen

In the summer of 1953, Waddington held a group show of 'Contemporary Irish Painting and Sculpture'. Campbell, O'Neill and Dillon participated, as did Campbell's mother, Gretta. Born on New Year's Day, 1880, she had found gouache material in her home, left by her son, Arthur, and she was encouraged by her sons to exhibit her works with Waddington. Waddington also organized for her to be included in a group exhibition, 'Painters From Ireland' at the Obelisk Gallery, Washington, D.C in 1954.¹¹⁷ Reverting to her maiden name, Bowen, held her first solo show with Waddington in 1956. Her naïve work recalls scenes from childhood, encompassing memories of sporting events and scenes depicting the Broadstone terminus, Phibsboro where her father was superintendent on the Midland Great Western Railway. In 1954, while Campbell was having his third solo exhibition at Waddington's, O'Neill and Colin Middleton held a joint show at Tooth's in London.



fig.124: George and Madge Campbell with Gretta Bowen



fig.125: George Campbell helping his Mother hang her paintings for an exhibition

¹¹⁷Other artists included George Campbell, Gerard Dillon, Daniel O'Neill and Nevill Johnson.



86 Gretta Bowen (1880 - 1981)
A Quiet Sunday by the Sea
 Oil on board, 50 x 60cm, Signed



87 Gretta Bowen (1880 - 1981)
Rustic Sports
 Oil on board, 51 x 42cm
 Provenance: From the collection of the artist's son Arthur Campbell
 Exhibited: "Gretta Bowen 100 years celebratory exhibition"
 The Tom Caldwell Gallery, Dublin June 1980 Cat. No. 15



fig.126: Newspaper cutting of George Campbell, and Oisín Kelly following their prizes, 1969

Oisín Kelly became friendly with Dillon and Campbell through the IELA exhibitions. In 1952, he exhibited with Dillon and Campbell in 'Twelve Contemporary Irish Artists', and with Campbell in 'Contemporary Irish Art', an exhibition held, in 1953 at the National Library of Wales, Aberystwyth, organized by the CRC. While visiting Dillon and Campbell in Moyard, Connemara in 1953, Kelly taught them to model papier-mâché. In 1969, Campbell and Kelly were both winners of the Oireachtas prize (£100) and the Waterford Glass award (£100) for 'Dun Aengus, Inishmór' and 'Faileáin'.

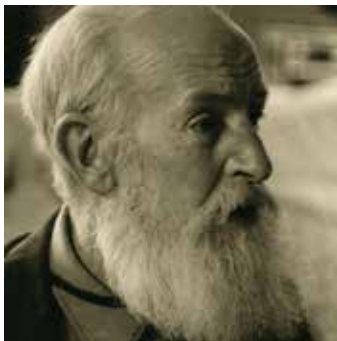


fig.127: Oisín Kelly



88 Oisín Kelly RHA (1915 - 1981)

Faileáin

Bronze, (h) 24cm (w) 73.5cm

Prov: Previously in the collection of Taoiseach Charles J. Haughey



89 George Campbell RHA (1917 - 1979)
Dun Aengus
 Oil on board, 50.5 x 61 cm, Signed



90 George Campbell RHA (1917 - 1979)
Dun Aengus
 Etching 24 x 32cm (Plate size)
 Signed, inscribed with title and dated '74
 Artists Proof



fig.128: Antonio Torres and Marta Brinkman with George Campbell's murals in 'Los Vikingos' Restaurant



fig.129: George and Madge Campbell with Vicente Bonilla in 'La Buena Sombra', 1960's

Known as 'Jorge' to his Spanish friends, Campbell's fluency in the Spanish language allowed him to develop friendships with Malaga's bar proprietors,¹¹⁸ 'La Buena Sombra', restaurants, 'Los Vikingos' and nightclubs, 'EL Pimpi'.¹¹⁹ Running out of funds one year, he convinced the owner of 'Los Vikingos' to pay him to paint murals of Vikings on the walls to encourage more people to visit the restaurant.¹²⁰ In 1956, Campbell held his second solo exhibition of watercolours in Spain, at the Delegación Provincial de Información y Turismo in Malaga.



fig.130: Madge Campbell and Manola Cazorla, Malaga



fig.131: George Campbell solo exhibition catalogue, Malaga, 1956



fig.132: Madge dancing in 'El Pimpi' nightclub

¹¹⁸Manolo Carzorla and Vicente Martín Bonilla ('La Buena Sombra').

¹¹⁹*El Pimpi* is presently a popular restaurant.

¹²⁰The mural paintings can be viewed in the documentary, *Looking for George*, Cedecom, 2006.



91 George Campbell RHA (1917 - 1979)
Still Life with Sea Holly and Spanish Pot
 Oil on board, 59 x 49cms, Signed
 Exhibited :The Ritchie Hendriks Gallery, Dublin, September 1967, cat. no. 13



fig.133: Pamela Mathews and Madge Campbell with friends, Malaga



fig.134: Mike and James McIntyre with Madge and George Campbell, London, 1960.

Finding the National College of Art too academic in the 1950s, Pamela Mathews asked her mother if she could arrange for Campbell to tutor her in her studio at home. Campbell introduced her to Dillon, Tom Davidson, Gretta Bowen and James MacIntyre. Campbell, Dillon and Davidson often visited her at her home in Eglinton Road. MacIntyre held joint shows with her in 1952 and 1953. Mathews exhibited in a group show with Gretta Bowen, Dillon and Campbell in the Irish Club, London, 1956. However, despite publicity, the exhibition had a poor outcome.¹²¹ Visiting the Campbells in Malaga, Mathews maintained contact with Dillon and Campbell until she married in 1965.

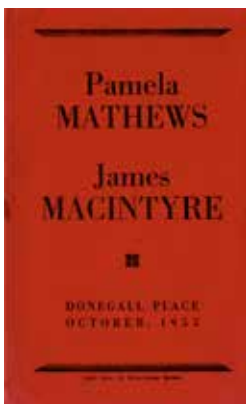
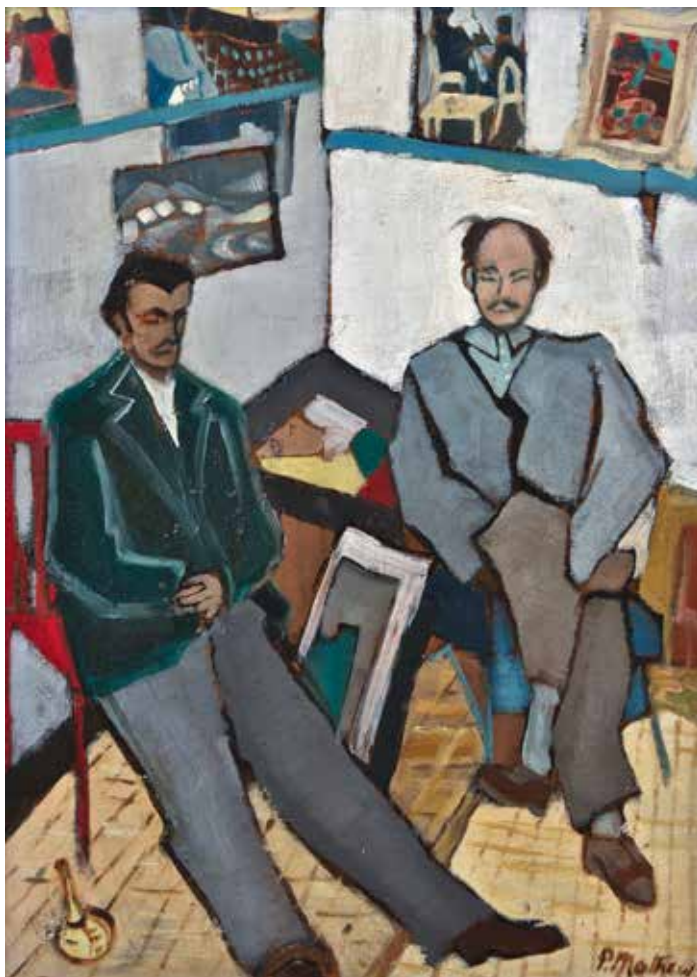


fig.135: Pamela Mathews and James MacIntyre's exhibition, 1952



fig.136: Pamela Mathews with her painting

¹²¹Donal Foley, 'Irish Club Let Down the Artists', *The Irish Press*, 17 October 1956.



92 Pamela Mathews (b 1931)
George Campbell and Gerard Dillon in my Studio
 Oil on board, 44.5 x 32cm, Signed



93 Pamela Mathews (b. 1931)
Village study Monochrome
 Watercolor, 9 x 14cm, Signed with initials
 Provenance: The Estate of George and Madge Campbell



fig.137: CEMA catalogue of George Campbell's paintings, 1957



fig.138: David Hendriks and George Campbell, 1960's

In 1956, Campbell contributed three Spanish subjects to Waddington's last group exhibition in Dublin, 'Thirty Years', before Waddington closed his gallery. Campbell's increased interest in the rhythmic sounds of Flamenco music resulted in his works displaying rhythm and patterns of shapes and colour. Waddington continued to channel O'Neill's works through his brother George's gallery, Waddington Galleries Inc., in Montreal, Canada. Dillon was represented by Leo Smith at the Dawson Gallery and Campbell by David Hendriks at the Ritchie Hendriks¹²² gallery, where Campbell held his first solo show in 1957, titled 'Paintings from 1953-57'.¹²³ A former assistant to Waddington, Leo Smith, worked in association with Waddington in London to show Daniel O'Neill at his gallery in Dublin in 1960 and 1963.

Armstrong was involved in the IELA from 1957. He had a solo show at CEMA in 1956 and continued to contribute to group shows at the Piccolo Gallery, Belfast, which opened in 1957. Initially, he lived with Dillon at Abbey Road, while working for the Civil Service 1958/59.¹²⁴ He participated in the group exhibition, 'Northern Ireland Painters', in 1960,¹²⁵ and 'Europe 1962', at the New Vision Gallery, London.



fig.139: George Campbell and Arthur Armstrong, Malaga, 1960's



fig.140: Viviette Hendriks and Arthur Armstrong

¹²²The gallery was renamed David Hendriks Gallery in 1969.

¹²³Eric Newton wrote the foreword. Campbell continued to include forewords from writers/poets for his solo exhibition catalogues

¹²⁴Letter from Arthur's sister, Dorothy Sinclair, to Howard Greenway, 4 September 1997.

¹²⁵Opening in Harrogate, the exhibition travelled to Reading, Battersea, Gateshead, Guildford, Nottingham, Southgate, Southend and West Hartlepool.



94 Arthur Armstrong RHA (1924 - 1996)
Café (1952)
Oil on board, 61 x 76cm, Signed
Exhibited: "Arthur Armstrong Retrospective - Paintings 1950 - 80"
Exhibition ACNI, June 1981, Cat. No. 1

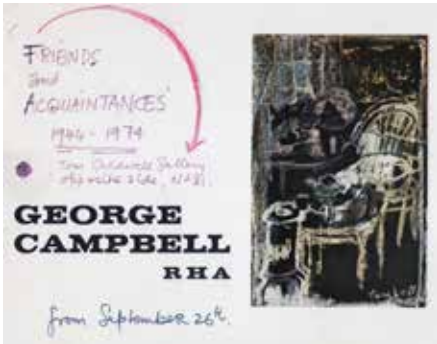


fig.141: George Campbell's initial design for his 'Friends & Acquaintances' exhibition on another catalogue



fig.142: Richard Kingston, charcoal drawing of Gerard Dillon

During 1950's Zoltan Lewinter-Frankl regularly invited the Belfast boys to his house at 93 Malone Road or attended the weekly gatherings at Campbell's Café till it closed in 1958. By the mid 1950's, he had amassed a large collection of Northern Irish painters. In March 1958, The Belfast Museum and Art staged an impressive exhibition of his collection, 'The Lewinter-Frankl Collection' which included many works by Campbell, Dillon, and O'Neill. Other artists included Colin Middleton, Markey Robinson, Paul Nietzsche and several other younger artists, James MacIntyre and Basil Blackshaw.

Towards the end of the 1950s, George Campbell rented a flat above the quasi-abstract painter, Richard Kingston, in Waterloo Road, Dublin. Dillon often stayed with Kingston or Campbell at Waterloo Road on his regular visits to Dublin for the IELA committee meetings and openings. Through Dillon, Campbell met art patron Harold Pickering.¹²⁶ Pickering was a regular visitor to the Hendriks gallery. In 1962, he sponsored the exhibition 'Eight Irish Painters'¹²⁷ at the Savage Gallery, London, where Campbell exhibited 'West of Ireland Graveyard'. In 1962, Campbell and Dillon held their final two-man show at Gallery 25, Brunswick Street. They did, however, continue to show together in other group shows.¹²⁸

¹²⁶Harold Pickering was a Director of Calor Gas and made frequent business trips to Dublin in the 1960s.

¹²⁷Artists included were Arthur Armstrong, Desmond Carrick, Patrick Collins, Richard Kingston, Kenneth Webb, Gerard Dillon, Eric Patton and George Campbell.

¹²⁸'Vision of The West' in *The Irish Times* Gallery, July 1967; 'Ireland Creates' at the banking hall of the Munster and Leinster Bank, 23 September 1969, etc.



- 95 **George Campbell RHA (1917 - 1979)**
West of Ireland, Graveyard
 Oil on board, 74 x 100 cm, Signed
 Provenance: The Collection of the late Harold Pickering
 Exhibited: Savage Gallery London 1962 Cat. No. 11



- 96 **George Campbell RHA (1917 - 1979)**
Clifden
 Oil on board, 80 x 105cm, Signed
 Provenance: Previously in the collection of film director John Huston



fig.143: Maurice Dickinson



fig.144: George Campbell and Enrique Pérez Almeda, Seville, 1967

In 1959, Maurice Dickinson met George Campbell in London through his sister, Joyce, who worked as a receptionist with Noreen Rice at the BBC. Fascinated with Flamenco music, Dickinson formed a strong friendship with Campbell after attending his weekly flamenco guitar lessons at his Maida Vale flat. After collecting his long-awaited Manuel Reyes guitar in Malaga, Campbell gifted Dickinson his Francisco Dominguez guitar. Campbell persuaded Dickinson to leave his job as a dispatch rider for the BBC and move to Malaga to pursue his ambition of becoming a Flamenco guitarist.¹²⁹ Attending Mollie Dillon's parties at Abbey Road, he met Campbell's circle of friends – Armstrong, Dillon and Andalusia painter, Enrique Pérez Almeda.¹³⁰ Born in 1928 in Cordoba, Pérez Almeda was visiting London to view the Modern Masters at the Tate Gallery and the National Gallery in Trafalgar Square.

Returning to Malaga, Campbell and Pérez Almeda shared their knowledge of painting techniques and sometimes shared materials. Attending the School of Arts in Malaga, Pérez Almeda was influenced by the Impressionists and the Post Impressionists. The friends often met in Vicente Martín Bonilla's bohemian bar 'La Buena Sombra,' a locus for writers and artists, including Stefan Von Reiswitz and Jorge Lindell.¹³¹



fig.145: George Campbell, Maurice Dickinson and Robert McDonald 'La Buena Sombra', 1960's



fig.146: Enrique Pérez Almeda artist Oswald Cunningham and Maurice Dickinson, Hyde Park, London, August, 1960

¹²⁹Dickinson's stage name was 'Mauricio Dominquez' after Campbell's gift of his Francisco Dominquez guitar.

¹³⁰Exhibiting his paintings on railings on Hyde Park, 1960 with other foreign artists, Campbell initiated a conversation with him in Spanish.

¹³¹Born in 1930, Jorge Lindell Díaz founded 'Collectivo Palmo' with Reiswitz in 1978.



97 George Campbell RHA (1917 - 1979)
The Lottery Ticket Seller
 Watercolour 27.5 × 15.5cm, Signed



98 George Campbell RHA (1917 - 1979)
Sailor Thinking in Bar
 Coloured chalks, 16.5 × 13.5cm, Signed



fig.147: Exhibition Label, Galeria Osma, Madrid, 1974

Studying briefly under André Lhote and Ferdinand Leger, Stefan Von Reiswitz settled in Pedregalejo, in 1957. His leanings towards Cubism and his involvement in Grupo Picasso¹³² influenced Campbell. Von Reiswitz also became friendly with Armstrong following his visits to Malaga in the 1960s and 1970s. 'Two Irish Friends' represents Armstrong and Campbell. Forming 'El Pesebre' graphic studios in 1969, Reiswitz invited Campbell, Robert MacDonald and Jorge Lindell to participate in group shows at 'El Pesebre' in 1974, Osma Gallery, Madrid, in 1974, and with 'Grafica International' in March and December of 1975. In 2002, Pérez Almeda, Manus Walsh, George Walsh and Von Reiswitz took part in the exhibition 'Recordando Jorge Campbell', (fig.257) which coincided with George Campbell's retrospective exhibition, 'Homenaje A George Campbell', Malaga, 2002 (fig.255).



fig.148: Stefan Von Reiswitz



fig.149: 'El Pesebre' graphic studio, Calle Bolivia, Malaga

¹³²Campbell exhibited twice with 'Grupo Picasso', in 1964 and 1965.



fig.150: Stefan Von Reiswitz 'Two Irish Friends'.



99 Stefan Von Reiswitz (b.1931)
Circular Melody
 Mixed media, 39 x 58.5cm
 Provenance: Tom Caldwell Galleries, Belfast



fig.151: Maurice Dickinson playing George Campbell's Manuel Reyes guitar



fig.152: Manus Walsh, Joe Kerr, Enrique Pérez Almada, Madge Campbell and Spanish friends at George Campbell and Robert McDonald's exhibition, 'La Buena Sombra', 1968

When Maurice Dickinson arrived in Malaga, he met Von Reisz, Jack Duane¹³³ and Robert 'Bob' McDonald. Born in New York, McDonald's mother was a native of Cork and met Campbell on St Patrick's Day, 1960. Writer, critic¹³⁴ and artist, he held a joint show of paintings and drawings with Campbell in 'La Buena Sombra', 1968.¹³⁵ On his visits to London, he visited Dillon¹³⁶ and called on his publisher, Hutchinson, who published 'Out of Carthage, 1964'.¹³⁷ Travelling to Dublin in 1964, he was commissioned to write an article on stained glass for 'Ireland of the Welcomes'¹³⁸ 'New Life in Old Art', as well as illustrating Campbell's first stained-glass design, 'The Sower Sowing the Seed', for The Church of St Colman, Tierneevan, Gort, Co. Galway (fig.257).



fig.153: Robert MacDonald



fig.154: Robert McDonald, 'Out of Carthage', 1964

¹³³An American, he ran a solar-panel business in Malaga.

¹³⁴McDonald reviewed Campbell's exhibitions in Spain for 'Look Out', 'Ibernian', 'Sun' and 'Sur'. He also wrote 'On George Campbell' for *The Dublin Magazine*, Autumn Winter, 1966, Vol. 5. No's 3 & 4, p. 40.

¹³⁵Hosted by Vicente Martin Bonilla, the exhibition opened, 1 February 1968.

¹³⁶McDonald reviewed Dillon's solo exhibition at the Mercury Gallery, 1967, for *The Scotsman*, April 1967.

¹³⁷McDonald dedicated the novel to George and Madge (Campbell) and Seamus (Kelly).

¹³⁸Vol. 13, No. 2, July–August 1964, p. 25.



100 George Campbell RHA (1917 - 1979)
Evolving Shapes
Oil on board , 92 X 75.5cm
Signed, Signed again and inscribed with title verso



fig.155: 'Coco' 1961

101 George Campbell
RHA (1917 - 1979)
Coco
Pen and pencil,
20 x 13cm
Signed, inscribed
with title and
dated 1961



1960's : Ireland

The early 1960s marked a turning point in Campbell's career. In a two-year period Campbell participated in six exhibitions: four in Ireland, one in London¹³⁹ and another in Spain.¹⁴⁰ Moreover he received commissions from the Church and, in 1964, became a full member of the RHA.

Around this time Campbell's focus was on a number of subjects, including Don Quixote, African objects and the Clown figure, after meeting 'Coco'¹⁴¹ the clown in Dublin in 1961. Campbell developed the theme by representing several of his friends disguised as Clowns. 'Two Clowns' represents Campbell with Stefan Von Reiswitz.



fig.156: George Campbell's solo exhibition catalogue at Casa De Cultura, Malaga, 1961.



fig.157: George Campbell solo exhibition hanging in La Casa de La Cultura, Malaga, 1961

¹³⁹'Eight Irish Painters' exhibition at the Savage Gallery, London, 1962.

¹⁴⁰'La Casa de Cultura', Malaga, January 1961.

¹⁴¹The Clown was Bernard Mills. Campbell developed a friendship with him after attending his circus in 1961.



102 George Campbell RHA (1917 - 1979)
Two Clowns
Oil on board, 61 x 51 cm, Signed



fig.158: Gerard Dillon



fig.159: Gerard Dillon

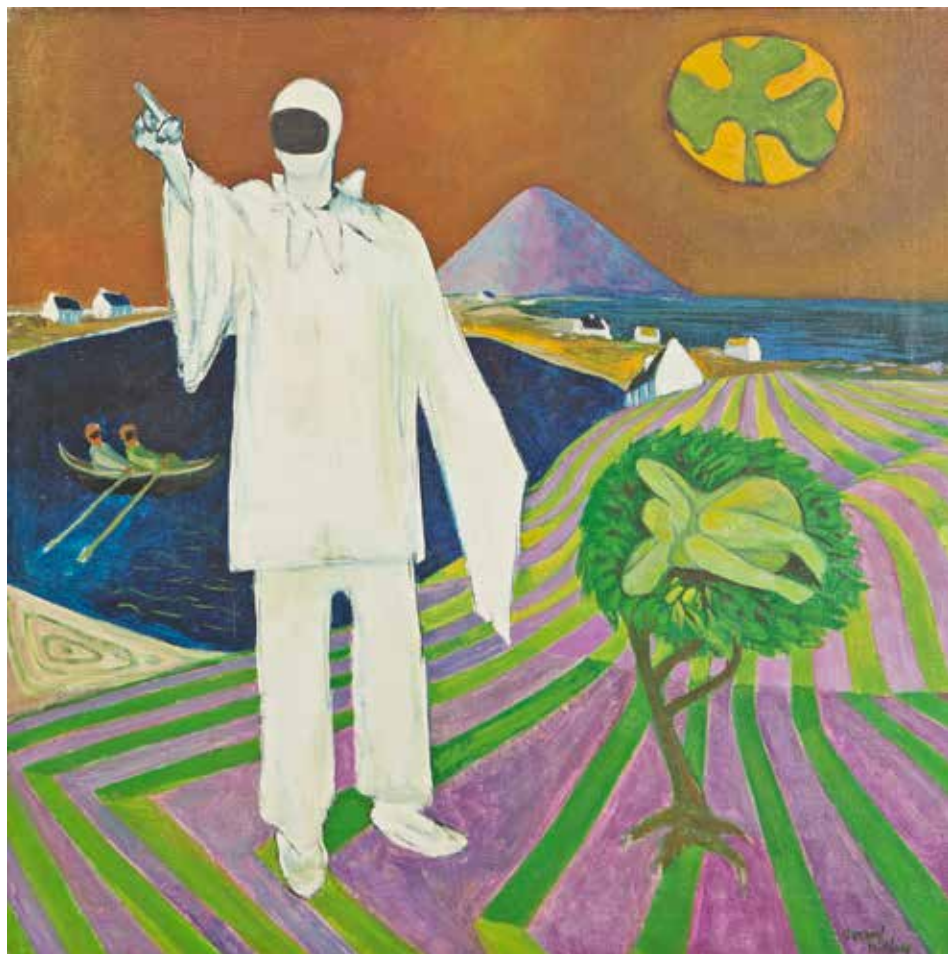
Teaching in London in the late 1950s, Dillon moved away from his West-of-Ireland scenes and began experimenting with abstraction and a variety of mediums – sand, collage and ‘found objects’. Three of Dillon’s brothers died in quick succession between 1962 and 1966. From 1965 onwards, the figure of a clown and later a Pierrot became regular motifs in his work. He adopted the masked Pierrot as his alter ego in his paintings and collages to enable him to express his anxieties and fears about his mortality. Dillon’s health became an issue in 1967 and May 1969, when he was hospitalized as a result of cardiac problems. When he was persuaded to return to Dublin in 1968, he became preoccupied with projects and tended not to join Campbell and Armstrong on nights out at Molloy’s pub. During the 1960s, Dillon exhibited in Paris, Rome, New York and Washington.



fig.160: Gerard Dillon



fig.161: Gerard Dillon and George Campbell



- 103 **Gerard Dillon (1916 - 1971)**
Connemara Dream
 Oil on canvas, 76 x 76 cm, Signed
 Exhibited : "Gerard Dillon Exhibition",
 The Mercury Gallery London April 1967 Cat. No. 11



fig.162: Arthur Armstrong with paintings for his Arts Council exhibition, 1961



fig.163: Arthur Armstrong

In 1962, Armstrong, Campbell and MacIntyre returned to Ireland along with the group of journalists they had met at the Irish Club in London. From his studio in Parliament Street, Armstrong, began to incorporate raised plaster into his still life and landscapes. Many of these were exhibited at his CEMA exhibition in 1961. The success of his first solo show at Hendriks in 1963, where he sold twenty-six paintings,¹⁴² was an indication of a new economic optimism in Ireland. Under Seán Lemass, the Fianna Fáil Government helped to promote economic stimulus by attracting foreign investment into the country. New business brought the benefits of corporate sponsorship, which in turn encouraged the public to buy art.



fig.164: Arthur Armstrong in his studio, Parliament Street, Dublin, 1960's



104 George Campbell RHA (1917 - 1979)

Portrait of Taoiseach Seán Lemass

Watercolour, 16.5 × 12.5cm

Signed and inscribed

¹⁴²Armstrong had further solo shows at Hendriks, 1966, 1969, 1967 and 1968.



105 **Arthur Armstrong RHA (1924 - 1996)**
Field Connemara
 Oil and plaster on board, 32.5 x 40cm, Signed
 Provenance: From the collection of the artist Eileen Costelloe
 who purchased from Ritchie Hendriks Gallery Sept 1964



106 **Arthur Armstrong RHA (1924 - 1996)**
Yellow Headland
 Oil and plaster on board, 25.5 x 35.5cm, Signed
 Exhibited: "Arthur Armstrong Exhibition", Ritchie Hendriks
 Gallery 1968 Cat. No. 30



fig.165: George Campbell painting mural for new crew room for the Irish Airline Pilot's Association, 1962



107 George Campbell RHA (1917 - 1979)
Robert Morley - Actor
Mixed Media, 25.2 x 20cm, Signed

The 1960s also saw Campbell branching out into different areas and experimenting with collages and monotypes as a new mode of expression. In 1962, James White recommended to the Irish Airline Pilot's Association that Campbell execute the mural for the Pilot's new crew room. Measuring eleven feet in length, the mural, 'Flight',¹⁴³ was inspired by Antoine de Saint Exupery aviation books.¹⁴⁴ In May 1963, Campbell attended Ardmore studios to record the filming of Somerset Maugham's 'Of Human Bondage'. He became friendly with actors Robert Morley, Kim Novak and Laurence Harvey, who purchased works by Armstrong and Campbell. Years later, in 1967, Campbell made drawings for the premier of the British War film, *The Blue Max*.



fig.166: Kim Novak on set of Somerset Maugham's 'Of Human Bondage' 1963



fig.167: Director Ken Hughes watching George Campbell sketch Laurence Harvey, 1963

¹⁴³The abstract mural no longer exists.

¹⁴⁴Unidentified newspaper cutting, artist's scrapbook.



- 108 **George Campbell RHA (1917 - 1979)**
The Vikings
 Oil on board, 76 x 61 cm, Signed
 Exhibited ; "George Campbell Exhibition" Tom Caldwell Gallery , Belfast Dec 1972
 Cat. No. 25 under the title "Warriors"

As early as 1943, Campbell's talent as a cartoonist was evident in illustrations in his booklet, *'Ulster in Black & White'*, published by W&G. Baird, LTD. In the 1960's he executed a series of sketches of himself in old age, *'Watching Sport 93'*,¹⁴⁵ (fig.236) and later *'A Guide to the National Monuments of Ireland'*, (1970), *'An Eyeful of Ireland'*, 1973, (fig.259) and a series of poignant cartoons, *'Villa Pastilla'*, 1974, (Figs 226 - 231).

¹⁴⁵Dated, 12 March, 1969 and executed on Thompson-Reid LTD paper, the sketches included, 'Getting on in Years' '1930, 1940, 1950, 1960', 'I think it's getting worse', '114' 'Last Hours' and another untitled work. Arthur Campbell's papers, PRONI, D4122/H/29.



fig.168: George Campbell, 'Jesus Meets Women of Jerusalem' Stations of The Cross, Cloonfad, Ballyhaunis



fig.169: George Campbell, 'Jesus Falls for The Second Time, Stations of the Cross, Ballynahinch, Roundstone, 1962

From 1962, an evolution of church buildings took place in Ireland stemming from liturgical reforms from Vatican Council II. From the mid-1950s, the initiative for change in church design came from within the architectural profession and the monks at Glenstall Abbey. Building reforms in the Church coincided with the advent of new technology, materials¹⁴⁶ and forms of coloured glass, 'Dalle de Verre',¹⁴⁷ used in the Galway Cathedral and St Dominican's Athy.

In June 1962, Campbell's commission to execute Stations of the Cross for St Patrick's Church, Cloonfad, Ballyhaunis, was unveiled. The success of this commission most likely led to the commission for Stations of the Cross in Ballynahinch Church, Co. Galway.

In February 1962, Campbell's religious work came to prominence after he submitted paintings to the 'Sacred Art' exhibition, where he was awarded a prize for 'Jesus Falls for the Third Time'.¹⁴⁸ Other prizes followed.¹⁴⁹ The organizers of the Sacred Art exhibition selected his work among twenty-five works from different categories to travel to the Salzburg Biennale, 1962.

¹⁴⁶Reinforced concrete, steel and factory laminated wood.

¹⁴⁷*Dalle de Verre* originated in Paris, 1930. Thick slabs of coloured glass could be chipped or faceted to increase the reflection effects. Synthetic resin was used to adhere the glass.

¹⁴⁸Campbell received £50. James White was a member of the jury.

¹⁴⁹Campbell received an Open Award (£500) from the British Arts Council for painters of any nationality working in Britain and Ireland, 1963 and 1967. He also received the Douglas Gold Medal and supplementary Arts Council of Ireland Award, 1966.



fig.170: St. Dominic's Athy



fig.171: Interior of St. Dominic's Athy



*fig.172: George Campbell design for 'Star of The Sea', Desertegney, Co Donegal
Photo: Charlie Giblin*



fig.173: George Walsh and Willie Earley, 1960's



fig.174: George Campbell and George Walsh

Frank Ryan, from Abbey Studios, had known Dillon, Campbell and Armstrong socially from holidaying in Roundstone. Following Campbell's prize, Ryan asked Campbell to join the Abbey Stained Glass Studio to gain an understanding of stained glass from craftsmen George Walsh, William Earley and Manus Walsh. In September 1963, Campbell completed his first stained-glass design, 'The Sower Sowing the Seed', (fig.257) in St Colmans Tierneevan, Gort, Co. Galway. Several commissions followed: the Baptistry window (fig.172) in the Star of the Sea Church, Desertegney, on the Inishowen Peninsula, designed by Liam McCormick 1964; the three rose windows for the Galway Cathedral, 1965;¹⁵⁰ St Dominican's Athy, 1965;¹⁵¹ (figs.170 and 171) St Mary's Tallaght; and the New Cathedral, Mutari, South Africa.



fig.175: Frank Ryan and George Campbell in St. Dominick's Athy, 1965



fig.176: Detail, St. Dominic's Athy, 1965

¹⁵⁰Despite a disagreement between Campbell and the Bishop of Galway over his designs, the commission was completed in 1965.

¹⁵¹Abstract window scheme and Stations of the Cross.



109 George Walsh (b.1939)
Mythological Salmon
 Stained Glass Panel on stand , 53 x 34.5cm, Signed



fig.177: Rose Window, Galway Cathedral, 1965



fig.178: RTV guide front cover design by Arthur Armstrong



fig.179: Robert K.Gahan with Arthur Armstrong displaying his RTE Christmas card, 1991 from the design for RTV guide, 1962



fig.180: RTV guide front cover design by Arthur Armstrong

All artists contributed to the RHA: Dillon exhibited from 1943, O'Neill and Campbell exhibited from 1947 and Armstrong from 1962. O'Neill ceased exhibiting at the RHA in 1963. From the late 1950s, Dillon was a sporadic exhibitor, as his abstract and sand paintings were rejected by the Academy. He was, however, the only artist from the group to exhibit at the inaugural exhibition of the Independent Artists in 1960.

In 1965, Armstrong designed stained-glass windows for the Convent Chapel in Bedford¹⁵² and was employed by RTE to do cover designs for the RTV Guide.¹⁵³ A prolific painter, he was influenced by Campbell and Dillon's affinity with ancient sites, especially Glendalough, Co. Wicklow. His observation of the area won him the Douglas Hyde gold medal in 1968 for 'Glenn dá Loch'. In 1972, he became a full member of the RHA and in June the following year, he won a prize from the Arts Council of Northern Ireland (ACNI) for the 'Art in Context' scheme, which led to a play sculpture for Belmont House School, Derry.¹⁵⁴ In the same year, he collaborated with Roy McFadden in a poster poem, 'The House', commissioned from the Arts Council of Northern Ireland.



fig.181: Children playing in Arthur Armstrong's play sculpture, 1972

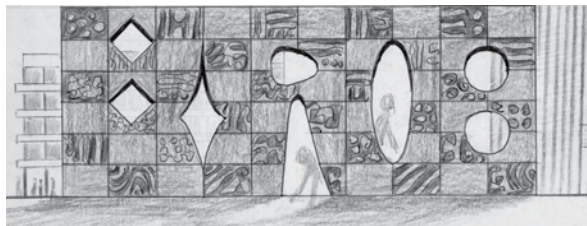


fig.182: Arthur Armstrong's design for children's play sculpture, 1972

¹⁵²Untraced.

¹⁵³RTV later became RTE.

¹⁵⁴An award of £500 was given to Armstrong on completion of the work. The sculpture no longer exists.



fig.183: George Campbell's RTE Christmas Card



fig.184: George Campbell's painting 'Orchestra' on the "RTE Music", 1982

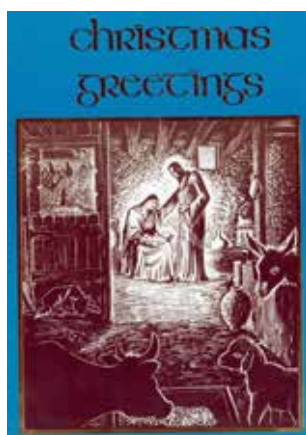


fig.185: Arthur Armstrong's RTE Christmas Card design, 1991



fig.186: George and Madge Campbell with Barry and Helen McDonnell in front of The Park Hotel, Virginia



fig.187: Mickey Caldwell and Tommy Reilly, Virginia, 1960's

From 1965, George and Madge rented a house in Virginia, Co. Cavan, and became friendly with a group of musicians – Patsy Cooke, Mickey Caldwell and Jimmy Fay. Regular music sessions took place locally in McQuaid pub and Aileen McEvoy's knitting factory, 'Ramor Rustics'. Others that played in the group were Paddy Canny, John Higgins, Tommy Reilly and Paddy O'Donnell. The meetings led Campbell to embark on a series of paintings: 'The Musicians, Virginia No. 3' and 'The Tin Whistler'. Helen and Barry MacDonnell, owners of The Park Hotel, supported Campbell. He was asked to officially launch the New Virginia Art Group, with an exhibition, 'Reflections', encouraging local artists to paint. Campbell's close association with the McDonnells led to the artist completing a large glass relief work to hang in the bar area of the hotel.



fig.188: George Campbell and Patsy Cook, Virginia, 1960's.



fig.189: Paddy McDonnell and George Campbell, Virginia, 1960's



fig.190: Mickey Caldwell and George Campbell, Virginia, 1960's



110 **George Campbell RHA (1917 - 1979)**
Musicians - Virginia No. 3
 Oil on board, 50 x 39cm, Signed
 Exhibited: "George Campbell Exhibition" Ritchie
 Hendriks Gallery August 1967 Cat. No. 25



111 **George Campbell RHA (1917 - 1979)**
The Tin Whistler
 Oil on board, 46.5 x 36.5cm, Signed
 Exhibited: "Friends and Acquaintances" Exhibition,
 Tom Caldwell Gallery, April 1975, Cat. No. 61



fig.191: George Campbell and Manus Walsh, 1960's



fig.192: Manus Walsh, George Campbell with Albert and Maria Meagle in 'La Buena Sombra', 1960's

Interested in painting, Manus Walsh was encouraged by Campbell to leave stained-glass work and pursue a full-time career as a painter. Visiting the Campbell's homes in Ireland in the 1960s, he met Campbell's friends and participated in music sessions. Travelling to Spain, Walsh attended Campbell's first exhibition in 'La Buena Sombra', 1966, and met Joe Kerr¹⁵⁵ and artist, Albert Meagle, who had left Dublin and made Spain his home in 1963.¹⁵⁶ In 1978, Walsh, Meagle and George Walsh held a group show together with Campbell, 'Irish Artists in Spain', at the Kenny Gallery, Galway, where Campbell included Spanish works by Gerard Dillon. Manus Walsh also exhibited with Campbell for the opening exhibition of Gallery 22 in April 1978, and he dedicated his solo exhibition at Gallery 22, October 1979, to Campbell in the aftermath of his death.



fig.193: Inside cover for catalogue, 'Spain by Irish Artists', 1978 designed by George Campbell



fig.194: Ambassador, Emilio Pan de Soraluce, George Campbell and Tom Kenny, 1978

¹⁵⁵From the early 1960's, Joe and Bill Kerr (manager of Davy Byrne's pub) were friends of the Campbell's.

¹⁵⁶Interview with Albert Meagle, Malaga, 14 January 2014.



112 **George Campbell RHA (1917 - 1979)**
Memories of Virginia II
 Oil on board, 61 x 101cm, Signed



113 **Manus Walsh (b.1940)**
Burren Suite No. III (2011)
 Acrylic on paper; 20 x 20cm, Signed



fig.195: Maurice Dickinson, Madge Campbell and Gary Trimble, Connemara, 1960's



fig.196: George Campbell with Gary Trimble's bust of the artist, 1978

On one of their regular stays in Roundstone in the late 1960s visiting friends, the Trimbles,¹⁵⁷ Campbell and Dillon met garda Martin Whelan in Connolly's bar. A native of Ardara, Co. Donegal, Whelan was a fluent Irish speaker who gave Campbell lessons in the language. In the 1960s and 1970s the Campbell's and Armstrong visited Ardara, staying at Frankie and Mary Brennan's B&B. They gave art classes in the local National School where Whelan's brother, Donal, was principal. Campbell was attracted to the people, music and the effects of the 'incredible light'¹⁵⁸ on the landscape. At night-time, music sessions with local fiddlers John Gallagher and Josie McHugh took place in the Green House Bar. During the day, Campbell sketched areas around Gweebara and Gweedore with Whelan, who introduced Campbell and Armstrong to Tom Kenny in Galway, where they had successful shows at the Gallery from the mid-1970s.

Throughout the 1960s and 1970s, Campbell's preoccupation with historical ancient sites drew him to places like Glendalough, Arklow, Clonmacnoise, the Burren, Co. Clare, and Grianán an Aileach stone fort, Burt, Co. Donegal. His interest in Irish history and monuments such as 'Dun Aengus' sought to evoke magic in Ireland's past.



fig.197: Martin Whelan



fig.198: George Campbell in Roundstone, 1970's

¹⁵⁷Joan and Gary Trimble (sculptor) were regular visitors to Campbell's flat in Waterloo Road, Dublin in the 1960s. Conversation with Joan Trimble 31 January 2014.

¹⁵⁸Interview with Martin Whelan, Donegal, 9 April 2015.



114 **Gary Trimble ARHA (1928 - 1979)**
Portrait bust of George Campbell
 Bronze on limestone base,
 43.5cm (Inclusive of base)
 Signed & dated 1978



115 **George Campbell RHA (1917 - 1979)**
The Bodhran Player,
 Watercolour, 31.5 x 18.5cm, Signed



fig.199: 'Dublin' mural by George Campbell. Photo courtesy: Irish Life Assurance

Campbell's quasi cubist style remained unchanged in the 1960s and 1970s, but in the South of Ireland a younger generation of artists had accepted modernism. In 1962, the Contemporary Irish Art Society (CIAS) was set up.¹⁵⁹ In 1966, Campbell's agent, David Hendriks, held an exhibition entitled 'Kinetic Art' ahead of the contemporary international art exhibition, 'ROSC', meaning 'Poetry of Vision', in 1967. Did 'ROSC 67' impact on any of the Boys? It is not known if Armstrong was one of the 50,000 visitors to the exhibition in the industrial space of the Royal Dublin Society (RDS). O'Neill and Dillon were in London and Campbell was in Spain. It is unlikely Campbell viewed 'ROSC 71' either, as it opened in December when Campbell would have been in Spain. He was, however, in Dublin in June 1967 when an exhibition of 'Op Art'¹⁶⁰ at The Hendriks Gallery attracted considerable attention.

Following the success of the first ROSC exhibition in 1967 the government was becoming more supportive of the arts. Campbell received a commission to execute a mural for the reception of the Irish Life Assurance building, 'Dublin City', and worked with Armstrong and Dillon on stage designs for *Juno and the Paycock* at the Abbey Theatre. In the same year, the Campbells purchased a house off Appian Way. In 1968, Dillon and Armstrong purchased a house together in the same area at Chelmsford Avenue, Ranelagh.



fig.200: Irish Life building, Mespil Road, 1960's



fig.201: ROSC 1967

¹⁵⁹Basil Goulding, Cecil King, Patrick Scott, Gordon Lambert and others.

¹⁶⁰Not to be confused with pop art, it is a style of visual art that make use of optical illusions.



116 George Campbell RHA (1917 - 1979)
The Accordion Player
Oil on board, 75 x 48 cm, Signed



fig.202: Arthur Armstrong and Gerard Dillon's house, Chelmsford Avenue, Ranelagh, Dublin 6



fig.203: George and Madge Campbell's home, 2 Florence Terrace, Appian Way Dublin 6



fig.204: Arthur Armstrong and Gerard Dillon, in studio, Chelmsford Avenue



fig.205: Madge holding 'Speedy' with George playing his guitar in Florence Terrace



117 **George Campbell RHA (1917 - 1979)**
Travelling People, Donegal
 Watercolour, 34 x 18cm, Signed



118 **George Campbell RHA (1917 - 1979)**
Tinker man and Woman
 Watercolour, 33 x 20cm, Signed



fig.206: Jack Pakenham and George Campbell

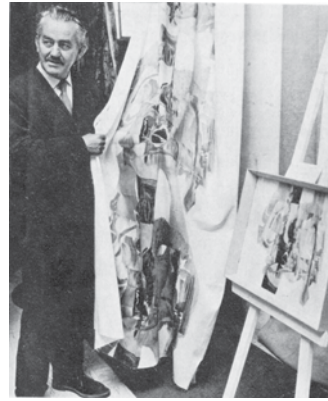


fig.207: George Campbell with his Whitehead material, 1967

In 1967, David Whitehead Fabrics¹⁶¹ commissioned Irish and English artists to adapt their work to designs for their new range of cotton–satin fabrics, ‘Living Art’. The chosen artists were Jack Pakenham,¹⁶² Padraig MacMiadhachain, John Piper and George Campbell. The unveiling of the fabrics¹⁶³ took place at Switzer's store, on Grafton Street, Dublin, and was attended by interior designers, hoteliers and architects. Campbell contributed four designs: Cashel, Carraig, Clare¹⁶⁴ and Connemara.



119 Jack Pakenham (b.1938)

Pool

Printed fabric by David Whitehead Fabrics

121 X 124 cm

Inscribed with Artist's name & title verso



120 George Campbell RHA (1917 - 1979)

Clare

Printed Fabric by David Whitehead Fabrics,

104 x 117cm

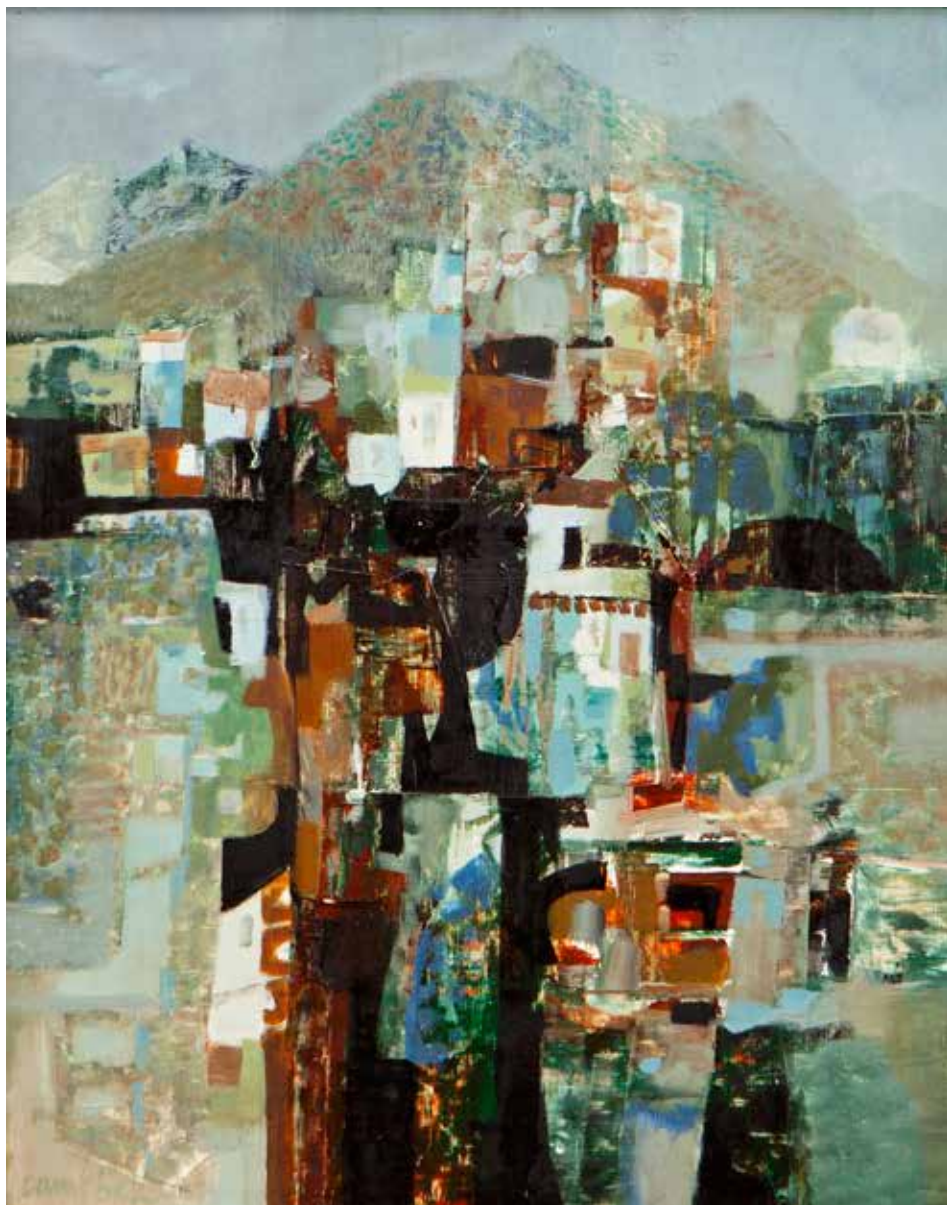
Inscribed with artists name & title verso

¹⁶¹A Lancashire textile group of art inspired fabrics, David Whitehead Fabrics Ltd was popular in the 1950s and 1960s.

¹⁶²Jack Pakenham, a member of ‘Group 63’, met George Campbell in the 1960s through Gerard Dillon who had encouraged Pakenham to contribute to the IELA. Interview with Jack Pakenham, 18 February 2015.

¹⁶³The abstract prints were reproduced from original canvases.

¹⁶⁴The ‘Clare’ Print was purchased by the Ministry of Works, London for use in British embassies abroad. ‘Irish Fabric Designs Go Abroad’, *The Irish Times*, 23 April 1968.



- 121 **George Campbell RHA (1917 - 1979)**
Mountain Village Tenerife
 Oil on board, 50 x 39.5cm
 Signed, Signed again and inscribed with title verso
 Exhibited : "George Campbell Exhibition" The Lavitt Gallery Cork April 1972 Cat. No. 7



fig.208: Paddy Walsh



fig.209: George painting 'Orchestra',
for Esso calendar, 1972

In the same year Armstrong and Campbell collaborated on a set of eight reproduction prints that were published by Paddy Walsh in his studio at Casino Road, Marino. Teaching part-time at the National College of Art, Armstrong also attended the Graphic Studio, to pursue his interest in printmaking completing a series of etchings depicting figures standing in Connemara landscapes.

From the late 1960s, Campbell's routine of travelling to Spain in the autumn and returning to Dublin in the spring continued against a backdrop of important events: the abolishment of tax for artists, writers and composers by Minister for Finance, Charles J. Haughey; the formation of the Irish Women's Liberation Movement; the oil crisis; the lifting of censorship on literature and film; the country's entry into the European Common Market; and the Troubles in Northern Ireland. The tax changes would have benefited Campbell as he was achieving continued success from his picture sales at the Hendriks gallery. The onset of the Troubles, however, was a daily reminder that his mother and brother were living in conflict, which caused him unease and worry.



122 Arthur Armstrong RHA (1924 - 1996)
King of Connemara
Aquatint, 29 × 20.5cm (Plate), Signed
Inscribed with title and numbered 43/45



123 Arthur Armstrong RHA (1924 - 1996)
Figures in a Landscape
Etching, 16.5 × 12cm (Plate), Signed
Inscribed with title and numbered 9/10



124 Daniel O'Neill (1920 - 1974)
The Kitchen Dresser
 Oil on board, 44.5 x 60cm, Signed



125 Daniel O'Neill (1920 - 1974)
Harvesters
 Oil on board, 50 x 75cm, Signed



fig.210: Daniel O'Neill, 'Waiting For Inspiration', a self portrait



fig.211: Daniel O'Neill in his Belfast studio

1970's : *The Troubles*

In 1969, O'Neill was persuaded by George McClelland to return to Belfast and work for his first solo show in eighteen years. Despite exhibiting in Montreal and Dublin, O'Neill's lack of exposure in Ulster meant his work was unfamiliar in his native city. With the help of George McClelland and his partner Margaret Allen, O'Neill set up a new home and studio. The works in the May 1970 exhibition were a departure from his moody romantic images. Figures appeared in surreal landscapes and saturated vivid colour predominated the images. In the autobiographical painting *The Beginning*, 1970, O'Neill depicts himself in his new studio at Malone Avenue with his props, books and brushes. He stopped drinking and, with the encouragement of Olympic gold medalist, Mary Peters, he joined McShane's Health Club.¹⁶⁵



fig.212: Daniel O'Neill, 'The Beginning'



fig.213: Daniel O'Neill, 'Belfast Expo 70'

¹⁶⁵Interview with George McClelland, 20 October 2012.



126 Daniel O'Neill (1920 - 1974)
Twins
 Oil on board, 45.7 x 61 cm, Signed
 Provenance: The McClelland Collection and
 on loan from them to IMMA 1999 - 2004



127 Daniel O'Neill (1920 - 1974)
Two Bouquets
 Oil on board, 60 x 50cm, Signed
 Provenance: The McClelland Collection and
 on loan from them to IMMA 1999 - 2004



fig.214: Tom Caldwell outside his gallery, Dublin



fig.215: RUC Member, Derry, 1969,
photo courtesy The Irish Press

In 1969, Tom Caldwell, an independent Unionist and interior designer, opened a gallery in Bradbury Place, Belfast. Throughout the 1970s, he represented Dillon, Campbell, Gretta Bowen, Arthur Campbell and Armstrong.

The Belfast Boys reacted to the Troubles independently. Dillon usually treated politics with humour; however, the escalation of violence in West Belfast provoked him into writing a letter to *The Irish Times* in which he stated his opposition to the IELA exhibition being held in Belfast.¹⁶⁶ He invited artists to join him in a public protest by withdrawing their works from the IELA on the final leg of the exhibition from Cork to Belfast. A flurry of letters¹⁶⁷ appeared in *The Irish Times*, which resulted in most of the IELA committee members giving Dillon a cold shoulder. As part of the protest, an exhibition, 'Art & Conscience', was organized featuring work from the ten artists, including Dillon,¹⁶⁸ who withdrew their exhibits from the 'Living Art' exhibition at 43 Kildare Street.

In a letter to Patrick Kelly,¹⁶⁹ Dillon informed his friend that O'Neill travelled from London to West Belfast after watching the images on television of the Loyalists burning Bombay Street, 15th August 1969. Works executed by the artist, 'Belfast After the Riots' (IMMA Collection) and 'Belfast Expo '70' (fig.213), depict burnt-out buses, unrest and the sectarian violence in the city.

¹⁶⁶20 August 1969.

¹⁶⁷T.P. Flanagan, Michael Longley and Seamus Kelly.

¹⁶⁸Gerard Dillon, Michael Bulfin, Robert Ballagh, Elizabeth Carabini, Robert Costello, Michael Farrell, John Kelly, Nano Reid, Doreen Vanston and Evin Nolan.

¹⁶⁹Patrick Kelly had known O'Neill from childhood.



128 **George Campbell RHA (1917 - 1979)**
Gas Masks and Riot Shields
Oil on board, 60 x 49.5cm
Provenance: The estate of George and Madge Campbell



fig.216: George Campbell at his exhibition, 'Friends & Acquaintances', (1974)



fig.217: Tom Carr & George Campbell's catalogue, 1972

When questioned about Campbell's political views, friends suggested he wasn't political. Others stated that due to his background he was 'conscious of being labelled one way or another'.¹⁷⁰ In Dillon's letter to *The Irish Times*, he announced he was also withdrawing his work from a three-man show exhibition organized by the Arts Council of Northern Ireland with an artist living in the South and another in the North. The two artists were George Campbell and Tom Carr.¹⁷¹ Following Dillon's public refusal to submit works to the touring exhibition with Carr and Campbell, the ACNI postponed the exhibition until 1974. Armstrong was non-political, remarking in an interview that he 'never really noticed whether he was a Protestant or a Catholic'.¹⁷²

In the 1970s, Armstrong contributed to a large number of exhibitions, including group shows.¹⁷³ He held two solo exhibitions at Tom Caldwell, Belfast, and Hendriks, 1972. In association with Hendriks he held further solo shows at the Cork Society Gallery, Cork, 1972 and 1974. He also had solo exhibitions with the Kenny Gallery, Galway, 1976, 1977, 1979 and 1980.

The emergence of a range of art practices in regional centres and new galleries¹⁷⁴ saw a notable shift from modernism to post-modernism. Campbell didn't and couldn't accept what he saw as the lack of human presence in contemporary art: 'It's just a flat shiny thing...It's so dehumanized. I look at it and I might as well be looking at my door...It's art for walking through a hotel foyer on the way to get your key to room 410.'¹⁷⁵ During this period, he also didn't accept criticism of his work. James White recalled, 'His [George Campbell's] face would be filled with contemptuous amazement if his competence in his creative field was called into question. None who knew him well would ever do so.'¹⁷⁶

¹⁷⁰Interview with George and Janet Walsh, 4 February 2014. Campbell stated as a young man he was confused as he was dealing with two sets of ideas, but concluded that he was a 'Ulster artist, a Leinster artist, and in love with the Glens of Antrim, Donegal, Connemara, the Aran Islands...' 'George Campbell', Self Portrait, 1973.

¹⁷¹Letter from Dillon to Kelly, 3 September 1969.

¹⁷²Deirdre Purcell 'talks to artist Arthur Armstrong', *The Irish Press*, 24 January 1983.

¹⁷³Watergate Gallery, Washington, 1974 and Gallery 22, 1978.

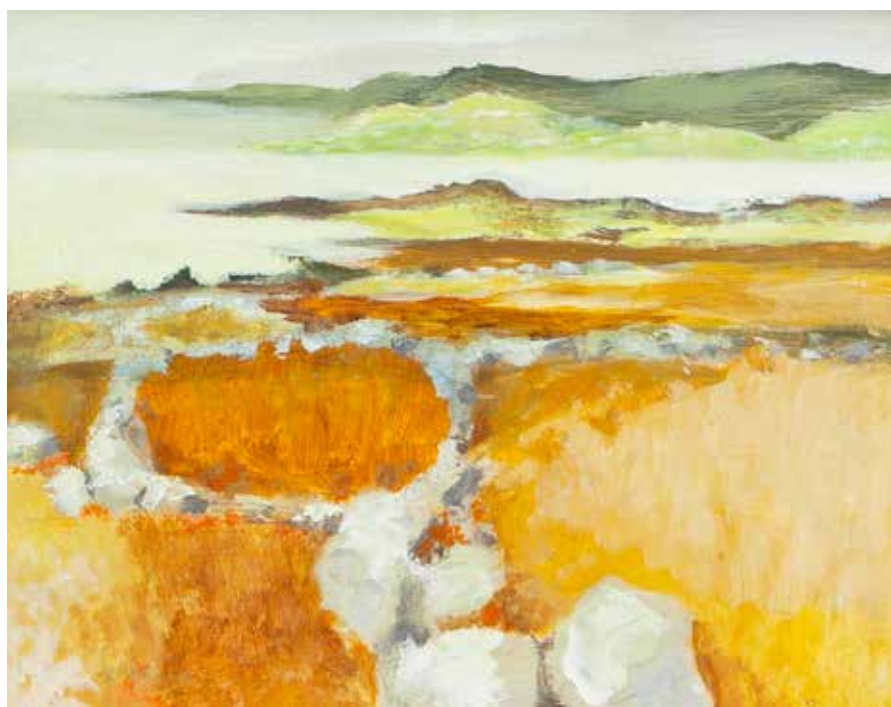
¹⁷⁴The Oliver Dowling Gallery, 1975. Its focus was on minimal and conceptual art.

¹⁷⁵Ciaran Carty, 'He Loves Talk but Doesn't Trust Words', *Sunday Independent*, 5 March 1978.

¹⁷⁶James White, 'An Artist of Highest Rank', *The Irish Times*, 22 May 1979, p 5.



129 Tom Carr HRHA, RUA, RWS (1909 - 1999)
Old Couple, Newcastle
 Oil on canvas, 45.5 x 86.5cm, Signed



130 Arthur Armstrong RHA (1924 - 1996)
Connemara Landscape
 Oil on board, 19 x 24.5cm, Signed



fig.218: Ángel Ancunción Goñi with Madge and George Campbell, 1970s.

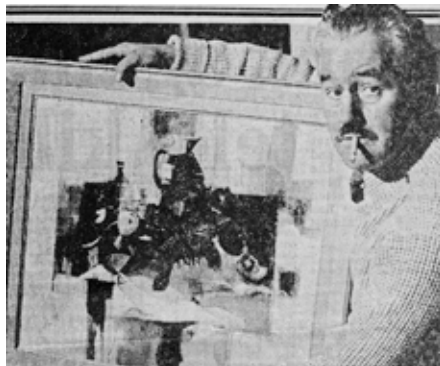


fig.219: George Campbell with his painting, 'Still Life With Crayfish', 1972

Around this time Campbell met two Spaniards in Dublin, Ángel Ancunción Goñi¹⁷⁷ and José Antonio Sierra,¹⁷⁸ who became part of his group of friends. Antonio Sierra became Director of the Spanish Cultural Institute and was focussed on promoting links between Ireland and Spain.¹⁷⁹ Sierra and Campbell coordinated the exhibition, 'Spain by Irish Artists' at the Kenny Gallery, Galway, 1978, inviting Spanish Ambassador, Emilio Pan de Soraluce (fig. 194) to officially open the exhibition.

Campbell was prolific from 1971 to 1973. He held two solo exhibitions with Hendriks, 1971 and 1973; a solo show in Cork at the Lavitt Gallery, 1971; two solo exhibitions with Tom Caldwell, Belfast, 1972 and 1973; a solo show with the ACNI, 1972; and a solo in Malaga at Galeria CAA, 1973.



fig.220: Exhibition catalogue, 'George Campbell RHA' at CAA, Malaga, 1973



fig.221: Ángel Ancunción Goni and Madge Campbell, Roundstone, 1976

¹⁷⁷Ángel Ancunción Goñi met Campbell in Humphreys Bar, Ranelagh, 1972.

¹⁷⁸Antonio Sierra met George 1968/69, when he was a lecturer of Spanish in Trinity College Dublin.

¹⁷⁹Sierra opened a gallery in the Spanish Cultural Institute, 1990, and established the George Campbell Memorial Travel Grant.



131 **George Campbell RHA (1917 - 1979)**
Still Life with Crayfish
Oil on board, 50 x 60cm, Signed
Exhibited : "George Campbell Exhibition" Cork Arts Society, April 1972 Cat. No. 11



fig.222: George Campbell in front of Gerard Dillon's painting, 'The Dreamer'



fig.223: George Campbell and Jim Jones with 'Burnt out Buses' from his 'Belfast Series' for RTE's documentary 'Things Within Things', 1973

After his solo exhibition at the Dawson Gallery, May 1971, the next few years were laden with tragedy for O'Neill. In June 1971, his friend Gerard Dillon died from a stroke at Adelaide Hospital. Six months later, O'Neill learnt that a bomb had destroyed McClelland's gallery. His problems were exasperated by the break up of his relationship with Margaret Allen and the loss of his studio.¹⁸⁰ Succumbing to alcohol, he died March 1974.

Martin Dillon¹⁸¹ recalled Campbell's reaction to his friend's death: 'Gerard's death triggered a great sense of emotional loss. I am not sure if Madge [Campbell] ever fully understood that.'¹⁸² Campbell prepared for his first retrospective organized by the Arts Council, 1972, against a backdrop of the escalating violence on the streets of Belfast.¹⁸³

Inspired by conversations with his friends Tom McGurk¹⁸⁴ and Martin Dillon, who drove Campbell around Belfast showing him areas affected by the Troubles, Campbell embarked on a series of paintings, 'The Belfast Series', representing Belfast during the conflict. He showed 'The Belfast Series' at Tom Caldwell's gallery in June 1973. The catalogue of paintings, numbered 1–40, was on a separate sheet of paper that listed no titles¹⁸⁵ or measurements of the paintings. Kenneth Jamison, who wrote the foreword in the catalogue couldn't recall why the paintings were not given titles or sizes.¹⁸⁶ He did however, remember what he wrote, 'Anyone visiting this exhibition will be in no doubt about the artist's personal despair at having to witness again such a burden of distress this time the more bitter for being self inflicted... What are the apparently remote observers to make of his incomprehensible desolation? What indeed?' After the exhibition opened, the paintings were withdrawn from the gallery to be filmed for an RTE abstract film production, 'Things within Things', which was filmed by award-winning cameraman, Gunter Wulff.

¹⁸⁰In spring 1972, O'Neill's flat and studio caught fire. Interview with McClelland, 20 October 2012.

¹⁸¹A writer/reporter and friend of Campbell, Martin Dillon is Gerard Dillon's grandnephew.

¹⁸²Correspondence with Martin Dillon, 21 May 2014.

¹⁸³Bloody Sunday, January 1972, and the Abercorn bombing, March 1972.

¹⁸⁴A poet/reporter, Tom McGurk was a frequent visitor to Campbell's home in the 1970s.

¹⁸⁵In Tom Caldwell's material on Campbell, six titles for the Belfast series are listed in a handwritten note by the artist, 'The Wall' 21x13in, 'Car No. 2', 21x25in, 'Shop' 18x21in, 'Window' 16x20in, 'Victim' 16x18, 'No. Title' 20x25in.

¹⁸⁶Conversation with Kenneth Jamison, 18 May, 2015



132 **George Campbell RHA (1917 - 1979)**
Belfast Rioters
 Oil on board, 60 x 50cm
 Provenance: The Estate of George and Madge Campbell



133 **George Campbell RHA (1917 - 1979)**
Soldiers and Rifles
 Oil on board, 49.5 x 39cm
 Provenance: The Estate of George and Madge Campbell



fig.224: Arthur Armstrong's solo exhibition catalogue, Madrid, 1974.



fig.225: George Campbell with 'Street Musicians, Malaga' in his studio, 2 Florence Terrace, 1960's

The Troubles in Belfast forced Una and Paddy Boyce¹⁸⁷ to immigrate to Malaga in the early 1970s, where they became part of Campbell's social circle. They were involved with Campbell's friends, Enrique Pérez Almaya, Wesley Boyd, Albert Meagle, the Walsh's, Manus Walsh, Antonio Sierra and many others to mark the occasion of the naming of 'Glorieta Jorge Campbell' (fig.251). In 2006, they took part in the documentary film, *Looking for George*.

Returning to Madrid to work in the financial markets, Ángel Ancuncion Goñi organized a solo exhibition for Armstrong at Galleria Avignón, Madrid, in 1974.¹⁸⁸ Two years later, July 1977, he arranged with the Kreisler Gallery in Madrid to hold a joint show of Campbell and Armstrong,¹⁸⁹ opened by the Irish Ambassador, Charles Whelan.

From the 1960s, Campbell suffered from a number of health issues, including problems with his 'sinus' and with 'dizziness' and 'brain storms'.¹⁹⁰ In January 1974, while staying with his friend Von Rechwitz in Malaga, Campbell executed a series of fifteen autobiographical cartoons, 'Villa Pastilla', reflecting his state of feeling 'blue'. Despite the support of friends, he couldn't sleep, paint or play his guitar. This depression¹⁹¹ was likely linked to the death of Gerard Dillon. Tom McGurk recalled, 'George walked around with a ghost...I felt he [Gerard] was always there with him.'¹⁹² Working towards shows at the Watergate Gallery, Washington,¹⁹³ as well as a joint show with Von Rechwitz in 1974, (C) 'Stefan and George Campbell', the artist wrote to his mother in Belfast: 'I would have written or gone up before now but I've not been too well in many ways – a series of not feeling well days.'¹⁹⁴

¹⁸⁷Paddy Boyce was a journalist with the Belfast Newsletter.

¹⁸⁸Letter from Ángel Anunciación Goni to Armstrong, 25 October 1973.

¹⁸⁹Conversation with Angel Anunciación Goni, 14 January 2014.

¹⁹⁰Interview with George Walsh and Janet Walsh, 21 November 2013 and 31 July 2014.

¹⁹¹This researcher is given to understand that Campbell received psychiatric help for depression.

¹⁹²Interview with Tom McGurk, 26 May 2014.

¹⁹³St Patrick's Day, 1975.

¹⁹⁴Arthur Campbell's papers, PRONI, D/4122//75.



fig.226: George Campbell, mixed media, cartoon, No.1 (the artist explains where he lives)



fig.227: George Campbell No.12, cartoon, mixed media (Campbell states he has the 'blues')



fig.228: George Campbell, mixed media cartoon No.8, (the artist didn't get better despite advice from friends)



fig.229: George Campbell, mixed media, cartoon, No. 9 (the artist is homesick)



fig.230: George Campbell No.10. cartoon, mixed media (Campbell states he can't paint)



fig.231: George Campbell No. 11. cartoon, mixed media (Campbell states he can't sleep and can't laugh with his friends)

At the start of 1974, Tom Carr and Campbell were included in the twenty-nine artists represented in the collection of the ACNI that toured Dublin, Cork and Limerick (fig.235). In the same year, the ACNI sponsored Campbell and Carr in their touring exhibition that had been postponed in 1969. From this period, Campbell's paintings contain less structure, brushwork is looser and subjects emerge from a soft background.

In October 1974, Hendriks and Campbell fell out over 'a disagreement on the ethics of fine art'.¹⁹⁵ Troubled from remarks critics had made about his work,¹⁹⁶ Campbell learnt that a collector had visited the Hendriks gallery to purchase one of his paintings but Hendriks showed him a younger artist's contemporary work. Without consulting Hendriks, Campbell persuaded Armstrong to move to Tom Caldwell's new gallery in Dublin,¹⁹⁷ which opened in 1974. Disappointed, Hendriks wrote to Armstrong requesting he collect all his work from the gallery.¹⁹⁸ Hendriks was popular in art circles and 'had a loyal following',¹⁹⁹ and Campbell's actions would have led to further negative comment about him. For a number of years, however, Campbell had been 'disillusioned with the art Establishment'.²⁰⁰

In Spain, February 1975, Campbell held a solo exhibition of thirty gouaches in Galleria de Arte, Malaga. He was also preparing to mount an exhibition, 'Friends and Acquaintances', with Tom Caldwell, both in Belfast and in his new gallery in Dublin. The exhibition featured absent friends, Dillon and O'Neill, and people he admired, Beethoven and Jack Yeats, disguised as clowns. Years later, he referred to his interest in the subject of clowns: 'What you think you see is not what you see.'²⁰¹ Like Dillon, he employed the comic-tragic clown figure to evoke an underlying message: behind the mask there is an air of melancholia. It was the first exhibition to open both sides of the border on the same theme. The Belfast exhibition opened in April; the exhibition in Dublin in October consisted of over sixty oils and mixed media works. The sales before commission and framing totalled close to £9,500.²⁰²

¹⁹⁵David Hendriks in Campbell's exhibition catalogue, George Campbell, November 1974.

¹⁹⁶Brian Fallon, 'Campbell Threatened by Fluency', *The Irish Times*, 3 October 1969, p. 8.

¹⁹⁷Campbell left Hendriks over the incident.

¹⁹⁸25 October 1974.

¹⁹⁹Conversation with Oliver Dowling, 3 December 2014. Several people stated Hendriks was upset at the way Campbell left his gallery and the influence he had over Armstrong.

²⁰⁰Conversation with Pierce McAuliffe, 8 January 2015.

²⁰¹BBC TV Triptych 'painting', 9 April 1979.

²⁰²The Belfast exhibition opened in April 1975 and total sales were £4,460 and opened later in October in Dublin, total sales £5,040.

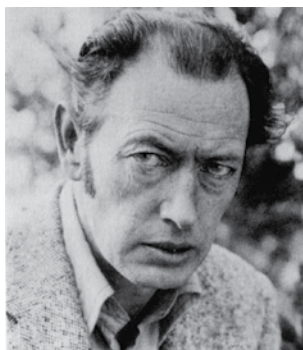


fig.232: Arthur Armstrong



fig.233: Letter from David Hendricks to Arthur Armstrong, 1974



fig.234: George Campbell outside his home, Florence Terrace, 1970's



134 Arthur Armstrong RHA (1924 - 1996)
Interior, Exterior (1970)
 Oil on board 75 x 90.5cm
 Exhibited: "Arthur Armstrong Retrospective - Paintings 1950 - 80"
 Exhibition ACNI, June 1981, Cat. No. 28



fig.235: Arts Council of Northern Ireland group catalogue, 1974



fig.236: George Campbell, cartoon self portrait 'Watching Sport, 93' Photo; PRONI, D/4122/H/29



fig.237: George Campbell, 1970's.

With the continuation of violence in the North, Campbell became fascinated with the phenomenon of terrorists wearing balaclavas. The artist referred to his final series of paintings as the 'Non-Head Series' and explained that each represents a contemporary head: a 'head with the stocking mask, the sugar bag with holes torn out, the head behind the visor, the kind of non-head, the heads of automatons you wind up and point'.²⁰³ Heads are depicted wearing hats, stockings and goggles (cat. no.144). The paintings explore how violence can dehumanize those that perpetrate terrorist acts. Campbell never signed, inscribed and seems not to have exhibited these paintings.

In his late fifties and successful, Campbell longed for a quieter life. Confiding in Albert Meagle, he told his friend he 'found the noise and pace of city life having a negative impact on him'.²⁰⁴ Campbell would have also noticed the changes from increased tourism under a new government. On one of his last sketching trips with Meagle, he stated, 'come on Albert, let's sketch Malaga disappearing'.²⁰⁵ He purchased land close to Glendalough in Laragh, Co. Wicklow, from his friend, Willie Lloyd, who managed the Laragh Inn. He set about building a small house for himself and Madge in the quiet village.

In 1977, Campbell held his final show with Tom Caldwell.²⁰⁶ He continued to be represented by the Kenny Gallery, Galway, and held a solo exhibition at Gallery 22, Dublin in 1978.

²⁰³Ciaran Carty, 'He Loves Talk but Doesn't Trust Words', *Sunday Independent*, 5 March 1978.

²⁰⁴Correspondence with Albert Meagle, 24 January 2014.

²⁰⁵Interview with Albert Meagle, Malaga, 14 January 2014

²⁰⁶The joint show was with Arthur Armstrong. It is not known why Campbell ceased exhibiting with Caldwell. Chris Caldwell stated their 'relationship was never easy.'



135 George Campbell RHA (1917 - 1979)
Standing Forms
 Oil on board, 61 × 50.8cm, Signed



136 George Campbell RHA (1917 - 1979)
Still Life
 Oil on board, 89.5 × 74cm, Signed



fig.238: George Campbell



fig.239: Arthur Armstrong and George Campbell framing their paintings for the Keisler Gallery, 1977



*fig.240: Arthur Campbell with his cat.
Photo; PRONI, D4122/B/34*

Campbell made his final trip to Spain in 1977 for his joint exhibition with Armstrong at the Galería Kreisler, Madrid. He didn't travel the following year as he had agreed to accept the honour of becoming a Knight Commander of Spain at the Spanish Embassy in Dublin and his house in Laragh was close to completion. His final group show with Eric Patton and Armstrong took place Dusseldorf, Germany, April 1979.

On a Friday morning, 18 May 1979, Campbell complained of a terrible headache and Madge advised him to lie down. In his bedroom, he suddenly collapsed on the floor and died from a brain haemorrhage. The funeral took place on Monday, 21 May in Laragh, on a quiet tree-lined hill overlooking Glendalough. The funeral was attended by artists who were close friends, journalists and others from all over Ireland who knew him.

After George's death, Arthur Campbell retired from Charles Hurst Motors Ltd to concentrate on being a full-time painter. He was able to attend his brother's Retrospective exhibition held in Droichead Arts Centre Drogheda, 1992, before he died in 1994.

Following the studio sale of Arthur Armstrong's work, one critic noted that the quality of Arthur Armstrong's work suffered after the death of his mentors, Dillon and Campbell, who 'both died prematurely in the 1970s and in the opinion of some people who knew Armstrong, he never fully recovered from their loss'.²⁰⁷ Madge Campbell, the group's protector, regularly visited him. He died in 1996, following an illness, and his ashes were scattered on the beach at Dogs Bay, Roundstone.

²⁰⁷Brian Fallon, 'An Arthur Armstrong Surprise', *The Irish Times*, 3 February 1998.



137 Arthur Armstrong RHA (1924 - 1996)

Connemara Landscape

Oil and plaster on board , 76 x 91.5cm, Signed

Provenance: Previously in the collection of Bernard Jaffa

Exhibited : "Arthur Armstrong Exhibition" Tom Caldwell Gallery, Sept/Oct. 1970 Cat. No.5;

"Arthur Armstrong Retrospective - Paintings 1950 - 80" Exhibition ACNI, June 1981 Cat. No. 32



fig.241 Scattering Arthur Armstrong's Ashes, Dogs Bay, Roundstone, February, 1996

Conclusion

As early as 1944, John Hewitt referred to Campbell, Dillon and O'Neill for convenience as a group, but he noted that despite their different personalities, they were strongly emotional in their approach to their subject matter. They aimed at 'and succeeded in responding to the joy and pity of their days. More often to the pity'.²⁰⁸ Over a decade later, critic Eric Newton noted that Campbell's pictures are, on the whole, 'dark flashing lights, little climaxes that emerge like fireworks in the night', adding that 'dark' is a word with all kinds of emotional associations...Dark is a mood as well as a colour'.²⁰⁹ Paintings are characteristically dark in colour evoking melancholy and others depict drama and excitement. Campbell loved music, Connemara, Donegal, Spain and people. His habit of making 'doodles' of his surroundings resulted in a large volume of notes for studio work and he derived great pleasure from the act of painting. Disciplined in his approach to his work, he developed a style of painting that suited his personality and in his final phase of painting he mastered the medium. Following his death, Arthur Armstrong remarked that his work was becoming 'more and more abstract' adding that he enjoyed breaking down his paintings into 'little bits of pure magic'.²¹⁰

An extrovert, Campbell needed the stimulus of people around him and formed strong friendships with those who understood him. He took his work seriously but with friends, he enjoyed other interests and hobbies, remarking in an interview, 'If I painted all day I'd just go screaming mad'.²¹¹ His restlessness led him to experiment with all mediums²¹² and his early experience working at the *Belfast Telegraph* taught him about printing and layout, which helped him to later design his own catalogues. Exhibition catalogues in Ireland and Spain from the mid-1970s – 'Friends and Acquaintances', 'Mostly Connemara' and 'Irish Artists in Spain' – reveal another dimension to Campbell. Tom Kenny remarked recently 'We just hung George's pictures, he did all the groundwork himself'.²¹³

By the late 1950s, his travels to Spain had become routine, yet he seemed unaware how Spain had affected him. In interviews, he uttered surprise if a journalist remarked that he didn't look like a painter. On his annual return trips to Ireland, his dark skin, attire and aroma of Gauloises cigarettes peaked people's interest. Described as a night owl, friends recall Campbell's tapas dishes and music sessions at Florence Terrace after the pubs closed.

²⁰⁸John Hewitt, 'Under Forty Some Ulster Artists', *Now In Ulster*, W & G Baird, LTD Belfast, 1944, p. 33.

²⁰⁹Eric Newton, 'George Campbell', 'Paintings 1953–1957, George Campbell', the Richie Hendriks Gallery.

²¹⁰George Campbell RHA, *A Tribute*, RTE, 1979

²¹¹'Talking to George Campbell', *The Irish Times*, 30 June 1962, p. 10.

²¹²Campbell designed a 9ftx2ft abstract glass relief work for the bar at the Park Hotel, Virginia, 1973, designed a large abstract wall-hanging (untraced) and a series of tables designs of Roundstone Harbour (never completed)

²¹³Conversation with Tom Kenny, 9 December 2014.



138 George Campbell RHA (1917 - 1979)
Plaza Santa Maria, Malaga
 Coloured pencil, 21.5 x 15.5cm
 Signed and dated 1953



139 George Campbell RHA (1917 - 1979)
Mountainous Spanish village
 Watercolour 11.5 x 19.5cm, Signed



140 George Campbell RHA (1917 - 1979)
Moore Street Seller,
 Pencil & wash, 25 x 18cm, Signed



141 George Campbell RHA (1917 - 1979)
Man Working the Soil
 Watercolour & crayon, 34.5 x 23.5cm
 Signed



fig.242: George Campbell by the Liffey, Dublin, 1960's



fig.243: Front cover 'Mostly Connemara', 1977
(designed by George Campbell)

Campbell regularly reminded people that he was born in Arklow, but his early years in Belfast formed his Northern personality and his friends considered him a Northern painter. His awareness in Belfast in the 1940s that artists exhibiting alone would receive little recognition propelled him into organizing exhibitions, which attracted publicity²¹⁴ and helped artists' careers. He 'never forgot that it was in Dublin the group were given their first major recognition by people actually buying paintings'.²¹⁵ His initiative to ask renowned writers²¹⁶ from the 1950s to write forewords in his catalogues attracted further publicity.

As Campbell's interests were running contrary to the dramatic changes in the visual arts, his subjects appeared out of date alongside minimalist and conceptual art in the 1970s. In discussion with Robert Ballagh on the subject of the visual art changes in the late 1960s and 1970s, Ballagh noted that Campbell's work wasn't out of date, but was 'out of step' with the trends of the day, which he claimed 'wasn't unique to Campbell'.²¹⁷

²¹⁴The media referred to the group of painters as 'The Ulster Group', 'The Northern Painters' and 'The Belfast Painters'.

²¹⁵Editorial column by Douglas Gageby, 'George Campbell', *The Irish Times*, 19 May 1979, p. 13. Campbell stayed with the Gageby's at their rented cottage, Inishmor, Aran in the mid-1960s.

²¹⁶James White, Eric Newton, Michael MacLiammoir, Kenneth Jamison, Benedict Kiely and Brian Quinn.

²¹⁷Conversation with Robert Ballagh, 24 November 2014.



142 George Campbell RHA (1917-1979)

Dublin, Showery Night

Oil on board, 59.75 x 49.5cm, Signed

Exhibited: The George Campbell Exhibition, Richie Hendricks Gallery, Dublin, where purchased by Dr & Mrs J.B. Kearney, August 1967, Cat. no. 18, Illustrated front cover of catalogue.



fig.244: George Campbell accepting award from Ambassador, Emilio Pan de Soraluce, Dublin, 1977



fig.255: Knight Commander of Spain - George Campbell's medal

Since the 1950s, Campbell made Irish people aware of the history and culture of Spain through his paintings, sketches, gouaches and photographs. In 1962, he appeared on the *Late Late Show*, talking about Spain and its cultural traditions. He participated in five exhibitions at the British Council, Gibraltar, and took part in four broadcasts on RTÉ on Flamenco music. He had written about Spain in many newspapers and magazines, and appeared in Arland Urssher's 'Spanish Mercy', 1959, and Peter de Polany's, 'Queen Of Spain, Isabel II', published by Hollis & Carter, 1962. The Spanish government formally recognized Campbell's contribution to Spain in 1978 when he was made Knight Commander of Spain with the Insignia and Privileges of the Order of the Merito Civile, the equivalent of a knighthood.

Intelligent and individualistic, Campbell was proficient in managing his career but never acknowledged the impact of traumatic events in his life. Friends remarked he never spoke about the death of his father or the death of his son, Michael. Aware of Campbell's underlying sadness, one friend remarked recently, 'he never recovered from the loss of his child'.²¹⁸ Throughout his adult life Campbell had hidden his vulnerability behind his gregarious personality, but the void from the loss of close friends²¹⁹ in the 1970s caused fatigue and made his desire to retreat to the tranquillity of Wicklow more immediate.

²¹⁸Interview with Martin Whelan, Donegal, 9 April 2015.

²¹⁹Gerard Dillon, 1971, Daniel O'Neill, 1974, Donal Whelan 1975, Harry Barnardo, 1978 and Seamus Kelly, 1979.



143 George Campbell RHA (1917 - 1979)
Holy Week Procession, Malaga
Oil on board, 76 x 63.5cm
Signed, Signed again and inscribed with title verso



fig.246: George and Madge Campbell



fig.247: George Campbell

The boys painted images of the Blitz and Dillon and O'Neill immediately responded to the violence in 1969. Campbell's reaction in 1973 also didn't sentimentalize it but not everyone accepted his depiction of the conflict. Joseph McWilliams recently commented 'I was living through it on a daily basis; he [George] lived in Spain for half the year and then painted thirty pictures of the Troubles. I had difficulty with this.'²²⁰ Living in Belfast in the 1970's, Martin Dillon offered another view, 'Campbell never saw the Troubles in political terms but in human terms. The loss of life and mayhem bothered him.'²²¹ The paintings went undetected however, despite being included in two RTE documentary films²²² and the artist making references to his 'Belfast series' in interviews in the late 1970's. Since his death they have been scantily referred to or in some cases not at all. None of his 'Belfast series' were included in his retrospective exhibition in Drogheda, 1992 and none were chosen for inclusion for the exhibition 'Art of The Troubles' in the Ulster Museum, 2014.

War and its effects had a profound impact on Campbell. Clearly agitated from the violence in the North, he stated in one interview, 'I just hate people murdering each other. And the only way I can possibly make my comment, since I'm not used to words is to paint. I've seen this violence before. I saw it in the 20's and in the 30's. I saw it in the Blitz.'²²³ A year before his death, he raised the issue of the conflict again in an interview exclaiming, 'and now I'm right back to the bombs again, the horrible still life of the North. Referencing his 'Non-Head Series' and the continuation of the violence in the North, he added, 'I'm still reacting to the horror...maybe they're our equivalent of witch doctors. Maybe we all need these dreadful totem heads so we don't have to see ourselves.'²²⁴

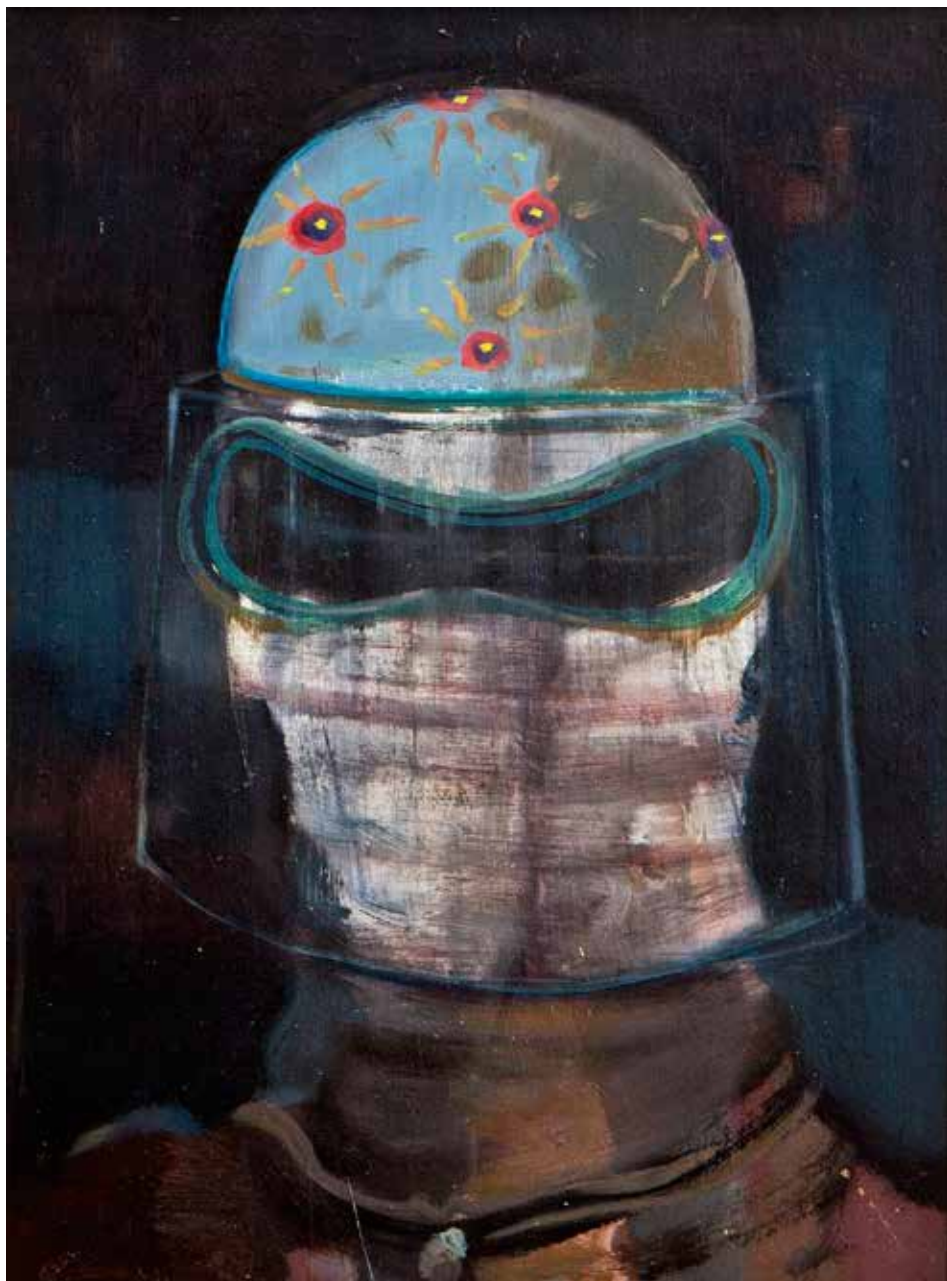
²²⁰Conversation with Joseph McWilliams, 24 January, 2014

²²¹Correspondence with Martin Dillon, 18 May, 2014.

²²²*Things Within Things*, 1973 and *George Campbell, A Tribute*, June 1979.

²²³Unidentified newspaper cutting in the Artist's scrapbook

²²⁴Ciaran Carty, op. cit.



144 George Campbell RHA (1917 - 1979)
Masked Head with Helmet
Oil on board, 60 x 49.5cm
Provenance: The Estate of George and Madge Campbell



fig.248: Plaque marking the ceremony naming 'Glorieta Jorge Campbell' (2006)



fig.249: Friends attending the inauguration of 'Glorieta Jorge Campbell' March, 2006

Missing his friends, he painted compositions depicting happy girls playing on Spanish streets alongside disturbing dehumanized heads. This is a contradiction, but as Campbell didn't exhibit the 'Non-Head Series', he didn't need to explain their meaning. Perhaps in the last years of his life it was easier to become one of his clowns, and wear a mask in public so he could escape and 'be someone else for a while.'²²⁵

Unfortunately, Madge Campbell was too frail to attend the official ceremony in George Campbell's honour of the roundabout, 'Glorieta Jorge Campbell' on the road to Pedregalej6, ²²⁶ March 2006. She did, however, want to thank all those involved at the inauguration, concluding, "his [George Campbell] body may be buried in Ireland but I know his heart remains in Malaga and Andaluc6a".²²⁷ Her final resting place was with George in Laragh, Co. Wicklow.

It is hoped this exhibition will contribute to the re-evaluation of George Campbell and his friends, the Belfast Boys.

Karen Reihill

June, 2015

²²⁵Campbell stated he painted his friends as clowns so they could escape and be someone else for a while. BBC Triptych, 1979.

²²⁶The ceremony on 14 March 2006 was part of Malaga's promotion for the City of European Culture in 2016. A member of the Irish Cultural Association, Malaga, Carlos Perez Torres wrote an article, 'Un tal Jorge Campbell' for the catalogue *Irlanda en Málaga*, March 2006. Torres also wrote an essay on Campbell, 'George Campbell, O La síntesis en La pintura del espíritu celta y vocación Mediterránea', Isla De Arriarán, June 2001, and the essay 'George Campbell (1917–1971)' for the retrospective catalogue, *Homenaje a George Campbell*, Una Mirada Retrospectiva, 2002.

²²⁷Wesley Boyd in *Looking for George*, Cedecom, 2006.



fig.250: Reunion of George Campbell's friends at Los Vikingos Restaurant, Malaga, 2005



fig.251: Madge and George Campbell, Tenerife



fig.252: George, Madge and Michael Campbell's final resting place, Laragh, Co Wicklow



fig.253: Catalogue, George Campbell's Retrospective, Malaga, 2002



fig.254: The fishing village, Pedregalej6, now a large bustling suburb of Malaga village, January 2014.

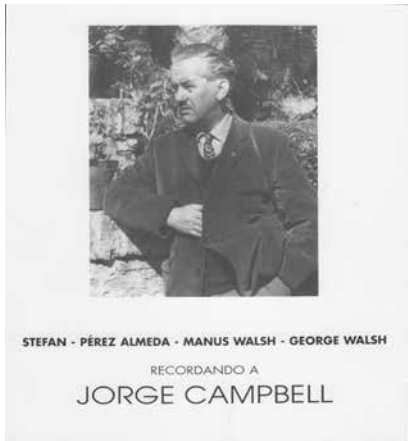


fig. 255: Front cover of catalogue 'Recordando A Jorge Campbell', Malaga, 2002



fig.256: Map Glorieta Jorge Campbell, Malaga Spain



145 George Campbell RHA (1917 - 1979)
Patrick O'Keefe, Malaga
 Pen & wash, 16 x 12.5cm
 Signed with initials



146 George Campbell RHA (1917 - 1979)
Paddy Bolton Roundstone
 Pen, 28 x 18cm
 Signed and inscribed with title



147 George Campbell RHA (1917 - 1979)
Study of a youth,
 Ink & wash, 20 x 13 cm, Signed



148 George Campbell RHA (1917 - 1979)
Ria Mooney - Actress
 Pencil and watercolour, 25.5 x 18cm
 Signed, inscribed with title and dated 1949



fig.257: George Campbell, Cartoon for 'The Sower sowing the seed', Church of St. Colman, Tierneevan Gort, Stained Glass design



fig.258: George Campbell, 'Self Portrait' 1968. Pen and watercolour on a postcard. Inscribed (to Stefan Von R)



fig.259: George Campbell, 'An Eyeful of Ireland', 1973



fig.260: George Campbell's stained glass design, 'The Sower sowing the seed', Church of St. Colman, Tierneevan, Gort.



149 George Campbell RHA (1917 - 1979)
Circus Folk,
 Collage and Mixed media, Shaped 46.5 x25cm
 Signed, Inscribed 'Circus Folk', Gente Del circo' verso.

Acknowledgements

The Directors of Adams want to issue a big thanks to all the Private lenders and RTE without whose generosity shows like this cannot take place. We would like to thank Karen Reihill for her hard work writing the extensive essay and curating this show which is a follow on from her "Gerard Dillon, Art and Friendships" which we hosted in 2013 and is our biggest loan show to date. Together with Karen we would like to especially acknowledge the tremendous support and enthusiasm we have received from the artist's families in putting together these annual loan exhibitions and to whom we are very grateful. We would particularly like to thank Joyce and Billy Cooper, Arthur Campbell's family, the extended Dillon family, Florence Greenaway, Daniel Kelly, Patricia O'Neill, James and Mike MacIntyre, the Robinson family, the Zukor's, Tate Adams, Tom and Teresa Mc Creanor, Penelope Collins, Stefan Von Rechwitz, Albert Meagle, Joan Trimble, Tom Reid, Jack Pakenham, Janet and George Walsh, Manus Walsh, Galway Johnson, Hal and Lynda Rice and Jennifer Kingston.

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Our thanks also goes to the Adam's team at St. Stephens Green especially Rachel, Adam and Ethna for their work on this catalogue, to Jan at the Ava Gallery, The Marchioness of Dufferin and Ava and all her staff at Clandeboye especially Karen, Vincent, John and Fergus and to Barry Douglas's Clandeboye Festival team especially Gavin, Sharon and Fiona.

Due to space restrictions at The Ava Gallery Clandeboye a good number of works will unfortunately only be shown in Dublin.

"George Campbell - A Tribute Program" (1979) RTE and *"Finding George"* (2006) by Cedecom will be screened during the exhibition run in Dublin and our thanks to all concerned for their permission to show them.



fig.263: James MacIntyre, Geese chasing George Campbell, Inishlacken Island, 1951

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You will find additional information on many of the artists above at the end of the online catalogue available at www.adams.ie

Tate Adams (b. 1922)

Born in Holywood, County Down, Tate Adams was born William Allen Adams. Known for his wood engravings at the RHA, he held his first joint exhibition organized by the Encouragement of Music and Arts (CEMA) with Gerard Dillon in 1949. Several works in the exhibition depict scenes from Ceylon from a sojourn to the area in 1943 and others depict landscapes of Kilkeel and the Mourne Mountains. In his foreword, John Hewitt added ‘...his imagination seems to perform for him the same junction as Dillon’s Aran Arcady...’



Shortly after the exhibition, Adams travelled to London where he took night classes at the Central School of Art under the British printmaker, Gertrude Hermes. In late 1952, Adams traveled to Melbourne and through his friendship with Gerard Dillon met Australian artist, Leonard French and they shared a studio together. Leonard French, who was working at the National Gallery of Victoria as an education officer and was pivotal in the art scene in Melbourne in the 1950’s and 60’s, introduced Tate to RMIT (Royal Melbourne Institute of Technology).

In 1959 he returned to Ireland for a year working voluntarily with Liam Miller of Dolmen Press. Dolmen published his first book of engravings, *Soul Cages*, and on returning to Melbourne he completed linocuts to illustrate the Dolmen Press reprint of *Riders to the Sea*. From 1960 he painted an impressive series of symbolist portraits of the Irish writer, Brendan Behan, called *The Warrior*.

In 1966, Tate Adams established the Crossley Gallery (for prints). At the age of 91, he continues to work, designing books for his book company, Lyre Bird Press

Arthur Campbell ARUA (1909-94)

Landscape painter, designer, illustrator and photographer, Arthur Campbell spent his first nine years in Dublin and Arklow, Co. Wicklow. Brother to George and son to Gretta Bowen, Arthur went to night classes at Belfast College of Art. In 1925-45 he was a printing and advertisement designer with W. & G. Baird Ltd., Belfast.

He produced two books of Photographs *Return Journey*. In 1939 he exhibited for the first time at the Royal Hibernian Academy and continued to exhibit there for the next three decades. A good organizer like his brother George, they produced *Now in Ulster* containing short stories, articles, verse and illustrations. He also organized the publication of *Ulster in Black and White* featuring the work of the Campbell brothers, Maurice C. Wilks and Patricia Webb in 1943.



Living in Oakley Road, Ranelagh in the late 1940’s, he continued to exhibit at the RHA and his photographs appeared regularly in photographic journals. In 1949 he worked in an advertising agency in Manchester as a visualiser, and took night classes at Stockport Art School.

He held his first one man show, sponsored by CEMA in 1950 at 55a Donegall Place, Belfast. In 1984 The Arts Council of Northern Ireland hosted an exhibition of Campbell’s watercolours and photographs from 1935. In 1986 he was appointed an associate of the Royal Ulster Academy. He died peacefully at his home 20th March 1994.

Gretta Bowen (1880-1981)

The mother of George Campbell, Bowen took up painting shortly before her seventieth birthday, using materials belonging to her son, Arthur. In 1955 the Council for the Encouragement of Music and the Arts - the forerunner of the Arts Council of Northern Ireland - organised her first solo exhibition. "Rhythm and movement are the characteristics of her work...and whatever she paints conveys a feeling of happiness, of brightness, of delight in life" - The Times 29th December 1955. Other solo exhibitions followed in Belfast and Dublin between the 1960s and 1980s.



'She ignored conventional linear perspective in favour of horizontal arrangements reminiscent of medieval manuscripts and tapestries. She tended not to mix her colours, taking them straight from the tube and drawing directly with the brush. Her subject was everyday life, enhanced by childhood memory. No time for introspection here; her subjects are living life rather than contemplating it.'

Pamela Mathews (b.1931)

Born in Dublin, Pamela Norah Mathews was educated at Rathdown School in Glenageary, where she was taught art classes by Lillian Davidson, who commented on the young artist "She wouldn't be bad if she didn't talk so much"! After leaving School, Pamela attended the National College of Art, but found it too academic and restrictive. One day out walking with her mother she spotted paintings by George Campbell in the window of the Victor Waddington Galleries in South Anne Street. Pamela's mother arranged for George Campbell to tutor Pamela in a makeshift studio at the back of their family home at "Bartra" 56 Eglinton Road, Donnybrook.



Pamela held a joint show with James MacIntyre in 1952 and 1953 in Belfast at The Gallery, Donegall Place, Belfast, and in 1954 at the Dublin Painters Gallery. From 1951 to 1966, Mathews exhibited regularly at the Irish Exhibition of Living Art from 1951 to 1966 and exhibited several images from her trip to Roundstone in the Dublin Painters in 1955 and 1956. Encouraged to travel to Spain by the Campbell's, Pamela stayed with George and Madge Campbell in Torremolinos. Mathews continued to travel to Italy to Milan to study at Brera, where her style of painting changed to abstract. Travelling south, and on to Rome, she continued her studies at the Academia di Belle Arte. In 1956, she exhibited at the Irish Club, Eaton Square with Gretta Bowen, George Campbell and Gerard Dillon.

In 1962 the artist traveled to New York and spent most of the year traveling and exhibiting her paintings including the Ruth White Gallery on 42 East 57th Street. In 1964 she held her first solo show with Leo Smith at the Dawson Gallery. Opened by novelist Mary Lavin, the exhibition received positive media comments..... "This show lifts her without effort into the front rank of Irish Women Painters..."

Becoming a wife to a surgeon and mother of two children in 1965 restricted her life as an artist, but she continues to take an interest in the development of art in Ireland and in Europe today.

Thomas McCreanor (b 1924)

Painter and potter, Tom McCreanor was born in Belfast. He studied at the College of Art and Life Drawing at the Ulster Academy and in private studios.

His teachers included Fred Allen and Newton Penprase, McCreanor continued to study in the evening while working for Harland & Wolff shipbuilders for six years. He had three years subsisting on art in Belfast, two summers at the Bloody Bridge Hostel as warden, worked for the Belfast Newsletter, 1951-6, moved to London in 1956, was with the Daily Express 1956-63 and the University College of London until 1965-90. He was treasurer for a couple of years of the AIA Northern Ireland branch in the 1940's. In Belfast McCreanor exhibited with Arthur Armstrong and George Campbell, James MacIntyre and Les Zukor with whom in the 1940's and 50's, he organized group exhibitions.



His group shows included The Mol Gallery in 1947; 6 Painters, 55a Donegall Place, 1948; 5 Painters, same venue, 1951: and Exhibition of Contemporary Ulster Art, sponsored by CEMA 1951 and a solo exhibition at 55a Donegall Place 1953.

James MacIntyre (b.1926)

Born in Coleraine, Northern Ireland, James MacIntyre is a self-taught artist who works in watercolour, oil and sculpture. In the 1940's he took part in group shows with artists, Daniel O'Neill, Arthur Armstrong, the Campbell brothers, George and Arthur, Leslie Zukor, Gerard Dillon, and Thomas McCreanor. In 1951, he traveled with George Campbell to stay with Gerard Dillon on Inishlacken Island, which he later recounted and illustrated in "Three Men on an Island", published by Blackstaff Press in 1996. He had his first solo show at 55a Donegall Place, Belfast, in 1952. He held joint shows with Pamela Mathews at the Dublin Painters Gallery, 1952 and at Donegall Place, 1953. MacIntyre won a scholarship from CEMA in 1955, which took him to Paris. Stopping off with Gerard Dillon in Abbey Road before his trip, he returned to live in London in 1958 with his wife, Mike to work as a free-lance book illustrator and graphic designer. He showed with the Picadilly Gallery and RA, in Northern Ireland with RUA and in Dublin at the RHA. MacIntyre's work has been exhibited regularly over many years in Belfast with the Bell Gallery, and he has had one man exhibitions at the Arts Council Gallery Belfast, the Cardiff Gallery, the Dublin Painters' Gallery, the Reese Palley Gallery in New Jersey, the Aisling Gallery in New York and at the Ulster Office in London. In 1983 the renowned Old Bushmills Whisky Distillery commissioned him to produce a major exhibition of more than sixty oil paintings to celebrate their 375th Anniversary.



In 2001 he produced a second book, Making my Mark also published by Blackstaff, in which he recalls his early life and the art scene in the Belfast of the 1940's and 1950's.

He was elected an Associate of the Royal Ulster Academy in 1965 and became an Academician in 1987.

Noreen Rice (1934-2015)

Belfast born, Noreen Rice attended the Methodist College, 1947-50 and won two first prizes in art. Her piano teacher Tom Davidson, introduced her to Gerard Dillon and George Campbell who taught her in the early 1950's and became closely associated with the two artists till their deaths in 1971 and 1979.



She visited Gerard Dillon before traveling to Hong Kong in 1954 where she remained till 1957 and had a solo show in 1956 with the British Council. From 1958 to 1967, she lived in London and rented a flat in Gerard Dillon's sister Mollie's house for some years in Abbey Road with her brother Hal. She worked nights at the BBC as P.A in News and Current Affairs which allowed her day-time hours to paint. While she lived at Abbey Road, she also met many artists who visited or stayed in the house. This included writers, Gerard Keenan, Aidan Higgins and Arthur Armstrong. The 1950's prompted experiment with materials and continued encouragement and advice from Gerard Dillon.

From 1958, Rice became a prolific exhibitor, showing at the Irish Exhibition of Living Art and in 1961 with the New Vision Centre, London. From 1962 she exhibited with an tOireachtas and from 1965 with the RHA in Dublin. She exhibited solo and group exhibitions with the David Hendriks Gallery from 1959 and the Tom Caldwell Gallery, Belfast in 1971. Other solo exhibitions included several with The Otter and The Cavehill Galleries from 1988 in Belfast.

From 1967 to 1971, Rice lived in Paris and married French artist Achille Kern. She took up Lithography and studied etching in Geneva under a bursary from the Swiss Arts Council. She lived in London from 1971 to 1973, Ireland from 1973 to 1990 returning to London again till 1999 before she finally settled in Co. Monaghan.

Rice's work is in the National Self-Portrait Collection, Limerick; Northern Ireland Arts Council; Arts Council of the Republic of Ireland; Ulster Museum, Belfast; and the Tyrone Guthrie Centre, County Monaghan, where she held residencies from 1985. Regrettably Noreen died earlier this year.

Leslie Zukor (1921-2004)

Born in Belfast of East European parentage - his father was Polish and his mother Lithuanian, Leslie Zukor was educated at Belfast High School and at the Christian Brothers secondary School in the city. He first exhibited with the Ulster group of artists in the 1950's including George and Arthur Campbell, Dan O'Neill, Gerard Dillon and James MacIntyre.



Largely self-taught, Zukor admired the work of Yeats, Chagall, Gauguin, Picasso and the Expressionists. Working mainly in oils but also using watercolour, ceramics and even wooden sculpture, he developed his own distinctive style, characterized by vibrant colour, textured paint and fluid form.

His Jewish origins are often reflected in recurring Old Testament themes, some synagogue interiors and scenes from Jewish folklore. Zukor returned to this subject throughout his life and also concentrated on everyday experiences, domestic still life, tramps around Belfast, and music events etc. Zukor had a particular interest in Jazz performers.

In addition to the RUA Annual Exhibitions, his Belfast group shows included County Tea House, 1953; Belfast Synagogue, Wolfson Centre, 1990 and Collett Gallery, 1998. Among his Belfast solo exhibitions were Piccolo Gallery, 1960, and Queen's University, 1979. Gormley's Gallery, Belfast, and Davidson Gallery, Hollywood also showed Zukor's work.

George Walsh (b. 1939)

George Walsh was born in Dublin in 1939. He initially served a 7 year apprenticeship with his Father (1953 - 1960) who had been an apprentice of Harry Clarke , and other stained glass artists at the well known Belfast stained glass studio in Clोकley's Studio.



He attended the Belfast College of Art 1953 - 1957 and in 1960 went to the United States to further his stained glass studies with the Conrad Pickel Studio, Waukesha. On returning to Dublin he worked with the Abbey Stained Glass studios working on major commissions such as Galway Cathedral . It was here he met the artist George Campbell and they became lifelong friends .

George eventually set up his own studio in Sandford Road in Ranelagh where recent commissions have included the Church of the Holy Family, Newington Road, Belfast where he completed stained glass throughout the church as well as the bronze tabernacle and for which he received awards from The Royal Society of Ulster Architects and the Bank of Ireland award for "Best art in Architecture" both in 2008. George was also the winner of Donegal County Council's competition for a stained glass window on the theme of "How we remember" for the 28th Battalion , Finner Army Camp, in Donegal .

Other commissions have included work for both The Royal College of Surgeons in both Dublin and Edinburgh while Church commissions have been undertaken in Kerry , Kildare, Sligo and France .

Stefan Von Reiszwitz (b.1931)

Born in, Munich, Stefan Von Reiszwitz was raised in a educated and cultured family. He attended art classes in Paris in the 1950's. Having studied briefly under André Lhote and Ferdinand Leger, he moved to Madrid in 1952 and settled in Marbella in 1955 with his artist wife, Marina Barbado. In 1957, Stefan moved to the small fishing village Pedrejaléj in Malaga and held his first solo exhibition in the Marbella Casino. In the Winter of 1959/60 he met George and Madge Campbell. During this time his Impressionist style changed after his incorporation to the Grupo Picasso which leaned towards Cubist and Expressionist roots.

In 1969, he founded the Engraving Workshop "El Pesebre" with Robert McDonald and Jorge Lindell. George Campbell occasionally collaborated with the group. In 1979, he became a member of Colectivo Palmo an Avant Garde movement with other local artists including Jorge Lindell. From the 1970's, he became interested in Surrealism. . He executed works on plexiglass and experimented with sculpture incorporating waste materials with an interest in a world of the classical meets the modern and the humorous meets the tragic.

In 2002, he held a group exhibition, " Recordando A Jorge Campbell" at the Pablo Ruiz gallery with Pérez Almeda, Manus Walsh & George Walsh. Several of his sculptures are in situ in the Parque del Oeste, the West Park in centre of Malaga.



Manus Walsh

Stefan Von Reiswitz

Manus Walsh (b 1940)

Born in Dublin in 1940, Manus began his career in the field of Stained Glass, working for the Abbey Stained Glass Studios in Dublin during the sixties. It was there that he met George Campbell, who then encouraged him to take up painting, and indeed, organised his first exhibition in Dublin.

In 1966 and 1968 he traveled to Malaga where he spent some very formative months with George and Madge, this connection with Spain has continued to this day, and like George, Manus has been working and painting during the winter months in the Malaga area for many years. In 1976 Manus moved with his family to Ballyvaughan, Co. Clare, where the Burren has been a major influence in his work, as has been Spain.

Manus has had more than fifty solo exhibitions, including his retrospective in the Kenny Gallery, Galway, and many collective exhibitions, throughout Ireland, and has exhibited abroad in Spain, Germany, France etc. as well as having had four solo exhibitions in Chile. Examples of his Stained Glass work can be seen in Galway Cathedral, and more recently, St Johns Church, Ballyvaughan.

George Campbell & The Belfast Boys

ADAM'S St. Stephen's Green, Dublin 7th July - 30th July

Exhibition opening Hours: Monday - Friday 10.00am - 5.00pm

THE AVA GALLERY Clandeboye Estate, Co. Down 6th August - 3rd September

Normal opening hours : Monday - Friday 11.00am - 5.00pm
(Closed weekends and Bank Holidays)

Special opening hours for the Clandeboye Festival 17th - 22nd August

Monday 17th - Friday 21st 11.00am - 7.30pm

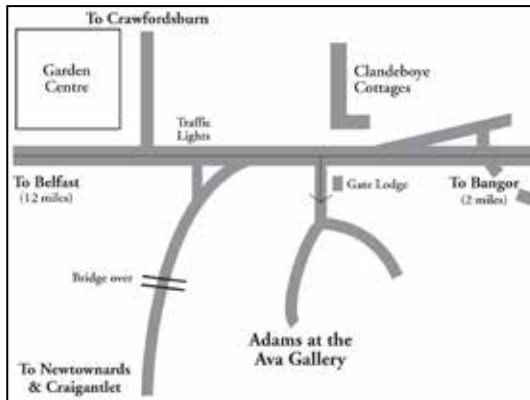
Saturday 22nd August 11.00am - 5.00pm

For full lunchtime and evening concert program go to www.camerata-ireland.com

Directions to the Ava Gallery

From Belfast (12 miles)

On the A2 follow signs for Bangor. 12 miles from Belfast (2 miles from Bangor), pass the Garden Centre on the left. Approach the traffic lights in the middle lane Go straight through traffic lights (right-hand lane is sign-posted right to Newtownards). 200 yards past the traffic lights turn right across the dual carriageway through the front gates of Clandeboye Estate.



The AVA Gallery
Clandeboye Estate
Bangor, Co. Down
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Other Important Dates for your Diary

10th - 17th September - Preview of Important Irish Art Sale
The Ava Gallery Clandeboye, Co. Down

27th - 30th September - Full Sale Viewing Important Irish Art
Adam's, 26 St. Stephen's Green, Dublin



Front Cover - Cat. No. 110 George Campbell *Musicians Virginia*
Back Cover - Cat. No. 6 George Campbell *Jota*

George Campbell & The Belfast Boys



Summer 2015

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