

ADAM'S EST 1887

THE IB JORGENSEN COLLECTION

AUCTION TUESDAY 11TH NOVEMBER 2014 | 6PM



THE IB JORGENSEN COLLECTION

AUCTION 11TH NOVEMBER 2014 AT 6PM



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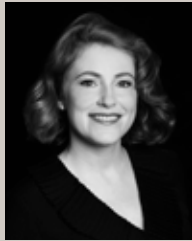
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ADAM'S Est. 1887

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THE IB JORGENSEN COLLECTION

(The Jorgensen Fine Art Collection)

AUCTION

Tuesday 11th November 2014 at 6.00pm

VENUE

ADAM'S SALEROOMS

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IRELAND

SALE CODE

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SUNDAY	9 TH NOVEMBER	2.00PM - 5.00PM
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THE IB JORGENSEN COLLECTION

It is rare for anyone to secure renown and the regard of their peers in two different fields, but this has certainly been the achievement of Ib Jorgensen. When Ib opened his Molesworth Street gallery in the early 1990's he had already achieved substantial success as a couturier in Dublin, London and internationally and he worked with a similar focus, ambition and determination over the next sixteen years to make his mark as a gallerist and art dealer.

From the very beginning Ib created a setting that became a demonstration of his own personality and taste. Behind the polished and impressively equipped door on Molesworth Street one stepped into a townhouse where his attention to countless complex details ensured that pictures were presented to their full potential in discreetly elegant rooms. In many ways the gallery became the extension of his home and the exemplar of a Dublin townhouse interior.

Ib's clients came to know not only his own excellent visual judgement and instinct, a knowledge of artists honed over many years of collecting and a care in research and provenance, but also his insistence on a consistently high quality of presentation. No expense or trouble was spared in his choice of frames. Pictures acquired from Ib were designed to be the showpieces of the walls they were to hang on.

His reputation as an art dealer was initially established in the secondary market, showing paintings by a wide range of major late nineteenth and twentieth century artists, predominantly Irish but also with some British or European works included. Unusually for an Irish gallery he showed at the Olympia Fine Art and Antiques fair in London on several occasions and this ambition was



also reflected in the extensive and scholarly Jorgensen Gallery exhibitions of works by George Campbell, Norah McGuinness and Grace Henry, in which projects he was able to call upon the expertise of Sile Connaughton-Deeny. Alongside this, Ib quickly began to build an impressive stable of contemporary painters and sculptors. Guided by his own eye and self-belief, he championed Patrick Pye and held several notable exhibitions of new work by this fine painter, as well as showing many younger Irish artists and introducing several British artists to Dublin. Many artists gained from Ib's insight as well as his advice on presentation, framing and much else. It is telling that Kevin Gaines, who worked for Ib for a number of years, was encouraged by him in launching his career as an sculptor.

Remarkably, despite the pressures and commitments of operating a gallery throughout this past decade and a half, particularly with several changes of premises, Ib's energy and enthusiasm has never flagged. His work ethic is extraordinary and he sets the highest standards for himself as well as those around him. Ib's belief in the work he shows has always been evident and perhaps it is this that has maintained his passion to continue to present it to the public. While the major National Museum exhibition devoted to Ib's designs secured his reputation as a couturier, his influence as a gallerist endures in the collections he has helped form and the artists whose careers he has influenced.

Dickon Hall
2014

IMPORTANT INFORMATION FOR PURCHASERS

1. Estimates and Reserves

These are shown below each lot in this sale. All amounts shown are in Euro. The figures shown are provided merely as a guide to prospective purchasers. They are approximate prices which are expected, are not definitive and are subject to revision. Reserves, if any, will not be any higher than the lower estimate.

2. Paddle Bidding

All intending purchasers must register for a paddle number before the auction. Please allow time for registration. Potential purchasers are recommended to register on viewing days.

3. Payment, Delivery and Purchasers Premium

Wednesday, 12th November 2014, 10.00am - 1.00pm and 2.00pm - 5.00pm. Under no circumstances will delivery of purchases be given whilst the auction is in progress. All purchases must be paid for and removed from the premises not later than 5pm on Wednesday, 12th November 2014. Auctioneers commission on purchases is charged at the rate of 20% (exclusive of VAT). Terms: Strictly cash, bankers draft or cheque vouched to the satisfaction of the auctioneers, prior to sale. Purchasers wishing to pay by credit card (Visa & Mastercard) may do so, however, it should be noted that such payments will be subject to an administrative fee of 1.85% on the invoice total. American Express is subject to a charge of 3.65% on the invoice total. Please contact our accounts department prior to sale with your payment queries. Artists Resale Rights (Droit de Suite) is not payable by purchasers.

4. VAT Regulations

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5. Please note that any imperfections are not stated.

6. Absentee Bids

We are happy to execute absentee or written bids for bidders who are unable to attend and can arrange for bidding to be conducted by telephone. However, these services are subject to special conditions (see conditions of sale in this catalogue). All arrangements for absentee and telephone bidding must be made before 5pm on the day prior to sale.

7. All lots are being sold under the Conditions of Sale as printed in this catalogue and on display in the salerooms.

8. We wish to acknowledge the important contribution of Síle Connaughton-Deeny in preparing all the catalogue notes in this catalogue. Our thanks too to Dickon Hall for his valuable input.



1 Robert McGowan Coventry ARSA RSW (1855-1914)

The Vegetable Market

Watercolour, 27 x 38cm (10.6 x 15")

Signed

Robert McGowan Coventry was born in Glasgow where he studied at Glasgow School of Art under Robert Greenlees. He also studied in Paris. In 1889 he became member of the RSW and in 1906 he was elected associate of the Royal Scottish Academy.

€800 - 1,200



2 Edwin Hayes RHA RI ROI (1819-1904)

Figures on a Pier

Watercolour, 17 x 25cm (6.7 x 9.8")

Signed

Edwin Hayes was born in Bristol but brought up in Dublin. He studied art at the Dublin Society Art School and first exhibited his work at the RHA (Royal Hibernian Academy) in 1842. He remained in Dublin for ten years before moving to London. He also exhibited at the Royal Academy of Arts, the British Institution, the Society of British Artists and the Royal Institute of Painters in Watercolours, becoming a full member of the latter in 1863. He painted seascapes in Ireland, England, Belgium, Holland, France, Spain and Italy, his work inevitably featuring ships and boats in high seas, harbour scenes or other aspects of the coastline.

€800 - 1,200



3 **Claude Hayes RI ROI (1852-1922)**

Near Christchurch, Hampshire

Watercolour, 35 x 51cm (13.75 x 20")

Signed

A Dublin-born landscape and portrait painter, Claude Hayes was the son of maritime artist Edwin Hayes (q.v.). He received little or no encouragement however, from his father, and at an early age ran away to sea. On his return to England he trained at Heatherley's in London and at the RA Schools, where he stayed for three years. He later studied under Charles Verlat (1824-1890) in Antwerp. Hayes first showed at the RHA in 1874 and presented a total of twenty-one works there. In 1876 he exhibited at the RA - a connection that lasted 40 years. He was elected to membership of the RI in 1886 and the ROI in 1883. He is best remembered for his pastoral scenes, with their softly diffused light and neat lines of haystacks. His work is in various public collections in England and Ireland including the Ulster Museum and the Leeds City Art Gallery.

€300 - 500

4 William Lee Hankey RWS, RI, ROI, RE (1869-1952)

Country Girl with Farm Buildings
Oil on canvas, 36 x 26cm (14.2 x 10.2")
Signed

William Lee Hankey was known as a painter and etcher of landscapes, figure subjects, and harbour scenes. He was born in Chester, on the 28th of March 1869. He received his training at the Chester School of Art under Walter Schroeder before moving to Paris to continue his studies. He travelled extensively in Europe before returning to England in 1893 and settling in Chester. He started showing in London the same year at the Suffolk Street Galleries. His other London exhibitions included the Royal Academy, both the Old Watercolour Society and the New Watercolour Society, and the Royal Institute of Painters in Oil Colours. He lived for a large part of his life in France and painted many of his works there. During his lifetime he was awarded many medals for his work and in 1906 he exhibited in Paris at the Artistes Francais exhibition where he received honourable mention for his work. His work is now represented in many collections both in England and abroad. An exhibition of his work was held in London at the Walker's Gallery in 1954.

€1,200 - 1,800



5 Mildred Anne Butler RWS (1858-1941)

In the Conservatory

Watercolour, 25.5 x 17.3cm (10 x 6.8")

Provenance: with Christopher Wood Gallery, London

‘The young lady knows how to look at her subjects with the eyes of a well-trained artist; she can make good pictures out of simple and indeed trivial material; and all her contributions are extremely interesting and even beautiful, although there is not a shred of story, anecdote, incident or an atom of pathos beyond that which always attends really artistic representations of homely nature’ wrote the art critic of the *Athenaeum* in 1897. He went on to say, ‘These pictures command attention by the massing and breadth of their chiaroscuro and the solid way in which they have been handled’.

Under the early influence of the landscapist Paul Jacob Naftel; the animal painter William Frank Calderon; and the Newlyn artists, Norman Garstin and Stanhope Forbes, Mildred Anne Butler developed her signature style of broad washes, strong colours and a sympathetic understanding of light and shade. This selection of works represents her penchant for pastoral views featuring cattle and genre views of continental towns. Having first ventured to Europe in 1885, from 1905 she regularly took the waters at Aix le Bains. Though strongly associated with scenes of her house and gardens at Kilmurry in County Kilkenny, Butler was a widely travelled lady and a keen businesswoman. When, in 1896, her work *The Morning Bath* was bought for the Chantry Bequest (Tate Gallery) for the princely sum of £50 it was the first work by a woman artist to be chosen by them. The following year Lady Cadogan, the Vicereine in Dublin, gave one of her watercolours to the Princess of Wales. Queen Mary owned several of Butler’s works, including a miniature painting of crows designed to hang in Queen Mary’s dollshouse at Windsor Castle.

€1,000 - 1,500





6 **George Graham (1881-1949)**

On the River Seine, Paris

Watercolour, 24.5 x 34cm (9.6 x 13.4") Signed and dated 1914

George Graham was a painter of landscapes in oils and in later years, mainly in watercolour. The artist was born in Leeds where he studied at the Leeds School of Art and in London under Frank Brangwyn, William Nicholson and J.M. Swan. Graham and his friend Fred Lawson took a studio in Redmire, Wensleydale in 1910. Graham made the Dales a fundamental element in his subject matter, as he did France at a later stage. His French scenes such as this one demonstrate the importance that Boudin and the French Impressionists' plein air style had on his painting technique and subject matter. His works may be found in the public galleries of Leeds, Whitby, and Bradford.

€600 - 900



7 **Sir Robert Ponsonby Staples (1853-1943)**

Promenade, Littlehampton

Coloured pencil, 25 x 17cm (9.8 x 6.7")

Inscribed 'Littlehampton'

The youngest son of an eccentric baronet, Ponsonby Staples received no formal education until he enrolled at the School of Art and Architecture, Louvain in 1865. His family connections helped to establish him as a society artist in London, where he depicted contemporary life from 'high society to the man on the Clapham omnibus'. His busy London years, 1876-1905 were undoubtedly the most productive of his life, during which time he painted every noteworthy figure in Britain, on the stage, in the church, in politics, commerce, art and literature, as well as any character he found of interest.

€600 - 800



8 **Joseph Carraud (1821-1905)**

Preparing for the Dance

Oil on panel, 45.5 x 37cm (17.9 x 14.5")

Signed

Born in Cluny in the district of Saône-et-Loire, Joseph Carraud attended the Beaux-Arts Académie where he was taught by Alexandre Abel de Pujol (1787-1861) and Charles Louis Lucien Muller (1815-1892). Considered one of the finest portrait and genre painters of 19th century France, he débüté at the Paris Salon of 1843. Noted for his idyllic interiors, his greatest success came with his anecdotal paintings of the lives of Henry XV and Marie Antoinette. After winning numerous awards in the Salons he received the Legion d'Honneur in 1867.

€2,000 - 3,000



9 **Martin Yeoman (b.1953)**
 Barges along the Seine
 Oil on canvas on board, 16 x
 21.5cm (6.2 x 8.5")

€800 - 1,200



10 **Martin Mooney (b.1960)**
 Landscape, Donegal
 Oil on panel, 19 x 29cm (7.5 x 11.4")
 Signed with initials and dated 1999

Martin Mooney was born in Belfast in 1960. He studied art at the University of Ulster's Faculty of Art and Design, took an Honours Degree in fine art at the Brighton College of Art and Design, and attended a postgraduate course at the Slade School of Fine Art, in London. Working in oils on panels and canvas, Mooney frequently paints in the tradition of the plein-air or outdoor Barbizon landscape school and/or Impressionism, capturing landscapes in a variety of locations in Ireland and overseas.

€800 - 1,200



11 Alex Russell Flint (b.1974)

The Farmer's Daughter

Oil on canvas on board, 48 x 71cm (18.5 x 30")

Signed with initials

The great-grandson of the artist Sir William Russell Flint, Alex Russell Flint is a realist painter who divides his time between London and Argenton-Chateau in France, where he lives and works in the rambling former school house (l'ancienne école) he acquired in 2010. He was trained for many years by the renowned teacher Ted Jacobs at Ecole Albert Defois, Jacob's atelier in the Loire Valley. His work hangs in public and private collections in North America, China, South Africa and Europe.

€1,500 - 2,500

12

**Tom Carr HRHA HRUA ARWS
(1909-1999)**

Still Life with Oriental Vase

Mixed media, 28 x 20cm (11 x 7.9")

Signed



Born into a wealthy Belfast family, Tom Carr was educated at Oundle and Slade School of Fine Art in London. From 1927 to 1929 his teachers included Henry Tonks and Philip Wilson Steer. Among his fellow students were two to-be-famous Ulster artists, the sculptor F.E. McWilliam and John Luke, later a teacher at Belfast College of Art. After spending time in Italy, he returned to London where he showed in the company of other Slade artists including Graham Bell, William Coldstream and Rodrigo Moynihan. He subsequently became associated with the Euston Road School of painting. After returning to Northern Ireland in 1939, Carr's work was familiar at the Royal Academy, and at bodies of which he was a member: the Royal Ulster Academy, the New English Art Club, the Royal Watercolour Society and, as an honorary member, the Royal Hibernian Academy. In 1991 he gained an honorary doctorate from Queen's University, was appointed MBE in 1974, and OBE in 1993 for services to art in Ulster.

€800 - 1,200

13

Barrie Cooke HRHA (1930-2014)

Nemesia

Oil on canvas, 40 x 30cm (15.75 x 11.8")

Signed and dated 1964

*Provenance: with Ritchie Hendriks Gallery,
Dublin; Collection of P.J. Brennan*

€2,000 - 3,000





14 Hilda van Stockum HRHA (1908-2006)

Still Life with Onions

Oil on board, 47 x 55.2cm (18.5 x 21.7")

Signed with initials

Born in The Netherlands and partly brought up in Ireland, Hilda van Stockum attended art schools in Dublin, Amsterdam and Washington D.C. She showed at the Royal Hibernian Academy throughout the 1980s and 1990s and was elected to the Honorary Council of the Royal Hibernian Academy in 1983. Realist in style, her work was highly appreciated in Ireland, especially her still lifes, one of which was chosen to feature on a stamp in the Irish Europa series. She was also well-known as a writer and illustrator of children's books.

€2,000 - 3,000

15 **John Aldridge RA (1905-1983)***Christmas Roses*

Oil on board, 38 x 35cm (15 x 13.75")

Signed



Born in Woolwich, London in 1905 John Aldridge was a self-taught artist who began exhibiting with the 'Seven and Five Society' at the Leicester Galleries from 1931 to 1933, presenting his first one-man show there in 1933. The following year he exhibited at the Venice Biennale art exhibition in Italy. A friend of the poet Robert Graves, he associated with the poets and artists whom Graves gathered together in Deià, Mallorca. He later went on to gather a commune of artists around his own home in the Essex village of Great Bardfield, where he held an annual summer exhibition. Although self-taught, from 1949 he taught art at the Slade School for Fine Arts of University College London, under the realist painter Sir William Coldstream. In 1980, on Aldridge's 75th birthday, London's New Grafton Gallery held a retrospective on his work.

€800 - 1,000

16 **Fred Cuming RA, ARCA, NEAC, HON. ROI (b.1930)***Thistle & Dandelion*

Oil on board, 29.8 x 29.5cm

(11.75 x 11.6")

Signed

Fred Cuming is a Senior Royal Academician and, when elected RA in 1974, was the youngest member to be elected to the Royal Academy of Arts. The tonal and pictorial values in his oil studies are true to nature and are achieved by his distinctive technique of quickly layered colour resulting in a sensitive and unique rendering of light and mood. His trademark palette, indicative of the Camden School Group, is refreshingly limited, making his paintings definitively 'Cuming'.



€800 - 1,200



17 Stanley Royle (1888-1961)

October Morning, Church

Oil on canvasboard, 30 x 40cm (11.8 x 15.75")

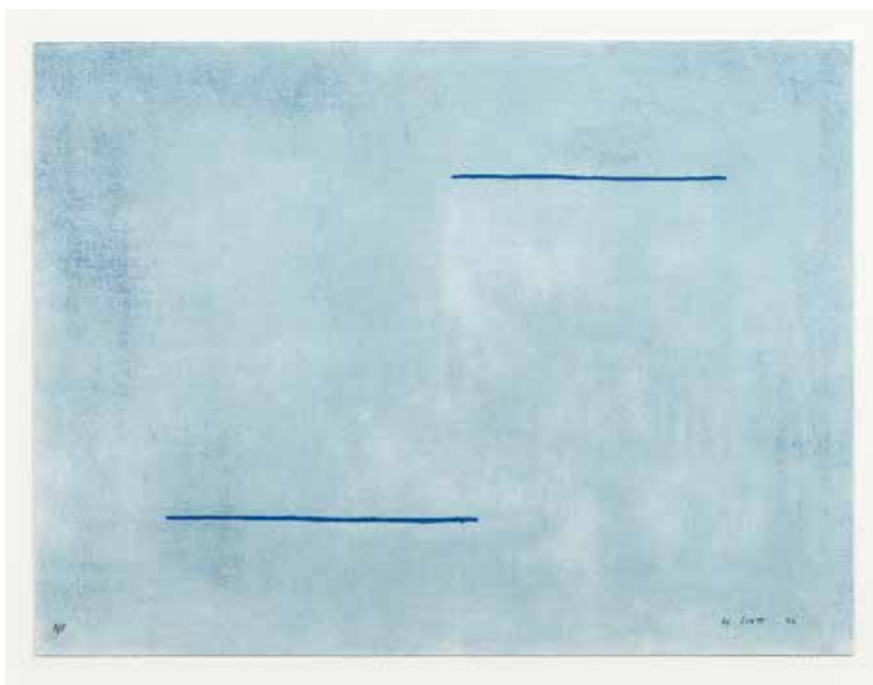
A post-impressionist landscape painter born in Lancashire in 1888, Stanley Royle had a successful career as both an artist and a teacher. In the 1930's however, the Depression forced him to emigrate to Canada where he took up teaching posts first in Nova Scotia and then in New Brunswick. Returning to England in 1945, he spent the next decade travelling around Ireland, Scotland, England and Brittany. Nottinghamshire was one of his favourite painting locations in the early 1950s. Study for 'October Morning, Church Warsop, Nottinghamshire' was once in the collection of Royle's only daughter Jean Royle, later Jean Copleston. This work features in *Stanley Royle, Catalogue of his Works* by Timothy Dickson.

In Ireland Royle is best known as the artist responsible for the painting *The Goose Girl* which was adopted by the National Gallery of Ireland as its logo in the mistaken belief that it was painted by the Irish artist William John Leech. It wasn't until his daughter, Jean Royle, sold a similar painting, *Spring Morning amongst the Bluebells* in 1992, that *The Goose Girl*, which features Royle's sister-in-law, Frances Goulding, was correctly attributed to him.

€2,000 - 3,000



- 18** **William Scott RA (1913-1989)**
Odeon Suite
Lithograph, 56 x 67cm (22 x 26.3")
Signed, marked artist's proof and dated (19)'66
€2,000 - 3,000



19 William Scott RA (1913-1989)

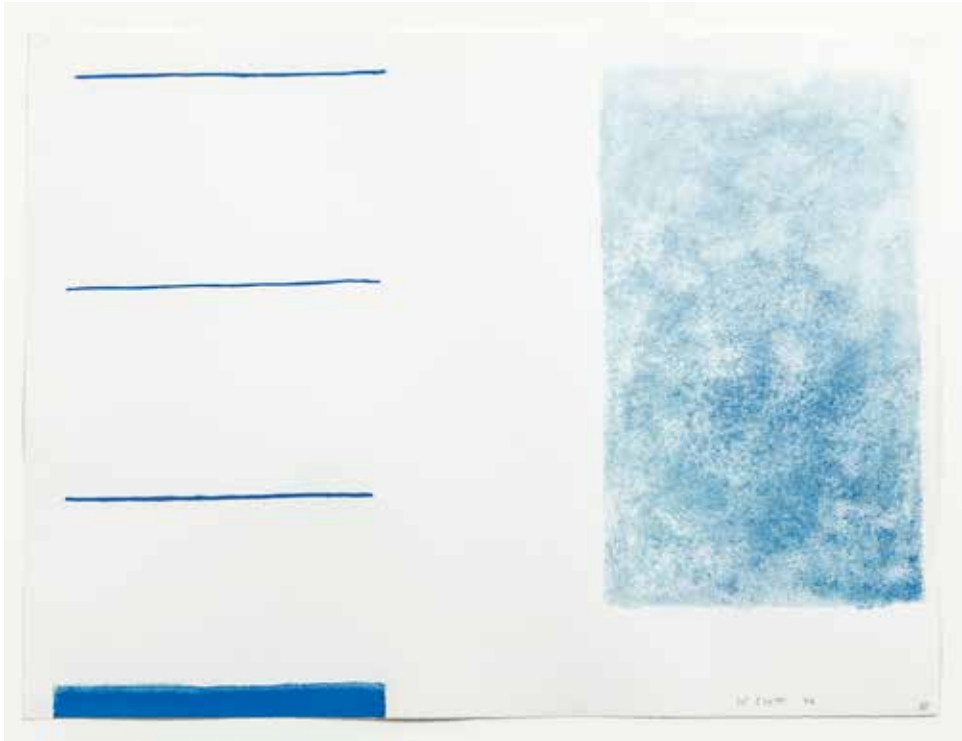
Poem for Alexander

Lithograph, 57 x 77cm (22.4 x 30.3")

Signed, marked artist's proof and dated '72

In 1972 Scott published sixteen screenprint images in an edition of 72 for Leslie Waddington Prints entitled *A Poem for Alexander*. Highly intellectual in their concept, and accompanied by a screenprinted poem also by Scott, the series deals with Euclid's ten universal, mathematical 'truths'. Although the pure geometry of the classical ideal is diluted by the untruth of art, in this case Scott's freehand constructions, their formal elegance is immediately apparent and the symmetrical arrangements demonstrate both movement and life. Scott's quasi-interpretational 'lines with breadth', parallel lines and equal angles become lost in a wonderful sea of colour and the exploration of forms and lines in counterpoint - sometimes tense, sometimes balanced. The innuendo of the series' title, implying a tribute to the Alexander of history, is in fact a repackaging of the ideal for the modern world, an up-to-date reality of relaxed, modern formality intended as advice for Scott's grandson. The message seems to be that education is useful, but adaptation and change are also equally important 'truths' to be learned.

€2,500 - 3,500



- 20 **William Scott RA (1913-1989)**
Abstract in Blue
Lithograph, 57 x 77cm (22.4 x 30.3")
Signed, marked artist's proof and dated '72
€2,500 - 3,500



21 Tony O'Malley HRHA (1913-2003)

Inscape, Ireland 1963

Oil over watercolour on paper, 43 x 55cm (16.9 x 21.6")

Signed, inscribed and dated 1963

Born in Callan, County Kilkenny, Tony O'Malley was a self-taught artist, having drawn and painted for pleasure from childhood. In 1955 O'Malley holidayed in St Ives, Cornwall, then an important centre of abstract art, and home to the artists Peter Lanyon, Patrick Heron, and Bryan Wynter, with whom he worked. In an interview he speaks of his attitude to abstraction: 'Not so much abstract as essence. I could not paint for the sake of the pigment of whatever, but I like abstract form in the painting which instills it with meaning and power. Abstraction does enable you to get under the surface, to get beyond appearance, and to express the mind. But abstraction for its own sake does not interest me.'

€2,000 - 3,000



22 William Crozier HRHA (1930-2011)

Wilderness

Oil on board, 73.5 x 73.5cm (30 x 30")

William Crozier was born in Glasgow to Irish parents and educated at the Glasgow School of Art between 1949 and 1953. On graduating he spent time in Paris and Dublin before settling in London. An associate of Robert Colquhoun, Robert MacBryde, John Minton and William Scott, he was part of the 1950s Soho crowd. The 1960s and 1970s were spent mainly in London. By the 1980s he was dividing his time between Hampshire and West Cork. This was a fulfilling time for the artist, when his abstract landscapes and still life paintings featured sumptuous colour to convey an emotional intensity.

€1,200 - 1,800



23 Barrie Cooke HRHA (1930-2014)

Trout Stream, Limerick

Watercolour, 35 x 53cm (13.75 x 20.8")

Signed and dated '61

Born in Cheshire in 1931, Barrie Cooke spent his childhood in Jamaica and Bermuda before reading Art History at Harvard. He settled in County Clare in 1954. His expressionist, semi-abstract paintings are influenced by his love of nature, especially of marine subjects, and his exposure to many landscapes across the globe.

€1,000 - 1,500

24 Gerard Dillon (1916-1971)*Clown & Harlequin*

Watercolour and collage, 39.3 x 56cm (15.5 x 22")

Signed

Provenance: with Grant Fine Art, Co. Down

Born in Belfast in 1916, Dillon left school at the age of fourteen and became a painter and decorator. Largely self-taught, he set himself up as an artist in the 1930s and held his first solo show in Dublin in 1942. In 1967 he suffered a stroke and this experience altered his work considerably. Previously known for his landscapes, the notion of imminent death sent his work almost into another world, a realm of dreams and paintings intimating his death.

€4,000 - 6,000





25 **Evie Hone HRHA (1894-1955)**
Christ Enthroned
Gouache, 24 x 15cm (9.4 x 5.9")

€800 - 1,200



26 Stephen Barraclough (1953-1987)

Untitled

Three plate etching and wash, 112 x 77.5cm (44 x 30.5")

Signed and dated 1984

Provenance: with Taylor Galleries, Dublin

Born in Yorkshire, Steven Barraclough trained at Batley School of Arts and Crafts (1971), Camberwell School of Arts and Craft (1974) and Slade School of Fine Arts, University of London (1975). He was appointed Head of the Printmaking Department in Dublin's National College of Art during the 1980s. In 1983 he was able to pursue his interest in the printmaking techniques of the east when a three-month stay at the Central Academy of Fine Arts in Beijing was awarded to him by the Arts Council.

€500 - 800

27 **Evie Hone HRHA (1894-1955)**

Composition

Gouache, 30 x 16cm (11.8 x 6.3")

Provenance: with The Dawson Gallery, Dublin (label verso)

Some eighty-five years ago, in the autumn of 1917, Evie Hone met Mainie Jellett, an occurrence which was to change the course of twentieth-century Irish art. From London's Westminster School of Art, where they were taught by Bernard Meninsky and Walter Sickert, the two Dublin ladies travelled to Paris to study under André Lhote and later Albert Gleizes, a pioneer of Cubism. One of the attractions of Paris for women from Ireland was that some of the private studios offered life classes to the female artist. By the 1930s these two women had revolutionised Dublin's conception of art, producing some of the most avant-garde painting in the British Isles. As Anne Crookshank says in *Irish Women Artists*, 'It was the women, not the mainly very conservative male artists, of the twenties and thirties who brought Ireland into the twentieth century. Always free of the shackles which men had made for themselves in their academies and in their attitude to life, women – now that they could go out and earn a living – were able to experiment with excitement and verve.'

Evie Hone, with Jellett, was the 'first Irish artist to introduce into the practice of painting in Ireland, the principles and idiom of the modern French approach; that is to eliminate the illustrative element and concentrate on filling a given space with a composition in which forms, planes, colours, values, line and patterns are blended under a harmony sufficient in itself to provide the spectator with aesthetic interest and pleasure.' After her conversion to Catholicism in 1937, Hone's work took on a more religious tone which in turn led to many commissions for stained glass, both in Ireland and abroad. The East Window of Eton College, completed in 1952, is regarded as one of her finest achievements.

€1,500 - 2,500



28 **Camille Souter HRHA (b.1929)**

Blasted Ballyorney

Oil on paper, 43 x 35cm (16.9 x 13.8")

Signed and dated 1962

Provenance: with The Dawson Gallery, Dublin; Sir Basil Goulding

Blasted Ballyorney features in Garrett Cormican's biography of Camille Souter, *The Mirror in the Sea*. He writes that her most important collector, Sir Basil Goulding, offered her the use of a small farmhouse at the top of the Ballyorney Road near Enniskerry to work in. Every day she would take three children on her bicycle into Enniskerry for school. After dropping them off, she would make the arduous journey back up to the top of the Ballyorney Road. With the constant travelling up and down the hill, the building came to be known as 'the little Hell studio'. Her deep irritation and discomfort boiled to the surface in at least one painting : *Blasted Ballyorney*. Here we see her frustration at the constant to-ing and fro-ing on her child-laden bicycle as she juggles career and motherhood. Not such a modern dilemma after all !

€8,000 - 12,000





29 **Willy Ramos (b.1954)**

Flores Violettas

Oil on canvas, 130 x 97cm (51.2 x 38.2")

Signed; also signed, inscribed and dated 1997 verso

Willy Ramos is a Colombian-born painter who currently resides in Valencia. Though he emigrated from his hometown of Pueblo Bello at the age of fourteen, the lush colour of his homeland remains a strong influence in his paintings and drawings.

Willy's large-scale paintings, with their exuberant colour, expressionistic mark-making and active surfaces, recall the paintings of such twentieth century masters as Kandinsky and Matisse. Though representational in terms of their subject matter, Ramos' paintings function as abstract rhythms of light and colour, organized in harmonious compositions that are both balanced and energized.

€2,000 - 3,000



30 Anna Kostenko (20th/21st Century)

Portrait of a Girl

Oil on canvas, 30 x 30cm (11.8 x 11.8")

Signed with monogram; also signed, inscribed and dated 2006 verso

Anna Kostenko was born in 1975 in the city of Kiev in The Ukraine, Poland. Since 1991 she has travelled extensively and has exhibited in many countries including Ireland, Poland, France, Germany and Spain. Anna's delight in rich, translucent colours is harnessed to voice witness to her openness to and respect for the diversity of cultures which she has encountered in her extensive travels. Just as the men who made Gothic stained glass were itinerant craftsmen travelling from cathedral to cathedral and thus disseminating the secrets of their art, so Anna gathers impressions of far-flung countries and their peoples and recreates them using the strong colours of those regions.

€800 - 1,200

31 James Robertson RSA, RSW, RGI, MBE, (1931-2010)*Evocation*

Gouache on board, 32 x 32.6cm (12.5 x 12.8")

Signed

Born in Cowdenbeath in 1931, James Downie Robertson entered the Glasgow School of Art in 1949 on a non-diploma course. In 1955, he was awarded a post-diploma and spent the summer of that year at Hospitalfield. After leaving the Glasgow School of Art he spent 18 months as a non-certified teacher at Keith Grammar school. In 1959 he joined the staff of the Glasgow School of Art initially on a part-time basis, ultimately becoming a Senior Lecturer and temporary Head of Drawing and Painting before his retirement in 1996. From 1996 to 1998, he held the post of Resident Painter at the Glasgow School of Art. He played an influential role in the Scottish visual arts scene for nearly five decades.

€1,000 - 1,500





32 Patrick Hickey HRHA (1927-1998)

Letter H

Etching, 76 x 56cm (29.9 x 22")

Signed, dated '89, inscribed 'The Alphabet - H for Heron & Hartstongue' and No. 5/35

Born in India in 1927, Patrick Hickey graduated as an architect from University College, Dublin. His great passion was for graphics and he founded Dublin's Graphic Studio in 1962. He taught architecture at University College, Dublin and was Professor of Painting at the National College of Art from 1985 to 1990.

€800 - 1,200



33 Patrick Hickey HRHA (1927-1998)

Letter G

Etching, 76 x 56cm (29.9 x 22")

Signed, dated '89, inscribed 'The Alphabet - G for Grasshopper & Garlic' and No. 5/35

€800 - 1,200



34 Patrick Hickey HRHA (1927-1998)

Letter P

Etching, 76 x 56cm (29.9 x 22")

Signed, dated '89, inscribed 'The Alphabet - P for Pinemarten & Pine' and No. 7/35

€800 - 1,200

35 **Patrick Hickey HRHA (1927-1998)**

July - Tomato Plants

Etching, 75 x 57cm (29.5 x 22.4")

Signed, inscribed and No. 18/30

Provenance: with Taylor Galleries, Dublin

€800 - 1,200



36 **Patrick Scott HRHA (1921-2014)**

Untitled IV (2006)

Carborundum print with gold leaf, 116 x 64cm
(45.6 x 25.2")

Signed, dated '06 and No. 41/75

Provenance: with Taylor Galleries, Dublin

€1,200 - 1,800



37 **George Campbell RHA RUA (1917-1979)***Fishing Harbour, Night*

Oil on board, 41 x 53cm (16.1 x 20.8")

Signed, inscribed with title verso

Provenance: with Ritchie Hendriks Gallery, Dublin

'It's not possible to talk about art', said George Campbell in a 1979 B.B.C. Northern Ireland interview. Words, he felt, were redundant when it came to painting. Although regarded as a great raconteur, he rarely talked about his art. He was not given to in-depth analysis of his work. Painting, for him, was a given; he did not choose to paint, he was the paint's medium. It was a process of sublimation whereby all his day-to-day experiences would be stockpiled and then released in a cathartic burst of creativity. 'Open the door and let the wind carry it', as he said to camera. He likened himself to a sponge, constantly soaking up influences and images and storing them up for future compositions as he almost invariably painted from memory.

In his earlier work he uses the line as language. In his hands it is a graceful, indeed sensual, form of communication. He speaks of line the way an author would speak of his characters: 'incised lines, rough lines, nervous lines, architectural lines, depending on what I expect them to do for me'. He developed beyond this to express himself through colour and form. Very much an autodidact, a practiser of his own techniques and theories, he was influenced by Cubism, at least at a pictorial level. He was not so much influenced by the thinking of, say, Picasso and Braque as by the fruits of their thinking. Late in life he quoted "Braque's art is there to extend your approach, not to make you feel comfortable and smug".

The faceted planes and interlocking shapes of *Fishing Harbour, Night*, represent a direct nod to Cubism. The Russian sculptor, Ossip Zadkine, encouraged George towards abstraction by stressing the musical and spiritual qualities of paint. 'I like your controlled complexities', he said. George absorbed this and reproduced it twenty-five years later in his gun-metal grey/blue Irish seas. Nothing was ever lost with George; everything went into his 'rusty archive'. George was proud of having formulated his own disciplines and techniques. He enjoyed the fact that his work was scattered and that the critics commented on the fact that his shows looked like group exhibitions. 'Group exhibition on two legs!', he proudly declares in the 1979 interview. He rejoices in the fact that everything impinges on him. He boasts of his friend, James McAuley, saying: 'You're such a bloody Celt. You cannot leave anything alone. You want to go on to the edge.' He admits to 'painting diarrhoea' and a craving for more textures and more images. 'I need my head hoovered out', he said just weeks before his death; he was teeming with ideas. In this programme he declares his intention to do even more abstract paintings. George revelled in his own set of symbols and vocabulary. He felt that in terms of painting words have no meaning and he described the world of art criticism as a 'big garden full of weeds and I'm looking for a daffodil'. In a 1974 interview in *Art About Ireland* he made his feelings very clear: 'I feel that the aura of Inner Sanctum and intellectualism in Art should be broken down – it's visual – and that's that'.

€4,000 - 6,000



38 George Campbell RHA RUA (1917-1979)

Still Life with Artichoke

Oil on board, 29.5 x 60cm (11.6 x 23.6")

Signed, inscribed with title verso

Provenance: with Pym's Gallery, London

€4,000 - 6,000





- 39 **Charles Brady HRHA (1926-1997)**
Dreambox
 Oil on canvasboard, 31 x 51cm (12.2 x 20")
 Signed

€2,000 - 3,000



- 40 **Charles Brady HRHA (1926-1997)**
Mrs. Deacon's Bottle
 Oil on paper, 28 x 17cm (11 x 6.7")
 Signed and dated 1972

Provenance: with The Dawson Gallery, Dublin

€1,200 - 1,800



41 Charles Brady HRHA (1926-1997)

Turkish Delight

Oil on canvas on board, 28 x 39cm (11 x 15.4")

Signed indistinctly; also signed, inscribed and dated '96 on canvas fragment verso

'You have mood and I can't teach mood and that's power.' These were the words spoken by John Groth which encouraged a young Charles Brady to continue with his drawing courses in New York City, where he began his career as an artist in the late 1940s. Finding the pace of New York too stressful, he moved to Ireland in 1956. Settled in Lismore, he started painting the Irish landscape in a New York mode – what was later called second-generation abstract expressionism. After a brief return to New York, he settled permanently in Ireland in 1959, where he joined forces with Eoin Walsh, Noel Sheridan, and Patrick Pye to form the Independent Artists. In the early 1960s he gave up landscape painting in favour of painting small objects. His subjects are simplicity itself 'more often than not, just an excuse to pick up a paintbrush'. Brady insisted that he had to struggle for every effect often putting a piece away and reworking it a year later. These small still lifes were to become his signature works. Exhibited at The Dawson Gallery in 1972, *Mrs. Deacon's Bottle*, epitomises his mature style whilst his *Dream Box*, painted in 1995 relates back to the landscapes he was painting in his early days in New York

€1,500 - 2,000



42 **Arthur Armstrong RHA (1924-1996)**

Spanish Interior

Pastel and pencil, 38 x 30cm (15 x 11.8")

Born in Carrickfergus, Co. Antrim in Northern Ireland, Arthur Armstrong studied architecture at Queen's University Belfast for two years before transferring to Belfast College of Art. He travelled to England, France and Spain but it was the landscape of the west of Ireland which most inspired his landscapes although, like his friend George Campbell, the culture and light of Spain also left an indelible mark on his work. He began to exhibit at the Grafton Gallery in Dublin from 1950 and subsequently exhibited in Belfast, England, Spain and the United States.

€1,000 - 1,500



43 **William Conor RHA PRUA ROI OBE (1884-1968)**

The Sidecar

Crayon, 17 x 20cm (7 x 7.9")

Signed and inscribed in pencil

Provenance: with Wren Gallery, Burford, Oxfordshire

Born in Belfast, William Conor is best known for his depiction of the working-class of Ulster. He moved to London in 1920 and there met and socialised with such artists as Sir John Lavery and Augustus John. He exhibited at the RA in 1921 and in Dublin at the RHA from 1918–1967, showing there nearly 200 works. He was one of the first Academicians when the Belfast Art Society became the Ulster Academy of Arts in 1930. He became an Associate RHA in 1938 and a full member in 1946. Exhibitions at the Victor Waddington Galleries were held in 1944 and 1948. In 1952 he was awarded the OBE and in 1957 he was elected President of the RUA - an office he held until 1964.

€1,000 - 1,500

44 **Maurice Canning Wilks RHA RUA (1910-1984)**

Spring Day, Dun River, Antrim

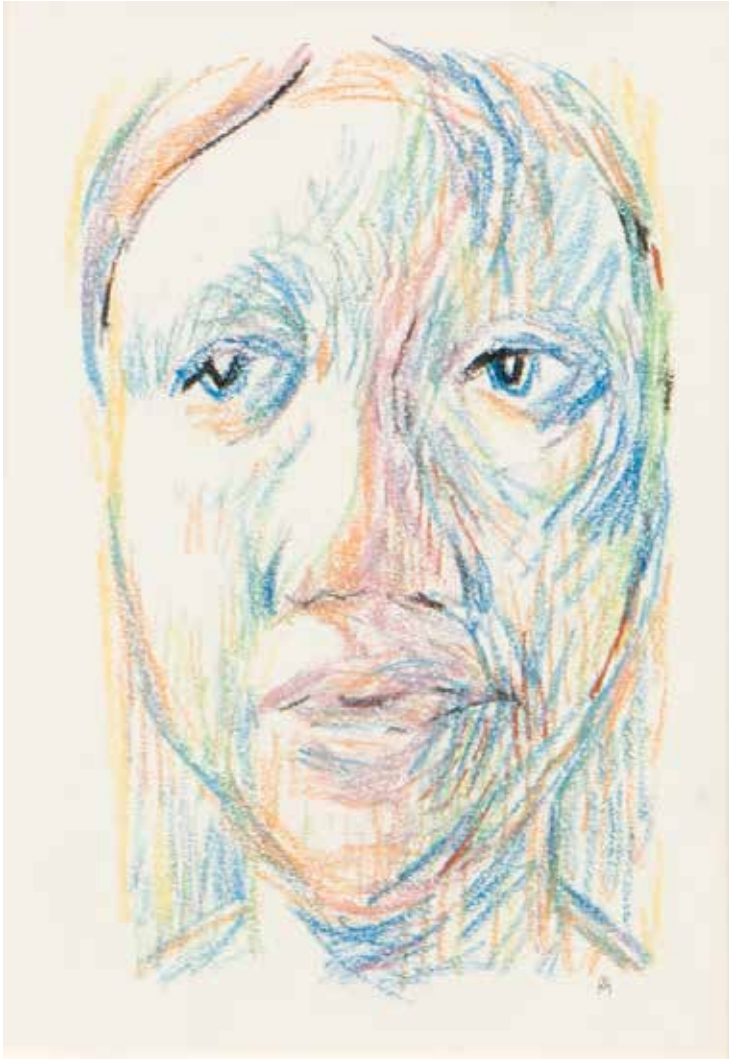
Oil on board, 25 x 36cm (9.8 x 14.2")

Signed; also inscribed with titled verso

Maurice Canning Wilks, landscape and portrait painter, was born in Belfast in 1910. He was an early exhibitor at the Ulster Academy of Arts where he was elected an associate member in 1935. The majority of Wilks' paintings are landscapes which were mostly painted in Ulster, such as this painting of the Dun River in Co. Antrim. He was also inspired by the landscape of Donegal, Kerry and Connemara. During his career he exhibited thirty-seven works at the Royal Hibernian Academy in Dublin, the majority of which were landscapes, although he occasionally showed portraits. His work is characterised by loose fluid brushstrokes which perfectly capture the rugged rural landscape, described by one critic as having a 'fine romantic spirit and considerable feeling'.

€1,000 - 1,500





45 **Colin Middleton RHA RUA MBE (1910-1983)**

Saturday Girl

Conté, 22 x 16cm (8.6 x 6.2")

Signed with monogram

€800 - 1,200



46 **Mary Swanzy HRHA (1882-1978)**

Boat with Cargo

Oil on canvas, 44 x 31cm (17.3 x 12.2")

Provenance: Christie's, London, Studio Sale, May 10th 2007; with Pym's Gallery, London, catalogue No 7/1998

Born in Dublin in 1882, Mary Swanzy, having been educated at the Lycée Versailles, was open to the suggestion of her art teacher, May Manning, to travel to Paris to continue her artistic training. In 1905 she enrolled at the atelier of Delacluse, who kept a studio exclusively for women. It was, however, a short two-week stint at a studio in Valle de Grasse which was to have a lifelong influence on her work: here she fell under the thrall of Cubism. Whilst in Paris she was fortunate enough to gain access to Gertrude Stein's house where, of course, she could study the works of many modern French artists. Possibly through the good offices of May Manning, she was lucky enough to accompany Sarah Purser to Paris and they became lifelong friends. Purser said of her work that it was 'essentially modern and quite personal in its point of view, though far removed from the freaks of the futurist. The brush work is sure and swift and the freshness of colour and impression is never lost.' She travelled extensively from Czechoslovakia to California, Hawaii to Samoa and always left herself open to experiences and influences. She bore witness to the aftermath of the First World War in Yugoslavia and Czechoslovakia and this made a strong impact on her work.

€1,500 - 2,500

47 **George Russell Æ (1867-1935)**

Woods at Raheen

Oil on canvas, 52 x 81cm (20.5 x 31.9")

Signed with monogram

Painter, poet, journalist, theosophist and activist, George Russell, aka Æ (from Æon), was born in Lurgan in Co. Armagh in 1878. He first started to paint whilst on holiday in Donegal. And continued to paint there and in the West of Ireland. The woods at Raheen in Co. Galway were a particularly favourite location. In fact, he was painting there when W.B. Yeats informed him of the 1916 Easter Rising. A leading figure in the Irish Literary Revival, he was particularly close to W.B. Yeats and, later, James Joyce, who features him in *Ulysses*. He claimed to be a clairvoyant and many of his poems and paintings are of a spiritual nature. A Renaissance man, gifted in many fields, he nonetheless rated the time spent painting as the time best spent. He wrote : 'Painting is the only thing I have any real delight in doing. Nature intended me to be a painter. I was never taught. I went into an office and wrote poetry. Then because I wrote good poetry I was taken from the office and sent out over the country to organise farmers. When I wrote one or two articles about farmers and their lives I was taken from organising and put to editing an agricultural paper. When I had learned to do this I was dragged into politics, and now I edit a weekly review dealing with politics, literature and economics.'

€5,000 - 8,000





48 **Rose Stapleton WCSI (b.1951)**

Interior

Oil on canvas on board, 40 x 30cm (15.7 x 11.8")

Signed and dated 2008

It is the narrative thread which gives such strength to Rose's work. With her interiors, especially, we are drawn into a story which fascinates and holds. For the most part she eschews figures and yet the scenes are peopled: someone has just left the space or is about to enter it. Each is a personal mise-en-scène presented to the viewer in a spirit of sharing and caring; she wants us to look and respond and to partake of her pleasure in what she sees. When I look at Rose's interiors I am often put in mind of the male Bower Bird, that curious Australian bird also known as the 'stagemaker', who builds elaborate and beautifully decorated nests to attract his mate. We are immediately attracted to this work for the sheer beauty of its stained-glass effect achieved by the seductive sfumato, that blurring of outline by subtle blending of one tone into another. The literal translation of sfumare, of course, is to evaporate, to fade out and this, by some strange alchemy, is what Rose achieves : she conjures up a concentrate of emotion, leaves it hover for a moment before our sensibilities and than fades it out.

€1,000 - 1500



49 Trevor Geoghegan RHA (b.1946)

Another World

Oil on canvas, 50 x 70cm (19.7 X 27.5")

Signed

Born in London 1946, Geoghegan studied at Worthing College of Art, Sussex before graduating from Chelsea School of Art, London in 1968. In 1971 he settled in Ireland, moving to Blessington, Co. Wicklow. He lectured at the National College of Art & Design, Dublin from 1978 to 2004 and teaches annually at the Burren School of Art, Co. Clare and also holds annual drawing workshops privately and at the National Gallery of Ireland.

€1,500 - 2,000



50 **Grace Henry HRHA (1868-1953)**

Daffodils

Oil on canvas, 30.5 x 25cm (12 x 9.8")

As the first wife of Paul Henry, Emily Grace Mitchell has long been in the shadow of her more famous spouse. Born in Aberdeen in 1868, her grandmother was cousin to the poet Lord Byron. After studying in Brussels she worked with André L'hôte in Paris where she met Paul Henry whom she married in 1903. During the early years of her marriage and more especially those years the couple spent on Achill, Grace's work came under the influence of Paul. From the mid-1920s, when she again spent time in Paris, she came into her own style. The painting considered by many to be her finest, *The Girl in White*, was painted during this period. This hauntingly evocative work which remembers Whistler, kindly loaned by the Hugh Lane Municipal Gallery of Modern Art, will be the highlight of the exhibition. Strongly coloured and vigorously painted, *White Roses*, another highlight of the exhibition, was executed in 1940, a year after *The Studio* magazine has raised her work to poetic comparisons : 'As surely as Verlaine wanted his poetry to be all music, she wants her painting to be all poetry...Her drawing is sensitive, her colour invariably harmonious.' Two years later in the *Father Mathew Record* Máirín Allen wrote that in her paintings 'there is reflected the character, the mood of the artist herself; vivacity; at times a youthful, irresponsible gaiety; more often the tender reminiscence of a mood evoked by flowers in a bowl, or sails at Chioggia, or shadowy trees on the banks of the Seine . . .' With this long overdue exhibition Grace Henry comes out of the shadows to step centre-stage and accept her deserved plaudits.

€1,500 - 2,500



51 Stella Steyn (1907-1987)

Still Life with Flowers and Fruit

Oil on canvas, 40 x 55cm (15.7 x 21.6")

Stella Steyn studied at Alexandra College and the Dublin Metropolitan School of Art., where she came under the influence of Harold Clarke. On leaving Dublin she went directly to Paris to study at La Grande Chaumière under Charles Despiau. She became part of the Parisian scene and was welcomed into the Joyce family, becoming a close friend of the troubled Lucia Joyce. In 1929 she took on the daunting task of illustrating Joyce's *Finnegan's Wake*. A Francophile, she was constantly back and forth between her native Dublin and her adopted Paris. A strong admirer of Cézanne, she was also heavily influenced by Matisse but her influences were not confined to France. Steyn, at the age of twenty-five, moved to the Bauhaus at Dessau in Germany and came under the influence of Kandinsky. In her autobiographical writings she stresses, however, that it was to pre-Cubist Paris that she felt most indebted to 'the painting which had its roots in tradition, which included Impressionism and Post-Impressionism but did not include the contribution made by the Bauhaus or the École de Paris in their late stages.'

€1,500 - 2,500

52 Rowan Gillespie (b.1953)*Couple*

Polished aluminium, 78.5cm high on a square limestone base (30.9")
Unique.

Influenced by the sculptor Henry Moore and the painter Edvard Munch, Rowan Gillespie uses the lost wax casting process to portray the whole gamut of human emotions. Having worked almost exclusively on site specific art since 1996, Gillespie's public works can be found in his native Ireland, Europe, the USA and Canada.

€4,000 - 6,000



Affortunato Gori (1895-1925)*Female Figure, Crouching*

Bronze, 34cm high x 36cm wide x 26cm deep (13.4 x 13.75 x 10.2")

Signed A. Gori, Paris and bearing a Parisian foundry mark

Gory altered his name from Fortunato Gori when he moved from Florence to Paris at the turn of the last century. There is some confusion since he inter-changed first and last names often both with the changed version and the original version. Born in Florence, Affortunato Gory initially studied at the city's Accademia di Belle Arti under Augusto Rivalta. Settling in Paris at the beginning of the 20th century, he completed his training under Victorien-Antoine Bastet, before going on to exhibit at the Salon until the start of the First World War. He is recorded exhibiting at the Salon des Artistes Français in 1902, 1904, 1912, 1914 and 1923. He specialised predominantly in busts and statuettes of young women.

€3,000 - 5,000





54 **John Behan RHA (b.1938)**

Bull

Bronze, 45cm high x 68cm long (17.75 x 26.75")

Born in Dublin in 1938, John Behan trained in London and Oslo. He has been awarded many honours and became a Member of the Royal Hibernian Academy in 1990, having been an Associate of the Academy since 1973. He is also a member of Aosdána.

The poet and Nobel Laureate, Seamus Heaney has said of the artist: 'There is something psychologically salubrious about John Behan. It is as if you are encountering what the Upanishads call the ancient self, something previous to an underlying individual character, some kind of psychic bedrock.'

€4,000 - 6,000



55 **John Behan RHA (b.1938)**
The Harper
 Bronze, 22cm high x 15.5cm wide x
 7cm deep (8.6 x 6.1 x 2.7")

€800 - 1,200



56 **John Behan RHA (b.1938)**
Woman Undressing
 Bronze, 33cm high (13")
 Signed and dated 1979

€1,000 - 1,500

57 **Mark Rode (b.1965)***The Archer*

Bronze, 208cm high x 55cm wide x 65cm deep (81.9 x 21.6 x 25.6")

Originally from Australia, Mark Rode is a sculptor based in Ireland specialising in bronze figurative sculpture. He has exhibited in galleries across Ireland, England and Australia and has created many major public sculptures.

'I work in an expressive realist style and use vigorous modelling to imbue each sculpture with an energy of its own.'

€6,000 - 8,000



58

Colin Watson (b.1966)*The Living Room*

Oil on canvas, 111.7 x 86cm (44 x 33.8")

Signed

'It has ...the privilege of leaving no-one indifferent; it has an enigmatic side that escapes most people, something strange that surprises. All that I know is that it is imprinted with an irresistible and poignant poetry to which one submits and which escapes all analysis and reason. For me, it is quite a poem'

Émile Cardon, 1881

These words, written by Émile Cardon, on seeing Puvis de Chavanne's contribution to the 1881 Salon, *Poor Fisherman*, are equally relevant to the work of Colin Watson. Like de Chavanne, he is an artist who feels deeply and who knows how to express his depth of feeling. Like Stéphane Mallarmé, he is a poet who has knowledge of 'the joy of contemplating and delighting in the eternal within the very moments of one's life.' In place of schemes and tropes he wields patterns and abstractions to highlight for his viewer the signs of the eternal and the divine in nature. He sees a divine unity in all things. His work incarnates the words of the 11th-century Persian Sufi mystic, Al-Ghazzali, who wrote: 'The visible world was made to correspond to the world invisible and there is nothing in this world but is a symbol of something in that other world.' By heightening the earthly to a heavenly archetype, he leads us back to our origins. Just as the visible reflects the invisible, the rhythm of Colin's figures reflects the rhythm of their settings. All is in harmony and hence in repose. This stillness and solitude, this self-containment speaks of meditation, of soul-searching. The monumentality of the figures renders them powerful presences which yet are introspective and unchallenging to the viewer. We are allowed into their private moments; we are included, welcomed into that moment. No barriers are erected so we feel accepted, even wanted. We desperately need to be a part of this peace and tranquillity. It is akin to an out-of-body experience, a drug-induced 'dream for mortal hearts distilled from divine opium' (Baudelaire *Spleen*). We are outside our bodily selves; we are true spirit. We let ourselves be steered by Colin since we trust his motives. He is a Pied Piper using his patterns and colours to lure us into a trance. It is impossible to resist! There is some sort of alchemy going on here – a benign witchcraft. We are spell-bound by his enchanting vision which lures us back to our very origins. His work pullulates with sensuality. We can almost smell the scents and hear the insects. The sinuosity of his line which follows the body's rhythms takes us back to the Celtic artist whose concern, also, was with harmony and rhythm in their spiritual service to nature and pagan magic. That we are brought back to a state of beginning by a deep sensuality is supremely apt. Colin's real inner peace gives us something to hold onto: he completes the circle.

€4,000 - 6,000



- 59 **Colin Watson (b.1966)**
Landscape with Cliffs and Man Resting
Oil on canvas, 122 x 122cm (48 x 48")
Signed
- Provenance: with Pym's Gallery, London*
- €3,000 - 5,000



- 60** **Camille Souter HRHA (b.1929)**
Caper Spurge from Armagh, 1979
Oil on paper, 46 x 33cm (18.1 x 13")
- Provenance: with Taylor Galleries, Dublin
- €6,000 - 8,000





61

Carolyn Mulholland RHA (b.1944)

Moth

Bronze panel, 33.7 x 27.4cm (13.2 x 10.8")

Signed with initials, inscribed, dated '95 and No. 11/25

Carolyn Mulholland was born in Lurgan, Co Armagh in 1944, and studied at the Belfast College of Art from 1962 to 1966, winning the Ulster Arts Club prize for Sculpture in 1965, and commissioned for a panel in St MacNissi Church in Magherahoney in 1966. Since then, she has completed many major sculptural commissions

€800 - 1,200



62

Carolyn Mulholland RHA (b.1944)

Moth

Bronze panel, 33.7 x 27.4cm (13.2 x 10.8")

Signed with initials, inscribed, dated '95 and No. 8/25

€800 - 1,200

63 **Carolyn Mulholland RHA (b.1944)**

Angel Preening

Bronze panel, 32.7 x 35cm (12.9 x 13.8")

Signed with initials, inscribed, dated June '95
and No. 6/25

€800 - 1,200



64 **Véronique Pagès (b.1955)**

Sans Titre IV

Oil on canvas, 59.6 x 59.6cm (23.5 x 23.5")

Signed; also signed verso

Born in France, Véronique lives in Paris. This artist finds a sense of calm as she paints, allowing her vision to flow from her mind to her hand and canvas in autonomous, spirited flourishes. Imbued with a tranquil peace, the works make spaces of internal tension into havens of serenity.

€400 - 600





65 **Gerard Dillon (1916-1971)**

Sunburst

Mixed media, 24 x 37cm (9.4 x 14.5")

Signed

€800 - 1,200



66 Liam Belton RHA (b.1947)

Tools & Torso II

Charcoal, 43 x 65cm (17 x 25.6")

Signed

Noted for his stunning still lifes, Liam Belton also excels at nude drawing and landscapes.

€1,200 - 1,800

67 **Colin Middleton RHA RUA MBE (1910-1983)**

Girl with Sunflower

Oil on canvas, 60 x 45cm (23.6 x 17.7")

Signed; also signed, inscribed, dated 1952 and numbered '140' verso

'Girl with a Sunflower' would seem to be one of the most unambiguously optimistic of Colin Middleton's paintings from the period when he lived around Ardglass, a time of great success and recognition when Middleton was exhibiting with Victor Waddington in Dublin and the Arthur Tooth Gallery in London.

The present painting is part of a powerful series of works from the early 1950s that depicted a single female figure in a landscape, often with an object or accompanying accessory that both amplifies and defines her nature and the mood of the work. The darker themes of many of the paintings of this time, often affected by the hardships and drama of the seafaring life of Ardglass, appear to be absent from 'Girl with Sunflowers'. The female form is closely associated with the landscape, both in the pattern of short brushstrokes that defines them and also tonally, and her nakedness aligns her to more to nature than to our world. This connection is stressed by the sunflower placed in her hair that seems to reach away from her and towards the sun.

In this painting, the sunflower seems to suggest a harmony and fertility across the natural world and perhaps reflects not only the artist's joy in his professional success but also his love of the landscape around Ardglass and above all his happy domestic life; in the early 1950s Middleton and his wife had two young children as well as the two girls from his wife's first marriage and the sunflower's association with warmth, happiness and adoration hints at this. There is a very definite division between the cultivated garden in which the girl sits and the sweeping landscape beyond, perhaps aligning both her and the optimism of the work with the domestic world of home and family.

It is also interesting to consider whether Middleton intended to pay homage to van Gogh, one of the seminal early influences on his work, through choosing a flower so associated with the great painter whose work he had first seen in London in 1928.

Dickon Hall

€15,000 - 25,000





68 **Conor Walton (b.1970)**

Plums & Pears

Oil on canvas, 30 x 38cm (11.8 x 14.9")

Signed and dated (19)'98

€1,500 - 2,500

The work of Conor Walton is strongly informed by his knowledge of art history. His brother, Martin, in his catalogue for Conor's solo exhibition at Jorgensen Fine Art in 1999 prefers the French appellation 'nature morte' to the standard 'still life' description. Following from this reading of his brother's work, we are encouraged to regard the cold, disaffected expression on the face of the bust in *Still Life with Delphiniums* as an indication of a loss of feeling for Nature; the delphiniums stand proud and erect, the apple full and lush before the haughty sneer. That the bust is in shadow and the fruit and flowers in full light indicates, however, the final triumph of Nature over Artifice.



69

Conor Walton (b.1970)*Still Life with Delphiniums*

Oil on canvas, 76 x 45cm (29.9 x 17.7")

Signed and dated 2001

€2,000 - 3,000



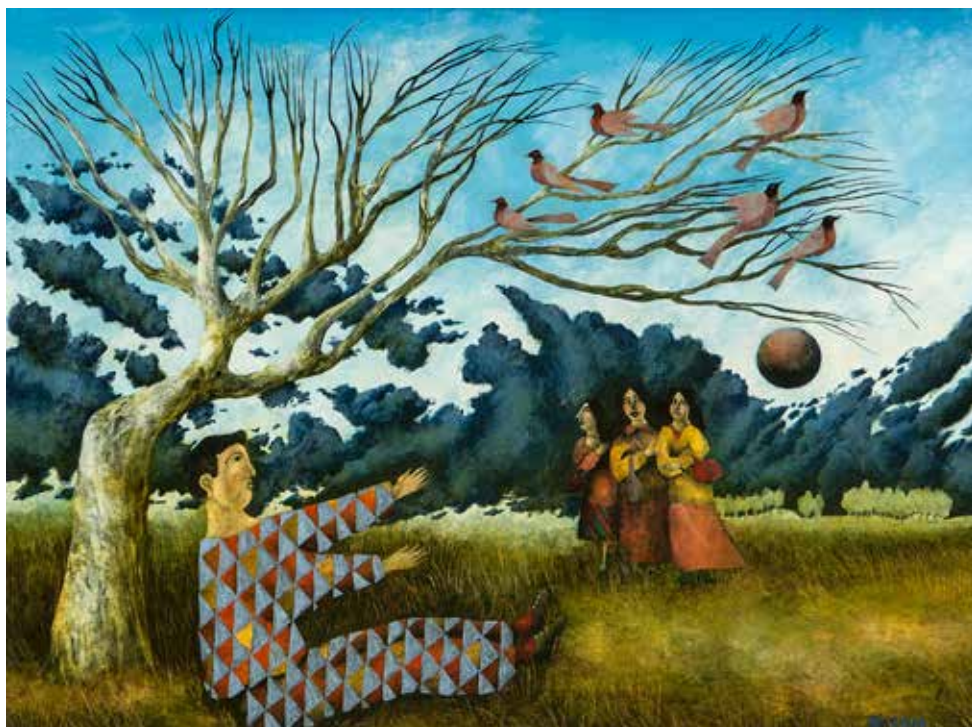
- 70 **Harry Bilson (b.1948)**
Clown
 Oil on board, 65 x 39cm (25.6 x 15.4")
 Signed and dated '87

€600 - 1,000

- 71 **Suzanne Van Vliet (20th/21st Century)**
Dream Landscape
 Oil on canvas and wood, 40.5 x 50cm
 (15.9 x 19.7")
 Signed with monogram and dated 2000

€600 - 1,000





72 **Harry Bilson (b.1948)**

Coming or Going

Oil on canvas, 46 x 60.5cm (18.1 x 23.8")

Signed

Born in Reykjavik, Iceland, Bilson moved to London at the age of five. At the age of six he won an International Exhibition of Children's Art competition in Prague. At nineteen he became a full-time artist. His first one-man exhibition came at the age of 21. In the following years, he participated in group-shows in the United States, South America, Japan and Europe and his work appeared regularly in British Royal Academy Summer Shows.

€1,200 - 1,800



73 John Brobbel RBA (b.1950)

Shoe Last and Apples

Oil on board, 25 x 29.5cm (9.8 x 11.6")

Signed and dated 2004; also signed verso in pencil

Born in Hartlepool, Co. Durham, in 1950, John Brobbel studied at the College of Art, Hartlepool (1969-71), followed by Byam Shaw School of Drawing (1971-74) and then at the prestigious Royal Academy Schools in London (1974-77) where his tutors included Peter Greenham and Norman Blamey. He is a member of the RBA and the Watercolour Society of Ireland.

€800 - 1,200

- 74 **John Long RHA (b.1964)**
Still Life with Loaf and Lemon
 Oil on canvas, 35 x 35cm
 (13.75 x 13.75")
 Signed; also signed, inscribed and
 dated 1998 verso

€800 - 1,200



- 75 **John Long RHA (b.1964)**
Still Life with Bread and Wine
 Oil on canvas on panel, 38 x 42cm
 (15 x 16.5")
 Signed and dated (19)'95

€800 - 1,200





76 Alexey Krasnovsky (b.1945)

Dún Laoghaire Walk

Oil on board, 26 x 37cm(10.2 x 14.5") Signed

Alexey Krasnovsky was born in Russia in 1945. He studied in St. Petersburg at the Tavrichesky College of Art under the constructivist painter Alexander Pavlovitch Zaitzev. After living in the United States for several years Alexey moved to Ireland and first exhibited at Jorgensen Fine Art in 1996. Since then he has established a strong reputation in Ireland with six highly successful solo exhibitions at Jorgensen Fine Art to date. His vibrant and arresting use of colour produces paintings which are exotic and timeless. His works are imbued with an emotional intensity and richness, as shown in his landscapes of Mexico, Ireland, Portugal and the United States and in the purity and simplicity of his still lifes, of which he is a master. Krasnovsky's work has been exhibited in London, New York, Dublin and Vienna. His paintings feature in private and corporate collections including the Irish State Art Collection at the Office of Public Works, the Irish National Self-Portrait Collection, the Institute of Banking, Dublin, The Four Seasons Hotel, Dublin, the Albemarle Gallery, London, and the Sunrise Trust in Florida.

€600 - 800



77 Alexey Krasnovsky (b.1945)

Jacaranda

Oil on canvas, 33 x 40cm
(12 x 15.75")

Signed; also signed, inscribed
'Mexico' and dated '95 verso

€1,000 - 1,500



78 **John Long RHA (b.1964)**

The Musician

Oil on canvas, 46 x 56cm (18.1 x 22")

Signed

John Long's meticulously crafted still life, figurative and landscape paintings have won him wide acclaim both in his native Ireland and in England where he now lives. Born in Portadown in 1964, he attended the Belfast College of Art & Design and later took a further degree at The Slade School of Art. On graduating he became artist in residence at The Byam Shaw School of Art. In London he has had solo exhibitions with Theo Waddington Fine Art and in Dublin he had his first solo exhibition with Jorgensen Fine Art in May 1999. He has also exhibited in Dublin at the Royal Hibernian Academy Banquet Exhibition and at their annual exhibitions, where he was awarded the Taylor de Vere award in 1993. He has also been recognised by the Arts Council of Northern Ireland by being given awards in 1993 and 1994.

€1,200 - 1,800



79

Barbara Rae RA RSA (b.1943)*Landscape*

Oil on board, 31 x 30.6cm (12.2 x 12'')

Signed

Barbara Davis Rae CBE RA is a British painter and printmaker. She is a member of the Royal Scottish Academy and the Royal Academy of Arts. Rae studied painting at the Edinburgh College of Art from 1961 to 1965. The Royal Academy of Arts' magazine RA has described Rae's works as 'intense colour bursts that evoke dramatic landscapes but remain resolutely abstract, distil[ling] the colour, light and forms of nature into dazzling visions'.

€1,200 - 1,800

80

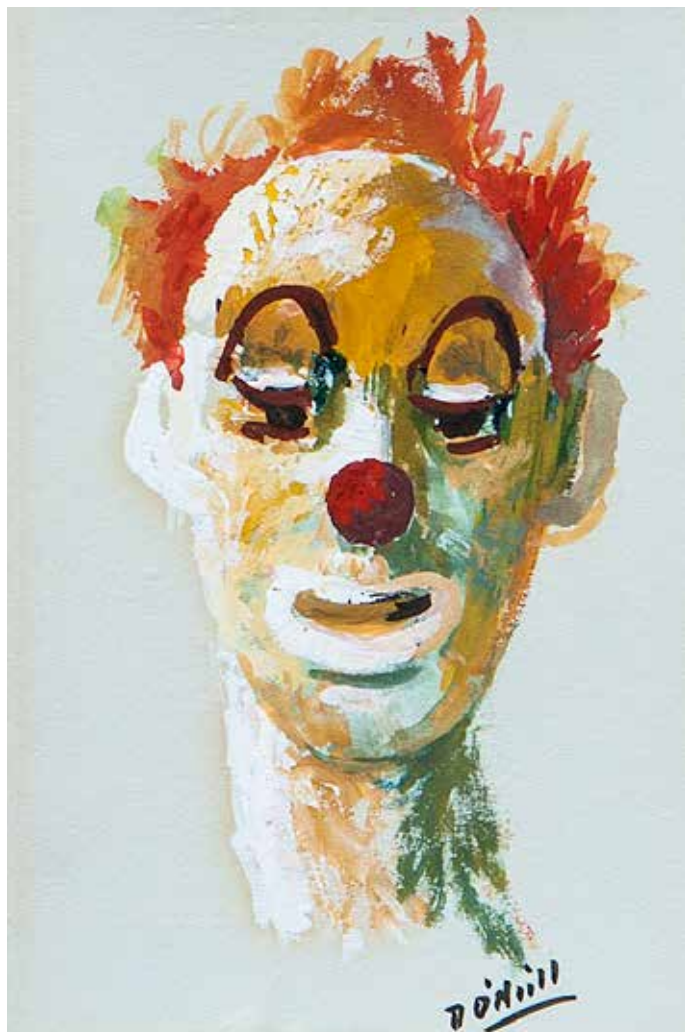
George Campbell RHA RUA (1917-1979)*Abstract*

Mixed media on paper, 18 x 29cm (7 x 11.4'')

Signed

€600 - 1,000





81 Daniel O'Neill (1920-1974)

Clown

Gouache, 13 x 8.3cm (5.1 x 3.2")

Signed

A Romantic painter born in Belfast, Daniel O'Neill was largely self-taught. He attended Belfast College of Art briefly but mainly studied under Belfast artist Sidney Smith. Expressionist in style, his work is often laden with pathos as he investigates the themes of love, life and death. Associated with the artists Colin Middleton, Gerard Dillon and George Campbell, he was buoyed up by their support and respect.

€600 - 1,000



82 Basil Blackshaw HRHA RUA (b.1932)

Cockerel

Pencil, 14.5 x 10cm (5.7 x 3.9")

Inscribed "For Seán/99/from Basil"

Provenance: with Charles Gilmore, Holywood, Co. Down

Born in Glengormley, County Antrim, Northern Ireland Blackshaw attended Methodist College, Belfast and studied at Belfast College of Art (1948–1951). In 1951 Blackshaw was awarded a scholarship by the Committee for the Encouragement of Music and the Arts, to study in Paris. Known for his loose gestural application of paint and a very distinctive and subtle use of colour, he favours sporting subjects usually within an Irish, rural context. He is also highly regarded as a portrait painter.

€600 - 1,000



83 Jacqueline Corbiere (20th/21st Century)

Abstract

Wool wall hanging, 173 x 117cm (68.1 x 46")

Signed with initials verso

A French artist, who spent the 1970s in Dublin, Jacqueline produces abstract paintings and tapestries.

€1,000 - 2,000



84 Brian Ferran HRHA HRUA (b.1940)

Druim Ceat

Oil on canvas, 75.5 x 60cm (29.75 x 26.6")

Signed and dated '93

€1,000 - 1,500



85

Michael Healy (1873-1941)*Dubliners*

Watercolour, 16.5 x 12cm (6.5 x 4.75")

Born on the 14th November 1873 at 40 Bishop Street, Dublin 8, Michael Healy enrolled, in 1897, at the Metropolitan School of Art where he studied until 1898 when he joined the RHA school. At this time he began to work as an illustrator for the Irish Rosary and whilst there became very friendly with the editor Fr. Glendon, OP. Father Glendon encouraged Healy to go to Florence to further his studies and accordingly Healy left for Florence in the Autumn of 1899. Healy stayed in Florence for 18 months working in the studio of de Bacci-Venturi (a Florentine painter) and studying in the life school of the R. Istituto de Belle Arte. In 1903 Sarah Purser, Edward Martyn, T.P. Gill etc., founded the studio of An Tur Gloine (The Tower of Glass) whose purpose was to improve the quality of stained glass in Ireland. Michael Healy was the first recruit to this studio and by 1904 he produced his first complete window, The St. Simeon Window for Loughrea Cathedral. From this period onwards Healy's interest in painting decreased (although he did exhibit with the RHA from 1912 to 1914) and stained glass became his passion.

86 Dale Pring MacSweeney (b.1949)*Little Fishes*

Oil on canvas, 20 x 25cm (7.9 x 9.8")

Signed with initials and dated '07

€200 - 300

€600 - 800





87 **Norman Garstin RA (1847-1926)**

Old Woman by a Cottage

Watercolour, 30 x 25cm (11.8 x 9.8")

Signed

Born in Limerick, Norman Garstin trained in 1880 in Antwerp at the Royal Academy. From 1882 to 1884 he studied in Paris at an academy founded by Carolus-Duran. He then travelled and painted his way through Spain, Morocco and Venice, Italy. In 1888 he became a member of the New English Art Club (NEAC). Garstin became a member of the Newlyn Society of Artists (NSA) and was on the Newlyn Art Gallery's Provisional Committee for its opening in 1895. His work consisted primarily of small oil panels in the plein air style, something he had picked up from the French Impressionists. He was also fascinated by Japanese prints and admired the work of the American painter James McNeill Whistler.

€800 - 1,200



88 Robert Janz (b.1932)

Rose I

Acrylic on panel, 56 x 35.5cm (22 x 14")
Signed, inscribed and dated 1984

Provenance: Independent News & Media Collection, Adam's, September 26th 2012, Lot 167

Born in Belfast in 1932, Robert Janz is a painter, sculptor and performance artist. He concerns himself with the fragility of life. His series of flower paintings follows their budding, blooming and decaying. 'The life of a flower', he says, 'is a compact summary of mortality'

€400 - 600



89 Robert Janz (b.1932)

Rose II

Acrylic on panel, 56 x 35.5cm (22 x 14")
Signed, inscribed and dated 1984

Provenance: Independent News & Media Collection, Adam's, September 26th 2012, Lot 167

€400 - 600



90 Robert Janz (b.1932)

Rose III

Acrylic on panel, 56 x 35.5cm (22 x 14")
Signed, inscribed and dated 1984

Provenance: Independent News & Media Collection, Adam's, September 26th 2012, Lot 167

€400 - 600

92 **Robert Janz (b.1932)**

Rose V

Acrylic on panel, 56 x 35.5cm (22 x 14")
Signed, inscribed and dated 1984

Provenance: Independent News & Media
Collection, Adam's, September 26th 2012,
Lot 167

€400 - 600



93 **Robert Janz (b.1932)**

Rose VI

Acrylic on panel, 56 x 35.5cm (22 x 14")
Signed, inscribed and dated 1984

Provenance: Independent News & Media
Collection, Adam's, September 26th 2012,
Lot 167

€400 - 600





94 **Maria Simonds-Gooding**
(b.1939)

Harvest in the Valley

Lithograph, 68 x 98cm (26.75 x 38.5") Signed, inscribed and No. 32/48

Born of an English father and an Irish mother, Maria Simonds-Gooding spent her first six years in India, and the experiences of those early years set the foundation for her life-long fascination with remote places, where people have remained close to the land. After India, her family returned to Ireland to live in County Kerry. Maria made her home and studio on the Dingle Peninsula, overlooking the Blasket Islands, where she settled after completing her studies at Bath Academy Corsham in 1968. While still attending Bath Academy Corsham (1966-1968), Maria Simonds-Gooding became more and more interested in working with plaster on large flat boards, and it was also at this time that drawing and the use of line became a central expression in her work. It was not until 1974 that Maria started to explore printmaking and, in particular, etching.

€600 - 1,200

95 **John Kingerlee (b.1936)**

Riverrun

Oil on canvas on board,
30 x 46cm (11.8 x 18.1") Signed with artist's device



Born in Birmingham to an Irish mother, John Kingerlee moved in 1982 to an isolated farmhouse on the Beara Peninsula in West Cork, Ireland. Here he works in tandem with nature creating landscapes with layer upon layer of pigment. Some paintings boast fifty to one hundred layers. The result is an organic growth which depicts the cycle of growth and decay.

€800 - 1,200



96 **Allan Madsen (b.1952)**

Nude

Watercolour, 102 x 66.5cm (40.1 x 26.1")

Signed

Danish by birth, the well-travelled Allan Madsen now lives and works in the Spanish province of Murcia. His first artistic incarnation was as a musician specialising in lute music of the Renaissance. These two interests, music and the Renaissance, have certainly crossed over into his paintings. The patterning in the backgrounds of his still lifes betrays a decided musicality whilst the texture he achieves is redolent of Italian murals. Giotto comes to mind when one studies the rich texture which is built up by the use of colour. It is as though one is in the Arena Chapel in Padua looking at the underpainting coming through due to the natural patination of age. It is this, the sense of age, which renders the works so tranquil. There is no need to explain or to vocalise them; one wishes merely to absorb them.

€800 - 1,200



97 **Dale Pring MacSweeney (b.1949)**

Polyanthus

Oil on canvas, 27.7 x 39cm (10.9 x 15.3") Signed and dated '00

Born in London, daughter of the jazz expert Percy Pring, Dale was given an introduction to the arts at a very young age. Opting for the visual rather than the musical, Dale remembers feeling profoundly inspired by the exhibitions to which she was brought as a child. She trained as an artist at both Wimbledon School of Art and Waltham Forest, where the teaching staff were predominantly Royal Academicians. The inspiration for her painting lies in her ceaseless interest in the world around her, both in its physical and psychological aspects. This is evident in her work, whether it is a simple study of a few objects, detailing the infinite varieties of colour and texture revealed by the effect of light playing on surfaces or in her enigmatic interiors that often hint at the lives lived in these spaces, even when people are not present. Dale has exhibited her work extensively, showing regularly at the annual Royal Academy Exhibitions in London and with major commercial galleries in Dublin, London, New York and Los Angeles. Her work is now housed in many important collections including the Dallas Museum of Art, the Chelsea Arts Club and the Reader's Digest Collection, New York.

€800 - 1,200

98 **George Pennefather (1905-1967)**

Rose Study I

Watercolour, 21 x 26cm (8.2 x 10.2")

Signed and dated 1954

€600 - 800





99 **George Pennefather (1905-1967)**

Rose Study II

Watercolour, 23 x 28cm (9 x 11")

Signed and dated 1954

George Pennefather, landscape artist, was a native of Co. Cork. Throughout his life, he travelled the world with his artist wife Helen in a well equipped and comfortable caravan. Helen, who was also a cousin, frequently exhibited with him and they both had work on display at the RHA from 1940. Kilkenny became a focal point of Pennefather's career when he founded The Kilkenny Art Gallery Society in 1943 now known as the Butler Gallery in Kilkenny Castle.

€600 - 800

100 **Ruth Brandt (1936-1989)**

Still Life with Nasturtiums

Watercolour, 31 x 24cm (12.2 x 9.4")

Signed and dated 1978

€600 - 1,000





101 Ruth Brandt (1936-1989)

Still Life with Onions

Watercolour, 28 x 21cm (11 x 8.3")

Signed and dated 1978

Daughter of artist Muriel Brandt and wife of Michael Kane, Ruth Brandt was inspired by plants and animals and fascinated by Zen Buddhism near the end of her life. In 1976 she became a member of the Independent Artists Group and a member of the Graphic Studio, Dublin. A lecturer at the National College of Art and Design, she received many commercial commissions for her etchings. Brandt's illustration of Pegasus for the title page of 'Forget me not' by Austin Clarke featured on the cover of *The Dubliner* January / February 1963
€600 - 1,000

102 Wendy Walsh (1915-2014)

January - Winter Aconite;

February - Cyclamen Coum

A pair, pencil and watercolour, 22 x 22cm each (8.6 x 8.6")

Each signed and dated 2001

€800 - 1,200





- 103** **Wendy Walsh (1915-2014)**
March - Daffodil; April - Pulmonaria
 A pair, pencil and watercolour, 22 x 22cm
 each (8.6 x 8.6")
 Each signed and dated 2001

€800 - 1,200



104 Wendy Walsh (1915-2014)

May - Lily of the Valley; June - Rose Emily Gray

A pair, pencil and watercolour, 22 x 22cm each (8.6 x 8.6")
Each signed and dated 2001

€800 - 1,200



105 Wendy Walsh (1915-2014)

July - Diascia Barberae, 'Twinspur';

August - Clematis Viticella, 'Purpurea Plena'

A pair, pencil and watercolour, 22 x 22cm each (8.6 x 8.6")

Each signed and dated 2001

€800 - 1,200



- 106** **Wendy Walsh (1915-2014)**
September - Nigella Damascena 'Love in a Mist';
October - Aster 'Michaelmas Daisy'
 A pair, pencil and watercolour, 22 x 22cm each (8.6 x 8.6")
 Each signed and dated 2001

€800 - 1,200



- 107** **Wendy Walsh (1915-2014)**
November - Nicotiana 'Tobacco Plant';
December - Jasminum Nudiflorum 'Winter Jasmine'
 A pair, pencil and watercolour, 22 x 22cm each (8.6 x 8.6")
 Each signed and dated 2001

€800 - 1,200

108

Robbie Wraith (b.1952)*Portrait of a Girl*

Charcoal, 60 x 47cm

(23.6 x 18.5")

Signed and dated 2,000



Drawing is at one and the same time a spontaneous and a personal activity. This leads to an immediacy which is very flattering to the viewer; it lets him into the creative process. Whereas a finished oil is at one remove, both from the artist's hand and the viewer's eye, a drawing is more intimate. It is a shared experience, like reading a poem; it is very one-on-one. The collaboration of the sitter is also of vital importance; this, of course, is absolutely a one-on-one situation. In Robbie's figure studies and portraits there is a tangible participation, a will to be seen, the model's desire to lend herself as a conduit through which the artist may reach the viewer.

Robbie brings this facility of intimacy and immediacy to his handling of watercolours. Watercolour drawing, as it is often termed, in the hands of a draughtsman like Robbie, retains that direct contact between the mind and the hand of the artist. His transparent areas of coloured wash make their effect without being restricted by a taut outline. Whilst watercolour has a greater capacity than oil to render nuances of atmosphere, Robbie has developed a technique of using oil colour which has affinities with the purer medium. He loses none of the sensitivity but cranks up the finish to another level. Here the details of the handling are his means of communication. As with his drawings, there is a universality and a sense of timelessness about these works.

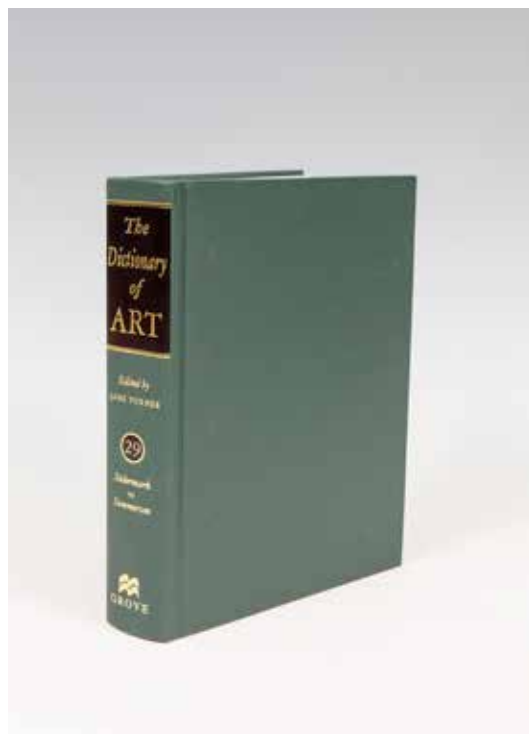
Robbie Wraith left school at 16, and went to study in Florence at the invitation of Pietro Annigoni. Since then he has had twenty five one-man exhibitions.

He has work in the collection of HM The Queen as well as more than 40 pictures in the private collection of HRH The Prince of Wales, and also in the Royal Collection Windsor, The Vatican, Chatsworth, The National Trust, Oxford and Cambridge Universities, Eton College, The MCC, Shell International, Blarney Castle, Fondazione Fremantle, Florence and many others.

€1,200 - 1,800

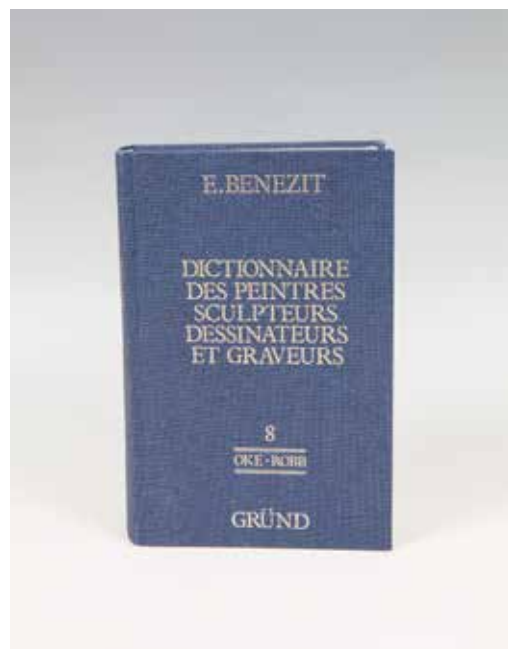
- 109** **The Dictionary of Art**
Edited by Jane Turner
 Thirty-four volumes
 Macmillan Publishers, London 1996

€200 - 300



- 110** **Dictionnaire des Peintres,
 Sculpteurs, Dessinateurs et
 Graveurs**
 Emmanuel Bénézit
 Nouvelle Édition, Ten Volumes
 Librairie Gründ, Paris 1976

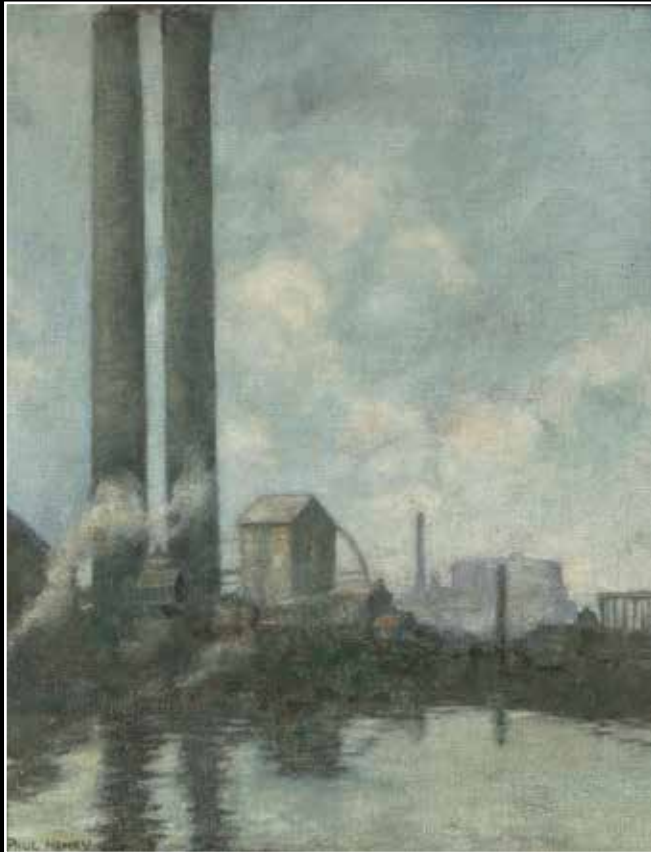
€200 - 400



ADAM'S Est 1887

IMPORTANT IRISH ART

Auction Wednesday 3rd December 2014



*Paul Henry RHA
Grand Canal Dock Ringsend (1928)
Est: €30,000-€50,000*

HIGHLIGHTS VIEWING IN BELFAST - 13TH - 20TH NOVEMBER THE AVA GALLERY, CLANDEBOYE
FULL SALE VIEWING IN DUBLIN - 30TH NOVEMBER - 3RD DECEMBER ADAM'S, 26 ST. STEPHEN'S GREEN

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DEFINITIONS AND GENERAL CONDITIONS

Definitions

1. In these conditions the following words and expressions shall have the following meanings:

'Auctioneer' – James Adam & Sons.

'Auctioneer's Commission' – The commission payable to the Auctioneer by the buyer and seller as specified in conditions 13 and 25.

'Catalogue' – Any advertisement, brochure, estimate, price list or other publication.

'Forgery' – A Lot which was made with the intention of deceiving with regard to authorship, culture, source, origin, date, age or period and which is not shown to be such in the description therefore in the Catalogue and the market value for which at the date of the auction was substantially less than it would have been had the Lot been in accordance with the Catalogue description.

'Hammer Price' – The price at which a Lot is knocked down by the Auctioneer to the buyer.

'Lot' – Any item which is deposited with the Auctioneer with a view to its sale at auction and, in particular, the item or items described against any Lot number in any Catalogue.

'Proceeds of Sale' – The net amount due to the seller being the Hammer Price of the Lot after deducting the Auctioneer's Commission thereon under condition 25 the seller's contribution towards insurance under condition 26, such VAT as is chargeable and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising.

'Registration Form or Register' – The registration form (or, in the case of persons who have previously attended at auctions held by the Auctioneer and completed registration forms, the register maintained by the Auctioneer which is compiled from such registration forms) to be completed and signed by each prospective buyer or, where the Auctioneer has acknowledged pursuant to condition 12 that a bidder is acting as agent on behalf of a named principal, each such bidder prior to the commencement of an auction.

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'Total Amount Due' – The Hammer Price of the Lot sold, the Auctioneer's Commission due thereon under condition 13, such VAT as is chargeable and any additional interest, expenses or charges due hereunder.

'V.A.T.' – Value Added Tax.

Cataloguing Practice and Catalogue Explanations

2. Terms used in Catalogues have the following meanings and the Cataloguing Practice is as follows:

The first name or names and surname of the artist;
In the opinion of the Auctioneer a work by the artist.

The initials of the first name(s) and the surname of the artist;
In the opinion of the Auctioneer a work of the period of the artist and which may be in whole or in part the work of the artist.

The surname only of the artist;
In the opinion of the Auctioneer a work of the school or by one of the followers of the artist or in his style.

The surname of the artist preceded by 'after';
In the opinion of the Auctioneer a copy of the work of the artist.
'Signed'/'Dated'/'Inscribed';
In the opinion of the Auctioneer the work has been signed/dated/inscribed by the artist.

'With Signature'/'with date'/'with inscription';
In the opinion of the Auctioneer the work has been signed/dated/inscribed by a person other than the artist.

'Attributed to';
In the opinion of the Auctioneer probably a work of the artist.

'Studio of/Workshop of'
In the opinion of the Auctioneer a work executed in the studio of the artist and possibly under his supervision.

'Circle of';
In the opinion of the Auctioneer a work of the period of the artist and showing his influence.

'Follower of';
In the opinion of the Auctioneer a work executed in the artist's style yet not necessarily by a pupil.

'Manner of';
In the opinion of the Auctioneer a work executed in artist's style but of a later date.

'*';
None of the terms above are appropriate but in the Auctioneer's opinion the work is a work by the artist named.

GENERAL CONDITIONS

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3. The Auctioneer is selling as agent for the seller unless it is specifically stated to the contrary. The Auctioneer as agent for the seller is not responsible for any default by the seller or the buyer.

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4. It is suggested that the interests of prospective buyers are best protected and served by the buyers attending at an auction. However, the Auctioneer will, if instructed, execute bids on behalf of a prospective buyer. Neither the Auctioneer nor its employees, servants or agents shall be responsible for any neglect or default in executing bids or failing to execute bids.

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5. The Auctioneer shall have the right exercisable in its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.

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6. The Auctioneer shall have the right exercisable in its absolute discretion to refuse any bids, advance the bidding in any manner it may decide, withdraw or divide any Lot, combine any two or more Lots and, in the case of a dispute, to put any Lot up for auction again.

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7. Any indemnity given under these conditions shall extend to all actions, proceedings, claims, demands, costs and expenses whatever and howsoever incurred or suffered by the person entitled to the benefit of the indemnity and the Auctioneer declares itself to be a trustee of the benefit of every such indemnity for its employees, servants or agents to the extent that such indemnity is expressed to be for their benefit.

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8. Representations or statements made by the Auctioneer in any Catalogue as to contribution, authorship, genuineness, source, origin, date, age, provenance, condition or estimated selling price or value is a statement of opinion only. Neither the Auctioneer nor its employees, servants or agents shall be responsible for the accuracy of any such opinions. Every person interested in a Lot must exercise and rely on their own judgment and opinion as to such matters.

9. The headings of the conditions herein contained are inserted for convenience of reference only and are not intended to be part of, or to effect, the meaning or interpretation thereof.

CONDITIONS WHICH MAINLY CONCERN THE BUYER

The Buyer

12. The buyer shall be the highest bidder acceptable to the Auctioneer who buys at the Hammer Price. Any dispute which may arise with regard to bidding or the acceptance of bids shall be settled by the Auctioneer. Every bidder shall be deemed to act as principal unless the Auctioneer has prior to the auction, acknowledged in writing that a bidder is acting as agent on behalf of a named principal.

Commission

13. The buyer shall pay the Auctioneer a commission at the rate of 20%, exclusive of vat, of the Hammer Price payable in respect of any Lot.

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14. Unless credit terms have been agreed with the Auctioneer before the auction the buyer of a Lot shall pay to the Auctioneer within one (1) day from the date of the auction the Total Amount Due. Notwithstanding this, the Auctioneer may, in its sole discretion, require a buyer to pay a deposit of 25% of the Total Amount Due at the conclusion of the auction.

The Auctioneer may apply any payments received by a buyer towards any sums owing from that buyer to the Auctioneer on any account whatever regardless of any directions of the buyer or his agent in that regard whether express or implied.

The Auctioneer shall only accept payment from successful bidders in cash or by the bidder's own cheque. Cheques drawn by third parties, whether in the Auctioneer's favour or requiring endorsement, shall not be accepted.

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15. Notwithstanding delivery or passing of risk to the buyer the ownership of a Lot shall not pass to the buyer until he has paid to the Auctioneer the Total Amount Due.

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16. The buyer shall at his own expense collect the Lot purchased not later than (2) days after the sale etc (2) days after the date of the auction but (unless credit terms have been agreed with the Auctioneer pursuant to condition 14) not before payment to the Auctioneer of the Total Amount Due.

The buyer shall be responsible for any removal, storage and insurance charges in respect of any Lot which is not taken away within seven (2) days after the date of the auction.

The purchased Lot shall be at the buyer's risk in all respects from the earlier of the time of collection or the expiry of one (1) day from the date of the auction. Neither the Auctioneer nor its employees, servants or agents shall thereafter be liable for any loss or damage of any kind howsoever caused while a purchased Lot remains in its custody or control after such time.

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17. Purchased Lots may be packed and handled by the Auctioneer, its employees, servants or agents. Where this is done it is undertaken solely as a courtesy to buyers and at the discretion of the Auctioneer. Under no circumstances shall the Auctioneer, its employees, servants or agents be liable for damage of any kind and howsoever caused to glass or frames nor shall the Auctioneer be liable for the errors or omissions of, or for any damage caused by, any packers or shippers which the Auctioneer has recommended.

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18. If a buyer fails to pay for and/or collect any purchased Lot by the dates herein specified for payment and collection the Auctioneer shall, in its absolute discretion and without prejudice to any other rights or remedies it may have, be entitled to exercise one or more of the following rights or remedies without further notice to the buyer:

- (a) To issue court proceedings for damages for breach of contract;
- (b) To rescind the sale of that Lot or any other Lots sold to the buyer whether at that or at any other auction;
- (c) To resell the Lot or cause it to be resold whether by public auction or private sale. In the event that there is a deficiency between the Total Amount Due by the buyer and the amount received by the Auctioneer on such resale after deduction of any necessary expenses the difference shall be paid to the Auctioneer by the buyer. Any surplus arising shall belong to the seller.

- (d) To store (whether at the Auctioneer's premises or elsewhere) and insure the purchased Lot at the expense of the buyer.
- (e) To charge interest on the Total Amount Due at the rate of 2% over and above the base rate from time to time of Bank of Ireland or if there be no such rate, the nearest equivalent thereto as determined by the Auctioneer in its absolute discretion from the date on which payment is due hereunder to the date of actual payment.
- (f) To retain that Lot or any other Lot purchased by the buyer whether at the same or any other auction and release same to the buyer only after payment to the Auctioneer of the Total Amount Due.
- (g) To apply any sums which the Auctioneer received in respect of Lots being sold by the buyer towards settlement of the Total Amount Due.
- (h) To exercise a lien on any property of the buyer in the possession of the Auctioneer or whatever reason.

Liability of Auctioneer and Seller

19. Prior to auction ample opportunity is given for the inspection of the Lots on sale and each buyer by making a bid acknowledges that he has, by exercising and relying on his own judgment, satisfied himself as to the physical condition, age and Catalogue description of each Lot (including but not restricted to whether the Lot is damaged or has been repaired or restored). All Lots are sold with all faults and imperfections and errors of description. None of the seller, the Auctioneer nor any of their employees, servants or agents shall be responsible for any error of description or for the condition or authenticity of any Lot. No warranty whatsoever is given by the seller or Auctioneer or by any of their employees, servants or agents in respect of any Lot and any condition or warranty express or implied by statute or otherwise is hereby specifically excluded.

Forgeries

20. Any amount paid by a buyer in respect of a Lot which, if it is proved within three (3) years of the date of the auction at which it was purchased, to have been a Forgery shall be refunded to the seller subject to the provisions hereof, provided that:

- (a) The Lot has been returned by the buyer to the Auctioneer within three (3) years of the date of the auction in the same condition in which it was at the time of the auction together with evidence proving that it is a Forgery, the number of the Lot and the date of the auction at which it was purchased;
- (b) The Auctioneer is satisfied that the Lot is a Forgery and that the buyer has and is able to transfer good and marketable title to the Lot free from any third party claims;

FURTHER PROVIDED THAT the buyer shall have no rights hereunder if:

- (i) The description of the Lot in the Catalogue at the time of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated that there was a conflict of such opinion;
- (ii) The only method of establishing at the time of the auction in question that the Lot was a Forgery would have been by means of scientific processes which were not generally accepted for use until after the date of the auction or which were unreasonably expensive or impractical.

The buyer's sole entitlement under this condition is to a refund of the actual amount paid by him in respect of the Lot. Under no circumstances shall the Auctioneer be liable for any damage, loss (including consequential, indirect or economic loss) or expense suffered or incurred by the buyer by reason of the Lot being a Forgery.

The benefit of this condition shall be solely and exclusively for the buyer and shall not be assignable. The buyer shall for the purpose of this condition be the person to whom the original invoice in respect of the sale of the Lot is made.

Photographs

21. The buyer authorises the Auctioneer at any time to make use of any photographs or illustrations of the Lot purchased by the buyer for such purposes as the Auctioneer may require.

CONDITIONS WHICH MAINLY CONCERN THE SELLER

Auctioneer's Discretion

22. With regard to the sale of any Lot the Auctioneer shall have the following powers exercisable solely in the discretion of the Auctioneer:

- (i) To decide whether to offer any Lot for sale or not;
- (ii) To decide whether a particular Lot is suitable for sale by the Auctioneer and, if so, to determine which auction, the place and date of sale, the conditions of sale and the manner in which such sale should be conducted;
- (iii) To determine the description of any Lot in a Catalogue.
- (iv) To decide whether the views of any expert shall be obtained and to submit Lots for examination by any such experts.
- (v) To determine what illustration of a Lot (if any) is to be included in the Catalogue.

23. The seller warrants to the Auctioneer and to the buyer that he is the true owner of the Lot or is legally authorised to sell the Lot on behalf of the true owner and can transfer good and marketable title to the Lot free from any third party claims. As regards Lots not held by the Auctioneer on its premises or under its control the seller warrants and undertakes to the Auctioneer and the buyer that the Lot will be available and in a deliverable state on demand by the Auctioneer or buyer. The seller shall indemnify the Auctioneer and the buyer or any of their respective employees, servants or agents against any loss or damage suffered by any of them in consequence of any breach of the above warranties or undertakings by the seller.

Reserves

24. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Order Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lots under €500 in value. The reserve shall be the minimum Hammer Price at which the Lot may be sold by the Auctioneer. A reserve once in place may only be changed with the consent of the Auctioneer. A commission shall be charged on the 'knock-down' bid for Lots which fail to reach the reserve price. Such commission shall be 5% of the 'knock-down' bid. This commission and any VAT payable thereon must be paid before removal of the Lot after the auction. The minimum commission hereunder shall be €50. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve therefore but in such case the Proceeds of Sale to which the seller shall be entitled shall be the same as they would have been had the sale been at the reserve.

Unless a reserve has been placed on a Lot in accordance with the provisions set out above such Lot shall be put up for sale without reserve.

In the event that any reserve price is not reached at auction then for so long as the Lot remains with the Auctioneer and to the extent that the Lot has not been re-entered in another auction pursuant to condition 31 the seller authorises the Auctioneer to sell the Lot by private treaty at not less than the reserve price. The Auctioneer shall ensure that in such a case those conditions herein which concern mainly the buyer shall, with any necessary modification, apply to such sale.

Commission

25. The seller shall pay the Auctioneer commission at the rate of 10% on the Hammer Price of all Lots sold on behalf of the seller at Irish Art Sales and 17.5% on the Hammer Price of all Lots sold on behalf of the seller at Fine Art, Wine and Militaria Sales together with V.A.T. thereon at the applicable rate. The seller authorises the Auctioneer to deduct from the Hammer Price paid by the buyer the Auctioneer's Commission under this condition; VAT payable at the applicable rates and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising. The seller agrees that the Auctioneer may also receive commission from the buyer pursuant to condition 13.

Insurance

26. Unless otherwise instructed by the seller, all Lots (with the exception of motor vehicles) deposited with the Auctioneer or put under its control for sale shall automatically be insured by the Auctioneer under the Auctioneer's own fine arts policy for such sum as the Auctioneer shall from time to time in its absolute discretion determine. The seller shall pay the Auctioneer a contribution towards such insurance at the rate of 1.5% of the Hammer Price plus VAT. If the seller instructs the Auctioneer not to insure a Lot then the Lot shall at all times remain at the risk of the seller who undertakes to indemnify the Auctioneer and hold the Auctioneer harmless against any and all claims made or proceedings brought against the Auctioneer of whatever nature and howsoever and wheresoever occurring for loss or damage to the Lot. The sum for which a Lot is covered for insurance under this condition shall not constitute and shall not be relied upon by the seller as a representation, warranty or guarantee as to the value of the Lot or that the Lot will, if sold by the Auctioneer, be sold for such amount. Such insurance shall subsist until such time as the Lot is paid for and collected by the buyer or, in the case of Lots sold which are not paid for or collected by the buyer by the due date hereunder for payment or collection such due date or, in the case of Lots which are not sold, on the expiry of seven (7) days from the date on which the Auctioneer has notified the seller to collect the Lots.

Rescission of Sale

27. If before the Auctioneer has paid the Proceeds of Sale to the seller the buyer proves to the satisfaction of the Auctioneer that the Lot sold is a Forgery and the requirements of condition 20 are satisfied the Auctioneer shall rescind the sale and refund to the buyer any amount paid to the Auctioneer by the buyer in respect of the Lot.

Payment of Proceeds of Sale

28. The Auctioneer shall remit the Proceeds of Sale to the seller not later than thirty (30) days after the date of the auction, provided however that, if by that date, the Auctioneer has not received the Total Amount Due from the buyer then the Auctioneer shall remit the Proceeds of Sale within seven (7) working days after the date on which the Total Amount Due is received from the buyer. If credit terms have been agreed between the Auctioneer and the buyer the Auctioneer shall remit to the seller the Proceeds of Sale not later than thirty (30) days after the date of the auction unless otherwise agreed by the seller.

If before the Total Amount Due is paid by the buyer the Auctioneer pays the seller an amount equal to the Proceeds of Sale then title to the Lot shall pass to the Auctioneer.

If the buyer fails to pay the Auctioneer the Total Amount Due within fourteen (14) days after the date of the auction, the Auctioneer shall endeavour to notify the seller and take the seller's instructions on the course of action to be taken and, to the extent that it is in the sole opinion of the Auctioneer feasible, shall endeavour to assist the seller to recover the Total Amount Due from the buyer provided that nothing herein shall oblige the Auctioneer to issue proceedings against the buyer in the Auctioneer's own name. If circumstances do not permit the Auctioneer to take instructions from the seller or, if after notifying the seller, it does not receive instructions within seven (7) days, the Auctioneer reserves the right, and is hereby authorised by the seller at the seller's expense, to agree special terms for payments of the Total Amount Due, to remove, store and insure the Lot sold, to settle claims made by or against the buyer on such terms as the Auctioneer shall in its absolute discretion think fit, to take such steps as are necessary to collect monies due by the buyer to the seller and, if necessary, to rescind the sale and refund money to the buyer.

Payment of Proceeds to Overseas Sellers

29. If the seller resides outside Ireland the Proceeds of Sale shall be paid to such seller in Euro unless it was agreed with the seller prior to the auction that the Proceeds of Sale would be paid in a currency (other than Euro) specified by the seller in which case the Proceeds of Sale shall be paid by the Auctioneer to the seller in such specified currency (provided that that currency is legally available to the Auctioneer in the amount required) calculated at the rate of exchange quoted to the Auctioneer by its bankers on the date of payment.

Charges for Withdrawn Lots

30. Once catalogued, Lots withdrawn from sale before proofing/publication of Catalogue will be subject to commission of 5% of the Auctioneer's latest estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. If Lots are withdrawn after proofing or publication of Catalogue they will be subject to a commission of 10% of the Auctioneer's latest estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. All commission hereunder must be paid for before Lots withdrawn may be removed.

Unsold Lots

31. Where any Lot fails to sell at auction the Auctioneer shall notify the seller accordingly and (in the absence of agreement between the seller and the Auctioneer to the contrary) such Lot may, in the absolute discretion of the Auctioneer, be re-entered in the next suitable auction unless instructions are received from the seller to the contrary, otherwise such Lots must be collected at the seller's expense within the period of thirty (30) days of such notification from the Auctioneer.

Upon the expiry of such period the Auctioneer shall have the right to sell such Lots by public auction or private sale and on such terms as the Auctioneer in its sole discretion may think fit. The Auctioneer shall be entitled to deduct from the price received for such Lots any sums owing to the Auctioneer in respect of such Lots including without limitation removal, storage and insurance expenses, any commission and expenses due in respect of the prior auction and commission and expenses in respect of the subsequent auction together with all reasonable expenses before remitting the balance to the seller. If the seller cannot be traced the balance shall be placed in a bank account in the name of the Auctioneer for the seller. Any deficit arising shall be due from the seller to the Auctioneer. Any Lots returned at the seller's request shall be returned at the seller's risk and expense and will not be insured in transit unless the Auctioneer is so instructed by the seller.

Auctioneer's Right to Photographs and Illustrations

32. The seller authorises the Auctioneer to photograph and illustrate any Lot placed with it for sale and further authorises the Auctioneer to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time in its absolute discretion (whether or not in connection with the auction).

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