



Irish Women Artists
1870 - 1970

ADAM'S EST 1887

Published on the occasion of the exhibition : -

IRISH WOMEN ARTISTS 1870 - 1970

Adam's, 26 St. Stephen's Green, Dublin 8th - 31st July 2014

The Ava Gallery, Clondeboye Estate, Co. Down 7th August - 5th September 2014

First edition. 2800 copies published by Adam's Auctioneers (June 2014)

Essay by Claire Dalton

ISBN 978-1-909751-18-7

© All rights reserved. This publication may not be reproduced or be transmitted in any form or by any means without the permission of the copyright holders.

© Claire Dalton has asserted her rights under the copyright and related acts to be identified as the author of Irish Women Artists 1870- 1970 catalogue essay.

Printed by Nicholson and Bass Northern Ireland

Front Cover - Cat. No. 12 Sarah Purser *The Visitor*

Back Cover - Cat. No. 88 Norah McGuinness *The First Sheaf*

Irish Women Artists 1870 - 1970

Summer Loan Exhibition



I. Mainie Jellett (1897-1944) *Fear Not Mary* Gouache, 35.5 x 51 cm

Adam's, 26 St. Stephen's Green, Dublin 2
The Ava Gallery, Clandeboye, Co. Down

8th July - 31st July
7th August - 5th September

ADAM'S
ESTD 1887

26 St Stephens Green, Dublin 2
Tel +353 1 6760261 Fax +353 1 6624725
info@adams.ie www.adams.ie

ADAM'S
ESTD 1887
at Clandeboye.

The AVA Gallery, Clandeboye Estate
Bangor, Co. Down, BT19 IRN
(T) +44 (0)28 91852263
Exhibition times only



2.*Hilary Heron (1923-1977)
Adam and Eve (1951)
 Lignum Vitae, 29cm
 Signed with monogram and dated 1951
 Inscribed with title and also inscribed
 "As portrayed by Victor & Mabel"

Foreword

This is Adam's fifth Summer Loan Exhibition drawn exclusively from Private Collections from both North and South of the border. The exhibition opens at Adam's in Dublin this year where it will run for 4 weeks in July before transferring to Clondeboye for August/September where it forms part of the Clondeboye Festival 18th – 23rd August with Camerata Ireland.

The Summer exhibition this year celebrates the significant role that women have played in the history of Irish art, be it through their own craft, their organisational skills and their encouragement and support of younger artists; a role that has too often been overlooked.



3. Estella Solomons HRHA (1882-1968)

Woman in a Red Tie

Oil on canvas, 51 x 61cm

Exhibited: "Estella Solomons Retrospective" Exhibition, The Crawford Gallery, Cork 1986,

Irish Women Artists 1870 - 1970

This timely and wide-ranging exhibition illustrates and more importantly celebrates the contribution of Ireland's women artists within this period, not for the sake of their sex but for their artistic ability.

While some of these very accomplished artists have been recognised for their contribution to Irish art through solo exhibitions, retrospectives and publications, many have yet to be properly acknowledged and appreciated. 'Irish Women Artists from the Eighteenth Century to the Present Day' was both a comprehensive publication and an exhibition by the National Gallery of Ireland and the Douglas Hyde Gallery in Trinity College in 1987, the same decade as two related groups were formed - the Women Artists' Action Group in the South and its Northern counterpart NIWAAG – to raise the profile of women artists across the country. With the benefit of almost thirty years since that significant exhibition, we can look again at the role played by Irish women artists in this formative time and celebrate their talents, versatility and legacy.

The artists in Adams's exhibition worked in a huge array of media, from gouache, watercolour and oil to stained glass, bronze and wood engraving. At times the access to such materials as stained glass and bronze and the physical capacity to work with them must not have been easy but these artists persevered, at times in the face of indifference, and even hostility. The sheer variety of subject matter, from Letitia Hamilton's *Fair Day, Clifden* to Mainie Jellett's *Abstract Composition*, via Kathleen Fox's *Ruins of the Four Courts* and Lady Beatrice Glenavy's still life *World War I* shows that women were not confined to producing sentimental images of children playing, chocolate-box landscapes or flower studies. The timescale of this analysis, 1870 to 1970, covers a period of great change in the socio-political landscape of Ireland, starting when the country was still feeling the effects of the Great Famine, and encompassing the War of Independence, Civil War, Easter Rising and Creation of the Irish Free State, as well as two World Wars.

The circumstances under which women worked were different from those affecting men. In 1870 women were seen as amateurs in the art world and lacked the opportunities for training, exhibition and sales. They were chaperoned by men and when in 1893 they were eventually let into professional schools such as the RHA school, they were barred from life drawing and anatomy classes. Visual arts were also connected with religious institutions and the aristocracy and seen as a 'genteel hobby' rather than a genuine vocation.

Many of the female artists of this period shared similar family backgrounds and came from well-off, if not always extremely wealthy, origins. These independent means enabled them to pursue their artistic endeavours when they didn't reap financial rewards, certainly not within their lifetimes. A middle-class Protestant background was more likely to be an encouragement to a female artist's talents, rather than working class Catholic roots¹. They also generally remained single and only a few became mothers. Actively rejecting contemporary social conventions, these women independently pursued their own goals as artists, educators and pioneers.

¹ Finucane, P. and Connolly, M. *Journeys through Line and Colour*, p.iii, University of Limerick 2010



4. Lady Beatrice Glenavy RHA (1881-1970)

World War I

Oil on canvas, 50.8 x 13.2cm

Signed with monogram

Literature: *The Art of Beatrice Elvery, Lady Glenavy*, Nicola Gordon-Bowe, *Irish Arts Review*, Vol II 1995, p169-175

Despite their similar backgrounds, Irish women artists of this period couldn't be easily boxed into categories with narrow definitions. Individuality ran deep and true as you would expect throughout any amorphous group of artists over a 100 year time period, but especially with female artists who had to fight harder to be seen and heard. In spite of these difficulties, as well as being artists, the women profiled here were writers, teachers, political activists, designers and publishers. Each made their own individual strides whether on a local or national scale, but collective recognition for their achievements was hard won from the mostly male, conservative establishment.

Male artists tended to conform more to the expectations of this dominant establishment which had a Nationalist, conservative agenda. Instead of looking abroad and to the future for the development of art in Ireland, they looked inwards and to the past, to reviving, maintaining and strengthening an Irish identity which manifested itself in a more academic artistic style. The majority male group was well served by their political connections and access to the media so naturally they held considerable public sway². The most prominent Irish artistic commentators and critics were all men, and weren't afraid of using condescending, chauvinistic language to belittle female artists.

Whereas Irish male artists such as Seán Keating and Aloysius O'Kelly were looking to the west of Ireland for inspiration for a new nationalism based on the traditions of the 'noble peasant' of Aran or Achill, female artists looked abroad to Europe, and in fact France played a vital role in the creation of an Irish national art scene.

The galleries and salons of Paris held considerable attraction for female art students and nearly all Irish women artists of the late 19th century and early 20th century were students there at some stage. Teachers in the city were considered cosmopolitan, open to new ideas and above all willing to teach female students on a similar, if not the same, basis as their male counterparts. The best students, both male and female, were attracted to Paris, which also boasted a willing selection of models and access to eminent French painters.

One of this exhibition's earliest featured artists, Helen Mabel Trevor (1831-1900) was born in County Down and began to study art seriously only in her forties, staying in Paris around 1880. She excelled at painting children and her works such as *Race to the Bottom of the Bowl* and *Children Playing* in a Barn capture the innocence and preoccupations of their private world. Both compositions show the children like parentheses, framed around a central point of interest; in one the viewer is allowed the privilege of seeing what it is, while in the other we can only guess. She left Paris for Normandy and Brittany, which were also visited by other Irish women artists, including Mary Kate Benson and her sister Charlotte, and May Guinness, in the surrounding years.

² Finucane, P. and Connolly, M. *Journeys through Line and Colour*, p.iv, University of Limerick (2010)



5. Helen Mabel Trevor (1831-1900)

Children Playing in a Barn

Oil on canvas, 52 × 64cm

Signed

Born in Loughbrickland, Co. Down in 1831 Helen Mabel Trevor showed a talent for drawing as a child, and her father Edward Hill Trevor of Lisnageard House, set up a studio for her. In the 1850s she exhibited portraits and animals studies at the Royal Hibernian Academy. In her forties, after the death of her father, she began to study art formally at the Royal Academy Schools, London, 1877-1881.

Then began a long period of travel and residence on the Continent with her sister Rose. They visited Brittany and Normandy c.1880-1883, working variously at the artists' colonies of Pont-Aven, Douarnenez and Concarneau in Finistere, and at Trouville. Helen painted several studies of elderly women and children in a Realistic manner; and landscapes in the open air. The Trevor sisters lived in Italy, 1883-c.1889, visiting Florence, Assisi, Perugia, Venice and Rome, Helen copying Old Master paintings in museums, and painting genre scenes of Italian life. The Trevors moved to Paris in 1889, and this became their base during the 1890's. Now nearly sixty, Helen attended classes in the ateliers of Carolus-Duran and Jean-Jacques Henner, and in 1894 of Luc-Olivier Merson. She painted in the artists' colony of St. Ives in Cornwall, c.1893 and Concarneau, in Brittany 1895-96, and at Antibes in the South of France, 1897. Trevor exhibited regularly at the RHA and at the Paris Salon, 1889-1899, gaining honourable mention there in 1898. After her death in Paris in 1900, two of her paintings, of Breton or Normandy peasant subjects, were bequeathed to the National Gallery of Ireland, and Rose presented a Self-Portrait by Helen. Another Breton painting 'The Young Eve' is in the collection of the Ulster Museum, Belfast.

Julian Campbell



6. Mary Kate Benson (1842-1921)

A Court Quimperlé, Brittany

Oil on canvas, 60 x 44cm

Signed and dated 1891

Inscribed artist's label verso

Exhibited: Royal Hibernian Academy, Dublin, 1892, catalogue no. 311

Les Peintres de Quimperlé (1850 -1950) Chapelle des Ursulines, Quimperlé June/Oct 2013

Mary Kate Benson was born in Dublin and studied in England under Herkomer and Calderon and in Paris under Lazare. Her sister Charlotte was also a painter. In 1891 she visited Brittany and was based in Quimper painting street scenes similar to this, and studies of local girls.



7. Maria Dorothy Webb (1850-1900)

Girl in an Orchard (Under the Apple Blossom)

Oil on panel, 34.25 x 25.5cm

Signed and dated

Exhibited: Irish Painters in Brittany Exhibition. The Crawford Gallery Cork, May – July 2001.

Maria Webb was probably a student at the RDS Schools. She started exhibiting at the RHA in 1873, and won several prizes at the Amateur Artists' Society in 1877. She went to Paris in 1880, becoming a pupil of Robert-Fleury at the Academie Julian. She made regular summer visits to Brittany (c.1881-1885) initially to Pont-Aven, then becoming one of the early foreign members of the artist colony at Concarneau. There she stayed at the Hotel des Voyageurs. She became a close friend of Finnish artist Maria Wilk. She is thought to have met her future husband at Concarneau and they were to later become central figures in the artists' colony at St. Ives, Cornwall. Their house provided studios for friends and visiting artists. Maria exhibited a large number of her Breton paintings, of fishermen and peasant women, of street, market and woodland scenes, at venues in Dublin, London and Liverpool (1881-87) and significantly at the Paris Salon (1883-84).

Today her works are extremely rare. The present small picture is a charming plein air scene of a Breton girl in an orchard, a popular subject in the period. The presence of blossom on the trees and the sprinkling of bluebells and other flowers in the grass indicate that it is springtime.

The painting has a distinctive intensity of colouring in the greens of the orchard, the heightened painting of the girl's face, the red of her scarf and the blue of her apron. Indeed Webb's use of broken brushstrokes and her interest in dappled sunlight and shadow, suggest an interest in Impressionism at this time, particularly in Pissarro's evocative pictures of peasant girls, dating from the early 1880's.

Julian Campbell

Watercolour Society of Ireland

At the beginning of our period of study a group of six women, the best known of whom is Fanny Currey, formed a local drawing society in Lismore, Co. Waterford and after several regional exhibitions under various names this was eventually to become the Watercolour Society of Ireland and from 1891 their Spring Exhibitions were to become an annual fixture on Dublin society's calendar.



8. Mildred Anne Butler RWS (1858 - 1941)

The Gate to the Herbaceous Garden
Watercolour, 36.5 × 27cm
Signed

Mildred Anne Butler (1858-1941) studied in London with her lifelong friend Rose Barton before they both travelled around Belgium, France, Switzerland and Italy in the mid 1880s. She first exhibited at the Watercolour Society of Ireland in 1892 and was to show over 200 works there over her lifetime. Her watercolours may appear quite traditional and sedate to modern audiences, but when they were painted in the 1880s she was influenced by the French fashion for painting 'en plein air', which was considered shocking at the time to the art establishments in both England and Ireland. Her paintings such as *The Garden Cart* show her keen interest in botany and a lightness and delicacy of touch in her favoured watercolour. Rose Barton (1856-1929) shared an appreciation of this medium, as she herself would go on to exhibit over 100 works at the Watercolour Society of Ireland in her career.



9. Mildred Anne Butler RWS (1858 - 1941)

The Garden Cart

Watercolour, 35 x 51 cm

Signed

A privileged upbringing allowed Mildred Anne Butler to travel to London to study under Paul Jacob Naftel (1817-91) and later to Paris where she joined the studio of Henri Gervex (1852-1929) for a time. She exhibited at the Dudley Gallery in 1888 and in 1890 with the Royal Water Colour Society of Ireland. She was included in the first exhibition of the Belfast Art Society, showed five works at the RHA and in 1896 had the rare honour of being included in the Royal Academy annual show where her presence was vastly outnumbered by those of male artists. Butler's work was represented at Hugh Lane's exhibition at Guildhall in London in 1904, and three years later had a show with Percy French, Claude Hayes and Bingham McGuinness at the New Dudley Gallery.

10. Rose Barton RWS (1856 - 1929)

St Patrick's Cathedral

Watercolour, 27.5 x 18cm

Exhibited: "Rose Barton Retrospective", The Crawford Gallery, Cork, Jan 1987 which travelled to London, Belfast and Kilkenny, Cat. No. 31

Tipperary born Rose Barton began a long relationship with the Royal Water Colour Society of Ireland in 1872 when she first exhibited with them. Three years later she spent some time in Brussels, taking painting and drawing classes, and in 1878 she exhibited for the first time at the RHA. The following year she sat on the committee of the Irish Fine Art Society.

After a spell of studying in London under Paul Jacob Naftel (1817-91), her work was included in the Royal Academy show in 1884. She continued to exhibit in London at venues such as the Japanese Gallery, The Dudley Gallery, Grosvenor Gallery and Clifford Gallery. In 1904 two of her works were included in Hugh Lane's Irish Art exhibition at Guildhall in London, and three were shown at the RHA annual show. Barton's watercolours, mainly executed in Dublin and London, are distinguished by an emphasis on the almost tangible atmospheric effects of weather conditions. She became known not only through these original works but also through her illustrated books of both cities.



Professional women artists were still very rare at the end of the nineteenth century – Sarah Purser was an exception. She came from a family with both intelligence and business acumen. She was educated in Switzerland before studying at the Metropolitan School of Art in Dublin and later the Académie Julian in 1878. Elizabeth Coxhead remarked, “At thirty she was the oldest and most serious, with no time to waste on cerebral love affairs and agonies of the soul”.³

After suffering a financial crisis in the family, she marketed herself as a portrait painter, using her many social connections - famously commenting “I went through the British aristocracy like the measles”. She was a great collector of pictures and an important patron, and her forceful and determined personality drove the development of the place of women in Irish art. From 1911 she held regular social gatherings for Dublin’s intelligentsia at her home, Mespil House. In 1924 she founded the Friends of the National Collections of Ireland and was instrumental in setting up the Hugh Lane Gallery. She was also the first woman artist to be elected a full academician of the RHA in 1925, the year after Thomas McGreevy complained that the lack of women allowed in the RHA by the male establishment may lead the world to think “it is because the women are better artists than themselves”.⁴

In fact, Art History as a university subject owes its origins in Ireland to Sarah Purser, who in 1934 persuaded her cousin Sir John Purser Griffiths to join her in making money available for a scholarship and prize to be given in alternate years by Trinity College Dublin and University College Dublin, to the best candidates in an exam in the History of European painting. This led to the two universities founding History of Art departments in the 1960s, facilitating generations of women to learn the history of art on a world scale.

From Sarah Purser in 1873 to Norah McGuinness and Nano Reid in the 1920s, most Irish women artists of this period studied at the Dublin Metropolitan School of Art and came under the tutelage of William Orpen, Patrick Tuohy, Harry Clarke and Seán Keating over the years.

The School (still existing today as the National College of Art and Design on Thomas Street, Dublin) traces its origin back as far as the year 1731, when the Royal Dublin Society was founded for the improvement of husbandry, manufactures, and other useful arts. In 1746 its members announced that, “Since a good spirit shows itself for drawing and designing, which is the groundwork of painting, and so useful in manufactures, it is intended to erect a little academy or school for drawing and painting, from whence some geniuses may arise to the benefit and honour of this kingdom, and it is hoped that gentlemen of taste will encourage and support so useful a design.”

Cont. p20

³ Campbell, J., *Art Students and Lady Travellers* p.17-21. In: *Irish Women Artists from the Eighteenth Century to the Present Day*. The National Gallery of Ireland & Douglas Hyde Gallery (1987)

⁴ *Ibid.* p.20



11. *Sarah Purser HRHA (1848-1943)

Girl by Window

Oil on canvas, 26.5 x 19cm

Sarah Purser studied at the Academie Julian 1878-79 which was unusual for an Irish woman at the time. There she met and became friends with artists of many nationalities including Swiss student Louise Breslav with whom she became a lifelong friend. She was to return regularly to Paris visiting artist friends and exhibitions.

12. Sarah Purser HRHA (1848-1943)

A Visitor, (1885)

Oil on canvas, 76 x 51 cm

Signed

Exhibited: *Irish Women Artists* Exhibition National Gallery of Ireland 1983

"Seeing *A Visitor* once more and experiencing its mystique are pleasures in themselves, and at the same time this is an opportunity to unravel facets of Sarah Purser's early career. This sitter is Mary Maud, daughter of Colonel Marcus de la Poer Beresford, and a relative of Archbishop Marcus Beresford of Armagh at whose cathedral she and Julian had married in 1883. Glimpses of the artist emerged when Mary Maud wrote that "...I found some specs and said at once they were yours, there is an outward bend of the sticks that I well remember gave your veil a peculiar cock at each side - I will send them to you tomorrow. We all missed you very much and now we frequently quote you". Sarah habitually wore pince-nez, but no doubt a veil required more stable spectacles. Whatever about specs and quotable bon-mots, what Sarah did not leave behind was a second picture for which Mary Maud had posed, in the same chic hat and walking-dress, and this was shown as *A Visitor* at the annual exhibition of the Dublin Sketching Club in December 1885. One press reviewer found the picture "remarkably cleverly painted with a firm yet pliable brush. A young lady, dressed in a light gown, is seated in the shadow of a window on a sofa, the light falling on her dress. The position is easy, yet very much foreshortened, and the tone that pervades the penumbra of the room is exceedingly true, if a little bleak and cold." He made no mention of the brilliant handling of the palette-knife to create the three-dimensional effect of the skirt, nor did he note the verve with which the parasol and striped sofa are swept onto the canvas, nor the able and economic rendering of details from a ring to scarlet boot-buttons. And the fact that a "subject" exhibit by a professional bore no price escaped comment too. Not offering *A Visitor* for sale was, to judge by Sarah's like treatment of *Le Petit Déjeuner*; surely a mark of the painter's affection for their models, and her lasting regard for both pictures, which remained in her possession all her life. *A Visitor* was hanging over a doorway in Mespil House when Sarah Purser's goods were auctioned after her death.

Dr. John O'Grady





Fig. 1. Students of the Dublin Metropolitan School of Art including Margaret Crilley



Fig. 2. Students at life class at the Dublin Metropolitan School including Harry Clarke who was to marry fellow student Margaret Crilley also in photo.

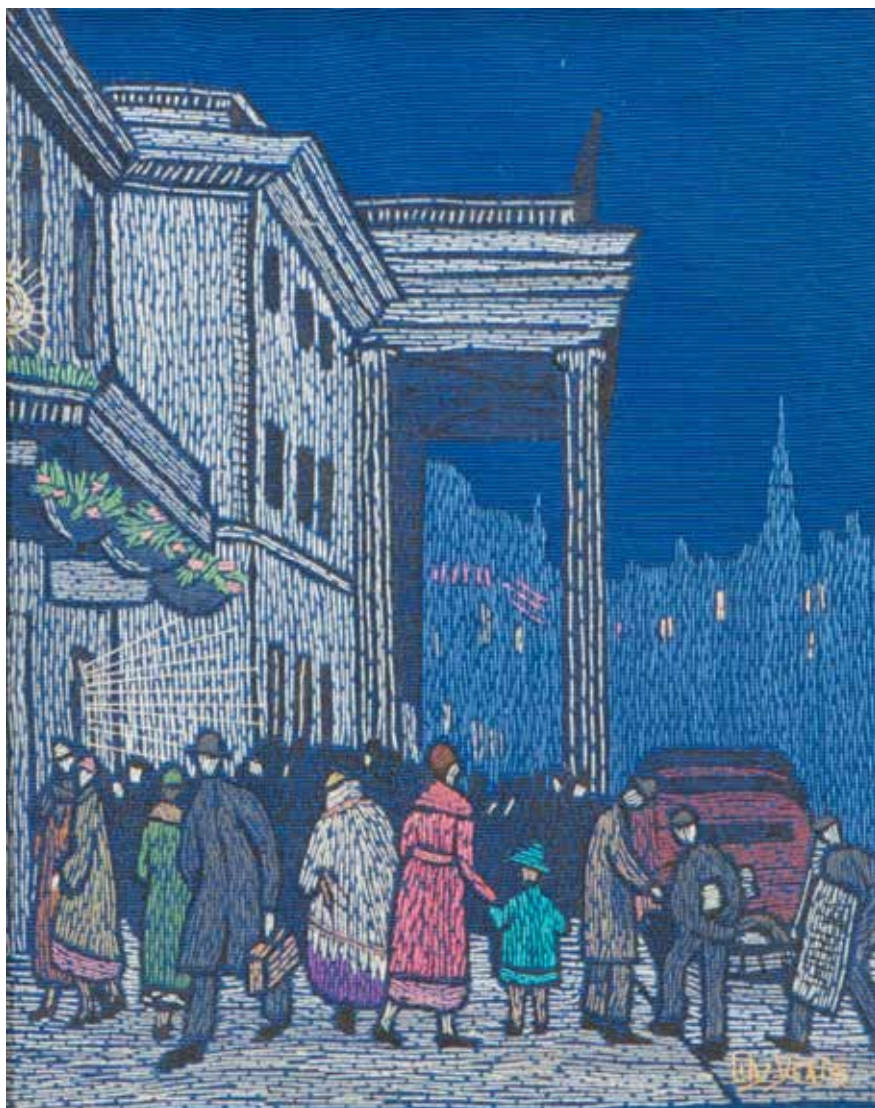
Young ladies whose parents could pay the fees formed the majority of day students and in fact in existing records of the composition of the school's employees, students and members between 1911 and 1950, women were always in the majority, often by narrow margins but still they outnumbered the men⁵. Harry Clarke, who met his artist wife Margaret (1888-1961) at the school, described the situation as it was seen at the time: "Serious students of this period would joke about the daughters of wealthy Dubliners who would come in during the day to amuse themselves and dabble in arty crafty pursuits, while the worthy but impoverished night students would slave away in the hopes of winning scholarships. A favourite trick was to pile up the chairs at night so that the ladies would have nowhere to sit. Certainly the contemporary fashion for arts and crafts contributed to this female influx"⁶.

As Clarke noted, Irish women artists of the time were not just painters but practised in an array of media encompassing engraving, lithography, poster design, metalwork and enamelling. The Arts and Crafts movement underwent a revival in Ireland in the late 19th and early 20th centuries, in line with other countries in Europe and America. It had become more acceptable for women to practise these crafts in guilds, mainly working and exhibiting anonymously, and contributing to the surge of nationalism based on cultural revival in Ireland. However, Lily Yeats was an exception to the 'anonymous crafter' and became known for her embroideries such as *The GPO* and *Foxgloves by a stile*, which she mainly exhibited through the Arts and Crafts Society of Ireland (established in 1894)⁷. After attending the Metropolitan School of Art, Lily Yeats was employed in William Morris's workshops from 1888 to 1894. With her sister Elizabeth ("Lolly") and Evelyn Gleeson, she set up the Dun Emer guild in 1902, a craft collective formed under the medieval guild model favoured by Morris, helping young women to earn a living through embroidery, rug-making, printing and bookbinding. Breaking away from Gleeson in 1908, the sisters established Cuala Press, producing prints and cards and publishing new works by writers associated with the Irish literary revival, including W.B. Yeats and J.M. Synge. The Yeats family's contribution to Irish culture is already legendary, but the two sisters Lily and Lolly perhaps deserve more recognition for their integral role.

⁵ 'Metropolitan School of Art, Dublin', Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951, University of Glasgow History of Art and HATII.

⁶ Turpin, J., The Metropolitan School of Art 1900-1923 (Part I) p.59-78. In: Dublin Historical Record, Vol. 37, No. 2 (1984)

⁷ Lewis, G., Rediscovered embroideries by Lily Yeats, p.147-150. In: Irish Arts Review Vol. 14 (1998)



13. Lily Yeats (1866 - 1948)

The GPO

Needlework panel, 25 x 20cm

Signed in stitching

Label verso inscribed with title and states that this piece was designed by the artist Dorothy Blackham



Fig. 3. Mary Cottenham Yeats (1863-1947)
"O, Wind, O Mighty Melancholy Wind"
(Illustration of John Todhunter's verse)
Hand coloured Cuala print



Fig. 4. Lily Yeats in Greenhouse at Cuala.

In 1883 the Yeats family moved from Howth to Terenure, and that year both Lily and Lolly Yeats entered the Dublin Metropolitan School of Art. Lily took embroidery lessons from May Morris (1862-1938), daughter of William Morris (1834—96), a prime mover in the English arts and crafts movements. After six years, she began exhibiting her own embroidered pieces, mostly focusing on artistically stylized flower compositions.

In 1902, the sisters settled with their father at 'Gurteen Dhas', Dundrum, Co. Dublin. Ms Evelyn Gleeson also settled in Dundrum, and she founded the Dun Emer Industries, Lily working at embroidery and Lolly mainly at printing. About 1906, Lolly widened the scope of the Press, and began to specialize in hand-coloured prints, Christmas cards, pamphlets, and she executed many of the designs.

Cuala press was adapted after a break with Evelyn Gleeson and her brother Willie. Lily continued to teach local girls in a wide range of expressive stitches, and some were framed, or incorporated into cushions, table or bed linen or furnishings. Many were sold at nationalist art fairs, art and crafts exhibition in Dublin, London and New York, or given as presents far and wide.

Mary Cottenham White was known to all as Cottie as a fellow art student of Jack Yeats whom she married in 1894. Lily Yeats executed a number of her designs for embroidery, the best known of which were the banners for the cathedral in Loughrea.



14. Lily Yeats (1866-1949)

Foxgloves by a Stile

Needlework panel, 24 x 25cm

Signed in stitching



Fig. 5. Hilary Heron with her walnut piece
"Pillow Talk" (1953)

Sculpture also has its part to play in the overall oeuvre of women artists in Ireland. Sculptors Gerda Frömel, Imogen Stuart and Hilary Heron here demonstrate their skills working with a variety of figurative and abstract subjects in materials including bronze, steel and marble, and as artists were comfortable working on large scale public commissions as well as the smaller, sensitive works seen in this exhibition. *The Philosopher* by Sophia Rosamond Praeger (b. Holywood, Co. Down in 1867) was exhibited for the first time in plaster at the Liverpool Autumn Exhibitions in 1912 and became extremely popular when cast in bronze, liberating Praeger from having to work for money⁸. As well as writing and illustrating children's books, she modelled in clay and plaster, carved in stone and marble and cast in bronze. Praeger also played an important role in the establishment of the Ulster Academy of Arts (now the RUA) in 1930, and was one of 13 founding members elected that year, 4 of whom were women. Fellow founding members Georgina Moutray Kyle and Mildred Anne Butler can also be seen in this exhibition, demonstrating the integral nature of these female artists to Irish art as a whole. Born in Craigavad, Co. Down, Georgina Moutray Kyle (1865-1950) began contributing to the Ulster Academy shows in 1894 and went on to be one of its most active members, exhibiting frequently until 1928 and holding various offices including the vice-presidency. She was perhaps the first local artist to exhibit Breton landscape scenes in Belfast⁹, and her art was enriched by her experiences in France and Holland. Her oeuvre comprised portraits, still life, landscapes, harbour views and market scenes, characterised by a soft tonal range, heavy outline and a strong emphasis on shapes.

Cont. p28

⁸ Gaynor, G., An Ulster Sculptor: Sophia Rosamond Praeger, p.34-43. In: Irish Arts Review Yearbook Vol.16 (2000)

⁹ Black, E., A Distinctive Palette - The Art of Georgina Moutray Kyle exhibition catalogue, Naughton Gallery Queens (2004)



15. Sophia Rosamond Praeger (1867-1954)

The Philosopher

Bronze on wooden plinth, 28cm (bronze)

Signed and inscribed with title

Sophia Rosamond Praeger was born in Holywood Co. Down and studied at the Slade in London under Legros where she won prizes for clay modeling. She studied in Paris before returning to Ireland setting up a studio first in Belfast then in Holywood. Her reputation was established when she first exhibited a version of this highly popular piece "The Philosopher" which she later carved in marble and did several versions of including this one in bronze. She ran a very successful studio producing small plaster pieces. She exhibited 53 pieces at the RHA between 1899 - 1944 and was elected HRHA in 1927. She also served as President of the Royal Ulster Academy and is also remembered for her illustrations in children's books.



Fig. 6. Georgina Moutray Kyle

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

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

16. Georgina Moutray Kyle RUA (1865-1950)

Breton Village Scene

Oil on board, 51 x 32 cm

Signed

Provenance: From the Collection of the artist Samuel Taylor

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



Some female artists in Ireland were more involved than others in social and political events in the turbulent times of the early 20th century. Kathleen Fox (1880-1963) returned to Dublin in 1916 after four years in Europe, and witnessed and recorded some of the events of the Easter Rising first hand. She had studied at the Metropolitan School of Art from 1903, where she became a protégée and later assistant of William Orpen, and got to know Constance Gore-Booth (Countess Markievicz) and Willie Pearse (brother of Pádraig) while there. She sketched at the scene as Countess Markievicz and her 118 fellow rebels were surrendering to British troops outside the Royal College of Surgeons, St. Stephen's Green. Conscious of the existing political tension, she completed the painting in secret and then sent it to a friend in New York for safekeeping¹⁰. A further example of her skill in documenting real events can be seen in *Ruins of the Four Courts (1922)* which shows this familiar and important building with the dome missing and gutted buildings flanking it, an important record of a seminal time in Irish history. Estella Solomons (1882-1968), a fellow pupil of Orpen at the Metropolitan School, was a committed nationalist who sympathised with anti-Treaty forces during the Easter Rising and Civil War. Her studio in Brunswick Street (now Pearse Street) became a regular rendezvous for Dublin's artistic and political community, including Arthur Griffith and Horace Plunket. She was a member of Cumann na mBan, an Irish republican women's paramilitary organisation, and her studio was often raided, leading her to burn portraits of those she harboured, for fear they could be used as evidence against her¹¹.

The exhibition also celebrates artists who were born elsewhere but chose to identify with, live and exhibit in Ireland in these formative years. Elizabeth Rivers (1903-1964) was born in Hertfordshire but said she "only felt conscious of being English in war time"¹². She spent five years studying under Sickert at the Royal Academy Schools and later three years in Paris with André Lhote from 1931, so followed a path already trodden by several notable female Irish artists. She lived on Inis Mór for 7 years from 1936 and in 1946 met Evie Hone with whom she worked until Hone's death in 1955, particularly on the large commission of 18 light windows for Eton College. Her work across media including oil paintings, book illustrations and wood engravings, is characterised by an emphasis on line, sensitive observation of figures and a strong feeling of atmosphere. Her contribution to modernism in Ireland has been overshadowed by her contemporaries Hone, McGuinness and Reid but she was noted for bringing a refreshing view of the Western landscape she grew to know so well, one removed from the sentimentality of other, mostly male, artists in the mid 20th century.

Cont. p34

¹⁰ Finucane, P. and Connolly, M. *Journeys through Line and Colour*, p.20, University of Limerick 2010

¹¹ Coulter, R. *A Meeting of Minds: Russell, Solomons and O'Sullivan*, p.100-105. In: *Irish Arts Review (2006)*, Vol. 23, No.1

¹² Kennedy, B. 'Elizabeth Rivers 1903-1964: A Retrospective View' exhibition catalogue. Gorry Gallery, Dublin (1989)



17. Kathleen Fox RHA (1880-1963)

Ruins of the Four Courts

Oil on canvas

Signed and dated 1922

Exhibited: 1923 RHA Annual Exhibition, Dublin Cat. No. 243

Kathleen Fox was brought up in an Anglo-Irish family on the outskirts of Dublin and studied at the Metropolitan School of Art, attracting the attention of William Orpen, whose assistant she eventually became. She first exhibited with the Royal Hibernian Academy in 1911 before leaving to paint in Paris and Bruges, returning to Dublin in 1916. She moved to Nice at the end of the 1910s but continued to exhibit in London and Dublin as well as France, before returning to Dublin again in the mid 1920s. She was a highly successful portraitist in Ireland and England and well regarded for her flower studies of the 1940s and 50s.



18. *Estella Frances Solomons HRHA (1882-1968)

The Butterwoman

Oil on canvas, 68.5 x 56cm

While avoiding the sniping on Baggot Street Bridge Estella met a kindred spirit, Kathleen Goodfellow and together they enlisted in Cumann na mBan, the auxiliary branch of women volunteers. By 1918 every working-class woman was a member of Cumann na mBan so powerful the organisation developed, and the fastidious Countess Markievicz was at their head. Phyllis Ryan to be Seán T. O'Kelly's future wife drilled the unit that Estella was attached. After training when most members were sent down the country Estella stayed and gave her support in Dublin.

A period of uncertainty reigned. Ireland was experiencing the duplicity of Lloyd George and his colleagues, and their prevarication; and houses were subjected to close searches for arms. Estella surprised her parents by taking an inordinate interest in gardening and she raised superb heads of lettuce for family consumption. Beneath the lettuce heads were concealed supplies of ammunition for Sinn Féin volunteers and she would deliver these to an agent, whom she called "The butterman" in Baggot Street. He taught her how to fire a revolver which they practised in his backyard. "The Butterman" was later arrested but not for his revolutionary activities but for his habit of watering the milk. This portrait of his wife, a good natured, benevolent plump woman, hung in Estella's Studio until her death.

This note is an edited section from "Portraits of Patriots" by Hilary Pyle 1966.



19. *Estella Frances Solomons HRHA (1882-1968)

Darrell Figgis

Oil on canvas, 61 x 46cm

Darrell Figgis (1882-1925) was born into a wealthy tea merchant family moving to Ceylon while an infant but the tea business was not for him as he preferred to write both as a poet and journalist. He moved home to Ireland around 1910 and quickly discovered Irish politics and nationality. In 1913 he joined the volunteers and was one of the instigators of the Howth gun-running incident of July 1914 having bought the arms in Hamburg and moved them to the Roetigen lightship off the coast of Belgium where they were transferred to the yachts belonging to Erskine Childers and Conor O'Brien.

Although not active in the 1916 rising he was arrested and transferred with the elite to Reading prison, one of many detentions imposed in the following years. He wrote about these detentions in two chronicles in which he apparently exaggerated his role as he was generally unpopular. However Arthur Griffith admired and trusted him as they were both wary of the more militarist wing of the Nationalist movement. He supported the treaty and was elected to the Sinn Féin executive in 1922 where he was appointed vice- chairman of the committee to draft the Free State Constitution. He ran as a pro-treaty Independent candidate in June 1922 when he topped the poll. His political career went into decline after that and eventually he took his own life in London in October 1925.



Fig. 7. The artist and friend on Aran



Fig. 7a. Elizabeth Rivers and Letitia Hamilton at Rivers exhibition in the Dawson Gallery May 1960



20. Elizabeth Rivers (1903-1964)

Mackerel Harvest

Wood engraving, 7.5 x 9.5cm

Signed, inscribed and numbered 2/6

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

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



21. *Elizabeth Rivers (1903-1964)

Shipping Cattle from the Galway Fair

Wood engraving, 10 x 14cm

Signed, inscribed and numbered 6/50



22. Elizabeth Rivers (1903-1964)

Youth with Melodeon

Wood engraving, 8.5 x 12.5cm

Signed with initials

The same can be said for Grace Henry (born in Scotland in 1868). Although she has in the past been overshadowed by her more famous husband Paul, in fact her paintings provide a refreshing insight into life on Achill Island, where they stayed for years. She had lived an itinerant lifestyle, travelling through Holland, Belgium and France before settling in London with Paul, and moving to Achill in 1910. Her work developed while on the island, starting with Whistler-inspired nocturnal scenes with muted colour and simple compositions, becoming stronger as she grew in artistic confidence into the 1920s. Her painting style became more expressive and free, and her brushstrokes grew fluid and loose, as in *The Balcony* which was probably painted while she travelled in France and Italy in the 1930s. It also includes an image she favoured of a seagull, depicting freedom¹³. Despite being instrumental in setting up The Society of Dublin Painters in 1920 which provided exhibition space for many of the modernist painters discussed here, her reputation suffered from her separation from her husband, who omitted any reference to her in his two autobiographies.

The Dublin Painters' Society was successful however in providing a venue for young artists including Eva and Letitia Hamilton, Mainie Jellett, Nano Reid and Mary Swanzy to regularly show their work in solo and group exhibitions, and became synonymous with the best of Irish avant-garde painting in Ireland until the early 1940s, when its *raison d'être* was taken over by the Irish Exhibition of Living Art¹⁴. Again, women played a key role in this progressive organisation. Harriet Kirkwood (1880-1953) joined the Society in 1922 and held her first one-woman exhibition there that year. She soon became a prominent member, being elected Hon. Secretary in 1930 and President in 1936, a position she held until 1948 when she was succeeded by Eva Hamilton. She was opposed to the narrow outlook of nationalism in so much Irish art of the time, and instead felt artists should endeavour to reflect the spirit of the times in their work¹⁵.

Certainly the progress of modernism in Ireland can be found in the establishment of this Society and traced back to a handful of strong-willed female artists. Despite a popular belief that no awareness of modernism had existed in Ireland before Mainie Jellett and Evie Hone introduced Cubism to a hostile public, in fact artists such as Braque, Gris and de Chirico had been shown in Ireland in the 1920s¹⁶. Mary Swanzy and May Guinness are considered to be the first home-grown artists to display a modernist outlook. Guinness adopted a post-Impressionist style and later had a Cubist phase, influenced by artist and teacher André Lhote. She experimented with different methods and influences but vivid colour and later stylisation came to characterise her work. Mary Swanzy was an explorer whose travels took her to the Balkans, Czechoslovakia and Samoa. Trained in several academies in Paris, she was a European painter, not confined to nationalist boundaries. She worked mostly in oils and her abstract style preceded that of Hone and Jellett. In *Le Village* the careful arrangement of curved and angular forms, and skilful use of colour and light, create a sense of movement and vitality. The paint is thickly applied and the shapes are rhythmically arranged via a selection of curved lines into a balanced and attractive composition.

Cont. p38

¹³ Cruikshank, J.G., Grace Henry. p.174-178. In: Irish Arts Review Yearbook (1993). Dublin.

¹⁴ Kennedy, S.B., The Society of Dublin Painters 1920-32. p.20. In: Irish Art & Modernism, Queens University Belfast (1991).

¹⁵ *Ibid.* p.30

¹⁶ Barrett, C. Mainie Jellett and Irish Modernism. p.167-173 In: Irish Arts Review Yearbook (1993) Vol.9



23. Mary Swanzy HRHA (1882-1978)

Eleanora's House

Oil on canvas, 28 x 38cm

Signed and dated (19)'44

Provenance: From the collection of the artist Harriet Kirkwood.

Exhibited: "Mary Swanzy Retrospective" Hugh Lane Gallery June 1968, Cat. No.36



24. Mary Swanzy HRHA (1882-1978)

Flower Market

Oil on canvas, 46 x 36cm

Signed



Fig. 8 . Grace Henry (1868-1953)
 Girl in a village in the West of Ireland
 Oil on Canvas, 45.7 x 35.6cm (18 x 14"), Signed



Fig. 9 . Grace Henry

Grace Henry was born in comfortable surroundings to a Church of Scotland Minister, the second youngest of ten children. She lived and studied in London, Brussels and Paris where she met and married Paul Henry in 1903. They returned to England and lived in Surrey for several years, both deeply influenced by the avant garde Post Impressionist mood of the time. As a couple they spent almost a decade from 1912 living on Achill Island, a career defining period for both of them, but particularly for her husband. The seeds of separation were sown in these years, as Grace began to travel frequently to Dublin and London and to exhibit separately in Belfast in the 1920s. They founded the Dublin Painters Society with 6 other artists in 1920 but by the mid 1920s had separated from each other, although they never divorced. In the 1930s she spent more of her time abroad but continued to show her work in Irish art exhibitions. During the Second World War she returned to the west of Ireland, and exhibited regularly at galleries in Dublin and at the Royal Hibernian Academy.

Her bold use of paint and fluid brushstrokes simplified the composition of her paintings to its essential elements, leaving at their core the humanity and humble spirit of the figures within them, so often inspired by the noble islanders she came across on Achill.



25. Grace Henry HRHA (1868-1953)

The Balcony

Oil on board, 28 x 35.5cm

Signed

Exhibited: "The Paintings of Paul and Grace Henry" The Hugh Lane Gallery, Dublin
Nov/Dec 1991



26. Grace Henry HRHA (1868-1953)

Cottages, Western Landscape

Oil on canvas, 36.5 x 41cm

Signed

However, it was through Mainie Jellett that Cubism really came to the fore in Ireland. She personally identified three distinct phases to her relatively short artistic career. Firstly, studying at Westminster Technical Institute from 1917, under Walter Sickert (1860-1942) where she met Evie Hone. In 1921 they went together to Paris to learn from André Lhote (1885-1962). Jellett wrote “with Lhote I learned how to use natural forms as a starting point towards the creation of form for its own sake; to use colour with the knowledge of its great potential force, and the product work based on a knowledge of rhythmical form and organic colour”. In 1922 and throughout the summers of the decade she and Hone pursued their studies with Albert Gleizes (1881-1953), a master of Analytical Cubism. Cubism promoted intellectual engagement and marked a distinct shift in what Irish artists had produced before. Through his teaching, they experimented with a new technique of translation and rotation of purely abstract forms. During the 1920s, Jellett developed compositions from those with a single element rotated on a single axis to more complex compositions with rotations of seven and eight elements.

This preference for abstract forms and intellectual engagement over aesthetic ‘prettiness’ was seen as unfeminine and unattractive. She and Hone were greeted with indifference, suspicion and even open hostility when they first showed their new Cubist style back in Ireland, with Jellett’s art in particular being described as ‘sub-human’ and a type of ‘malaria’ by fellow artist and critic George ‘AE’ Russell¹⁷.

However, Jellett’s contribution to artistic life in Ireland was not solely based on her works of art. She became an enthusiastic champion of modernism in Irish art through her writing and lectures on the subject in Dublin from 1926 onwards, and introduced an awareness of modern developments and a European sensibility to the art establishment in Ireland. Around this time her abstracts also take on the suggestion of religious representation and she contended that spirituality could best be expressed in abstract, or at least non figurative, art¹⁸. Her *Homage to Fra Angelico* remains a seminal work, not just in her oeuvre but in that of Irish art, and was even admired by the Irish Times for the ‘mystic fascination’ of colour and subject¹⁹.

Hone and Jellett would remain closely associated throughout their lifetimes, although very few works of art exist which show them using each other as models or inspiration for their figure studies. After a brief spell in the 1920s living at a convent unsure of which path her life ought to take, Hone channelled her religious devotion into her art work and the latter half of her career was dominated by stained glass, facilitated by her membership of An Túr Gloine, run by Sarah Purser. She also continued making designs in oils and gouaches and in the 1940s she used Irish medieval carvings and sites as sources, re-presenting them in different media and adapting the images to her own purposes in the 20th century²⁰. She was a dedicated and determined character who may have been overshadowed by her association with Mainie Jellett, but her skill, modern vision and revival of the art of stained glass have made her a truly integral part of modern Irish art history.

Cont. p46

¹⁷ Barrett, C. Mainie Jellett and Irish Modernism. p.167-173 In: Irish Arts Review Yearbook (1993) Vol.9

¹⁸ Ibid.

¹⁹ Kennedy, S.B., The Society of Dublin Painters 1920-32. p.39. In: Irish Art & Modernism, Queens University Belfast (1991).

²⁰ Wynne, M. Irish Archaeological Inspiration of Evie Hone, p.247-253. In: Journal of Kildare Archaeological Society Vol XIV (1964-70)



27. Mainie Jellett (1897-1944)

Seated Female Nude

Oil on board, 39 x 29cm

Signed

This dates from Jellett's time under Walter Sickert at the Westminster School of Art



28. *Mainie Jellett (1897-1944)

Four Elements

Gouache, 19 x 23cm

Exhibited: "The Abstract Eye" The Glebe Gallery, Donegal, June-August 2009

Mainie Jellett (born Mary Harriet Jellett) began painting in watercolours at the young age of eleven, studying under Sarah Cecilia Harrison and May Manning, before taking classes in Wimereux and Brittany, France, from the age of fourteen. In 1914 she entered the Dublin Metropolitan School of Art where she studied for three years after which she moved to the Westminster Art School in London and studied under Walter Sickert. She was awarded the Taylor Scholarship.

In 1921 Jellett travelled to Paris with Evie Hone, whom she had met while at Westminster Art School, where they studied cubism under André Lhote. Jellett later remarked 'with Lhote I learnt how to use natural forms as a starting point towards the creation of form for its own sake; to use colour with the knowledge of its great potential force, and to produce work based on a knowledge of rhythmical form and organic colour.' Yet it was to Albert Gleizes Jellett and Hone turned to further their studies with cubism. Becoming his companion workers, the two flourished under Gleizes' guidance, and it was his influence that lead Jellett to develop her own distinctive cubist style.

Jellett returned to Dublin at various intervals, during which she taught both adults and children privately at Fitzwilliam Square. In 1923 she exhibited two cubist canvases at a Dublin Painters' exhibition but was met with hostile criticism. However she persisted, exhibiting in Paris and at the Dublin Radical Club where a number of her exhibitions were opened by W.B. Yeats. In 1928 Jellett's work was represented in the Irish section of the exhibition of art at the Amsterdam Olympic Games.

Having established her work at home, Jellett won the silver gilt medal for Decorative Painting at the 1932 Aontach Taitteann, and lectured at the Dublin Metropolitan School of Art in the same year. Jellett is best known for her cubist works, yet throughout her career she painted both abstractly and figuratively, and was accomplished in both set design and industrial design. Máirín Allen wrote in 1942 'Miss Jellett has some of the qualities of an ascetic and an idealist. She has followed her own path despite opposition and misunderstanding... her influence may be one of the most important in bringing our painters back into contact with European thought and European painting.'



29. Mainie Jellett (1897 - 1944)

Virgin with Angels

Gouache, 43.5 x 33cm

Signed and dated 1930

Exhibited: "Mainie Jellett Retrospective" Exhibition, the Hugh Lane Gallery, Dublin,
July - Oct 1962, Catalogue. No. 100

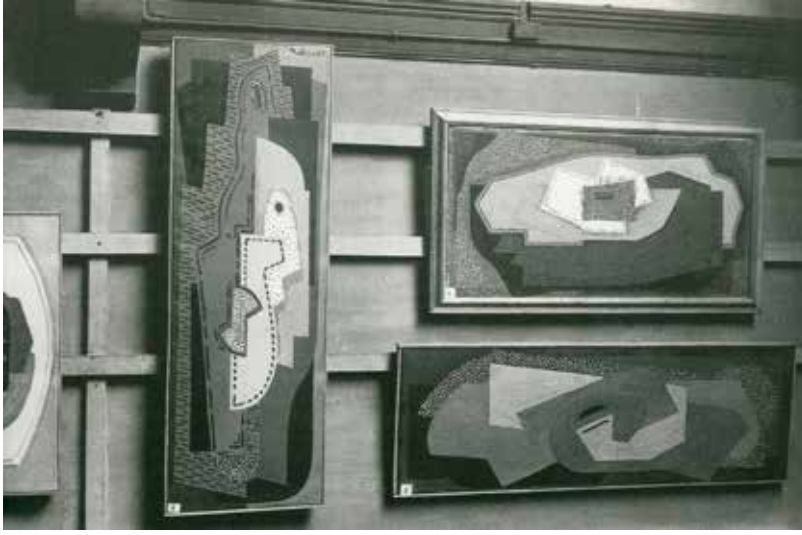


Fig. 10 Dublin Painter's Gallery joint Jellett-Hone Exhibition June 1924. Showing Fig 10a hanging



Fig. 10.a Mainie Jellett
"Abstract Composition" (1922)



Fig. 11 Mainie Jellett



30. Mainie Jellett (1897-1944)

Composition (c. 1922)

Oil on canvas, 64 x 49,5cm

Exhibited: "Analysing Cubism" Exhibition IMMA; The Crawford Gallery; F.E. McWilliam Gallery 2013



Fig. 12. Evie Hone in her studio



Fig. 13. Evie Hone by Norah McGuinness

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

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



31. Evie Hone HRHA (1894-1955)

Dianthus (1930)

Oil on board, 60 x 33cm

Signed and dated 1930

Exhibited: "The Moderns" Exhibition IMMA, Oct 2010/ Feb 2011, Cat. No.35; "Analysing Cubism" Exhibition IMMA; The Crawford Gallery; F.E. McWilliam Gallery 2013

Recent commentators have suggested that Jellett, rather than being inspired and spurred on by the formative male influences in her life, was rather held back and forced into a narrow analytical style which didn't entirely suit her. However, she tackled what she termed the 'walls of prejudice'²¹ head on and persevered in her desire to drag Ireland into the modern era. In 1943 she was instrumental in organising the first Irish Exhibition of Living Art, a reaction to the strictures of the "outdated" Royal Hibernian Academy, and was its first president. Unfortunately she became ill that year and didn't live long enough to see the benefits of her labour, or to allow her own art to progress and develop further. Interestingly the Irish Exhibition of Art disbanded in 1987, having, in the view of its members, served its purpose, and the RHA once again played a significant but updated role²².

The mantle of modernism was also taken up by Norah McGuinness (1901-1980), one of Northern Ireland's most accomplished artists. Educated in Derry and Dublin, her visits to London led her to the discovery of Impressionism and later Cubism. In 1929 after her marriage broke up, she was encouraged by Mainie Jellett to go to Paris and study with André Lhote which she did for two years, during which time her style changed considerably. She developed her skill with colour and composition, moving away from the academic realist tradition she first studied. Pure abstraction didn't interest her and made reference to her "dependence on things seen, the visual things, the things experienced through nature"²³. She also designed book covers, was a designer and window dresser for the Brown Thomas department store and illustrated books – including W.B. Yeats's *Stories of Red Hanrahan and the Secret Rose* of which he praised the "powerful simplicity". She also played a vital role in the art establishment in Ireland as the President of the Irish Exhibition of Living Art from 1944 to 1970, stepping into Mainie Jellett's formidable shoes.

Cont. p50

²¹ Finucane, P and Connolly, M. *Journeys through Line and Colour*, p.91, University of Limerick (2010)

²² Ulster Academy of Arts 1930 – 1950 <http://www.royalulsteracademy.org/the-academy/our-history/1930-1950> [accessed 1st May 2014]

²³ Norah McGuinness, interview with Caroline Walsh. In: *The Irish Times* (May 1, 1976)



Fig. 14 Book illustration by Norah Mc Guinness for W.B. Yeats. *Stories of Red Hanrahan and the Secret Rose* (1927)



32. *Norah Mc Guinness HRHA (1901-1980)
Girl and Boy on Headland (Illustration)
Indian ink, 27 x 17.5cm
Signed



33. Norah Mc Guinness HRHA (1901-1980)
Mortons Elf
Watercolour and ink, 24 x 20cm
Signed



Fig. 15. Norah McGuinness and Elizabeth Rivers doing Brown Thomas window



Fig. 16. Norah McGuinness

Derry born artist Norah McGuinness won a three year scholarship to study at the Metropolitan School of Art in Dublin at the age of 18, where she was taught by Harry Clarke, Patrick Tuohy and Oswald Reeves before moving to London to study at the Chelsea School of Art. In 1923 she won an RDS medal and the following year exhibited for the first time at the RHA. During these years McGuinness supported herself by designing sets and costumes for the Abbey and Peacock theatres and illustrated books.

Under the advice of Mainie Jellett she travelled to Paris to study for a period under Andre Lhote. In 1957 she was elected an Honorary member of the RHA but resigned in 1969. A founding member of the Irish Exhibition of Living Art, she served as president from 1944 to 1971. McGuinness exhibited regularly at the Dawson and Taylor Galleries as well as in London, Paris and New York. She also represented Ireland at the 1950 Venice Biennale with Nano Reid. A retrospective of her work was held at Trinity College Dublin in 1968 where she was awarded an honorary doctorate in 1973. Her work can be found in the National Gallery of Ireland, Irish Museum of Modern Art, Hugh Lane Municipal Gallery, Ulster Museum and Crawford Gallery



Fig. 17. Brown Thomas window display designed by Norah McGuinness. Norah worked 3 days a week from the 1940's to the 1970's doing these displays.



34. Norah McGuinness HRHA (1901-1980)

The Kitchen Window

Oil on canvas, 46.5 x 61 cm

Signed and dated (19)'59

Exhibited: IELA 1959, Cat. No.78



35. Nano Reid (1900 - 1981)

Island Dwellers

Oil on canvas, 35 x 52.5cm

Signed

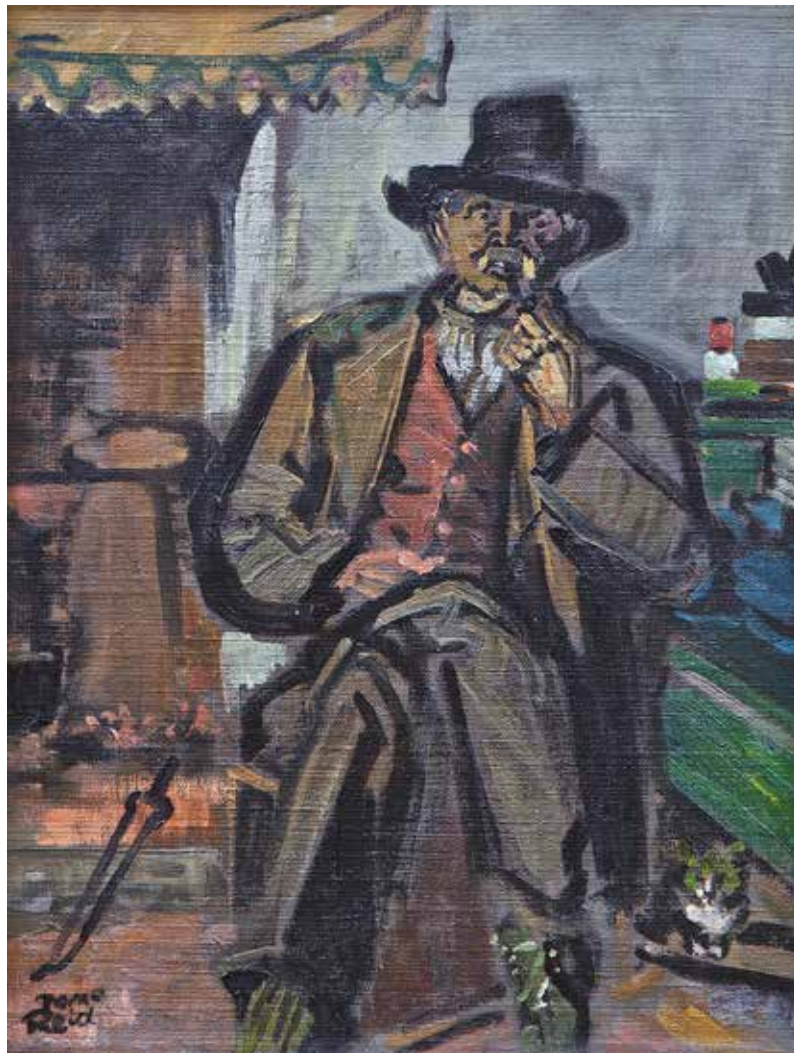
Together with Nano Reid, McGuinness represented Ireland at the Venice Biennale in 1950, a considerable honour for any artist as it was the first Biennale at which Ireland had an entry, but especially mentionable for two female modern artists to be given such a platform on the world stage, shaping their nation's cultural identity. Each artist showed 12 works and in Italy at least, the response was positive – the Italian President even bought McGuinness's painting *The Black Church* ²⁴. Her exhibiting partner Nano Reid was an independent Modernist who prided herself on her individualism and favoured the Expressionist painting of Soutine and the Argentinian Berni, rather than the Cubism of her Irish contemporaries while studying in Paris. The fact that Reid was a female artist did not escape mention in the 1950s, with James White writing in the Biennale catalogue that critics "were amazed to learn that Reid was a woman artist" because of her strongly Expressionist style²⁵. Along with Noreen Rice, she was closely associated with Gerard Dillon but resented being called an abstract artist: "I don't like pure abstraction, just as I don't like pure representation" ²⁶.

Cont. p56

²⁴ J. Duignan, <http://www.womensmuseumofireland.ie/articles/the-contribution-of-irish-women-artists-at-the-venice-biennale-1950> [accessed 29th April 2014]

²⁵ *ibid*

²⁶ Artist and Loan Wolf: The Artist Talks to Marion Fitzgerald. In: *The Irish Times* (14 April 1969)



36. Nano Reid (1900-1981)

Seanacháí

Oil on canvas, 50.5 x 40.5cm

Signed



37. *Nano Reid (1900-1981)

Tommy Wallace

Oil on canvas laid on board, 40.6 x 30.5cm

Signed

Exhibited: "Nano Reid Retrospective" Exhibition, Hugh Lane Gallery and Ulster Museum 1976, Cat. No.1

On seeing this work much later in her life the artist commented "that she was trying to depict the hunger and depression in the young lad and the hopeless prospects that the future held out for him". She went on to say "Mrs McCullen, I never realised I painted as well as that!"



Fig. 18. Nano Reid

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

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



38. *Nano Reid (1900-1981)

Cat on a Barrel

Oil on board, 26 x 64cm

Signed

Exhibited: "Nano Reid & Gerard Dillon Exhibition" The Highlanes Gallery and the F.E. McWilliam Gallery 2010



39. Nano Reid RHA (1900-1981)

Workmen on Tin Roof

Oil on board, 44.5 x 60cm

Signed



Fig. 19. Gretta Bowen

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

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



40. *Gretta Bowen (1880-1981)

The Fun Fair (The Carnival)

Oil on board, 50.8 x 63.5cm

Signed, inscribed 'Carnival' verso

Exhibited: RHA 1972, Cat. No. 97



41. Gretta Bowen

A Quiet Sunday near the Sea

Oil on board, 50 x 60cm

Signed

Moving into the latter half of the twentieth century, Gretta Bowen (1880-1981) is an interesting case as she lived for almost the entire scope of this exhibition, yet only picked up a paintbrush at the age of 70 and painted until the end of her long life. Her three sons Arthur, George and Stanley from her late husband Matthew Campbell were all renowned artists but wary of trading on their success, she went by her maiden name. She favoured using blocks of bright colour, straight from the tube directly onto the canvas. Her richly coloured paintings have a mood of bustling activity and movement and proved very popular both in Ireland and abroad in London, New York and Washington. The Irish Times praised her as being ‘like Lowry in an Irish setting’²⁷ as she painted familiar subjects with a joyful, naïve style unlike any other female artist practising in Ireland at this time.

During the course of the century in question life changed dramatically for women. By the mid 20th century, women were an integral part of the paid workforce and it became more acceptable for women to promote and sell their art. Individually they could achieve more with fewer barriers in their way, while collectively, women occupied pivotal roles in the leading artistic institutions of the day. They were crusaders for a fresh approach to Irish art, creating a strong impetus towards the modern movement in 20th century Ireland, which would have been much weaker without them.

As their male contemporaries concentrated on reviving and maintaining a strong nationalist art, Irish women artists acted as a counter-balance, and pursued modern ideas and teachings in a European setting, unrestricted by national boundaries. Their own interpretation of experiences in Ireland were developed through the prism of a Continental, modernist practice of art, to produce the distinctive results we witness and celebrate here.

These artists constitute a remarkable cross-section of women, individuals who were influential and inspirational in many fields. Their collective spirit, tenacity and skill allowed them to overcome any potential difficulties which arose from being women artists, producing work which stands the test of time. Far from being confined by their gender, as Brian Fallon puts it, “they were, in fact, Ireland’s emancipated generation”²⁸.

Claire Dalton May 2014

²⁷ Finucane, P. and Connolly, M. *Journeys through Line and Colour*, p.10, University of Limerick (2010)

²⁸ Fallon, B. <http://www.irishmeninparis.org/Artists/evie-hone-mainie-jellett>



42. Muriel Brandt RHA (1909 - 1981)

Christmas Eve

Oil on board, 43 x 29cm

Signed

Exhibited: "Muriel Brandt" Exhibition, The Dawson Gallery November 1963

Born in Belfast Muriel Brandt studied at the Belfast College of Art and won a scholarship to the Royal College of Art in London where she studied for three years. Brandt's first major commission was seven paintings for the Church of the Franciscan Friars on Merchant's Quay in Dublin, the sketch for which is now housed in the National Gallery of Ireland.

Brandt's forty year long association with the Royal Hibernian Academy began in 1938, and in 1948 she was appointed an associate. In 1961 she became a full member. Brandt's skill of effortlessly capturing likeness was commented on by fellow painter James Nolan RHA, "she was a compulsive draughtsman and sketched like lightning, achieving in minutes those likenesses of her contemporaries."

Orpen's Pupils

Although William Orpen only came over to teach for a couple of weeks each term his influence on Irish Art lasted well into the 1950's . He was a breath of fresh air - Beatrice Elvery in her book "Today we will only gossip" describes him :- "As a teacher Orpen brought about a revolution in the life-class. The students were allowed to talk and smoke. As it was almost impossible to get a female model for the nude in Dublin he brought girl models from London. Some of them added much to the social life of the bohemian element in the city".



Fig. 20. William Orpen and some of his students including Margaret Crilley



Fig. 21. Group at "Young Irish Artists Exhibition 1903" including Frances Beckett, Dorothy Elvery, Lily Williams, Beatrice Elvery and Estella Solomons.



43. Estella Solomons HRHA (1882-1968)

Parknasilla, 1911

Oil on board, 26.6 x 36.8cm

Inscribed with title and dated July 1911 verso

Exhibited: "Estella Solomons" Exhibition, Crawford Gallery 1986

Shades of light Exhibition, The Hunt Museum, Limerick, June - Oct '05



44. Estella Solomons HRHA (1882-1968)

Hayfield Near Rush

Oil on board, 30.5 x 40.5cm

Exhibited: "Estella Solomons" Exhibition, Crawford Gallery 1986

Shades of light Exhibition, The Hunt Museum, Limerick, June - Oct '05



Fig. 22. Estella Solomons painting
plein air Shankhill 1930



Fig. 23. Estella Solomons with her portrait of Jack B. Yeats

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



45. *Estella Solomons HRHA (1882-1968)

Afternoon Tea

Oil on canvas, 51 x 59cm

Exhibited: *Estella Solomons Exhibition* The Crawford Gallery 1986



46. Estella Solomons HRHA (1882-1968)

Seamus Reading in Roof Garden

Oil on board, 13 x 16cm

This is a picture of the artist's husband, the poet and writer Seamus O'Sullivan, probably painted in the roof garden above her studios in Great Brunswick Street.



Fig. 24. Estella Solomons "Self Portrait"



47. *Louise Jacobs ARCA (1880 - 1946)
Portrait of Estella Solomons
 Pencil, 29 x 20.5cm
 Signed with initials and dated 1908

Louise Jacobs was Estella's first cousin and life long friend. She was a suffragette artist attached to the "Suffrage Atelier". The Atelier, a group of artists who used art to promote the Votes for Women campaign, was founded in London in February 1909, the aim being 'to encourage Artists to forward the Women's Movement, and particularly the Enfranchisement of Women, by means of pictorial publications.

Estella and Louise went on a painting trip together to Holland in 1911 of which there are many amusing cartoons in a family collection . Louise is yet another woman who tends just to be a footnote as little appears to have been written about her studies and her art . Together with Estella's other friend Mary Duncan, all three had a very successful joint exhibition at the Arlington Galleries, London in 1935 which received very favourable reviews.



Fig. 25. Frances (Cissie) Beckett Portrait of Estella Solomons
From the Niland Collection, Sligo

Known as Cissie, she was Samuel Beckett's Aunt. She studied at the Metropolitan School of Art with the Beatrice Elvery, Lily Williams and Estella Solomons and went to Paris in 1904 with the Elvery sisters and Solomons to take life classes at Colarossi's. She married "The Boss" Sinclair, an antique and art dealer, friend of Orpen's, and they entertained painters and the literati at their home at Baily in Howth. After showing much promise, she painted little after she got married.



48. *Estella Solomons HRHA (1882-1968)

Winter at Rathfarnham

Oil on canvas, 35.5 × 30.5cm

Exhibited: *Estella Solomons Exhibition* The Crawford Gallery 1986



Fig. 26. Dorothy Elvery in front of her work at "Young Irish Artists Exhibition 1905"

Fig 26 Dorothy Kay (nee Elvery)
(1886 - 1964)

The lesser known of the Elvery sisters aged 14 Dorothy commenced her studies at the Metropolitan School of art and the Royal Hibernian Schools where she won prizes including the Taylor Scholarship in 1904. Along with her sister Beatrice, Cissie Beckett and Estella Solomons she went to Paris to take life classes at Colarossi's. In 1905 she exhibited at the "Young Irish Artists" exhibition at Leinster Hall, Dublin. She got married to Dr Kay, who she had met through her brother Philip who was a fellow student at the Royal College of Surgeons, in 1910 and emigrated with him to Port Elizabeth in South Africa where she continued to paint but her influence on the Irish Art scene was reduced to occasional exhibits at the RHA.



Fig. 27. Dorothy Kay (née Elvery) "Self Portrait" (1919)



Fig. 28. Beatrice Glenavy

Beatrice Glenavy began her studies at the Dublin Metropolitan School of Art along with her sister Dorothy under William Orpen. She won the Queen's Prize for drawing (1900) and the Taylor Art Scholarship (1901) which enabled her to travel to Paris for further studies. On her return to Dublin Glenavy joined Sarah Purser's glass studio An Tur Gloine for a time before moving to London where she studied at The Slade School of Art under Wilson Steer and Henry Tonks. Glenavy was elected an RHA member in 1934, where she had been exhibiting for over 30 years and continued to do so up until the year of her death. During her lifetime she also exhibited at the Leinster Lecture Hall, Victor Waddington Galleries (solo show in 1955), Ritchie Hendriks Gallery, Leicester Galleries in London, the Royal Academy and the Royal Scottish Academy. Her work can be found in the collections of the National Gallery of Ireland, Crawford Municipal Gallery, Ulster Museum, Dublin City Gallery, The Hugh Lane and the Office of Public Works.



49. Lady Beatrice Glenavy (1881-1970)

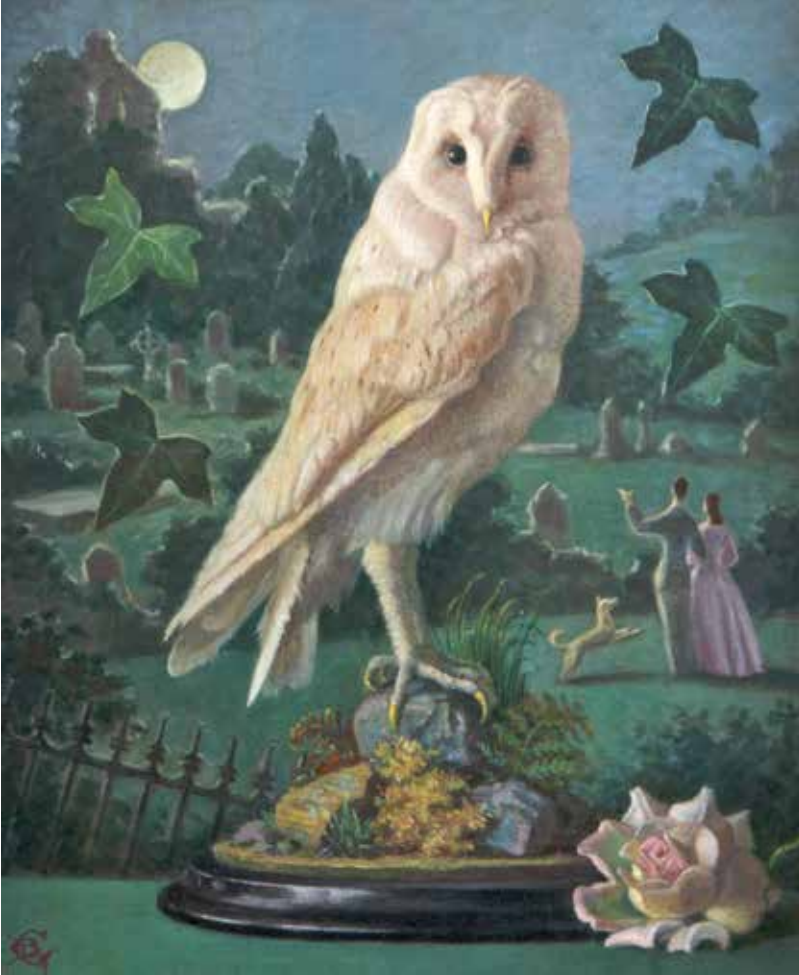
Mother and Child

Oil on canvas, 61 x 41cm

Signed with monogram

Provenance: Sir John Purser - Griffith

Exhibited: "Irish Women Artists Exhibition", National Gallery of Ireland, 1987, Cat. No. 114



50.*Lady Beatrice Glenavy RHA (1881-1970)

Moonlight Owl

Oil on canvas, 46 x 37

Signed with monogram

Exhibited: RHA 1956, Cat. No.73



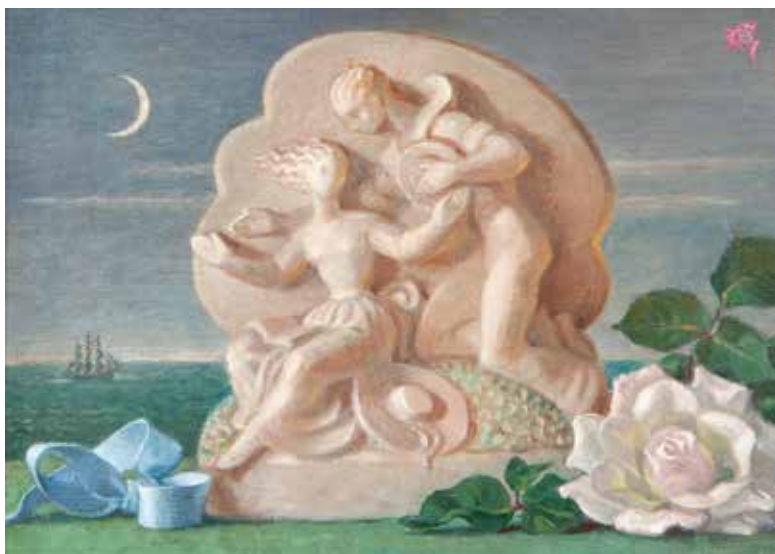
51. Lady Beatrice Glenavy RHA (1881-1970)

Unicorn

Oil on board, 41 x 51 cm

Signed with monogram

Exhibited: IELA 1950, Cat. No.22



52. Lady Beatrice Glenavy RHA (1881-1970)

Sailors Return

Oil on canvas, 25.5 x 35.5 cm

Signed with monogram

Exhibited: RHA 1942, Cat. No.99 N.F.S



Fig. 29. "Grace Gifford" by Sir William Orpen

Grace Gifford (1888 - 1955)

Grace Gifford, grand-niece of the painter Sir Frederick Burton, was born in Dublin into a legal family. She was a pupil of Orpen's at the Metropolitan School of Art and he painted several portraits of her (See *Irish Arts Review* Vol 31 No. 2 P114). She excelled at drawing and was later to study at The Slade in London 1907 - 08.

On returning to Dublin she met Thomas McDonagh, who was to later marry her sister Muriel, and Patrick Pearse and joined Inghinidhe na hÉireann along with Maud Gonne. She did illustrations for various newspapers and journals and produced artwork for the militant suffrage organisation, the Irish Women's Franchise League. In December 1915 she became engaged to the editor of the *Irish Review* Joseph Plunkett soon after which she converted to Catholicism. They were scheduled to get married on Easter Sunday 1916 but the rising prevented this and they got married in Kilmainham Jail on 4th May hours before his execution. Her financial situation was always precarious.

She was appointed to the Sinn Féin executive in October 1917 and used her skills as an artist to aid the nationalist cause producing banners and posters. She was anti-treaty and was imprisoned on several occasions. She is best remembered for her cartoons which Hilary Pyle described "capturing in pen the essence of the anecdotal wit and literary bavardage of the Irish Renaissance".

For further information see *Comedy's Ill-fated Muse* by Hilary Pyle IAR Vol 31 No.2 June/August 2014



53. *Grace Gifford (1888 - 1955)

First Night at the Abbey

Printed book illustration limited to 200 copies



54. *Grace Gifford (1888 - 1955)

The Shadow of a Gunman by Sean O'Casey

(First produced April 12th 1923) Tommy Owens played by Michael F. Dolan

Printed book illustration limited to 200 copies



Fig. 30. Margaret Clarke and her son David



Fig. 31. Margaret Clarke *Self Portrait*

Margaret Clarke was born and educated in Newry. In 1906 she was awarded a scholarship to the DMSA, where she became one of Orpen's star pupils, and won many prizes. Her fellow students included Beatrice Glenavy, James Sleator, Kathleen Fox, Leo Whelan, Patrick Tuohy and Harry Clarke, whom she married in 1915. Margaret excelled at portrait painting. Her dispassionate, searching eye enabled her to reveal the deep nature, the "true self" of the sitter; even when painting her own family. She was commissioned to paint many notable figures of the times, including Eamon De Valera, Dr. John Charles McQuaid and Dermot O'Brien (President of the RHA). Strong-minded and independent, she particularly enjoyed the artistic and intellectual freedom of genre painting such as "The Ghost Sonate" (Ulster Museum) based on a play by Strindberg, or "Bathtime at the Creche" (National Gallery). Her outstanding ability as a draughtswoman can be appreciated in all her work. Like so many women artists she had to combine devotion to her career with the care of her family, and after Harry's death, with much of the responsibility for the studios on a greatly reduced income. Genre paintings became a luxury rarely affordable. In later life she loved to paint delightful, simple vases of flowers or scenes from the Wicklow hills. She died in Dublin in 1961.

Fiana Griffin



55. Margaret Clarke RHA (1888-1961)

David

Oil on canvas, 56 × 43.25cm

Provenance: The artist's family



56. Kathleen Quigley (1888-1981)

Spring

Etching, 9 x 9cm

Signed and dated 1927

Prov. From the Collection of Dermot O'Brien PRHA

Born in Dublin Quigley's family travelled extensively before they settled again in Dublin in 1906. She attended the Central School of Arts and Crafts, London and the Metropolitan School of Art Dublin with her sister Ethel. She exhibited with the Arts and Crafts Society of Ireland and the Royal Hibernian Academy.

She emigrated to South Africa in 1934 where she practised as a stained glass artist in Johannesburg for twenty-five years making over 100 windows there for the city and other parts of the world.



57. *Lily Williams ARHA (1874-1940)

Cottage at Ticknock, Dundrum

Oil on canvas laid on board, 15 x 22.75cm

Signed with monogram

Dublin born Lily Williams was first taught by May Manning and later went on to study under Orpen at the Metropolitan School of Art, where her contemporaries included Estella Solomons, Beatrice Glenavy and Cissie Beckett. Well known for her Republican sympathies she fell out with her family at the time of the Rising. Her portrait of Arthur Griffith is in the Hugh Lane Gallery collection.



58. Caroline Scally (1886-1973)

140th Anniversary '1798 commemorations' at Donnard, Co. Wicklow

Oil on board, 32 x 40.5cm

Caroline Scally was born in Dun Laoghaire and studied at the Metropolitan School of Art with Sean Keating and James Sinton Sleator under William Orpen. Awarded the Taylor Art Scholarship in 1911 she headed for Paris and then on to Rome. She held her first one-woman show at The Dublin Painters Gallery in 1930 and was later to become President of the Dublin Painters Society in 1962. She exhibited at the first IECLA exhibition in 1943 and exhibited regularly at the RHA and with the watercolour Society of Ireland becoming a committee member in 1958.



59. *Caroline Scally (1886-1973)

Cats in the Garden

Watercolour, 52 x 34cm

Signed

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

Literature: Patricia Butler "History of The Watercolour Society of Ireland", illustrated p272

Patricia Butler described this work "Caroline Scally's feel for quirky details, combined with her dexterity when employing watercolour and her obvious sense of colour and lyricism is well expressed in her watercolour entitled *Cats in the garden.*"



Fig. 32. Kathleen Mackie painting in Donegal 1930s



Fig. 33. Kathleen Mackie in front of her work at Irish Women Artist Exhibition National Gallery Dublin 1987

Kathleen Isabella Mackie was born in Belfast where she attended the School of Art from 1918. She moved to the Royal Academy Schools in London in 1921 after winning various awards and there she came under the influence of well known painters George Clausen, Sir Gerald Kelly and Sir William Orpen. Her love of Donegal brought her into contact with fellow artists Frank Egginton and they went on many painting expeditions together. In 1936 she was appointed ARUA. She exhibited regularly at the RHA, RUA and the watercolour Society of Ireland.



60. Kathleen Mackie ARUA (1899-1996)

Standing Female Nude

Oil on canvas, 76 x 50.5cm

Painted at the Royal Academy Schools



61. Eileen Murray (1885-1962)

Return from Market, Achill

Oil on card, 17 x 24cm

Signed with monogram, inscribed "Achill" and dated Nov (19)'60

Eileen Murray was born in Templemore Co. Cork. Educated privately, she studied painting with Stanhope Forbes at Newlyn, Cornwall and was there with Laura Knight.

She married Major Stewart Murray in 1908 and lived with him in India where she had considerable success with her painting, winning many medals. Due to her husband's father tragically drowning in Lough Bawn in 1920, she moved home to Mosstown House, Kenagh, Co. Longford. Her husband died shortly afterwards in 1922 leaving Eileen to run the 500 acre estate.

Her main exhibition period seems to have been the 1920s when she exhibited regularly at the RHA, Dublin Sketching Club and the Belfast Art Society. Achill subjects seem to have been her favourite theme. Her pictures are included in the Ulster Museum and the Garter Lane Gallery in Waterford.

She continued to live and work at Mosstown until she moved to Killiney in 1947 where she remained until she died in 1962 with many painting trips to Achill, Spain, Italy and Canada in between.



62. Eileen Reid (1894-1981)

Venice

Oil on canvas, 46 x 35.5cm

Signed under her maiden name 'Oulton' and dated 1925 verso

Eileen Reid lived at 19 Upper Mount Street all her life, she later set off for London and studied under Orpen at the Royal Academy Schools in London. An exhibition of her works took place at the Cynthia O'Connor Gallery in 1984.

In 1923 she married Hugh Reid who worked in the colonial service and died, aged only thirty, a few months later on route to Nigeria. This tragedy altered Eileen's life and her future role became more administrative serving as secretary of the Watercolour Society of Ireland for thirty years.

Dublin Painters Society

The 1920's saw the establishment of the Dublin Painters' Society, whose founding members included Grace Henry, Mary Swanzy and Letitia Hamilton. The Society was soon to be dominated by women artists, so much so that by the Spring of 1935, as Dr. S.B. Kennedy points out, an Irish Times reviewer noted that this was "the first time there was a women artist's exhibition, as this show is virtually taken to be". In 1942 the critic Stephen Rynne described the group as "the liveliest of the living painters, the explorers, the experimentalists".

Mary Swanzy took classes at the RHA and Metropolitan School of Art in her home town of Dublin before travelling to Paris to work in various artists' studios. Although mainly based in Dublin in her early career; she spent much of her time travelling around Eastern Europe and North America. In 1926 she moved to London but continued to show in Ireland at the Dawson Gallery and Royal Hibernian Academy, and in 1949 was elected an Honorary Member of the RHA.



Fig. 34. Mary Swanzy



Fig. 35. Mary Swanzy at her exhibition at the Dawson Gallery March 1974



63. Mary Swanzy HRHA (1882 - 1978)

Le Village

Oil on canvas, 61 x 76cm

Signed

Exhibited: "Analysing Cubism" Travelling Exhibition IMMA, The Crawford Gallery,
F.E. McWilliam Gallery 2013



64. Mary Swanzy HRHA (1882 - 1978)

Cubist Landscape

oil on Canvas, 40.7 x 50.8

Provenance: The Artist's family



65. Letitia Marion Hamilton RHA (1878-1964)

A Fair Day, Clifden

Oil on canvas, 50 x 61 cm

Signed with initials

Originally from Co. Meath, Letitia Hamilton studied at the Dublin Metropolitan School of Art where she was taught by William Orpen, continuing her studies at the Slade School of Art in London and with Frank Brangwyn. She exhibited at the RHA from 1909, and was elected a member in 1944. In the 1920s she exhibited a number of times at the Paris Salon as well as at the Goupil Gallery, Walker Gallery, International Society of Sculptors, Painters and Gravers, Royal Society of British Artists and Scottish Society of Women Artist in Edinburgh. In 1945 Hamilton had a solo show at Victor Waddington Galleries in Dublin, and another in 1948, the same year that she won a bronze medal at the Olympic Games art section in London.

She went on to have three solo shows at the Dawson Gallery in the following years. Hamilton's work can be found in major collections such as the National Gallery of Ireland, Ulster Museum, Crawford Gallery, Hugh Lane Municipal Gallery, Office of Public Works, VHI, Wesley College and City Gallery of Art in Limerick.



66. Letitia Marion Hamilton RHA (1878-1964)

An Irish Point-to-Point

Oil on card, 19.5 x 25.5cm

Signed with initials

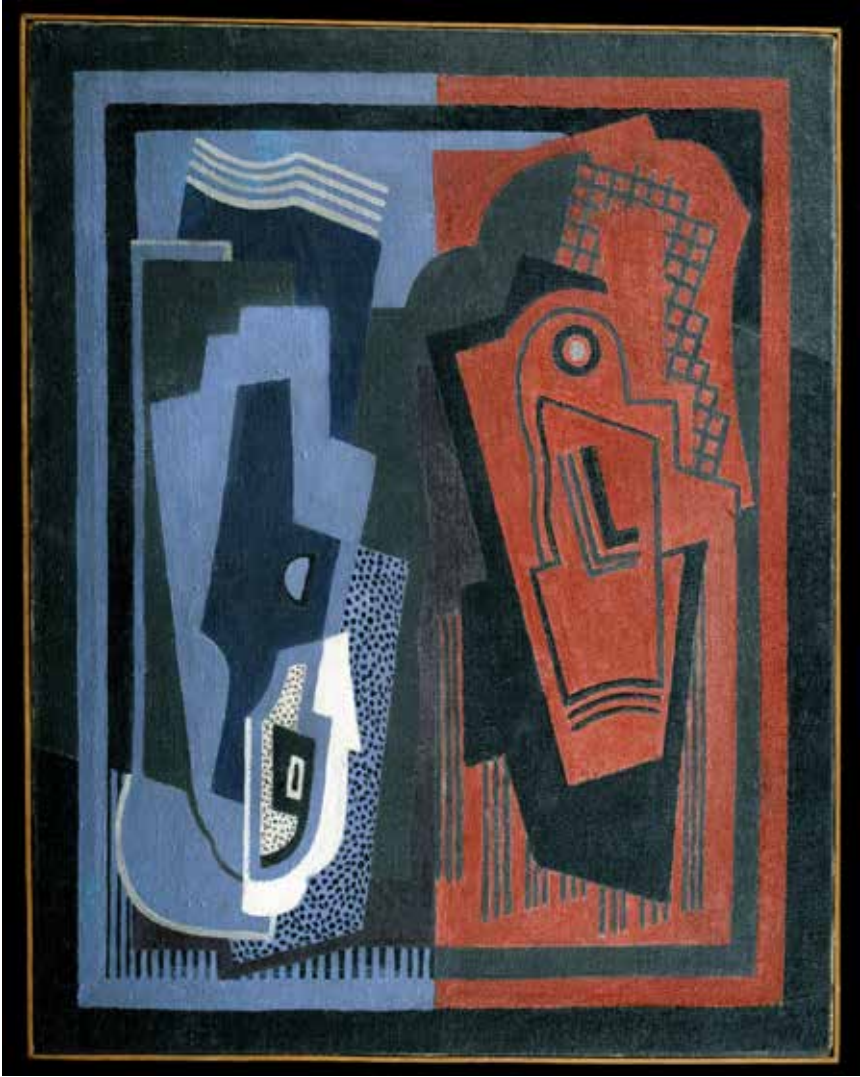


67. Letitia Marion Hamilton RHA (1878-1964)

The Meath Point-to-Point

Oil on board, 12 x 17cm

Signed with initials



68. Mainie Jellett (1897-1944)

Two Elements

Oil on canvas, 91.5 x 71 cm

Exhibited: Mainie Jellett Retrospective Dec 1991/ March 1992, Irish Museum of Modern Art



69. Mainie Jellett (1897-1944)

Abstract Composition

Oil on canvas, 92 x 73cm

Signed

Exhibited: "Analysing Cubism" Travelling Exhibition IMMA, The Crawford Gallery, F.E.
McWilliam Gallery 2013

Homage to Fra Angelico is a major work in the oeuvre of Mainie Jellett. Exhibited at a solo exhibition at the Society of Dublin Painters in 1928, the work was warmly received by the critics of the *Irish Times* and the *Irish Statesman*, two publications which had only five years earlier lambasted Jellett for her abstract and seemingly incomprehensible painting, 'Decoration', (1923, National Gallery of Ireland). The work represents a turning point in Jellett's reputation and to some extent her practice. In it she moves from an extreme abstraction to the use of more recognisable figurative elements.

Homage pays tribute to the work of the early Renaissance artist Fra Angelico, whose paintings, which were reproduced in religious journals, were well known in Ireland. Jellett schematises the underlying forms and shapes of Fra Angelico's design of his altarpiece, the *Coronation of the Virgin* (c. 1435, Uffizi), editing out unnecessary detail. The curved form of the composition derives directly from the framing of Fra Angelico's painting. In addition Jellett draws on the work's dominant colours and tones using a similar neutral background with yellows, blues and reds marking the prominent components in the painting. Through the language of cubism she transforms a 15th century religious artwork into a modern expression of spirituality. In doing so she convinced many of her contemporaries in Ireland of the value and relevance of modern art. As Riann Coulter has discussed Jellett's choice of the Virgin as a subject was a way of linking modern art to the sensibilities of the predominantly Roman Catholic public of Free State Ireland. The theme of the *Coronation of the Virgin* is found in Gothic and early Renaissance art and represents Mary being crowned Queen of Heaven. The story, which is recounted in the bible, was popularised in the 13th century *Golden Legend*. For Jellett such a theme evoked a period of widespread devotion in which the artwork played a central role.

Homage to Fra Angelico relates closely to a work produced by Albert Gleizes, Jellett's friend and mentor, who completed a painting with a similar composition in 1927. Gleizes's work was intended to be part of a scheme of murals for a church at Serrieres close to where he had established a commune of artists on the banks of the Rhone. In the end the murals were never installed. Jellett, who visited Gleizes and who corresponded regularly with him knew of the project. Both artists began in this period to make explicit reference to religious themes. According to Gleizes's biographer, Peter Brooke, the French artist's version of the *Coronation of the Virgin* owed a great deal to Jellett. Homage to Fra Angelico belonged to the academic Eileen MacCarvill who was a great champion of Jellett's work after the artist's early death in 1944.

Jellett's work was seen to encapsulate the core values of spirituality and universality which her particular form of cubism championed and which challenged what the artist saw as the superficiality of contemporary academic and realist art.

Dr. Róisín Kennedy



70. Mainie Jellett (1897-1944)

Homage to Fra Angelico

Oil on canvas, 183 x 152.5cms



71. Evie Hone HRHA (1894-1955)

Abstract Composition
Pochoir, 30.5 x 22cm
Signed

Exhibited: "The Abstract Eye", The Glebe Gallery,
Donegal, June-August 2009

72. Evie Hone HRHA (1894-1955)

Abstract Composition
Gouache, 24 x 14cm
Signed

Exhibited: "Analysing Cubism" Exhibition IMMA;
The Crawford Gallery; F.E. McWilliam Gallery
2013





73. Evie Hone HRHA (1894-1955)

Abstract Composition

Oil on canvas, 100 x 65cm

Signed and dated 1928

Exhibited: "The Moderns" Exhibition IMMA, Oct 2010/ Feb 2011

"Analysing Cubism" Exhibition IMMA; The Crawford Gallery;

F.E. McWilliam Gallery 2013



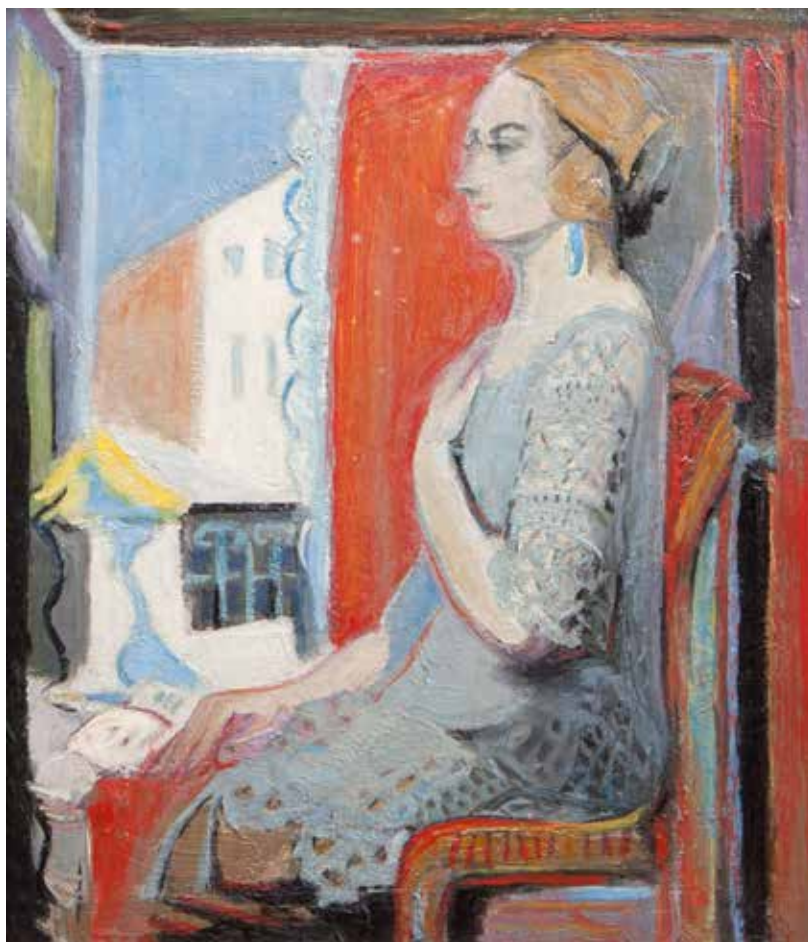
74. *May Guinness (1863-1955)

La Parisienne

Oil on board, 38 x 32cm

Exhibited: *The French Connection*, The Ava Gallery, The Hunt Museum 2010

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



75. May Guinness (1863-1955)

Lady by Balcony

Oil on board, 30.5 x 25.5cm

Exhibited: "The Moderns" Exhibition IMMA, Oct 2010/ Feb 2011



76. *Lilian Lucy Davidson ARHA (1879-1954)

Night at Claddagh (circa 1933)

Oil on hard board, 21.5 x 22.8 cm

Signed with monogram.

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

Exhibited: RHA Dublin, 1933 Cat. No 33;

Irish Women Artists Exhibition, National Gallery of Ireland, 1983, Cat. No 94

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

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

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

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



77. Lilian Lucy Davidson ARHA (1879-1954)

When the Day is Done

Oil on canvas, 45.75 x 61 cm

Signed with monogram



78. Lilian Lucy Davidson ARHA (1879-1954)

Fair Day, Westport

Oil on canvas, 66 x 76 cm

Signed with monogram



79. Lilian Lucy Davidson ARHA (1879-1954)

Pull for the Shore

Oil on canvas, 51 × 40,5cm

Signed with monogram

Exhibited: 1951 RHA Annual Exhibition Cat.
No. 113



80. *Lilian Lucy Davidson ARHA (1879-1954)

Night at Bruges

Oil on board, 40,5 × 30,5cm

Signed with monogram

This work is thought to date from 1922 the year Davidson exhibited seven works of Bruges in the Watercolour Society of Ireland



81. Eva Hamilton (1876-1960)

The Strawberry Pickers

Oil on panel, 23 x 33cm

Eva Hamilton was the elder sister of Letitia Hamilton, with whom she studied at the Metropolitan School of Art under Sir William Orpen who much influenced her work. She initially specialized in portraiture but due to economic necessity she had to give this up to keep house for herself and her family and was later to venture into capturing the Irish landscape often on small panels. She joined the Dublin Painters' Society in 1922 and held several one person shows there. She took over as president of the society from Harriet Kirkwood in 1948.



82. Harriet Kirkwood (1880-1953)

The Harbour Howth

Oil on canvas, 46 x 55.5cm

Provenance: The artist's family

Harriet Kirkwood initially studied at the Metropolitan School of Art in 1908/9 session returning again ten years later. John Butler Yeats had encouraged her to study abroad which she did including studying with André Lhote in the 1930's. She was friendly with, and much influenced by, fellow artists Mainie Jellett, Evie Hone and Norah Mc Guinness. She was a great supporter of other artists regularly supporting them through the purchase of their work. She was greatly involved in the Dublin Painters Society serving first as Secretary and later as President from 1936 - 1948.



Fig. 36. Harriet Kirkwood



83.*Harriet Kirkwood (1880-1953)

Rural Still Life

Oil on canvas, 56 × 66cm

Provenance: The artist's family

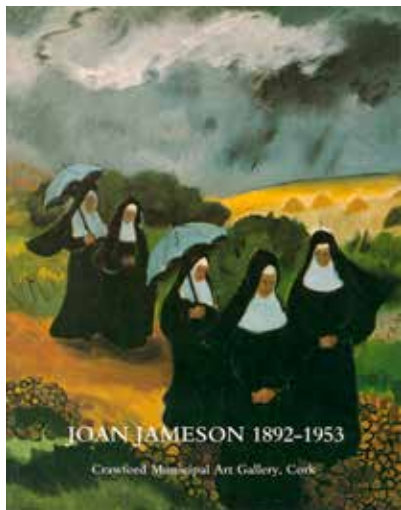


Fig. 37. "Joan Jameson Exhibition" Crawford Gallery Cork



Fig. 38. Joan Jameson



84. *Joan Jameson (1892-1953)
Making the Bed
 Oil on canvas, 63 x 78cm
 Signed, inscribed with title verso
 Exhibited: IELA 1945, Cat. No.79



85. Joan Jameson (1892-1953)

A View of the Claddagh

Oil on Canvas 30.5 x 39.5cm

Signed

Exhibited: Joan Jameson Exhibition at the Leicester Galleries London 1937;
Joan Jameson Retrospective Exhibition at The Crawford Gallery Cork September 1989.

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



86. *Frances Kelly ARHA (1908-2002)

Still Life with Flowers

Oil on canvas, 46 x 37cm

Signed

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



87. Moyra Barry (1886-1990)

Still Life of Summer Flowers

Oil on canvas, 49.5 x 39.5cm

Signed

Moyra Barry was born in Dublin and attended the Royal Hibernian Academy School where she won a Taylor Prize. She later went on to study at Slade in London before moving to Quito in Ecuador where she taught for some time. On returning to Dublin she exhibited regularly with the RHA and the Dublin Painters' Society. She is well known for her bright flower pieces.

Irish Exhibition of Living Art

By the mid-1940s the success of the Dublin Painters' Society was beginning to wane and their role was succeeded by the Irish Exhibition of Living Art, which again was dominated by women; with Norah McGuinness as its President from 1944 to 1971 and Anne Yeats serving as its Secretary for a similar period. Norah McGuinness and Nano Reid were chosen by the Irish Government to represent Ireland at the prestigious Venice Biennale in 1950, Ireland's first time to exhibit there. In 1956 the young sculptor and IELA committee member Hilary Heron was chosen to represent us along with Louis le Brocquy.



Fig. 39. Fr. Jack Hanlon, Louis le Brocquy, Norah McGuinness, Margaret Clarke and Elizabeth Curran hanging at the first Irish Exhibition of Living Art 1943



88. Norah McGuinness HRHA (1901-1980)

The First Sheaf

Oil on canvas, 51 x 61 cm

Signed

Exhibited: "Norah McGuinness Retrospective Exhibition" Trinity College
Dublin, Oct/Nov 1968, Cat. No.51



89. Norah McGuinness HRHA (1901 - 1980)

Flight over Mulroy

Oil on canvas, 51 x 76cm (20 x 30")

Signed



90.*Anne Yeats (1919-2001)

The Letter Writer

Oil on board, 46 x 33cm

Signed

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



91. Anne Yeats (1919-2001)

Nuabhéarsaíocht

Ink and wash drawing, 23.5 x 17cm

Signed

This is a design for a jacket cover by Sean O Tuama, published by Saireal agus Dill

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



92. Elizabeth Rivers (1903-1964)

Halloween Children (c 1948 –51)

Oil on canvas, 63.5 x 91 cm

Signed

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

Elizabeth Rivers Memorial Exhibition, Hugh Lane Gallery 1966 Cat. No.18.



93. *Elizabeth Rivers (1903-1964)

The Ark

Oil on canvas, 51 x 61 cm

Signed



94. Rosaleen Brigid Ganly HRHA (1909-2002)

Nude

Oil on board, 46 × 40.5cm

Signed with monogram and dated '51

Exhibited: *Brigid Ganly Retrospective* April/May 1998 Hugh Lane Gallery

Brigid Ganly was the daughter of the artist Dermot O'Brien who became President of the RHA in the year she was born a position he held till 1944 and spent her early childhood at the family estates in Limerick , Cahirmoyle before the family returned to Dublin in 1919. She attended the Metropolitan School of Art under Tuohy and won prizes for sculpture which she studied with Oliver Sheppard. She continued her studies at the RHA Schools where her teachers included Margaret Clarke and Sean O'Sullivan. She continued her studies in Florence and Rome . She was a regular exhibitor at the RHA where she became a full member in 1935 and with the Watercolour Society of Ireland .This work shows the influence of André Lhote on her work having studied with him in 1951.



95. Margaret Stokes (1915-1996)

Nude in Sunroom

Oil on canvas, 56 x 50.5cm

Signed with initials

Mainie Jellett, a first cousin who gave her art lessons from an early age, first influenced Margaret Stokes. She was a pupil at The Royal Hibernian Academy School and she won the Purser Griffin Scholarship which she used to attend the Glasgow School of Art and later went to the Edinburgh College of Art where she studied under Joan Hassell the well known wood engraver and illustrator and W. G. Gillies the distinguished Scottish painter. She returned to Dublin and taught at Alexandra College and had private pupils.



96.*Patricia Griffith (1912-1973)

Cactus House

Gouache, 25.5 x 21.5cm

Signed

Exhibited: Dublin Painters Exhibition 1942, Cat. No. 39

Pat Griffith, née Wallace was born in Dublin, and studied at the RHA and at the Slade School in London. She painted mainly in gouache and produced theatre sets and costume designs. She exhibited with the Dublin Painters, White Stag Group and regularly with the WCSI until mid 1940s. Griffith lived mostly in Co. Dublin, with frequent visits to Louisburgh, where her mother and brothers lived, and then at Puckane, near Nenagh, Co. Tipperary, until her death in 1973.



97.*Barbara Warren RHA (b. 1925)

Connemara Landscape with Figure

Oil on board, 25.5 x 30.5cm

Signed

Barbara Warren studied at NCAD in Dublin where she was later to teach for 10 years and with André Lhote in Paris. She was also influenced and encouraged by her friend and fellow painter Elizabeth Rivers. She exhibited regularly at the Dublin Painters' Society where she held her first one person show in 1952, the IELA and the RHA where she was elected a full member in 1989.



Fig. 40. Kitty Wilmer O'Brien painting plein air

Kitty Wilmer always wanted to go to art school and she got her wish aged sixteen when she entered the RHA Schools where she won awards including the Taylor Scholarship on the strength of which she moved to London to study at The Slade. She later went with her sister-in-law, Rose Brigid Ganly to study with André Lhote in Paris.

She actively was involved with the Dublin Painters Society and the Irish Watercolour Society of Ireland where she was President between 1962 - 1981 and did much to improve the standards there. Fellow member James Nolan sums up Kitty's contribution "... lent the dignity of her presence, enthusiasm and devotion of most her lifetime. She took her responsibilities very seriously and was reliable and concerned for the well being of the Fine Arts, serving on councils and committees and ever ready to advise or help when called upon. She moved through life with a natural dignity, and lent a touch of colour to a sombre world".



Fig. 41. Kitty Wilmer O'Brien



98. Kitty Wilmer O'Brien RHA PWCSI (1910-1982)

Fitzwilliam Square (1971)

Oil on board, 45 x 60cm

Signed



99. Kitty Wilmer O'Brien RHA PWCSI (1910-1982)

Thallabawun Strand, Co. Mayo

Gouache, 49 x 63cm

Signed with initials and dated 1965



100. Cherith McKinstry (1928-2004)

Man with purple coat

Indian Ink and watercolour, 20 X 15 cm

Signed

Prov. From the Lewinter-Frankl Collection

Cherith Boyd was born in Worcester in 1928; she came to Ulster as a child and during the war years was evacuated with her school to Co. Tyrone. Having interrupted initial studies in sculpture at the Belfast College of Art, she returned there from 1950 to 1953 to study painting under Romeo Toogood, meeting fellow students Basil Blackshaw and T. P. Flanagan. A CEMA travelling scholarship brought her to Italy in 1953 and in 1958 she married the architect Robert McKinstry. Her first solo show was at the CEMA Gallery, Belfast in 1962. Public commissions included Stations of the Cross for St McNissi's, Magherahoney, Co Antrim, a large staircase mural for Queen's University, and her most celebrated work, the six large tromp l'oeil ceiling panels for the restored Belfast Opera House.



101. Deborah Brown (b.1927)

Prayer (1952)

Oil on board, 46 x 56

Signed

Deborah Brown was born in 1927, spending the war years in Cushendun where she knew Humbert Craig. After a year at the Belfast College of Art, she attended the National College of Art in Dublin. Early solo shows included the CEMA Gallery, Belfast, 1951, the British Council Gallery, Glasgow, 1955, and the Ulster Museum (organised by John Hewitt) in 1956, after which she spent several years designing sets for Mary O'Malley at the Lyric Theatre. The New Vision Centre Gallery in London exhibited abstract paintings in 1959 and 1964; there followed an important commission for a series of large paintings for the new Ferranti building in Manchester; and from 1966 she exhibited regularly at the Ritchie Hendriks Gallery in Dublin, by then working in fibre glass and moving towards three dimensions. Her many awards include the Carroll Prize in the IELA, the Open Painting Exhibition, Belfast, (both 1970), and a sculpture prize in Limerick in 1983. International exhibitions included representing Ireland at Cagnes sur Mer in 1973, and ROSC 71 and 84, which both toured America. After a 1982 mid-career retrospective, shown in Belfast and Dublin, her sculpture made a significant return to figurative themes.



102. Pamela Mathews (b. 1931)

George Campbell and Gerard Dillon in my Studio

Oil on board, 44.5 x 32cm

Signed



Fig. 42. Pamela Matthews

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

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

In 1962 the artist travelled to New York and spent most of the year travelling and exhibiting her paintings including the Ruth White Gallery on 42 East 57th Street. In 1964 she held her first solo show with Leo Smith at the Dawson Gallery. Opened by novelist Mary Lavin, the exhibition received positive media comments..... "This show lifts her without effort into the front rank of Irish Women Painters..." Becoming a wife to a surgeon and mother of two children in 1965 restricted her life as an artist, but she continues to take an interest in the development of art in Ireland and in Europe today.



103. *Dairine Vanston (1903 - 1988)

Racecourse, Naas

Oil on canvas, 58.5 x 81 cm

Signed and dated (19)'65

Dairine Vanston studied at Goldsmith's College in London before moving to Paris where she studied under Roger Bissiere at the Academie Ranson where she met and married a young Costa Rican named de Padilla. She moved with him to his native country but she later found out he was an enthusiastic Fascist who took her to meet his idol Mussolini with whom she danced. Unsurprisingly the marriage did not last and she returned to Paris to study with André Lhote in the 1930s. In Paris she met the Polish-Jewish painter Jankel Adler who she went to live with in the South of France before the war before both escaping to Britain and Vanston to Dublin. During the war years Vanston became involved with the White Stag Group and exhibited regularly with the IELA from their first exhibition in 1943. Not having a gallery she relied on Group exhibitions as an outlet for her work. She was one of the founding members of Independent Artists group and also a member of the Graphic Studio. For further information see "A Quiet Storm - the art of Dairine Vanston" by Brian Fallon Irish Arts Review Vol 23 No. 4.



Fig. 43. Noreen Rice

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

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

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

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

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



104. *Noreen Rice (b.1934)

Pilgrim

Mixed media, 74 X 80 cm, signed



105. Noreen Rice (b1934)

Composition

Mixed media, 32 x 19cm

Signed

Exhibited: "Noreen Rice Retrospective"
April 2009 The Market House Gallery,
Monaghan



106. *Camille Souter RHA (b.1929)

Out of a Window

Watercolour, 37.5 x 53

Signed and dated August 1957

Provenance: From the collection of Sir Basil Goulding

Exhibited: Regularly including "Camille Souter Retrospective" Douglas Hyde Gallery, Trinity, June-July 1980, Cat. No.3

Born Betty Pamela Holmes in Northampton in 1929, Camille Souter came to Ireland when she was just one year old, and later excelled at art at school. During her studies as a trainee nurse in Guys Hospital, London she contracted tuberculosis. It was this illness which led to her being called Camille. Whilst recuperating she began to paint again and afterwards decided to give up nursing and devote herself to painting. In 1951 she married Gordon Souter.

Largely self-taught, her earlier work shows the influence of Abstract Expressionism, particularly the strong, emotive calligraphic styles of Klee and Pollock. However, her titles were nearly always descriptive and indicate an intended link with some aspect of the visual world. In 1956 she had her first solo shows in Dublin restaurants and London galleries. She won an Italian Government Scholarship in 1958 and worked for a year in Italy.

From 1959-60 she painted in Achill, where, partly through lack of money she began to use unusual types of paint such as aluminium bicycle paint. There, her painting moved away from the excitement and experiments of Abstract Expressionism and resolved into a quieter quasi-Impressionist mode of landscape painting. Her brushwork is now used to convey the dramatic activity of plant growth and moving skies.

In 1961 she married the sculptor, Frank Morris, in London. They returned to Ireland and settled on a farm in Calary Bog, Co. Wicklow, where she raised a family of five and in the following years painted views of her garden and the surrounding countryside. In the same year she represented Ireland at the Paris Biennale.

Souter's strange poignant series of slaughter house and meat paintings were initiated after her husband's death in 1971. A year later she also painted the subjects of factories, docks and canals. Following on from her abattoir pictures, she exhibited a series of fish canvases, which depict the slimy coldness of dead fish. In these paintings, however, she achieves complete cohesion, of shape, colour and design of pollock, cod and other varieties of fish. In 1977 she won the Grand Prix Interantional de l'Art Contemporain de Monte Carlo.

Since the early 1880s she has worked in the Shannon Industrial Estate, using airports and flying as a theme and has taken flying lessons. The slanted view of ploughed fields and hedges seen from an aircraft has led to her adopting a more angular approach. She now lives and works in Dublin, but spends much of her time on Achill Island. She has exhibited widely and has been included in many prestigious exhibitions abroad.

107. Camille Souter RHA (b.1929)

House in Calary

Oil on paper, 58.5 × 43cm

Signed and dated (19)'68



108. Camille Souter RHA (b.1929)

Looking Out of the Studio

Oil on board, 58,5 × 43cm

Signed and dated (19)'67



Sculpture during the period

Although several of the women included in this exhibition took modeling classes with John Hughes and Oliver Sheppard due to there being no foundry in Ireland and the prohibitive cost of casting abroad, very few carried on in this area in the first 70 years of this study. There were Rosamund Praeger and Angela Antrim working in the North and Gabriel Hayes undertaking commissions in the South. Melanie le Brocquy showed great promise in the early 1940's but gave up for twenty years while rearing her family . On the domestic scene Hilary Heron emerged and was joined in the 1950's by Imogen Stuart and Gerda Frömel who both moved here from Germany .



Fig. 44. Gabriel Hayes *Aviation Panel*

For this part of the exhibition we need you to go outside the building and go around the corner where you will see Gabriel Hayes's finest work from 1942 on the outside of the Department of Industry and Commerce building on Kildare Street. The panels depict various industries such as the one here representing the Aviation Industry. Other industries depicted are Shipbuilding, Tobacco, shoe, cement, pottery, iron and steel and the construction of Ardnacrusha. She completed these panels in-situ suspended in a wooden cage 23 metres from the ground.

Gabriel Hayes studied Metropolitan School of Art in Dublin and in France and Italy. She won the RDS prize for sculpture in 1934. She undertook numerous commissions around the country including the life sized stations for Galway Cathedral which took her twelve years to complete.

109. Gabriel Hayes (1909–1978)
Christmas Eve
 Linocut, 12.5 × 10 cm, signed
 and inscribed with title





110. Melanie le Brocqy HRHA (b.1919)

Head of a child (1942)

Bronze, 26.4cm high

Signed with artist's device and numbered 6/6

Melanie Le Brocqy has exhibited work in several group exhibitions in Salzburg, 1962, Dublin at the Dawson gallery in 1973 and the Taylor Galleries in 1986 and 2000. Her work is represented in the collection of the Hugh Lane Municipal Gallery of Modern Art, Dublin, the National Self Portrait Collection, Limerick, the Arts Council of Ireland, the Corporation of Dublin and Allied Irish Bank. In 2000 the RHA Gallagher Gallery held a retrospective exhibition of Le Brocqy's work.

Melanie Le Brocqy's sculptures are often centred around the family; an infant learns to walk, a young girl holds her mother's hand, father and son stand closely together. The relationship between figures is one of respect and tenderness. They stand upright but are not stiff. Forms are reduced to a simple statement.



Fig. 45. Hilary Heron with "Crazy Jane III" at the IELA Exhibition 1958



III. Hilary Heron (1923-1977)

Crazy Jane I

Steel, 85 x 48 x 24cm

Provenance: From the private collection of Victor and Mabel Waddington

Exhibited: IELA 1956, Cat. No.135

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

In 1948 she won the Mainie Jellett memorial Scholarship awarded by the Living Art Exhibition Committee which enabled her to spend the greater part of that year in France and Italy. She held solo shows at The Victor Waddington Galleries in 1950 & 1953 later exhibiting with him in London. In 1956, at the Venice Biennale, she represented Ireland along with Louis le Brocqy. A friend of Elizabeth Frink (1930-93) since they met in the 1950's Hilary saw a great deal of her when she went to live in London in 1959, sharing accommodation at 28 Cranley Gardens, South Kensington. Elizabeth Frink lent her a studio, and later visited her in Ireland on several occasions.

112. Hilary Heron (1923-1977)*Torso I (1959)*

Bronze, 36 × 18.5 × 8.5cm

Exhibited: "The Moderns" Exhibition IMMA,
Oct 2010/ Feb 2011, Cat. No.107**113. Hilary Heron (1923-1977)***Torso III (1959)*

Steel and copper; 122cm





Fig. 46. Gerda Frömel

Gerda Frömel was born in Schonberg in Czechoslovakia in 1931. She studied sculpture first at Stuttgart where she was awarded the academy scholarship in 1949 and then in Darmstadt and Munich. Not wishing to return to her own country, she came to Ireland in 1956 and settled here with her German husband Werner Schurmann who was himself an able sculptor before turning to opera singing as a career. Gerda Frömel brought the inheritance of a dual tradition to bear on all the work that she created in this country and it was here that all of her mature work was inspired. She was forty-five and the mother of four boys when, tragically, she lost her life in a drowning accident. When she first arrived in Ireland, Frömel began to contribute to various group shows, including the Irish Exhibition of Living Art. She worked initially in marble, onyx, slate or alabaster; but later also in bronze, aluminium and gold. She excelled as both a carver and a modeller and was a fastidious craftsman, devoted to finish and technical perfection as the delicacy of her work suggests.

One of her main concerns was with the intrinsic nature of the materials with which she worked. Very versatile, Frömel was able to slip from abstract to representational and from delicate, softly modelled or carved heads and figures to austere, almost bare pieces. She was particularly fascinated with circular, oval and disc-shaped forms. Latterly, she had expressed the desire to further explore the challenge of large scale pieces and had begun to devote much time to large public commissions. In 1962 she won the sculpture prize in the Irish Church Art Exhibition and the following year was awarded an Arts Council scholarship for sculpture. She had her first one-man show in Dublin in 1964. In 1970 she won the Waterford Glass Company Award at the Oireachtas. She won many other awards and received commissions from both Ireland and Germany including one for the P.J. Carroll building in Dundalk and the Regional Technical College in Galway.

114. Gerda Frömel (1931-1975)

Eve

Bronze, 49.5cm high

Signed with initials

The attenuated figure of Eve while reminiscent of Giacometti's bronze figures more strongly recalls a Gothic Mary Magdalene and, perhaps is a reference to late medieval German sculpture widely found on churches in southern German towns. Having studied in Munich, Frömel could not have avoided being exposed to such influences.



115. Gerda Frömel (1931-1975)

Head

Marble, 34.5cm high

Signed with initials and dated 1970

Exhibited: "SIAR 50 Exhibition" IMMA Nov 2005/ Feb 2006





116. Imogen Stuart RHA (b.1927)

Stillorgan Children

Bronze, 11.4cm (4.") high, Signed

The eldest daughter of Germany's leading art critic of the thirties, Imogen Stuart was born into a cultured Berlin family and began to sculpt from a very early age. After meeting her Irish husband Ian Stuart, the grandson of the artist Maud Gonne, through her studies in Berlin, she came to Ireland in 1949 and became interested in Irish saints and scholars and their connection to nature. She works in wood, bronze, stone, steel, clay and terracotta and has regularly exhibited at the annual RHA and Living Art exhibitions. A member of Aosdana since 1981, she was also elected a full member of the Royal Hibernian Academy in 1990 and Professor of Sculpture by the RHA in 2000. She is well known for her ecclesiastical artistic work such as the monumental Pope John Paul II in St Patrick's College Maynooth and the carved altar in the University College Cork chapel, but also public works such as 'Fiddler of Dooney' and these figures located in the Stillorgan shopping centre, portayals of youth, innocence and joy.

Artists Index

- | | | | |
|--------------------|----------------------------|----------------------|---------------------------------|
| Moyra Barry | 87 (Bio p.101) | Georgina M. Kyle | 16 (Bio p.24) |
| Rose Barton | 10 (Bio p.12) | Melanie le Brocquy | 110 (Bio p.121) |
| Mary Kate Benson | 6 (Bio p.8) | Norah McGuinness | 32-34, 88, 89 (Bio p.46) |
| Gretta Bowen | 40,41 (Bio p.52) | Cherith McKinstry | 100 (Bio p.112) |
| Muriel Brandt | 42 (Bio p.55) | Kathleen Mackie | 60 (Bio p.76) |
| Deborah Brown | 101 (Bio p.113) | Pamela Mathews | 102 (Bio p.114) |
| Mildred A. Butler | 8,9 (Bio p.11) | Eileen Murray | 61 (Bio p.78) |
| Margaret Clarke | 55 (Bio p.70) | Kitty Wilmer O'Brien | 98, 99 (Bio p.110) |
| Lilian Davidson | 76-80 (Bio p.92) | Rosamund Praeger | 15 (Bio p.23) |
| Kathleen Fox | 17 (Bio p.27) | Sarah Purser | 11, 12 (Bio p.15) |
| Gerda Frömel | 114, 115 (Bio p.124) | Kathleen Quigley | 56 (Bio p.72) |
| Rose B. Ganly | 94 (Bio p.106) | Elieen Reid | 62 (Bio p.79) |
| Grace Gifford | 53,54 (Bio p.68) | Nano Reid | 35-39 (Bio p.50) |
| Patricia Griffith | 96 (Bio p.108) | Noreen Rice | 104, 105 (Bio p.117) |
| Beatrice Glenavy | 4, 49-52 (Bio p.64) | Elizabeth Rivers | 20-22, 92, 93 (Bio p.30) |
| May Guinness | 74, 75 (Bio p.90) | Caroline Scally | 58, 59 (Bio p.74) |
| Eva Hamilton | 81 (Bio p.95) | Estella Solomons | 3, 18, 19, 43-46, 48 (Bio p.58) |
| Letitia M Hamilton | 65-67 (Bio p.82) | Camille Souter | 106-108 (Bio p.118) |
| Gabriel Hayes | 109 (Bio p.120) | Margaret Stokes | 95 (Bio p.107) |
| Grace Henry | 25, 26 (Bio p.34) | Imogen Stuart | 116 (Bio p.126) |
| Hilary Heron | 2, 111-113 (Bio p.122) | Mary Swanzy | 23, 24, 63, 64 (Bio p.80) |
| Evie Hone | 31, 71-73 (Bio p.42) | Helen Mabel Trever | 5 (Bio p.7) |
| Louise Jacobs | 47 (Bio p.60) | Darine Vanston | 103 (Bio p.115) |
| Joan Jameson | 84, 85 (Bio p.99) | Barbara Warren | 97 (Bio p.109) |
| Mainie Jellett | 1, 27-30, 68-70 (Bio P.38) | Maria D. Webb | 7 (Bio p.9) |
| Frances Kelly | 86 (Bio P.100) | Lily Williams | 57 (Bio p.73) |
| Harriet Kirkwood | 82, 83 (Bio p.96) | Anne Yeats | 90, 91 (Bio p.104) |
| | | Lily Yeats | 13,14 (Bio p.20) |

Acknowledgements

The Directors of Adams would like to thank all the private lenders without whose generosity shows like this one cannot take place. We would like to thank Claire Dalton for writing the extensive essay and giving her insights on the period of review. As in past years we have had tremendous support and enthusiasm from the artist's families for which we are very grateful.

Many writers and scholars have in various ways covered many of the artists included so we would like to thank Dr S.B. Kennedy, Patricia Butler, Karen Reihill, Hilary Pyle, Fiana Griffin, Dr Eileen Black, Brian Fallon, Dr John O'Grady, Julian Campbell, Christina Kennedy, Fionna Barber, Nicola Gordon-Bowe, Paul Finucane, Maria Connolly, Peter Murray, Dr Riann Coulter, Declan Mallon, Bruce Arnold, Jane Eckett, Dr Éimear O'Connor, Dr Roisin Kennedy, Marjorie Reynolds, and the late Theo Snoddy to name but a few for their work and commitment to researching Irish Art over many years. All their articles and publications were an invaluable reference source in the preparation of this catalogue.

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

* Due to space restrictions at Clandeboye, Cat. No's. with * will be shown in Dublin only

The following catalogue numbers will be coming up for sale in Adam's in our October and December Sales of Important Irish Art :- 8,10,17,18,19,24,29,39,70,79,89 &103

Documentary films on Mainie Jellett, "To make it live" by Bruce Arnold and Estella Solomons, "Estella" (1999) by Paradox Films, will be screened in the saleroom on alternate days and our thanks to the copyright holders for facilitating this.

Irish Women Artists 1870 - 1970

ADAM'S St. Stephen's Green, Dublin 8th July - 31st July

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

Special Sunday Openign 13th July 2.00pm - 5.00pm

THE AVA GALLERY Clandeboye Estate, Co. Down 7th August - 5th September

Normal opening hours : Monday - Friday 11.00am - 5.00pm

(Closed weekends and Bank Holidays)

Special opening hours for the Clandeboye Festival 18th - 23rd August

Monday 18th - Wednesday 20st Noon - 8.00pm

Thursday 21st August Noon - 5.00pm

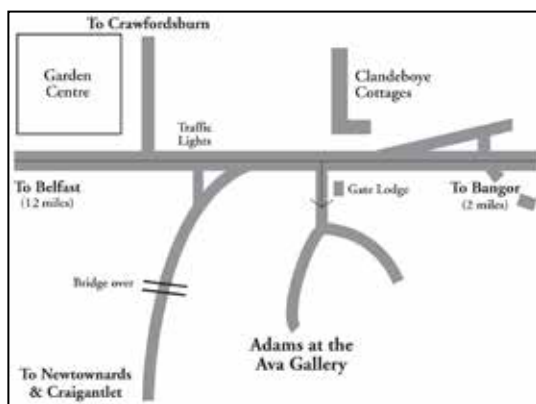
Friday 22nd August Noon - 8.00pm

Saturday 23rd August 11.30am - 5.00pm

Directions to the Ava Gallery

From Belfast (12 miles)

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



The AVA Gallery
 Clandeboye Estate
 Bangor, Co. Down
 BT19 1RN
 (T) +44 (0)28 91852263

Other Important Dates for your Diary

11th - 18th September - Preview of Important Irish Art Sale
 The Ava Gallery Clandeboye, Co. Down

1st October - Important Irish Art Sale
 Adam's, 26 St. Stephen's Green, Dublin

Irish Women Artists 1870 - 1970



Summer 2014

ADAM'S Est 1887