



FOR THE LOVE OF ART

The Kelly Collection



Detail: Tonia Kehoe. CIRCLES, 2003

Tonia Kehoe

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To Mum and Dad, who inspired this collection.

All earnings from the sale of this
publication will go to GOAL.



a word of thanks

When I joined the family business, back in 1986, Kelly's already had an extensive collection of art and sculpture, spanning more than a quarter of a century. This was due to the passion my late father, Billy, and my mother, Breda, had for art; a passion that, as I had grown up with it, I took to be absolutely normal, and that has no doubt inspired my own love of art. My mother and father always bought art, even (or perhaps especially!) when they could least afford it, and their collecting habits were assisted by an Arts Council scheme, which, in the 1960s, helped hotels to put the works of Irish artists in the public eye. After my father died in 1977, my mother purchased the twenty works we had on show from the Council scheme outright, and we have been adding to the collection ever since.

The collection at Kelly's is therefore a personal one. It includes contemporary Irish and international artists, many of whom have become friends over the years. These friendships have led to commissions, such as the delph in the restaurants, which Guggi designed for us, and the labels on our house wines – the work of William Crozier. Other friendships have helped to build the collection too. Joan Lambert organised and selected the works for the annual exhibition, which for several years coincided with the Opera Festival (many of which we purchased until we eventually ran out of wall space), and Dr John Cooney shared his invaluable vision, taste and knowledge of art with us so generously.

As our regular guests will know, we close Kelly's every year for a few weeks in the winter. During this time the staff take a well-earned break, and we do all those extra jobs, such as mending, cleaning chandeliers and freshening up the paintwork. I love walking through the hotel just before it reopens, it's like it's waiting for everything to begin again. But even when it is empty like this, with no staff or guests, the hotel is still alive – and that's because of the art. The walls are speaking, as the different paintings and pieces of sculpture attract attention, or invite you to step into their worlds. One year, alone in the corridors, with all the art taken down and the walls just newly painted, it felt as if the hotel had lost its soul.

That's why we decided it was time to make a book on the Kelly's art collection. We used to put up labels, letting guests know a little more about the works, including details of artist, medium and dates, but it's hard to look at something when it has writing beside it. We all

tend to focus on the words, and I think it made the hotel look like a gallery, which is a different feeling altogether. Nevertheless, art starts conversations: I remember when a large modern abstract piece of an orange square by Callum Innes arrived; a guest stopped me at the table to enquire about the new purchase, and I could tell he wasn't terribly impressed. Knowing this guest had been coming to Kelly's for over twenty years, I asked him when was the last time he'd asked me about the art... 'Never before!' he announced, and we laughed, knowing the point was made.

Many artists have remarked that their work isn't actually complete until the viewer sees it, and it is the act of looking that makes their art come alive. With all the works of art on display in Kelly's, and original art in every bedroom, there's an awful lot of looking! Not everyone has the same likes and dislikes, and in many ways this book is about continuing conversations, and maybe starting some new ones. Putting the book together and selecting the works that we would include brought back so many memories: of my parents, of artists and guests, of times spent in the hotel; and I realised that even though the publication marks a moment in the collection, it's not a moment of completion. We'll meet more artists, buy more works, more guests will come and contribute memories of their own likes and dislikes; to put it another way, the collection will continue to be part of the soul of Kelly's.

I want to express my grateful thanks to all those who have supported this project, especially Ian Whyte and his team from Whyte's of Dublin; a special mention to Jane Eckett, who started the ball rolling, and to Adelle Hughes and Sarah Gates. Thanks to Gillian Buckley and Ger Lawlor for the photography. My sincere thanks to Dr Roisin Kennedy, the writer and editor of this wonderful endeavour. Thank you to Mairead Furlong and Joan Lambert for their input and support, and to Karla Sanchez for the wonderful piece on 'Children and Art'. Thanks to Fiona Nash of Momentum Design for her excellent design, taste and the passion she has given this project from the start (sorry for the unending list of changes, Fiona!). Thank you to Michelle Burke of Red Door for getting this over the line. And last, but not least, to all the artists, staff and, of course guests, who bring Kelly's to life every year, none of it would be the same without you.

A handwritten signature in black ink, appearing to read 'Bill Kelly', with a long, sweeping horizontal stroke underneath.

IRISH
BASIL BLACKSHAW
BRIAN BOURKE
GEORGE CAMPBELL
PATRICK COLLINS
DIANA COPPERWHITE
DAVID CRONE
PETER CURLING
GERARD DILLON
MARK FRANCIS
MARTIN GALE
GUGGI
CHARLES LAMB
LOUIS LE BROCQUY
MAURICE MACGONIGAL
NORAH MCGUINNESS
SEÁN MCSWEENEY
COLIN MARTIN
COLIN MIDDLETON
MICHAEL MULCAHY
TONY O’MALLEY
NEIL SHAWCROSS
JOHN SHINNORS
CAMILLE SOUTER
PATRICK SWIFT
JOHN B. VALLELY
SCULPTURE
CONOR FALLON
ROWAN GILLESPIE
HILARY HERON
DICK JOYNT
ANTHONY SCOTT
INTERNATIONAL
GILLIAN AYRES
ALEXANDER CALDER
WILLIAM CROZIER
IVON HITCHENS
DAVID HOCKNEY
PATRICK HUGHES
CALLUM INNES
STEPHEN MCKENNA
MARY NEWCOMBE
JACKIE NICKERSON
JOHN PIPER
ANNE REDPATH
WILLIAM TILLYER
PAUL WINSTANLEY
CHILDREN
THIERRY BISCH
MICHAEL CHALLENGER
TREVOR GEOGHEGAN
FATHER JACK P. HANLON
JOHN REAY
ROSS WILSON
ANDY WARHOL

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a vivid passion

Portrait of Billy Kelly 1927–77
By Ross Wilson



Kelly's Hotel is renowned for its outstanding collection of modern and contemporary art. The collection dates back to the 1950s when the artist Kenneth Webb was invited to display his work and that of his students in the hotel. Having seen the impact of modern painting on their establishment, Billy and Breda Kelly, the owners and the parents of the current proprietor, Bill Kelly, went on to become passionately interested in visual art. Along with the dramatic expansion of their business in the 1960s there came a concerted effort to assemble a major art collection. Since then art has become central to the identity and ambience of Kelly's Hotel. On walking through its front door one is immediately amazed by the vast and impressive range of work on display.

The collection is eclectic and reflects the personal tastes of the Kelly family over the past two generations. What makes it refreshing and different from other corporate collections is the fact that the paintings and sculptures are not merely a tasteful extension of the decor. Neither is it a trophy collection of museum-type art, although there are many examples of art at Kelly's which a public art gallery would be happy to own. Rather, it contains a fascinating mixture of both challenging and conventional works of art which enhance the relaxed mood of this family resort hotel.

POPPIES Kenneth Webb.



In the 1960s, with the expansion of the tourist industry, the Arts Council recognised the importance of hotels as places where Irish culture could be promoted both to the Irish holidaymaker but also, crucially, to the foreign visitor.

TOP LEFT

Elizabeth Magill
PARLOIS LAND, 2006
Hotel bedroom



BOTTOM LEFT

Rowan Gillespie
IMAGINE, 1983
Bronze and Granite
Diningroom



BOTTOM RIGHT

James Le Jeune
FARMHAND [CYRIL CUSACK]
Oil on Canvas



OPPOSITE PAGE TOP

Elizabeth Cope
RUSSIAN MYTHOLOGY
Mural Aqua Club Pool

OPPOSITE PAGE BOTTOM

Ben Byrne
Daphne & Apollo
Aqua Club pool



His taste was for the work of highly accomplished painters whose subject was the Irish landscape or aspects of Irish life.

In the 1960s, with the expansion of the tourist industry, the Arts Council recognised the importance of hotels as places where Irish culture could be promoted both to the Irish holidaymaker but also, crucially, to the foreign visitor. Conscious of the lack of opportunities for Irish artists to sell and exhibit their work, the Council came up with a scheme whereby hoteliers could jointly purchase works of art with the Council and display them in the hotels. The early core of the Kelly's Hotel collection, including some very significant mid-twentieth century Irish paintings, comes from Billy and Breda Kelly's use of this scheme. Through it they purchased work by artists such as Gerard Dillon, Maurice MacGonigal, Patrick Collins, Norah McGuinness and John Vallely. Correspondence in the Arts Council's archives from the 1970s reveals that Billy Kelly had a very clear idea of which artists he was interested in. He was not dictated to by the Arts Council and travelled regularly to Dublin and other cities to view exhibitions. His taste was for the work of highly accomplished painters whose subject was the Irish landscape or aspects of Irish life. Billy had a preference for those who took a modern approach to their theme. A particular favourite was Maurice MacGonigal who, then at the end of his career, had abandoned an academic method and was producing colourful paintings of the West of Ireland. Today Kelly's Hotel owns some twenty-two works by the artist and has named one of its main reception rooms in his honour.

After Billy Kelly's early death in 1977, the running of the hotel and the ongoing development of the art collection were taken over by his widow, Breda. A testament to her business acumen, she bought out the Joint Purchase paintings from the Arts Council in 1978, bringing a total of twenty-two works by major Irish artists into the full ownership of the hotel. From 1976 Kelly's Hotel hosted annual art exhibitions. These were held at the same time as the Wexford Opera Festival in October, thus forging a link between Wexford and Rosslare and between two major cultural activities – art and music. These highly successful exhibitions, which were run by Joan Lambert and Maeve Taylor, have provided another source of work for the collection. Being able to see particular paintings hanging in the hotel for several weeks gives the Kellys an opportunity to decide which of them might make a suitable addition. Peter Curling's *Into the Storm* is an example of a work that came into the collection in this way.

A distinctive feature of the work on display is the significant proportion of paintings by non-Irish artists



Jane O'Malley. LATE SUMMER EVENING BY THE POND [2003]

A distinctive feature of the work on display is the significant proportion of paintings by non-Irish artists. Many of these were purchased on travels to Britain or further a field. Some have been bought from galleries in Ireland. They include work by major international artists such as David Hockney, Gillian Ayres, Alexander Calder and Andy Warhol. The latter is represented by a large screenprint of Debbie Harry, which adds a touch of glamour to the Ivy Room. There are some very impressive examples of paintings by English artists that are rarely found in public collections in Ireland. The large bold works of Gillian Ayres and Ivon Hitchens offer interesting comparisons with their Irish counterparts such as Tony O'Malley, who lived in England for many years and was subject to similar influences. Tony and his wife Jane O'Malley were regular visitors to Kelly's Hotel, which owns an impressive selection of work by both artists. A suite has been named after Tony O'Malley. An artist moving in the opposite direction to O'Malley is the Scottish painter William Crozier, who relocated to West Cork twenty-five years ago. His bright and distinctive landscapes are well represented in the hotel and a suite, in which several impressive examples of his paintings hang, is also named in his honour.

It is appropriate that in a hotel situated near the ferry port of Rosslare connections with Britain and the continent should be emphasised. While art history and public art galleries often stress national schools of art, the reality is more complicated, with artists being concerned with distinctive localities or with agendas that transcend their national origins. Looking through Kelly's collection one sees that there are common links between Irish painters like Tony O'Malley, Patrick Collins and Seán McSweeney and British figures like Crozier and Hitchens. All five are coming to terms with issues of landscape and abstraction and of finding an expressive visual language through which to bridge these concerns. Apart from the sheer pleasure of seeing these paintings, the collection also brings up interesting art historical and aesthetic connections. For example, there is a remarkable juxtaposition of forms and approaches in the large abstract paintings of Irish artist Mark Francis and those of the Scottish painter Callum Innes which are prominently displayed in the main reception rooms of the hotel.



Katharine Crounon, William Crozier and Bill Kelly at the official opening of the Tony O'Malley and William Crozier suites

A refreshing feature of the hanging of work here is the sheer pervasiveness of the art.



In contrast to a conventional art gallery or prestige collection, Kelly's Hotel does not imitate the formality of a museum. A refreshing feature of the hanging of work here is the sheer pervasiveness of the art. Even a visit to the swimming pool affords the guest an opportunity of seeing more work. Elizabeth Cope's large painting dominates the end wall, while granite sculptures of the Greek gods Daphne and Apollo by Ben Byrne add a classical note. Cope's painting depicts an appropriate subject: a swim from Moscow to New York.

Sculpture forms an important part of the Kelly Collection and is integrated into the décor of the hotel and in the surrounding gardens. The opportunity of seeing such work in public collections is rare. Guests will be familiar with the larger-scale public sculptures of artists like Dick Joynt (*The Ram*, on the Dublin – Wexford road) or Rowan Gillespie (*Famine*, 1997, memorial, Custom House Quay, Dublin). But they will probably not have had the chance to look at their work in more intimate surroundings. With a couple of notable exceptions such as Hilary Heron's relief of *Anna Liffey*, 1955, the sculpture was acquired in the years since Bill Kelly took over the running of the hotel in 1987.

Bill inherited his parents' devotion to art and, if anything, has accelerated its impact on the establishment. More intimate manifestations of visual art in the hotel are the artist-designed tableware and menu cards in the dining room. An image of a painting specially commissioned from William Crozier now graces the cover of the wine list. The artist also designed the hotel wine labels. Crozier shares Bill Kelly's passion for French wine and in 1996, through their friendship, was elected into the Eschansonnerie des Papes at Châteauneuf-du-Pape, where Bill's father-in-law produces the award winning Clos des Papes. Bill's enthusiasm for contemporary art has also resulted in new menu covers for breakfast, lunch and dinner which were designed by William Crozier.



OPPOSITE PAGE
TOP LEFT
Joan Lambert and Bill Kelly at the opening of the Annual Art Exhibition with the artists

OPPOSITE PAGE
BOTTOM LEFT
Neil Shawcross with his Clos des Papes painting

TOP LEFT
Bill and Guggi at the launch of the Guggi-designed delph for Kelly's

BOTTOM LEFT
Rowan Gillespie Enigma 1996 Bronze

BOTTOM RIGHT
Kelly's wine labels by William Crozier



Bill inherited his parents' devotion to art and, if anything, has accelerated its impact on the establishment.

The art collection at Kelly’s hotel not only engages the guests’ attention, it frequently challenges their expectations.



THE COCKEREL
Conor Fallon
Burnished steel
25.5in

A large painting of his a bottle of Clos des Papes hangs, along with many other artworks, on the dining room wall. Guggi’s well-known paintings of vessels add another appropriate note to the room’s décor. The artist has also designed the tableware especially for the hotel. These unique and diverse contributions to the visual character of the dining room add to the special experience of staying at Kelly’s Hotel. Even if one has little interest in art, one cannot avoid being intrigued by at least one aspect of its many manifestations within the fabric of the establishment.

A more cautious art collector might focus on landscapes or traditional subjects or perhaps restrict oneself to a safe selection of artists. Bill Kelly and Breda continue to collect and expand their taste in, and knowledge of, contemporary art. Along with paintings by more established artists, younger and emerging artists are also well represented. There are the large imposing works by younger abstract painters Mark Francis and Callum Innes, which have already been mentioned. Recent recipients of the AIB Art Prize Diana Copperwhite and Jackie Nickerson are also included in the collection. There are plenty of examples of impressive paintings by other young Irish artists which offer insights into contemporary themes and concerns in visual art. As one walks through the hotel, Nickerson’s close-up photographs of nuns provide a striking and daring intervention into its fabric. Rather than providing a pleasant and inoffensive backdrop to one’s visit, the art collection at Kelly’s Hotel not only engages the guests’ attention, it frequently challenges their expectations.

Dr. Roisin Kennedy, Art Historian

SOBRETEIXIMS/ESCULTURE
Joan Miro
Lithograph 10/150
30 by 23in



Bill and Breda Kelly continue to collect and to expand their taste in, and knowledge of, contemporary art. Along with paintings by more established artists, younger and emerging artists are also well represented.



Detail: Colin Harrison, GIRL AND MIRROR

irish artists

Basil Blackshaw

HRHA (b.1932)

Basil Blackshaw is regarded as one of Ireland's leading painters. Born in Glengormley, County Antrim, he attended the Belfast College of Art from 1949 to 1951. While there he was awarded a scholarship which enabled him to study in Paris. From this there began a close engagement with international developments in painting which marks Blackshaw's practice off from many of his Irish contemporaries. His subsequent work rests on a tension between the compositional structure of his paintings and what appears to be a spontaneous application of colour. Blackshaw has used this to great effect in his portraiture. He has painted the portraits of a number of Ireland's leading poets and writers, including Brian Friel, Jennifer Johnston and Michael Longley. From 1986 to 1990 he designed posters for the Field Day Theatre Company. In 1995 there was a major retrospective of his work which was shown in Belfast, Dublin, Cork and the United States. He is a member of Aosdána.

Blackshaw's work often deals with aspects of country life. Animals and nature are important themes. This comes from his close identification with the countryside of counties Antrim and Down, where the artist has lived for most of his life. The horse in particular is

a key subject in his oeuvre. Blackshaw grew up surrounded by these animals, learning to ride when aged only three or four. His earliest painting was influenced by the English academic painter Sir Alfred Munnings, who was famous for his equestrian works. The subject of the horse is, of course, very popular with the Irish public and with collectors. Blackshaw's treatment of the theme is, however, unique. *The Bay Filly* takes an unusual view of the horse and is almost intimate in its direct depiction of the filly standing at her trough. It indicates Blackshaw's familiarity with the subject matter. The standing pose of the horse amid spartan surroundings is offset in the work by the movement and energy of the brushwork. Like American gestural painting of the 1950s, Blackshaw builds up the surface of his work in a dramatic manner, which leaves his physical presence evident in the finished painting. Through the contrast between cool tones and flashes of dark blacks, greens and reds he produces a subtle and balanced painting which works on an abstract level as well being a direct and accomplished representation of a horse.

'Blackshaw's work often deals with aspects of country life. Animals and nature are important themes.'



THE BAY FILLY
Oil on canvas
34 by 40in

Brian Bourke

HRHA (b.1936)

Brian Bourke rose to prominence as a significant painter in the 1960s when he was awarded a series of Carroll's prizes at the annual Living Art exhibitions. He was also a prominent member of the Independent Artists. Born in Dublin, he studied at the National College of Art, Dublin in the 1950s before moving to London. There, while working at various jobs, he managed to attend classes at a couple of the city's most prestigious art schools. His early work exuded a confidence and self-assurance that drew the attention of critics and collectors.

An accomplished figure painter, Bourke is also a consummate landscapist, as can be seen in this work. Particularly since his move to County Galway many years ago, his understanding of the land has developed and intensified. While many of his landscapes depict the terrain near his home and studio at Ower, the Kelly's Hotel painting depicts a more foreign clime. In 1996 Bourke spent some

time in Spain at the village of Chinta in the foothills of the Sierra Nevada, in the Andalucía region. There he produced several drawings and sketches of the nearby terraces of olive trees, the cultivation of which dates back to Moorish times. These provided the basis for a series of paintings. The use of strong yellows, greens and pinks in the ground conveys the intense heat and light of southern Spain. The three strange forms in the sky are fireworks set off to celebrate a local festival. The twisted shapes of the trees set against the intense colours of the sky and land suggest the power of nature to flourish in all conditions. Bourke retains in his painting the energy of his initial sketches, creating a vibrant, pulsating landscape and a remarkably vivid work of art.

'The use of strong yellows, greens and pinks in the ground conveys the intense heat and light of southern Spain.'



ANDALUSIAN OLIVE TREES WITH FIREWORKS
Oil on canvas
72 by 73in
Purchased 1997

George Campbell

RHA (1917–79)

George Campbell was born in Arklow, County Wicklow. His painting career began in the 1940s when he was living in Belfast, where he held a joint exhibition with his brother Arthur. He became associated with the Northern artists Gerard Dillon and Daniel O'Neill. Like them he exhibited at Victor Waddington's gallery and at the Exhibition of Irish Living Art in the post-war years. From 1948 his work was shown at the Royal Hibernian Academy, and he was made a member in 1964.

Campbell depicted a wide range of subjects in diverse media, including oils, watercolours, etchings and crayon. In 1951 he visited Spain for the first time and the country inspired many of his subsequent works, which often depicted traditional fishing villages, gypsies, bull fights and musicians. Campbell learned to play the flamenco guitar and was an accomplished musician. In 1978 he was knighted as a Commander with the Insignia and Privileges of the Order of Merito Cevile. In 1980 the Spanish government established the George Campbell Memorial Award, a grant to enable young artists to travel to Spain.

In the 1950s and 1960s Campbell divided his time between the West of Ireland and southern Spain. His love of the West was shared by his close friend Gerard Dillon, with whom he spent several months

painting on the island of Inishlacken off the Galway coast in 1949. *Killybegs Harbour* deals with a subject that the artist found readily in both Ireland and Spain, fishing boats at anchor. He is not concerned with the topography of the Donegal scene. Rather Campbell takes a high viewpoint, looking down directly on the complex rigging and structure of the boats. In the background the quayside buildings and dark sky are evident.

Campbell was, like other mid-twentieth century artists, influenced by French modernist painting, particularly Cubism. He saw work by Pablo Picasso and Georges Braque on a visit to Paris in 1950. His meeting with the Russian modernist sculptor Ossip Zadkine on the same occasion encouraged his interest in Cubism and abstraction. In *Killybegs Harbour* he uses the restricted palette of Cubism. The work is concerned with the geometrical patterns and interlocking forms of the masts. Campbell's vision of the West was unique and earned the artist a high reputation amongst fellow painters and collectors in Ireland.

'Campbell was, like other mid-twentieth century artists, influenced by French modernist painting, particularly Cubism.'



KILLYBEGS HARBOUR
Oil on board
30 by 40in
Purchased 1988

Patrick Collins

HRHA (1910 – 94)

Born in Sligo but brought up in Dublin, Patrick Collins’ work shows a great regard for the Irish landscape and particularly the West, which has been such a popular source of inspiration for twentieth century Irish artists. *Grey Pool, Sunset* is typical of Collins’ ambiguous painterly approach. Like many of his other works it does not depict a specific location but evokes a misty, rain-soaked western terrain. Self-taught as a painter, Collins was influenced by the blue-grey landscapes of Paul Henry. He was also aware of modern European and American painting although, he was committed to creating a specifically Irish type of art. His preference for grey and brown tones is reminiscent of French Cubism.

Collins uses paint to suggest the mood of the landscape. The lack of specific detail may relate to the fact that the artist painted in the studio from memory rather than in the landscape itself. Although Sligo was a major source of inspiration, Collins rarely visited the county as an adult. Instead he painted the land with a sense of nostalgia and loss, recalling his childhood connection to that locality.

Collins is one of the country’s most highly regarded painters of the twentieth century. From the late 1950s until his death in 1994 his work was much sought after by collectors. In 1982 the Arts Council of Ireland organised a major exhibition of his work, accompanied by a comprehensive book on his oeuvre. His romantic evocative paintings provided an important link between the Irish people’s connection to their land and to more modern painterly ways of expressing this poetic idea.

The painting was acquired under the Arts Council Hotels Joint Purchase Scheme in 1973.

‘He painted the land with a sense of nostalgia and loss recalling his childhood.’



GREY POOL, SUNSET
Oil on board
30 by 36in
Purchased 1973

Diana Copperwhite

ARHA (b.1969)

A graduate of the National College of Art and Design (NCAD), Dublin and Winchester School of Art, in Hampshire, England, Copperwhite was awarded the AIB prize for best emerging artist in 2006. She is based in Dublin, teaching at NCAD and at Waterford RTC. In 2009 a major exhibition of her work was shown at the Highlanes Gallery in Drogheda and at the Irish Cultural Centre in Paris. Her paintings use photographs, either personal family images or, in the case of *Retrospective #67*, anonymous press photographs from the media. These ready-made sources are the starting point of the work and they allow Copperwhite to focus on the act of painting. The subject is really the complex and decorative way in which the images have been transformed through the handling of paint.

In *Retrospective #67* the aristocratic-looking lady has a formality and a reserve that belongs to another era but one which through media images is strangely familiar to a contemporary audience. Copperwhite's treatment of the subject retains the distancing effects of the original photograph and the impersonal context in which it was taken. She builds up a complex painting surface with texture and application of paint changing rapidly. This indicates the dark shadow to the right of the figure and the fall of light and shade across her features. Through the build-up of daring pinks, yellows and blues Copperwhite creates a painting which is both harmonious and incongruous at the same time.

'Copperwhite's treatment of the subject retains the distancing effects of the original photograph and the impersonal context in which it was taken.'



RETROSPECTIVE #67
Oil on canvas
31.5 by 31.5in
Purchased 2006

David Crone

RHA (b. 1937)

Born and educated in Belfast, David Crone taught at the University of Ulster, and prior to that in a secondary school, Annadale Grammar, in south Belfast. A major retrospective exhibition of his work was held at the Ulster Museum in 2000. He is currently Secretary of the Royal Hibernian Academy, Dublin.

Crone’s work is concerned with the urban environment. *Candelabra* was originally shown as part of an exhibition which looked at the fabric of the modern city at night. The image is made up of various fragmentary sights found walking through Belfast. In particular it is inspired by a display in a large department store seen through the window. Crone has described the shop window as a ‘mythic, aspirational image of our time’. The large female figure is seated

in an elaborate chair, a gigantic candelabra providing a dramatic headpiece. With her upraised arm and strange crown of light the figure takes on the qualities of an archetypal goddess. She is being paid homage to by a male mannequin who appears to be both courtly and indifferent. The disjointed nature of the scene is added to by Crone’s juxtaposition of a variety of textural finishes in the painting. Ultimately the work suggests the humour of urban spectacle, rather than its more sinister aspects. Crone uses the exaggerated light and form of the city to create a richly ornamented painting, full of movement and colour.



CANDELABRA
Oil on canvas
72 by 60in
Purchased 1990

‘Crone’s work is concerned with the urban environment.’

Peter Curling

(b.1955)

Into the Storm by Tipperary-born artist Peter Curling demonstrates the artist's classical training and his ability at painting equestrian subjects, which became a dominant subject in his oeuvre in the late 1970s. Painted at the artist's home on his stud in Tipperary, Curling used one of his own horses, Draughtsman, as a model and his son, Sam, as jockey. The work recreates the drama and anticipation of the race. Here we see Curling exploit the bright silks of the jockey's jersey and use them as a foil to the restless skyscape that dominates the canvas. This tension between the colours, coupled with the contortion in the horse's body and the struggle to maintain control, animates the canvas and elevates Curling's equestrian artwork into more challenging artistic territory than is normally anticipated from the genre.

From an early age Curling's talent as an artist was encouraged. Renowned equestrian artist Susan Crawford, as well as sporting and wildlife art advocate Aylmer Tryon, founder of the Tryon Gallery, London both supported Curling and persuaded him to develop his talents further through study in Florence under Signorina Simi. As a consequence of these studies Curling's canvases developed into more

technically accurate and precisely executed works, with his style now clearly marked by a fundamental emphasis on draughtsmanship, engineering of line and a truthful and harmonious depiction of movement and form. Curling's immersion in his subject stems from the intimate surroundings of his home, where he is involved in every aspect of his stud. This deep-rooted connection with the horses has engendered in the artist an acute awareness of their physical presence as well as their psyche. His canvases are testament to his skill and during the 1980s and 1990s, his most prolific period for equestrian art, he was vigorously pursued for equestrian portrait commissions.

Peter Curling has been a regular exhibitor at the annual exhibitions held at Kelly's Hotel, Rosslare, over a number of years. *Into the Storm* formed part of the annual exhibition in the hotel in 1998 when it was acquired for the hotel's collection.

'Curling used one of his own horses, Draughtsman, as a model and his son, Sam, as jockey'.



INTO THE STORM
Oil on canvas
30 by 34in
Purchased 1998

Gerard Dillon

(1916 – 71)

The Belfast-born artist Gerard Dillon began to use the clown or pierrot figure in his painting in the 1960s. It is a well-established figure in the history of art and appears in paintings from the eighteenth century to those of Picasso in the twentieth century. The pierrot originated in France in the early eighteenth century as one of the stock characters of the Italian Commedia dell'Arte then performing at fairs in Paris. Initially associated with naivety, the clown or pierrot subsequently came to signify the artist, that is someone who performs or puts on an act to entertain the public.

In this work the pierrot displays a work of art on an easel. The images in this refer to Dillon's earlier work which was concerned with depicting life in the West of Ireland. It was inspired by his study of the elaborate ornamentation on early Christian High Crosses. The compartmentalisation of the different images and the use of a stylised sinuous line come directly from this early Irish art form. The scenes combine religious imagery with depictions of vernacular life in the

West, such as is seen in the other Dillon work in the Kelly collection, *Girl on a Beach*. The images have a humorous quality which is typical of Dillon's work and is also characteristic of the High Crosses.

This painting of *Pierrot* was created in a difficult period in Dillon's life. His three brothers had died of heart failure in quick succession. Although still in his fifties, the artist became very conscious of his own mortality. The pierrot signifies the brevity of human life and questions the role of art within it. Furthermore it displays Dillon's contribution to art. The underlying darkness of the subject is disguised by the humour and absurdity of its presentation.

'The pierrot signifies the brevity of human life and questions the role of art within it.'



PIERROT, 1966
Oil & ink on printed paper
39.5 by 58.5in

Mark Francis

(b.1962)

Born in Newtownards, County Down, Mark Francis is based in London, where he attended St Martin's School of Art in the 1980s. His work became extremely fashionable with British collectors in the 1990s when it resonated with the growing concern with the human body and such issues as Aids, CJD and genetics. Associated with the YBAs (Young British Artists), his work was acquired by Charles Saatchi and included in the 'Sensation' exhibition at the Royal Academy of Art, London, in 1997. His work is also in the collections of the Tate, the Metropolitan Museum of Art, New York, and the Irish Museum of Modern Art, Dublin.

Francis' painting is concerned with the boundaries between art and science. He builds up the surface of the work in layers of paint and deliberately leaves part of the image looking blurred as though it were a photograph or lens-based image such as a microscope slide. The resulting work appears to be of blown-up images of microscopic organic forms such as microbes or human cells.

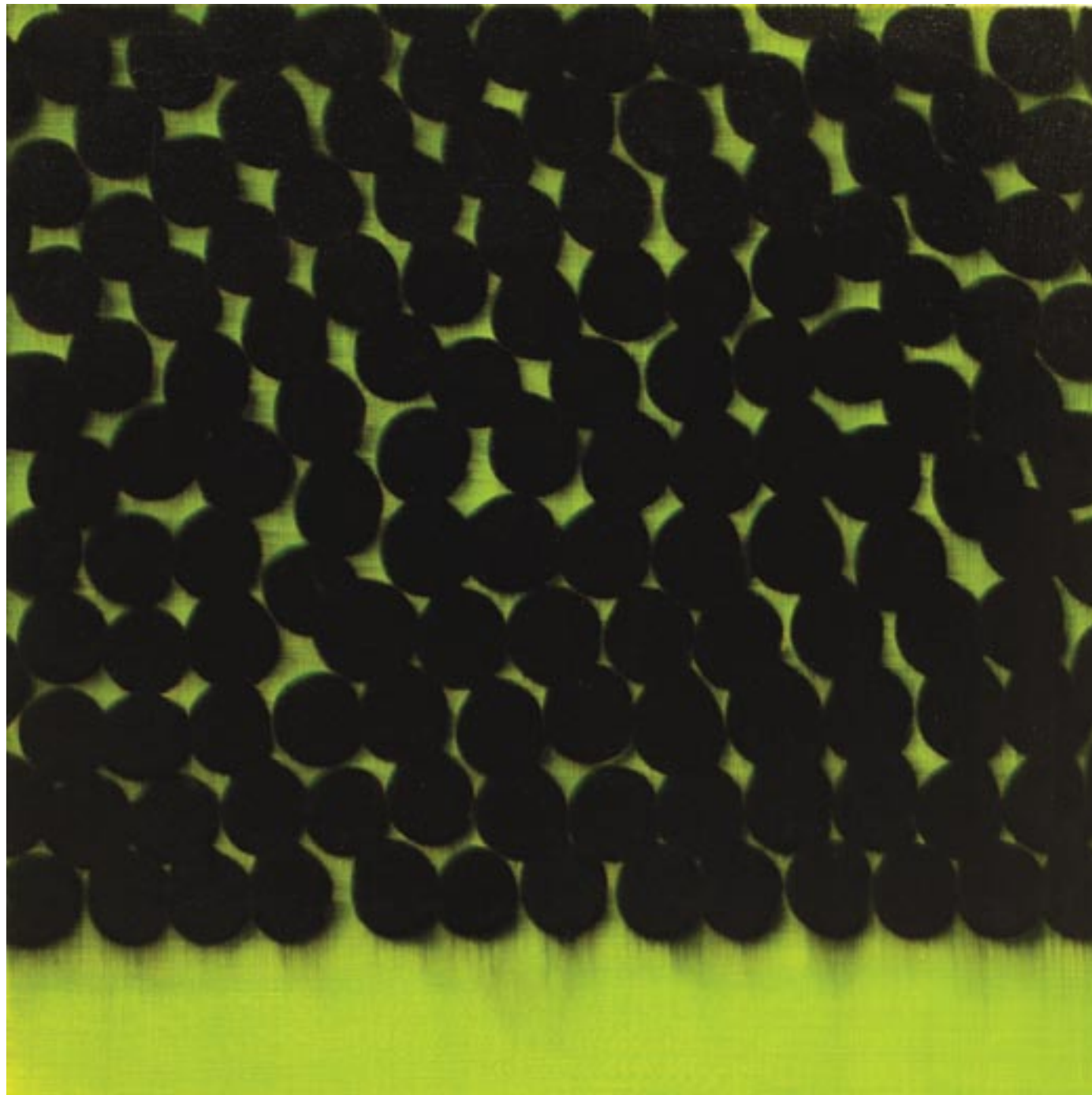
The title of *Receptor* refers to the physiological term for a nerve ending that converts stimuli into nerve impulses. The complexity and beauty of the human body are referred to in the undulating and interconnecting orange and brown tubular forms which appear to move around the composition. These are set against a grid of red rectangular blocks which evoke the idea of medical or scientific graphs. Aesthetically, the grid anchors the composition and acts as a counterpoint to the narrow chaotic lines of the moving tubular elements. On a broader level Francis' work evokes the tension that exists between the notion of scientific or artistic control and the chaotic and uncontrollable manifestations of the human body or the act of painting.

'Aesthetically, the grid anchors the composition and acts as a counterpoint to the narrow chaotic lines of the moving tubular elements.'



RECEPTOR, 2000
Acrylic and enamel on canvas
84 by 72in
Purchased 2000

UNTITLED STUDY, IY+SG+V+B
Oil on canvas
24 by 24in
Purchased 2000



Martin Gale

RHA (b.1949)

Martin Gale began exhibiting landscapes in the 1970s, having left the National College of Art, Dublin and moved to County Wicklow. He has stated that this move to the country changed his perception of it, demystifying it, although he had grown up in various parts of rural Ireland and England, as his father was a National Hunt jockey. When he began painting landscapes, Gale’s almost photo-realist approach was dramatically different to the dominant romanticism associated with older, more established artists such as Patrick Collins. Since then he has been influential on a younger generation of artists and has encouraged a more critical view of the Irish countryside.

Gale frequently uses his own family as models in his paintings, each of which takes several weeks to complete. Detailed sketches are transferred on to the canvas, sometimes by squaring up the drawing. This is a traditional academic method of approaching the task of constructing a painting. Gale believes firmly in the importance of drawing and admits to reacting against the lack of rigorous rules

in art which was fashionable amongst artists in the 1970s and 1980s. His attention to the construction of the image is evident in *Abandoned Sheds*.

Gale’s paintings are always predicated on a moment of drama or change. In this work the ostensibly simple image depicts a familiar sight in many parts of the Irish countryside – an abandoned building. The imaginative possibility of the once impressive edifice is opened up by the peacock and more poignantly by the young child, who stands and stares at the view. The juxtaposition of the peacock, the building and the boy creates a curious tension and provides the viewer with an unsolvable puzzle. The use of the triptych form, in which the painting is constructed from three separate canvases joined together, adds to the monumentality and artificiality of the image.

‘The juxtaposition of the peacock, the building and the boy creates a curious tension and provides the viewer with an unsolvable puzzle.’



ABANDONED SHEDS
Oil on canvas triptych
21 by 63in
Purchased 1985

Guggi

(b.1941)

Guggi, whose real name is Derek Rowan, was born and brought up in Dublin. He began his career as a member of the punk band the Virgin Prunes in the 1970s. He left in the mid-1980s to pursue a career as a painter. Self-taught Guggi developed many of his skills as an artist through his experience of designing for the Virgin Prunes. His close association with the music scene has been beneficial in securing his reputation, as his work has been collected by well-known Irish celebrities, including Bono and his former band member Gavin Friday. Guggi had his first one-man show in the Kerlin Gallery in Dublin in 1990 and has since exhibited in London, New York and Cape Town.

Since 1993 Guggi has concentrated on the motif of the bowl in his painting. His sparse treatment of these vessels transforms them from their traditional art historical role as still-life elements into something more evocative. Bowls have always had a sacred function as well as their more mundane but significant purpose of

storing food and drink. They were used, for example, in prehistory as burial vessels for the bones and ashes of our Bronze Age ancestors. The rich contrasts of texture and the deep, almost metallic tones of the vessels in Guggi’s paintings evoke such a mysterious past. The large simple shape of the bowl works also as an abstract form on which to construct the subtle composition of the painting.

‘His sparse treatment of these vessels transforms them from their traditional art historical role as still-life elements into something more evocative.’



THREE VASES, BOWL AND SPOON, 1998
Oil on canvas
21 by 30in

Charles Vincent Lamb

RHA RUA (1893 – 64)

Charles Lamb was born in Portadown, Northern Ireland, where he attended the Technical School of Art. He won a scholarship to the Metropolitan School of Art in Dublin in 1917. In 1921 he paid his first visit to Carraroe, County Galway, making regular visits until 1935 when he built a house and settled there permanently. He showed at the Royal Hibernian Academy in 1922 and for many years afterwards. Lamb also exhibited his work in England and the United States and took part in the Irish Exhibition in Brussels in 1930.

In the 1930s his paintings showed a contemplative style. His extensive trips to Donegal, Down, Waterford and Kent laid the foundation for his approach to landscape, which is grounded in the solidity of peasant life. Lamb’s technique is simple and fluid and he uses a pale colour palette. He painted landscapes en plein air (in the open air), enabling him to capture the rapidity of the changing light in Connemara.

Rural Scene shows the sky joining the low horizon and strong fleeting clouds. The landscape is broadly divided into three sections, the foreground to the right shows a lone figure of a woman in traditional Irish dress. The centre shows a second bank enclosed by water. The third section shows a small hill divided by fields painted in various tones of brown, dark green and yellow. At the top of the hill are two small houses. The centre painting is enhanced by Lamb’s use of brushstrokes, which are fluid and full of energy.



‘Lamb’s technique is simple and fluid and he uses a pale colour palette.’

LAKESIDE
Oil on board
13 by 16in

Louis le Brocquy

HRHA (b.1916)

Born in Dublin, Louis le Brocquy is one of Ireland's best-known living artists. He lived in London and France for much of his career, returning to Dublin in the 1990s. A self-taught artist, his beginnings as a painter were inspired by looking at modern art in collections in France, London and Switzerland at the end of the 1930s. He was a founding member of the Irish Exhibition of Living Art in 1943. He settled in London in 1946, establishing a reputation as one of the city's most interesting modernist artists. In 1956 he represented Ireland at the Venice Biennale where he won a major award for his painting *A Family*, 1951, now in the National Gallery of Ireland. Aside from painting he has also produced important tapestry designs and illustrations, most notably for Thomas Kinsella's translation of *An Táin*.

Procession with Lilies is part of a series of paintings on a theme which the artist first painted in France in 1962. It is an Irish subject inspired by a newspaper photograph which had been sent to him. It shows a religious procession of schoolgirls returning from the Church of Adam and Eve, on Merchant's Quay in Dublin. Dated 16 June 1939, the photograph depicted a scene which took place on Bloomsday

and immediately struck a chord with le Brocquy. Like James Joyce when he wrote *Ulysses*, le Brocquy was, in 1939, living in exile from Ireland. Still fascinated by his memories and experience of Irish life, le Brocquy transformed the original media image. He eliminated details of the streetscape and through the use of a Cubist-inspired geometricisation of the forms suggests the movement of the figures through space and time. The reduction of the palette to greys, blues and whites is further reminiscent of Cubism. It has the effect of removing the incidental, trivial aspects of the *Procession*, emphasising the mythical significance of such rituals. The white veils of the girls and the lilies they carry symbolise their innocence and the sacrificial aspects of the event. In this work le Brocquy merges modern Ireland with its ancient Celtic past, thus rendering an Irish subject universally relevant.

'The reduction of the palette to greys, blues and whites is further reminiscent of Cubism.'



PROCESSION WITH LILIES
Oil on canvas
45 by 57.75in
Purchased 1985

Maurice MacGonigal

HRA HRSA (1900 – 79)

Maurice MacGonigal was Professor of Painting at the National College of Art from 1950 to 1969, and President of the Royal Hibernian Academy from 1962 to 1977. A cousin of the artist Harry Clarke RHA (1889 – 1931), he began his career in the stained glass firm of his uncle, Joshua Clarke. Later, after having been interned for his involvement in the War of Independence, MacGonigal attended classes at the Dublin Metropolitan School of Art. He began to visit and sketch in the West of Ireland in the 1920s. From then on he spent his annual holidays in County Galway, and upon his death the artist was buried at Roundstone.

The early drawing *Three Aran Women Praying and Looking to Sea* shows MacGonigal’s skill as a draughtsman. He pays close attention to the details of the women’s traditional costume and their physical appearance. Their strong features, particularly those of the standing

figure who gazes into the distance, are reminiscent of the artist’s wife, Aida, who modelled for many of her husband’s paintings. This heroic representation of the Western peasant is in contrast to the more relaxed and modern image of the West found in *The Crowded Fair*, dating to the 1970s. In this work MacGonigal captures the excitement of the crowd engrossed in watching a horse race. A tricolour flutters in the air and prominently indicates the location of the winning post. The foreground is dominated by a tall thin man who gestures frantically with his arms raised. The exhilaration of the onlookers is contrasted by the slender, elegant form of the pony which stands patiently behind them. Strong reds, yellows and oranges create a vibrant patterning in the image which accentuates the dynamic atmosphere. The work demonstrates MacGonigal’s continuing fascination with and affection for Irish life.

‘The work demonstrates MacGonigal’s continuing fascination with and affection for Irish life.’



THE CROWDED FAIR
Oil on canvas
38 by 51in
Purchased 1978



THREE ARAN WOMEN PRAYING
AND LOOKING TO SEA
Black crayon on paper
27 by 20in
Purchased 1974



DEER IN THE PARK, 1971
Oil on canvas
38 by 51in
Purchased 1974

Norah McGuinness

HRHA (1901 – 80)

Derry-born artist Norah McGuinness was a pivotal figure in the history of Irish modernism. Trained at the Metropolitan School of Art, Dublin under renowned artists Patrick Tuohy and Harry Clarke, McGuinness travelled to Paris in 1929, where she enrolled at the school of Cubist painter Andre Lhôte. Lhôte’s influence can be seen in her compositional structure, her confident use of colour and the flat rendering of the picture plane, as was emblematic of the ‘School of Paris’.

From the 1940s onwards McGuinness subject matter was predominantly centred on the Irish landscape and while she distanced her interpretations from the more obvious West of Ireland scenes, her rendering of the subject arguably retains an unwavering essence of Irishness. Anne Crookshank notes that, Norah McGuinness is ‘preoccupied with describing only the essential features and details of any scene. Gradually this leads to simplification of the forms and the breakdown of the landscape into a series of areas of colour which create a pattern over the canvas.’ Both these works are testament to Crookshank’s observations. In *Sand Pools* and *White and Heather*

we see McGuinness pared-back imagery and her very distinctive and personal handling of the landscape within the canvas space. With her fluid brushstrokes, sinuous lines and soothing palette, these works lay bare a reading of the Irish landscape which one might interpret as distinctly feminine. While not topographical, *Sand Pools* conveys the distinctive terrain and biodiversity of the coastal wetlands at Sandymount Strand, Dublin, a familiar source of inspiration for the artist.

In terms of her role in the development of Irish art McGuinness’ contribution has been invaluable. From her early years in London as a member of Lucy Wertheim’s ‘Twenties Group’ to her connections with the White Stag and the later establishment of the Irish Exhibition of Living Art in 1943, McGuinness has been a relentless advocate of modern art in Ireland and has been instrumental in the cultivation and appreciation of its contemporary exponents. She was elected President of the Irish Exhibition of Living Art in 1947, a position she held for over twenty years. *Sand Pools* was acquired under the Arts Council Hotels Joint Purchase Scheme in 1972.

‘Lhôte’s influence can be seen in her compositional structure, her confident use of colour and the flat rendering of the picture plane, as was emblematic of the “School of Paris”.’



SAND POOLS
Oil on canvas
27 by 32in
Purchased 1979

WHITE AND HEATHER
Oil on canvas
20 by 24in
Purchased 1979



Seán McSweeney

HRHA (b.1935)

Brought up in Dublin, Seán McSweeney moved to County Wicklow with his young family in the 1960s. Since the late 1980s he has lived in Ballyconnell, County Sligo, where his mother came from and where he spent his childhood holidays. His present studio is in the former schoolhouse where his mother attended classes. McSweeney studied at night at the National College of Art, Dublin and learned about art through looking at paintings by artists such as Paul Henry and Jack ButlerYeats in public galleries. He began exhibiting at the Irish Exhibition of Living Art and the Dawson Gallery, Dublin in the mid-1960s. His reputation as one of Ireland's most distinctive landscape painters has soared over the past two decades, with major retrospective exhibitions of his painting held at the Royal Hibernian Academy Gallery, Dublin and the Model Arts and Niland Gallery, Sligo.

The subjects of his paintings are drawn from the locality in which the artist lives and works. In the case of these two works that is Ballyconnell, County Sligo. McSweeney uses a peculiar perspective which takes a bird's eye view of the land. Although he is inspired by

being in the landscape, his work is produced in the studio. The intense use of paint in which colour is built up in overlapping layers makes his work verge on abstraction. It shows his awareness of international post-war painting such as that of the American abstract expressionists or the European tachists. Like them, McSweeney experiments freely with colour and form to develop a strong personal style which, in his case, is inspired by the landscape. A distinctive feature of much of his work is the inclusion of roadways, bogholes or houses. These provide evidence of man's presence in the land, which forms the focus of many of McSweeney's paintings, including *Barney's Studio*.

'The intense use of paint in which
colour is built up in overlapping layers
makes his work verge on abstraction.'



BARNEY'S STUDIO

Oil on board

24 by 32in

Purchased 1987

SHORELINE, SLIGO
Oil on canvas
36 by 48in
Purchased 1995



Colin Martin

ARHA (b. 1973)

Colin Martin lives and works in Dublin. He studied art at Dublin Institute of Technology and at the National College of Art and Design. His many distinguished awards include the 2008 Thomas Damann Travel Award, two Arts Council of Ireland visual arts bursaries in 2000 and 2007, the 2005 Ballinglen Arts Foundation Fellowship, the RHA Hennessy Craig Scholarship, the 2004 Golden Fleece Merit Award, and the Tony O'Malley Travel Award. He is recognised as one of Ireland's outstanding young artists.

In Martin's most recent works he has undertaken research in Europe. He says he has utilised the vernacular environment of a dormitory French holiday town to create a narrative context in which the identity, values and states of mind that underpin and inform a communal space are explored.

Martin creates works that tell an intriguing story about specific moments in time. They are based on photographs which he has taken on holidays over the past few years in America and Europe, recently without the presence of people.

Sometimes their large areas of open space reference cinema and our own memories of imagined particular places. The works create a simultaneous feeling of familiarity and detachment.

Martin creates intensity of light which is very apparent in his painting of the foliage. This painting shows the information centre in Lascaux in France, where young boys found the famous prehistoric cave paintings. This is a place for information and activity but no one is present. The wooden building is in the centre of a clearing surrounded by vertical tall trees, heavy with dark green foliage. The scene is flooded with strong sunlight. To the right side of the building stacks of wooden logs are depicted. There is a sense of unease about the place.

'Martin creates works that tell
an intriguing story about specific
moments in time'.



LASCAUX
Oil on linen
47 by 76in
Purchased 2008

Colin Middleton

MBE RHA (1910 – 83)

Colin Middleton painted a wide variety of subjects and used a number of different styles in his long career as an artist. Belfast-born, he trained as a designer at the Belfast College of Art and assisted his father in running the family damask business. Subsequently he became a successful artist exhibiting in Dublin and Belfast from the 1940s onwards. Victor Waddington, the Dublin art dealer, showed Middleton's work regularly, which enabled him to concentrate full-time on his painting for a number of years. He was a regular exhibitor at the annual Irish exhibitions of Living Art in Dublin where his work attracted much positive comment. In the 1970s there was a major revival of interest in Middleton's work when he produced a series of surrealist works inspired partly by a visit to Australia.

Belfast Docks relates to the kind of landscapes that Middleton was producing in the middle decades of his career. While he lived in the seaside towns of Bangor and Portrush in the 1950s, Belfast

continued to hold a fascination for him, as seen in this work. Here he has produced a very picturesque image of the industrial city, focusing on the reflection of late evening light on the water of the docks. Compared to his other more constructed paintings, which use elaborate surrealist or Cubist devices, this simple expressionist cityscape was undoubtedly more straightforward to create. Middleton was always interested in and aware of modern European art, particularly that produced before World War II. In this painting he reveals his understanding of French expressionist painting which often took as its subject the harbours of busy French ports such as Dieppe or Le Havre. The most famous example is André Derain's 1905 painting of the *Pool of London*. The harmonious blues, purples and yellows of *Belfast Docks* transform, like the French expressionist paintings, an industrial scene into something quite pleasurable.

'In the 1970s there was a major revival of interest in Middleton's work when he produced a series of surrealist works inspired partly by a visit to Australia.'



BELFAST DOCKS
Oil on canvas
14 by 21in
Purchased 1995

Michael Mulcahy

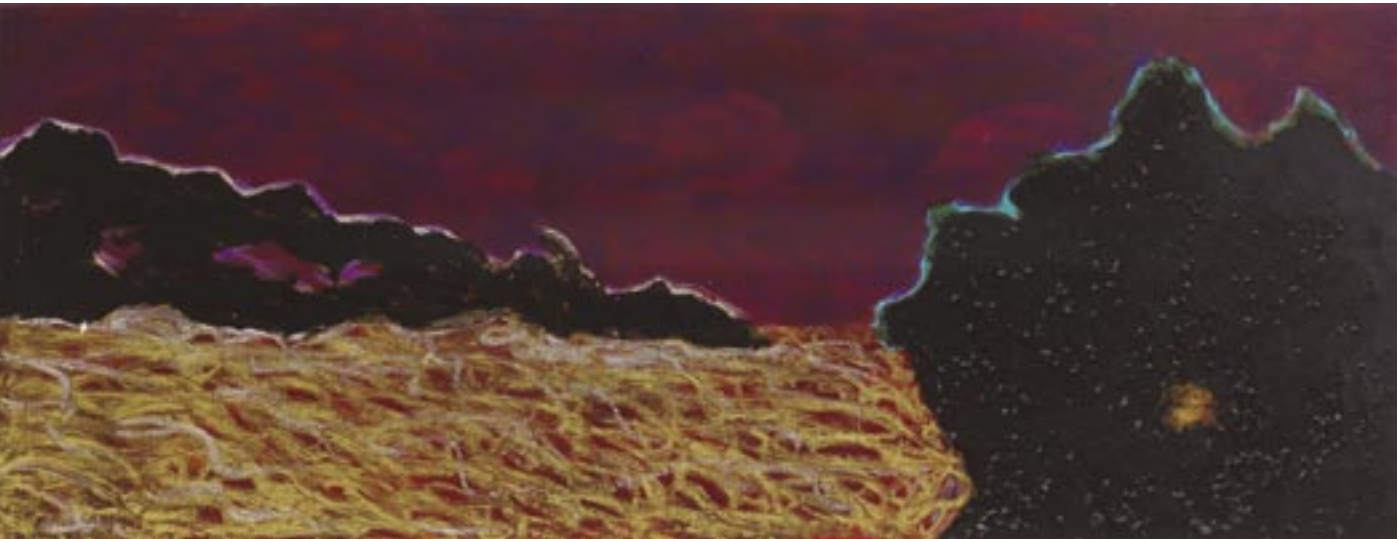
(b.1952)

Michael Mulcahy was brought up in the coastal village of Helvick, near Dungarvan in County Waterford. The sea was central to his childhood and later became an important theme in his work. After studying at the National College of Art and Design, Dublin he travelled extensively in Africa, Australia and Asia, finding ideas and inspiration for his work. He was interested in how some cultures value the symbolic power of art and wished to emulate this magical idea in his own work. His knowledge of non-Western art and culture is evident in this painting although it is ostensibly based on an Irish subject.

Mulcahy first explored the subject of the sea in 1983 when he painted a group of works based on St Brendan the Navigator. These featured the heroic figure of a sailor who fearlessly travels into the unknown. In the *Island Series*, painted some seventeen years later,

Mulcahy focuses on the Skellig Islands, off the Kerry coast, on which numerous monks, hermits and others chose or, in some cases, were forced to live. Their inaccessibility, as rocks on the edge of the Atlantic Ocean, made the idea of their inhabitation even more unlikely and more fascinating. In this painting the islands are depicted as black geological formations silhouetted against a dramatic blood-red sky. Separating them are the vigorous gold waves of the sea. Mulcahy uses a mixture of pastel and paint to create a deliberately exotic and elaborate vision of the sea and the land. The matt-textured surface of black rocks appears almost as if they were carved out of stone. The artist’s familiarity with non-Western art enables him to look at the Irish landscape in a completely innovative manner. His treatment of the theme is both mysterious and decorative and above all universal in its points of reference.

‘Mulcahy uses a mixture of pastel and paint to create a deliberately exotic and elaborate vision of the sea and the land.’



ISLAND SERIES
Mixed media on board
30 by 78in

CH'UKSOAM XXV III
Oil on canvas
29 by 35.5in
Purchased 1996



Tony O'Malley

HRHA (1913 – 2003)

Tony O'Malley came from Callan, County Kilkenny. He worked as a bank clerk for a number of years, teaching himself to paint in his spare time. In 1958 he retired on health grounds and two years later moved to Cornwall, which was his home until he returned to live in Kilkenny in 1990. His work was strongly influenced by the open spaces of Cornwall and by the colony of English artists who worked there, particularly Patrick Heron. Like their work, O'Malley's painting developed a link between abstraction and landscape. The perspective in his work is very flat. He focuses on the colours and patterns of nature rather than the realistic details of figures or locations. A major Arts Council retrospective of his work, with a catalogue by Brian Fallon, was held in 1984 and helped to establish O'Malley's reputation as a significant Irish artist.

Junkanoo, New Year was painted in the Bahamas, where O'Malley spent the winter months painting with his wife Jane from 1974 to

1987. There the couple had an outdoor studio, and O'Malley's work took on the bright palette of the flora and birdlife of the islands. Junkanoo is the name of an annual Bahamian festival in which people dress up in elaborate masks and costumes. The mask-like forms are apparent in the painting, which captures the colour and excitement of the occasion.

The composition can be compared with that of *Pink – Ceoil na Ceoil, Aran*, 1999 which is inspired by a distinctive Irish location. This is a more structured work with dark lines dividing the composition. The colourful patterning of form is punctuated by black elements. These evoke the pattern and rhythm of traditional music, another powerful evocation of place.

'The perspective in his work is very flat.
He focuses on the colours and patterns
of nature rather than the realistic
details of figures or locations.'



PINK – CEOIL NA CEOIL, ARAN, 1999
Oil on canvas
48 by 72in



JUNKANOO NEW YEAR
Oil on canvas
48 by 72in
Purchased 1989



PRESENCE EXUMAS
Oil on canvas
60 by 48in
Purchased 1989

Neil Shawcross

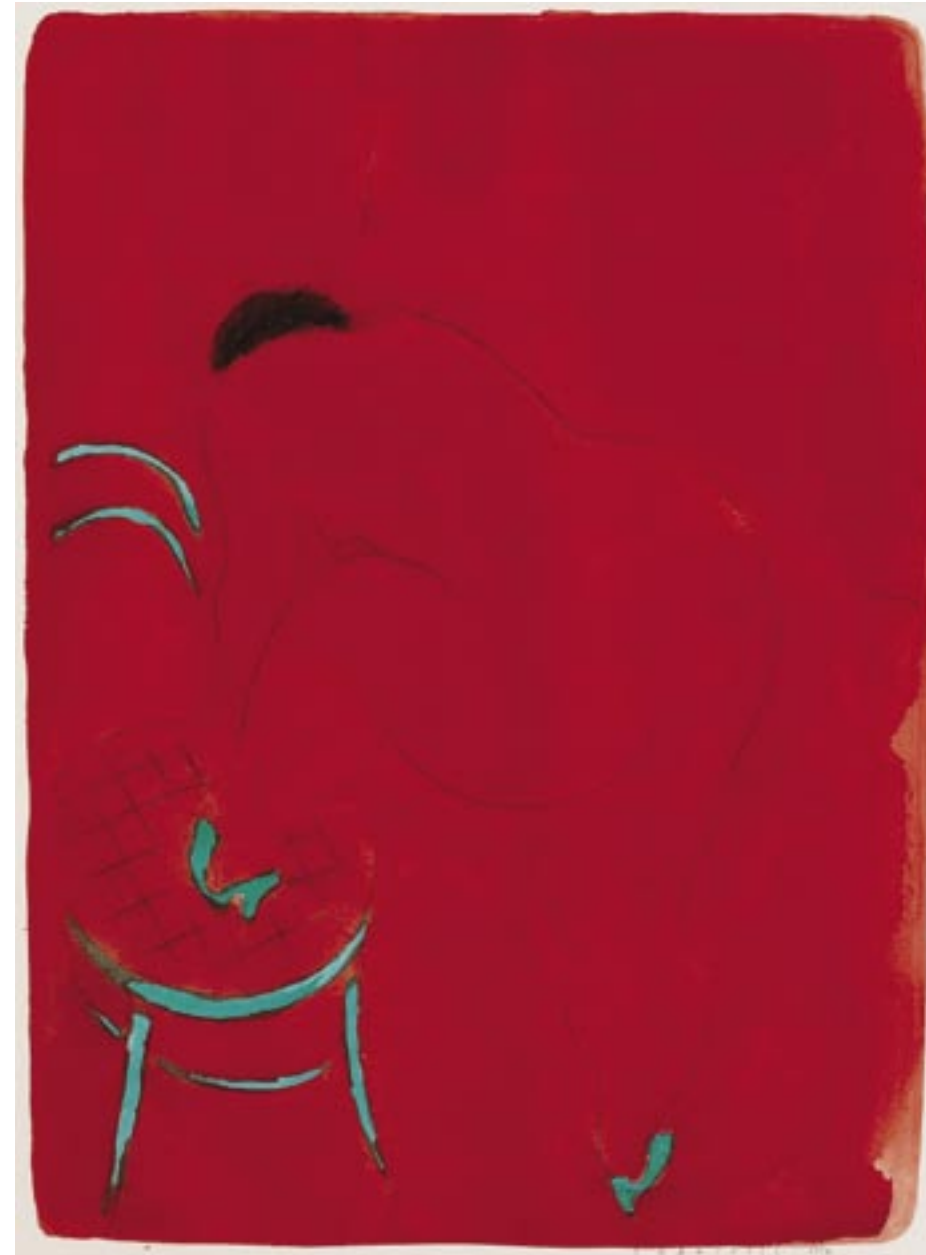
RHA RUA (b. 1940)

Neil Shawcross has lived in Northern Ireland since 1962 when he moved from England to take up a teaching post at the Belfast College of Art. He retired from teaching in 2004. A member of the Royal Ulster Academy since 1977, Shawcross' work has been awarded gold medals at the Royal Hibernian Academy annual exhibitions on numerous occasions. A consummate portrait painter, one of his best-known works is his *Portrait of Francis Stuart*, 1978, which is in the collection of the Ulster Museum.

Kelly's Hotel owns several examples of Shawcross' work. His subjects range from portraits and female nudes to still lifes. One of the most striking is the large canvas of *Clos des Papes* in the dining room. This is a personal work in that Clos des Papes is the wine produced by Bill Kelly's father-in-law. It reflects Shawcross' long-standing connection to the hotel and to the Kelly family.

Shawcross uses straightforward motifs such as chairs, wine bottles or flowers as the focus of his paintings. These are painted in intense colours. Red is a favourite choice and is now associated with Shawcross as it occurs in so many of his paintings. He often contrasts it with green, its complementary colour. This can be seen to great effect in *Red Lady*. In this simple composition the rounded forms of the nude are echoed by the shapes of the bent-wood chair on which she steps. Created by a minimal use of line and an intense application of colour, the work recalls the sensuous paintings of Henri Matisse (1869 – 1954). Shawcross' work has often been compared to that of the early twentieth century French painters known as the Fauves, meaning wild beasts. Matisse was the dominant figure in the group, who shocked critics by their intense use of colour to express their emotional responses to the world around them. Shawcross' painting also has a daring, if more restricted, sense of colour. He uses it to turn the ordinary into something decorative and expressive.

'Shawcross uses straightforward motifs such as chairs, wine bottles or flowers as the focus of his paintings.'



RED LADY
Watercolour over charcoal
35 by 26in
Purchased 1992



THE FLORAL PIECE
Watercolour
60 by 40in



CLOS DES PAPES, 2007
Oil on canvas
80 by 36in

John Shinnors

(b. 1950)

John Shinnors trained in fine art painting and drawing at the Limerick School of Art and Design and held his first exhibition in the Goodwin Gallery, Limerick, in 1978. Since emerging on the gallery circuit his development as an artist has seen his body of work develop out of the figurative towards an increasingly abstract approach. This very distinctive style, which defies commonplace classification, is what he is celebrated for today.

The origins of John Shinnors' abstracted canvases are rooted in the real world. Of constant inspiration to the artist are his familiar surroundings in Limerick and the particular characters of its landscape, lighthouses and scarecrows being one example. However, earlier works saw the artist pay homage to art's great masters with many canvases drawing allusions to Jacques Louis David or Francisco Goya among others. *Nude on a Striped Cloth*, acquired by Kelly's Hotel in the mid-1990s, represents this earlier figurative approach and recalls in particular Goya's *La Maja Desnuda*, c.1797 – 1800 (*The Naked Maja*). Like many of his other early paintings *Nude on a Striped Cloth* demonstrates a more traditional and perhaps accessible subject matter. Like Goya, Shinnors presents a daring, self-assured female characteristically injected with a taste of

his signature comic relief. Dark and sinister, this androgynous-looking femme fatale is veiled in half-light with only her torso illuminated by a strip of light in the centre of the canvas. Her features are strangely blurred, her gaze, unlike that of Goya's Maja, is directed away from the viewer, featureless but poised and dignified nonetheless. An interlude from this haunting beauty can be found in the red and white striped cloth in the foreground. This circus-style motif, often employed by the artist, adds a distinct theatrical note and acts as a foil to the soft reclining figure. The red stripes brighten the artist's palette, which is never definite, never monochromatic, but imbued with his chiaroscuro genius and layers of light. *Nude on a Striped Cloth* embodies the essence of an undercurrent in Shinnors' work that can still be felt in his more abstract contemporary works.

John Shinnors' work is represented in numerous public and private collections and has been widely celebrated. He is a member of Aosdána and an active advocate of the arts through the Shinnors Scholarship. Represented by the Taylor Galleries, Dublin, he continues to live and work in Limerick.

'development as an artist has seen
his body of work develop out of the
figurative towards an increasingly
abstract approach.'



NUDE ON A STRIPED CLOTH
Oil on canvas board
18 by 30in
Purchased 1992

Camille Souter

HRHA (b.1929)

Having trained as a nurse and recuperated from TB, Camille Souter began to paint while a young mother of four young children. Moving from Achill to Calary Bog, County Wicklow, with visits to Italy, Souter’s determination to develop as a painter overcame the major financial and logistical difficulties of her situation. She had a rare determination and self-belief which helped her to create original and accomplished paintings from the 1950s onwards. Her work is in prestigious collections, including the Irish Museum of Modern Art, Dublin, the Crawford Gallery, Cork, the Ulster Museum and Dublin City Gallery, the Hugh Lane.

The ostensibly ordinary subjects of her paintings, such as travelling circuses, bogland and carcasses of animals, belie the intimacy and complexity of Souter’s work. The theme of fish is a recurring one in her work. The depiction of dead animals and fish has a long tradition in Western art. A high point was Dutch seventeenth century still-life

painting, including the work of Rembrandt. In this context the subject acted as a ‘memento mori’, a moral reminder of the passing of time and the brevity of life. In Souter’s work the choice of subject and the way in which it is painted have been interpreted as melancholic and referring to loss.

Paintings of fish formed an entire exhibition of her work at the Dawson Gallery in 1977. At the time Souter’s studio was conveniently situated behind a fish shop in Bray, providing her with inspiration. The Dawson show, ‘Some Irish Fish’, included *Cod*, an intimate depiction of a dead fish set against a plain unobtrusive background. For Souter, the shape and texture of the fish provided a range of painterly possibilities. She has used metallic aluminium-based paint to depict the shiny scales of the skin. Her simple approach results in a highly charged and intense piece of painting.

‘The ostensibly ordinary subjects of her paintings, such as travelling circuses, bogland and carcasses of animals, belie the intimacy and complexity of Souter’s work.’



COD
Oil and aluminium paint on paper
15 by 19.75in
Purchased 1978

Patrick Swift

(1927 – 83)

Patrick Swift, the Dublin-born painter, lived in London from 1955 to 1962, when this work was painted. A former student of the National College of Art, Dublin and of the private art school La Grande Chaumière in Paris, Swift worked as a clerk in the Dublin Gas Company while developing his work as a painter in the early 1950s. Apart from exhibiting at the Irish Exhibition of Living Art and Victor Waddington’s gallery, Swift also wrote art criticism and later founded the literary journal X in London. He emigrated to Portugal in 1962, spending the rest of his life in the Algarve where he and his wife ran a successful ceramic studio.

Swift got to know the English painter Lucian Freud in Dublin and, like Freud, he was committed to making figurative art rather than abstract art, which was becoming fashionable in the post-war period. This view of art was confirmed by Swift’s admiration for the work of Francis Bacon, another major painter whose art centred on the

human figure. Some of Swift’s best-known works are portraits of literary figures such as Patrick Kavanagh and Anthony Cronin, with whom he discussed literary matters in McDaid’s pub. But he was also interested in landscapes and in cityscapes. This work is a view of a London street, probably from the window of the artist’s studio. This simple, almost mundane, scene is transformed into an intriguing painting through Swift’s careful use of colour and form. The predominant green and black and white tones deepen the mood, which seems to hint at the neutrality and apathy of urban life. The foreground is dominated by enmeshed branches and foliage, which is not relieved by a gentle view into the distance as one might find in a conventional landscape. Instead this natural element is curtailed by the rather severe facade of the houses across the street. This strange truncation of space between the foreground and background adds to the intensity of the work.

‘This work is a view of a London street, probably from the window of the artist’s studio’.



TREES IN LONDON
Oil on board
36 by 48in
Purchased 2001

John B. Vallely

(b.1941)

J.B. Vallely comes from a musical family. The eldest of eight children of an Armagh schoolteacher, each of his siblings is, like the artist, an accomplished musician. Vallely frequently combines his love of music with his painting. This unusual juxtaposition of musicians and a modern approach to colour and form has made Vallely's work extremely popular with many collectors. It can be found in the work of some other Irish artists, most notably fellow Northerner George Campbell. In Ireland visual art and traditional music are often thought of as belonging to different ends of the cultural spectrum. However, within European modern art the street musician or the café entertainer is a major theme. Picasso's fascination with the guitar players of turn-of-the-century Paris demonstrates the powerful symbolism of the subject. In *The Musicians* Vallely depicts a group of musicians, rather than focusing on the solo player. This is in keeping with the communal purpose and meaning of traditional musicianship. The artist uses a Cubist type of geometric form to

suggest the movement of the figures as they play and to evoke the rhythms of their music. A strong red-orange background adds solidity and resonance to the composition.

The Calf deals with another important facet of Irish life, the mart. In a subject reminiscent of the work of Jack Butler Yeats, Vallely refers to the social aspects of the event. The centre of attention is, however, on the somewhat meek-looking calf rather than the dealers. Vallely's schematic blocking out of the forms of the farmer is again very evocative of early twentieth century Cubism, as is his concentration on the central part of the composition, where the edges of the canvas are allowed to fade into blank white space.

The Musicians was purchased under the Arts Council Hotels Joint Purchase Scheme in 1970. Billy Kelly Senior was one of the early collectors and admirers of Vallely's painting.

'The artist uses a Cubist type of geometric form to suggest the movement of the figures as they play and to evoke the rhythms of their music.'



THE CALF
Oil on canvas
50 by 40in
Purchased 1970



THE MUSICIANS
Oil on canvas
40 by 50in
Purchased 1970



CYCLISTS
Oil on canvas
20 by 30in
Purchased 1995



Detail: Anthony Scott, LABHARCAN

sculpture artists

Conor Fallon

HRHA (1939 – 2007)

Conor Fallon is one of Ireland’s most significant late twentieth century sculptors. With their clean fluid lines and lustrous beauty Fallon’s sculptural pieces, such as *Cockerel* and *Raven II*, demonstrate three clear influences within his oeuvre: early Greek and Egyptian carved figure sculpture, the Cubist movement and in particular the work of Romanian modernist sculptor Constantin Brâncuși.

Fallon spent part of his youth on the family farm in County Wexford where his poet father, Pádraic Fallon, welcomed members of the artistic community into their home. Surrounded by these stimuli and coupled with stories from ancient history retold to him by his brother Brian (later chief critic of *The Irish Times*) and an inherent inclination towards the natural world, Fallon began creating the foundations for what would later become his individual artistic style.

In 1964 Fallon went to St Ives Cornwall, where he was reunited with fellow artist Tony O’Malley, a family friend who had settled there four years previously. While in St Ives Fallon was introduced to, and later married, Nancy Wynne-Jones, a notable artist in her own right.

Up to this point Fallon had focused on painting as his medium of choice, but an introduction to sculptors Denis Mitchell and Breon O’Casey spawned a pivotal change in direction for the artist which culminated in several successful sculptural exhibitions over the next three decades.

Cockerel [page 20] and *Raven II* echo Fallon’s persistent fascination for the natural world and in particular the subject of birds. These intimate objects resonate with a distinctly avian quality through their delicate form and suspended movement. Like Brâncuși and O’Malley, Fallon’s desire was to capture the essence of his subjects. It is his smaller works, such as *Cockerel* and *Raven II*, that solidified Fallon’s reputation and eventually allowed him the confidence to progress to the larger public pieces for which he is best known today.

In 1980 Fallon was awarded the Oireachtas Gold Medal for Sculpture. He became a member of the Royal Hibernian Academy in 1989 and in 1984 he was elected to Aosdána. The National College of Art and Design, Dublin awarded Fallon an honorary degree in 1993.

‘*Cockerel* and *Raven II* echo Fallon’s persistent fascination for the natural world and in particular the subject of birds.’



Raven II
Bronze on plinth (no. 2 from an edition of 9)
26in
Purchased 1998

Rowan Gillespie

(b.1953)

Renowned for his emotive figurative works such as the site-specific Famine series, 1997, opposite the Financial Services Centre, Dublin, Rowan Gillespie has repeatedly been inspired by the theme of human endurance and, in particular, the historical struggles of the Irish people during the Famine. It is Gillespie's unique interpretation of this theme that has elevated his work beyond the insular and brought the subject into the realm of wider critical acclaim.

Born in Dublin, Gillespie spent his early youth in Cyprus and later in boarding school in the UK where he went on to study at York School of Art and Kingston College of Art in the 1970s. It was during this time that he became influenced by the work of Henry Moore (1898 – 1986), whom he met during the course of his training. Gillespie held his first solo exhibition in Dublin in the mid-1970s and by the close of the decade had established his own workshop in the city. In later years he established his own foundry in Dublin. As an artist Gillespie has always maintained strict ownership of every element

of his practice. Atypical for a sculptor in bronze, and testament to Gillespie's vision, he manages all aspects of his creations from the moulding through to the finishing and final installation.

In *Imagine*, 1983 [page 14] and *Enigma*, 1996 there is a familiar blend of aesthetic and didactic concerns. The figures, in spite of their obvious beauty, are not merely decorative objects but representative of the human condition. *Imagine* is a group of clustered elongated figures, each turning their gaze in separate directions. There is an organic quality to their leaf-like bodies and textured rendering which creates a strong collective appearance despite their individually delicate frames. The solitary, stoic *Enigma* falls within the same timeframe as the Famine series and, similarly, has been sited outdoors, poised against the elements. Wearing a full-length garment and appropriately rooted in its environment, the statuesque bronze looks intently towards the sea beyond.

'The figures, in spite of their obvious beauty, are not merely decorative objects but representative of the human condition.'



ENIGMA
Bronze (no. 2 from an edition of 3)
78in
Purchased 1996

Hilary Heron

(1923 – 77)

Hilary Heron was a regular exhibitor at the Irish Exhibition of Living Art from its inception in 1943. She studied at the National College of Art in Dublin and in 1948 was awarded a Mainie Jellett scholarship which enabled her to visit Italy and France and study Romanesque carvings. She continued to travel widely during her career and was aware of developments in contemporary sculpture in Britain, Europe and North America. In 1956 she represented Ireland at the Venice Biennale and in 1960 she had her first solo exhibition in London where she lived briefly. Heron was one of a small but growing number of Irish sculptors who were interested in modern art. She maintained an international profile and was one of the most innovative sculptors of her generation in Ireland. Her work has never been given a major retrospective and little of it is to be found in public collections. No proper assessment of her work has been made as a result of this neglect. She used stone, wood and metal in her sculpture. Kelly's Hotel offers the public a rare chance of seeing her work.

In *Anna Liffey* Heron creates a bas-relief, or low-relief, sculpture that is deliberately primitive in appearance and structure. *Anna Liffey*, the personification of the river Liffey, appears like a piece of driftwood caught in a net. The work is made out of pieces of metal soldered together. Heron uses the elements of the sculpture like collage or drawing to create an expressive and humorous work of art. Some of her other works of the 1950s relate to literary themes. *Anna Liffey* may refer to James Joyce's *Finnegans Wake*, in which the theme of Annalivia, manifested in the character of Anna Livia Plurabelle, plays a central role.

'Her work has never been given a major retrospective and little of it is to be found in public collections.'



ANNA LIFFEY
Soldered bronze
69in
Purchased 1977

Dick Joynt

(1938 – 2003)

Dublin-born, Dick Joynt worked in America and Mexico as a young man. He was a self-taught artist who made paintings and prints before specialising in sculpture. He worked at the Dublin Art Foundry, a major centre for the casting and carving of sculpture, from 1972 to 1982. From 1990 until his death Joynt lived near Enniscorthy, where he had a large studio. He produced a number of well-known public sculptures, including the large *Ram*, commissioned by Bray Town Council and situated on the main Dublin – Wexford road, as well as *Music Makers*, located in Kenmare and commissioned by the Arts, Culture & Heritage Office of Kerry County Council.

His works at Kelly's Hotel, *Voyager* and *Solar Knight*, encapsulate Joynt's style and subject matter. His work focuses on the human figure, the body curled up so that it appears to be self-contained. Joynt used traditional methods of carving. In his text *The Creaky*

Traveler in the North West Highlands of Scotland, Warren Rovetch recalls how, 'Dick spoke of seeing ideas in the blocks of stone and slowly chipping away with hammer and chisel to release his vision. For Dick, the rhythm of the hammer and chisel are like a prayer'. His subjects reflect his technique. They are meditative, timeless and universal – the human figure as visionary or traveller. The inspiration for these works comes from Joynt's knowledge of a wide range of sculpture from ancient Irish carvings to South American and Mexican pre-Columban art. He is also influenced by modern European sculpture, most notably the work of Constantin Brâncusi and Giacomo Manzù. His work, through its concentration on the autonomous human body and the sculpture's low centre of gravity, evokes tranquillity. Joynt understands how to use stone as an expressive material for his art. The resulting sculptures have an understated grandeur.

'His work focuses on the human figure, the body curled up so that it appears to be self-contained.'



VOYAGER
Marble
16ins
Purchased 1986

SOLAR KNIGHT
Granite
33in
Purchased 1995



Anthony Scott

(b.1968)

Anthony Scott is a young artist from County Fermanagh who graduated in design from the University of Ulster in 1991. He subsequently completed a Masters in ceramics at Cardiff College of Art, Wales. He currently lives in Sligo, having been based at Dowra, County Leitrim, for a number of years.

Scott works primarily in ceramic and bronze, specialising in sculptures of animals which he, like Jack Butler Yeats before him, believes reflect the emotional world of humans. His interest in animals stems from a childhood spent on a farm and from a fascination with Celtic mythology. Scott cycled round Ireland as a youth, visiting ancient Celtic sites and learning about their legends and stories. Animals played important roles in such tales, influencing the action of the human protagonists. For example *Setanta* was the original name of Cúchulainn, (meaning the hound of Culann), who slew Culann's fierce hound and then out of loyalty and remorse offered to act in its stead. Scott has stated that he wants his sculptures to appear monumental and, 'to entice interest in Irish sagas and to capture the imagination of the viewer to participate in the story.'

The starting point for Scott's work is his sketches, out of which the design for the final sculpture emerges. He is careful to keep the initial energy of the drawings alive in the bronze. His work, as evident in *Labharcan* (page 90), has a primitive quality. Its simple expressive shape and the flat green patina colour are akin to ancient bronze sculpture such as that of the Etruscans. Such art has influenced many modern sculptors, including Swiss artist Alberto Giacometti (1901 – 66) and Italian Marino Marini (1901 – 80), whose work has been very significant to Scott. The English artist Nicola Hicks (b.1960), who has also produced sculptures of animals, is another important inspiration.

'His interest in animals stems from a childhood spent on a farm and from a fascination with Celtic mythology.'



SETANTA
Bronze
48 by 62in



Detail: William Crozier, THE GARDEN

international artists

Gillian Ayres

RA RWA (British, b. 1930)

Gillian Ayres is one of England's most distinguished painters. She lives in Cornwall and is a member of the Royal Academy of Arts, London. Over her long career, which began in London, she has taught at some of Britain's most prestigious art colleges, including Bath Academy of Art and Winchester School of Art. She works in an abstract, non-figurative style. As a young painter she was greatly taken by photographs of the American artist Jackson Pollock creating his enormous drip paintings on the floor of his studio. Ayres' work is similarly concerned with the physical and creative act of painting. She works with the canvases in an upright position, sometimes needing a ladder to reach the top of them. In some of her painting she applies the paint with her hands in a manner similar to primitive methods of using pigment to decorate dwellings. Her work imparts this very direct and unmediated use of paint, creating richly textured and complex compositions.

Ayres has an idea of what she is going to paint before she begins but her paintings develop as she is working on them. Using combinations of elemental shapes such as circles, triangles and strong hues, she creates a world of colour and form that comes from her imagination and from her use of paint. There is also a strong dynamic quality to her compositions. Titles are important to Ayres, although the subject is always the abstract painting itself rather than any literal meaning. *Django* refers to the renowned Belgian jazz guitarist Django Reinhardt (1910 – 53) and hints at the rhythmic composition and joyful mood of the painting. *Quito* has even more exotic connotations. It is the capital of Ecuador and is located on the equator at zero degrees latitude. It is said to mark the middle of the world.

'Her work imparts this very direct and unmediated use of paint, creating richly textured and complex compositions.'



QUITO
Oil on canvas
48 by 48in

Django, 2003 – 2004
Oil on canvas
64 by 64in
Purchased 2006



Alexander Calder

(American, b.1898 – 1976)

Alexander Calder is one of the most innovative artists of the modern movement. An American who spent much of his career in France, Calder trained as a mechanical engineer and worked on cruise ships before enrolling in the Art Students League of New York in the 1920s. Later he moved to Paris, where he began making abstract sculptures out of wood and metal. In the 1940s Calder developed these into his 'Constellations' – brightly coloured sculptural forms suspended from wires. These were called mobiles and they are considered to be his major contribution to twentieth century sculpture. From his mobiles Calder created a larger, more solid version which was based on the ground and which came to be known as stabiles.

Having built up a very successful career in the United States, Calder returned to France in the early 1950s and settled at Saché, near Tours, central France. From then onwards Calder produced, on an almost daily basis, gouache paintings. These provided him with an escape from the constant demands of commissions for

large-scale public sculptures. The latter can be found in major cities in the United States and Europe. A modest but impressive example, *Cactus*, 1967 is in the grounds of Trinity College Dublin. *Black Profile*, *Red Loops* was painted in 1974, the year in which Calder's massive fifty-three-foot-high *Flamingo* sculpture was unveiled in the Federal Plaza in Chicago. The Kelly's work shows a series of brightly coloured forms suspended in space against a neutral white background. The childlike simplicity of the forms and the sense of movement that they convey are reminiscent of Calder's mobile sculpture. The juxtaposition of the exotic forms like the floating severed head comes from Calder's early fascination with the circus, as well as his knowledge of modern technology and abstract art. *The black and red circular* forms recur in his other work and symbolise the moon and the sun. Calder's art is not invested with serious philosophical meaning; rather, it evokes an innocent and playful understanding of colour and form.

'Calder's art is not invested with serious philosophical meaning; rather, it evokes an innocent and playful understanding of colour and form.'



BLACK PROFILE, RED LOOPS, 1974
Gouache on paper
30 by 43in

William Crozier

HRHA (Scottish/Irish, b.1930)

William Crozier was born in Glasgow of Irish parents and was brought up in the seaside town of Troon. He attended the Glasgow School of Art, visiting Paris in 1947 and 1953, where he became interested in post-war existentialism. His early exhibitions in London in the 1950s and 1960s were marked by an expressionist streak, in which the emotional content was akin to that found in the work of artists such as Francis Bacon. He also admired the work of the American painter Wilhelm de Kooning, which he saw in London in 1956. From 1959 until his retirement in 1987 Crozier taught painting in various art colleges, becoming Head of Painting at Winchester School of Art in 1968. This provided an important stabilising effect on his practice, allowing him the financial and psychological security in which to develop his own work.

Landscapes featured in his early exhibitions but they became dominant in the 1970s. A visit to the Orkney Islands in 1976 prompted the artist to abandon the figure and concentrate on nature alone. In 1983 Crozier and his second wife, Katharine Crouon, bought a house at Kilcoe, near Skibbereen in County Cork. From this point Ireland and the Irish landscape became a central feature of his work, although the artist continues to travel widely and to keep a studio in London. Apart from his parents’ connection with County Antrim, Crozier stayed in

Dublin in 1954 when he worked as a set designer at the Olympia. He was friendly with Irish writers such as Patrick Kavanagh and Anthony Cronin. In 1990 and 1991 the largest retrospective exhibition of his work to date was shown at the Royal Hibernian Academy (RHA) Gallery in Dublin and at the Crawford Gallery, Cork. In 1992 Crozier was made an Honorary Member of the RHA.

The Garden is the largest of the paintings by Crozier in the collection at Kelly’s Hotel. The work is carefully structured and one can detect the influence of classical art in which the forms are laid out as separate, discrete elements. The painting relates to the idea of the Garden of Eden, a place in which nature functions in harmony with mankind. The rectangular form in the lower right-hand corner provides an intrusive man-made component in the scene, perhaps evoking a classical ruin. The colours are strong and vibrant and suggestive of the power of nature as well as conveying the exotic nature of the garden. Crozier’s landscapes are not depictions of specific places, although they are frequently inspired by locations he has seen or visited. He has painted some of his Irish landscapes in London and vice versa. For the artist landscape is a state of mind rather than a place and it is powerfully evoked in Crozier’s work through his brilliant handling of paint.

‘Crozier taught painting in various art colleges, becoming Head of Painting at Winchester School of Art in 1968.’



THE GARDEN, 1995 – 96
Oil on canvas
78 by 84in
Purchased 2000



PINK FIELD WITH GREEN DOTS
Oil on canvas
23 by 23in



YELLOW FIELD
Oil on canvas
14 by 18in

Ivon Hitchens

(British, b.1893 – 1979)

Ivon Hitchens is a highly regarded if isolated figure in twentieth century British painting. He lived and worked in West Sussex for much of his career, where he produced his evocative and distinctive landscapes. These, particularly in the later years of his career, verge almost on the abstract. His work is found in many important collections, including the Tate Gallery.

The artist was educated at St John's Wood School of Art and at the Royal Academy in London in the 1910s. He exhibited with English modernist groups, which were interested in French Fauvism and Cubism, in the interwar years. In the 1930s he showed with the London Group, whose members included Henry Moore (1898 – 1986), Ben Nicholson (1894 – 1982) and Barbara Hepworth (1903 –1975). In 1940 Hitchens London home was bombed and he moved to a caravan in Petworth, Sussex. He was to remain there for the rest of his life, building on when it was required.

Hitchens painted out of doors, rather like Tony O'Malley, so that his paintings retain a strong sensual connection with the landscape. The large oblong format of *Green Backwater* is used on many occasions and is inspired by the work of the French painter Georges Braque (1882 – 1963), who was very influential on Hitchens in the 1930s. The shape encourages the viewer to share in the expansiveness of nature rather than to look for specific details of the location. The surface is built up in separate blocks of colour which in this case approximate to the view of a river and its banks. Hitchens leaves areas of white in the composition. This serves an important function. According to the artist, 'The intention is that the spectator's eye can travel along these areas, from floe to floe, over the picture surface instead of being engulfed or drowned in a morass of paint representing or aping realism.' He often painted several versions of the same subject; rivers are a recurring theme. In this work the opaque blue, green and turquoise tones suggest the damp, sodden atmosphere of the backwater.

'His paintings retain a strong sensual connection with the landscape.'



GREEN BACKWATER, 1964
Oil on canvas
23 by 60.75in

David Hockney

(British, b. 1937)

David Hockney is one of the best-known British artists of his generation. He attended Bradford College in 1953 and the Royal College of Art from 1959 to 1962, where he had a brilliant prize-winning career. He had achieved international success by the time he was in his mid twenties.

David Hockney is interested in the human figure. He drew sophisticated self-portraits at the age of seventeen in 1954. Hockney has remained true to his conviction that pictures of people remain as fascinating to us now as they have been at any age.

He is always learning, adapting himself to new techniques with the excitement of a medium he has not previously tried. He still refers to himself as a student. In 1960, influenced by the French painter Jean Dubuffet, he adopted various naive disguises as strategies for making pictures of people. He drew, etched and painted the human form in the manner of child art, urban graffiti and the stiff formality of ancient Egyptian art. It was another way of seeing. By the mid-1960s Hockney began to turn away from his playful and sometimes near abstract investigations of stylistic conventions to seek a more naturalistic way of depicting the world around him. During 1966 he often relied on snapshots either as direct evidence or as an aide memoire as he moved to a more photographic vision in his paintings. He also produced some of the most beautiful, elegant and radically economical life studies on what was to become his trademark manner of pen and ink line drawings. Between 1968 and 1977 he was at the peak of his naturalistic style.

Hockney visited Los Angeles in 1973 and 1976, where he made lithographs. In 1988 he began working on a group of small oil paintings of heads from life. In 1994 he drew a large set of crayon drawings.

From 1982 to 1986 his energies were almost entirely absorbed by his experiments with photo collage when he reinterpreted the basic principles of Cubism and in the early 1990s continued with a neocubist style. Since the 1990s he has returned to his portraits and has again produced numerous self-portraits. In his early painting Hockney was considered to be one of the leaders in Pop Art, which he has rejected.

Hockney’s drawing of a young girl in front of a mirror shows the figure putting on lipstick with great concentration. We see this image in the mirror in front of her. She is drawn from the back wearing a long spotted dress, fair curly hair and is wearing high heels. The drawing shows excellent craftsmanship with keen observation and clear outlines. The composition is charming and witty.

‘He is always learning, adapting himself to new techniques with the excitement of a medium he has not previously tried.’

ANN PUTTING ON LIPSTICK
Charcoal on paper
46.75 by 18.25in
Purchased 1988



Patrick Hughes

(British, b.1939)

Born in Birmingham and educated at Leeds College of Art, where he later taught, Patrick Hughes has had a distinguished career. His reputation rests on his witty surrealist paintings, prints and sculptures. In many of these he creates a kind of 'reverspective' that is, a kind of perspective in reverse. This plays on the expectations of the viewer by creating images that are full of paradoxes and visual conceits. Hughes' earliest memories are of sheltering under the stairs of his grandparents' house in Crewe to escape the bombing during World War II. In this confined space he sat looking up at the stairs in reverse. Later he was drawn to writers such as Lewis Carroll, Franz Kafka and Eugène Ionesco, whose literature turns rational, human perception on its head and revels in perverse humour or darkness. The influence of the paintings of René Magritte (1898 – 1967) and the witty artworks of Marcel Duchamp (1887 – 1968) are also evident.

In *Adalbert and Ames*, a strange, blank architectural space which appears to be an elaborate hallway, blocks the view into an expansive landscape. The latter can be glimpsed through the arched openings in the walls. Each opening gives a different

perspective on the landscape. This is most obvious when one looks closely at the wooden fence which demarcates the background view. The fall of light and shade and the perspective of the interior are contradictory and confusing. Light pours down the strangely distorted staircase which appears to be partly in reverse. The beams of the low ceiling similarly reveal a bizarre perspective with the stairs and right-hand section not sharing the same framework as that on the left-hand side. This architectural structure is like a cardboard model or a stage-set, temporary and uninhabited. Hughes rarely includes figures, leaving the viewer to complete the dynamics of his compositions.

The title of this painting, *Adalbert and Ames*, refers to the famous optical psychologist who invented the Ames window in the 1930s. This device showed how a flat trapezoid acting as a window extended into the distance, allowing the viewer to make sense of perspective.

'This architectural structure is like a cardboard model or a stage-set, temporary and uninhabited.'



ADALBERT AND AMES, 2002
Oil on panel construction
18 by 34in

Callum Innes

(Scottish, b.1962)

The Scottish painter Callum Innes produces his abstract painting in series, each examining a separate process or way of creating a painting. Kelly's Hotel owns two of his '*Exposed*' series, which he first made in the early 1990s and to which he returned in the mid-2000s. The works are created through applying turpentine to the paint or, as the title suggests, exposing colour to a liquid which eats away at its surface. The result depends on how many layers of turpentine are used. The application reveals the hidden depths and tonal make-up of a colour. The lines of the turpentine layers can be seen in the surface of the paint. They are applied in vertical or horizontal strokes, the opposite direction of the original paint application. The blocks of colour which have been variously exposed are contrasted by the neutral white of the canvas which Callum primes with gesso. One

of the inspirations behind the work is the cut-out paintings of the Italian abstract artist Lucio Fontana (1899 – 1968). Another is the photographic process which exposes film to light, thereby revealing the image, in an analogous way to Innes' use of turpentine. Innes' paintings are balanced and delicate despite the large scale of some of them. Their mood is dictated by the dominant colour, which tends to be earth-reds or dark tones. An important feature is the blurred line caused by the reaction of the paint to the turpentine at the edge of the colour block. This evokes a sense of subtle movement and layering in the final painting.

'The works are created through applying turpentine to the paint or, as the title suggests, exposing colour to a liquid which eats away at its surface.'



EXPOSED PAINTING, CADMIUM ORANGE, 2001
Oil on linen
61 by 61in

EXPOSED PAINTING, RED, BLACK, GREY AND WHITE
Oil on canvas
61 by 61in
Purchased 2007



Stephen McKenna

PRHA (British, b.1939)

Stephen McKenna is an international artist; born in London, he has lived and worked in Germany and Italy and is now based in Bagenalstown, County Carlow. McKenna’s family originally came from County Donegal and he bought a house there in 1975. He was President of the Royal Hibernian Academy and exhibits regularly in Ireland. A major retrospective of his work was held at the Royal Hibernian Academy, Gallagher Gallery in October 2005 as part of the Nissan Art Project. He curated an exhibition on the significance of painting in the twentieth century, The Pursuit of Painting, held at the Irish Museum of Modern Art in Dublin in 1997. This show included work by artists such as Jack Butler Yeats, Kazimir Malevich and Giorgio de Chirico.

McKenna’s long connection with Italy gave him a deep interest in and knowledge of classical art. This is evident either directly or indirectly in much of his painting through such features as his carefully

balanced and constructed compositions and the delicate use of opaque colour which gives his paintings a flattened appearance, akin to Roman mural painting.

Regent Street Garden Fog depicts a view in Bagenalstown. McKenna emphasises the geometric elements of the scene by exaggerating their perspective. Much of the painting is made up of distinct mathematical shapes such as the rectangular view of the river and the geometric shapes of the flower beds and the gable end wall of the building. Their perspective is aligned to that of a two-dimensional canvas so that the viewer is made aware of this as a painting first and foremost, and secondly as the depiction of a particular location. The trees, roots and foliage act as a counterpoint to the solid geometric elements and introduce the idea of nature and time into the landscape.

‘McKenna’s long connection with Italy gave him a deep interest in and knowledge of classical art.’



REGENT STREET GARDEN FOG, 1999
Oil on canvas
35 by 27in
Purchased 2001

Mary Newcomb

(British, b.1922 – 2008)

Mary Newcomb was a self-taught artist whose career and reputation developed when she was middle-aged. She was born in Harrow-on-the-Hill and grew up in Wiltshire in the South West of England. She took a degree in science at Reading University and became a maths and science teacher in Bath.

In 1945 she worked as a volunteer at the newly founded Flatford Mill Field Studies Centre, in the heart of 'Constable Country', close to the Suffolk-Essex border. There she learnt to observe and draw nature. She developed her own paintings of rural life and exhibited with the Norwich Twenty Group, a young artist's collective formed in 1944 and based in Norwich. Eventually she showed her work to the London dealer Andras Kalman, who had previously discovered the work of L.S. Lowry (1887 – 1976). Beginning in 1970 she had twelve solo exhibitions in Kalman's London gallery and in Europe and America. Her work was bought by the Tate Gallery and was highly regarded by fellow artists such as Ben Nicholson. The writer J.G. Farrell ended his novel *The Singapore Grip*, with an account of her paintings.

The Hottest Sun and the Driest Year has a typically poetic Newcomb-type title which reflects the simplicity and charm of the subject. It takes a childlike view of a summer's day in the countryside. Using a perspective and proportion of its own, it shows the man-made element of the harvesting machine as a kind of picturesque element. The thistle in the foreground is as large as the harvester. Newcomb ignores conventional perspective and deliberately creates an innocent and highly individual view of the rhythms of rural life. Her work has been considered as belonging in the tradition of artists such as William Blake (1757 – 1827) and Samuel Palmer, two visionary painters of the Romantic era. But it is also akin to that of outsider artists who ignore conventional artistic rules and instead create works of art that stem directly from their own personal outlook on the world.

Newcomb's daughter Tessa is also an accomplished artist, whose work is also in the collection of Kelly's Hotel.

'Newcomb ignores conventional perspective and deliberately creates an innocent and highly individual view of the rhythms of rural life.'



THE HOTTEST SUN AND THE DRIEST YEAR, 1976
Oil on board
21.5 by 17.5in

Jackie Nickerson

(American, b.1960)

Jackie Nickerson worked for several years in commercial photography, specialising in fashion and portraiture in New York. Born in Boston, she went straight into photography from school. She had the opportunity of spending several years in Zimbabwe, which she spent travelling around and photographing farm labourers. She moved to London and her colleagues encouraged her to use these photographs which highlighted the reality of life in Africa and presented a different view to that normally found in the Western media. An award-winning book, *Farm*, was published in 2002 and an exhibition of the African photographs was shown in Paris, Qatar and New York.

Circa 2003 Nickerson moved to Ireland and embarked on a new project called *Faith*. This body of work is the result of two and a half years of photographing religious orders such as the monks of Glenstal Abbey and Tridentine nuns in County Mayo. The artist did a great deal of research into religious art before embarking on the project, studying Renaissance and Byzantine imagery in particular. Her photographs of contemporary religious life reflect this strong tradition of Christian art. On her visits to convents and monasteries in

Ireland she was struck by the similarities in the decor of the buildings and in the robes of the clerics to those found in the work of the great historical religious painters such as Fra Angelico (c.1395 – 1455). Set against spartan or neutral backgrounds the subjects impart a simple purity reflecting the austere way of life in an enclosed order. Nickerson uses the aesthetic eye of the art photographer rather than the newsworthy approach of the photo-journalist. Coming from a non-Catholic, non-Irish background she looks at the theme without prejudice. The photographs are strong and fascinating examples of contemporary portraiture. Nickerson was awarded the 2007 AIB prize for *Faith*.

'Set against spartan or neutral backgrounds the subjects impart a simple purity, reflecting the austere way of life in an enclosed order.'



SISTER PASCHAL, 2006
31 by 35in
Fuji crystal archive light jet print



FATHER BENIGNUS, 2005
35 by 31in
Fuji crystal archive light jet print



SISTER JOSEPHINE, 2006
31 by 35in
Fuji crystal archive light jet print

John Piper

RA (British, 1903 – 92)

John Piper was a poet and art critic as well as an accomplished, successful painter and set and stained-glass designer. He had a long and distinguished career, based for much of it in the south of England in Henley-on-Thames. Piper's work is closely connected to the landscape, both to particular locations in Britain but also to various places that he visited in other countries. In the 1920s, while still a teenager, he filled notebooks with topographical drawings of English architecture. He always preferred to sketch ruined buildings rather than contemporary structures, which lacked the poetic qualities that he was seeking. He was interested in nineteenth century English art and emulated the emotional connection with nature found in the work of artists such as Joseph Mallord William Turner (c.1775 – 1851) and Samuel Palmer (1805 – 81).

Piper's work was exhibited in Ireland during the war years and his romantic approach to the landscape was very influential on a number of young Irish artists, including Louis le Brocquy. He visited Ireland several times. Firstly in 1937 and lastly in 1969 he sketched the early monastic site at Ardmore in County Waterford.

Given Piper's enthusiasm for Victorian art and culture, and particularly his interest in Turner, it is not surprising that Venice loomed large in his imagination. He stayed there and sketched its unique architecture and cityscape in 1954, (1958 – 59) and in the early 1970s when this watercolour view of St Mark's was produced. It is a very simple evocative sketch overworked with watercolour and gouache. It captures the exotic grandeur of Venetian architecture, the solidity of the basilica dissolved in its reflection in the surrounding waters.

Piper was working on the set designs for Benjamin Britten's opera *Death in Venice*, at this time. Based on Thomas Mann's 1911 novella, the opera was first produced in Surrey in 1973. Its libretto was written by Piper's wife, Myfanwy. Italian director Luchino Visconti's film *Death in Venice* was released in 1971, adding to the resurgence of Venice as a focus for the European creative imagination.

'He always preferred to sketch ruined buildings rather than contemporary structures, which lacked the poetic qualities that he was seeking.'



PIAZZA SAN MARCO, VENICE
Watercolour, pen and ink on paper
18.5 by 22in
Purchased 1970

Anne Redpath

OBE, RSA, ARA, RWA, LLD
(Scottish, b.1885 – 1965)

Born in Galashiels, Scotland, Anne Redpath attended Edinburgh College of Art in 1913 and in 1917 gained her diploma. Two years later she won a travelling scholarship which enabled her to visit Brussels, Bruges, Paris and finally Italy, where she was influenced by early Renaissance art such as Sienese primitivism and the frescoes of the Lorenzetti brothers. She was struck by the combination of the sophistication of their exquisite technique allied to their simple powerful vision.

She exhibited frequently in Edinburgh. Married in 1920, she spent fourteen years in France before returning to Scotland in 1934. Her life was marked by extensive travel, including visits to Spain and Ireland. However, she made her main home in Edinburgh.

Redpath's development from the sparseness and economy of her early landscapes to the complexity of her later work shows her impressive and technical range. Her painting *The Pink Decanter* shows concern about the objects she paints. Her memories and experiences are all part of her paintings.

The painting is structured, heavily textured with highly dramatic colours of reds, oranges, blues, blacks and purples. The centre of the painting shows a decanter with oranges, apples and grapes. The vibrant colours denote the influence of dramatic oriental colours.

'Her memories and experiences are
all part of her paintings.'



THE PINK DECANTER
Oil on board
30 by 38in

William Tillyer

(British, b. 1938)

William Tillyer studied at Middlesbrough College of Art (1956 – 59) and at the Slade School of Art, London (1960 – 62). In 1963 he was awarded a French government scholarship and studied printmaking in Paris. From 1964 to 1976 he taught and lectured in several colleges of art and was Visiting Professor at Brown University, USA. From 1981 to 1982 he was artist in residence at Melbourne University, Australia. He also made several visits to France. He taught at Chelsea School of Art and worked for a time as a technician in its printmaking department. He also became known internationally as a resourceful and inventive printmaker.

Tillyer has exhibited his paintings in New York, Gothenburg, Melbourne and Sydney. His exhibition of landscape watercolours at Jacobson's, London, in 1987 was one of his most successful exhibitions showing his facility in this delicate medium. He is not a recorder of scenery, he is a painter and knows that his essential task is to create and compose images on a scale and with the weight of painting. He gives a lyrical response with structural elements. He is essentially an epic painter. Tillyer has tried many paths in exploring other

methods and has followed a logical development with a creative sense. In 1980 he returned to Yorkshire from London and he now lives there.

The vibrant colours of *Untitled* show dramatic energy. Tillyer paints large floating shapes with single brushstrokes using broad brushes. The colours convey specific meanings such as sky, cloud, the purple of the moors and green foliage. They show rhythm and grandeur and do not recede into distant horizons. Curved forms showing the movement of clouds in geometrical shapes are delicate but at the same time are energetic and vigorous. Blue dominates with greens, reds, black and white separating his colours to give light and space.

Tillyer's paintings are symmetrical and enthusiastic but at the same time convey a definite tranquillity.

'He gives a lyrical response with structural elements. He is essentially an epic painter.'



UNTITLED, 1989
Acrylic on canvas
36 by 48in

Paul Winstanley

(British, b. 1954)

Paul Winstanley attended Churchill College, Cambridge, the Slade School of Fine Art, where he obtained a Higher Degree in Fine Art, Cardiff College of Art and Lancaster Polytechnic, Coventry.

Winstanley has been exhibiting since the late 1970s and over the past decade he has had regular solo exhibitions in London, Paris, Munich and New York. His 1997 solo show *Annexe* formed part of the Tate Gallery's Art Now series. His work is represented in numerous public and private collections, including the Tate, the British Council, the European Parliament, the New York City Library and the Museum of Contemporary Art, Los Angeles.

Winstanley is a painter committed to the traditional categories of still life, the interior, landscape and the importance of the photographic image to contemporary life. His paintings are based on the artist's photographs of semi-public spaces such as hotel lobbies or waiting rooms. Methodical and melancholic, his paintings are rendered in a muted palette. *Walter Gropius Balcony*, is photographic, representational with a cool soft palette.

The subject refers to the work of the iconic German architect and educator Walter Gropius, who founded the modernist art school, the Bauhaus. The school and the architecture of Gropius sought to revolutionise the place of art in modern European culture.

The painting shows a scene from an enclosed deserted balcony looking down on a forest of trees with an effusion of dark green foliage, also with tones of browns, greys and yellows. The painting gives a calm and misty effect, but with a sense of expectation. The balcony is enclosed by a narrow protected rail.

'His paintings are based on the artist's photographs of semi-public spaces such as hotel lobbies or waiting rooms.'



WALTER GROPIUS BALCONY, 2002
Oil on canvas
43.3 by 57.5in



children
& art

Foreword

This section will provide you with a simple guide that will assist you in the exploration of Kelly's art collection with your children. We hope that this will encourage you all to learn more about specific pieces, artists and art movements. Give the children plenty of scope to interpret the painting or sculpture as they wish. Children will invent their own story even in abstract paintings; art can be very evocative for children and provides the perfect springboard for young imaginations.

Go beyond what the eyes see, teach them to LOOK

The visual arts have a very specific language that we can all learn if we give it time and patience. Children should be encouraged to look and ask questions: the more they look, the more they will learn and the less they will be afraid to engage with any type of visual art.

Make art Fun

When talking to children about art, it is important to do it in a relaxed and engaging manner. If they are very small they will mostly be interested in bright colours, basic geometric shapes and identifiable figures like trees, animals, people, etc. If they are a bit older they will want to hear more about the stories related to the pieces – stories that have to do with the content, with the lives of the artists, or with your own experiences. Children older than nine will also love to learn about different art techniques and materials. And teenagers will be able to engage in more profound debates about the meaning of a symbol or an artist's style or ideas.

Art tips

It is never too early or too late to teach children basic art etiquette, explaining the reasons behind the rules. For example: rule number one 'Do not touch the artwork.' Even with our clean hands we leave a trace of oil on the surface of the pieces we touch. Help your children to remember what happens to a window or glass panel when we place our hands on it. Regardless of how clean our hands are, we will always leave a mark. These marks and the invisible microbes that we are leaving with them can chemically alter paintings over the years and cause severe damage to them.

Look, listen and look again

Over time you can teach your child to distinguish the specific characteristics of paintings, photographs, drawings, woodcuts, linocuts, silkscreens and sculptures with the naked eye. When looking at a piece, talk to your child about materials: do you think this is made with paper? does it look like a photograph? do you think it is a watercolour or an oil painting, why? what do you think the artist used to make this?

Depending on their age, you can introduce questions that will prompt children to think further about what they are looking at and will encourage them to think about their own thoughts and feelings regarding the piece. Remember to put yourself in the child's place and start where the child wants to start– or sometimes you will have to go down on your knees to be able to see the piece from the same perspective your child is seeing it from.

Have an open mind

Through art we can all learn many different things about the world (present and past) but also about ourselves. It is very important to take the opportunity that it gives us to be challenged and view things in new and different ways. Saying, 'It is badly done,' 'It is nonsense,' or 'Anyone could have done that' is not conducive to learning and often reflects misunderstanding. The artist's act of creation is worthy of respect. It responds to a way of life, a way of interacting with the world that can be as rigorous as that of a solicitor or a doctor. The more one learns about artists and the artistic processes, the more one understands art.

Begin the adventure

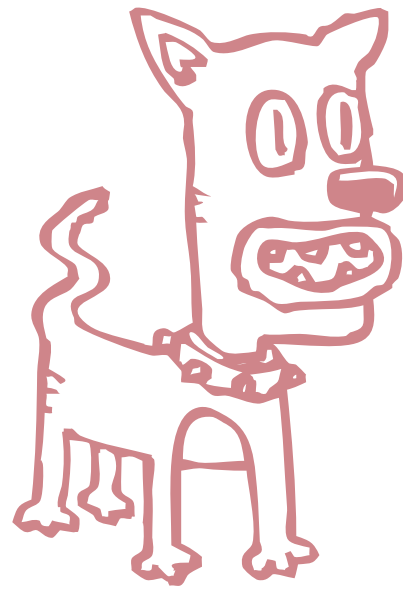
The following are specific examples that you can use as a starting point to introduce your children to Kelly's collection. Have fun!



Thierry Bisch

Lapin Rose

40 by 54in



Have you ever seen a pink rabbit?

This is one painting within a series called *Rainbow-Rabbits* by Alsatian (French) artist Thierry Bisch. He painted rabbits in different positions, each in a different colour: blue, yellow, pink, white and black.

What would you do if you were to encounter an animal like this in real life?

This big pink rabbit seems to be looking directly at us. Notice how the painter decided to create the rabbit's right ear by using a long white stripe. The shape of this animal is defined more by volume and color than by lines. It appears to be a giant pink circle from which the head of a rabbit emerges.

Thierry Bisch painted rabbits, horses, bears, and many other animals in a collection that is commonly referred to as bestiary (illustrated manual of beasts.) Bestiaries were very popular in the Middle Ages, particularly in England and France. Artists that you might be very familiar with like Leonardo Da Vinci made their own bestiaries.

Why do you think this artist decided to paint animals in such big canvases? What does this pink rabbit make you feel?



Michael Challanger

The Promenade, 1985

Oil on canvas, 34 by 38in



What is a 'promenade'?

Promenade means leisurely walk. Often it also refers to a public space devoted to walks.

Walk to the right of the painting and look at the lines in it, now walk to the left. Do you notice anything special?

We are looking at an oil on canvas with a one-point perspective composition. This means that all the lines in the painting go towards the same point. That is why, if you look at it from the left, the right or the centre, the lines appear to be going in the same direction.

Have you ever tried to draw your house and make it look 'real'?

Artists tried for several centuries to depict space within the limitations of a two-dimensional medium. That is, they were trying to paint space in such a way that it appeared 'real' in drawings. The artists of the Renaissance finally mastered the use of different perspectives to achieve this illusion of 'space'.

Since then many more artists have been playing with optical illusions. In the twentieth century, for instance, Constructivism and Op-art were two of the movements that explored this. These movements in turn influenced British artist Michael Challanger, who has always been fascinated by perspective. In many of his paintings he plays with perspective distortions and visual impossibilities. In *The Promenade* the line of the horizon divides the sky from the earth. All the objects in the composition are scaled relative to us, the viewers.

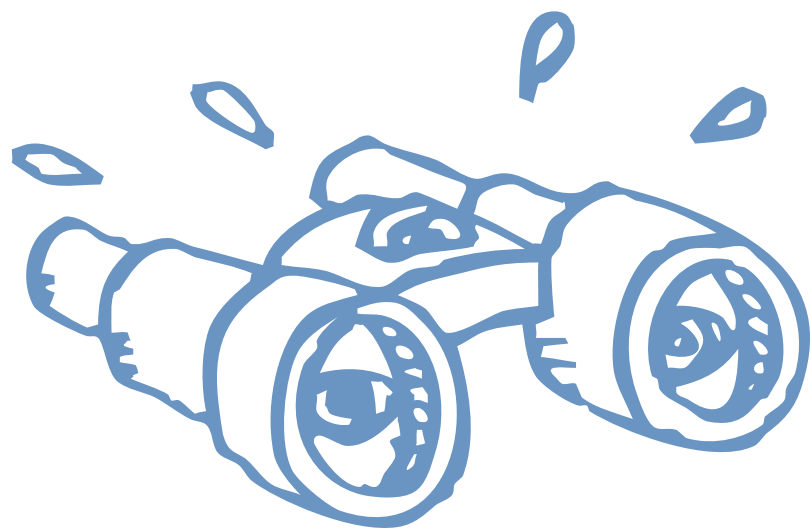
Follow the lines of the pavement to the centre of the painting. What do you see?



Trevor Geoghegan

When Trees Grow Within

36 by 36in



Have you ever seen a snow landscape like this?

We are looking at an oil on canvas that represents the remains of a house. The snow has covered everything in and around it.

Pay attention to the title – can you find the trees?

There are two or more trees growing inside the house. You can see their tops breaking into the sky.

If you were to paint snow, how would you do it?

Take a close look at the way painter Trevor Geoghegan used dots of blue, purple, grey and white to create the effect of snow. The leaves that we can see 'through' the window frame area were also created following this type of pointillism. The rest of the composition is very clearly drawn, leaving no doubt as to what each element is. This artist likes working with traditional subject matters, treating them in a modern way.

Look at the areas that are in shade and those that are illuminated. What time of the day do you think it is?



Father Jack P. Hanlon

The Chimney Sweep

36 by 24in

Who are we looking at. Is the man a beggar?

You might think at first glance that this is a painting of a beggar because of the movement in the composition. Everything looks a little chaotic. The grey beard and long hair, the appearance of his clothes and the position of his right hand do indeed remind one of paintings of beggars. Yet this oil on canvas depicts a chimney sweep, that is, a person who cleans chimneys for a living. This is one of the oldest professions in the world.

Does this man look as if he were blind?

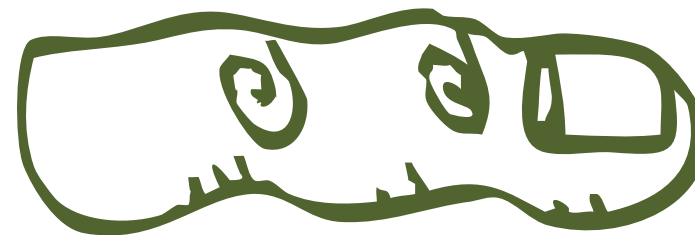
Irish artist Father Jack P. Hanlon decided to place white oval shapes where one would find the eyes. This could be interpreted either as closed eye lids, as the eyes of a blind person, or as the empty gaze of someone who has been working very hard for a very long time.

Everything looks fragmented. Pay attention to the face and the hands of this man. Notice how they are made out of blocks of colour without clear lines defining them. Look at the rest of his body: his clothes, the bag, the brushes and poles he is carrying are suggested by, again, different blocks of colour and only a couple of dark lines here and there.

How many brushes can you see?

Look at the way some of them seem to 'explode' into the background. This, and the overall composition of the painting, is a clear influence of Cubist painting (ever heard of Picasso and Braque?).

Look closer, how many brushes can you see?



John Reay

Coming Against the Tide

42 by 62in

When you look at this oil on canvas, what do you notice first?

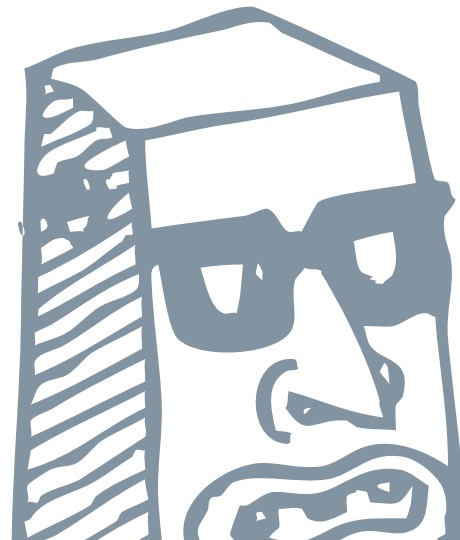
This seascape depicts a small blue boat with two figures on board, probably fishermen, close to the port. English artist John Reay focused on the many different colours that we often find in nature. Take a close look at the sky: notice how the artist used strokes of yellow, pink, orange, blue and grey. On the bottom half of the composition one can see undulating marks representing waves. Would you say the tide was going in or coming out? This man looks as if he were blind.

Look at the seagulls – how many can you count?

This painting needs to be seen from some distance in order to properly distinguish what you are looking at. If you were to stand too close to it you would notice the wide brushstrokes that suggest the forms described before but you would not be able to 'read' them. It would just look blurry and a bit chaotic. On the upper right-hand side of the composition we can make out the shapes of bigger boats at a pier and maybe buildings belonging to a town or a city. What do you think they are? Very often the signature of an artist will be very evident in a composition, whereas other times it will be hard to discover.



Can you find the artist's signature here?



Andy Warhol

Debbie Harry

40 by 60in

Is this a photograph?

No, we are looking at a silkscreen. American artist Andy Warhol (Andrew Warhola) did use photographs as the base for many of his pieces, then used various processes like serigraphy to produce prints.

Who is this lady?

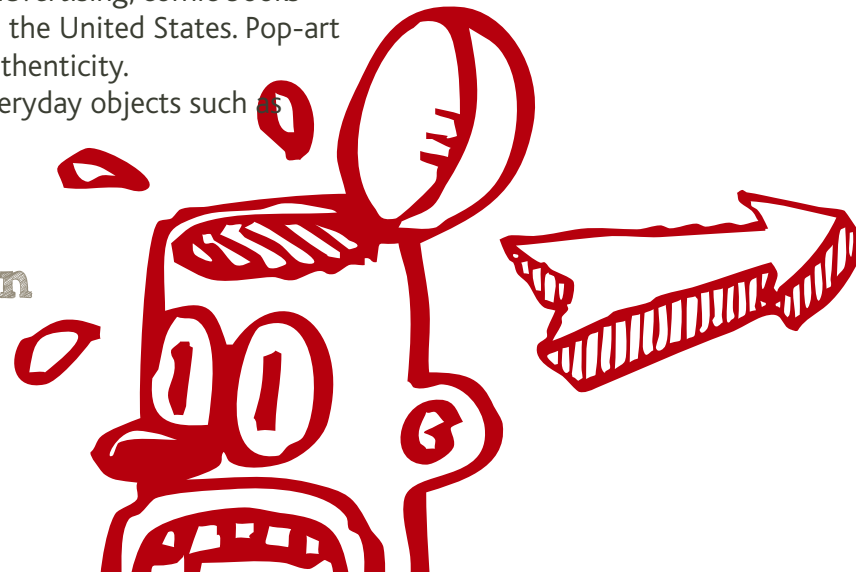
This is a portrait of punk singer Debbie Harry, better known as 'Blondie' for her role as lead singer of the band of the same name. Andy Warhol was very much attracted to glamorous movie stars, singers and rich people. He produced, with the aid of his assistants, several portraits of famous people (like Marilyn Monroe, Grace Kelly, Liz Taylor and Troy Donahue, amongst many others.)

What is pop-art?

It is an art movement that celebrated mass culture, taking themes and techniques from advertising, comic books and mundane objects. It started in the mid-1950s in Britain and a couple of years later in the United States. Pop-art questioned the then current definitions of art and its principles: originality, authorship, authenticity. Andy Warhol was one of its most important representatives. He loved using images of everyday objects such as soup cans and fizzy drinks.



What do you think of when you look at this piece?



Ross Wilson ARHA

Horse with a Heart

40 by 54in



What is the first thing that you think of when you see this pastel?

One can see the black figure of a horse standing. This horse occupies a large part of the composition. Take a closer look – can you see where the horse is standing? Where is the light coming from? There is something magical about this horse. We can 'feel' it is standing even though we cannot really see what it stands on. The light coming from behind, from the right-hand side, helps us see the clear silhouette of this animal. Artist Ross Wilson has a deep interest in his locality (County Antrim) and the rural aspect of it. Several of his paintings deal with horses, rabbits and other animals.

How many colours do you see on the canvas?

Look at the way the artist uses different hues of yellow, pink, red and white to illuminate the right-hand side of the piece. Notice how he creates the shape of the horse by mixing black with grey and some touches of white to highlight areas like the ears or the eyes.

Pay attention to the title. Can you find the horse's heart?

The way this heart is suggested with the white pastel marks gives the impression of an almost 'floating' heart, palpitating with life. The 'fumes' coming out of the heart seem to be connected to other parts of the horse's body.



Where is the light coming from?



Detail: Howard Hodgkin, THE GREEN ROOM

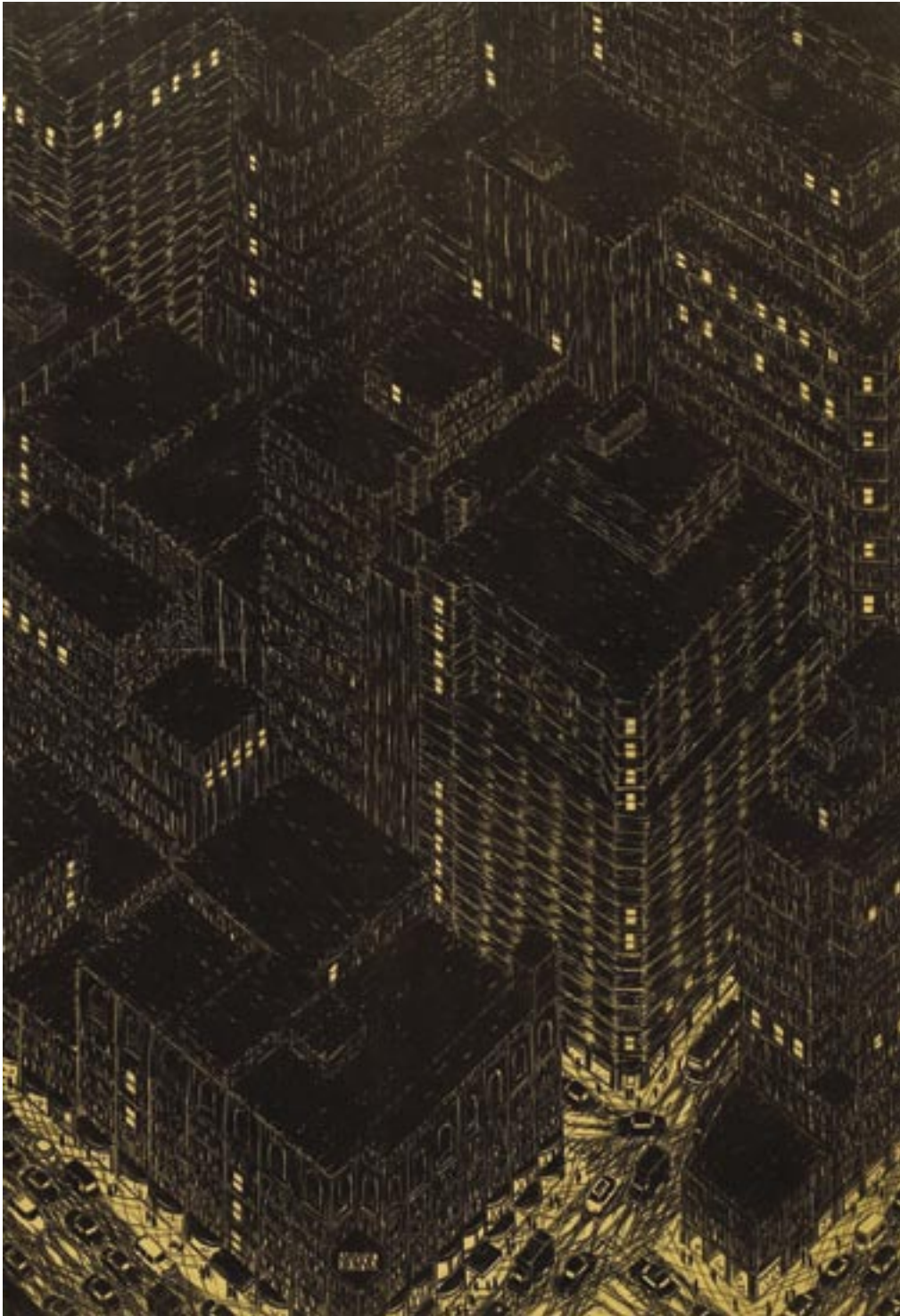
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Yvonne
Jacquette

EMPIRE STATE BUILDING
NORTH WEST VIEW
Lithography 14/160
50 by 34in



Ross
Wilson

SPEED PIG
Charcoal & wash on paper
30.5 by 43.25in



Ross
Wilson

CENTENARY HORSE
Pastel and Collage on paper
21.5 by 29.5in



Ross
Wilson

THE BLUE HARE
M/M on paper
30 by 43in



Noel
Sheridan

MIXED GREENS
Oil on canvas
30 by 38in



H. Van
Stockum

STILL LIFE
Oil on board
15 by 19in



Brian
Ballard

DAISY IN JULY (1993)
Oil on canvas
18 by 24in



Pauline
Bewick

SAN MORITZ (1984)
Watercolour, pen and ink
22 by 30in



Penelope
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WOODEN RIVER
LANDSCAPE
Pen and ink, with mask
13 by 18in



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D. DOYLE	ARDNAGASHEL HOUSE, 1965	W/C & PEN & INK		
CLIONA DOYLE	STARGAZERS	AQUATINT A/P	27.5 X 26	
TERRY DUNNE	IN THE CORNER OF MY FIELD	RAFFIA TAPESTRY	18 X 18	187
TERRY DUNNE	BAND OF RAFIA, UNTITLED	RAFFIA TAPESTRY	14 X 58	
FELIM EGAN	UNTITLED, BROWN ABSTRACT	O/C	47.25 X 47.25	
FELIM EGAN	UNTITLES, GREEN ABSTRACT	O/B	19 X 19	
FRANK EGGINTON	COUNTRY LANE	W/C	21 X 30	
FRANK EGGINTON	FISHING HARBOUR, 1928	W/C	10 X 14.5	
G. ISOP	TRIPTYCH, NUDES	O/C	34 X 72	
JAMES ENGLISH	PORTRAIT OF THE ARTIST IN THE MIRROR, 1979	O/B	20 X 24.5	
CONOR FALLON	COCKEREL	BRONZE	13	20
CONOR FALLON	COCKEREL, 1990	BURNISHED STEEL	25.5	
CONOR FALLON	RAVEN II	BRONZE ON PLINTH 2/9	26	
MICHAEL FARRELL	CAFÉ PISTE, 1981	LITHOGRAPH 37/85	29.75 X 21	
MICHAEL FARRELL	THE LITTLE TENT OF BLUE, 1979	LITHOGRAPH 29/100	29.25 X 21.75	93
MARGARET FIRTH	FIGURES	O/C	19.5 X 29.5	
MARJORIE FITZGIBBON	SAUCE BOAT, LADLE & NUTS	O/C	20 X 24	
MIKE FITZHARRIS	MARINE ABSTRACT, 1981	O/B	8.5 X 11	
JAMES FLACK	BOAT TIED NEAR THE SHORE	W/C	11.5 X 15.25	183
TERENCE P. FLANAGAN	SEAMUS HEANEY	BRONZE ON LIMESTONE	24	
WILLIAM RUSSELL FLINT	GIRLS IN ARCADE	LITHOGRAPH 612/850	19.5 X 26.5	
WILLIAM RUSSELL FLINT	GIRLS WITH ARROW	LITHOGRAPH	18 X 24	

ARTIST	TITLE	MEDIUM	SIZE	PAGE
WILLIAM RUSSELL FLINT	GIRLS IN THE POOL	LITHOGRAPH	19 X 26.25	
ARCHIE FORREST	EARLY MORNING, HOTEL NEGRESKO, NICE, 1989	W/C & GOUACHE	13.5 X 14.5	
ARCHIE FORREST	LATE EVENING, SORRENTO PENNINSULA, 1983	O/C	18 X 18	
MARK FRANCIS	RECEPTOR	ACRYLIC & ENAMEL ON CANVAS	84 X 72	
MARK FRANCIS	UNTITLED STUDY, IY+SG+V+B, 1997	O/C	24 X 24	41
MARTIN GALE	ABANDONED SHEDS, TRIPTYCH	O/C	21 X 63	42
HELEN GAYNOR	ABSTRACT WITH PINK HOUSE	O/C & CRAYON	12 X 12	45
HELEN GAYNOR	ABSTRACT IN YELLOW	O/B	12 X 12	
HELEN GAYNOR	ABSTRACT WITH YELLOW	O/C & CRAYON	12 X 12	
HELEN GAYNOR	LANDSCAPE AND RIVER	O/C	11.25 X 12	
HELEN GAYNOR	LANDSCAPE AND RIVER	O/C	11.25 X 13	
HELEN GAYNOR	LANDSCAPE WITH TREES	O/B	12 X 12	
HELEN GAYNOR	ROCK WEARY	M/M ON PAPER	10.5 X 10	
HELEN GAYNOR	STILL LIFE WITH PLUMS	O/B	12 X 12	
HELEN GAYNOR	TULIPS	O/B	12 X 13	
TREVOR GEOGHEGAN	WINDOW, BYRNE’S HOUSE, KIPPUR, 1979	O/C	30 X 30	
TREVOR GEOGHEGAN	WHEN TREES GROW WITHIN, 1980	O/C	36 X 36	
ROWAN GILLESPIE	ENIGMA, 1996	BRONZE 2/3	78	19, 95
ROWAN GILLESPIE	IMAGINE, 1983	BRONZE ON GRANITE BASE	80	14
DAVID GOLDBERG	STILL LIFE WITH FLOWERS AND FRUIT	O/C	12.75 X 21	
GUGGI	THE BOWL	FIBREGLASS	21 X 30	
GUGGI	TWO BOWLS (BROWN AND GREY)	O/C	35 X 47	
GUGGI	UNTITLED BOWLS I	CHALK &WASH ON PAPER	18.75 X 27.5	
GUGGI	UNTITLED BOWLS II	CHALK &WASH ON PAPER	18.75 X 27.6	168
GUGGI	UNTITLED, 1988	O/C	19.75 X 58.75	
GUGGI	UNTITLED, JUG, 1996	PENCIL ON PAPER	11 X 6	
GUGGI	UNTITLED, THREE VASES, BOWL AND SPOON, 1998	O/C	20 X 67	
GUGGI	UNTITLED WITH SPOON, 1995	O/C	27.75 X 37.5	
PAUL GUILFOYLE	WESTERN LANDSCAPE	O/C	18.5 X 29	
FR JACK HANLON	THE CHIMNEY SWEEP	O/C	36 X 24	
COLIN HARRISON	GIRL AND MIRROR	O/CB	33.25 X 36.75	
MICHAEL HASTED	A TERRAIN OF THOUGHT, JUNE 1978	O/C	29 X 20	153
HENRY HEALY	SEASHORE, BALLYCONNEELY	O/B	20 X24	
NICHOLAS HELY HUTCHINSON	GORILLA IN LONDON ZOO	GOUACHE ON PAPER	26 X 22	
PATRICK HENNESSY	TWO BOYS	O/C	25 X 35	
JOSEF HERMAN	HOUSE AND TREES	PEN & INK WITH WASH	8.5 X 10	168

**Josef
Herman**

HOUSE OF TREES
Pen & ink with wash
8.5 by 10in



**James
O'Connor**

MATURING LEMONS
Oil on canvas
11 by 18in



**William
Tillyer**

CENTRE FORM
Oil on canvas
20 by 30in



**Pauline
Bewick**

THE MENU
Watercolour, pen and ink
22 by 31in



Guggi

BOWL II
Oil on canvas
35 by 47in



**Brian
Ballard**

BLACK BOWL AND
MAGNOLIA 1988
Oil on board
24 by 30in



**Maine
Jellett**

ABSTRACT
Gouche over pencil
9 by 6in



**Patrick
Hennessy**

TWO BOYS
Oil on canvas
25 by 35in



**Maurice
Cockrill**

THE CRADLE
Oil on canvas
50 by 44in



ARTIST	TITLE	MEDIUM	SIZE	PAGE
JOSEF HERMAN	RIVER, MEXICO, 1969	PEN & INK WITH WASH	6.5 X 8.75	177
JOSEF HERMAN	UNTITLED, 1982	GOUACHE ON PAPER	8 X 9.75	
JOSEF HERMAN	UNTITLED, 1982	GOUACHE ON PAPER	8 X 9.75	
HILARY HERON	ANNA LIFFEY, 1955	SOLDERED BRONZE WIRE	69	97
PATRICK HICKEY	OLD COINS, GOLD CRUCIBLES, 1969	W/C WITH GOLD LEAF	20.5 X 29.5	177
IVON HITCHENS	GREEN BACKWATER, 1964	O/C	23 X 60.75	117
DAVID HOCKNEY	ANN PUTTING ON LIPSTICK, 1977	CHARCOAL ON PAPER	46.75 X 18.25	119
HOWARD HODGKIN	THE GREEN ROOM, 1986	ETCHING WITH AQUATINT	19.75 X 23.75	160, 161
HOWARD HODGKIN	MORE INDIAN VIEWS, 1976	LITHOGRAPH (EDITION OF 60)	8.5 X 11.75	
HOWARD HODGKIN	MORE INDIAN VIEWS, SUN, 1976	LITHOGRAPH (EDITION OF 60)	8.5 X 11.75	
HOWARD HODGKIN	MORE INDIAN VIEWS, SHUTTERS, 1976	LITHOGRAPH (EDITION OF 60)	8.5 X 11.75	
HOWARD HODGKIN	RECTANGLES , 1976	LITHOGRAPH (EDITION OF 60)	8.5 X 11.75	
HOWARD HODGKIN	TROPICAL FRUIT	ETCHING WITH AQUATINT	24 X 32	179
PATRICK HUGHES	ADALBERT & AMES, 2002	OIL ON PANEL CONSTRUCTION	18 X 33.5	121
RONNIE HUGHES	ABSTRACT	O/C	16 X 16	
CALLUM INNES	EXPOSED PAINTING (RED, BLACK, GREY AND WHITE)	O/C	61 X 61	124
CALLUM INNES	EXPOSED PAINTING, CADMIUM ORANGE, 2001	OIL ON LINEN	174.5 X 170.5	123
YVONNE JACQUETTE	EMPIRE STATE BUILDING NORTH WEST VIEW, 1982	LITHOGRAPH 14/60	50.5 X 34.5	164
MAINIE JELLETT	ABSTRACT	GOUACHE OVER PENCIL	9 X 6	168
MAINIE JELLETT	ABSTRACT (SINGLE ELEMENT COMPOSITION)	GOUACHE OVER PENCIL	9.5 X 6	183
PETER JONES	DIVIDED FIELD SURROUNDED BY CORN	MONOTYPE	28 X 21	
DICK JOYNT	SOLAR KNIGHT	GRANITE	33	100
DICK JOYNT	VOYAGER (CROUCHING WOMAN WITH PLAIT)	MARBLE	16	99
DICK JOYNT/MANDBIVENGI	SHY BRIDE	GRANITE	35.5	177
TONIA KEHOE	ABSTRACT	O/B	12 X 12	
TONIA KEHOE	CIRCLES, 2003	O/B	32 X 40	4,5
TONIA KEHOE	THE SHALLOW	O/B & PENCIL	36 X 36	
TONIA KEHOE	UNTITLED	O/B	12 X 12	
JOHN KELLY	LOVERS	O/C	16 X 12	
JAY KILLIAN	GUINNESS IS GOOD FOR YOU, 1987	PENCIL AND CHALK ON PAPER	16.5 X12.5	
JAY KILLIAN	MAN SEATED, DRINKING TEA	PENCIL AND CHALK ON PAPER	16.5 X12.5	
JAY KILLIAN	MAN WITH EVERYTHING, FLEADH CHEOIL	O/C	36 X 24	183
JOHN KINGERLEE	ABSTRACT, 1988	O/C	9.5 X 12	
JOHN KINGERLEE	UNTITLED, FIGURES IN LANDSCAPE, 1987	O/CB	11.75 X 11.75	
RICHARD KINGSTON	LEMONS	O/C	17 X 21	
HOWARD KNEE	BOATS IN A HARBOUR	W/C	10.5 X 15	
GRAHAM KNUTTTEL	THREE FISH	PASTEL ON PAPER	29.75 X 22.5	

ARTIST	TITLE	MEDIUM	SIZE	PAGE
GRAHAM KNUTTTEL	TOMATO AND AUBERGINE	O/C	36 X 36	
LUDMILA KOROL	ABSTRACT RED AND BLACK	O/C	27.25 X 27.25	
LUDMILA KOROL	ABSTRACT WITH NEWSPAPER LETTERS	O/C & COLLAGE	27.5 X 27.5	
LUDMILA KOROL	UNTITLED	O/C & COLLAGE	27.25 X 27.25	
CHARLES VINCENT LAMB	LAKESIDE	O/B	12.75 X 15.75	49
SONJA LANDWEER	BOWL	BRONZE ON LIMESTONE BASE	11.5	
JENNIFER LANE	HOSTIA, 1991	LITHOGRAPH 2/10	18 X 14	
DIARMUID LARKIN	FIR TREES AND MOUNTAIN LANDSCAPE	O/B	17 X 20.75	
LOUIS LE BROCQUY	PROCESSION	O/C	45 X 57.75	51
JAMES LE JEUNE	FARMHAND (CYRIL CUSACK)	O/C	29 X 22	14
SIMON LEGGE	ON THE SILENT	W/COL ON PAPER	13.5 X 18.75	
PATRICK LEONARD	GATHERING SEAWEED	O/B	19.5 X 24.5	
MAURICE MACGONIGAL	BALLYCONEELY RACES	W/C OVER PENCIL	4.5 X 15.5	
MAURICE MACGONIGAL	THE BRIDGE AND THE BOAT	O/B	10 X 19.75	
MAURICE MACGONIGAL	CAB ON HARCOURT STREET	O/C	30 X 36	177
MAURICE MACGONIGAL	CATTLE GRAZING IN PHOENIX PARK	O/C	12 X 23.5	177
MAURICE MACGONIGAL	THE CLOUD	O/C	30 X 36	
MAURICE MACGONIGAL	CROWD AND CARS AT A FAIR	PENCIL & WASH	5.5 X 15.5	
MAURICE MACGONIGAL	THE CROWDED FAIR	O/C	38 X 51	53
MAURICE MACGONIGAL	DEER IN THE PARK	O/C	40 X 50	55
MAURICE MACGONIGAL	DUBLIN MAGAZINE FORT, 1973	PENCIL & WASH	45 X 16.5	
MAURICE MACGONIGAL	ELY PLACE	O/B	12 X 13.75	172
MAURICE MACGONIGAL	FARMLANDS UNDER BRANDON, 1971	O/C	38 X 51	172
MAURICE MACGONIGAL	HOOK LIGHTHOUSE	O/B	20 X 24	172
MAURICE MACGONIGAL	OLD HOUSE, KILLARDE	O/B	16 X 20	
MAURICE MACGONIGAL	A QUIET PLACE, FAUL	O/CB	24 X 28	
MAURICE MACGONIGAL	REPAIRING THE BOAT, RINGSEND	O/B	16 X 20	
MAURICE MACGONIGAL	THREE ARAN WOMEN PRAYING AND LOOKING TO SEA	BLACK CRAYON ON PAPER	27 X 20	54
MAURICE MACGONIGAL	THREE FIGURES ON A QUAY, BOAT BEYOND	PEN & INK WITH WASH	7 X 16.5	
MAURICE MACGONIGAL	THREE MEN ON A PIER	PEN & INK WITH WASH	11 X 16.75	177
MAURICE MACGONIGAL	TINKERS' PONIES, 1976	PENCIL & WASH	9 X 13	
MAURICE MACGONIGAL	THE VIEW OF THE TOWN, 1933	W/C	12.5 X 15.25	172
MAURICE MACGONIGAL	THE YOUNG LABORER	O/C	40 X 24	172
MAURICE MACGONIGAL	WORKMEN	O/B	12 X 23.5	172
ANNE MADDEN	SOURCE II, 1989	O/C QUADRIPTYCHE	23.5 X 47.5	
ELIZABETH MAGILL	COUNTRY ROAD	AQUATINT (34/45)	23 X 35.5	177
ELIZABETH MAGILL	COUNTRY ROAD AT NIGHT	AQUATINT (34/45)	23 X 35.5	179

Maurice MacGonigal

VIEW OF TOWN
Watercolour
12 by 15in



Maurice MacGonigal

THE FARMLANDS
Oil on canvas
38 by 51in



Maurice MacGonigal

YOUNG LABOURER
Oil on canvas
40 by 24in



Maurice MacGonigal

THE WORKMEN
Oil on board
12 by 23.5in



Maurice MacGonigal

CATTLE GRAZING IN PHOENIX PARK
Oil on board
12 by 24in



Maurice MacGonigal

ELY PLACE
Oil on board
12 by 14in



Maurice MacGonigal

HOOK LIGHTHOUSE
Oil on board
20 by 24in



Maurice MacGonigal

CAB AT HARCOURT ROAD
Oil on canvas
30 by 36in



Colin Harrison

HOUSE OF TREES
Oil on board
34 by 37in



ARTIST	TITLE	MEDIUM	SIZE	PAGE
ELIZABETH MAGILL	FIR TREE	AQUATINT (34/45)	23 X 35.5	14
ELIZABETH MAGILL	GREY BIRDS AND LAKE	LITHOGRAPH (34/45)	23 X 35.5	
ELIZABETH MAGILL	LOWER LOUGH	AQUATINT 34/45	23 X 32.5	
ELIZABETH MAGILL	PARLOUS LANDS	AQUATINT 34/45	23 X 32	
ELIZABETH MAGILL	ROCHES POINT	AQUATINT WITH SILVER PAINT 34/45	23 X 35.5	
ELIZABETH MAGILL	ROCHES ROOKS	AQUATINT 34/45	23 X 35.5	
ELIZABETH MAGILL	SKIRT TAILS	AQUATINT 34/45	23 X 32.5	
ELIZABETH MAGILL	TREES	LITHOGRAPH (34/45)	23 X 35.5	
ELIZABETH MAGILL	TREES AND DEER	AQUATINT (34/45)	23 X 35.5	65
STELLA MAHON	JUNGLE FOREST	O/C	15.75 X 23.5	
JAMES MANNING	ABSTRACT	O/C & COLLAGE	12.5 X 12.5	
COLIN MARTIN	LASCAUX	O/C	47 X 76	
PADRAIG MCCANN	LOOKING AWAY	O/C	14 X 12	
NORAH MCGUINNESS	SAND POOLS	O/C	27 X 32	
NORAH MCGUINNESS	WHITE AND HEATHER	O/C	20 X 24	
STEPHEN MCKENNA	REGENT STREET GARDEN FOG	O/C	35 X 27	
STEPHEN MCKENNA	THE RED LADY	O/C	35.25	183
ALEX MCKENNA	HORSES IN WEST	O/B	19.5 X 17.5	
SEAN MCSWEENEY	BARNEY'S STUDIO	O/B	24 X 32	
SEAN MCSWEENEY	SHORELINE, SLIGO	O/C	36 X 48	
LESZEK MUSZYNSKI	THE TERRACE	O/C	18 X 24	
DAVID MICHIE	CHERRY TOMATOES	O/C	16 X 14	
DAVID MICHIE	IN THE POOL	O/C	16 X 14	
DAVID MICHIE	RADISHES IN A BLUE BOWL	O/C	16 X 14	
DAVID MICHIE	YELLOW FLOWERS	O/C	36.75 X 50.5	67
COLIN MIDDLETON	BELFAST DOCKS	O/C	14 X 21	
COLIN MIDDLETON	OLD LANDSCAPE, 1943	O/C	16 X 20	
JOAN MIRO	SOBRETEIXIMS I ESCULTURES, 1972	LITHOGRAPH 10/150	30 X 22.75	
CARMEL MOONEY	SEASCAPE	O/C	9.5 X 11.5	
MICHAEL MULCAHY	CH'UKSOAM XXVIII	O/C	16 X 19.75	
MICHAEL MULCAHY	CH'UKSOAM XXVIII	O/C	29.5 X 35.5	
MICHAEL MULCAHY	GREEN	O/C	35.5 X 29.5	
MICHAEL MULCAHY	ISLAND SERIES	O/B	28 X 78	69
MICHAEL MULCAHY	ISLAND SERIES	MM/B	30 X 78	
MICHAEL MULCAHY	KILKENNY REFLECTION	W/C & PASTEL ON PAPER	21.5 X 29.5	
MICHAEL MULCAHY	YELLOW AND PURPLE ABSTRACT	W/C & GOLD INK	21. 75 X 29.5	
FIONNA MURRAY	UNTITLED, 1997	MIXED MEDIA ON PAPER	15 X 11	

ARTIST	TITLE	MEDIUM	SIZE	PAGE
FIONNA MURRAY	UNTITLED 2, 1997	MIXED MEDIA ON PAPER	16 X 11	132
TESSA NEWCOMB	THE ESTUARY, 2000	O/B	24 X 44	
MARY NEWCOMB	THE HOTTEST SUN AND THE DRIEST YEAR, 1976	O/B	21.5 X 17.5	
JACKIE NICKERSON	FATHER BENIGNUS, 2005	FUJI CRYSTAL ARCHIVE LIGHT JET PRINT 35 X 31		
JACKIE NICKERSON	SISTER GERARD	FUJI CRYSTAL ARCHIVE LIGHT JET PRINT 31 X 35		
JACKIE NICKERSON	SISTER JOSEPHINE	FUJI CRYSTAL ARCHIVE LIGHT JET PRINT 31 X 35		
JACKIE NICKERSON	SISTER PASCHAL	FUJI CRYSTAL ARCHIVE LIGHT JET PRINT 31 X 35		
JACKIE NICKERSON	SISTER PETER	FUJI CRYSTAL ARCHIVE LIGHT JET PRINT 31 X 35		
JAMES NOLAN	PINK LANDSCAPE	O/CB	17.5 X 19.75	168
JOHN O'BRIEN	COTTAGES IN THE WEST	O/C	14.25 X 28.75	
JOHN O'BRIEN	STREET SCENE WITH THREE WOMEN	O/C	20 X 24	
JOHN O'BRIEN	THATCHED COTTAGE BY THE SEA	O/B	13.5 X 17.5	
JOHN O'BRIEN	WAVES ON THE SEASHORE	O/B	14 X 29	
JOHN O'CONNELL	A WOMAN FLOWER SONG	O/PANEL	21.5 X 10.75	
JOHN O'CONNELL	COTTAGES, MAHERAGALLON, GWEEDORE, CO. DONEGAL	CHARCOAL WITH WASH ON PAPER	22 X 29.5	
JOHN O'CONNELL	MAN WITH A BOOK	O/PANEL	23.5 X 12	
JOHN O'CONNELL	SEATED NUDE	O/C	24 X 18.5	182
JOHN O'CONNELL	SEATED NUDE IN INTERIOR	O/C	30 X 24	
JAMES O'CONNOR	MATURING LEMONS	O/C	11 X 18	
MICK O'DEA	NUDE STUDY, 1982	CHARCOAL ON PAPER	21 X 16	
SUSAN O'DONNELL	PLUMS	W/C ON PAPER	6.25 X 6.25	
HUGHIE O'DONOGHUE	BIRD ON NOAH'S HEAD	CARBORUNDUM PRINT 2/20	14 X 21	
HUGHIE O'DONOGHUE	THE DRUNKENESS OF NOAH	CARBORUNDUM PRINT 2/20	18 X 21	
HUGHIE O'DONOGHUE	FALLING CUP	CARBORUNDUM PRINT 2/20	17 X 21	
HUGHIE O'DONOGHUE	NOAH'S CAP	CARBORUNDUM PRINT 2/20	14 X 21	74
JAMES O'HALLORAN	MORNING REFLECTIONS, 1993	O/B	11.5 X 15.5	
TONY O'MALLEY	BLUE, GREY & BLACK	W/COL & CRAYON ON PAPER	8 X 12.5	
TONY O'MALLEY	JUNKANOO NEW YEAR	O/C	48 X 72	
TONY O'MALLEY	HARBOUR, ORZOLA, LANZAROTE, 1988	O/C & COLLAGE	30 X 24.5	
TONY O'MALLEY	THE PIGEON VISITOR, C. 1950	PASTEL, PEN & INK	15 X 20	
TONY O'MALLEY	PINK - CEOIL NA CEOIL, ARAN, 1999	O/C	48 X 72	
TONY O'MALLEY	PRESENCE EXUMAS	O/C	60 X 48	
TONY O'MALLEY	SLIEVE MUCKISH, 1952	W/COL & INK ON PAPER	9.25 X 13.75	16
TONY O'MALLEY	UNTITLED, 1967	W/COL & GOUACHE	9.25 X 13.75	
JANE O'MALLEY	LATE SUMMER'S EVENING BY THE POND, 2003	O/B WITH GOLD LEAF	24 X 48	
JANE O'MALLEY	ROOFTOP - ANCETA TOWARDS TEMISA VALLEY	PEN AND CRAYON ON PAPER	22 X 29.5	
JANE O'MALLEY	STILL LIFE AND LANDSCAPE, 1994	W/C & COLLAGE ON PAPER	22 X 29.5	

Christopher
Campbell

ONLY YESTERDAY
Oil on board
36 by 24in



Josef
Herman

RIVER MEXICO
Pen and ink with wash
6.5 by 8.75in



Colin
Middleton

OLD LANDSCAPE
Oil on canvas
16 by 20in



Patrick
Hickey

OLD COINS, GOLD
CRUCIBLE
watercolour with gold leaf
20 by 29.5in



Neil
Shawcross

FRUIT BASKET
Watercolour
30 by 33in



Maria Simmons
Gooding

UNTITLED
Plaster and cement
32 by 40in



Elizabeth
Magill

COUNTY ROAD
Aquatint
23 by 35.5in



Tessa
Newcomb

THE ESTUARY
Oil on board
24 by 44in



G. Mandibvengi
[Zimbabwe]
with Dick Joynt

SHY BRIDE 1998
Limestone
35.5in



William Crozier

WINE LIST
Watercolour on paper
15 by 11in



William Crozier

BREAKFAST MENU
Watercolour on paper
15 by 11in



Barbara Warren

BUNOWEN
Oil on canvas
18 by 21.5in



Elizabeth Magill

COUNTRY ROAD
AT NIGHT
Aquatint 34/45
23 by 35.5in



Jane O'Malley

TONY AND JANE
Charcoal on paper
15 by 11in



Patrick Pye

LATE SUMMER
PIPERTOWN
Mixed medium on paper
25 by 30in



William Crozier

LUNCH MENU
Watercolour on paper
15 by 11in



William Crozier

DINNER MENU
Watercolour on paper
15 by 11in



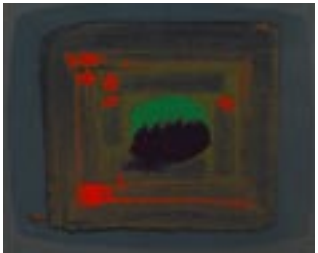
Ann Quinn

SUNKEN SLITHER
Oil on paper
14.5 by 20.25in



Howard Hodgkin

TROPICAL FRUIT
Etching with aquatint
24 by 32in



Cliona Cussen

AN GÉ
Limestone
27.5in



Mark Pepper

PAINT POTS
Oil on canvas
42 by 48in



ARTIST	TITLE	MEDIUM	SIZE	PAGE
JANE O'MALLEY	TONY & JANE	OIL ON PAPER	15 X 11	179
SEAN O'SULLIVAN	WESTERN LANDSCAPE WITH COUPLE IN FOREGROUND, 1931 O/C		25 X 30	
MARK PEPPER	PAINT POTS, 1999	O/C	42 X 48	179
JOHN PIPER	PIAZZA, ST MARCO, VENICE 17XIV70	W/C & PEN & INK	18.5 X 22	135
PATRICK PROCTOR	NOA THEATRE	ETCHING 52/500	10.5 X 26.75	
PATRICK PYE	LATE SUMMER PIPPERTOWN	MM/B	25 X 30	179
ITA QUILLIGAN	CART AND FARM MACHINERY	O/C	11 X 16	
ANNE QUINN	SUNKEN SLITHER, 2003	O/C	14.5 X 20.25	179
ANNE QUINN	UNTITLED, 2004	O/C	38.5 X 48	
JOHN REAY	COMING AGAINST THE TIDE	O/CB	42 X 62	155
JOHN REAY	SAILING BOATS	O/B	9.5 X 6.5	
ANNE REDPATH	THE PINK DECANTER	O/B	30 X 38	137
PAUL ROSS COFFEY	FILLIP II, 1984	ACRYLIC & ENAMEL ON CANVAS	33.5 X 31.5	
GEORGES ROUAULT	MISERERE DES ONGLES ET DU BEC, PLATE 50	AQUATINT	22.5 X 17.25	186
TOM RYAN	MR BRENNAN CALLED, 1976	O/CB	20 X15.5	
TOM RYAN	THE TALLY WOMAN, JUNE 1970 (INTERIOR AT CASTLETOWN) O/C		26 X 24	183
ALEX SADOWSKY	PYRAMID, 1977/78	O/B	19.5 X 27.5	
ALEX SADOWSKY	UNDER THE UMBRELLA	O/B	19.5 X 27.5	
ANTHONY SCOTT	LABHARCAN	BRONZE	92 X108	DETAIL 90, 91, 103, 145
ANTHONY SCOTT	SETANTA GREYHOUND	BRONZE	48 X 62	
NEIL SHAWCROSS	CLOS DES PAPES, 2007	O/C	80 X 36	18,79
NEIL SHAWCROSS	FLOWERS AND JUG	W/COL HEIGHTENED WITH WHITE ON PAPER 23.5 X 29.5		
NEIL SHAWCROSS	THE FLORAL PIECE, 2007	W/C	60 X 40	78
NEIL SHAWCROSS	FRUIT BASKET, 1989	W/C OVER CHARCOAL	31 X 37.5	177
NEIL SHAWCROSS	FRUIT AND BASKET, 1991	W/C	30 X 33	
NEIL SHAWCROSS	FRUIT BOWL, 1989	CHARCOAL AND PASTEL	22.5 X 22.5	
NEIL SHAWCROSS	KELLY'S HOTEL JUG, 2007	OIL AND COLLAGE ON BOARD	5.5 X 7.5	
NEIL SHAWCROSS	RED FLOWER, BLUE AND RED BACKGROUND, 1983	W/C & PASTEL ON PAPER	43 X 36.5	
NEIL SHAWCROSS	RED LADY	W/C OVER CHARCOAL	35 X 26	77
NEIL SHAWCROSS	STILL LIFE, 2005	W/C	30 X 30	
NEIL SHAWCROSS	STILL LIFE WITH FISH, 1999	W/COL ON PAPER	23.25 X 13.5	
NEIL SHAWCROSS	VASE OF FLOWERS BEFORE A WINDOW, 1996	O/B	42 X 30	
NEIL SHAWCROSS	VASE, FLOWERS AND JUGS, 1985	W/C	31 X 37	
NEIL SHAWCROSS	WINE BOTTLES AND RED FRUIT, 1997	W/C ON PAPER	18 X 25.5	
ANITA SHELBOURNE	WINTER LANDSCAPE	O/C	28 X 36	
NOEL SHERIDAN	MIXED GREENS (CHAIR AND POT PLANT)	O/C	30 X 38	165
JOHN SHINNORS	NUDE ON A STIPED CLOTH	O/CB	18 X 30	81

ARTIST	TITLE	MEDIUM	SIZE	PAGE
MARIA SIMMONDS-GOODING	UNTITLED	PLASTER AND CEMENT	32 X 40	
MARIA SIMMONDS-GOODING	UNTITLED	PLASTER AND CEMENT	12 X 10	177
MARIA SIMMONDS-GOODING	UNTITLED	PLASTER AND CEMENT	10 X 12	
PALM SKERRETT	AN AULD JAR	GOUACHE ON PAPER	19.5 X 14.5	
CAMILLE SOUTER	COD, 1976	OIL & SILVER ALUMINUM PAINT	15 X 19.75	83
GEORGINA SUTTON	BALLS IN MARCHERS	ETCHING (1/30)	11.25 X 11	
PATRICK SWIFT	TREES IN LONDON	O/B	36 X 48	85
ANNE TALLENTIRE	BOATS IN THE HARBOUR	O/C	14.25 X 29.5	
ANNE TALLENTIRE	CHURCH IN A LANDSCAPE	O/C	15.5 X 19.75	
ANNE TALLENTIRE	RECESS CONNEMARA	O/C	12 X 28	
ANNE TALLENTIRE	STREET SCENE WITH CINEMA	O/CB	14 X 28.75	
ANNE TALLENTIRE	STREET SCENE WITH PAPER MERCHANT	O/C	14 X 28.75	
ANNE TALLENTIRE	WEST OF IRELAND LANDSCAPE WITH DONKEY	O/C	16 X 40.5	
MAEVE TAYLOR	APPLE IN BOWL	O/B	9.5 X 10.5	
MAEVE TAYLOR	COUPLE AT SUNSET	O/C	11 X 11	
S. TERRACE	THE CARMEN LADY	O/C	32 X 25.25	
JIANG TIE-FENG	MAIDENS AND FLAMINGOS	ACRYLIC ON PAPER	40 X 41	
WILLIAM TILLYER	CENTRE FORM	O/C	19.75 X 29.5	168
WILLIAM TILLYER	UNTITLED, 1989	O/C	36 X 48	139
JOE TILSON	CONJUNCTION ORIOLE, ZITTO, 2001	SCREENPRINT 5/30	45.5 X 42.5	
SIBYLLE UNGERS	ABSTRACT, BUILDINGS, 1989	W/C & CHARCOAL ON PAPER	41.5 X 30.5	186
SIBYLLE UNGERS	ABSTRACT, BUILDINGS, 1990	W/C & CHARCOAL ON PAPER	41.5 X 30.6	
SIBYLLE UNGERS	BLUE BELLS, 1998	PASTEL ON PAPER	29.5 X 22	
SIBYLLE UNGERS	CONCRETE GARDEN, 1996	O/C	55 X 39.5	
SIBYLLE UNGERS	FLOWERS	CHARCOAL & CRAYON ON PAPER	29.5 X 20.5	
SIBYLLE UNGERS	UNTITLED, 1989	CHARCOAL, PASTEL & WASH ON PAPER 42 X 31		
JOHN B. VALLELY	ACCORDIAN AND FIDDLE	O/C	20 X 24	
JOHN B. VALLELY	THE CALF	O/C	50 X 40	87
JOHN B. VALLELY	CONCERTINA AND FIDDLER	O/C	30 X 40	
JOHN B. VALLELY	CYCLISTS	O/C	20 X 30	89
JOHN B. VALLELY	THE MUSICIANS	O/C	40 X 50	88
JOHN B. VALLELY	OISÍN (HORSEMAN)	O/C	20 X 24	
JOHN B. VALLELY	THE SESSION	O/C	12 X 14	
JOHN B. VALLELY	THREE FIGURES	W/C & ACRYLIC ON PAPER	10 X 12	
HILDA VAN STOCKUM	STILL LIFE JUG AND POMEGRANATES	O/B	15 X 19	165
VICTOR VASERELY	CIRCLES	SCREENPRINT 62/175	16 X 16	
MARC VAUX	107O352, 2002	INK ON PAPER	11.6 X 7.9	

Hughie
O'Donoghue

DRUNKENESS OF NOAH
Carbondrum print 2/20
18 by 21in



BIRD ON NOAH'S HEAD
Carbondrum print 2/20
14 by 21in



NOAH'S CAP
Carbondrum print 2/20
14 by 21in



T.P
Flanagan

SEAMUS HEANEY
Bronze
19.5 by 23.5in



Jay
Killian

MAN WITH EVERYTHING
FLEADH CHEOIL
Oil on canvas
36 by 24in



Tom
Ryan

THE TALLY WOMAN
Oil on canvas
26 by 24in



David
Michie

CHERRY TOMATOES
16 by 14in



Graham
Knuttle

TOMATO & AUBERGINE
Oil on canvas
36 by 36in



David
Michie

RADISHES IN
A BLUE BOWL
16 by 14in



Maine
Jellett

ABSTRACT
Gouche over pencil
9 by 6in



Trevor
Geoghegan

WINDOW BYRNE'S
HOUSE KIPPUR 1979
Oil on canvas
30 by 30



ARTIST	TITLE	MEDIUM	SIZE	PAGE
GEORGE STEPHEN WALSH	SEATED NUDE	BRONZE	53	
ANDY WARHOL	DEBBIE HARRY	LITHOGRAPH	40 X 60	157
BARBERA WARREN	BUNOWEN	O/C	18 X 21	179
KENNETH WEBB	DUBLIN SUBURBAN SCENE	O/C	39.5 X 15.5	
KENNETH WEBB	POPPIES	O/C	14 X 34.5	13
KENNETH WEBB	ABSTRACT, 1963	O/C	49.5 X 19.75	
MAURICE C. WILKS	BREEZY MORNING	O/C	16 X 20	185
ROSS WILSON	BLUE AND GOLD	M/M ON PAPER	33.5 X 5	
ROSS WILSON	THE BLUE HARE	M/M ON PAPER	30 X 43.5	165
ROSS WILSON	CENTENARY HORSE, 1995	PASTEL & COLLAGE ON PAPER	21.5 X 29.5	165
ROSS WILSON	GREEN AND GOLD	M/M ON PAPER	33.5 X 4	
ROSS WILSON	THE HARE	ENAMEL ON METAL	25 X 31.5	
ROSS WILSON	HEAD OF A MAN	M/M ON PAPER	6 X 4.75	
ROSS WILSON	HEAD OF A MAN IN PROFILE	M/M	7 X 4.75	
ROSS WILSON	HORSE WITH A HEART	PASTEL	40 X 54	159
ROSS WILSON	THE POET SMILES STUDY OF SEAMUS HEANEY	W/C WITH PASTEL, TRIPTYCH	15.5 X 11.5	186
ROSS WILSON	PORTRAIT OF W. J. KELLY 1927 - 1977	CHARCOAL ON PAPER	16 X 14	12
ROSS WILSON	SPEED PIG	CHARCOAL & WASH ON PAPER	30.5 X 43.25	165
ROSS WILSON	THE WOMAN WHO SPOKE WITH AN ANGEL	PENCIL & CHARCOAL	6.5 X 4.75	
PAUL WINSTANLEY	WALTER GROPIUS BALCONY	O/C	43.25 X 57.5	141
JAN WUGERS	YELLOW NUDE, 1947	LITHOGRAPH	19.25 X 12.75	
NANCY WYNNE-JONES	MOUNTAIN LANDSCAPE	O/PAPER	10 X 12	
JACK YOUNGERMAN	ORBIT, 1983	GOUACHE ON EMBOSSED PAPER	35.5 X 35.6	
JACK YOUNGERMAN	SWIRL, 1980	GOUACHE ON EMBOSSED PAPER	35.5 X 35.5	

Luszek Muszynski

THE TERRACE

Oil on canvas
18 by 24in



**Georges
Ronualt**

MISERE DES ONGLES
Aquatint plate 50
23 by 18in



**Lynn
Chadwick**

STANDING FIGURE 1968
Pen and ink with wash
24 by 18in



**Tom
Carr**

STILL LIFE WITH A
CHELSEA COW
Oil on canvas
20 by 16in



**Sibylle
Ungers**

BUILDINGS 1989
Watercolour & charcoal on paper
41.5 by 31.5



**Felim
Egan**

BROWN ABSTRACT
Oil on canvas
47 by 47in



**Ross
Wilson**

THE POET SUITES
STUDY OF SEAMUS HEANEY TRIPTYCH
Watercolour with pastel
15.5 by 11.5in x 3



**Tony
O'Malley**

HARBOUR, ONZOLA,
LANZAROTE 1988
Oil on canvas
30 by 24.5in



**Arthur
Armstrong**

STILL LIFE WITH POT
PLANT
Pastel on paper
14 by 10in



The Kelly Collection