



Crawford Gallery Visit (Part II) <https://youtu.be/6IyNmoltHQ>

The Permanent Collection

The Crawford Gallery has over 3,000 works, ranging from eighteenth-century Irish and European painting and sculpture, through to contemporary video installations in its permanent collection.

(A permanent collection, is the art collected and owned by a gallery).

The present collection began in 1819, when the Graeco-Roman and Neo-Classical sculpture casts were presented to the Cork Society of Arts. The Cork School of Art, was formed that same year and work by the students or staff like Daniel Maclise and John Hogan were added to the collection.

The collection was moved to its present building, the former Custom House of Cork in 1825 and in 1884 a fine new extension provided large gallery spaces. Over the years, the Crawford gallery continued to acquire works and today well-known and loved works by 20th century Irish artists such as Seán Keating, Harry Clarke, Norah McGuinness, Mainie Jellett, Mary Swanzy and Jack B. Yeats feature in the historic collection, while the modern collection features work by contemporary artists such as Eilis O'Connell, Gerard Byrne, Dorothy Cross, Maud Cotter and Hughie O'Donoghue.

Research

Harry Clarke (1889 to 1931) was undoubtedly Ireland's greatest stained glass artist. Find out if some of his stunningly beautiful windows can be found in a location near you or examine his work on line at:

<http://www.harryclarke.net>

<https://www.hughlane.ie/eve-of-st-agnes-by-harry-clarke>

<https://crawfordartgallery.ie/mystery-imagination-harry-clarke-watercolours/>

Mainie Jellett and the Modern Movement in Ireland

Find out more about this pioneering Irish artist who exhibited and sold abstract works in Dublin for ten years before the same kind of work was shown in London.

<https://crawfordartgallery.ie/work-of-the-week-22-june-2020/>

<https://www.iverna.ie/spotlight/mainie-jellett>

<https://crawfordartgallery.ie/wp-content/uploads/MainieJellett.pdf>

Create

Harry Clarke created incredibly detailed works to illustrate scenes from Edgar Allan Poe's *Tales of Mystery and Imagination* and John Keats' beloved poem "*The Eve of St Agnes*".

Find these books in your school or local library. Read the poem and some of the stories and make some sketches of your own ideas for illustrations.

Exhibiting the collection

It is not possible to hang all the works in the collection at one time, so some remain in storage and are shown in rotation, sometimes in themed exhibitions.

Some of the firm favourites with visitors are however included in most displays.

These include *Time Flies* by William Gerard Barry and *the Goose Girl* by Edith Somerville.



Edith Somerville, *The Goose Girl*, 1888



William Gerard Barry *Time Flies* 1887

The Goose Girl by Edith Somerville (1858-1949)

The painting depicts Mary Ann, a young West Cork girl, barefoot and seated on the floor.

The style of painting, shows the impact of French academic training and the superb still life details also relate to a form of French Peasant Realism which was popular in Paris at the time the artist studied there.

Edith Somerville grew up at Drishane, her family home in Castletownshend, County Cork. In the 1880s, she studied art in Paris at Académie Colarossi. Sketches from this time are held in the gallery's collection.

She was also an agriculturist, huntswoman, organist, and Suffragette and is perhaps best remembered for her writing partnership with Violet Martin (1862-1915). Together they published 14 works, including *The Real Charlotte* (1894) and *The Irish RM*, stories, under the name Somerville & Ross.

<https://crawfordartgallery.ie/work-of-the-week-24-december-2018/>

Respond

Examine the painting and describe what aspects of 'peasant realism' you see in this work.

- What do you think this painting is about?
- What clues has the artist included to convey this message?
- Do you feel sympathy for the little girl? Why?
- How has the artist used composition, tone, colour and light to draw our attention?
- Use your own words to describe what you think she might be feeling.

Time Flies by William Gerard Barry (1864-1941)

The woman's costume and the style of the church suggest that this painting is set in northern France, but the artist has also blended the landscape with that of his own countryside of Carrigtwohil and nearby Fota in County Cork.

William Gerard Barry studied in the Cork School of Art but following the encouragement of his teacher Henry Jones Thaddeus, he continued his studies in London and Paris.

Time Flies was exhibited in 1887 at the Royal Academy of Arts but Barry emigrated to Canada the following year. He eventually returned but settled at Saint-Jean-de-Luz in the southwest of France. For that reason very few other works are known by him.

<https://crawfordartgallery.ie/work-of-the-week-30-september-2019/>

<https://vimeo.com/460091844>

Respond

The title *Time Flies* seems to suggest a message. Examine the work and see:

- What particular aspects of the composition, colour, light and tone convey the time of the day and of the year.
- What else has the artist included to suggest the passage of time?
- How would you describe the mood of the painting? Give reasons for your opinion.
- The elderly woman is watching the children at play. Describe what she might be thinking?

The Gibson Bequest

A very important bequest of funds in 1919, for the purchase of works was really significant for the gallery and helped to add greatly to the collection in the mid 20th century.

Joseph Stafford Gibson was a native of Kilmurry in Co. Cork but spent the best part of his life in Spain. He was an enthusiastic amateur artist and when he died in Madrid, aged 82 years he bequeathed his coin collection, some pieces of Spanish ceramic and silverware, and most importantly, the sum of £14,790, to the School of Art, 'for the furthering of Art in the City of his boyhood'.

The 'Gibson Bequest Committee' was set up in 1922. This was a difficult period for purchasing art because it coincided with the tumultuous period of Irish history during the War of Independence, the emergence of the Free State and the Civil War.

However some of the Gallery's best loved works, Sean Keating's *Men of the South* and John Lavery's *Red Rose* were purchased in 1925 with the fund.



Seán Keating *Men of the South* 1921



John Lavery *The Red Rose* 1923

Men of the South by Seán Keating (1889 – 1977)

The Gibson Bequest Committee bought *Men of the South*, for the Crawford Art Gallery just three years after it was first seen in the Munster Arts Club exhibition in Cork. They paid the artist £200 but he had in fact asked for £250, a figure which was extraordinary for the time. Since then the painting has continued to fascinate. It was chosen by An Post as their commemorative stamp for 2020 and for the cover of *An Atlas of the Irish Revolution* published in 1919 by UCC.

The painting's enduring popularity is also due to the fact that each one of the men of 2nd North Cork brigade can still be named. Their commander, Seán Moylan, asked to be omitted from the finished painting because of the brigade's fearsome reputation and he was worried he would be too easily identified.

The story goes that the group arrived wearing heavy overcoats at the Dublin Metropolitan School of Art, where Keating was a tutor. The art school was officially closed because of the troubles, so they knocked on the front door, and asked for Keating. Their guns were hidden in wooden cases, but the porter got a terrible fright because he thought the artist was going to be shot dead. Keating was however fully prepared and asked for the men to be sent to his studio upstairs.

The photographs he took that day show that these were young men, but to hide their identities, they are shown as far older in the finished painting.

Respond

Look at the painting and consider:

- Why the group of men are shown in profile, looking forward into the distance?
- What do you think they are doing?
- Do you think the artist's sympathies lie with the men or with those they are about to encounter? What makes you think this?
- Describe how it might have been composed if the opposite answer was true?
- Do you think Keating is trying to influence our opinion by painting them in this way?
- Do you think it is the job of the artist to show political preference?
- Look at neutral colours and natural tones. Does this have a calming effect or do you think might even add to the tension of the situation?
- How has the artist used space within the composition?
- Do you get a sense of the time of day from the light and colour of the painting?
- Could there be symbolic reasons for the choice of colour? What might these be?

The Red Rose by John Lavery (1856-1941)

The Red Rose is a portrait by John Lavery of his beautiful and glamorous wife Hazel.

Hazel Martyn was born in Chicago in 1880 and had Irish ancestors. She was educated at the best schools in Chicago, where she received dance, drama and music lessons.

She took art lesson in Paris and in 1903 she exhibited her work in Chicago. She also travelled a good deal in Europe with her mother and sister and met the Irish artist John Lavery while on a painting holiday in Brittany. They married shortly afterwards and lived in London.

Born in Belfast, John Lavery had studied art in Glasgow and Paris before becoming an established and very successful portrait artist in London. During World War 1 he became an official artist for the British Government and was rewarded with a knighthood. Hazel now became 'Lady' Lavery.

Sir John and Lady Lavery were celebrities in London society but she also played an important role in the struggle for Irish Independence by bringing together Irish and British sides for the Anglo-Irish treaty discussions in their home.

When Ireland got its independence, the Irish Free State asked John Lavery to design the new Irish bank notes. He used Lady Lavery as his model and her image appeared on notes from 1928 until the 1970s and again as a watermark on later banknotes, until the Irish punt (pound) was replaced by Euro notes and coins in 2002.

Respond

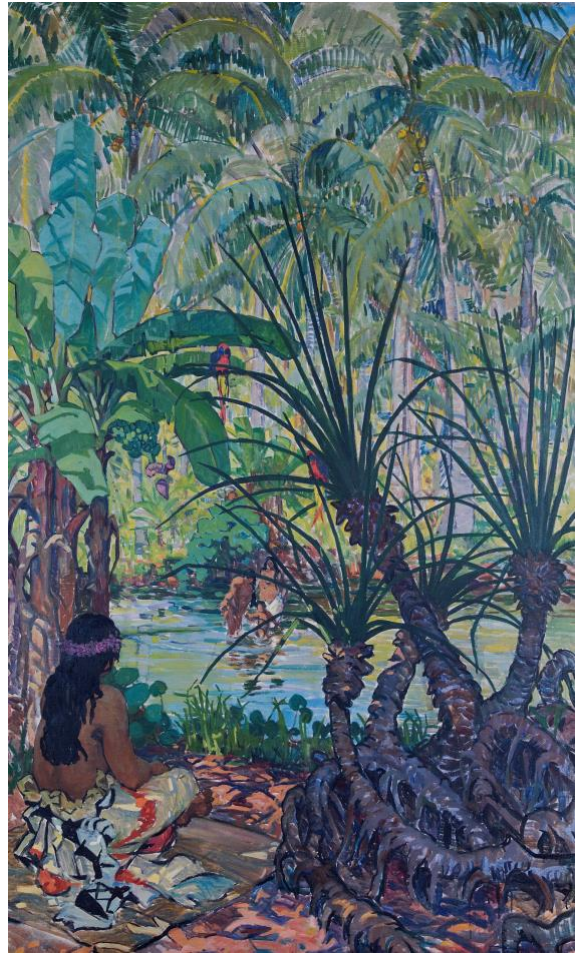
- John Lavery painted about 40 portraits of his wife during her lifetime. Why do you think he painted her so often?
- Examine the painting and describe the colours used by the artist.
- What words come to mind as you look at these colours?
- Describe the contrast of colour and texture with the flesh tones.
- What words would you use to describe her pose?
- Do you think she is wearing her own clothing, or is she wearing some kind of costume?

AIB Collection

Allied Irish Bank built up a superb collection of Irish art, over 30 years by past as well as contemporary and living artists. The bank still holds, looks after and exhibits several thousand exceptionally fine artworks but after it was effectively nationalised in 2010, following the financial crash, 39 of its works were handed over to the State. These were donated to the Crawford Gallery to form part of its permanent collection and include notable works by artists such as *A Race in Hy Brazil* by Jack B. Yeats and *Samoan Scene* by Mary Swanzy.



Jack B. Yeats, *A Race in Hy Brazil*, 1937



Mary Swanzy, *Samoa Scene* 1924

A Race in Hy Brazil by Jack B Yeats

Jack Yeats used colour in a glorious and uninhibited way often depicting the land and people of Sligo or the west of Ireland. Much of his best work was done in the 1940's and 50's, and *A Race in Hy Brazil* with its marvellous dream-like quality is one of those.

Vigorously and expressively painted this stunning work in rich blue and green tones depicts a mystical 'Isle of the Blest' from Irish mythology.

Brasil, also known as Hy-Brasil, a phantom island off the west coast of Ireland, is the subject of several ballads and poems. Many attempts were made to discover it and it was even marked on old sea charts but according to myth, the land was shrouded in mist and visible only for one day every seven years, and even then cannot be reached.

Considered a paradise of peace and eternal life akin to *Tír na nÓg* (Land of Youth), the name is probably derived from the clan Uí Breasail and has no connection to the South American republic, Brazil.

Yeats, imagines a horse race on the beach in this 'region of sunshine and rest' from a poem by Gerald Griffin (1803-1840) but the artist's brother, William Butler Yeats (1865-1939) also made mention of the island in his poetry.

<https://crawfordartgallery.ie/work-of-the-week-12-february-2020-2/>

Respond

- How would you describe the artist's vision of this mystical land.
- What in particular makes it mystical and not real?

- Can you see figures? What do you think they are doing?
- How has the artist used light in the painting?
- The artist was known for his use of loose impasto (thick) brush strokes. In which areas of the work is this most obvious?

Samoan Scene by Mary Swanzy (1882-1978)

Mary Swanzy was born in Dublin into a professional family, that was part of an affluent and influential class in Ireland of that time. They lived in Merrion Square and her father, Sir Henry Rosborough Swanzy, an ophthalmic surgeon, played a central role in establishing the Royal Victoria Eye and Ear Hospital.

Her art lessons began in Dublin where she met artists, John Butler Yeats (father of Jack) and Sarah Purser. They encouraged her to study in Paris, which she did around 1905.

Samoan Scene was painted during a period of extraordinary travels by the artist in the early 1920s. She travelled first to Canada and then on to Honolulu in Hawaii, where she stayed with her uncle's widow for several months. Then, in late May 1924, she sailed 2,600 miles to one of the Polynesian islands of Samoa in the South Pacific where she stayed at the home of an American doctor.

During this time, Swanzy created an extraordinary body of work which is unique in Irish art. Stunned, in her own words "by how many greens there were in the world,' she produced canvas after canvas, that captured the rich vegetation and subtle harmonies of colour in the Samoan landscape. The warm light of the tropics permeates these works which are widely considered to be some of the most accomplished of her career.

She also produced numerous drawings of the island men, the women and children and included them in many of her paintings. The women especially with their bright-coloured garments and soft brown limbs appear unself-conscious, and seemingly at peace with themselves.

<https://crawfordartgallery.ie/work-of-the-week-25-march-2019/>

<https://vimeo.com/460091102>

Respond

- The scene is almost entirely covered with trees and foliage yet appears to be filled with light. How has the artist managed to convey this impression?
- The colours are mainly blue and green, yet the painting conveys a sense of tropical warmth, why is this do you think?
- Imagine you are in the scene – where are you sitting/standing? Describe what you are looking at and the sounds you might be hearing?
- Do you think the young woman would mind you being there?
- Do you think the island people liked posing for the artist? What makes you say this?

Recent Acquisitions

The Crawford Art Gallery has acquired several new works over the past number of years. Some of these were bought at auction and others were purchased directly from artists.

In October 2020 the Gallery also benefited from a fund established by the Government in response to the Covid pandemic. In welcoming the announcement of this fund for the purchase of new works of art, Crawford director Mary McCarthy said it would allow the Cork

gallery to continue to promote artists and their work by adding to the national collection but will generate an income for artists in a sector hit hard by the crisis.



Artist Stephen Doyle



Dylan is ainm dom 2018

Dylan is ainm dom by Stephen Doyle

The work of Irish artist Stephen Doyle was acquired into Crawford Art Gallery's collection in 2019.

Dylan is ainm dom... was shortlisted for the prestigious Zurich Portrait Prize 2018 at the National Gallery of Ireland and is thought to be the first artwork in the national collection that openly discusses transgender identity.

"The acquisition of the work means so much to me as an artist and even more as a member of the LGBTQ+ community. Growing up, Crawford Art Gallery was a safe and inspirational space for me, so to have my work alongside Le Brocquy, Hennessy, Clarke is just an unimaginable concept for me to process," says artist Stephen Doyle.

"Yet, what I am most proud of is the fact that queer people, especially trans people will have someone in the gallery collection they can relate to. LGBTQ+ people from Cork and all over Ireland finally have visual representation of our voices within the state collection. That is fierce."

Doyle hopes that "any transgender individual who sees the work will be able to connect with it and know that they belong". It explores contemporary concerns with self-identity in modern Ireland. To date the representation of any LGBTQ+ culture has been repressed and hidden, yet as Irish society moves toward a more inclusive future, we are expanding on what it means to be Irish. We are starting to see gender beyond what is simply assigned to us at birth. Individuals like Dylan are at the forefront of an important era in our history. This portrait is not only a declaration of self-identity, but is also about national identity.

The setting is a park near Dylan's home in Lucan, Co. Dublin. The familiar landscape gives the sitter an immediate connection to his heritage. The medium of oil paint extends this sense of tradition, while the use of bold neon implies an 'otherness'.

Research: Watch Stephen Doyle discussing *Dylan is ainm dom* on:

<https://vimeo.com/458597643>

<https://crawfordartgallery.ie/work-of-the-week-28-january-2020-4/>

Find out what inspires Stephen and the processes used in his work '@stephendoylear' on Instagram/Facebook/Twitter.

Or on

<https://www.singulart.com/en/artist/stephen-doyle-10599>

Respond

- Do you agree with the artist's idea that it is important for a gallery to show works with a subject matter like this?
- What kind of discussion might emerge as viewers engage with the work?
- How would you describe the young person featured in this portrait?
- What medium and style does the artist use?
- Do you think this figurative style suits the subject?
- Describe the colours used by the artist?
- What aspect of this work appeals to you most and why?

Respond to one of the following leaving certificate questions

Section III Appreciation

2019 Ordinary Level

Answer (a) and (b).

(a) Name an art gallery, museum or interpretative centre that you have visited.

Describe and discuss in detail two artefacts that you found interesting.

(b) Suggest three ways that art galleries, museums or interpretative centres could interact and communicate with the public in the future. Give reasons for your suggestions.

Illustrate your answer.

2018 Higher Level

The primary objective in the design of an art gallery, museum or interpretive centre is to create a space for the interaction of people with artworks/artefacts.

Discuss this statement with reference to a named art gallery, museum or interpretive centre that you have visited. In your answer describe and discuss two named works and refer to the ways in which the use of the space affected your interaction with these works.

and

Briefly outline your visual concepts for the layout of a school-based exhibition of student art work. Give reasons for your design decisions.

Illustrate your answer.

