

MORGAN O'DRISCOLL

FINE ART AUCTIONEERS & VALUERS

www.morganodriscoll.com

**IRISH & INTERNATIONAL
ART AUCTION**

MONDAY 5TH DECEMBER 2016

**RHA (ROYAL HIBERNIAN ACADEMY)
15 ELY PLACE, DUBLIN 2**

VIEWINGS: CORK | LONDON | DUBLIN



51

WALTER FREDERICK OSBORNE RHA (1859-1903)
THE HURDY-GURDY PLAYER (C.1887)

signed lower right

oil on panel,

37 x 25cm (14 x 10in)

www.morganodriscoll.com

IRISH & INTERNATIONAL ART AUCTION

AUCTION: Monday 5th December 2016 at 6pm

VENUE: RHA (Royal Hibernian Academy)
15 Ely Place, Dublin 2

CORK VIEWING

Our Offices

1 Ilen Street, Skibbereen, Co. Cork, Ireland

Saturday 19th November 2016: 12noon - 5pm

Sunday 20th November 2016: 12noon - 5pm

Monday 21st November 2016: 12noon - 5pm

LONDON VIEWING

La Galleria Pall Mall

30 Royal Opera Arcade, Pall Mall, London SW1Y 4UY, United Kingdom

Monday 28th November 2016: 10am - 8pm

Tuesday 29th November 2016: 10am - 8pm

Wednesday 30th November 2016: 10am - 3pm

DUBLIN VIEWING

RHA (Royal Hibernian Academy)

15 Ely Place, Dublin 2

Friday 2nd December 2016: 11am - 5pm

Saturday 3rd December 2016: 11am - 6pm

Sunday 4th December 2016: 11am - 6pm

Monday 5th December 2016: 10am - 4pm

Phone No. For Viewing Dates and Sale Day

Ireland: 086 2472425

London: +353 86 2472425

www.morganodriscoll.com

ENQUIRIES TO CORK OR DUBLIN OFFICE:

Morgan O'Driscoll

1 Ilen Street
Skibbereen
Co. Cork
Ireland

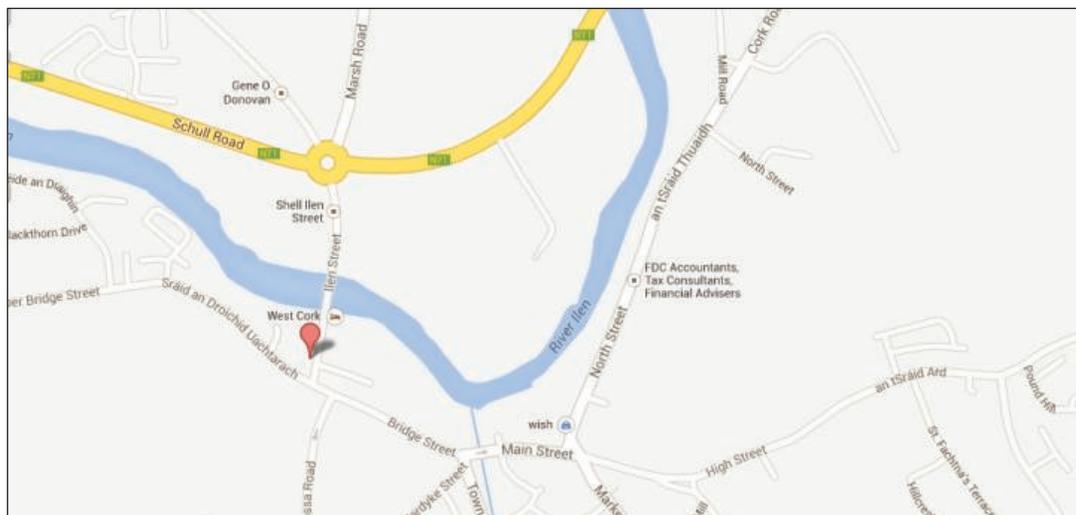
Tel: 01 6650425
028 22338
Mob: 086 2472425
Fax: 028 23601
email: info@morganodriscoll.com

Morgan O'Driscoll

Lis Cara Business Centre
51/52 Fitzwilliam Square West
Dublin 2
Ireland

Tel: 01 6650425
email: info@morganodriscoll.com

International dialing code: +353 (drop the zero)



CORK VIEWING

Our Offices

1 Ilen Street, Skibbereen, Co. Cork, Ireland

Saturday 19th November 2016: 12noon - 5pm

Sunday 20th November 2016: 12noon - 5pm

Monday 21st November 2016: 12noon - 5pm



LONDON VIEWING

La Galleria Pall Mall

30 Royal Opera Arcade, Pall Mall, London SW1Y 4UY, United Kingdom

Monday 28th November 2016: 10am - 8pm

Tuesday 29th November 2016: 10am - 8pm

Wednesday 30th November 2016: 10am - 3pm



DUBLIN VIEWING

RHA (Royal Hibernian Academy)

15 Ely Place, Dublin 2

Friday 2nd December 2016: 11am - 5pm

Saturday 3rd December 2016: 11am - 6pm

Sunday 4th December 2016: 11am - 6pm

Monday 5th December 2016: 10am - 4pm

IMPORTANT INFORMATION FOR BUYERS

A Full List Of Conditions Of Sale Are Available From Our Offices Or On Our Website at www.morganodriscoll.com

BID NUMBER

Intending purchasers must register for a paddle before the auction. Potential purchasers should allow time for registration. We recommend registering on viewing days.

BIDDING FOR PEOPLE UNABLE TO ATTEND THE AUCTION IN PERSON

We are pleased to offer Absentee, Telephone and Live On-Line Bidding on our website www.morganodriscoll.com



PRE-SALE ESTIMATES

These are shown beneath each lot in this sale and they are intended merely as a guide and may be subject to change. Amounts given in foreign currencies are approximate and are for convenience only. They are subject to fluctuation. The legal amount due is always the Euro sum €. The auction shall be conducted in Euro.

BUYERS' COMMISSION

The Purchaser shall pay the hammer price together with a buyers' premium of 20% plus VAT (24.6% inc. VAT). For Live Online bidding there is a further 3% service charge.

VAT REGULATIONS

All lots are sold within the auctioneers VAT margin scheme. Revenue Regulations require that the buyers premium must be invoiced at a rate which is inclusive of VAT. This is not recoverable by any VAT registered buyer.

ARTIST RESALE RIGHTS

No artist resale rights shall be paid by the purchaser, it is the responsibility of the vendor.

PAYMENT

All purchases must be paid for in Euro in full within 7 days of the sale. We accept cash, cleared personal cheques, bankers drafts and debit cards (Visa and Mastercard credit cards are accepted subject to a service charge of 2.00%). The auctioneers and house agents act under which we are licensed to hold public auctions, only allows for lots to be handed over to purchasers when paid for in full.

COLLECTION OF LOTS

In some circumstances small or portable lots may be collected during the sale on production of a purchasers' sale receipt. Our staff are here to help, but please remember that the smooth conduct of the sale has to be their first consideration at all times.

Purchasers are requested to remove their lots from the saleroom after the sale on Monday 5th December 2016 or no later than 1pm on Tuesday 6th December 2016. Alternatively, items can be collected from our office in Dublin or West Cork office by prior appointment.

DELIVERY

We can recommend a number of couriers who will deliver purchases for you at a reasonable charge payable by you. This agreement is solely between the purchaser and the courier and no responsibility is held by the auctioneer. International deliveries can be arranged, please contact us for details.

Our website provides many additional images for all lots which may prove useful to prospective purchasers as shown in the example

VISIT

www.morganodriscoll.com

Additional Images Include:



WALL MOUNTED



IMAGE



SIGNATURE



FRAMED



BACK OF PAINTING

CONTENTS

Lots 1-161	page 8-132
Conditions of Sale	page 133 & 134
Bid Forms	page 135 & 136
Index of Artists	page 137

**Further images of all the lots including frames,
signatures and additional marks and labels
can be viewed on our website at**

www.morganodriscoll.com

Auction Commences AT 6.00PM

OIL & ACRYLIC PAINTINGS

WATERCOLOURS

SCULPTURES

DRAWINGS





1

BASIL BLACKSHAW HRHA RUA (1932-2016)

GREYHOUND

signed lower left

oil on board

23.5 x 21cm (9 x 8in)

Provenance: Acquired directly from the artist;
Thence by Descent;

Exhibited: John Magee Gallery, Belfast (label verso)

€1,500-2,000 (£1,304-1,739)



2

BASIL BLACKSHAW HRHA RUA (1932-2016)

JOCKEY ADJUSTING THE GIRTH

signed & titled on reverse

pen & ink drawing with watercolour wash

34 x 29.5 cm (13 x 11in)

Provenance: Zoltan Lewinter Frankl (label verso);

Collection of the Late Peter J Rankin;

Ross's, Belfast, 7th October 2015;

Private Collection

€4,000-6,000 (£3,478-5,217)



3

PETER COLLIS RHA (1929-2012)

HAY STACKS, CO WICKLOW

signed lower right

oil on canvas

35.5 x 41cm (14 x 16in)

Provenance: Acquired directly from the artist;

Private Collection

€2,000-3,000 (£1,739-2,608)

Peter Collis was born in London in 1929. From 1947-52 he studied at Epsom College of Art, London. In 1969 he moved from Surrey to Ireland. Collis was elected an Associate Member of the Royal Hibernian Academy in 1990 before becoming a full member in 1993. He was part of the annual selection committee for 10 years where he also held the position of treasurer. Collis has had many solo and group shows in Ireland and abroad. He has also won several awards including Oireachteas, Maurice MacGonigal Landscape Prize and the James Adam Salesroom Award, RHA. His work is held in collections such as Limerick University, UCD, AIB, Aer Rianta, The Bank of Ireland and in numerous private collections in Ireland, England, France, Australia, New Zealand, New York, Canada and Japan.



4

BRIAN BALLARD RUA (B.1943)

MODEL WITH RED HAIR (2015)

signed lower left & dated '15, titled on reverse

oil on canvas

61 x 51cm (24 x 20in)

Provenance: Private Collection

€1,500-2,500 (€1,304-2,173)



5

CHARLES TYRRELL (B.1950)

SWING (1988)

signed, titled & dated on reverse

oil on board

120 x 120cm (47 x 47in)

Provenance: Whyte's, Dublin, 23rd February 2015, Lot 40;

Private Collection

€4,000-6,000 (£3,478-5,217)

Charles Tyrrell was born in Trim, Co Meath in 1950. He studied painting at the National College of Art and Design, Dublin, graduating in 1974. He lives and works in Allihies on the Beara Peninsula in Co. Cork.

Tyrrell is a member of Aosdána an affiliation of creative artists established by the Arts Council of Ireland to honour those artists whose work has made an outstanding contribution to the arts in Ireland.



6

PATRICK SCOTT HRHA (1921-2014)

GUELIN - BAMBOO

signed & titled on reverse

tempera on canvas

61 x 61cm (24 x 24in)

Provenance: Private Collection

€3,000-5,000 (£2,608-4,347)

Patrick Scott was born in Co Cork, in 1921. He trained as an architect and spent 15 years working with Michael Scott in the architectural practice of what became Scott Tallon Walker, where his innate talent as an artist and designer developed in unison. He became a leading graphic designer with the Signa Design Consultancy (set up in 1953 by Michael Scott and Louis le Brocqy), all the while continuing to test various ideas in his painting. On winning a National Prize at the Guggenheim International Award in 1960 and representing Ireland at the XXX Venice Biennale in the same year, Scott became a full-time artist.

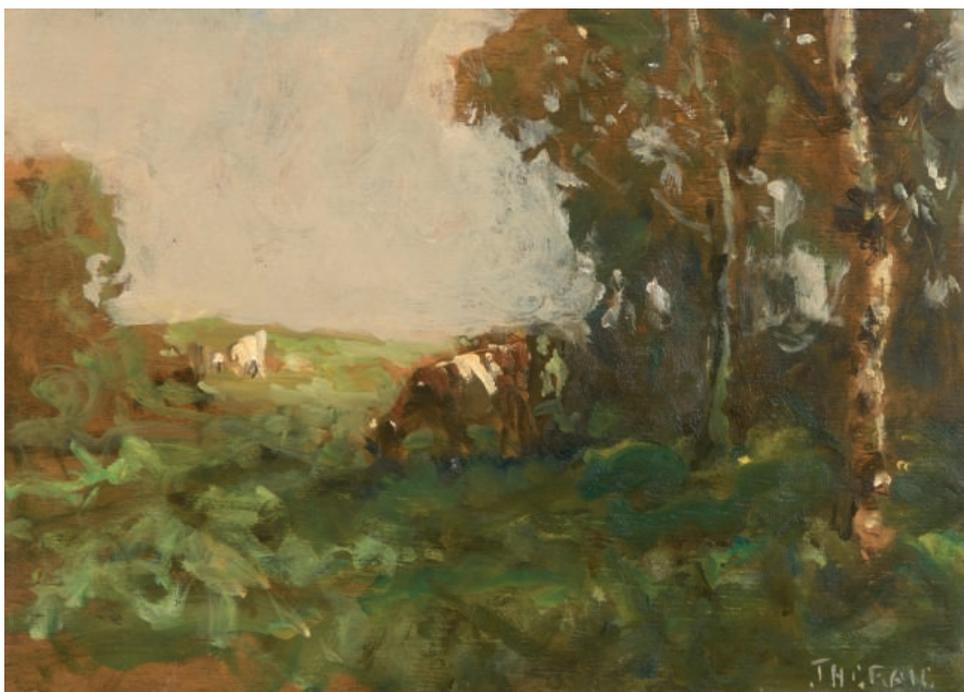
Scott was perhaps best known for his gold paintings, abstracts incorporating geometrical forms in gold leaf against a pale tempura background. He also produced tapestries and carpets. His paintings are in several important collections including the Museum of Modern Art in New York. His works are distinguished by their purity and sense of calm, reflecting his own interest in Zen Buddhism.

On 11 July 2007, Scott, who was a founding member of Aosdána, was conferred with the title of Saoi, the highest honour that can be bestowed upon an Irish artist. The President of Ireland, Mary McAleese, made the presentation, placing a gold torc, the symbol of the office of Saoi, around his neck. No more than seven living members may hold this honour at any one time.



7
FRANK J. EGGINTON
RCA (1908-1990)
BRINGING HOME THE TURF,
CONNEMARA

signed lower right
watercolour
56 x 76cm (22 x 30in)
Provenance: Private Collection
€2,000-3,000 (£1,739-2,608)



8
JAMES HUMBERT CRAIG
RHA RUA (1878-1944)
CATTLE GRAZING

signed lower right
oil on board
25.5 x 3.5cm (10 x 14in)
Provenance: Private Collection
€1,000-1,500 (£870-1,304)



9

JAMES HUMBERT CRAIG RHA RUA (1878-1944)

PREPARING THE BOAT

signed lower left

oil on board

38.5 x 51cm (15 x 20in)

Provenance: Private Collection

€5,000-7,000 (£4,347-6,086)

The Irish landscape painter James Craig was born in Belfast but spent his youth in the countryside of County Down. Craig briefly attended Belfast College of Art where he studied drawing and fine art painting. He took all his inspiration from the scenery, people and culture of Ireland - above all, from what he saw with his two eyes. He never attempted to embellish or distort nature. His job, as a landscape painter was to reflect nature as it was. Despite this fidelity to nature, Craig was not above dramatising his landscape painting in the style of Paul Henry. Also, despite his indifference to Barbizon landscape art, Craig's plein air painting method was similar to that of the Impressionists, as he was at his happiest out-of-doors either painting or fishing. Many of his colour schemes are consciously sober and the raw beauty of the landscape is expressed in rugged paintwork. He painted in many different locations, including the Glens of County Antrim, as well as the more inhospitable coastal landscapes of Donegal and Galway. A successful painter of his day, Craig exhibited regularly at the Royal Hibernian Academy from 1915 and was elected to both the Royal Hibernian Academy (RHA) and the Royal Ulster Academy (RUA).



10

CECIL MAGUIRE
RHA RUA (B.1930)
*THE CATHEDRAL,
GALWAY (1974)*

signed lower right & dated '74
oil on board

50 x 61cm (20 x 24in)

Provenance: Acquired directly
from the artist;
Collection of John G Sisk Dublin;
Thence by descent

€2,000-3,000 (£1,739-2,608)

11

KENNETH WEBB
RWA FRSA RUA (B.1927)
KINSALE, CO. CORK

signed lower right

oil on canvas

38.5 x 76.5cm (15 x 30in)

Provenance: The Blue Door
Gallery (label verso);
Private Collection

€4,000-6,000 (£3,478-5,217)





12

JOHN SKELTON SNR (1923-2009)

TWILIGHT IN CONNEMARA

signed lower left

oil on board

51 x 61cm (20 x 24in)

Provenance: Private Collection

€4,000-6,000 (£3,478-5,217)

Many of John Skelton's figures can be read as elegiac, all caught in a kind of monumental loneliness. Even in his scenes of rural social life there is at times a somber note. It is caught in a child's sad face; a farmer's stooped back, a woman's wistful stare. The new Ireland of John Skelton's latter life, if anything, reinforced and re-energized these themes of sadness and loss. In the atmosphere of noise and youth, it became a point of honour for Skelton to mourn the passing of another world.



13

CHARLES BRADY HRHA (1926-1997)

ARTIST'S STUDIO

signed upper centre left

oil on canvas

91.75 x 61cm (36 x 24in)

Provenance: Private Collection

€3,000-4,000 (£2,608-3,478)

Charles Brady was born in New York in 1926 but spent most of his life in Ireland. In 1948 he entered the Art Students League of New York and took a yearlong course. After art school he continued to paint, beginning to exhibit in the early 1950s. He had his first solo exhibition in the Urban Gallery in 1955. The following year 1956 saw him travel by ferry to Ireland and it was here he began painting the Irish countryside. He returned to New York in 1958 but in 1959 he moved back to Ireland and settled there for good. Poverty forced him to paint on small pieces of cardboard and small pictures became typical; he began to value the intimacy, and affordability, of small paintings. In the 1960s he began painting still lifes of everyday objects such as envelopes and tickets and this also became typical. These small, modest, compositions allowed him to refine a spare almost mystical style.



14

SEAN MCSWEENEY HRHA (B.1935)

SHORELINE BOG (1992)

signed & dated '92 lower left, titled & dated on reverse

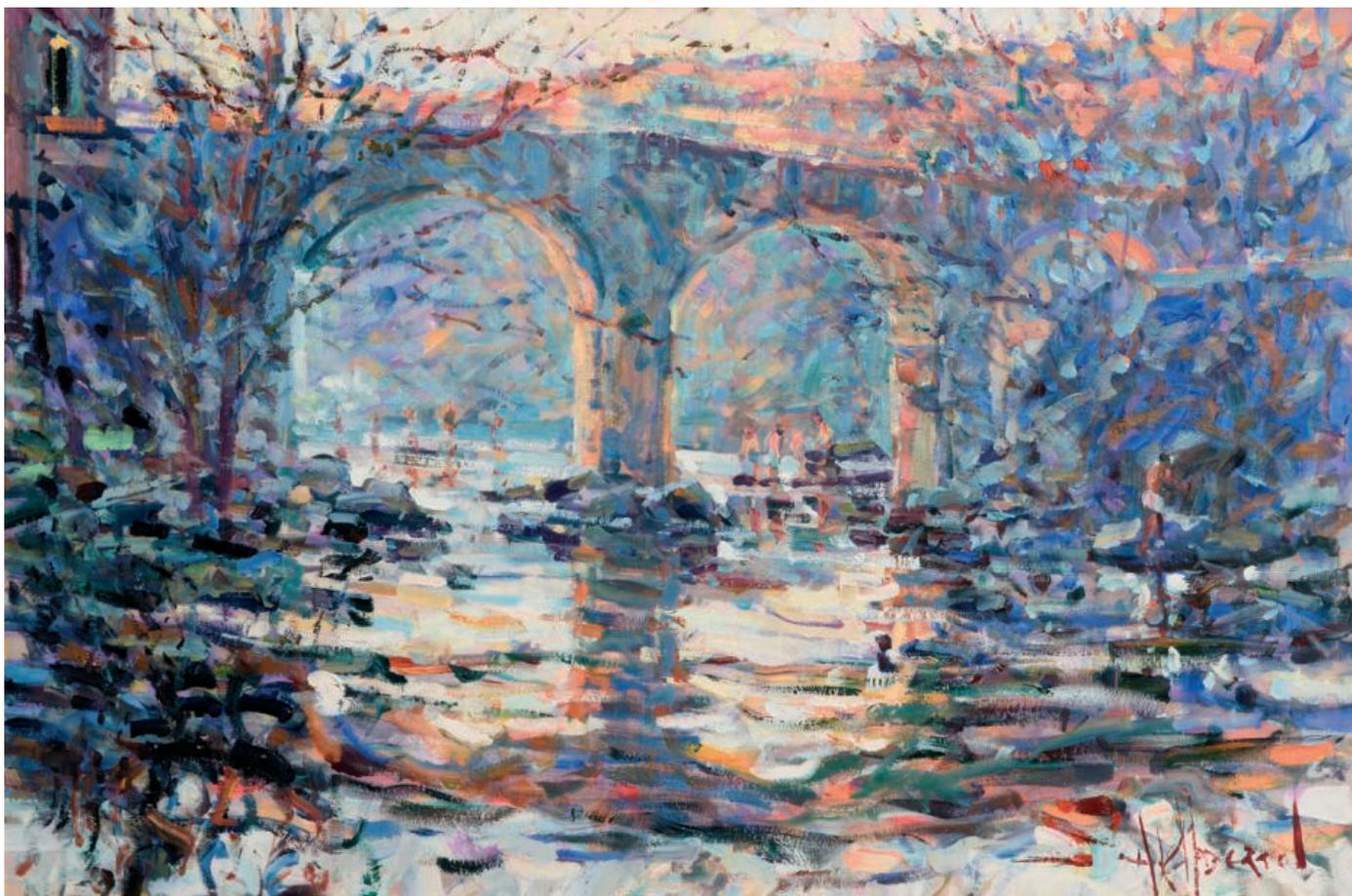
oil on canvas

35.70 x 46cm (14 x 18in)

Provenance: Private Collection

€3,000-5,000 (£2,608-4,347)

Sean McSweeney was born in Dublin in 1935. From 1965 he began to exhibit regularly in the Dawson Gallery, Dublin. He was elected a member of Aosdána in 1984. His work can be found in many public collections such as Dublin City Gallery The Hugh Lane; Trinity College, Dublin; Sligo Museum & Art Gallery; Ulster Museum and Dublin City University. Major retrospective exhibitions include; Retrospective 1965-1990 at the Galway Arts Festival and RHA Gallagher Gallery, Dublin in 1990, Seán McSweeney-Retrospective in the Model Arts and Niland Gallery, Sligo, the Triskel Arts Centre, Cork and the Solstice Arts Centre, Navan in 2007. He has represented Ireland abroad on many occasions including the Sense of Ireland Festival, London and in 1980 at the 1985 Festival of Painting at Cagnes-sur-Mer, France. McSweeney resides with his family at his mother's birthplace of Ballyconnell in Co. Sligo where he has lived and worked for many years. Much like Jack Yeats before him, McSweeney has made the West and its various landscapes and seascapes his own.



15

ARTHUR K. MADERSON (B.1942)

THE OLD BRIDGE, ST LAURENT LE MINIER, FRANCE

signed lower right, signed & titled on reverse

oil on board

78.5 x 118cm (30 x 46in)

Provenance: Acquired directly from the artist;
Private Collection

£4,000-6,000 (£3,478-5,217)



16

SIR JOHN LAVERY RA RHA RSA (1856-1941)

PORTRAIT OF HAZEL LAVERY

signed & dated 1936 lower right with the inscription (To The Duke of St. Albans with compliments from John Lavery 1936)

archival photograph

18 x 15cm (7 x 6in)

Provenance: Victor Waddington Galleries, London (label verso);
Private Collection

£1,000-1,500 (£869-1,304)



17

PETER CURLING (B.1955)
THE LAST FURLONG

signed lower left

watercolour

30.5 x 53.5cm (12 x 21in)

Provenance: Private Collection

€2,500-3,500 (£2,173-3,043)

Peter Curling was born in Waterford in 1955. Curling showed a precocious early talent and had his first exhibition in the racing centre of Lambourn at the tender age of fourteen. Sell out exhibitions in Dublin followed and it wasn't long before he came to the attention of Aylmer Tryon, founder of the Tryon Gallery and the renowned horse portraitist Susan Crawford. They advised him to go to Florence where he spent two years studying in the studio of Signorina Simi. This classical training stood him in good stead as he has always placed the utmost importance in sound draughtsmanship. It was to this end that he spent a short but invaluable time with the sculptor John Skeaping R.A.. Skeaping impressed on the young artist the value of economy of line and the ultimate goal of depicting movement, balance and a solidity of form without lumbering the work with too much detail. Curling also developed a close link with the racing world and has enjoyed the whole spectrum of that fascinating sport from riding in races to ownership, training point-to-pointers, and stewarding.



18

GEORGE K. GILLESPIE RUA (1924-1996)
SHIMNA RIVER, KINGDOM OF MOURNE

signed lower left & titled on reverse
 oil on board

76.25 x 102cm (30 x 40in)

Provenance: Private Collection
 €2,000-3,000 (£1,739-2,608)



19

ARTHUR K. MADERSON (B.1942)
*EVENING,
 LISMORE RIVER POOL*

signed lower right, signed & titled on reverse
 oil on board

39 x 39cm (15 x 15in)

Provenance: Acquired directly from the artist;
 Private Collection
 €1,000-1,500 (£869-1,304)



20

DANIEL O'NEILL (1920-1974)

THREE BOATMEN

signed lower left & titled on reverse

oil on board

50 x 67.5cm (20 x 26in)

Provenance: Private Collection

€15,000-25,000 (£13,043-21,739)

Daniel O'Neill (1920 - 1974) was a Romantic painter born in Belfast. He was largely self-taught, although he briefly attended Belfast College of Art life classes, before working with and studying under fellow Belfast artist Sidney Smith. He quickly developed an expressionist technique, and strong romanticism, with imagery, often full of pathos, evoking the themes of love, life and death. O'Neill's first exhibition was at the Mol Gallery in Belfast in 1941. In 1946 he sold 21 pictures out of 23 at an exhibition at the Waddington Galleries in Dublin and from then on exhibited regularly. In 1949 he visited Paris and was influenced by Georges Rouault, Maurice de Vlaminck and Maurice Utrillo. In 1951 his work was shown in the Tooth Galleries, London and he also exhibited there with Colin Middleton in 1954.

In the 1950s, O'Neill moved from Belfast to Conlig, County Down, where there was a small artist's colony that included George Campbell and Gerard Dillon. He lived in London from 1958 to 1971 and during his lifetime, O'Neill's works were primarily exhibited at the Royal Hibernian Academy. More recently, some of his paintings were shown at the Irish Museum of Modern Art as part of a 2005 exhibition of Northern Irish artists. His work is represented in many collections including the Ulster Museum, Queen's University Belfast and the Hugh Lane Municipal Gallery, Dublin.



21

KEN HAMILTON (B.1956)

THE CELLO PLAYER

signed lower right

oil on board

46 x 35.5cm (18 x 14in)

Provenance: Private Collection

€3,000-5,000 (£2,608-4,347)

22

JACK BUTLER YEATS

RHA (1871-1957)

**TWO DUBLIN DEBUTANTES, CLOSE TO
O'CONNELL BRIDGE, DUBLIN**

(Includes letter on reverse, dated 1945)

pen & ink drawing

18 x 23cm (7 x 9in)

Provenance: Private Collection

€2,500-3,500 (£2,173-3,043)



I wrote by mistake on two sheets. So, to avoid
drawing blazes, here are two Dublin
Debutantes, exercising themselves close by
O'Connell Bridge



23

LETITIA MARION HAMILTON RHA (1878-1964)
GLENGARIFF, WEST CORK

initialled 'LMH' lower right & titled on reverse

oil on canvas

51 x 66cm (20 x 26in)

Provenance: Original artist's label on reverse with price of £40;
Christie's London 23rd March 1995 Lot 8;
Jorgensen Fine Art Dublin (label verso);
Private Collection

€15,000-20,000 (£13,043-17,391)

Letitia Marion Hamilton was born in County Meath in 1878 and hailed from an artistic family, her great-grand-mother was the artist Marianne-Caroline Hamilton and her cousin was the watercolourist Rose Maynard Barton. Both Hamilton and her sister Eva studied at the Dublin Metropolitan School of Art under William Orpen. Hamilton studied enamelling there also, winning a silver medal in 1912 by both the School and the Board of Education National Commission. Her work showed elements of Art Nouveau, foreshadowing her later modernist leanings. Hamilton also studied in Belgium with Frank Brangwyn and the Slade School of Fine Art. She was a prolific painter of the Irish countryside, exhibiting more than 200 paintings at the Royal Hibernian Academy of which she became a member in 1943. Together with Paul Henry, his wife Emily Grace Mitchell/Grace Henry, Mary Swanzy, Jack Butler Yeats and others, she formed the Society of Dublin Painters in 1920. In 1948 Letitia was awarded a bronze medal in the arts section of the Olympic Games for her painting of the Meath Hunt Point to Point Races, the only Irish medal that year, and one of the last Olympic medals for art to be awarded.



24

COLIN MIDDLETON RUA RHA (1910-1983)

FIELDS: LOUGH BRADEN (1979)

monogrammed lower right, signed, titled & dated on reverse

oil on board

14.5 x 14.75cm (5 x 5in)

Provenance: The Bell Gallery, Belfast (label verso);

Private Collection

€4,000-6,000 (£3,478-5,217)



25

JOHN BRIAN VALLELY (B.1941)

THE FIVE MUSICIANS

signed lower right

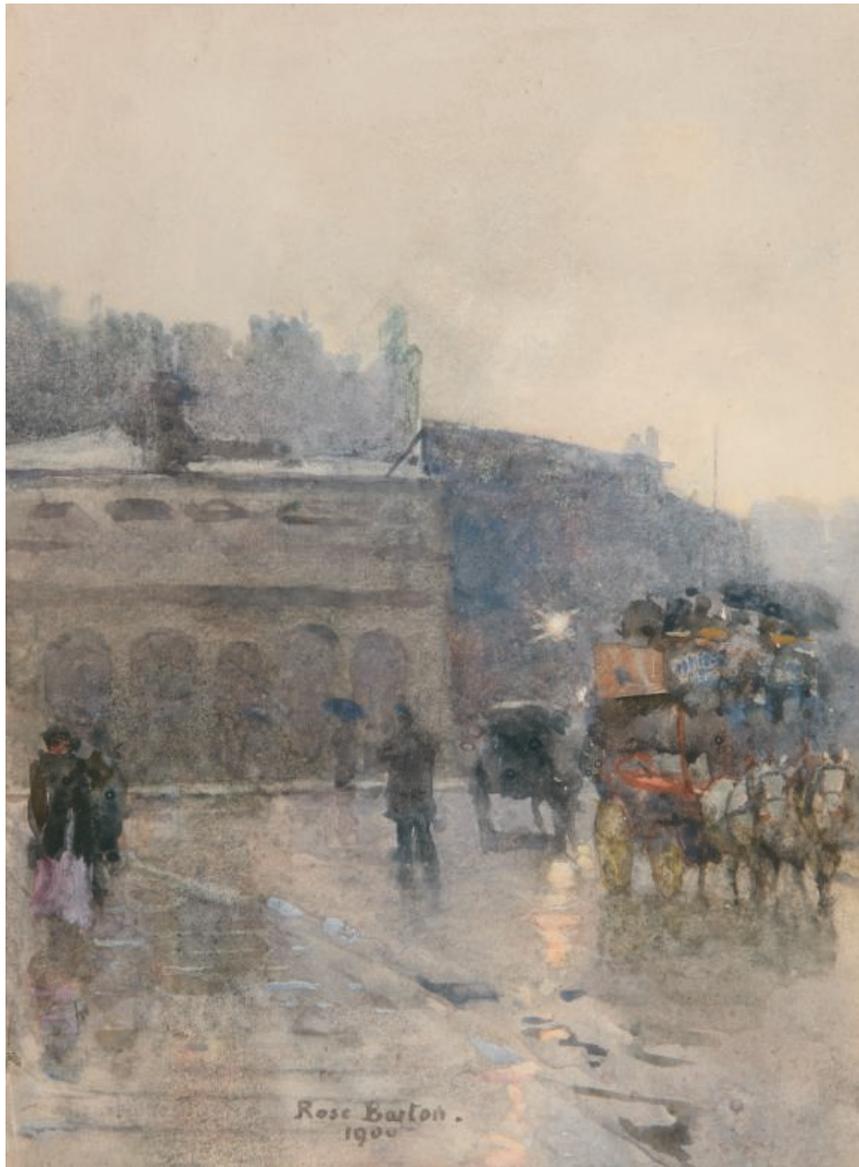
oil on canvas

51 x 76.25cm (20 x 30in)

Provenance: Private Collection

€15,000-20,000 (£13,043-17,391)

John Brian Vallely, a painter and musician, was born in 1941 into a Co. Armagh family who had a strong cultural involvement in sport and language which strongly influenced his artistry. He studied at the Belfast College of Art from 1959 where he was taught by Tom Carr and later furthered his studies at The Edinburgh Art College. His earliest achievement saw eight of his works purchased for the Irish display at the 1963 World Fair in New York. In 1968 The Irish Times regarded him as “one of the more exciting Irish painters”. The greater theme in his work is Traditional Music, another significant dimension is sport, and there are lesser tropes around aspects of culture such as mythology, history and customs.



26

ROSE MAYNARD BARTON RWS ASWA (1856-1929)

THE ROTUNDA ROOMS, DUBLIN (1900)

signed lower centre & dated 1900

watercolour with bodycolour on paper

23 x 17cm (9 x 7in)

Provenance: Christie's, London, 22nd May 1998 Lot 5;
Private Collection

Exhibited: Chris Beetles Summer Show 1999: No. 34 (label verso)
€5,000-7,000 (£4,347-6,086)

Rose Barton was born in Dublin in 1856. She was cousins with sisters, Eva Henrietta and Letitia Marion Hamilton. She began exhibiting her broad-wash watercolours painting with the Watercolour Society of Ireland (WCSI) in 1872. Rose and her sister Emily visited Brussels in 1875 where they received tuition in drawing and fine art painting under the French artist, Henri Gervex. There along with her close friend Mildred Anne Butler she began to study figure painting and figure drawing. In 1879, she joined the local committee of the Irish Fine Art Society. Afterwards she trained at Paul Jacob Naftel's art studio in London. Rose like Butler, studied under Naftel. In 1882 she exhibited at the Royal Hibernian Academy (RHA). In 1884, she exhibited at the Royal Academy (RA). Later, she showed at the Japanese Gallery, the Dudley Gallery and the Grosvenor Gallery in London. In 1893, she became an associate member of the Society of Painters in Water Colours, attaining full membership in 1911.



27

FRANK MCKELVEY RHA RUA (1895-1974)

FEEDING THE HENS

signed lower left

oil on canvas

44 x 53.5cm (17 x 21in)

Provenance: Private Collection

€15,000-20,000 (£13,043-17,391)

McKelvey was born in Belfast in 1895. He attended the Belfast School of Art and won the 'Sir Charles Brett' prize in 1912. He started exhibiting in the RHA in 1918 and was granted full membership in 1930. In 1921 he became a member of the Belfast Art Society. 'Feeding the Hens' is a subject that McKelvey painted regularly in the 1920's and throughout his career. In his papers he later stated that "It was through this opportunity that I was able to study poultry in all effects of sunlight - a subject in which I have always been deeply interested". McKelvey was influenced by artists such as Walter Osborne (1859-1903) and Jean-Francois Millet (1814-1875). The subject matter of this painting is instinctively recognisable to McKelvey admirers.



28

ANDY WARHOL (1928-1987) BRITISH
MARTHA GRAHAM: LAMENTATION (1986)

bears 'The Estate of Andy Warhol' and 'Authorized by the Andy Warhol Foundation for the Visual Art' inkstamps on reverse. (Copy of the photo certificate from The Andy Warhol Foundation for The Visual Arts, Inc., dated VII-20-06 accompanies this work).

screenprint on Lenox Museum Board, trial proof numbered PT 144B UT.009,
91.10 x 91.10cm (36 x 36in)

Provenance: Phillips de Pury & Company New York, 12th September 2006 Lot 118;
Private Collection

€6,000-9,000 (£5,217-7,826)



29

**BANKSY (B.1974) BRITISH
FESTIVAL (2006)**

signed lower right & dated '06, numbered lower left
screen print from an edition of 150
56 x 76cm (22 x 30in)

Provenance: Pest Control Certificate of Authenticity accompanies this work;
Private Collection

€15,000-20,000 (£13,043-17,391)

Banksy is an England-based graffiti artist, political activist and film director of unverified identity. His satirical street art and subversive epigrams combine dark humour with graffiti executed in a distinctive stenciling technique. His works of political and social commentary have been featured on streets, walls, and bridges of cities throughout the world. Banksy's work grew out of the Bristol underground scene, which involved collaborations between artists and musicians. Observers have noted that his style is similar to Blek le Rat, who began to work with stencils in 1981 in Paris. Banksy says that he was inspired by "3D", a graffiti artist who later became a founding member of Massive Attack, an English musical group.

Banksy's first film, *Exit Through the Gift Shop*, billed as "the world's first street art disaster movie", made its debut at the 2010 Sundance Film Festival. The film was released in the UK on 5 March 2010. In January 2011, he was nominated for the Academy Award for Best Documentary for the film. In 2014, he was awarded Person of the Year at the 2014 Webby Awards..



30

DONALD TESKEY RHA (B.1956)

THE GEARAGH STUDY

signed lower right & titled on reverse

acrylic on paper

28.5 x 29cm (11 x 11in)

Provenance: First Art, London (label verso);
Private Collection

€4,000-6,000 (£3,478-5,217)



31

ROY LICHTENSTEIN (1923-1997)

RED LAMPS (1990) - INTERIOR SERIES

signed, numbered 23/60 & dated '90 lower right,
lithograph, woodcut, screenprint in colours on museum board, number 23 from an edition of 60 plus proofs

signed, numbered 23/60 & dated '90 lower right,

Printed by Gemini G.E.L., Los Angeles, CA,

Published by Gemini G.E.L., Los Angeles, CA

Provenance: Gemini G.E.L. Gallery, Los Angeles, USA;

Taylor Gallery, Belfast;

Solomon Fine Art, Dublin;

Private Collection

Literature: Catalogue raisonné: Corlett / Fine 251

€35,000-45,000 (£30,434-39,130)

Roy Lichtenstein was born in 1923, in New York City. He studied under Reginald Marsh at the Art Students League in New York, and under Hoyt L. Sherman at the School of Fine Arts at Ohio State University, Columbus.

In the early 1970s he explored further with his abstract Mirrors and Entablatures series. From 1974 through the 1980s he probed another long-standing issue: the concept of artistic style. Lichtenstein continued to question the role of style in consumer culture in his 1990s series Interiors, which included images of his own works as decorative elements.

From 1962 the Leo Castelli Gallery, New York, held regular exhibitions of the artist's work. Lichtenstein participated in the Venice Biennale in 1966, and was honoured with solo exhibitions in 1967 and 1968 at the Pasadena Art Museum and the Solomon R. Guggenheim Museum, New York, respectively. The artist was the subject of a major retrospective at the Guggenheim in 1994, three years before his death in 1997.



32

ALAN DAVIE (1920-2014) SCOTTISH
TOTEM TOP (2012)

signed top right & dated 2012

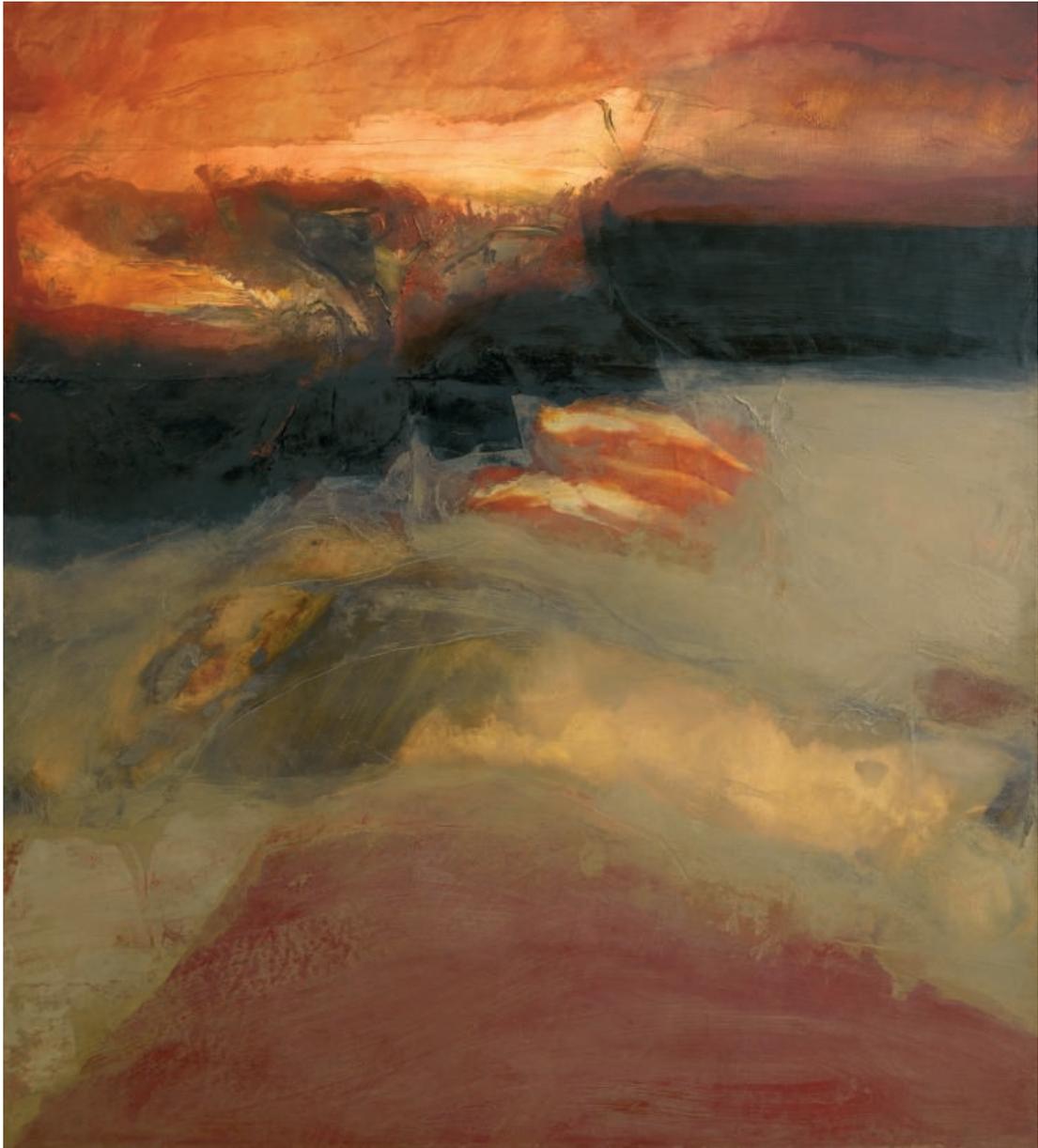
oil on paper

30 x 62cm (12 x 24in)

Provenance: Gimpel Fils, London (label verso) stock ref: GF14898;
Private Collection

€3,000-4,000 (£2,608-3,478)

James Alan Davie was a Scottish painter and musician born in Grangemouth in 1920 and studied at Edinburgh College of Art in the late 1930s. An early exhibition of his work came through the Society of Scottish Artists. Davie travelled widely and in Venice became influenced by other painters of the period, such as Paul Klee, Jackson Pollock and Joan Miró, as well as by a wide range of cultural symbols. Like Pollock, many of Davie's works have been executed by standing above the painting, which is laid on the ground. He added layers of paint until sometimes the original painting has been covered over many times. In addition to painting, whether on canvas or paper (he has stated that he prefers to work on paper), Davie has produced several screen prints. His paintings appear at once apocalyptic and triumphant. In his lectures Davie stressed the importance of improvisation as his chosen method. His stance was that of an inspired soothsayer resisting the inroads of rational civilization.



33

HUGHIE O'DONOGHUE RA (B.1953)

RED EARTH VI (1995)

signed, titled & dated 1995 on reverse

oil on canvas

218.5 x 195.5cm (86 x 77in)

Provenance: Archeus / Post Modern Gallery, London;
Private Collection

Exhibited: Andata e Ritorno: British Artists in Italy 1890-1996;
Royal Albert Memorial Museum, Exeter, 6th July - 3rd August 1996;

€25,000-35,000 (£21,739-30,434)

O'Donoghue's work is concerned with history, and he has presented this concern variously throughout his career. His early, monumental series 'Sleeper and Red Earth' interpret the history of the ground itself, exploring what the soil may hold and why: examining the bodies placed in it or that may have fallen or otherwise come to be there. His father's experiences throughout the Second World War became a starting point for a prodigious consideration of that period through the medium of richly surfaced paint. History as memory is another facet of this muse..



34

GERARD DILLON (1916-1971)

COTTAGES ON INISHLACKEN

signed lower left

watercolour & ink

29 x 40.75cm (11 x 16in)

Provenance: Private Collection

€4,000-6,000 (£3,478-5,217)



35

BASIL BLACKSHAW HRHA RUA (1932-2016)

LOOK OUT (2005)

signed 'Blackshaw' lower right' (With poem entitled 'Look Out' by Peter Fallon lower left signed)

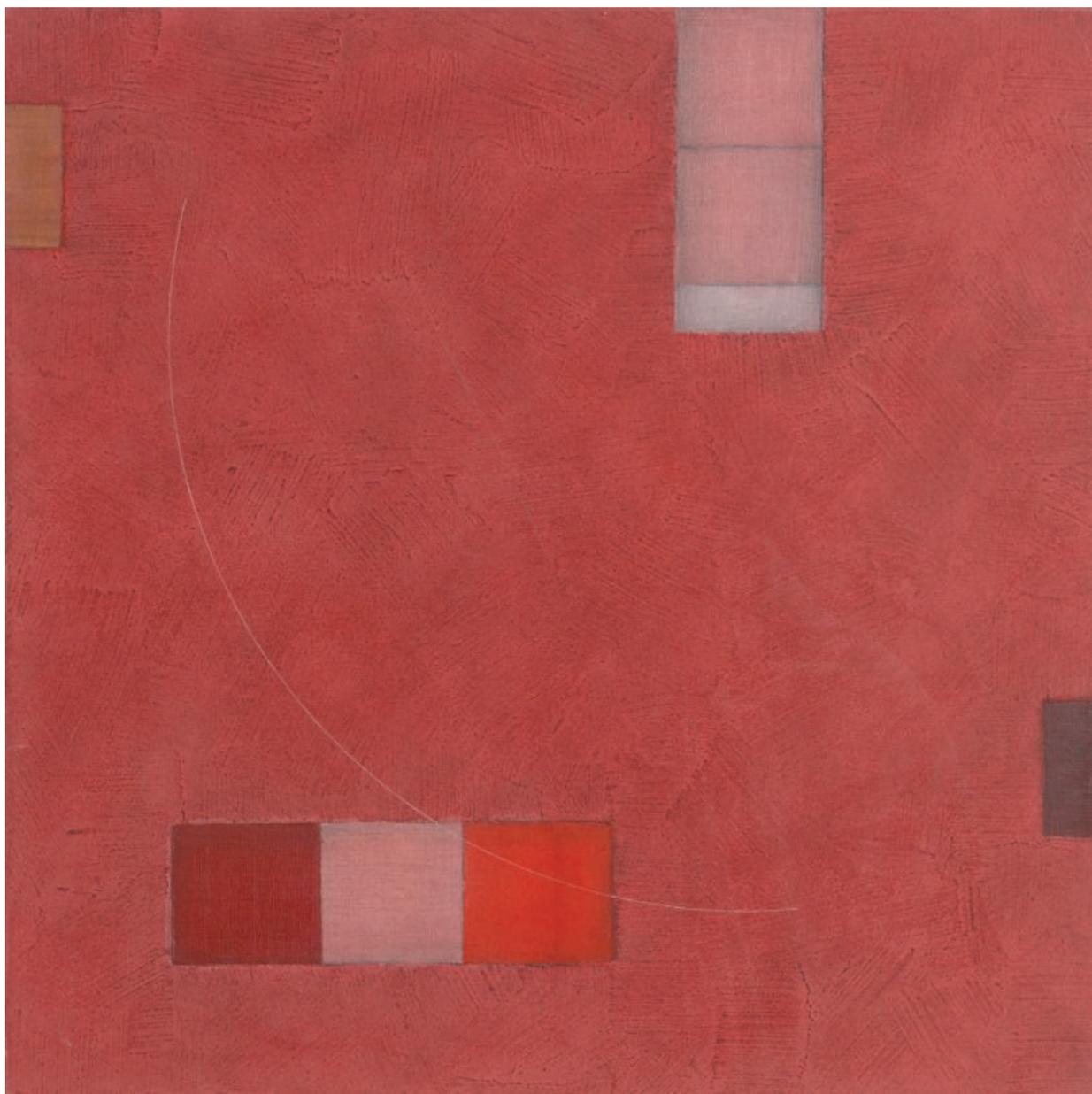
oil on paper

64 x 52cm (25 x 20in)

Provenance: Purchased by the present owner at a de Vere's auction in the RHA (Royal Hibernian Academy) in 2005;

Private Collection

€20,000-40,000 (£17,391-34,782)



36

FELIM EGAN (B.1952)

ABSTRACT (2006)

signed & dated '06 on reverse

oil on canvas

76.25 x 76.25cm (30 x 30in)

Provenance: Private Collection

€3,000-5,000 (£2,608-4,347)



37

JOHN SHINNORS (B.1950)
FIGURE BY THE BLACK SEA

signed lower right, signed & titled on reverse
oil on canvas

61 x 61cm (24 x 24in)

Provenance: Private Collection
€8,000-12,000 (£6,956-10,434)

John Shinnors was born in Limerick in 1950 and studied at the Limerick School of Art and Design. He has exhibited nationally and internationally since the 1980's with the Taylor Gallery, Dublin as his principal gallery. He is a member of Aosdána and is involved in the promotion of the arts through the Shinnors Scholarship and the Shinnors Drawing Award. Shinnors is represented in many private and public collections and was the subject of the RTE 1 documentary "Split Image John Shinnors". He is involved in promoting the arts through the Shinnors Scholarship. He lives and works in Limerick.

Shinnors paints reoccurring themes and this allows him to paint portraits with dramatic contrasts of light and dark, these dark and light tones are a major element in his work with shapes taking precedence over line. The shapes are nearly square in format with broad flat strokes. The blacks and whites are rich with yellow and gold hues. The work is textured with great atmosphere and energy compelling the viewer to be involved.



38

NEVILLE JOHNSON RHA RUA (1911-1999)

BIRD

signed lower right & titled on reverse

oil on board

45.5 x 61 cm (18 x 24in)

Provenance: Collection of Mrs. Marton;

The Pasadena Art Institute (label verso);

James Adams, Dublin, 28th March 2007 Lot 131;

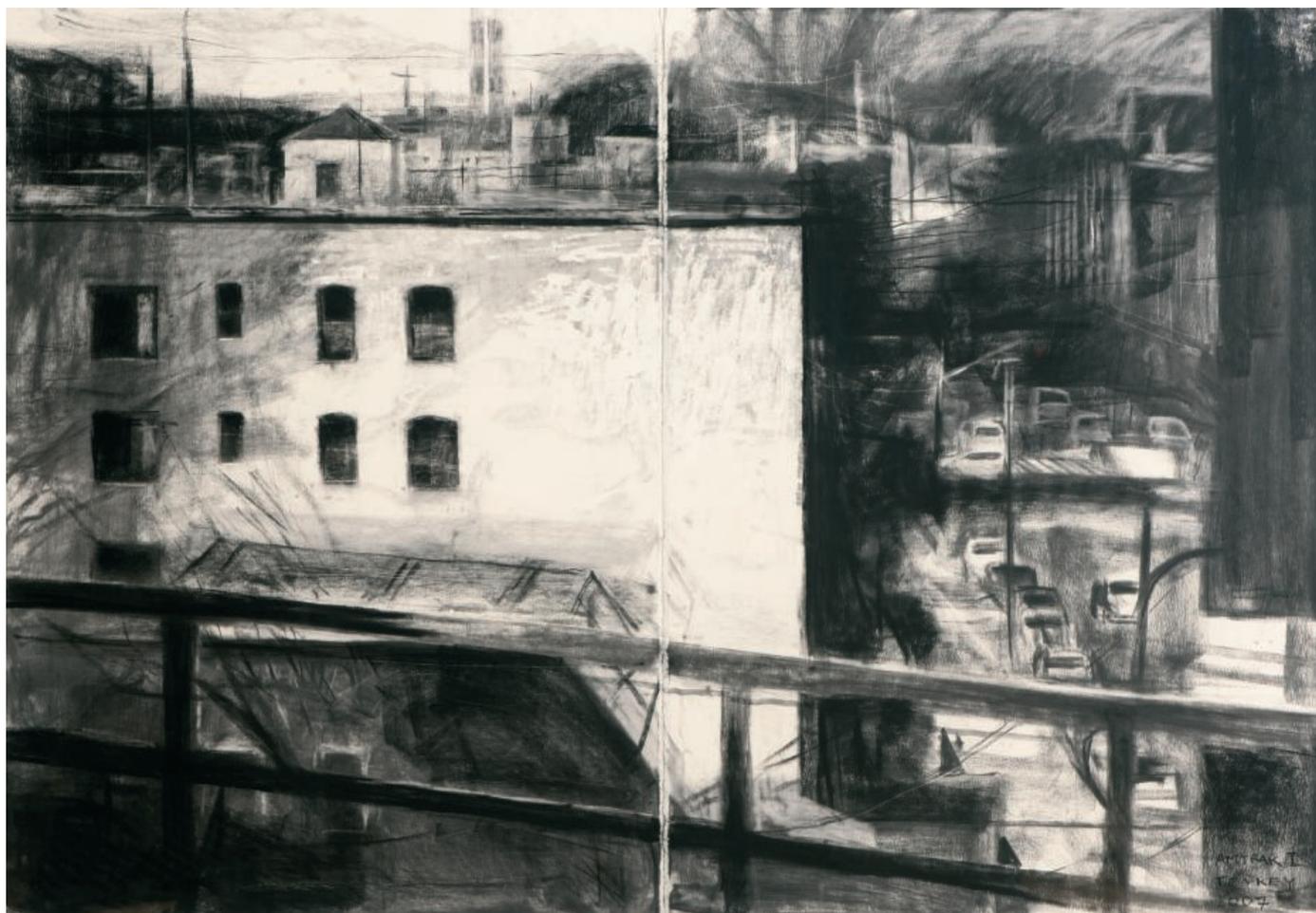
Private Collection

Exhibited: The Artists of Ireland Exhibition, USA, where purchased by Mrs Marton

€5,000-7,000 (£4,347-6,086)

Neville Johnson (1911-1999) was born in England but relocated to Dublin in 1949 where he was able to develop himself as an artist, writer and photographer. He had no formal art training but became friendly with accomplished artist John Luke, whom he took great influence from and shared a studio with for a time.

He exhibited regularly at Victor Waddington's alongside Louis le Brocquy, Colin Middleton, Gerard Dillon and Daniel O'Neill. He also exhibited at the Dawson Gallery and with Tom Calwell from the early 1970s to the 1990s. Johnson's son, along with Eoin O'Brien, created a memoir of his writings, art work, photographs and life in *Paint the Smell of Grass*, and his son has also donated a number of his father's works to University College Dublin (UCD) to establish an annual scholarship in support of aspiring artists.



39

DONALD TESKEY RHA (B.1956)
AMTRAK DRAWING NO.1 (BRIDGE & TUNNEL PEOPLE) (2007)

signed lower right & dated 2007

diptych charcoal on paper

105 x 150cm (41 x 59in)

Provenance: First Art Ltd, London (label verso) where purchased by the present owner

€10,000-15,000 (£8,695-13,043)

Donald Teskey was born in Co. Limerick in 1956. He graduated from Limerick College of Art and Design with a Diploma in Fine Art in 1978. He came to prominence as an artist during the 1980s with several significant solo exhibitions as well as being the recipient of awards in EVA and the Claremorris Open Exhibition. In 2003 he was elected a member of the Royal Hibernian Academy. The images reflect his response to the formal elements of composition; shape form and the fall of light. Works are made in his studio but based on extensive studies and detailed notes. The result is powerful images of instantly recognisable parts of the landscape and cityscapes with large abstract passages and surfaces which articulate the relentless energetic and elemental force of nature.



40

JOHN SHINNORS (B.1950)

40°C

signed lower right, signed & titled on reverse

oil & pastel on linen on panel

38.5 x 39.5cm (15 x 15in)

Provenance: Taylor Galleries, Dublin (label verso);

Private Collection

€6,000-8,000 (£5,217-6,956)



41

GERARD DILLON (1916-1971)
RED NUDE WITH LOVING PIERROT

signed lower right
 oil on canvas

91.75 x 122cm (36 x 48in)

Provenance: Dawson Gallery, Dublin;
 Taylor Galleries, Dublin;
 Private Collection

Exhibited: Irish Exhibition of Living Art (IELA) 1970

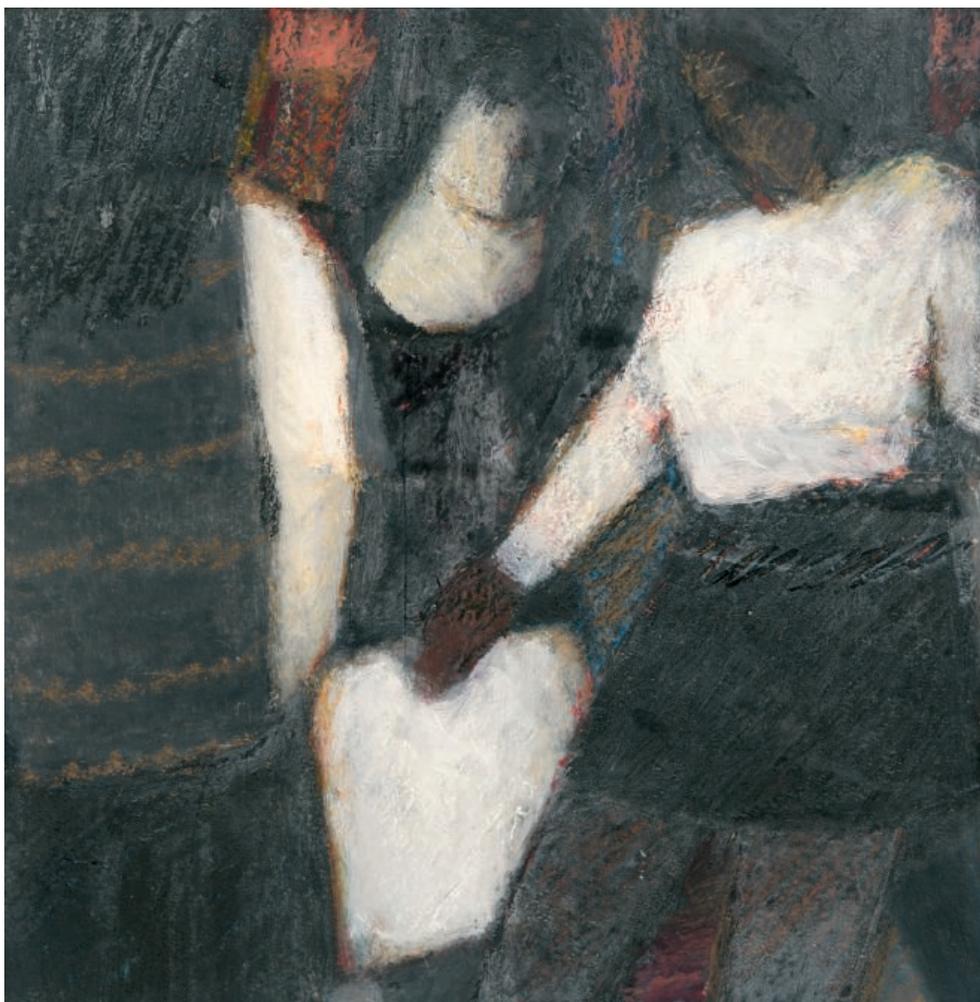
Literature: Gerard Dillon - An Illustrated Biography by James White
 and Published by Wolfhound Press. Illustrated on page 107

€15,000-25,000 (£13,043-21,739)

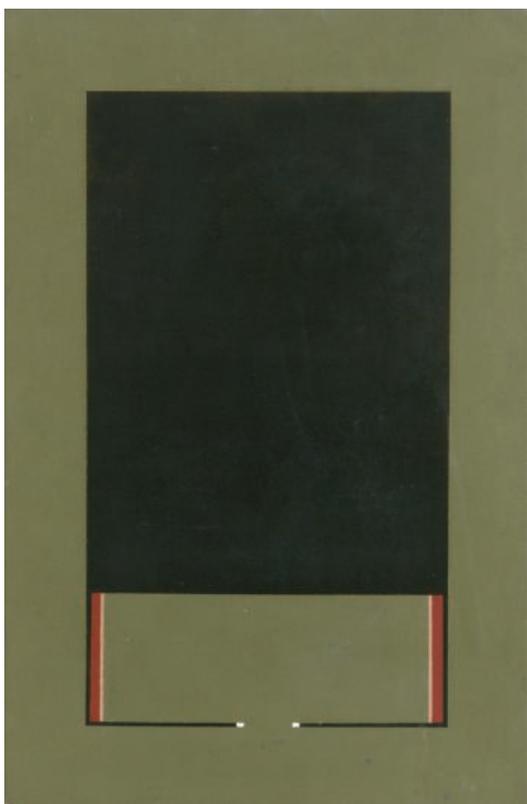
Dillon was born in Belfast in 1916. About 1936 he started out as an artist, almost entirely self-taught but attended art classes in Belfast for a short period. He and Dan O'Neill were painting acquaintances.

In 1958, Dillon had the double honour of representing Ireland at the Guggenheim International, and Great Britain at the Pittsburg International Exhibition. He travelled widely in Europe and taught for brief periods in the London art schools.

In 1967, Dillon had a stroke and from this time his work changed direction. He realised that he had a problem from which he was most likely going to die prematurely. This notion of imminent death sent his work almost into another world, a realm of dreams and paintings intimating his death.



42
JOHN SHINNORS (B.1950)
THE COUPLE
signed on right
oil & pastel
30.5 x 30.5cm (12 x 12in)
Provenance: Private Collection
€4,000-6,000 (£3,478-5,217)



43
CECIL KING (1921-1986)
ABSTRACT LANDSCAPE
signed on reverse
oil on canvas
61 x 40cm (24 x 16in)
Provenance: Private Collection
€1,500-2,500 (£1,304-2,173)



44

COLIN MIDDLETON RUA RHA (1910-1983)
GIRL READING IN THE BATH (1947)

signed on reverse

oil on canvas

51 x 76cm (20 x 30in)

Provenance: Christie's, London, Colin Middleton Studio Sale, 1985, Lot 2;
 Christie's, London, 16th September 1992, Lot 173;
 Private Collection

Exhibited: Nicholas Gallery, Belfast (label verso)

Literature: Colin Middleton, 'A Millennium Appreciation' edited by Carlo Eastwood illustrated on page 42 & 43
€12,000-18,000 (£10,434-15,652)

Colin Middleton MBE an Irish artist and surrealist was born in 1910 in Belfast. He trained at Belfast College of Art and through his influence of the work of Vincent van Gogh regarded himself as the only surrealist working in Ireland in the 1930s. Middleton's work first appeared at the Royal Hibernian Academy in 1938 and he went on to have his first solo exhibition at the Grafton Gallery in 1944. A damask-designer like his father before him, he now devoted himself to full-time painting. More exhibitions followed in Dublin, London and Boston. In 1953, he moved to Bangor where he designed for the New Theatre; he also designed sets for the Circle Theatre and the Lyric Theatre. In 1954 Middleton exhibited alongside Daniel O'Neill at the Tooth Galleries in London and in the same year started his career as an art teacher at the Belfast College of Art and at Coleraine Technical School, eventually becoming head of art at Friends' School, Lisburn. A poet and musician, Middleton also produced murals, mosaics and posters. In 1969, he was awarded an MBE and appointed an associate at the Royal Hibernian Academy, with full membership in 1970. A major retrospective was held in 1976 at The Ulster Museum and the Hugh Lane Municipal Gallery of Modern Art in Dublin. He continued to exhibit at the RHA in Dublin until his death in 1983 in Belfast.

PAUL HENRY RHA (1876-1958)
IN THE WESTERN MOUNTAINS (C.1934-9)

signed 'PAUL HENRY' lower right
 oil on board

25.5 x 30.5cm (10 x 12in)

Provenance: Combridge Fine Art, Dublin (label verso);
 Private Collection

€60,000-80,000 (£52,173-69,565)

A late work by Paul Henry with thin paint applied, notably in the sky, but treated directly and with little or no overpainting, which adds to the appeal of the scene. Indeed this is true of the whole canvas. In the mountains the paint has been applied a little more heavily, but just enough to indicate the direction of light, although in the cottages and the immediate foreground the paint is heavier and has been applied briskly nonetheless. All this contributes to the sense of recession and shows Henry at the height of his powers. Throughout good use has been made of the grain of the canvas. The paint, as usual with Henry, has been applied methodically in the thatch of the cottage roofs and in the foreground, for example which also suggests a date of c. 1934-9.

The work is a good example of Henry's later work in which the landscape has been handled in an almost iconic manner. In the Western Mountains is numbered 1308 in S. B. Kennedy's ongoing cataloguing of Henry's oeuvre.

Dr. S.B. Kennedy, November 2016





45

PAUL HENRY RHA (1876-1958)

IN THE WESTERN MOUNTAINS (C.1934-9)

signed 'PAUL HENRY' lower right

oil on board

25.5 x 30.5cm (10 x 12in)

Provenance: Combridge Fine Art, Dublin (label verso);

Private Collection

€60,000-80,000 (£52,173-69,565)



46

PADRAIG MACMIADHACHAIN RWA (B.1929)

ICE CREAM SERIES

signed lower left

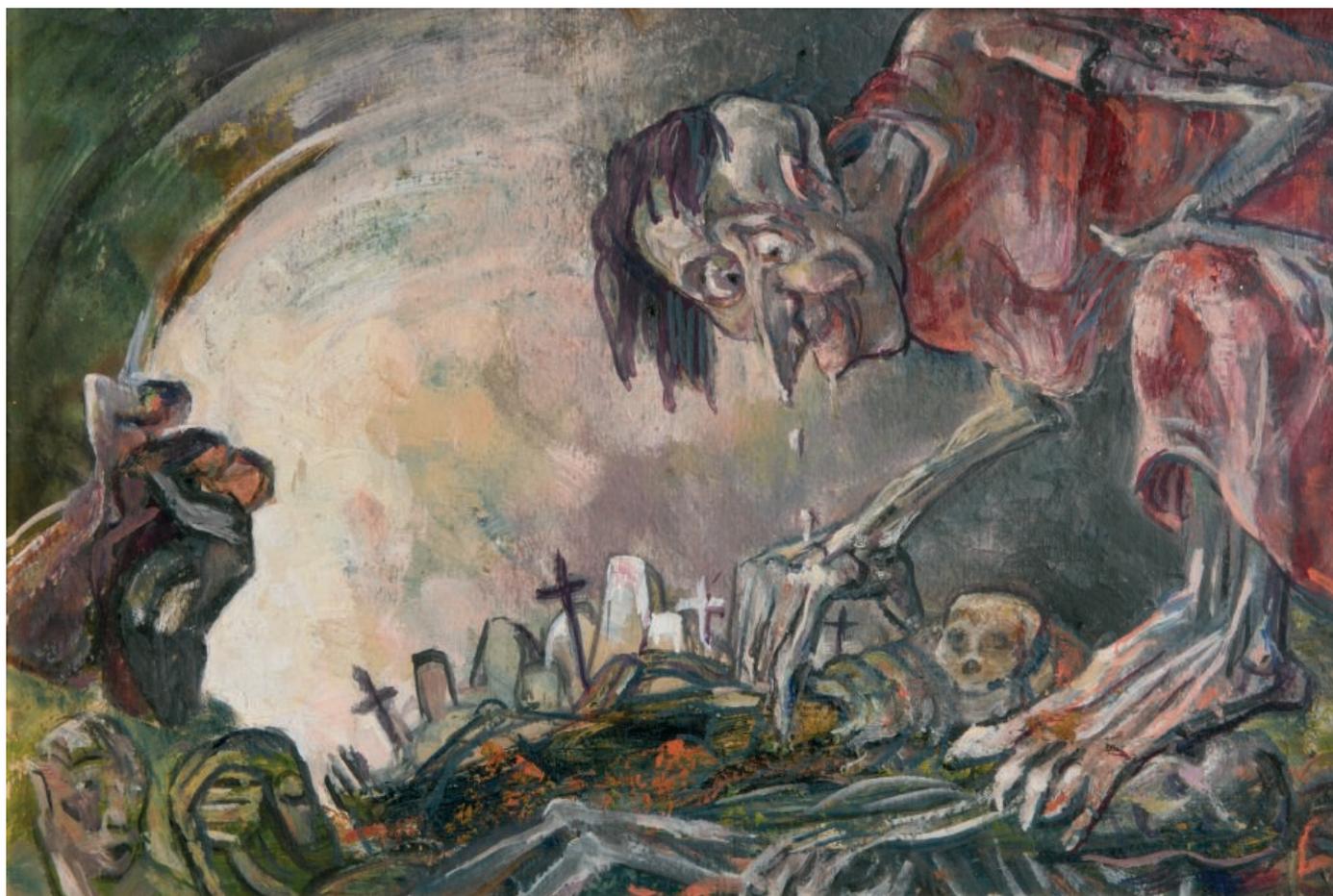
oil on canvas

51 x 61cm (20 x 24in)

Provenance: Private Collection

€1,000-1,500 (£869-1,304)

Padraig MacMiadhachain was born in 1929 and studied at the Belfast College of Art from 1947-1949 and then at the National College of Art, Dublin in 1950. He was a contributor to the Irish Exhibitions of Living Art in the 1960s, alongside artists like Gerald Dillon, Camille Souter, Louis Le Brocquy, amongst others. William Scott had a profound influence on his later work. He has lived and painted since 1959 on the Dorset coast, near to St Ives, where he is an associated member of The Penwith Society of Arts, St Ives. He has held many one man and mixed exhibitions. These include over 15 one-man exhibitions in London, Madrid - sponsored by the Spanish Government, Dublin, Belfast - sponsored by The Arts Council. Las Palmas de Gran Canaria, Krakow, Los Angeles, Seattle and Vancouver. He was awarded travelling scholarships to both Moscow 1957 and Poland 1960, one by the British Council and the other by the Russian Government. His works are in many Private and Public collections.



47

MARY SWANZY HRHA (1882-1978)

FANTASTICAL FIGURES

Mary Swanzy Studio Sale Stamp on reverse

oil on board

21 x 31cm (8 x 12in)

Provenance: The Mary Swanzy Studio Sale, Christies, London, 10th May 2007 Lot 319;
Private Collection

€1,000-1,500 (£869-1,304)

Mary Swanzy was born in Dublin in 1882. Swanzy attended Alexandra College, Earlsfort Terrace, and finishing school at the Lycée in Versailles, France, and a day school in Freiburg, Germany. This education meant that Swanzy was fluent in French and German. She went on to take art classes at May Mannings' studio, under the direction of John Butler Yeats. Manning encouraged Swanzy to study modelling with John Hughes at the Dublin Metropolitan School of Art. Swanzy's first exhibition was with the Royal Hibernian Academy (RHA) in 1905 and she continued to exhibit portraits every year until 1910. In 1905 she went to Paris, and worked at the Delacluse studio. She went on to attend the studio of Antonio de La Gándara in 1906, and took classes at Académie de la Grande Chaumière and Académie Colarossi. Whilst in Paris Swanzy was exposed to the works of Gauguin, Matisse, and Picasso, which made a lasting impression on her. Unlike fellow Irish cubists Evie Hone and Mainie Jellett, she was not concerned with traditional Irish art or themes, opting to foster her own distinctive style.



48

IAN HUMPHREYS (B.1956)
IN THE MIST

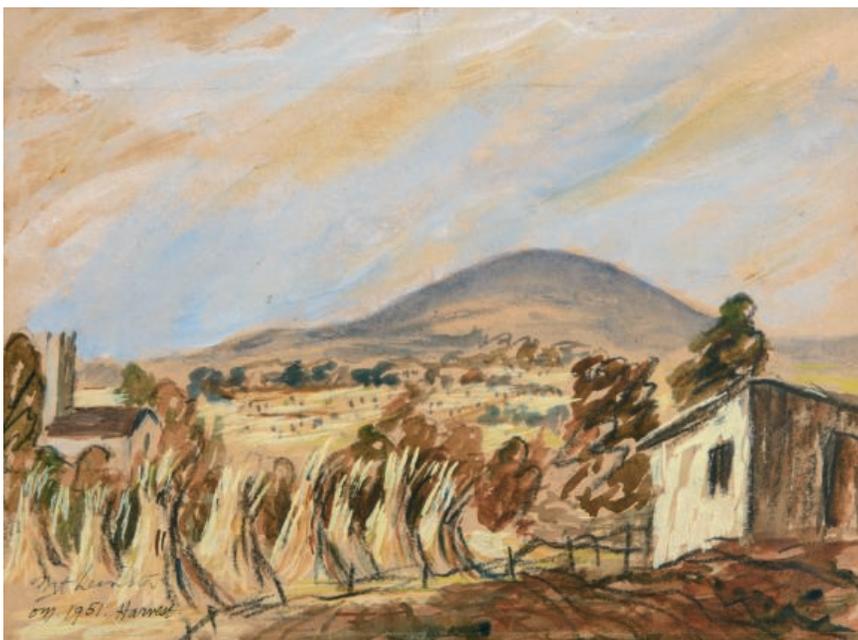
signed lower left, signed, titled &
dated on reverse

oil on canvas

93 x 91.75cm (36 x 36in)

Provenance: Acquired directly
from the artist;
Private Collection

€2,500-3,500 (£2,173-3,043)



49

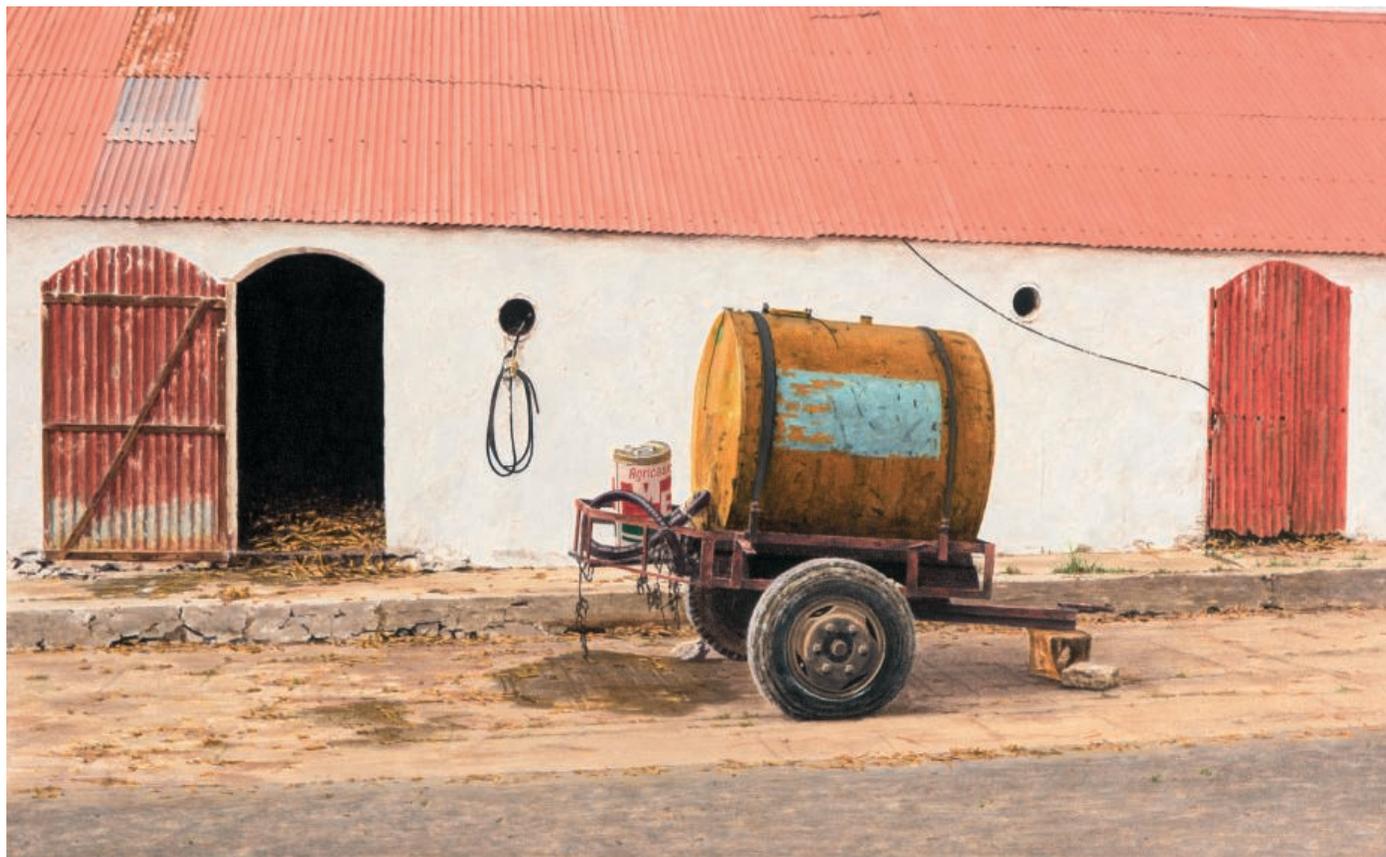
TONY O'MALLEY HRHA (1913-2003)
MT. LEINSTER, HARVEST (1951)

signed, titled & dated 1951 lower left
mixed media on card

21 x 28cm (8 x 11in)

Provenance: Peppercannister Gallery,
Dublin (label verso);
Private Collection

€800-1,200 (£695-1,043)



50

JOHN DOHERTY (B.1949)

TRAILOR WITH ACCESSORIES, DINGLE PENINSULA, CO. KERRY

signed, titled & dated on reverse

acrylic on canvas

43 x 71cm (17 x 28in)

Provenance: Taylor Galleries, Dublin (label verso);

Solomon Fine Art, Dublin (label verso);

De Vere's, Dublin, 20th April 2009, Lot 50;

Private Collection

Exhibited: Important Irish & British And Master Prints, Merrion Hotel, Dublin 14th -16th November 2008

€10,000-15,000 (£8,695-13,043)

John Doherty was born in Kilkenny in 1949. He studied architecture at Bolton Street College of Technology, Dublin from 1968 to 1973 before moving to Sydney for five years where he decided to pursue a career as an artist. Although the subject matter of much of Doherty's work belongs to the forlorn and crumbling remains of an Ireland that, though familiar, has been consigned to history, his realism is immediately attractive for its apparently benign normality. The abandoned corner shops and bars, the rusting petrol pumps, rotting boats and disused oil drums seem harmless enough, but upon closer inspection they assume a dark humour. Doherty's images, coupled with the wry wit of their titles, point towards the human stories that exist behind the facades of places and things inhabited and used countless times over the years. Rendered in an incredibly skilled acrylic photo-realism, his paintings make the different country of the past seem both tangible and real. He has exhibited regularly in the Royal Hibernian Academy's Annual Exhibition and his work is represented in private collections in Ireland, Australia, America and Europe, and included in the public collections of the National Gallery of Victoria, Melbourne; Institute of Modern Art, Chicago; the Irish National Stud, AIB Dublin and London; and Artbank, Sydney.

WALTER FREDERICK OSBORNE RHA (1859-1903)
THE HURDY-GURDY PLAYER (C.1887)

signed lower right

oil on panel

37 x 25.5cm (14 x 10in)

Provenance: Purchased from the Cynthia O'Connor Gallery 1980;

Adam's, Dublin 4th December 2012 Lot 62;

Private Collection

Exhibited: Exhibition of Recent Acquisitions, Cynthia O'Connor Gallery, May-June 1980, cat. no. 10;

"Ireland: Her People and Landscape" The AVA Gallery, June - Sept 2012, Cat. No. 42

Literature: "Ireland: Her People and Landscape" Exhibition Catalogue, illustration p49

€40,000-60,000 (£34,782-52,173)

Walter Osborne spent much of the 1880's dividing his time between Ireland and England. During several summers he worked in English villages and small towns, in 1887, for example, in Berkshire and Hampshire. It is possible that the present painting 'The Hurdy-Gurdy Player' is set in Newbury, Berkshire.

Osborne enjoyed observing daily village life, with a cross-section of local people going about their business: walking, shopping or plying their wares, women chatting, and children going to school, and so on. On the right side there is a group of people, including a girl with red scarf, a boy with cap and a woman with black scarf. To the left stands the hurdy-gurdy man playing his instrument and there are other figures in the background.

The hurdy-gurdy was a stringed musical instrument which was played by turning a handle to produce a background drone, and the pressing of keys to play the tune. The instrument dated to the early middle ages and became popular among travelling musicians in Savoy and in the low counties in the 17th and 18th Centuries. The player and his instrument aroused the curiosity of some artists, who represented them in their paintings.

In Osborne's picture, the street is in shadow, but sunlight falls upon some upper walls and chimney stacks. The artist employs warm reddish-browns, burnt sienna and amber tones. The figures are painted skilfully, while there are deft horizontal brushstrokes in the foreground and blurred 'square-brush' strokes in the chimney stacks. Interesting architectural features in 'The Hurdy-Gurdy Player' are the diagonal 'hipped' edge of the high roof, (to protect against high winds), and the tall chimney stacks.

Julian Campbell, November 2016





51

WALTER FREDERICK OSBORNE RHA (1859-1903)
THE HURDY-GURDY PLAYER (C.1887)

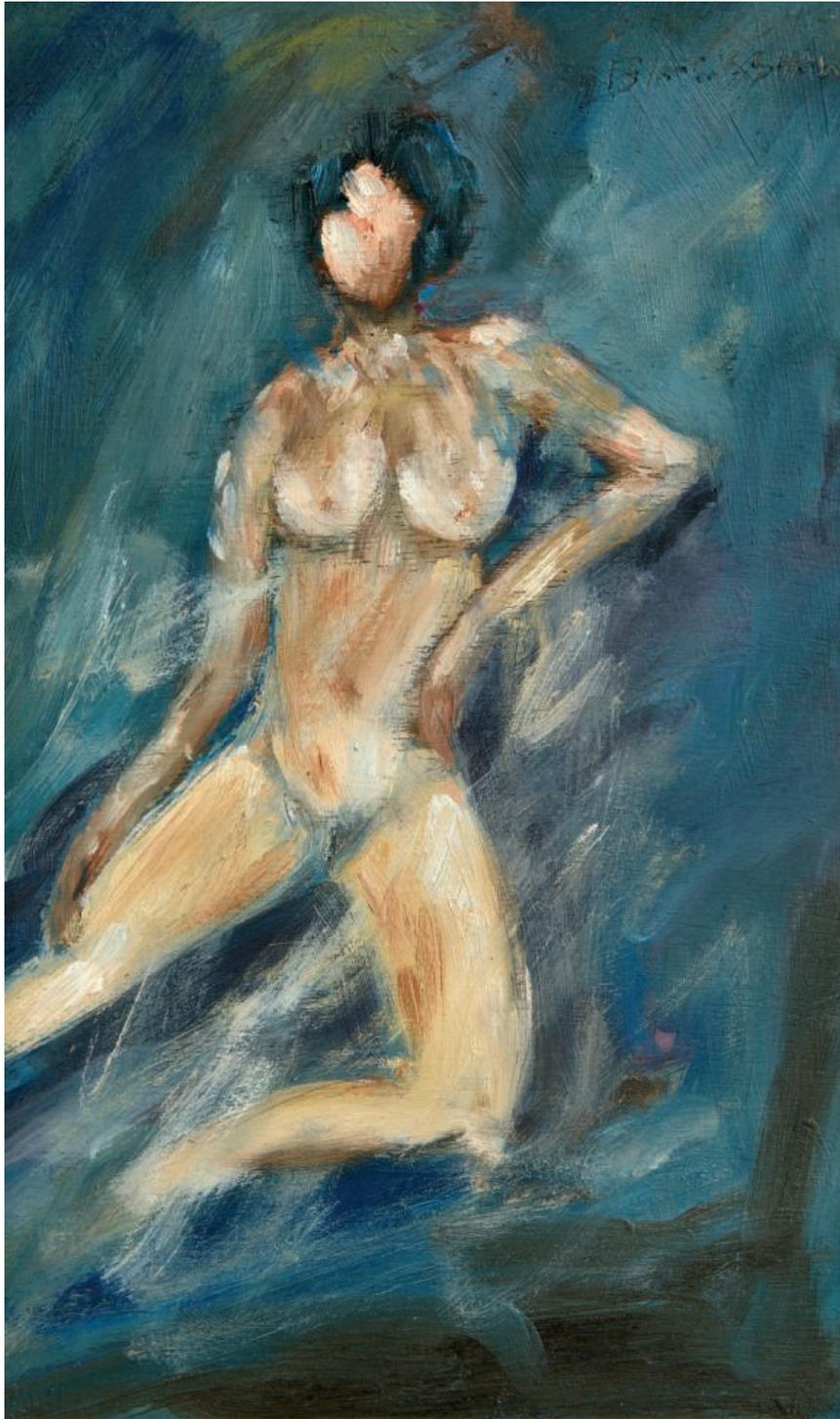
signed lower right
oil on panel

37 x 25.5cm (14 x 10in)

Provenance: Purchased from the Cynthia O'Connor Gallery 1980;
Adam's, Dublin 4th December 2012 Lot 62;
Private Collection

Exhibited: Exhibition of Recent Acquisitions, Cynthia O'Connor Gallery, May-June 1980, cat. no. 10;
"Ireland: Her People and Landscape" The AVA Gallery, June - Sept 2012, Cat. No. 42

Literature: "Ireland: Her People and Landscape" Exhibition Catalogue, illustration p49
€40,000-60,000 (£34,782-52,173)



52

BASIL BLACKSHAW HRHA RUA (1932-2016)

FEMALE NUDE

signed top right

oil on board

25.5 x 16cm (10 x 6in)

Provenance: Acquired directly from the artist;
Thence by Descent

€1,500-2,000 (£1,304-1,739)



53

LOUIS LE BROCQUY HRHA (1916-2012)

STUDY TOWARDS AN IMAGE OF WILLIAM SHAKESPEARE OPUS W645 (1982)

signed lower right & dated 1982

watercolour

61 x 46cm (24 x 18in)

Provenance: Gimpel Fils Gallery, London (label verso);

Galerie Jeanne Bucher, Paris (label verso);

Garrett O'Connor & Associates, Dublin, March 2007 Lot 124;

Private Collection

Exhibited: Gimpel - Hanover + Andre Emmerich Galerien, Zurich: 22nd January - 19th February 1983 (label verso)

Gimpels Fils Gallery, London - May 1983: No.18 (label verso)

€20,000-30,000 (£17,391-26,086)

Le Brocquy is widely acclaimed for his evocative Portrait Heads. His painting of the heads of great literary and artistic figures such as W.B. Yeats, Samuel Beckett, James Joyce, Pablo Picasso, William Shakespeare, Federico Garcia Lorca and Seamus Heaney are recognized the world over as being a distinctively powerful and significant part of the canon of 20th Century art.



54

MAINIE JELLET (1897-1944)

COMPOSITION (1928)

signed lower right & dated 1928

gouache

28.5 x 42cm (11 x 16in)

Provenance: James Adam's, Dublin, 28th May 2014 Lot 65;

Private Collection

Literature: Mainie Jellet & the Modern Movement in Ireland, Bruce Arnold, 1991, pages 114 and 115 show 11 studies in relation to this work and its composition.

€4,000-6,000 (£3,478-5,217)

Mainie Jellett was born in Dublin in 1897. She studied at the Metropolitan School of Art in Dublin and under Walter Sickert at the Westminster Technical Institute in London. Jellet showed precocious talent as an artist in the impressionist style. She spent a time in Paris with her companion Evie Hone, working under André Lhote and Albert Gleizes and it was here she encountered cubism and began an exploration of non-representational art. After 1921 she and Evie Hone returned to Dublin. Her painting *Decoration* (1923) was among the first abstract paintings shown in Ireland when it was exhibited at the Society of Dublin Painters Group Show in 1923. Along with Evie Hone, Louis le Brocquy, Jack Hanlon and Norah McGuinness she helped found the Irish Exhibition of Living Art in 1943. She died a year later, aged 47.



55

SEAN SCULLY (B.1945)

9.13.02 (2002)

signed & titled lower right

watercolour on paper

35.60 x 43.20cm (14 x 17in)

Provenance: Adler & Co. Gallery, San Francisco (label verso);

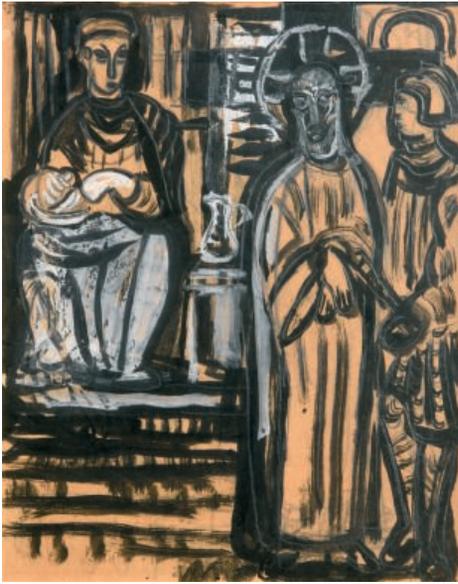
Taylor Gallery, Belfast;

Solomon Fine Art, Dublin (label verso);

Private Collection

€20,000-30,000 (£17,391-26,086)

Scully was born in Dublin in 1945 and raised in South London. He studied at Croydon College of Art and Newcastle University. He was a recipient of a graduate fellowship at Harvard in the early 1970s and subsequently settled in New York. His work is represented in the permanent collections of many major museums and public galleries around the world and for many years Scully's works have achieved some of the highest prices paid for a living artist and he is undoubtedly the most successful Irish born living artist. Scully's paintings are often made up of a number of panels and are abstract. His paintings typically involve architectural constructions of abutting walls and panels of painted stripes. In recent years he has augmented his trademark stripes by also deploying a mode of compositional patterning more reminiscent of a checkerboard. He has stated that this style represents the way in which Ireland has moved towards a more chequered society and he relates this to growing up in Ireland where everything was chequered, even the fields and the people.



56

EVIE HONE HRHA (1894-1955)

**STUDY FOR STAINED GLASS WINDOW AT OUR
LADY'S BOWER, ATHLONE**

mixed media on paper

31 x 25cm (12 x 10in)

Provenance: Peppercanister Gallery, Dublin (label verso);

Private Collection

€700-1,000 (£608-869)



57

MARY SWANZY HRHA (1882-1978)

VIEW OF A TOWN

Mary Swanzy Studio Sale Stamp on reverse

oil on board

25.5 x 30.5cm (10 x 12in)

Provenance: The Mary Swanzy Studio Sale, Christies, London,
10th May 2007, Lot 333;

Private Collection

€1,000-1,500 (£869-1,304)



58

NANO REID RHA (1900-1981)

FIGURE BY A WELL (1962)

signed lower left

oil on board

68 x 40.5cm (27 x 16in)

Provenance: Dawson Gallery, Dublin (label verso);

Collection of Miss Mary Gaynor;

De Vere's Art Auction, 21st November 2000, Lot 337;

Private Collection

Exhibited: Irish Exhibition of Living Art (IELA) 1966

€5,000-7,000 (£4,347-6,086)

The Irish landscape artist, figure painter and portraitist Nano Reid was born in Drogheda, County Louth. In 1920, she won a scholarship to study fine art painting and drawing at the Dublin Metropolitan School of Art - now the National College of Art and Design - under Harry Clarke. In 1925 she started showing at the Royal Hibernian Academy (RHA), submitting a total of 42 canvases until the late 1960s. In 1928, she went to Paris and enrolled briefly at the Académie de la Grande Chaumière, after which she spent a year in London studying fine art at the Central School of Arts and Crafts under Bernard Meninsky. An individual, expressionistic artist, Reid is acknowledged to be one of the finest Irish woman painters of twentieth-century visual art in Ireland. She used paint intuitively, employing a limited colour range such as browns, greens and ochres, and applied the paint with a carefully controlled spontaneity in which abstraction is combined with figuration. Her works are represented in many public collections throughout Ireland.

SIR JOHN LAVERY RA RHA RSA (1856-1941)

THE PALLADIAN BRIDGE, WILTON (1920)

signed 'J Lavery' lower left, signed, titled & dated August 1920 on reverse
oil on canvas board,
24 x 35.5cm (9 x 14in)

Provenance: A birthday gift from the artist to Patricia, Viscountess Hambledon;
Thence by descent;
The Irish Sale, Sotheby's, London, 7th May 2008 Lot 152;
Private Collection

Literature: Kenneth McConkey, John Lavery, *A Painter and his World*, 2010 (Atelier Books), pp. 149, 235 (note 16)
€40,000-60,000 (£34,782-52,173)

In the summer of 1920, on a visit to Wilton House in Wiltshire, the home of the Earl of Pembroke and Montgomery, John Lavery's primary purpose was to paint the Double Cube Room, designed by Inigo Jones in the seventeenth century to house the magnificent series of family portraits by Van Dyck (fig 1). Amidst the ornate furnishings a couple, caught in the sunlight, converse in the background, while almost masked by the back of a chair, a few feet from us, a woman sits reading. For all its splendid formality the picture provides a glimpse into the *vie inconnu* of the English country house.



Fig 1 John Lavery, *the Van Dyck Room, Wilton*, 1920, 63.5 x 76, Royal Academy of Arts, London

Stepping into the garden, Lavery sketched the elegant Palladian Bridge, designed by the 'architect' 9th Earl in 1737. On the opposite bank of the river Nadder, his pupil, Winston Churchill, produced his own more conventional study of the bridge, and according to the Herbert family, there was a friendly rivalry between the amateur and the professional (figs 2&3). The Irish painter's talent and training tell in the comparison.



Fig 2 John Lavery, *The Palladian Bridge, Wilton*, 1920, 24 x 35.5, Private Collection

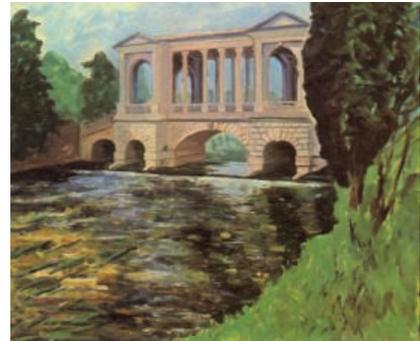


Fig 3 Winston Churchill, *The Palladian Bridge, Wilton*, 1920, 63.5 x 76, National Trust, Chartwell

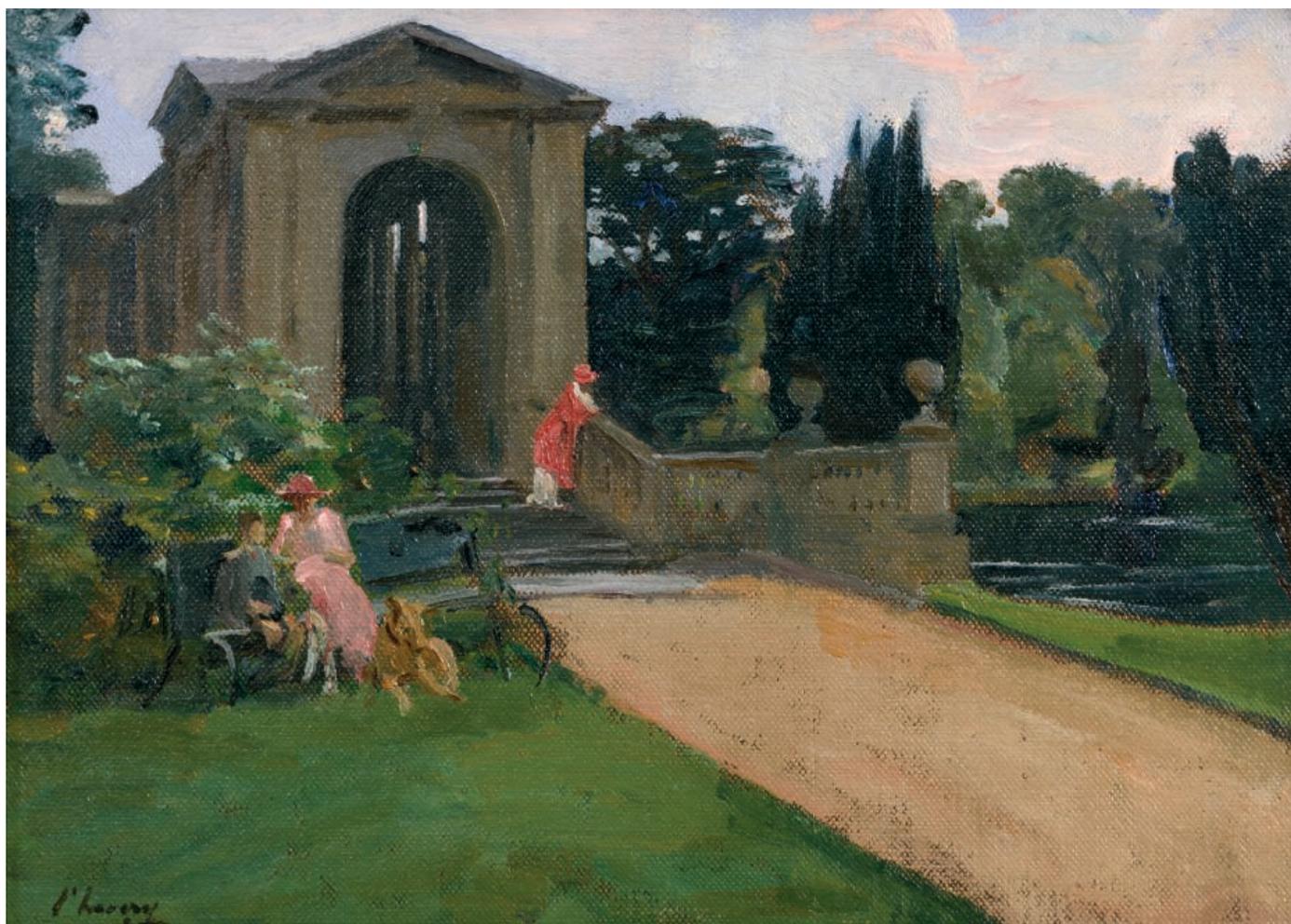
Then, in a more striking plein air conversation-piece, the present picture (fig 4), the artist encountered Lady Patricia Herbert (1904-1994) resplendent in pale vermillion leaning on the parapet of the bridge. Not yet sixteen, Lady Patricia, was the eldest child of Reginald, 15th Earl of Pembroke. From where she was standing she could overhear her mother, Beatrice, and the younger of her two brothers, the Hon David Herbert (1908-1995). In two years she would be ‘coming out’; in 1928 she would marry William Smith (1903-1948) 3rd Viscount Hambleden, the WH Smith stationary heir; and after the Abdication Crisis she would become Lady-of-the-Bedchamber to Queen Elizabeth, the Queen Mother, a post she held until her death. While all of this lay unrevealed in the future, at this time when mother, brother and family pet sit patiently waiting for the painter to finish his sketch, there is a moment of calm.



Fig 4 John Lavery, *The Palladian Bridge, Wilton*, 1920, the present picture

A year later, in the catalogue of Lavery’s exhibition at the Alpine Club Gallery, Churchill would describe Lavery as ‘a plein-airiste if ever there was one, painting entirely out of doors, with his eye on the object and never touching a landscape in his studio ... he is so quick that no coy transience of an effect can save it from his clutches ... In consequence there is a freshness and natural glow about [his] pictures which give them an unusual charm’. As is obvious in Lady Patricia’s birthday gift, Lavery could seize the moment, but in so doing he may also have recalled the ‘charm’ of those simple folk who gazed over that other less distinguished bridge at Grez-sur-Loing in the days of his youth. Such scenes were close to the core of his life’s work.

Kenneth McConkey, November 2016



59

SIR JOHN LAVERY RA RHA RSA (1856-1941)
THE PALLADIAN BRIDGE, WILTON (1920)

signed 'J Lavery' lower left, signed, titled & dated August 1920 on reverse
oil on canvas board
24 x 35.5cm (9 x 14in)

Provenance: A birthday gift from the artist to Patricia, Viscountess Hambledon;
Thence by descent;
The Irish Sale, Sotheby's, London, 7th May 2008 Lot 152;
Private Collection

Literature: Kenneth McConkey, John Lavery, *A Painter and his World*, 2010 (Atelier Books), pp. 149, 235 (note 16)
€40,000-60,000 (£34,782-52,173)



60

ARTHUR WARDLE (1864-1949) BRITISH
FRIENDS

signed lower centre
oil on canvas

46 x 36cm (18 x 14in)

Provenance: Christies, London, 10th June 2004, Lot 174;
Private Collection

€4,000-6,000 (£3,478-5,217)

Arthur Wardle was born in London in 1864. At the age of just sixteen he had a piece displayed at the Royal Academy. His first exhibit was a study of cattle by the River Thames, leading to a lifelong interest in painting animals. He painted a variety of animal subjects with equal skill but his work may be divided into two categories, domestic and exotic animals. Wardle exhibited more than 100 works at the Royal Academy, as well as the Society of British Artists at Suffolk Street. He was elected to the Pastel Society in 1911 and became a member of the Royal Institute of Painters in Water Colours in 1922. In 1931 he held his first one-man exhibition at the Fine Art Society and in 1935 the Vicar's Gallery put on an exhibition of his work. He also exhibited in Paris.



61

CECIL MAGUIRE RHA RUA (B.1930)
SILKS AT THE START, LAYTOWN RACES
signed lower right, signed & titled on reverse

oil on board

51 x 61cm (20 x 24in)

Provenance: Private Collection

€5,000-7,000 (£4,347-6,086)

Cecil Maguire was born in Lurgan, Northern Ireland in 1930 and graduated from Queen's University Belfast in 1951. He then took a post at Lurgan College as the Senior English Master. In 1967 he became an associate of the Royal Ulster Academy. Maguire began exhibiting at the Royal Hibernian Academy in 1971. In 1981 he retired from teaching at Lurgan College to concentrate on painting and travelling. In 1993 he was a Gold Medal Award winner at the Royal Ulster Academy.

Maguire has exhibited extensively in galleries such as Kenny Gallery, Oriel Gallery, Bell Gallery, and the Dawson Gallery and his works are held in many important public and private collections around the world.



62

GEORGE RUSSELL (Æ) (1867-1935)

THREE CHILDREN ON A BEACH

monogrammed Æ lower right

oil on canvas

35.70 x 57cm (14 x 22in)

Provenance: De Vere's, Dublin, 22nd June 1999, Lot 48;

Private Collection

€2,000-4,000 (£1,739-3,479)

George William Russell was born in Lurgan, County Armagh in 1867 but his family relocated to Dublin when he was eleven years old. He was educated at Rathmines School and the Metropolitan School of Art. Russell's interests were wide-ranging; he became a theosophist and wrote extensively on politics and economics, while continuing to paint and write poetry. Russell claimed to be a clairvoyant, able to view various kinds of spiritual beings, which he illustrated in his paintings and drawings. Russell wrote with the pseudonym Æ (sometimes written AE or A.E.).



63

THOMAS SIDNEY COOPER RA (1803-1902) BRITISH
THE WATERING PLACE (1870)

signed lower left & dated 1870

oil on board

31 x 23.5cm (12 x 9in)

Provenance: William Rodman & Co., Belfast (label verso);
Private Collection

€2,000-3,000 (£1,739-2,608)

PAUL HENRY RHA (1876-1958)

EVENING IN ACHILL (1930-8)

signed 'PAUL HENRY' lower left

oil on board

51 x 61cm (20 x 24in)

Provenance: Gorry Gallery, Dublin;

Mrs Anne Ledwith, 1957;

Thence by descent;

Adam's, Dublin 23rd March 2005 Lot 26;

Private Collection

Literature: S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, Yale University Press, New Haven & London, 2007, p. 253, catalogue number 772

€120,000-180,000 (£104,347-156,521)

This is one of several compositions (cf. *The Village by the Lake*, Kennedy, 2007, cat. no. 613; *West of Ireland Landscape with Cottages*, Kennedy, 2007, cat. no. 614; and *The Village by the Lake*, Kennedy, 2007, cat. no. 632), all of similar imagery, which Henry painted in the mid-1920s and 1930s. While the venue cannot be identified in any of these pictures they are almost certainly scenes in Connemara.

Moderate impasto has been employed throughout and good use has been made of the underlying board, as ground. As is common in Henry's work, a little heavier impasto has been used in the mountains, the strip of water in the middle distance and in the foreground. The scene is serene and is a good example of Henry's work. Dated 1930-8 on stylistic grounds.

Dr. S.B. Kennedy, November 2016





64

PAUL HENRY RHA (1876-1958)

EVENING IN ACHILL (1930-8)

signed 'PAUL HENRY' lower left

oil on board

51 x 61cm (20 x 24in)

Provenance: Gorry Gallery, Dublin;

Mrs Anne Ledwith, 1957;

Thence by descent;

Adam's, Dublin 23rd March 2005 Lot 26;

Private Collection

Literature: S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations,
Yale University Press, New Haven & London, 2007, p. 253, catalogue number 772

€120,000-180,000 (£104,347-156,521)



65

PERCY FRENCH (1854-1920)

CONNEMARA LANDSCAPE

signed lower left

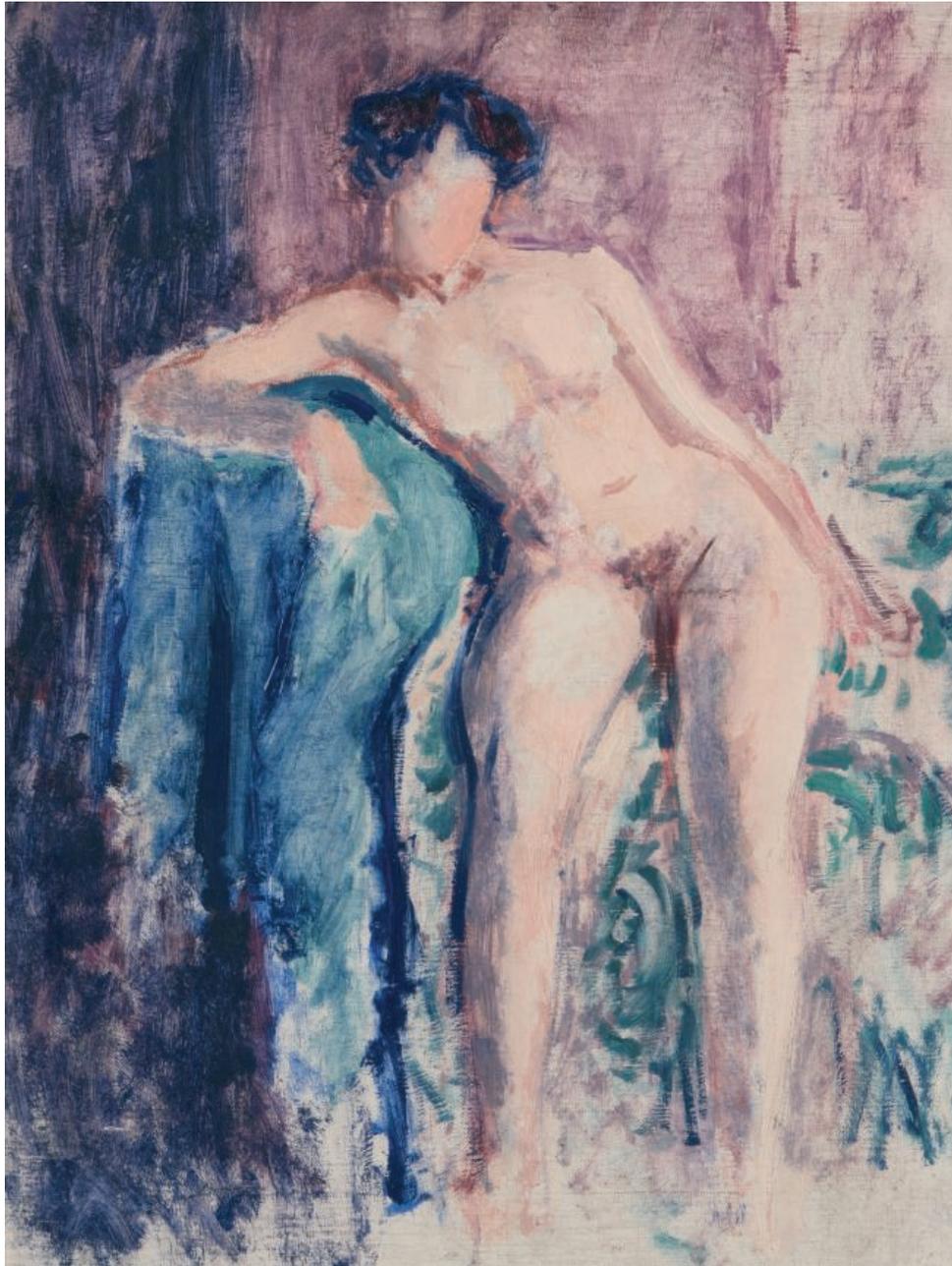
watercolour

19 x 26cm (7 x 10in)

Provenance: Private Collection

€3,000-5,000 (£2,608-4,347)

William Percy French was born in County Roscommon in 1854. He grew up in Derby before being sent to school in Derry as preparation for entering Trinity College, Dublin. There he studied engineering and for seven years he worked as an engineer spending his spare time sketching and composing songs. He then abandoned his chosen career to pursue his artistic interests and in addition to painting he wrote stories, verse and libretti for a musical comedy, a comic opera and a full opera, all of which were produced in Dublin. He is best remembered for his atmospheric watercolour paintings of Irish bogs and skies, typically painted using a 'wet-on-wet' technique. His work as both an artist and popular entertainer is commemorated by the Percy French Society, which was formed in the 1980s, and which has a collection of some eighty watercolours by French on permanent display in the North Down Heritage Centre.



66

RODERIC O'CONOR RHA (1860-1940)

NUDE ON A COUCH (C.1911)

stamped verso, 'atelier O'CONOR'

oil on canvas

66 x 52cm (26 x 20in)

Provenance: Hotel Drouot, Paris, Vente O'Conor, 7th February 1956;

Roland, Browse & Delbanco(?);

Grant Fine Art, Newcastle;

Christie's, London, 4th March 1983, Lot no. 241;

James Adams, Dublin, 29th September 1999, Lot 91;

Private Collection

Literature: Roderic O'Conor by Jonathan Benington and Published by Irish Academic Press No.152 on Page 208

€15,000-20,000 (£13,043-17,391)



67

NEIL SHAWCROSS RHA RUA (B.1940)

COCA COLA (2013)

signed & dated 2013

oil on canvas

122 x 91.75cm (48 x 36in)

Provenance: Private Collection

€2,000-3,000 (£1,739-2,608)

Neil Shawcross was born in Lancashire in 1940. He has been resident in Northern Ireland since 1962. Shawcross paints the figure and still life, taking a self-consciously childlike approach to composition and colour. He sources his still-life subjects from his surroundings, his home, local coffee shops and advertising. When representing a subject as simple as a cup and saucer or a bowl of fruit, Shawcross translates the mundane domesticity of this object into a painterly statement invested with character. Objects are demarcated by thick outlines in black or bold colour and the work is characterised by a remarkable control of medium. A noted colourist and technical innovator, his still-lives exude vitality and demonstrate a freshness of approach to this much loved theme which he has subjected to intense scrutiny over the years.

He has exhibited nationally. He was elected an Associate of the Royal Ulster Academy of Art in 1975, and was made a full Academician in 1977. He won the Academy's Conor Award in 1975, its Gold Medal in 1978, 1982, 1987, 1994, 1997 and 2001, and the James Adam Prize in 1998.



68

TONY O'MALLEY HRHA (1913-2003)

INSCAPE, A MEMORY (1987)

signed lower left & dated lower right, signed,
titled & dated June 1987 on reverse with artist's
archival no:3126

oil on board

28 x 46cm (11 x 18in)

Provenance: Purchased directly from the artist;
Kilcock Art Gallery
Co. Kildare (label verso);
Private Collection

€5,000-7,000 (£4,347-6,086)

69

JOHN KINGERLEE (B.1936)

DEPARTURE (2015)

monogrammed lower right, signed, titled &
dated 2015 on reverse

oil & mixed media on board

40.5 x 47.5cm (16 x 18in)

Provenance: Acquired directly from the artist
by the present owner

€1,500-2,500 (£1,304-2,173)



70

PAUL HENRY RHA (1876-1958)
COTTAGES, CONNEMARA (1928-35)

signed 'PAUL HENRY' lower right

oil on canvas

51 x 61cm (20 x 24in)

Provenance: Collection of Solly Lipsitz, Belfast;
James Adams, Dublin, 8 July 1982, lot 68 reproduced;
Private Collection

Exhibited: Pictures by Paul Henry, The Studio, Merrion Row, Dublin, August 1928

Literature: S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations,
Yale University Press, New Haven & London, 2007, p. 242, catalogue number 703

€120,000-180,000 (£104,347-156,521)

When Paul Henry first went to Achill Island, in 1910, it was the people of the island and their way of life that most interested him. Only from about 1915 did his interests turn to the landscape itself. While this scene cannot be identified with certainty, it may represent the area known as Maam, which lies at the extreme north-western tip of Lough Corrib in County Galway (cf. The Muinterne at Maam, Kennedy, 2007, cat. no. 692). The mountains must therefore be the southern hills of the Maumturks, with Leckavera Mountain dominating the middle distance. Henry often painted in this part of Connemara. Masterly use has been made of the watery inlet in the foreground (cf. Kinsale, Kennedy, 2007, cat. no. 994). Dated 1928-35 on stylistic grounds.

Dr. S.B Kennedy, November 2016





70

PAUL HENRY RHA (1876-1958)
COTTAGES, CONNEMARA (1928-35)

signed 'PAUL HENRY' lower right

oil on canvas

41 x 51cm (20 x 24in)

Provenance: Collection of Solly Lipsitz, Belfast;
James Adams, Dublin, 8 July 1982, lot 68 reproduced;
Private Collection

Exhibited: Pictures by Paul Henry, The Studio, Merrion Row, Dublin, August 1928

Literature: S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations,
Yale University Press, New Haven & London, 2007, p. 242, catalogue number 703

€120,000-180,000 (£104,347-156,521)



71

JOHN KINGERLEE (B.1936)
GRID - KILCATHERINE (2007)

signed, titled & dated 2007 on reverse
oil on board

25.40 x 61cm (10 x 24in)

Provenance: Private Collection

Exhibited: Picked for USA tour 'John Kingerlee' by former New York Times art critic William Zimmer which exhibited in sixteen cities across the US between 2007 and 2010.

€6,000-9,000 (£5,217-7,826)

Grid Kilcatherine toured American museums for three years as part of a major John Kingerlee retrospective. The grid series represents the summation of this distinguished artist's career, appealing to major collectors and critics across the globe. The series began in 1996 following a trip to the ancient burial mound of Tara near the River Boyne in County Meath, Ireland. The experience gave Kingerlee a profound sense of ancient power and our ancestors' attempts to preserve an awareness of this within the landscape. Eventually the artist distilled these thoughts and feelings into an innovative group of landscape paintings that became known as the grids, in which he adapted the cellular web of the Cubists and applied it to timeless elemental settings.

The grids have also been dubbed pneumas, from the ancient Greek word for breath or, when used in a religious context, spirit or soul. For the ancient Greek philosopher Anaximenes, pneuma was the primary substance from which all things are made. In the hands of the painter, oil pigment is the medium from which his subject must be brought to life, and Kingerlee's approach with his rows of dissolving 'plaques' stresses both repetition and coherence. His fundamental belief is that all things in the universe are linked, they are parts of an overriding unity, hence in a work such as the present one there is a strong sense of continuation into infinity: the breadth and depth of the composition are not limited by the confines of the picture frame.

The multi-layered surfaces of the grids are themselves evocative of geological or archaeological strata, with the upper 'crust' hiding numerous earlier manifestations of the painting (some in bright primary colours), whilst at the same time respecting that evolution by allowing the textured build-up of pigment to push through the upper skin.

The process of accumulation and reduction to which each grid is subjected is a metaphor for the processes of nature - birth, growth, germination, disintegration, and regeneration. The artist is acutely aware of these cycles, living as he has done on the exposed west coast of Ireland for over thirty-five years, observing the weathering effects of wind and the erosion of the coast by heavy seas. The light too changes constantly in this primordial setting, revealing and concealing, the very edge of the land intensifying one's awareness of it as the eye is drawn by the huge dome of the sky.

In Kilcatherine Grid two rows of five plaques seem to hang suspended in pale blue space. Each one could be a landscape or seascape in its own right, some even evoke suggestions of faces through the smears of paint and the drier accretions of impasto. Dissolution and break-up are, however, held in check by a sense of order that is manifested in the artist's reliance on symmetry and balance. The spaces between the plaques form a row of four linked crosses, their edges blurred to a greater or lesser extent so as to suggest that this colour not only separates but also forms a background to the plaques, like stones projecting above the surface of the sea or clouds scattered across the sky - each element animated, of course, by pneuma.

Jonathan Benington, October 2016



72

BASIL BLACKSHAW HRHA RUA (1932-2016)

TREES AT COGRY, CO. ANTRIM

signed lower right, signed & titled on reverse

oil on canvas

51 x 61cm (20 x 24in)

Provenance: Eastwood Gallery, Belfast;
Private Collection

€10,000-15,000 (£8,695-13,043)

Basil Blackshaw was born in Glengormley, Co. Antrim in 1932 and died in May 2016. He was educated in Belfast and graduated from the Belfast College of Art in 1951. Blackshaw's work remained dedicated to very Irish and often rural themes, gaining him the title 'poet of the rural'. The artist found inspiration in the environment around him and his art is reminiscent of his upbringing; of breeding dogs, cock-fighting and of his father's work as a horse trainer. In addition, he is also known for his nudes, portraits and landscapes. Blackshaw is recognised for his traditional approach to painting, though combined with his signature loose gestural application of paint and a very distinctive and subtle use of colour, the finished piece is often considered to be abstract. Blackshaw has said that he aims to convey a 'feeling' through his art by using the subject matter to evoke a sensation in the viewer. In 1977 Blackshaw was elected as an associate of the Royal Ulster Academy of the Arts and in 1981 was elected an Academician. Blackshaw received the Glen Dimplex Award for a Sustained Contribution to the Visual Arts in Ireland in 2001.

GEORGE CAMPBELL RHA (1917-1979)

STILL LIFE WITH MANY THINGS

signed lower right and titled on reverse

oil on board

91.5 x 104cm (36 x 41in)

Provenance: By descent from the artist;
De Veres, Dublin 27th June 2000, Lot 27;
Private Collection

€12,000-15,000 (£10,434-13,043)

Born in Arklow, Campbell began painting during the Blitz in Belfast and held his first solo exhibition in Dublin with Victor Waddington, 1946. Receiving stained glass commissions from the Church in the early 1960's marked a turning point in the artist's career. Prizes followed which attracted positive press coverage leading to more demand for his work.

Fascinated with Spain from childhood, Campbell visited Spain in 1951 with his wife, Madge and Gerard Dillon, and returned to Andalusia annually for the winter months till the late 1970's. It's likely Campbell made a sketch of this work while in residence in Spain and transferred it to an oil painting in Ireland as "many things" were sourced from a beach.

"Jorge" Campbell as his Spanish friends knew him was a fluent Spanish speaker and an accomplished Flamenco guitarist. By the 1960's music in Ireland and Spain became intertwined in his life and it affected his painting. Influenced by Braque, Campbell's still life paintings are never rigid or set in formal surroundings. Flashes of colour, shifting forms and emerging shapes permeate the surface adding mystery, vitality and movement.

Campbell painted still life from the early 1950's often with a window view from his apartment and he revisited the subject throughout his career but his approach to it changed over a thirty year period. Never wishing to wait for inspiration, he usually worked on a few paintings at the same time, employing a variety of techniques with contrasting colour to achieve variations of form. Pale and strong colour is combined with dark and warm browns resulting in a coherently balanced composition.

Versatile, Campbell did not confine himself to easel painting. He wrote articles for "The Artist magazine and published *Eyeful of Ireland*, 1974, a comic interpretation of history in Ireland. He illustrated for W.J.Hogan's "Out of Season", 1978, designed setting for the theatre, and contributed to television programmes on Ireland, Spain and Flamenco music.

A romantic, Campbell stated that painting was part of his "whole fabric, part of breathing and reading and eating and sleeping and walking and moving." Kenneth Jamison remarked in his foreword for the artist's Arts Council exhibition, 1966 that Campbell had an "intuitive feeling for life-and for art as essential element of living, that makes George Campbell in both his person and his painting, so exciting to be with."

Karen Reihill



73

GEORGE CAMPBELL RHA (1917-1979)

STILL LIFE WITH MANY THINGS

signed lower right and titled on reverse

oil on board

91.5 x 104cm (35 x 41in)

Provenance: By descent from the artist;
De Veres, Dublin 27th June 2000, Lot 27;

Private Collection

€12,000-15,000 (£10,434-13,043)



74

PABLO PICASSO (1881-1973)

UNTITLED

(FROM THE 347 SERIES) (1968)

signed by the artist;
aquatint on Arches paper, signed and
numbered in pencil no.22 from and
edition of 50

sheet size (47cm x 56cm)

31.75 x 39.5cm (12 x 15in)

Provenance: Nicholas Gallery, Belfast
(label verso);

Private Collection

Literature: Reference: Bloch 1517

€4,000-6,000 (£3,478-5,217)



75

LOUIS LE BROCQUY

HRHA (1916-2012)

*CUCHULAINN MOUNTING
INTO HIS CHARIOT (1969)*

signed, numbered & dated
1969 lower right

limited edition lithograph

signed & numbered 5/70

38 x 54cm (15 x 21in)

Provenance: Taylor Galleries,
Dublin (label verso);

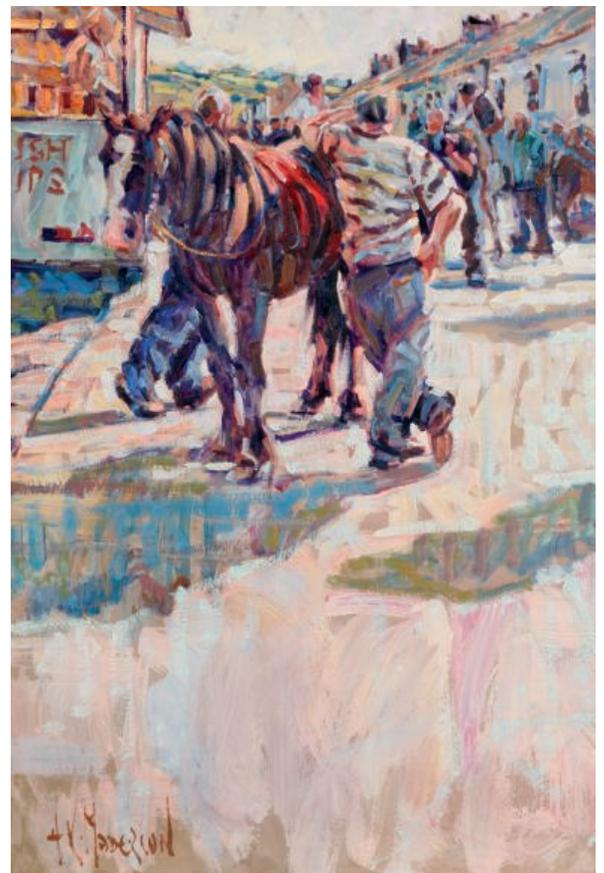
De Veres, Dublin, 6th March
2001

Private Collection

€1,500-2,000 (£1,304-1,739)



76
 GRAHAM KNUTTEL (B.1954)
DOUBLE VISION
 signed lower left
 oil on canvas
 79.5 x 79.5cm (31 x 31in)
Provenance: Acquired directly from
 the artist by the present owner
 €2,000-3,000 (£1,739-2,608)



77
 ARTHUR K. MADERON (B.1942)
TALLOW HORSE FAIR
 signed lower left
 oil on board
 118 x 80cm (46 x 31in)
Provenance: Acquired directly from the artist;
 Private Collection
 €4,000-6,000 (£3,478-5,217)



78

JOHN NOEL SMITH (B.1952)

UNTITLED FIELD PAINTING (2004)

signed, titled, dated and bears artist's archive no:0411 on reverse

oil on canvas

200 x 100cm (78 x 39in)

Provenance: Acquired from the artist by the present owner

€2,000-4,000 (£1,739-3,478)

John Noel Smith was born in Dublin in 1952. Smith attended Dun Laoghaire School of Art followed by postgraduate studies in Berlin. He lived in Berlin for twenty two years where he was an important member of its vibrant art community, returning to Ireland in 2002. He has exhibited internationally since 1980. His work forms part of important public collections, including the Irish Museum of Modern Art and Berlinische Galerie, the state museum of modern art in Berlin. He is represented by Hillsboro Fine Art Dublin, Fenderesky Gallery Belfast and Waterhouse & Dodd London.



79

MICHAEL FLATLEY (B.1958) AMERICAN

THE SAGE

monogrammed lower right

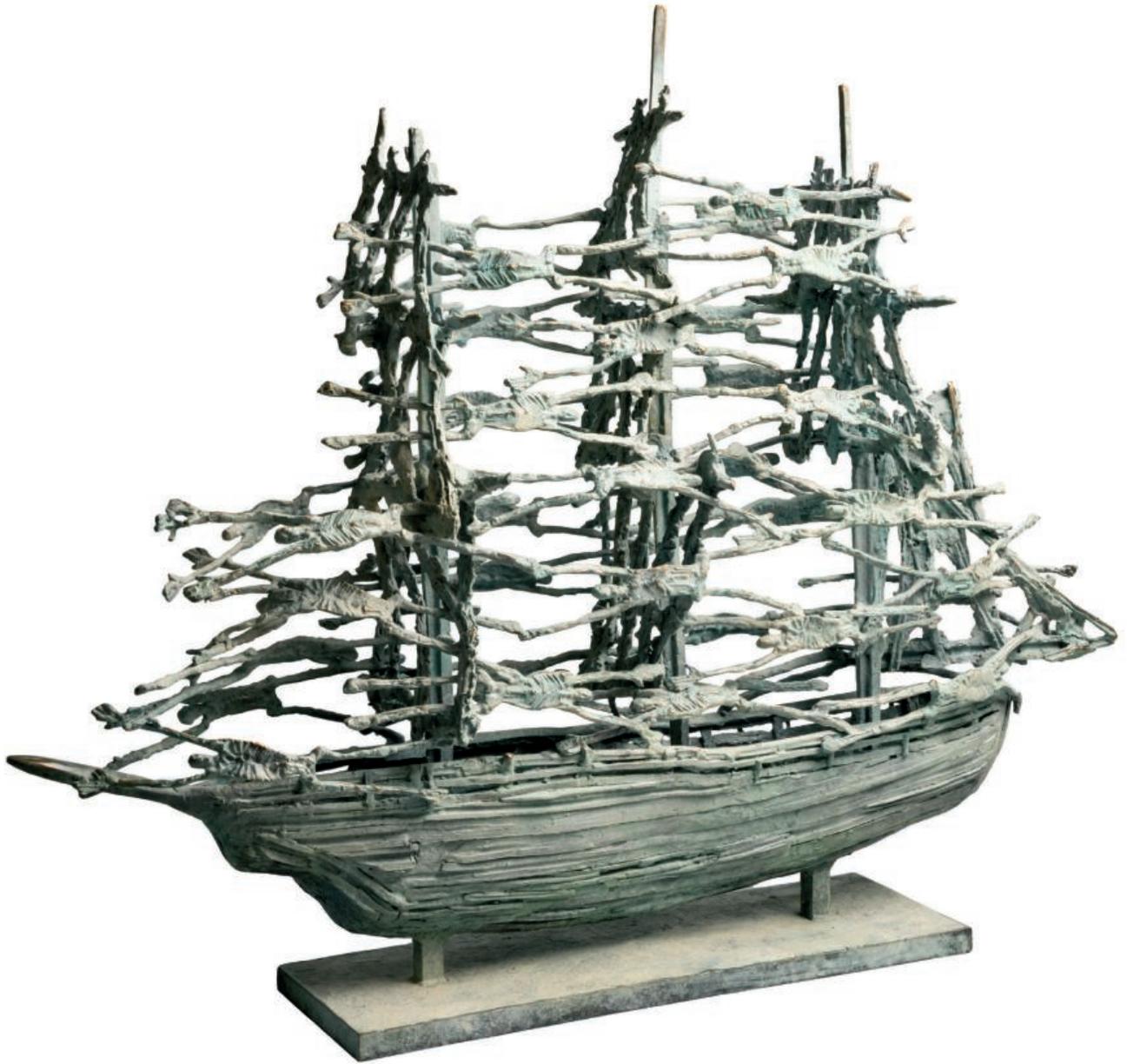
acrylic on marley

97.5 x 99cm (38 x 39in)

Provenance: Castlehyde Private Collection

Private Collection

€30,000-50,000 (£26,086-43,478)



80

JOHN BEHAN RHA (B.1938)

FAMINE SHIP (2014)

signed

unique bronze

84 x 102 x 28cm (33 x 40 x 11in)

Provenance: Acquired directly from the artist;
Private Collection

€15,000-25,000 (£13,043-21,739)

John Behan has explored many themes of ancient mythology, literature and legend. Each theme is moved to a depth of exploration, the imbued meaning in the works derive from his own in-depth knowledge of his subject, which is translated into the shape and form of his bronze work. John Behan is renowned for his many themed works, his great Bulls, Birds and Famine Ships, 'Paiste' and 'Family' are other universal themes explored by Behan. In their simplicity of depiction they are created with an energy; great metaphors of life's journey. John Behan first created The Famine Ship to stand at the base of Croagh Patrick, Co Mayo. Fierce in impact, the hull of the boat is birthed at land, the mast laden with the skeleton bodies of lost emigrants. In large or smaller scale The Famine Ship series carries an indescribable depth of history, poignant loss and struggle for life. Commissioned by the Irish government to commemorate the contribution of Irish emigrants worldwide, a 26-by-24-foot bronze themed piece on The Famine Ship entitled "Arrival" now stands in the plaza in front of the United Nations headquarters in New York.



81

JOHN BEHAN RHA (B.1938)

MIGRATING SWANS (2015)

signed & dated 2015

unique bronze

78 x 71 x 54cm (30 x 28 x 21in)

Provenance: Private Collection

€12,000-15,000 (£10,434-13,043)



82

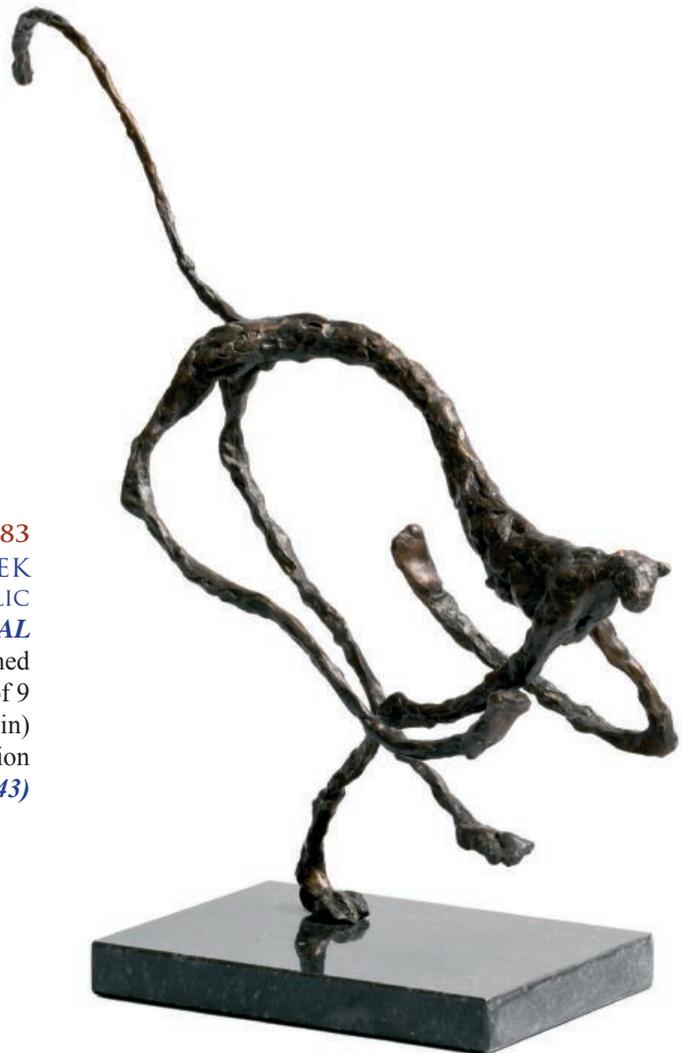
JOHN BEHAN RHA (B.1938)

HORSE (C.1970)

unique bronze & steel sculpture on granite base
38 x 41 x 22cm (15 x 16 x 9in)

Provenance: Private Collection

€1,000-1,500 (£870-1,304)



83

PETR HOLECEK

(B.1976) CZECH REPUBLIC

CARACAL

signed

bronze from an edition of 9

34 x 35 x 12cm (13 x 14 x 5in)

Provenance: Private Collection

€800-1,200 (£695-1,043)

84

ORLA DE BRI (B.1965)

PYRAMID AND I

signed

unique bronze & steel

97 x 20 x 23cm (38 x 8 x 9in)

Provenance: Private Collection

€3,000-5,000 (£2,608-4,347)



85

JOHN BEHAN RHA (B.1938)

GREEK WARRIOR BOAT (2008)

signed & dated 2008

unique bronze

60 x 58 x 11cm (23 x 23 x 4in)

Provenance: Acquired directly from the artist by the present owner

€4,000-6,000 (£3,478-5,217)



86

ANNA LINNANE (B.1965)

HOODED EAGLE

signed & numbered

bronze - no 4 from an edition of 9

55 x 14 x 18cm (21 x 5 x 7in)

Provenance: Acquired directly from the artist
Private Collection

€2,000-3,000 (£1,739-2,608)



87

JOHN COEN (B.1941)

THE JOURNEY

unique bronze

56 x 23.5 x 16.5cm (22 x 9 x 6in)

Provenance: Hillsboro Fine Art, Dublin (label on base)

Private Collection

€1,500-2,500 (£1,304-2,173)



88

RORY BRESLIN (B.1963)

WILLIAM BUTLER YEATS

signed and numbered on reverse

bronze sculpture number 1 from an edition 3

63 x 50 x 34cm (25 x 20 x 13in)

Provenance: Acquired directly from the artist

€4,000-6,000 (£3,478-5,217)

Rory Breslin studied art at the National College of Art and Design. His further education saw him working in England, France, Czech Republic and Slovakia. He returned to Ireland where he co-founded the Head Sculpture Gallery in Dublin. He lectured part-time in the National College of Art and Design in figurative sculpture. He has had numerous solo drawing and sculpture exhibitions and has executed a large body of public commissions. He is currently living in the West of Ireland.



89

LEO HIGGINS (B.1951)

NEST IN THE TREE

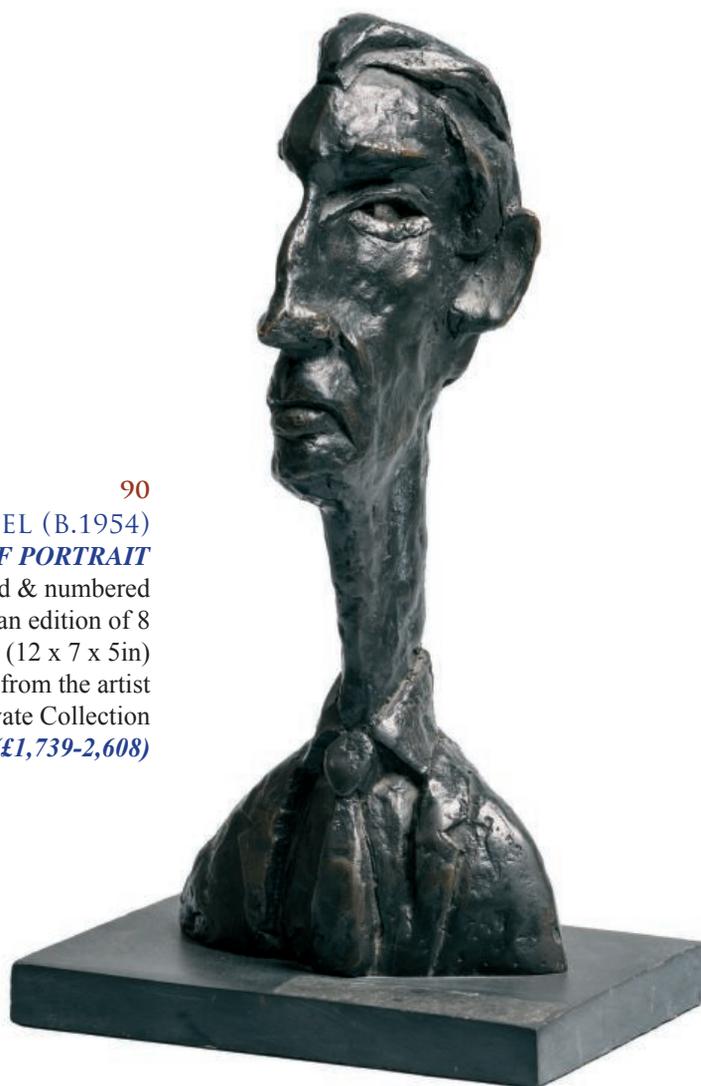
signed

unique bronze on slate base

59 x 31 x 11cm (23 x 12 x 4in)

Provenance: Acquired directly from the artist by the present owner

€2,000-3,000 (£1,739-2,608)



90

GRAHAM KNUTTTEL (B.1954)

SELF PORTRAIT

signed & numbered

bronze - number 7 from an edition of 8

32 x 18 x 12.5cm (12 x 7 x 5in)

Provenance: Acquired directly from the artist

Private Collection

€2,000-3,000 (£1,739-2,608)

91
COLM J. BRENNAN (B.1943)
FLIGHT OF SWALLOWS

signed
unique bronze
38.5 x 30 x 23cm (15 x 12 x 9in)
Provenance: Acquired directly from the artist
Private Collection
€1,500-2,500 (£1,304-2,173)



92
CAROLYN MULHOLLAND RHA (B.1944)
LITTLE FAT FIGURE (1995)
signed, numbered & dated '95
bronze - no 6 from an edition of 9
66 x 19 x 15cm (26 x 7 x 6in)
Provenance: Private Collection
€3,000-5,000 (£2,608-4,347)



93

MICHAEL FOLEY (B.1963)

LUCEAT

signed & numbered

bronze - number 1 from an edition of 9

34 x 17 x 17cm (13 x 7 x 7in)

Provenance: Acquired directly from
the artist by the present owner

€1,000-1,500 (£869-1,304)



94

ROBIN BUICK (B.1940)

LAURA

signed & numbered

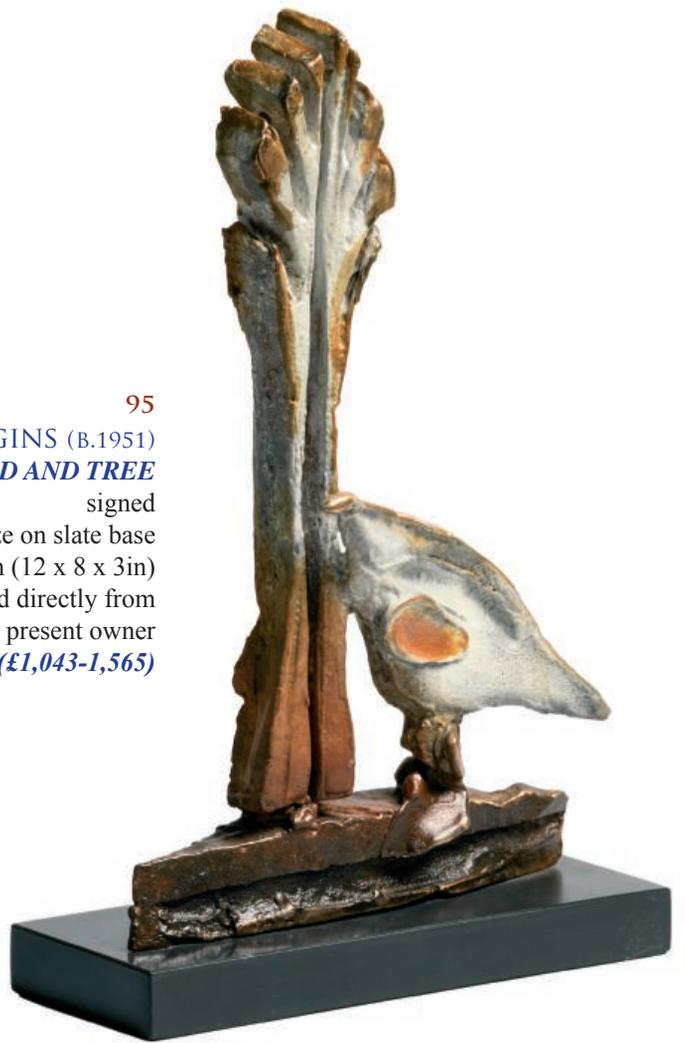
bronze - number 2 from an edition of 9

50 x 14 x 16cm (20 x 5 x 6in)

Provenance: Distinguished Artists Gallery, Dublin;
Private Collection

€1,200-1,800 (£1,043-1,565)

95
LEO HIGGINS (B.1951)
BIRD AND TREE
signed
unique bronze on slate base
30.5 x 20.5 x 7.5cm (12 x 8 x 3in)
Provenance: Acquired directly from
the artist by the present owner
€1,200-1,800 (£1,043-1,565)



96
ROBBIE BLOUNT (B.1951)
THREE INTO TWO WON'T GO
unique Kilkenny marble with handtextured
finish on polished Kilkenny base
45 x 43 x 20.5cm (18 x 17 x 8in)
Provenance: Acquired directly from the artist
by the present owner
€800-1,200 (£695-1,043)



97

MICHAEL FOLEY (B.1963)

PHIALAM

signed & numbered

bronze - number 1 from an edition of 9

21 x 13.5 x 21cm (8 x 5 x 8in)

Provenance: Acquired directly from the artist;
Private Collection

€900-1,200 (£782-1,043)



98

20TH CENTURY IRISH SCHOOL
JAMES JOYCE TRAIL FROM ULYSSES

unique bronze

40.5 x 29.75cm (16 x 11in)

Provenance: Private Collection

€500-750 (£434-652)



99

MARKEY ROBINSON (1918-1999)

FISHING VILLAGE

each signed lower right

gouache on board (a pair)

28 x 97.5cm (11 x 38in) each

Provenance: The Eimear Gallery, Belfast (labels verso);
Private Collection

€10,000-15,000 (£8,695-13,043)



100

HUGHIE O'DONOGHUE RA (B.1953)

THE TREE

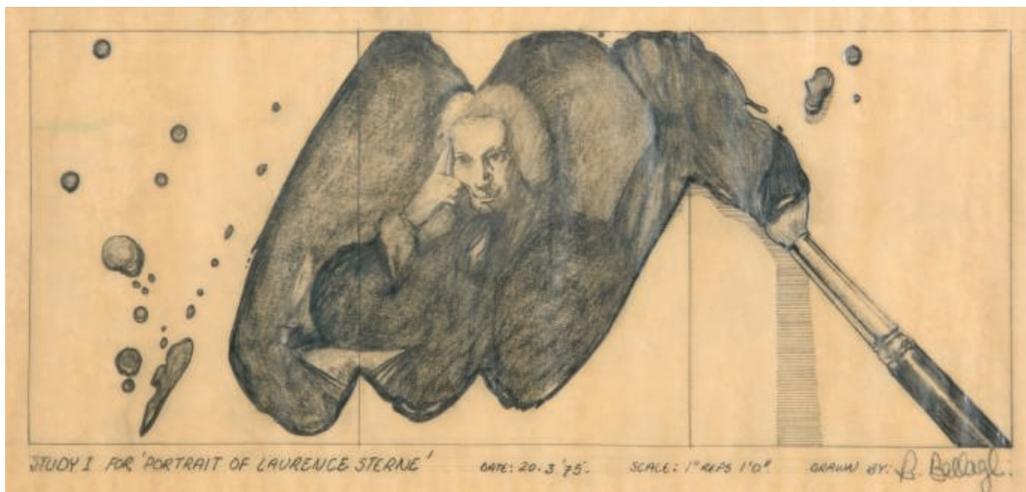
signed & titled on reverse

mixed media on paper

36 x 56cm (14 x 22in)

Provenance: Nicholas Gallery, Belfast (label verso);
Private Collection

€2,000-3,000 (£1,739-2,608)



101

ROBERT BALLAGH (B.1943)

STUDY FOR PORTRAIT OF LAURENCE STERNE (1975)

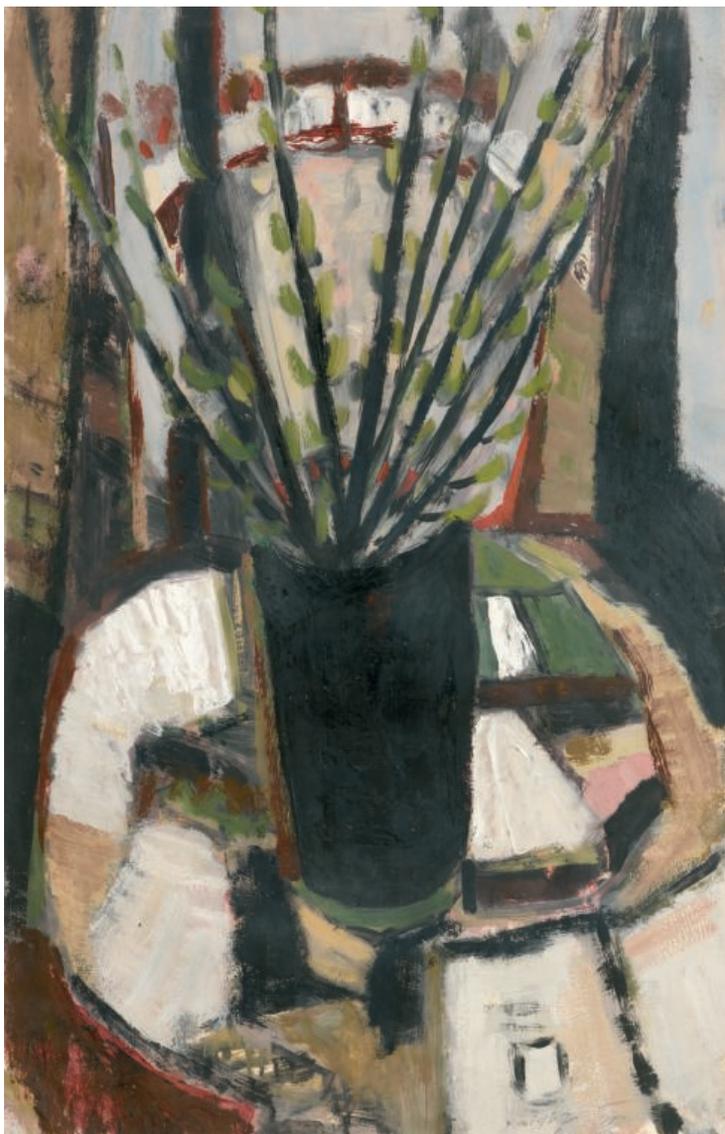
signed, titled & dated 20.3.75

pencil drawing on paper

15.5 x 31.5cm (6 x 12in)

Provenance: David Hendriks Gallery (label verso)
Collection of Dr & Mrs Michael Solomons;
James Adam's, Dublin, 1st October 2008, Lot 111
Private Collection

€500-750 (£434-652)



102

TONY O'MALLEY HRHA (1913-2003)

PIAZZA STUDIOS (1962)

signed, titled & dated 1962 lower right & artist's archive no: 2827 on reverse

oil on paper

88.75 x 58cm (36 x 23in)

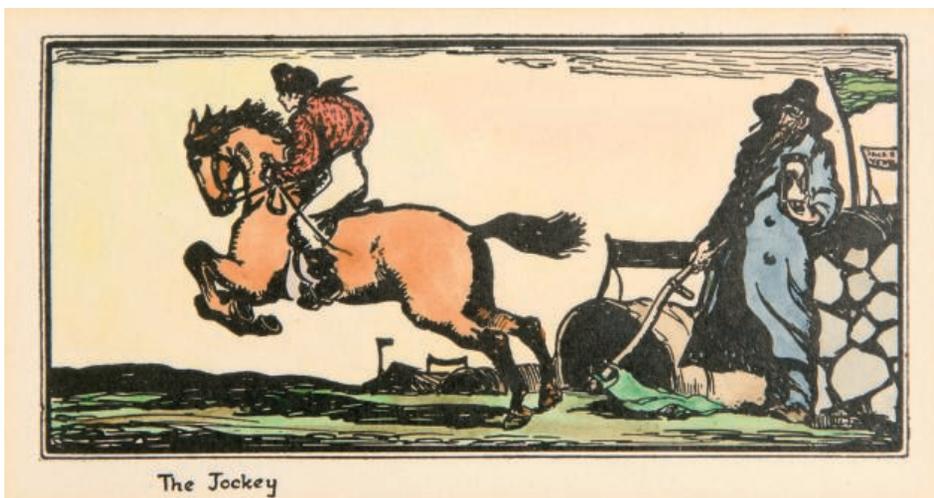
Provenance: Taylor Galleries, Dublin (label verso)

Private Collection

Exhibited: Taylor Galleries, Dublin November 2002 catalogue No.29

€8,000-12,000 (£6,956-10,434)

Tony O'Malley was born in Callan, Co.Kilkenny in 1913 and was a self-taught artist, having drawn and painted for pleasure from childhood. He worked as a bank official until contracting tuberculosis in the 1940s. He began painting in earnest while convalescing and, though he did at first return to bank work, he continued to paint and in 1951 began exhibiting his work. O'Malley first visited St. Ives, Cornwall in 1955, then an important center of abstract art before settling there in 1960. The simplicity and formal mastery of O'Malley's constructions reflect the modernist tradition of assemblage that stretches back to Pablo Picasso and to Kurt Schwitters, artists he admired. Some of his contemporaries in St Ives, like Ben Nicholson, Barbara Hepworth and Peter Lanyon were also drawn to the medium of collage and assemblage. Drawing was the necessary root of all of O'Malley's work and concisely knotted the mediums together. A highly respected artist, his works are represented in all major Irish museums and included in the most significant public and private collections of Irish art.



The Jockey

104

JACK BUTLER YEATS RHA (1871-1957)

THE JOCKEY

signed & inscribed "Affectionate Christmas & New Years Greeting to you All"- Jack & Cottie Yeats
hand-coloured Cuala Press Print

9 x 17cm (4 x 7in)

Provenance: Given to the artist Dermot O'Brien PRHA by Jack & Cottie Yeats;
Thence by descent in the O'Brien Family;
James Adam's, Dublin, 23rd October 2007, Lot 115;
Private Collection
€1,000-1,500 (£869-1,304)

103

GEORGE K. GILLESPIE

RUA (1924-1996)

**KILYAHOWEY STRAND,
DUNFANAGHY, CO DONEGAL**

signed lower left & titled on reverse
oil on canvas

51 x 66.5cm (20 x 26in)

Provenance: Private Collection

€2,000-3,000 (£1,739-2,608)



105

MARKEY ROBINSON (1918-1999)

COTTAGES AND FIGURES

each signed lower right

oil on board (a pair)

25.5 x 32cm (10 x 12in) (2nd artwork measures 24 x 32 cm)

Provenance: Oriel Gallery, Dublin (label verso);
Private Collection

€5,000-7,000 (£4,347-6,086)



106

NEIL SHAWCROSS

RHA RUA (B.1940)

CUP AND SAUCER (2003)

signed & dated 2003

oil on paper

45.5 x 57.5cm (18 x 22in)

Provenance: Private Collection

€1,000-1,500 (£869-1,304)

107

BRIAN BALLARD

RUA (B.1943)

**STILL LIFE ON TABLETOP:
BOWL AND VASE OF FLOWERS**

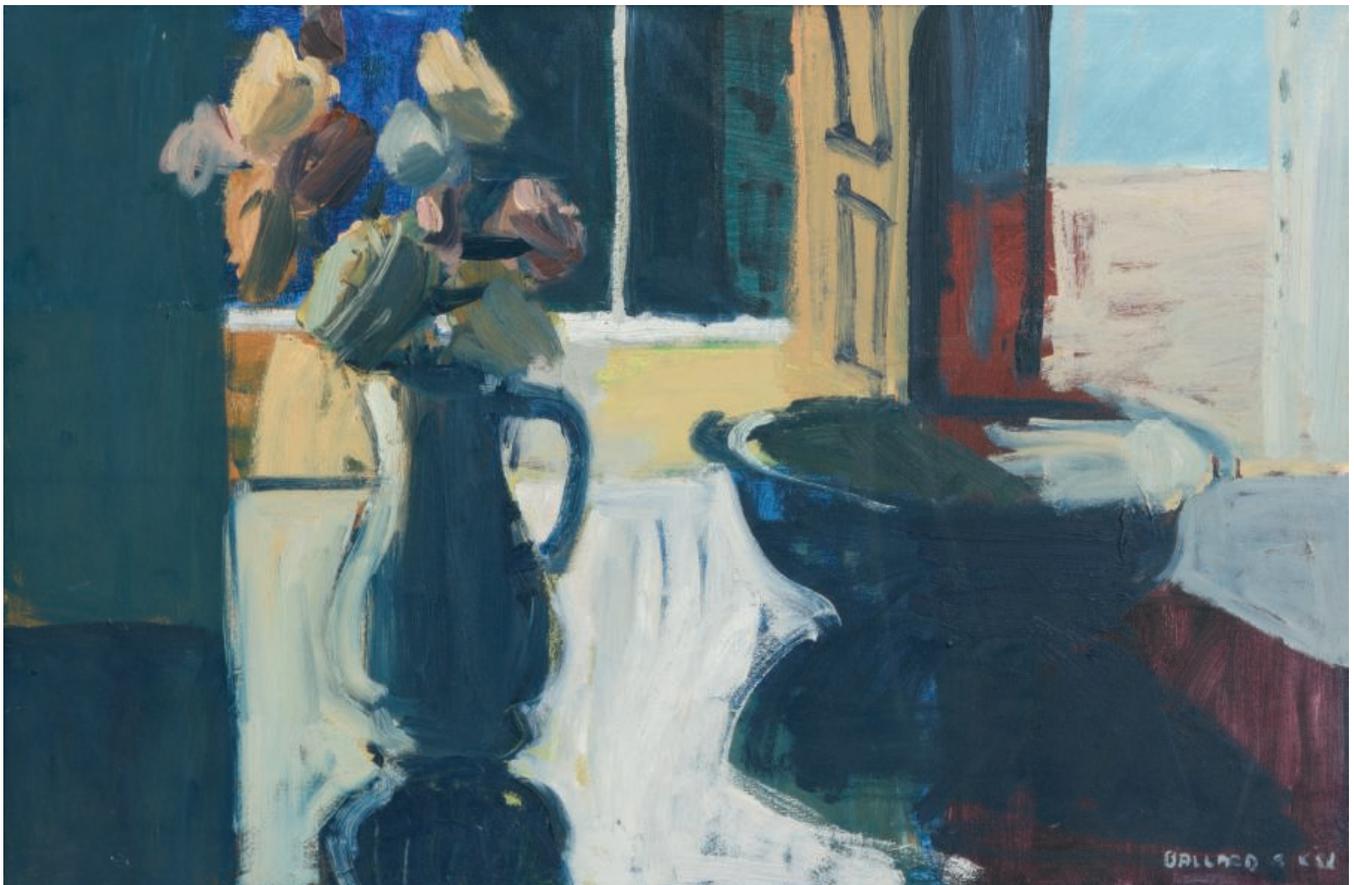
signed lower right

oil on canvas

51 x 76.25cm (20 x 30in)

Provenance: Private Collection

€2,000-3,000 (£1,739-2,608)





108

ROBERT BALLAGH (B.1943)

MAN AND A GOTTLIEB (1974)

signed, titled & dated 1974 on reverse

oil on canvas (16 panels)

244 x 244cm (96 x 96in)

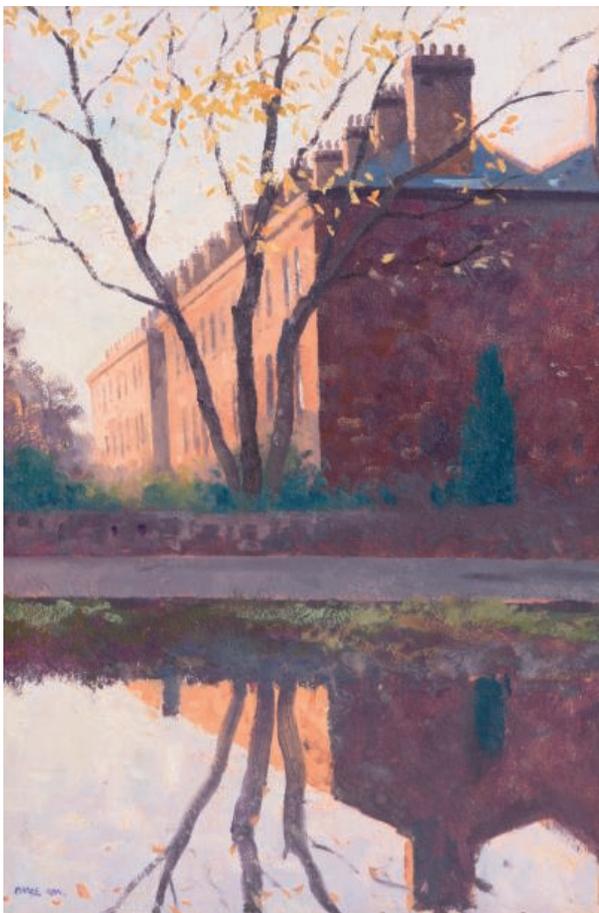
Provenance: James Adam's, Dublin, 27th March 2002, Lot 133;
Private Collection

€10,000-15,000 (£8,695-13,043)

Robert Ballagh was born in Dublin in 1943 and studied at the Bolton Street College of Technology. His painting style was strongly influenced by pop art & he is particularly well known for his hyperealistic renderings of well known Irish literary, historical or establishment figures. Ballagh represented Ireland at the 1969 Biennale de Paris. He is a member of Aosdána and his paintings are held in several public collections of Irish painting including the National Gallery of Ireland, the Hugh Lane Gallery, the Ulster Museum, Trinity College Dublin, and Nuremberg's Albrecht Dürer House.



109
ROBERT TAYLOR CARSON HRUA (1919-2008)
ROAD TO THE FAIR (1985)
signed lower left, signed, titled & dated on reverse
oil on canvas
30.75 x 40.75cm (12 x 16in)
Provenance: Private Collection
€1,000-1,500 (£869-1,304)



110
BRETT MCENTAGGART RHA (B.1939)
REFLECTIONS ON THE GRAND CANAL
signed lower left
oil on board
62 x 42.5cm (24 x 16in)
Provenance: Brock Fine Art, Dublin;
Private Collection
€600-900 (£521-782)



112

IVAN SUTTON (B.1944)
***GALWAY HOOKERS, ROUND-
 STONE BAY, CO GALWAY***

signed lower right, signed & titled
 on reverse

oil on board
 51 x 77cm (20 x 30in)

Provenance: Acquired directly
 from the artist

€1,200-1,800 (€1,043-1,565)



113

JAMES S. BROHAN (B.1952)
GARRET FITZGERALD

signed lower right
 oil on canvas

46 x 35.5cm (18 x 14in)

Provenance: K Gallery, Cork;
 Private Collection

€2,000-3,000 (€1,739-2,608)



114

LIAM O'NEILL (B.1954)

CEANN SIBHEAL (SYBIL HEAD) CO. KERRY

signed lower left

oil on canvas

61 x 122cm (24 x 48in)

Provenance: Acquired directly from the artist by the present owner

€8,000-12,000 (£6,956-10,434)

Liam O'Neill was born in West Kerry in 1954 and is among Ireland's most talented contemporary artists. He is a self taught painter who credits his motivation and inspiration from his love of the west coast. His paintings recapture images of harbours, horse fairs, landscapes, fishermen, bog and meadow scenes. The animated strokes of bright colour, which are spontaneously applied in a loose expressionistic manner using a palette knife, emphasise the passionate freedom of the artist's style. O'Neill has exhibited widely over the past 20 years including the Royal Hibernian Academy, Oireachtas and the National Portrait Exhibition.



115

FRANK MCKELVEY RHA RUA (1895-1974)

CATTLE GRAZING BY THE RIVER

signed lower left

oil on canvas

51 x 68.60cm (20 x 27in)

Provenance: Private Collection

€5,000-7,000 (£4,347-6,086)

During his career McKelvey was considered on a par with Paul Henry and James Humbert Craig, two of the most successful Irish landscape painters of the time. His renowned ability as a painter of landscapes is acknowledged by the many exhibitions during his lifetime. He was elected as one of the first academicians of the Ulster Academy of Arts when it was founded in 1930.

116

CHARLES J. MCAULEY
RUA ARSA (1910-1999)

CLEANING THE NET

signed lower left & titled on reverse
oil on canvas

35.75 x 46cm (14 x 18in)

Provenance: Private Collection
€1,750-2,500 (£1,521-2,173)



117

MAURICE CANNING WILKS
ARHA RUA (1911-1984)

IN THE INAGH VALLEY, CONNEMARA

signed lower left & titled on reverse
oil on canvas

51 x 76.5cm (20 x 30in)

Provenance: Private Collection
€4,000-6,000 (£3,478-5,217)





118

JOHN ANTHONY PULLER (ACT.1821-1867) BRITISH
THE FLOWER SELLER

signed lower right

oil on canvas

25.5 x 20.5cm (10 x 8in)

Provenance: Nigel Stacy-Marks Ltd, Perth, Scotland
(label verso);

Private Collection

€1,000-2,000 (£869-1,739)



119

JOHN ANTHONY PULLER (ACT.1821-1867) BRITISH
COLLECTING WATER

signed lower right

oil on canvas

25.5 x 20.5cm (10 x 8in)

Provenance: Nigel Stacy-Marks Ltd, Perth, Scotland
(label verso);

Private Collection

€1,000-2,000 (£869-1,739)



120

GARY BUNT (B.1957) BRITISH
GOOD MORNING DORIS (2007)

signed lower left, signed, titled & dated on reverse; poem inscribed on reverse ('Good Morning Doris, how's the pup?'. 'He's alright but my gout's flared up')

oil on canvas

25.5 x 35.5cm (10 x 14in)

Provenance: Sandford Gallery, Dublin (label verso);

Private Collection

€1,500-2,500 (€1,304-2,173)

Bunt was born in Kent in 1957. After showing early promise in a whole range of artistic pursuits he was offered a place at art college but instead elected to follow a career as a professional musician. After several years as a successful guitarist Gary turned his back on the rock and roll lifestyle and began to paint professionally.

Bunt's subject matter derives from personal memories and everyday impressions, and each element of his paintings is presented with wit and cheerful nostalgia. While he describes his earlier work as "safe", his illness encouraged him to become more expressive and channel his life experiences and emotions into his engaging images. He also creates uplifting poetry to complement each piece of artwork.



121

WILLIAM CONOR RHA RUA ROI (1881-1968)

THE FRUIT SELLER

signed lower right

wax crayon

27 x 21cm (11 x 8in)

Provenance: Private Collection

€1,000-1,500 (£869-1,304)



122

GERARD DILLON (1916-1971)
PAINTING (TRIPTYCH)

signed lower right, title on reverse
oil on canvas

112 x 51cm (44 x 20in)

Provenance: Dawson Gallery, Dublin;
Taylor Galleries, Dublin (label verso);
Private Collection

€6,000-9,000 (£5,217-7,826)



123

GRAHAM KNUTTTEL (B.1954)

THE RACING POST

signed lower right

oil on canvas laid on board

99 x 168.5cm (39 x 66in)

Provenance: Acquired directly from the artist by the present owner

€3,000-5,000 (£2,608-4,347)

Graham Knuttel was born in Dublin in 1954. He studied art at Dun Laoghaire College of Art Design and Technology and was initially known for his sculptures and collaborated with Viscount Linley on a chess board, Knuttel making the figures. Having always had an interest in figurative work in the portrayal of the human condition Knuttel says "I was attracted to the life drawing room where I was determined to develop the skills as a figurative painter. I found myself to be an intuitive painter. I had little patience for the intellectual processes and conclusions involved with abstract and conceptual art. For me, to paint what I saw or felt or imagined around me should be a simple affair, painted from the gut"

Knuttel's bold use of colour and form and the narrative tensions which wind their way through all his work, makes him a true storyteller. His works are instantly recognisable. Collectors of his work include Colin Farrell, Sylvester Stallone, Robert De Niro, Eddie Jordan and Michael Stipe.



124

EDMUND JOHN NIEMAN

(1813-1876) BRITISH

*WINDSOR CASTLE AND ETON
CHAPEL FROM THE MEADOWS*

signed lower right

oil on canvas

76.25 x 127.5cm (30 x 50in)

Provenance: Deighton's Strand Gallery,
UK (label verso);

Private Collection

€2,000-4,000 (£1,739-3,478)



125

MAURICE MACGONIGAL PPRHA (1900-1979)
FETCHING MILK IN THE FARMYARD

signed lower left

oil on board

35.60 x 46cm (14 x 18in)

Provenance: Private Collection

€3,000-5,000 (£2,608-4,347)

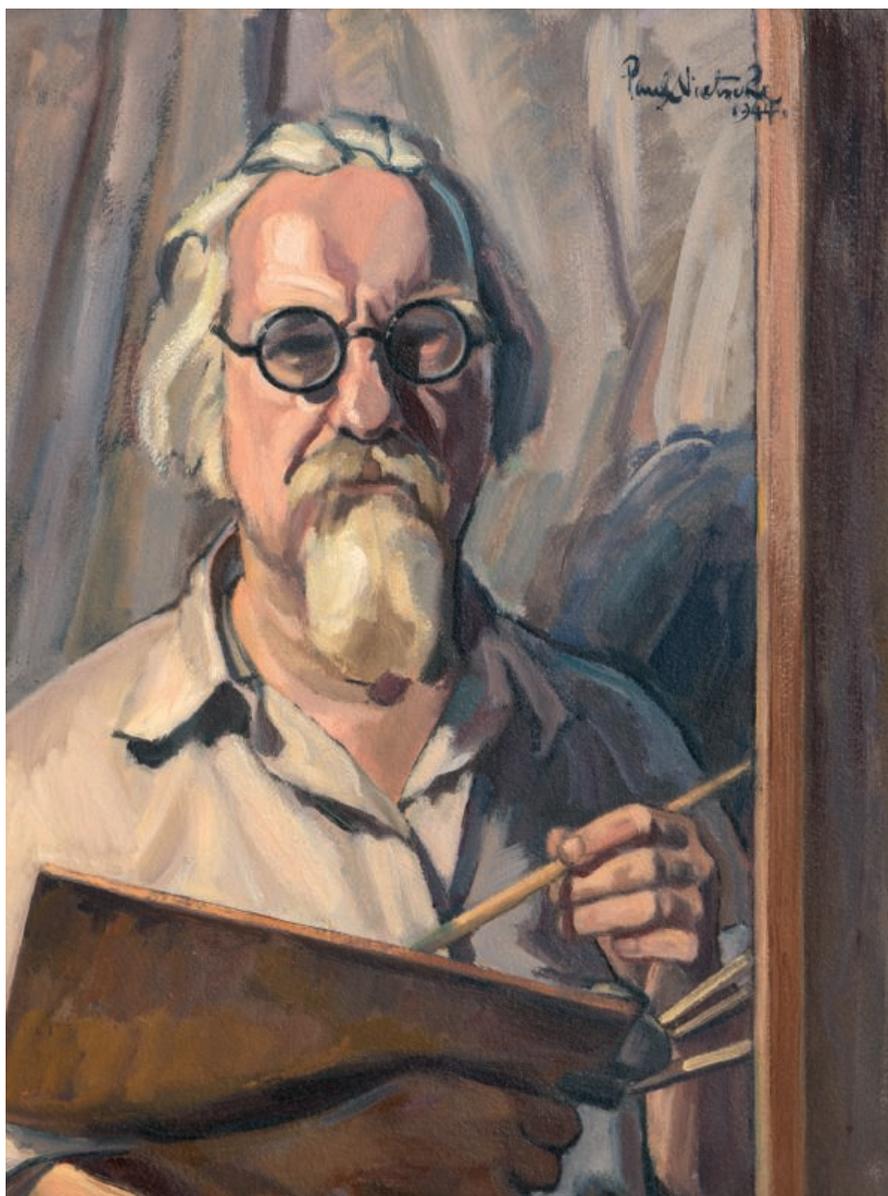
MacGonigal was born in Dublin in 1900. As a young man he worked as an apprentice in the ecclesiastical design studios of his uncle, Joshua Clarke, alongside his cousin, the renowned stained glass artist, Harry Clarke. A portrait, still life and landscape painter, he attended the Dublin Metropolitan School of Art (DMSA) on a scholarship and was also awarded the Taylor Scholarship in painting in 1924. In 1937 he was appointed Assistant Professor of Painting at the National College of Art (NCA) and became Professor from 1954-69. MacGonigal was also interested in stage design and book illustration. His work was influenced by Sean Keating and an early interest in social realism. While teaching at NCAD, MacGonigal was commissioned to paint a mural for the New York World's Fair of 1939 - a 10.5 metres high panel representing Liberty, America, and thirty Irish-born makers of American history. He was assisted by in this project by fellow DMSA alumni Harry Kernoff and Micheál de Burca. A profoundly influential teacher, he exhibited regularly at the Royal Academy of Arts, London, The Royal Scottish Academy, Edinburgh, and the RHA, Dublin. He was a member of the Board of Governors and Guardians of the National Gallery of Ireland as well as the Keeper of the Academy from 1936-1939 and President from 1962-1977. His work is held in all the major collections in Ireland including the National Gallery, Dublin City Gallery the Hugh Lane, the Crawford Municipal Art Gallery and the Ulster Museum. His last one-man exhibition took place in the Taylor Galleries, Dublin in 1979.



126
MARKEY ROBINSON (1918-1999)
SHAWLIE AT THE SHORESIDE COTTAGE
 signed lower right
 gouache on board
 29 x 35cm (11 x 14in)
Provenance: The People's Gallery, Cork;
 Private Collection
€1,500-2,500 (£1,304-2,173)



127
ROBERT BALLAGH (B.1943)
GIRL FROM BELARUS (2010)
 signed & dated on reverse
 oil on canvas
 20.5 x 20.5cm (8 x 8in)
Provenance: Purchased at a Cherynobyl Children's
 Trust charity auction by the present owner
€700-1,000 (£608-869)



128

PAUL NIETSCHERUA (1885-1950)

SELF PORTRAIT (1944)

signed top right & dated 1944

oil on canvas board

69 x 52cm (27 x 20in)

Provenance: The Bell Gallery, Belfast (label verso);

Collection of Mr. P. Falloon 1944;

Nicholas Gallery, Belfast;

Private Collection

Exhibited: Paul Nietsche Retrospective: Art's Council of Northern Ireland, catalogue ref: no.29

€1,500-2,500 (£1,304-2,173)

Originally from the Ukraine, Nietsche first came to Ireland in 1926 on the invitation of Dr Michael O'Brien, a Gaelic scholar at Queen's University, whom he had met in Germany. Their friendship was such that Nietsche even held several small one-man exhibitions in O'Brien's Belfast home. Nietsche established himself mainly as a painter of still-life and landscapes, and was one of the most avant-garde painters in Belfast in the thirties and forties.



129

CHARLES TYRRELL (B.1950)

P18.06 (2006)

signed, titled & dated on reverse

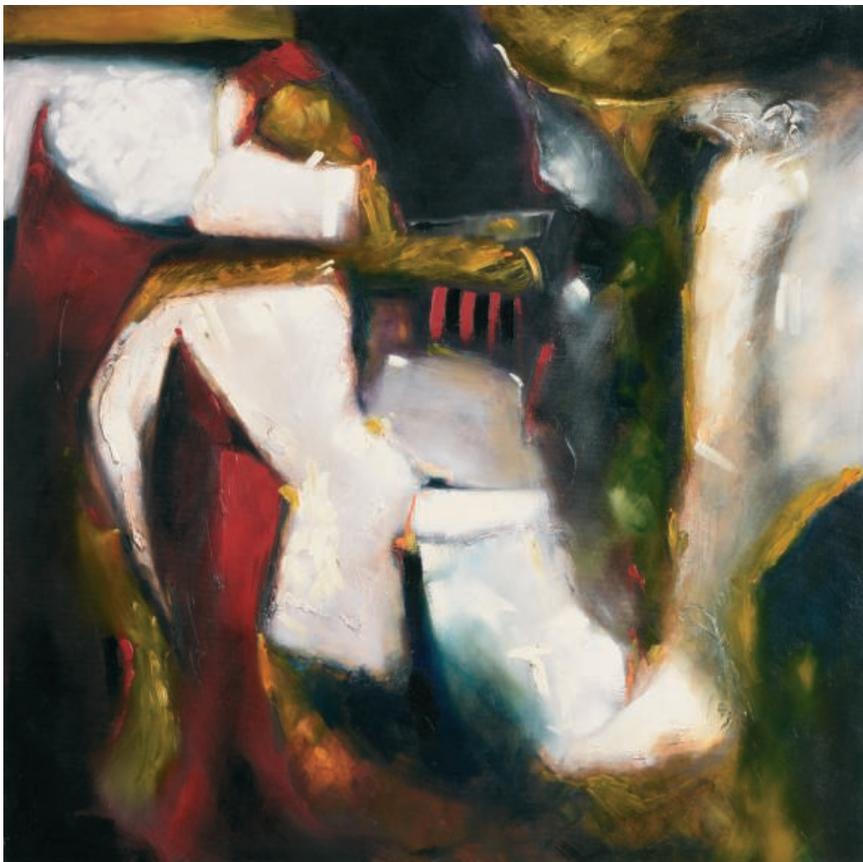
oil on aluminium

33.10 x 33.10cm (13 x 13in)

Provenance: Taylor Galleries, Dublin
(label verso);

Private Collection

€2,000-3,000 (£1,739-2,608)



130

MICHAEL GEMMELL (B.1950)

UNDER THE ISLAND

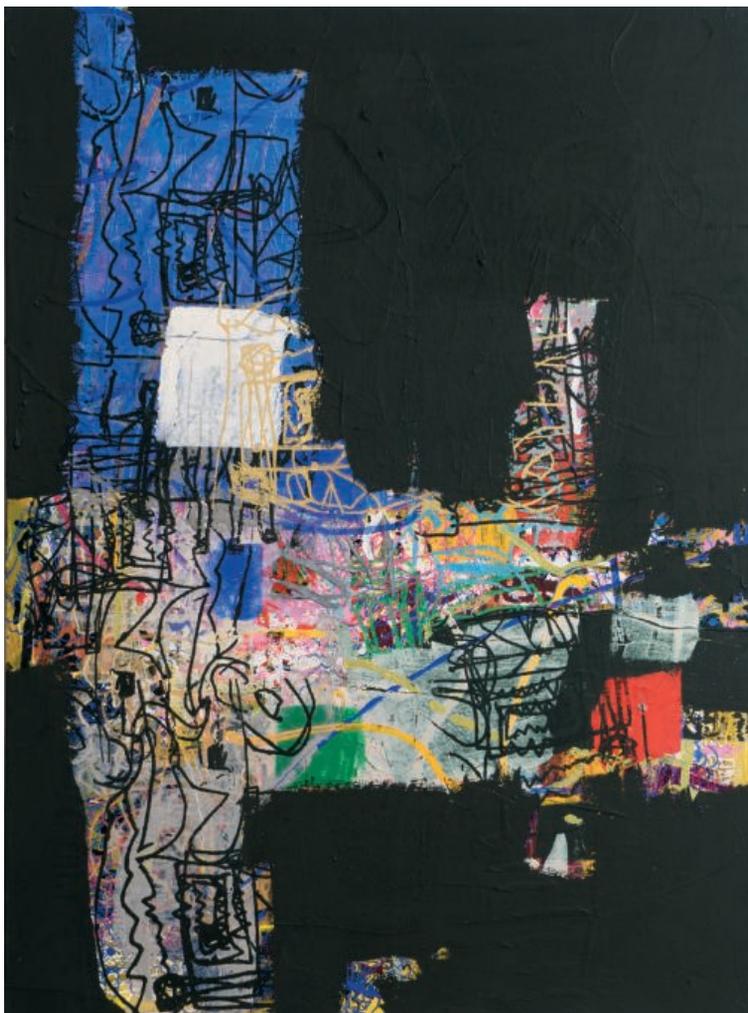
signed lower right & titled on reverse

oil on canvas

100 x 100cm (39 x 39in)

Provenance: Private Collection

€2,000-4,000 (£1,739-3,478)



131

BRIAN GORMLEY (B.1959) AMERICAN
TARGET (2004)

signed, titled & dated 2004 on reverse
acrylic & silkscreen on canvas
122 x 91.75cm (48 x 36in)

Provenance: Hillsboro Fine Art, Dublin;
Nicholas Gallery, Belfast (label verso);
Private Collection

Exhibited: Hillsboro Fine Art, Dublin 27th January - 15th February 2005:
New York Paintings Out of the Blue and Into the Black illustration no: 2

€3,000-4,000 (£2,608-3,478)

Brian Gormley was born in New York in 1959 of Irish ancestry. He is an internationally exhibited painter living and working in both Ireland and Bucks County, Pennsylvania. His hybrid works are greatly influenced by the abstract expressionist and graffiti art movements. He came of age artistically during the New York City art boom years of the nineteen eighties when both neo-expressionism and street art raged. Gormley has been described as an heir to abstract expressionism seeing an influence of Jackson Pollock in his more modestly scaled work. His exhibition at Hillsboro Fine Art was a striking collection of colourful large areas with black over painting that were at once free and exuberant, and yet containing a felling of underlying bleakness communicated by the predominant black that may hint at the calamity that befell New York City on 11th September 2001. His favourite media are acrylic and silkscreen techniques on linen or canvas and he admits to an admiration for the paintings of the late Jean-Michel Basquiat, whom he knew personally and who also made use of street graffiti signs in his compositions.



132

E LOUISE BRADBURY (FL.1899-1926) BRITISH
A SUNNY AFTERNOON, POLPERRO, CORNWALL

signed lower left

oil on canvas

46 x 30.5cm (18 x 12in)

Provenance: Artist's label verso;
Frederick Gallery, Dublin (label verso);
Private Collection

€1,500-2,000 (£1,304-1,739)

133

NORMAN J. MCCAIG (1929-2001)

FAIR HEAD, CO ANTRIM

signed lower left & titled on reverse

oil on board

30.5 x 40.5cm (12 x 16in)

Provenance: Private Collection

€500-750 (£434-652)





134

GLADYS MACCABE ROI FRSA MA HRUA (B.1918)

NIGHT AT THE OPERA

signed lower right

oil on board

50 x 61cm (20 x 24in)

Provenance: Private Collection

€1,750-2,500 (£1,521-2,174)

Gladys MacCabe was born in County Antrim in 1918. One of her ancestors was a famous 18th-century Scottish painter, Sir George Chalmers. She had a picture published in the Royal Drawing Society's magazine when she was 16 years old and went on to study at the Belfast College of Art. In 1941 she married fellow artist and musician Max MacCabe (who died in 2000). Gladys and Max exhibited together on many occasions, starting in Ireland at Robinson & Cleaver in Belfast, 1942, and in England at the Kensington Art Gallery in 1949. Gladys and Max were members of the group of artists known as The Contemporary Ulster Group, which included Dan O'Neill, George Campbell, and Gerard Dillon. William Conor was also an associate and Gladys painted his portrait in 1957 (now hanging in the Ulster Folk Museum). She formed the Ulster Society of Women Artists in 1957, as she felt that there was an untapped wealth of talent among the women artists of Northern Ireland. The Society's first major exhibition was in the Belfast Museum and Art Gallery in 1959.



135

JAMES MACINTYRE RUA (B.1926)

GOAT - DONEGAL

signed lower right

oil on board

40 x 58cm (16 x 23in)

Provenance: Emer Gallery, Belfast

(label verso);

Private Collection

€2,000-3,000 (£1,739-2,608)



136

PERCY FRENCH (1854-1920)

THE GALTEES (1910)

signed lower left & dated 1910

watercolour

16.5 x 24cm (6 x 9in)

Provenance: Private Collection

€1,500-2,500 (£1,304-2,173)



137

DESMOND CARRICK RHA (1928-2012)
HORSE ON SMALL HOLDING, BALLYCONNEELY

signed lower left and titled on reverse

oil on board

46 x 61cm (18 x 24in)

Provenance: Acquired directly from the artist by the present owner

€1,200-1,800 (£1,043-1,565)

Desmond was born in Dublin in 1928 and was educated at the National College of Art where he studied drawing under Sean Keating and Maurice MacGonigal. He was elected a full member of the Royal Hibernian Academy of Arts in Ireland in 1968 and served as RHA Secretary between 1968 and 1982. Although specialising as an artist in oils and watercolour, he has worked in various media including lithography and stained glass. He is well known for his impressionist style of painting, depicting Irish and Spanish country scenes. During his 81 years he has exhibited in a great many one-man, and group exhibitions, and his work is represented in private collections in the USA, Europe, Australia and New Zealand.



138

DAVID GRAUX (B.1970) FRENCH
LÉGÈRETÉ D'ÊTRE (2004)

signed lower right & dated 2004

oil on canvas

60 x 120cm (23 x 47in)

Provenance: Artclub, Paris;

Private Collection

€2,000-3,000 (£1,739-2,608)



139

HUGHIE O'DONOGHUE RA (B.1953)
GETTING OUT AT CHERBOURG (1997)

signed lower right, titled & numbered lower left

colour carborundum print no.5 from an edition of 35

49 x 60cm (19 x 23in)

Provenance: Rubicon Gallery, Dublin (label verso);

Private Collection

€800-1,200 (£695-1,043)



140

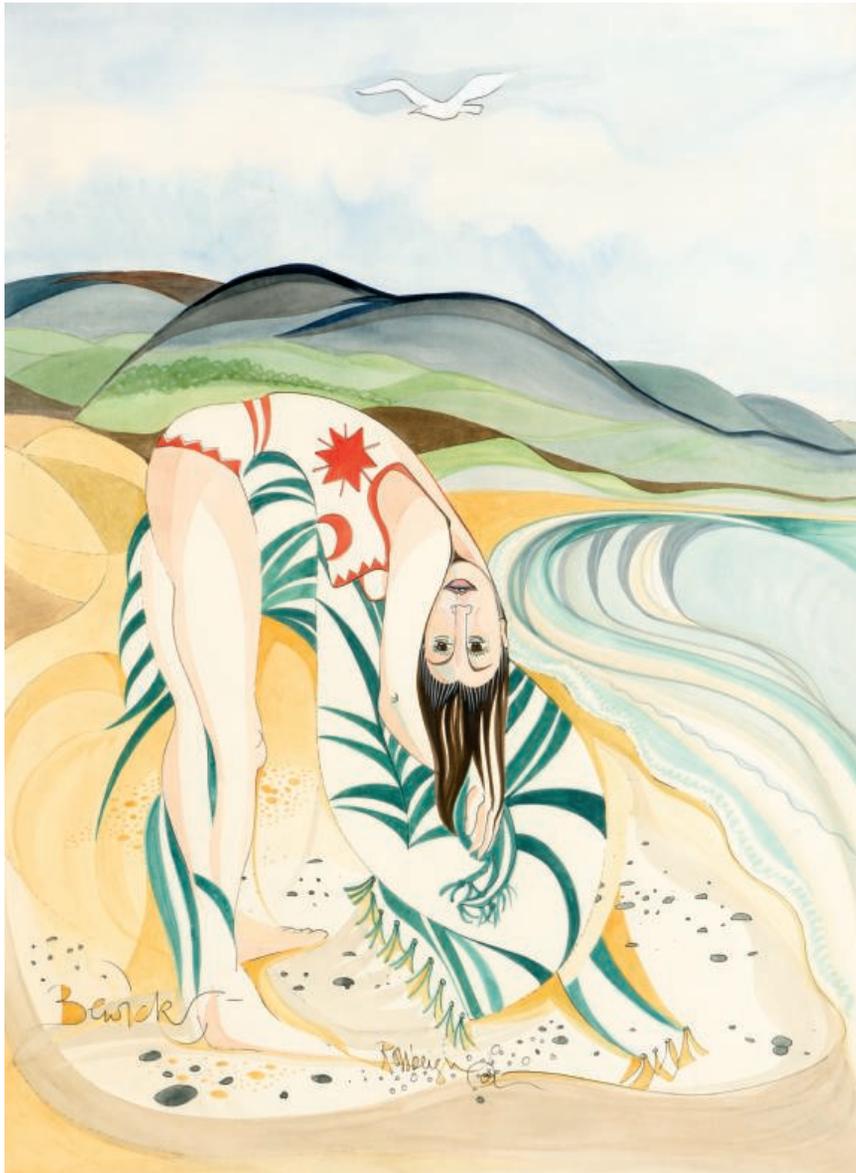
GEORGE CAMPBELL RHA (1917-1979)
BLIND LOTTERY TICKET SELLER (1960)

signed lower right & titled on reverse
oil on board

25.5 x 20.5cm (10 x 8in)

Provenance: Ritchie Hendriks Gallery, Dublin (label verso);
Private Collection

€800-1,200 (£695-1,043)



141

PAULINE BEWICK RHA (B.1935)

ROSSBEIGH (1980)

signed lower left & titled lower centre

watercolour on paper

78 x 58cm (30 x 23in)

Provenance: Acquired directly from the artist;
Private Collection

€2,000-4,000 (£1,739-3,478)

Pauline Bewick was born in England in 1935. She moved many times between England and Ireland before finally settling in Co. Kerry where she now lives and works, near Caragh Lake. She is a descendant of 19th-century artist Thomas Bewick.

In her teens Bewick started studying at the National College of Art and Design in Dublin, and after graduation, moved to London. During her time there she illustrated a children's animated television series for the BBC, and also produced illustrations for books and magazines. In 1957 Bewick held her first exhibition in Dublin.

A prolific artist, Bewick paints in oil, sculpts, and works with cloth, but is most associated with watercolours. In 2006 she donated a collection of 200 works including tapestries, wall hangings, watercolours and sketches to the state, now on permanent display in the Walton Building at the Waterford Institute of Technology, and in the Killorglin Library, Co. Kerry.



142

RONAN GOTI (B.1978)

THE SWAN FAMILY (2013)

signed lower right & titled on reverse

oil on canvas

26.5 x 56cm (10 x 22in)

Provenance: Private Collection

€2,000-3,000 (£1,739-2,608)

143

DESMOND CARRICK

RHA (1928-2012)

HIGH TIDE

signed lower left

oil on board

41 x 51cm (16 x 20in)

Provenance: Private Collection

€1,000-1,500 (£869-1,304)





144

NANO REID RHA (1900-1981)

PORTRAIT OF A YOUNG LADY

signed lower right

pastel

51 x 38cm (20 x 15in)

Provenance: Dawson Gallery (framing label verso);

Private Collection

€1,500-2,500 (£1,304-2,173)

145

JOHN SKELTON SNR (1923-2009)

THE LAZY GRAZER

signed lower left

oil on canvas

41 x 56cm (16 x 22in)

Provenance: Private Collection

€2,000-3,000 (£1,739-2,608)



146
 PATRICK LEONARD
 HRHA (1918-2005)
FUENGIROLA, COSTA DEL SOL
 (1974)
 signed lower right, titled and dated
 '74 on reverse
 oil on board
 57 x 71cm (22 x 28in)
Provenance: James Adam's, Dublin,
 26th April 2006, Lot 122;
 Private Collection
 €3,000-5,000 (£2,608-4,347)



147
 LETITIA MARION
 HAMILTON
 RHA (1878-1964)
**GLIMPSE OF HOUSES AND
 TREES ON A WINDY DAY**
 monogrammed 'LMH' lower right
 oil on panel
 30.5 x 40.5cm (12 x 16in)
Provenance: Whytes's, Dublin,
 18th February 2003, Lot 70;
 Private Collection
 €4,000-6,000 (£3,478-5,217)





148

ABDELAZIZ CHARKAOUI
(B.1963) MOROCCAN

LA CRUCHE FELEE

signed lower right

oil on canvas

68 x 81cm (27 x 32in)

Provenance: Artclub Gallery, Paris;
Private Collection

€1,200-1,500 (£1,043-1,304)

149

PIP MCGARRY (B.1955)

ELEPHANT TRAIL (2014)

signed lower right & dated 2014

oil on canvas

51 x 76.5cm (20 x 30in)

Provenance: Acquired directly
from the artist;
Private Collection

€2,000-4,000 (£1,739-3,478)



150

BRIAN BOURKE HRHA (B.1936)

WINTER (1977-78)

signed lower left

oil on paper

65 x 50.5cm (25 x 20in)

Provenance: Taylor Galleries, Dublin (label verso);

Collection of Mr W. M. Roth;

Private Collection

Exhibited: Taylor Galleries, Dublin 12th - 28th

October 1978 Catalogue No: 21

€2,000-3,000 (£1,739-2,608)



151

KATHLEEN FOX (1880-1963)

STILL LIFE - FLOWERS IN VASES

signed lower right

oil on canvas

50 x 63.5cm (20 x 25in)

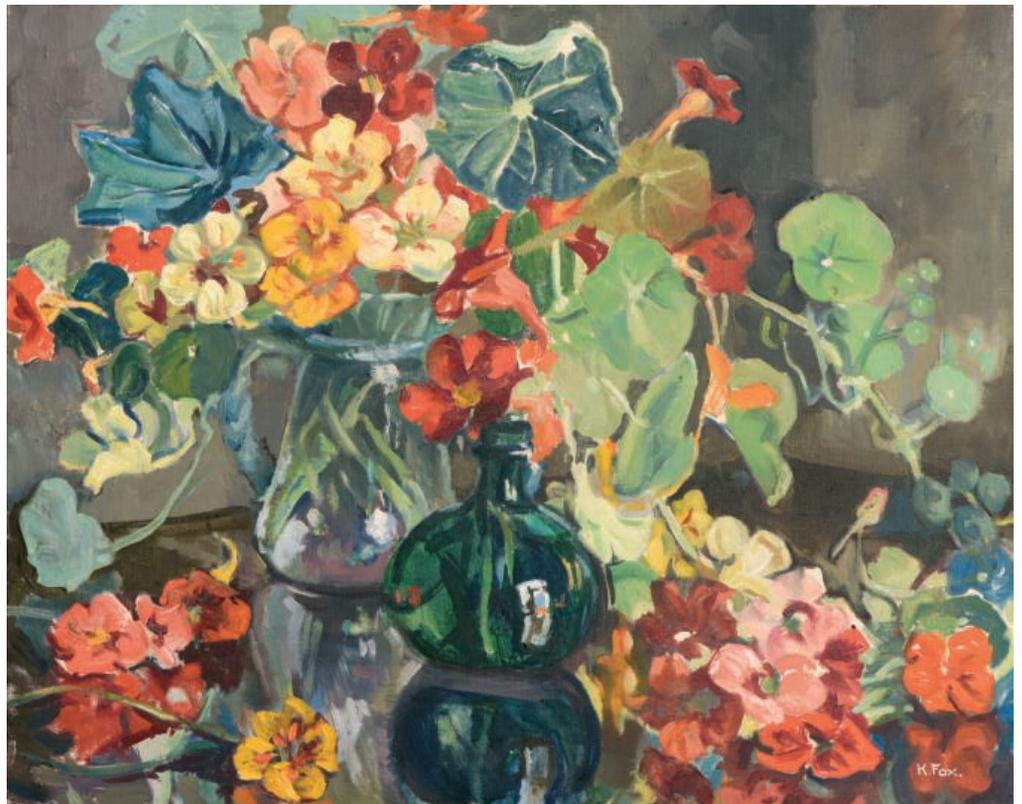
Provenance: Ritchie Hendriks Gallery, Dublin

(Framing Label Verso);

Collection of John G Sisk, Dublin;

Thence by descent

€1,000-1,500 (£869-1,304)





152
GRAHAM KNUTTEL (B.1954)
JUDGEMENT DAY
signed lower right
oil on canvas
69 x 59.5cm (27 x 23in)
Provenance: Private Collection
€2,000-3,000 (£1,739-2,608)



153
IAN HUMPHREYS (B.1956)
OFF THE ROCKY STRAND
signed lower left, signed, titled & dated on reverse
oil on canvas
62 x 66.5cm (24 x 26in)
Provenance: Acquired directly from the artist;
Private Collection
€2,000-3,000 (£1,739-2,608)

154

MARTIN FINNIN (B.1968)
*BIRD MAN OF PAIRC UI
CHAOIMH (2013)*

signed lower left, signed, titled &
dated 2013 on reverse
oil on canvas

99.75 x 119.5cm (39 x 46in)

Provenance: Private Collection
€3,000-5,000 (£2,608-4,347)



155

MAJELLA O'NEILL COLLINS (B.1964)
LEAVING SHERKIN ISLAND (2016)

signed, titled & dated 2016 on reverse

oil on canvas

60 x 120cm (23 x 47in)

Provenance: Acquired directly from the artist by the present owner
€1,000-1,500 (£869-1,304)



156

SLAVA GROSHEV (B.1968) RUSSIAN
INNOCENCE (2004)

signed lower right & dated '04, signed & dated on reverse

oil on canvas

75 x 60cm (29 x 23in)

Provenance: Acquired directly from the artist by the present owner

€3,000-5,000 (£2,608-4,347)

157

MATTHEW HILLIER (B.1958)
SOUTH AFRICAN

KING OF THE BEASTS (1996)

signed lower right & dated '96

oil on board

74.5 x 122.5cm (29 x 48in)

Provenance: Purchased in our Auction Rooms on 19th November 2007, Lot 206;

Private Collection

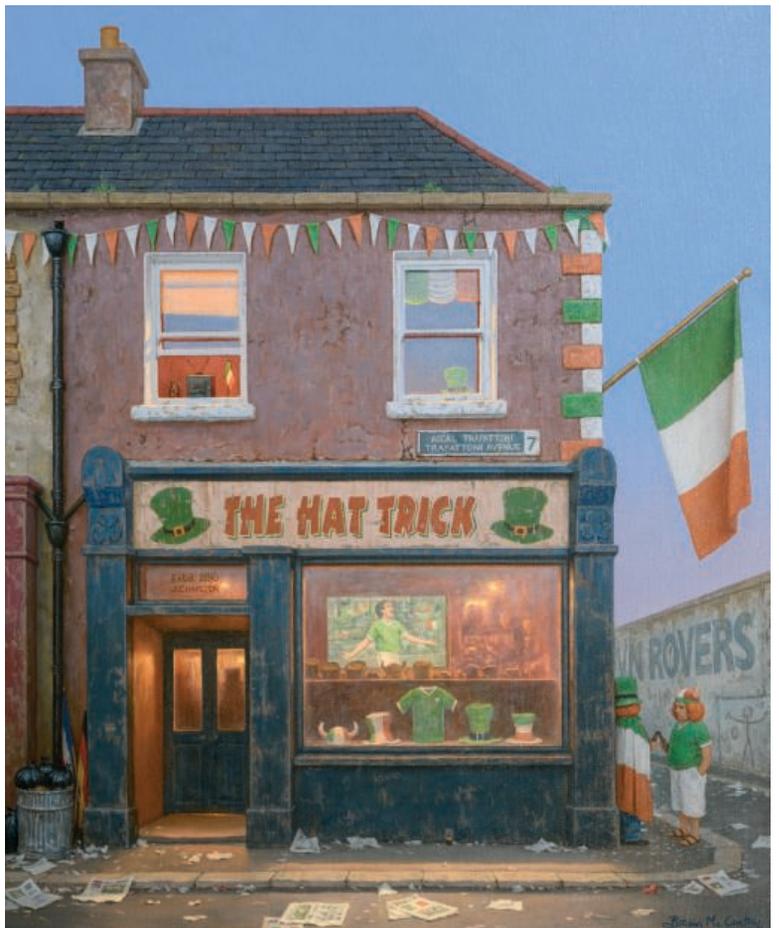
€3,000-5,000 (£2,608-4,347)



158
TONY O'CONNOR (B.1977)
IT'S DANTE (2016)
signed lower right & dated 2016
oil on canvas
100 x 100cm (39 x 39in)
Provenance: Acquired directly from the artist
by the present owner
€1,500-2,500 (£1,304-2,173)



159
BRIAN MCCARTHY (B.1960)
THE HAT TRICK (2011)
signed lower right, signed, titled & dated
December 2011 on reverse
oil on canvas
61 x 51cm (24 x 20in)
Provenance: Private Collection
€2,000-4,000 (£1,739-3,478)





160
 GLADYS MACCABE
 ROI FRSA MA HRUA (B.1918)
MARKET STALL
 signed lower right
 oil on board
 50 x 61cm (20 x 24in)
Provenance: Private Collection
€1,500-2,500 (£1,304-2,173)



161
 ARTHUR K. MADERON (B.1942)
LA PLACE DE COMEDIE, MONTPELLIER, FRANCE
 signed lower left & titled on reverse
 oil on board
 69 x 49.5cm (27 x 19in)
Provenance: Private Collection
€1,500-2,500 (£1,304-2,173)

CONDITIONS OF SALE

A full list of conditions of sale are available from our office or on our website at www.morganodriscoll.com.

Buyers and sellers are requested to read carefully the explanation of Cataloguing practice and the conditions set out below which contain the terms on which Morgan O'Driscoll RICS SICS (thereafter referred to as The Auctioneer) conduct sales and handle other related matters.

- 1 Save as otherwise appears The Auctioneer acts only as agents for the seller.
- 2a) The buyer shall be the highest bidder acceptable to The Auctioneer subject to a reserve price (if any) and The Auctioneers shall have absolute discretion to settle any dispute under any circumstances including human error, a technical malfunction, or internet bidding delays.
- b) Every bidder shall be deemed to act as principle unless The Auctioneer has, before the date of the Auction, acknowledged in writing that the bidder is acting as agent on behalf of a disclosed principle.
- c) Every bidder shall complete and sign a registration form before the date of the Auction (if applicable)
- 3a) Any representation or statement by the Auctioneer whether in the catalogue or other publication or in a condition report as to the authorship, origin, date, age, attribution, genuineness, provenance, condition or estimated selling price of any Lot is a statement of opinion only. Any illustrations in the catalogue are solely for the guidance of prospective Buyers and are not to be relied upon in terms of tone or colour or necessarily to reveal imperfection in any Lot.
- b) In addition, many Lots are of an age or nature which precludes there being in pristine condition and some descriptions in the catalogue or given by way of condition report make reference to damage and/or restoration. Such information is given for guidance only and the absence of such reference does not imply that a Lot is free from defects nor does any reference to particular defects imply the absence of others.
- c) Buyers must satisfy themselves as to all matters referred to in (a) and (b) above by inspection or otherwise prior to the date of the Auction. The attention of Buyers is also drawn to the explanation of cataloguing practice contained in the catalogue.
- d) Each purchaser shall be deemed to have inspected and to be thoroughly acquainted with the contents and conditions of the Lot or Lots purchased by him and to have purchased same subject in all faults, deficiencies, imperfections and errors (if any) of any description therein, and no allowance whatsoever shall be made in respect of any such fault, imperfection or error or any difficulty of access.
- 4a) **Premium** The Buyer shall pay The Auctioneer a premium of 24.6% (inclusive of VAT) 20% (exclusive of VAT) of the Hammer Price and the Buyer acknowledges that The Auctioneer may also receive commission in accordance with Conditions of Sale from the Seller.
- b) **VAT regulations** All Lots in this catalogue are sold using the Auctioneers VAT Margin Scheme. Revenue regulations require that the Buyers premium must be invoiced at a rate which is inclusive of any VAT. This VAT is not recoverable by any business buyer.
- 5a) **Each lot shall, from the fall of the hammer, be at the sole risk of the purchaser,** and must be collected and taken away without fail, at the purchaser's risk in all respects.
- b) The Auctioneer reserves the right to alter, divide, group or withdraw any Lot or Lots either before or at any time during the sale, or give options on any Lot or Lots at any time during the sale.
- 6a) Upon the sale of a Lot, the Buyer shall:
 - i) Unless he has already done so, give to The Auctioneer his name and address and, if so required by The Auctioneer, his bank or other suitable references.
 - ii) If so required by The Auctioneers, immediately pay a deposit in cash or bank draft of 25% of the purchase price of any Lot.
 - iii) Pay to The Auctioneer the Purchase Price within one day from the date of sale.
- b) The Auctioneer may, at his absolute discretion, agree terms for credit with the Buyer under which the Buyer will be entitled to take possession of the Lot before payment is made in full.
- c) The Title of Ownership of the property in a lot shall not pass to the Buyer until he has paid the Purchase Price in full.
- 7a) The Property in a Lot shall not pass to the Buyer until he has paid the Purchase Price in full and no Lot may be taken away during the Auction, nor may any Lot be taken away until the Purchase Price has been paid in full.
- b) The Buyer shall remove at his expense any Lot purchased within 1 day from the sale.
- c) The Buyer shall be responsible for any removal, storage and insurance charges on any Lot not taken away within 1 working day after the date of the Auction.
- d) Any packing and handling of purchased Lots by The Auctioneer' staff is undertaken solely as a service to the Buyers, and will only be undertaken at The Auctioneer's discretion and at the Buyer's risk. The Auctioneer shall not be liable in any event for any damage to glass or frames irrespective of cause.
- 8a) In addition, The Auctioneer shall not be liable for any errors or omissions or damage caused by packers and shippers that The Auctioneer has recommended to the Buyer.
- b) A purchased Lot shall be at the Buyer's risk in all respects from the time of collection or the expiry of one day from the date of sale, whichever is the sooner, and neither The Auctioneer nor his employees nor agents shall hereafter be liable for any loss or damage of any kind, whether caused by negligence or otherwise, while any Lot is under their respective control or custody.
- c) No liability will be accepted by the Vendors or The Auctioneer for personal injuries of any description and from whatsoever cause arising sustained by any person while in the Auction Rooms, on the property of The Auctioneer and/or Vendor(s) for the purpose of inspection, or during the sale or whilst removing any Lots in or on the premises of The Auctioneer or Vendor(s) in connection with the sale.
If the buyer fails to pay for or take away any Lot the Auctioneer shall, without further notice to the Buyer and at his absolute discretion and without prejudice to any other rights or remedies it may have, be entitled to exercise one or more of the following rights or remedies.
- 9a) To issue proceedings against the Buyer for damages for breach of contract together with the costs of such proceedings on a full indemnity basis.
- b) To rescind the sale of that or any other Lot sold to the Buyer at that or any other Auction.
- c) To resell the Lot or cause it to be resold by public or private sale. Any deficiency in the Purchase Price resulting from such a resale (after giving credit for any payment) together with full costs incurred in connection with the Lot shall be paid to The Auctioneer by the Buyer(s) and any surplus over the Proceeds of Sale shall belong to the Seller and in this Condition the expression 'Proceeds of Sale' shall have the same meaning in relation to the sale by private treaty as it has in relation to a sale by Auction.
- d) To store the Lot or cause it to be stored and insurance and all other costs incurred in connection with the Lot shall be borne by the aforementioned Buyer.

CONDITIONS OF SALE

- e) To charge interest on the Purchase Price at the rate of 2 per cent per month above the Allied Irish Bank base rate to the extent that it remains unpaid for more than 1 day after the sale.
 - f) To retain that or any other Lot sold to the Buyer at the same or any other Auction and release the item only after payment of the Purchase Price.
 - g) To apply any proceeds of sale of any Lot then due or at any time thereafter becoming due to the Buyer toward settlement of the Purchase Price and Expenses, and The Auctioneer shall be entitled to a lien on any property of the Buyer which is in The Auctioneer's possession for any purpose.
 - h) To apply any payment by the Buyer to The Auctioneer towards any sums owing from the Buyer to The Auctioneer or to any associated company of The Auctioneer without regard to any direction of the Buyer or his agent, whether express or implied.
- 10a)** Subject to the obligations accepted by the Auctioneer under this condition, none of the Seller, The Auctioneer, their employees or agents is responsible for the correctness of any statement as to the authorship, origin, age, date, size, medium, attribution, genuineness or provenance of any Lot, for any other errors of description or for any faults or defects in any Lot and no warranty whatsoever is given by the Seller, The Auctioneer, their employees or agents in respect of any Lot and an express or implied conditions or warranties are hereby excluded.
- b)** If, within five days of the date of the Auction:
- i) The Auctioneer has received in notice from the Buyer of any Lot that in his view the Lot is a forgery.
 - ii) Within fourteen days of such notice, The Auctioneer has the Lot in his possession in the same condition as at the date of the Auction.
 - iii) Within a reasonable time thereafter, the Buyer satisfies The Auctioneer that the Lot is a forgery and that the Buyer is able to transfer a good and marketable title to the Lot free from any liens or encumbrances. The Auctioneer will set aside the sale and refund to the Buyer any amount paid by the Buyer in respect of the Lot provided that the Buyer shall have no rights under this condition if.
 - iv) The catalogue descriptions at the date of the Auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinions.
 - v) It can be established that the Lot is a forgery only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the Auction was unreasonably expensive or impractical or likely to have caused damage to the Lot.
- c)** The Buyer shall not be entitled to claim under this Condition for more than the amount paid by him for the Lot and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him.
- d)** The benefit of this guarantee shall not be assignable and shall rest solely and exclusively on the Buyer who shall be the person to whom the original invoice was made out by The Auctioneer in respect of the Lot when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.
- 11a)** Prospective buyers are advised to attend at the Auction. The Auctioneers will, however, if so instructed, execute bids provided in writing in advance of the Auction or bids by telephone (at The Auctioneer's discretion) on their behalf, but neither The Auctioneer nor his employees nor agents shall be liable for any neglect or default in so doing or for failure to do so.
- b)** In the event that The Auctioneer has received commission bids in a Lot for identical amounts and at the Auction those commission bids are the highest bids for that Lot, the Lot shall be knocked down to the person whose commission bid (for the relevant amount) was received first.
- 12a) Auctioneer's Right to Photographs and Illustrations**
The seller authorises the Auctioneer to photograph and illustrate any Lot placed with if for sale and further authorises the Auctioneer to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time in its absolute discretion (whether or not in connection with the auction).
- 12b) VAT**
It is presumed unless stated to the contrary, that the items listed herein are auction scheme good as defined in the Finance Act 1995.
- N.B.** All purchases have to be paid for by Irish Draft in Euros. All other currencies will be subjected to Irish Bank Charges.

ARTIST'S RESALE RIGHTS ("DROIT DE SUITE")

The seller agrees to pay Morgan O'Driscoll's an amount equal to the resale royalty. Resale royalty applies to both a living artist and the estate of an artist for a period of 70 years after their death where the Hammer Price is 3,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty	For the portion of the Hammer Price (in Euro)
4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

GENERAL CONDITIONS

- 1) "The Auctioneer" Morgan O'Driscoll RICS SICS As agent for the Seller is not responsible for any default by the Seller or the Buyer.
- 2) The Auctioneer shall have the right at his absolute discretion to refuse admission to his premises or attendance at his auctions by any person(s).
- 3) The Auctioneer shall have the right at his absolute discretion to refuse any bid, to advance the biddings as he may decide, to withdraw or divide any Lot to combine any two or more Lots and in the case of dispute to put up any Lot for auction again.
- 4a) Any indemnity hereunder shall extend to all action, proceedings, costs, claims and demands whatsoever incurred or suffered by the person for whose benefit the indemnity is given.
- b) The Auctioneer shall hold any indemnity on trust for his employees and agents where it is expressed to be for their benefit.
- 5) Any notice given hereunder shall be in writing and if given by post shall be deemed to have been duly received by the addressee in the ordinary course of post.
- 6) These Conditions of Sale shall be governed by and construed in accordance with Irish Law and all parties concerned hereby submit to the non-exclusive jurisdiction of the Irish Courts.

INDEX OF ARTISTS

Ballagh, Robert	101,108,127	Knuttel, Graham	76,90,123,152
Ballard, Brian	4,107	Lavery, Sir John	16,59
Banksy,	29	Le Brocquy, Louis	53,75
Barton, Rose Maynard	26	Leonard, Patrick	146
Behan, John	80,81,82,85	Lichtenstein, Roy	31
Bewick, Pauline	141	Linnane, Anna	86
Blackshaw, Basil	1,2,35,52,72	MacCabe, Gladys	134,160
Blount, Robbie	96	MacGonigal, Maurice	125
Bourke, Brian	150	MacIntyre, James	135
Bradbury, E Louise	132	MacMiadhachain, Padraig	46
Brady, Charles	13	Maderson, Arthur K.	15,19,77,161
Brennan, Colm J.	91	Maguire, Cecil	10,61
Breslin, Rory	88	McAuley, Charles J.	116
Brohan, James S.	113	McCaig, Norman J.	133
Buick, Robin	94	McCarthy, Brian	159
Bunt, Gary	120	McEntaggart, Brett	110
Campbell, George	73,140	McGarry, Pip	149
Carrick, Desmond	137,143	McKelvey, Frank	27,115
Charkaoui, Abdelaziz	148	McSweeney, Sean	14
Coen, John	87	Middleton, Colin	24,44
Collis, Peter	3	Mulholland, Carolyn	92
Conor, William	121	Nieman, Edmund John	124
Cooper, Thomas Sidney	63	Nietsche, Paul	128
Craig, James Humbert	8,9	O'Connor, Tony	158
Curling, Peter	17	O'Connor, Roderic	66
Davie, Alan	32	O'Donoghue, Hughie	33,100,139
de Bri,Orla	84	O'Malley, Tony	49,68,102
Dillon, Gerard	34,41,122	O'Neill Collins, Majella	155
Doherty, John	50	O'Neill, Daniel	20
Egan, Felim	36	O'Neill, Liam	114
Egginton, Frank J.	7	Osborne, Walter Frederick	51
Finnin, Martin	154	Picasso, Pablo	74
Flatley, Michael	79	Puller, John Anthony	118,119
Foley, Michael	93,97	Reid, Nano	58,144
Fox, Kathleen	151	Robinson, Markey	99,105,126
French, Percy	65,136	Russell (AE), George	62
Gemmell, Michael	130	Scott, Patrick	6
Gillespie, George K.	18,103	Scully, Sean	55
Gormley, Brian	131	Shawcross, Neil	67,106
Goti, Ronan	142	Shinnors, John	37,40,42
Graux, David	138	Skelton, John	12,145
Groshev, Slava	156	Smith, John Noel	78
Hamilton, Letitia Marion	23,147	Sutton, Ivan	112
Hamilton, Ken	21	Swanzy, Mary	47,57
Henry, Paul	45,64,70	Taylor Carson, Robert	109
Higgins, Leo	89,95	Teskey, Donald	30,39
Hillier, Matthew	157	Tyrrell, Charles	5,129
Holecek, Petr	83	Vallely, John Brian	25
Hone, Evie	56	Wardle, Arthur	60
Humphreys, Ian	48,153	Warhol, Andy	28
Jellet, Mainie	54	Webb, Kenneth	11,111
Johnson, Neville	38	Wilks, Maurice Canning	117
King, Cecil	43	Yeats, Jack Butler	22,104
Kingerlee, John	69,71		



MORGAN O'DRISCOLL

FINE ART AUCTIONEERS & VALUERS

www.morganodriscoll.com

Cork Office:

Ilen Street,
Skibbereen,
Co. Cork

T: 028 22338

E: info@morganodriscoll.com

Dublin Office:

Lis Cara Business Centre,
51/52 Fitzwilliam Square West,
Dublin 2

T: 01 6650425

E: info@morganodriscoll.com

www.morganodriscoll.com

www.morganodriscoll.com