

The background of the entire page is a painting of a coastal landscape. In the foreground, a body of water is depicted with light, textured brushstrokes. A single sailboat with a dark sail is positioned on the right side of the water. The middle ground shows a range of hills or mountains with a mix of blue, brown, and yellow tones. The sky is a pale, hazy blue with soft, blended colors. The overall style is impressionistic and atmospheric.

**MORGAN O'DRISCOLL**

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**IRISH & INTERNATIONAL  
ART AUCTION**

**MONDAY 10<sup>TH</sup> APRIL 2017**

**RDS, BALLSBRIDGE, DUBLIN 4**

**VIEWINGS: CORK | LONDON | DUBLIN**





HARRY JONES THADDEUS (1860-1929) RHA

*A SHEEP PEN*

signed 'H.J. THADDEUS' and dated 1894 lower left of centre  
oil on board,  
63.5 x 76.5cm (25 x 30in)

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# IRISH & INTERNATIONAL ART AUCTION

**AUCTION: Monday 10th April 2017 at 6pm**

**VENUE: RDS (Royal Dublin Society)**

Minerva Suite, Merrion Road,  
Ballsbridge, Dublin 4

## CORK VIEWING

**Our Offices**

1 Ilen Street, Skibbereen, Co. Cork, Ireland

Saturday 25th March 2017: 12noon - 5pm

Sunday 26th March 2017: 12noon - 5pm

Monday 27th March 2017: 12noon - 5pm

## LONDON VIEWING

**La Galleria Pall Mall**

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

Monday 3rd April 2017: 10am - 8pm

Tuesday 4th April 2017: 10am - 8pm

Wednesday 5th April 2017: 10am - 1pm

## DUBLIN VIEWING

**RDS (Royal Dublin Society)**

Minerva Suite, Merrion Road, Ballsbridge, Dublin 4, Ireland

Friday 7th April 2017: 2 pm - 8pm

Saturday 8th April 2017: 11am - 6pm

Sunday 9th April 2017: 11am - 6pm

Monday 10th April 2017: 10am - 4pm

**Phone No. For Viewing Dates and Sale Day**

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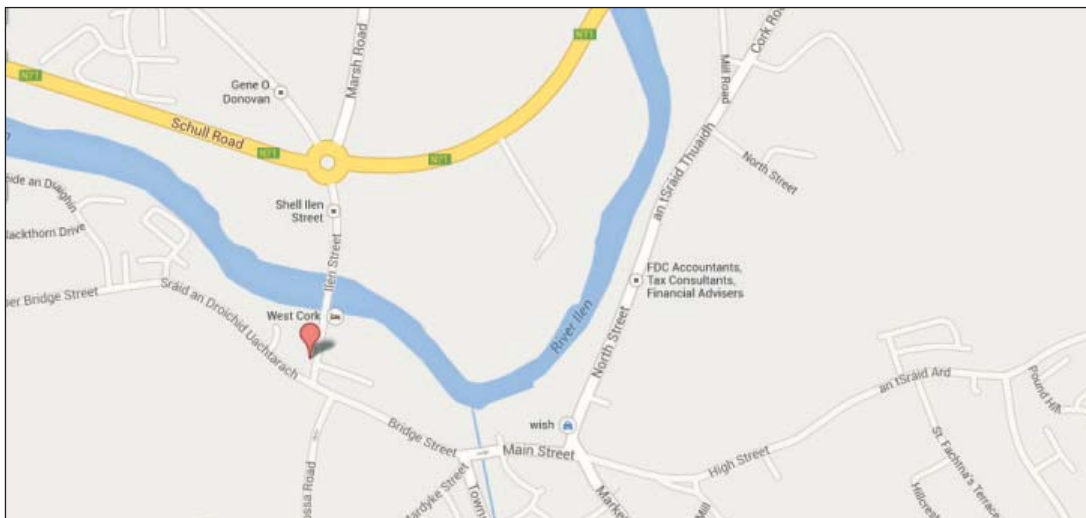
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## LONDON VIEWING

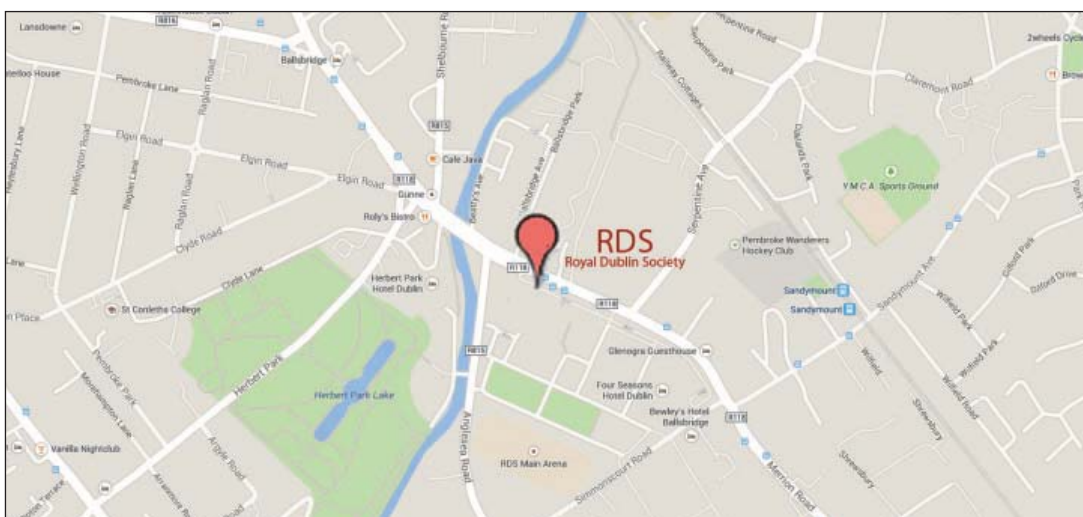
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IMAGE



WALL MOUNTED



SIGNATURE



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BACK OF PAINTING



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signatures and additional marks and labels  
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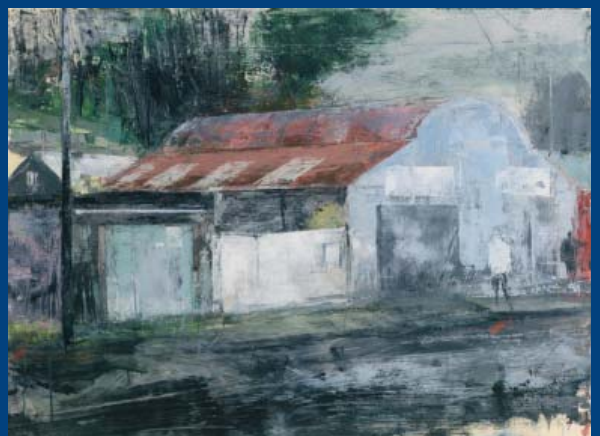
**Auction Commences AT 6.00PM**

**OIL & ACRYLIC PAINTINGS**

**WATERCOLOURS**

**SCULPTURES**

**DRAWINGS**





1

BASIL BLACKSHAW HRHA RUA (1932-2016)

*STILL LIFE ON WINDOW SILL*

signed top right

oil on board

59.5 x 41.5cm (23 x 16in)

**Provenance:** Private Collection

€4,000-6,000 (£3,478-5,217)





2

PATRICK COLLINS RHA (1911-1994)

*BIRD BATH ON THE LAWN (1977)*

signed lower right & dated '77

oil on canvas

48.5 x 46cm (19 x 18in)

**Provenance:** Tom Caldwell Gallery, Belfast (label verso);

Oriel Gallery, Dublin 1992;

Collection of Finbarr & Moyra O'Donovan

**Exhibited:** Patrick Collins Retrospective Exhibition, Dublin, Cork and Belfast 1982: No.78.

**Literature:** Patrick Collins by Frances Ruane: page 94 (illustrated)

€4,000-6,000 (£3,478-5,217)

Patrick Collins was born in Sligo in 1911. After leaving school, he worked for twenty years for an insurance company in Dublin, attending evening classes at NCAD, and studying life drawing under George Collie. By 1945, Collins became a full-time artist. He drew enormous strength and inspiration from the Irish landscape and its people. His grey-blue abstract landscape painting evoked a spirit of folklore and mythology, containing images of farmlands and figures. Collins had his first solo exhibition in 1956 at the Ritchie Hendriks Gallery in Dublin, displaying 30 paintings. He was elected HRHA (Honorary Council of the Royal Hibernian Academy) in 1980 and a member of Aosdána in 1981 and had a major retrospective exhibition by the Irish Arts Council (Cork, Belfast, Dublin) in 1982. Several solo exhibitions followed, including a Retrospective at Sligo Art Gallery in 1985. Two years later, Patrick Collins was the first artist to be honoured with the accolade SAOI by Aosdána in recognition of his outstanding contribution to the visual arts in Ireland. In 1988 he received an Honorary Doctorate of Literature from Trinity College, Dublin. His paintings have been exhibited widely in Ireland and in Europe, and are held in many public and private collections worldwide.



**3**  
**MARTIN GALE** (B.1949)  
**MAYO SHED NO.3 (2000)**  
signed lower right & dated 2000  
oil on canvas board  
25.5 x 30.5cm (10 x 12in)  
**Provenance:** Taylor Galleries, Dublin;  
Private Collection  
**€1,200-1,800 (£1,043-1,565)**



**4**  
**PERCY FRENCH** (1854-1920)  
**RIVERSCAPE AT SUNSET**  
signed lower right  
watercolour  
17.25 x 24.75cm (7 x 9in)  
**Provenance:** Eakin Gallery, Belfast;  
Private Collection  
**€2,500-3,500 (£2,173-3,043)**





5

JOHN SKELTON SNR (1923-2009)  
*SEAWEEED HARVEST, MANNIN BAY, CONNEMARA*

signed lower left & titled on reverse

oil on canvas

51 x 61.25cm (20 x 24in)

**Provenance:** Private Collection

**€3,000-5,000 (£2,608-4,347)**

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.





6

HARRY AARON KERNOFF RHA (1900-1974)

*STUDY OF JAMES JOYCE*

signed top right

pastel on paper

35.5 x 26cm (14 x 10in)

**Provenance:** De Vere's, Dublin, 29th November 2006 Lot 95;

Private Collection

€3,000-5,000 (£2,608-4,347)

Harry Aaron Kernoff was born in London in 1900 of English/Russian extraction. Having moved to Dublin, Kernoff became a leading figure in Irish modernism. Influenced by Seán Keating, Kernoff painted the Irish landscape, genre scenes, and portraits and is primarily remembered for his sympathetic interest in Dublin and its people as seen here in his depiction of James Joyce. He painted street scenes, as well as Dublin landmarks with sympathy and understanding. Kernoff spent the vast majority of his life unappreciated, and made little or nothing from his paintings until a few years before his death, when he began to be appreciated by contemporary critics.



7

KENNETH WEBB RWA FRSA RUA (B.1927)

*WILD FLOWER MEADOW*

signed lower left

oil on canvas

51 x 41cm (20 x 16in)

**Provenance:** Private Collection

**€4,000-6,000 (£3,478-5,217)**

As a student, colour made a deep impact on Webb, colour in nature and in natural forms, the form itself being of less interest.

Since those early days he has been experimenting with his own free romantic ideas and concepts, using direct colour in a subjective expressionist manner. Colour is an all-embracing experience which pervades the whole of the painting. Throughout his career, Kenneth has been fascinated by a variety of themes. He gets hooked onto an idea, becomes almost obsessional in exploring it, and has to paint his way out of it. "Whenever I am taken by a theme, I seem to have to start all over and invent my own pictorial structure".

These pictures are deeply personal, evocative of his remarkable garden in Connemara, and of the blanket bog around his home there. We see the wild flowers, the pools, the rocks, the turf banks, the textures and shapes and moods of an ever-changing landscape. There is a real sense of place about his work, the place being Ballinaboy which is for him magical, full of mystery, sensuality and colour. The artist needs an emotional element in his paintings which gives them an atmosphere and a mood.





8

FRANK MCKELVEY  
RHA RUA (1895-1974)  
*A WELL WATERED LAND*

signed lower left

oil on canvas

51 x 69cm (20 x 27in)

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

**Literature:** Frank McKelvey: Oriel Gallery  
1990-1991: Catalogue no.3. Illustrated page 52.

€5,000-7,000 (£4,347-6,086)



9

WYCLIFFE EGGINTON  
RI RCA (1875-1951)  
*THE ROAD ACROSS  
THE COMMON*

signed lower left

oil on canvas

51 x 77cm (20 x 30in)

**Provenance:** Private Collection

€1,500-2,500 (£1,304-2,173)





10

JAMES HUMBERT CRAIG RHA RUA (1878-1944)  
*SALROCK, CONNEMARA*

signed lower left, signed & titled on reverse

oil on panel

41 x 54cm (16 x 21in)

**Provenance:** John Magee Gallery, Belfast (label verso);  
 Private Collection

**Exhibited:** Ulster Museum, November 2000 - March 2001.

*€5,000-7,000 (£4,347-6,086)*

The Irish landscape painter James Humbert 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).



**11**  
HANS ITEN RUA (1874-1930)  
**BLUEBELLS, BELVOIR PARK**  
signed lower right  
oil on board  
16 x 22.5cm (6 x 9in)  
**Provenance:** William Rodman &  
Co, Belfast (label verso);  
Private Collection  
€3,000-4,000 (£2,608-3,478)



**12**  
HANS ITEN RUA (1874-1930)  
**SLIEVE DONARD, MOURNE MOUNTAINS**  
signed lower left  
oil on board  
16 x 22.5cm (6 x 9in)  
**Provenance:** William Rodman &  
Co, Belfast (label verso);  
Private Collection  
€3,000-4,000 (£2,608-3,478)





13

GEORGE WILLIAM RUSSELL (Æ) (1867-1935)  
*WHERE THE UNQUIET HOURS DEPART*

signed with monogram (Æ) lower right

oil on canvas

54 x 82cm (21 x 32in)

**Provenance:** George Gallery, Dublin;

Private Collection

**€4,000-6,000 (£3,478-5,217)**

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.).





**14**  
**ANTHONY ROBERT KLITZ**  
 (1917-2000)

***FOUR COURTS, THE RIVER  
 LIFFEY, DUBLIN***

signed lower right  
 oil on canvas

61 x 91.5cm (24 x 36in)

**Provenance:** Private Collection  
**€1,500-2,000 (£1,304-1,739)**



**15**  
**CECIL MAGUIRE**  
 RHA RUA (B.1930)

***ON KYLEMORE LAKE,  
 CONNEMARA***

signed lower right, signed & titled on  
 reverse

oil on board

40.5 x 54cm (16 x 21in)

**Provenance:** Acquired directly from  
 the artist by the present owner  
**€4,000-6,000 (£3,478-5,217)**



16

PETER COLLIS RHA (1929-2012)

*THE FARM GATE, CO WICKLOW*

signed lower right

oil on canvas

61 x 61cm (24 x 24in)

**Provenance:** Private Collection

**€3,000-5,000 (£2,608-4,347)**

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 Oireachtas, 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.





17  
JAMES MACINTYRE RUA (B.1926)  
*SPRING PLOUGHING (1998)*  
signed lower right & dated '98, signed,  
titled & dated on reverse  
watercolour  
47 x 50cm (18 x 20in)  
**Provenance:** Private Collection  
€2,000-4,000 (£1,739-3,478)



18  
FRANK MCKELVEY RHA RUA (1895-1974)  
*HARVEST TIME (1920)*  
signed lower left & dated 1920  
watercolour  
36 x 26cm (14 x 10in)  
**Provenance:** William Rodman & Co. Belfast (label verso);  
Private Collection  
€4,000-6,000 (£3,478-5,217)





19

GEORGE GILLESPIE RUA (1924-1995)  
*FARMSTEAD BY THE STREAM*

signed lower left  
oil on canvas

51 x 76.25cm (20 x 30in)

**Provenance:** Private Collection

**€3,000-4,000 (£2,608-3,478)**

George Kennedy Gillespie was born in Belfast in 1924. Educated from 1941 until 1945 at Belfast High School, he attended evening classes at Belfast College of Art, studying jewellery, silversmith as well as painting. His interest in fine art was encouraged in the late 1950's when he attended painting classes in the studio of R. Boyd Morrison in Hollywood, County Down. He held his first solo-exhibition in 1980 in Dublin at the Oriel Gallery Dublin. Exhibitions were also held at the Kenny Gallery of Galway. Gillespie admired the academic work of such Ulster practitioners as James Humbert Craig and Frank McKelvey. Donegal was his first love, for example Horn Head and Lough Finn, followed by the rugged scenery of Connemara and the West Coast. As he had to avoid prolonged exposure to the elements, the camera assisted him in his compositions.



20  
**MABEL YOUNG** (1889-1974)  
***SAILING AT SUNSET***  
signed lower right  
oil on board  
20 x 25cm (8 x 10in)  
**Provenance:** Private Collection  
**€1,000-1,500 (£869-1,304)**



21  
**MAURICE MACGONIGAL**  
PPRHA (1900-1979)  
***PORTEEN***  
signed lower right & titled on reverse  
oil on board  
30 x 39cm (12 x 15in)  
**Provenance:** Whyte's, Dublin, 19th  
November 2002 Lot 110;  
Private Collection  
**€3,000-5,000 (£2,608-4,347)**





22

MAURICE CANNING WILKS ARHA RUA (1911-1984)  
*THE FISHERMEN RETURNING HOME*

signed lower right

oil on canvas

35.5 x 51.5cm (14 x 20in)

**Provenance:** Private Collection

**€2,000-3,000 (£1,739-2,608)**

Maurice C. Wilks was born in Belfast 1911, the son of a linen designer. He received his academic education at Malone Public School, Belfast and at Belfast College of Art. Wilks was only nineteen when he won the Dunville scholarship. He later exhibited at the Royal Hibernian Academy, Dublin and also at the Oireachtas. In his early years as an artist he resided in Cushendun, in the Glens of Antrim. He has sketched and painted all over Ireland, but he especially liked the atmosphere of Donegal and the West of Ireland. He exhibited in London, Montreal, Boston and Toronto and his paintings have been shown at the Royal Academy, London. He had several one man exhibitions at the Victor Waddington Galleries, Dublin, and in more recent years at the Walker Gallery, Coleraine; The Malone Gallery, Belfast; The Bell Gallery, Belfast and at the Oriel Gallery, Dublin. In his later years he had a summer studio at Sutton, County Dublin which enabled him to paint many scenes of Dublin and Dublin Bay. He is represented in many public and private collections including the Ulster Museum, Armagh County Museum and the Ulster Folk and Transport Museum.





23

PERCY FRENCH (1854-1920)

*CONNEMARA LANDSCAPE (1893)*

signed with initials lower right & dated '93

watercolour

31.25 x 57cm (12 x 22in)

**Provenance:** Private Collection

**€6,000-8,000 (£5,217-6,956)**

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.



24

FRANK MCKELVEY RHA RUA (1895-1974)

***THE PARK POND***

signed lower left

oil on canvas

38.5 x 51.5cm (15 x 20in)

**Provenance:** Private Collection

**€15,000-25,000 (£13,043-21,739)**

Frank McKelvey first attracted attention with his pictures of 'old' Belfast, and his landscape painting. In 1917, his artwork was accepted by the Royal Hibernian Academy (RHA) when he was only 23. For the next fifty-five years he showed every year at the RHA. In 1919, he showed five paintings at the Water Colour Society of Ireland exhibition. In 1921, McKelvey was elected a member of the Belfast Art Society. McKelvey was considered one of the most successful Irish landscape painters of his time. He was gifted both with a superb technical fluency and an inquisitive mind so that painting to him represented a sense of discovery which, notwithstanding the often repetitive nature of some of his landscapes, imbued his work with a constant freshness.



NATHANIEL HONE RHA (1831-1917)

***THE ROAD TO BOURRON. LANDSCAPE WITH CATTLE, ROADWAY AND TREE***

signed 'N.Hone' lower left

oil on canvas

40 x 62.75cm (16 x 24in)

**Provenance:** Important Irish Art, James Adams with Bonhams & Doyle, 9th December 1998 Lot 41;

Oriel Gallery, Dublin 2006;

Private Collection

**Exhibited:** Possibly Royal Hibernian Academy, Dublin 1906, no.92 entitled Road to Bourron; Foundations 1850-2006;

Oriel Gallery, Dublin: November - December 2006.

**Literature:** J. Campbell: Nathaniel Hone The Younger, NGI 1991, p.84 illustrated, figure 48;

Nathaniel Hone, The Road to Bourron; Important Irish Art, James Adams 1998 p.19;

Foundations 1850-2006, Oriel Gallery, 2006 p.10-11.

**€5,000-7,000 (£4,347-6,086)**

Born in Dublin in 1831, Nathaniel Hone studied Engineering at Trinity College Dublin, and worked as an engineer in the expansion of the railways to the West of Ireland. But, suddenly deciding upon a change of career in his early twenties, he went to Paris to study art, c.1853-1857. Much of the art student's time was spent in the studio, drawing and painting from the figure, and the Louvre, copying from Old Master paintings. However, Hone's real love was landscape, and he was soon drawn to the artist's colonies in the Forest of Fontainebleau, south of Paris, where French artists of the Barbizon School were painting farming and woodland scenes in a realistic manner.

Bourron-Marlotte were two adjoining villages in the Seine-et-Marne region, on the southern edge of the Forest of Fontainebleau. In the mid-nineteenth Century they began to attract a community of artists and writers, including the writer Henri Murger (author of *La Vie de la Bohème*), the Goncourt brothers and the painters Theodore Rousseau, Jules Breton, Renoir and Sisley, the Bohemian painter Pinkas and the Romanian Grigorescu and Nathaniel Hone from Ireland. He resided here for much of the 1860's, giving the village of Marlotte as his address in the Salon catalogues of 1865 and 1868.

Hone seems to have visited Bourron-Marlotte as early as 1855, painting studies of the old church and of a shepherdess in an interior, 'A Girl in a White Shawl' 1857 (NGI cat. No. 1479) and he spent much of the period, c.1857 - 1870 here and in Barbizon painting small studies from Nature and larger canvases such as 'La Mare aux Fees' (The Fairy Marsh). He met some of the Barbizon masters and several of his Fontainebleau paintings were exhibited at the Paris Salon.

There are three versions of the subject *The Road to Bourron* extant, featuring a diagonal farm track leading through the flat landscape from right to left, beneath a tree in full leaf, towards a farmhouse at the edge of the village of Bourron among trees. One quite dark-toned picture on board *An Old Road with Trees* (NGI cat. No. 1518) shows the scene with cattle grazing in the grass. A second picture on board also shows the subject, but is much more verdant and freshly painted. The present painting, on canvas, initially appears quite sombre in tone, suggesting the influence of Seventeenth Century Dutch landscape painting, for example, Jacob Ruysdael with his atmospheric landscapes with dark trees, rural figures and animals on rutted tracks and dark skies. Yet Hone's painting also shows the contemporary naturalistic influence of Corot, with his moss green tones and broad brushstrokes. Hone includes three figures; those of a girl, tending her two cows and a woman and child upon the track.

Compared to the more careful, detailed manner of landscape, as practiced in Ireland and England, Hone takes a more generalised approach, painting in a bold, even rough manner in places, using broad, sweeping brushstrokes in the foreground and cursive strokes in the tree to indicate a breezy day. He skilfully balances dark and light areas in the composition. For example a warm sunlight falls upon the pinkish track and upon the field, upon one of the cows and the gable end of the cottage. Most characteristic of Hone is the skilful treatment of the sky: gleaming white above the village, then overall a warm pinkish-mauve, with a bright white upper cloud and with patches of blue showing through.

After his return to Ireland in c.1872 Hone painted the skies above his Irish Landscapes with particular breadth and sensitivity. Indeed, the present painting has much in common in colour and breadth with his later Co. Dublin landscapes. One of Hone's 'Road to Bourron' paintings was exhibited in the RHA in 1906. It is possible that the present picture was acquired by one of Hone's great patrons, Sir George Brooke.

Julian Campbell, March 2017



25

NATHANIEL HONE RHA (1831-1917)

*THE ROAD TO BOURRON. LANDSCAPE WITH CATTLE, ROADWAY AND TREE*

signed 'N.Hone' lower left

oil on canvas

40 x 62.75cm (16 x 24in)

**Provenance:** Important Irish Art, James Adams with Bonhams & Doyle, 9th December 1998 Lot 41;  
Oriel Gallery, Dublin 2006;  
Private Collection

**Exhibited:** Possibly Royal Hibernian Academy, Dublin 1906, no.92 entitled Road to Bourron;  
Foundations 1850-2006;  
Oriel Gallery, Dublin: November - December 2006.

**Literature:** J. Campbell: Nathaniel Hone The Younger, NGI 1991, p.84 illustrated, figure 48;  
Nathaniel Hone, The Road to Bourron; Important Irish Art, James Adams 1998 p.19;  
Foundations 1850-2006, Oriel Gallery, 2006 p.10-11.

€5,000-7,000 (£4,347-6,086)





26

LOUIS LE BROCQUY

HRHA (1916-2012)

**ACHILL (1946)**

signed lower left, titled & dated '46  
watercolour

11.5 x 20.5cm (4 x 8in)

**Provenance:** Private Collection

Inscribed on reverse 'To Melanie,  
from Louis with love 12th Sept '46'

€6,000-9,000 (£5,217-7,826)



27

LOUIS LE BROCQUY

HRHA (1916-2012)

**TUAM, CO GALWAY (1945)**

signed lower left, titled & dated '45  
watercolour

12.5 x 19.5cm (5 x 7in)

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

€6,000-9,000 (£5,217-7,826)





28

DONALD TESKEY RHA (B.1956)

***GARAGE (2012)***

signed lower left

acrylic on paper

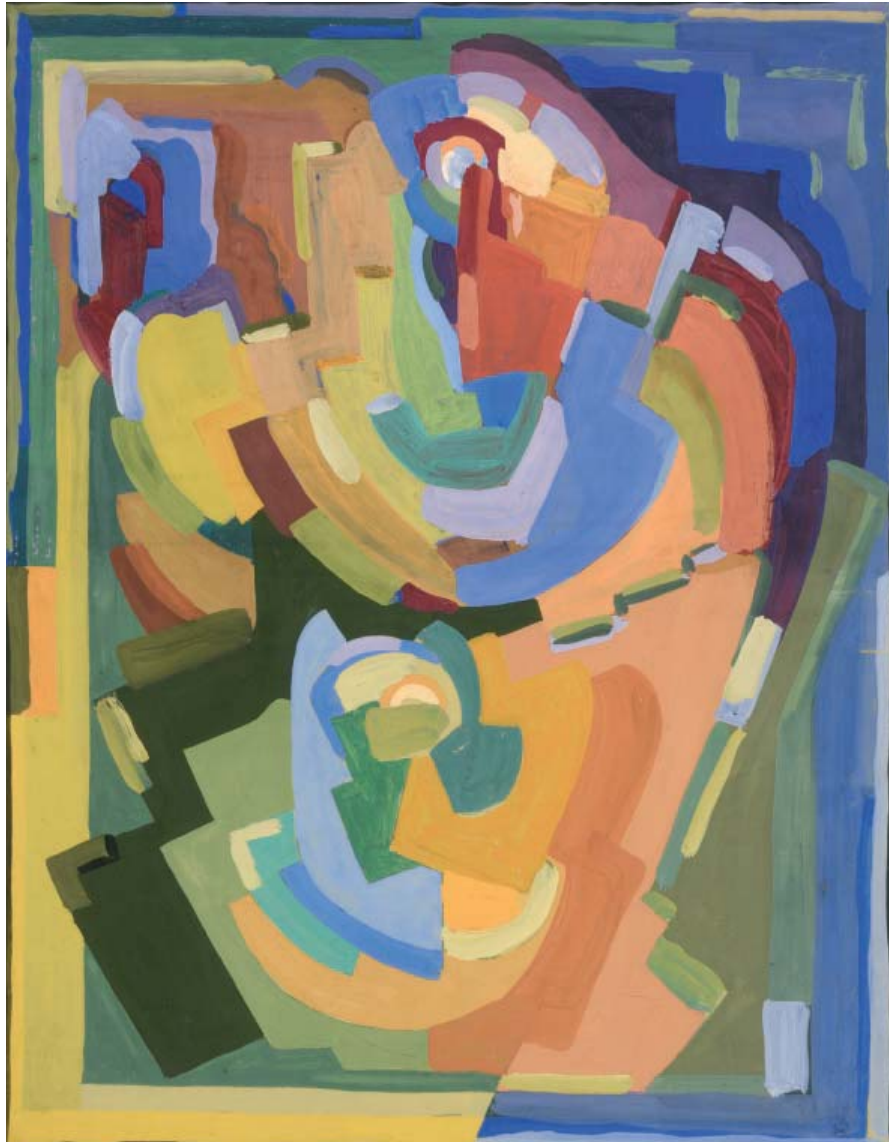
76.5 x 100.5cm (30 x 39in)

**Provenance:** Private Collection

**€12,000-16,000 (£10,434-13,913)**

Donald Teskey was born in County 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. He applies his paint thickly, a creamy impasto, and 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 Irish landscape with large abstract passages and surfaces which articulate the relentless energetic and elemental force of nature.





29

EVIE HONE HRHA (1894-1955)

*COMPOSITION*

gouache on card

58.5 x 46cm (23 x 18in)

**Provenance:** Taylor Galleries, Dublin 1984 (label verso);

Collection of Finbarr & Moyra O'Donovan

€5,000-7,000 (£4,347-6,086)

Evie Hone (1894-1955) was a Dublin born Irish painter and stained glass artist. She was related to Nathaniel Hone. Her most important works are probably the East Window for the Chapel at Eton College, Windsor, England (1949-1952) and My Four Green Fields, now located in Government Buildings. They were commissioned for the Irish Government's Pavilion at the 1939 New York World's Fair. Like her companion Mainie Jellett, Evie Hone studied under Walter Sickert at the Westminster Technical

Institute in London and worked under André Lhote and Albert Gleizes in Paris before returning to become influential in the modern movement in Ireland, she was one of the founders of the Irish Exhibition of Living Art. Evie Hone was extremely devout; she spent time in an Anglican Convent in 1925 and converted to Catholicism in 1937. This may have influenced her in decision to begin working in stained glass. Initially she worked as a member of the stained glass co-operative An Túr Gloine before setting up a studio of her own in Rathfarnham, Dublin.



30

BASIL BLACKSHAW HRHA RUA (1932-2016)

***JACK THE LAD***

signed lower left & titled on reverse

oil on canvas

61 x 91.5cm (24 x 36in)

**Provenance:** Acquired directly from the artist;  
Private Collection

**€15,000-25,000 (£13,043-21,739)**

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.





31  
ARTHUR K. MADERSON (B.1942)  
*UNDER A PLANE TREE,  
PROVANCE FRANCE*  
signed lower right, signed & titled on reverse  
oil on board  
117 x 79cm (46 x 31in)  
**Provenance:** Private Collection  
€3,500-4,500 (£3,043-3,913)

32  
GRAHAM KNUTTTEL (B.1954)  
*WHO'S WATCHING WHO?*  
signed lower right  
oil on canvas  
61 x 122cm (24 x 48in)  
**Provenance:** Private Collection  
€3,000-5,000 (£2,608-4,347)





33

**MARKEY ROBINSON (1918-1999)**  
***THE MADELEINE FLOWER MARKET***

signed lower left

gouache on board

58.5 x 81.5cm (23 x 32in)

**Provenance:** Private Collection

**Literature:** Markey Robinson - *Maverick Spirit* by Michael Mulreany page 52 (illustrated).

**€10,000-15,000 (£8,695-13,043)**

Markey Robinson was born in Belfast in 1918. He was the son of a house painter and spent time as a boxer and as a merchant sailor. He trained at the Belfast College of Art and was a prolific Irish artist with a distinctive naive expressionist style. His first exhibitions were in Belfast during World War II. His main passion was painting, but he also produced sculptures, and designed some stained glass panels. His paintings cover a wide range of subjects, but there are certain recurring features. As an artist, Markey Robinson produced artworks with similar elements to those of Matisse, Derain and Picasso (especially his clown and figure studies). His work has also been influenced by the Incas and the Aztecs, as evidenced by his authentic style of bold brush paintwork.



HARRY JONES THADDEUS (1860-1929) RHA  
*A SHEEP PEN*

signed 'H.J. THADDEUS' and dated 1894 lower left of centre  
 oil on board

63.5 x 76.5cm (25 x 30in)

**Provenance:** Gorry Gallery, Dublin;  
 Private Collection

€6,000-9,000 (£5,217-7,826)

Though the tone and style of this painting was informed by French rustic naturalism, its subject is more likely to be English. Thaddeus travelled extensively throughout his career, but from the mid-1880s to 1904 was based in London and conducted much of his business in its vicinity. The character and russet tiles of the farm building on the right of the picture are certainly consistent with southern English vernacular architecture.

The calm simplicity of the subject - farm workers discussing stock - provides a gentle contrast to the agrarian subjects for which Thaddeus is better known. His most celebrated works include depictions of peasants in moments of heightened emotion or peril (The Wounded Poacher (1880/1, NGI); An Irish Eviction, Co. Galway (1890, private collection; The Poachers (1890's, private collection)).

Animals are extremely unusual in Thaddeus's work. However, on the evidence of this painting, and a portrait of the artist's son Freddie with the family dog (c.1904, private collection), a tender and intimate record never intended for public scrutiny, Thaddeus was both comfortable and competent in painting such subject matter. This picture invites comparison with the work of Joseph Malachy Kavanagh (1856-1918), who specialised in pastoral subjects and, like his compatriot and close contemporary Thaddeus, had spent time painting in Brittany in the early 1880's.

Its peculiarities notwithstanding, the painting bears many of the technical hallmarks of the artist's work. The palette, particularly the distinctive greens, and the orange-brown of the farm building's roof, recur throughout Thaddeus's oeuvre. The liberal use of dark outlines around the linear detail, meanwhile, is also characteristic of Thaddeus's paintings in many genres, as is the assuredness of the drawing.

For several decades, Thaddeus enjoyed considerable success and critical acclaim as a society portrait painter, befriending and serving many members of Europe's royal, aristocratic and political elite. Alternative subjects, like this example, provided him with welcome respite from the exacting demands of formal portraiture, and he displayed on many occasions an inclination to experiment. In this instance, the composition is relatively unorthodox - the horizontal and dramatically foreshortened sheep pen occupies most of the middle ground - and does not adhere to strict academic models. The picture is also larger than one might expect for such an understated subject.

Brendan Rooney, February 2017





34

HARRY JONES THADDEUS (1860-1929) RHA

*A SHEEP PEN*

signed 'H.J. THADDEUS' and dated 1894 lower left of centre  
oil on board

63.5 x 76.5cm (25 x 30in)

**Provenance:** Gorry Gallery, Dublin;  
Private Collection

€6,000-9,000 (£5,217-7,826)





35

ATTRIBUTED TO GEORGE BARRETT (1732-1784)

*TWO HUNTERS IN THE DARGLE VALLEY*

oil on canvas

91.60 x 70.40cm (36 x 27in)

**Provenance:** James Adam's & Bonhams Dublin, 31st May 2006 Lot 85;

Private Collection

€8,000-12,000 (£6,956-10,434)



36

JAMES HUMBERT CRAIG  
RHA RUA (1878-1944)  
*THE TOPS OF GLENDUN,  
CO ANTRIM*

signed lower left & titled on reverse  
oil on board  
37.5 x 50.75cm (15 x 20in)  
**Provenance:** Private Collection  
€5,000-7,000 (£4,347-6,086)

37

CHARLES J. MCAULEY  
RUA ARSA (1910-1999)  
*DIGGING POTATOES*

signed lower left  
oil on canvas  
45.5 x 61cm (18 x 24in)  
**Provenance:** Original artist's label  
on reverse with price of £30;  
Private Collection  
€3,000-5,000 (£2,608-4,347)







38

CHARLES J. MCAULEY  
RUA ARSA (1910-1999)

***CATTLE GRAZING ON  
THE COUNTRY LANE***

signed lower left

oil on canvas

35 x 45cm (14 x 18in)

**Provenance:** Private Collection

€1,500-2,000 (£1,304-1,739)



39

FRANK MCKELVEY  
RHA RUA (1895-1974)

***GATHERING THE PEAT***

signed lower left

watercolour

38 x 53.40cm (15 x 21in)

**Provenance:** Private Collection

€2,000-4,000 (£1,739-3,478)



40

GEORGE GILLESPIE  
 RUA (1924-1995)  
*NEAR GORTAHORK,  
 CO DONEGAL*

signed lower left & titled on reverse  
 oil on canvas

76.25 x 103cm (30 x 40in)

**Provenance:** Private Collection

€4,000-6,000 (£3,478-5,217)

41

JAMES HUMBERT CRAIG  
 RHA RUA (1878-1944)  
*THE EVENING CHAT*

signed lower left  
 oil on board

25.5 x 36cm (10 x 14in)

**Provenance:** Private Collection

€4,000-5,000 (£3,478-4,347)







42

FLORA MITCHELL (1890-1973)  
*19 ST STEPHEN'S GREEN, DUBLIN 2*

signed lower right & titled lower left  
 watercolour

25 x 35cm (10 x 14in)

**Provenance:** The Neptune Gallery,  
 Dublin (framing label verso);  
 Private Collection

€1,750-2,500 (£1,521-2,173)



43

MAURICE CANNING WILKS  
 ARHA RUA (1911-1984)  
*CUSHENDUN VILLAGE*

signed lower left

oil on canvas

51 x 62cm (20 x 24in)

**Provenance:** Private Collection

€2,500-3,500 (£2,173-3,043)





44

ROBERT TAYLOR CARSON

HRUA (1919-2008)

*RACING ON GLENBEIGH STRAND*

(1975)

signed lower left & titled on reverse

oil on canvas

60 x 90.5cm (23 x 35in)

**Provenance:** Cristeph Gallery, Letterkenny,  
Co Donegal;

Private Collection

€3,000-5,000 (£2,608-4,347)

45

AUGUSTE CHABAUD

(1882-1955) FRENCH

*ENTRE LES MONTAGNETTES*

signed 'A.CHABAUD' lower right

oil on canvas

54.5 x 65.5cm (21 x 25in)

**Provenance:** Usher Auctions, Co Meath;  
Private Collection

€2,000-3,000 (£1,739-2,608)







46

CHARLES BRADY HRHA (1926-1997)

*PAPERBACKS (1994)*

signed lower right

oil on linen

49 x 29cm (19 x 11in)

**Provenance:** Grants Fine Art Gallery, Co Down (label verso);

Private Collection

**€2,000-3,000 (£1,739-2,608)**

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.



47

NANO REID RHA (1900-1981)  
**GERANIUM ON A WINDOW SILL**

signed lower right

oil on canvas

46 x 36cm (18 x 14in)

**Provenance:** James Adams & Bonhams, Dublin, 28th May 2003 Lot 79;

Private Collection

**€3,000-5,000 (£2,608-4,347)**

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.





48

PABLO PICASSO (1881-1973)

**PICADOR (1953)**

ceramic - number 120 from an edition of 500

16.5cm (6in) Oval

**Provenance:** Nicholas Gallery, Belfast;  
Private Collection

**Literature:** Alain Ramie - Catalogue of Ceramic Works (1947-1971), page 115 No: 211 (Illustrated).

€2,000-4,000 (£1,739-3,478)



49

MARY SWANZY HRHA (1882-1978)

**THE MODEL**

oil on board

24 x 16.5cm (9 x 6in)

**Provenance:** The Mary Swanzy Studio Sale,  
Christie's, London 10th May 2007 Lot 332;  
Private Collection

€1,500-2,000 (£1,304-1,739)



50

JOHN SHINNORS (B.1950)

*STRAWBOY 3 (2004)*

signed lower right

oil on canvas

40.5 x 40.5cm (16 x 16in)

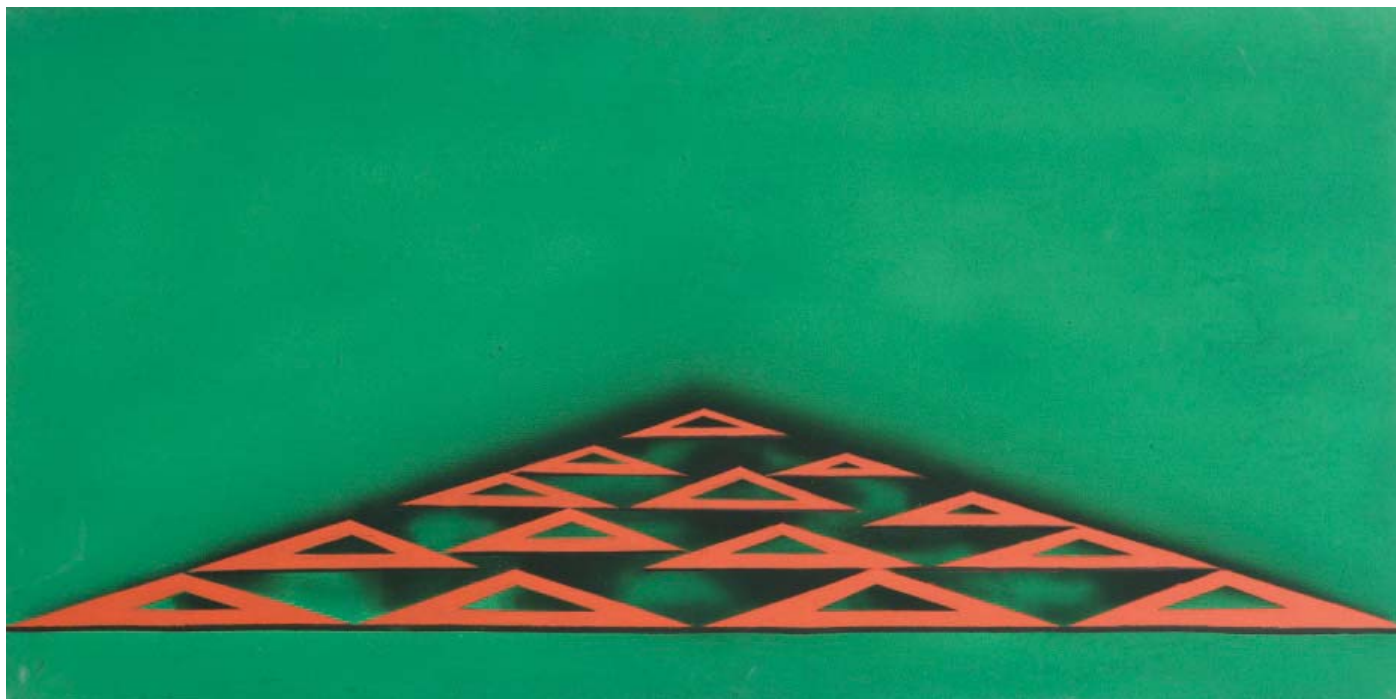
**Provenance:** Taylor Galleries, Dublin (label verso);

**€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".

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.





51

MICHAEL FARRELL (1940-2000)

*STUDY FOR "SANDYCOVE SERIES" NO 10 (1969)*

signed, titled & dated on reverse '69

acrylic on canvas

61 x 122cm (24 x 48in)

**Provenance:** Private Collection

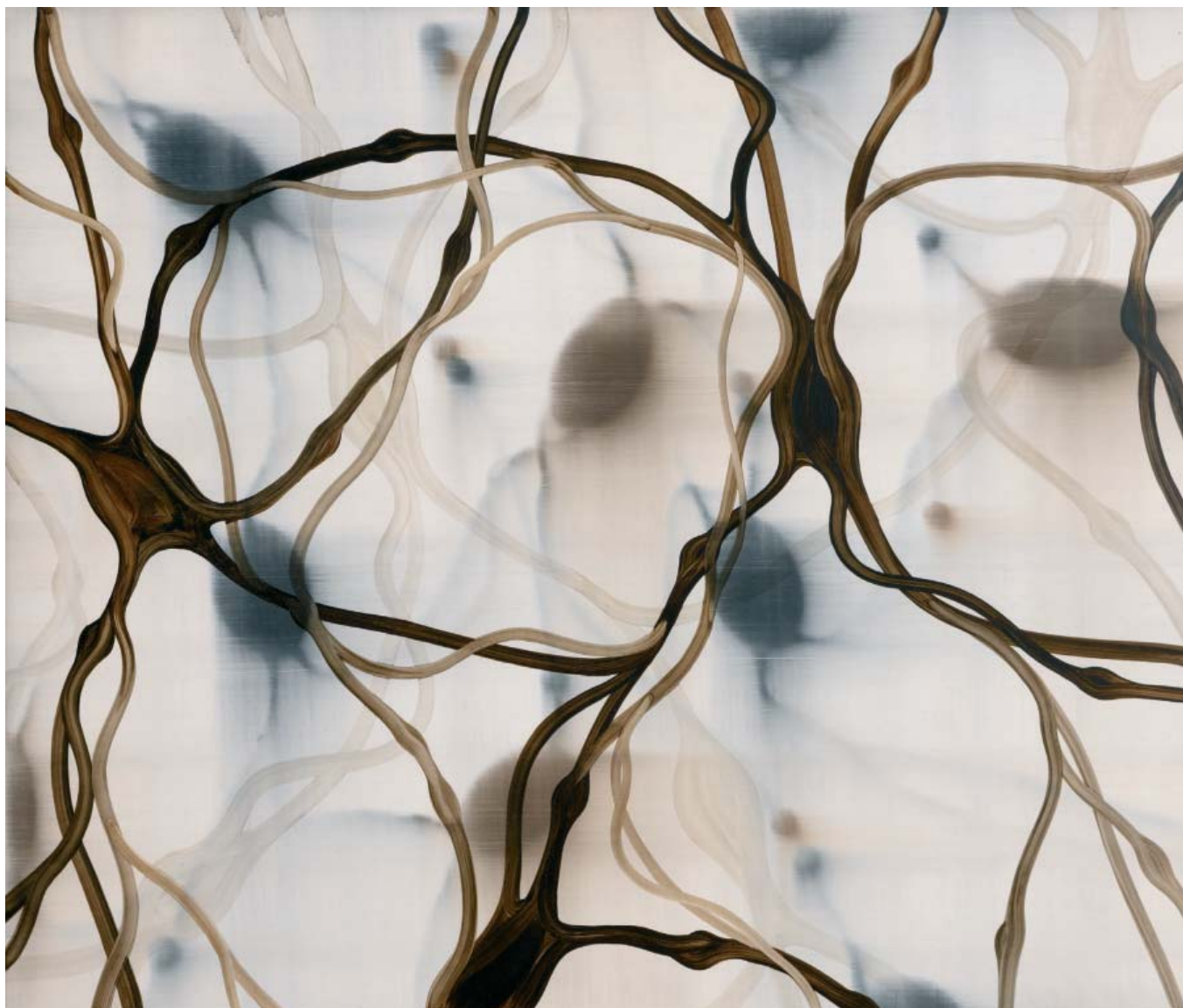
**Exhibited:** Axiom Gallery, London: 15th January - 8th February 1969

€5,000-7,000 (£4,347-6,086)

This series was inspired by Farrell living at Bayswater Terrace, Sandycove. In 1968, Gerry Walker identified the two main factors that formed the basis of these paintings: the sun's rays playing on the tips of the waves, and the seagulls as they swept in from the sea to alight on the beach.

At the Irish Exhibition of Living Art in 1969, Farrell's entry was Sandycove Series #10 and it won him, for the second time, the Carroll Prize. Brian Fallon of the Irish Times commented on the painting: 'Farrell must now be the most prize-garlanded figure in Irish painting. His big Sandycove picture is certainly one of the best things he has done - I speak as one who finds most hard-edge paintings vacuous and mechanical but this had more formal tension, subtler colour and greater invention than I remember in his previous works.'

The adjudicator of the exhibition commented: 'It stands up to international standards, yet it seems to possess a distinctly Irish quality. One feels that the artist is drawing on his native roots while responding to universal concerns.'



52

MARK FRANCIS (B.1962)

*VENTRAL (2003)*

signed & dated on reverse

oil on canvas

86.5 x 102cm (34 x 40in)

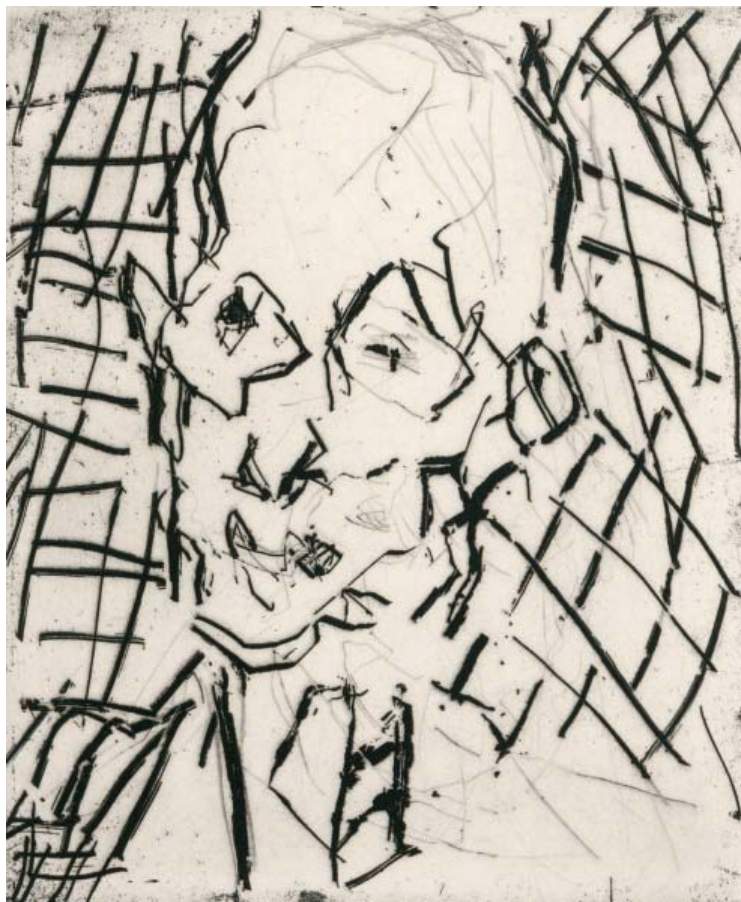
**Provenance:** Kerlin Gallery, Dublin (label verso);

Private Collection

**€10,000-15,000 (£8,695-13,043)**

Mark Francis was born in Northern Ireland in 1962 and studied painting at St. Martin's School of Art (1980-85) before going on to the Chelsea School of Art where he completed his Master of Arts in painting in 1986. Francis has exhibited internationally both individually and in group exhibitions. His work has had a strong association with science. Throughout his career his abstract paintings have continually been informed by the shapes, patterns and visual qualities found by his personal interest in mycology. It is through this abstract language that Francis initiated his platform in the early 1990s to become one of the UK's leading contemporary painters and maintains to be at the forefront of critical evaluation within art. Francis is often characterised by his wet-on-wet painting technique (a technique also used by Gerhard Richter in the 1960s) and his continuous use of grid formations that are present within his paintings. Francis' work is collected by numerous institutions and organisations that include the Irish Museum of Modern Art, the Tate and is represented by Kerlin Gallery.





53

FRANK AUERBACH  
(B.1931) GERMAN-BRITISH  
*BILL* (2009)

signed, titled & numbered  
etching - number 17 from an edition of 100  
18 x 15cm (7 x 6in)

**Provenance:** Nicholas Gallery, Belfast (label verso);  
Private Collection  
€2,000-3,000 (£1,739-2,608)

54

JOHN KINGERLEE (B.1936)  
*BLUE GRID I* (2004)

monogrammed lower right & dated '04  
oil on board  
19 x 28cm (7 x 11in)

**Provenance:** Private Collection  
**Literature:** Kingerlee by Jonathan Benington:  
page 213 (illustrated)  
€3,000-5,000 (£2,608-4,347)







55

WILLIAM CROZIER HRHA (1930-2011)

*THE DARK POOL*

signed lower right

oil on canvas

76.5 x 86.5cm (30 x 34in)

**Provenance:** Royal Hibernian Academy Annual Exhibition 2008 (label verso);

Private Collection

**Exhibited:** Royal Hibernian Academy, Annual Exhibition 2008: No 1

**€14,000-18,000 (£12,173-15,652)**

William Crozier was an Irish-Scots still-life and landscape artist based in Hampshire, England and West Cork. Throughout the 1960s and 1970s Crozier exhibited his works in London, Glasgow, Dublin and all over Europe. From the 1980s, Crozier's painting blossomed with a new freedom and confidence, the result of the stimulus provided by his studio in West Cork. His abstract landscapes and still life painting used sumptuous colour to convey an emotional intensity. To the end of his life, he was endlessly concerned with the challenge of creating a new language in figurative painting.

William Crozier represented the UK and Ireland overseas, and was awarded the Premio Lissone in Milan in 1958 and the Oireachtas Gold medal for Painting in Dublin in 1994. In 1991 the Crawford Art Gallery Cork and the Royal Hibernian Academy curated a retrospective of his work. He was elected to Aosdána in 1992 and was elected an honorary member of the Royal Hibernian Academy.





56

JACK BUTLER YEATS

RHA (1871-1957)

***THE NIGHT BEFORE LARRY WAS STRETCHED***

signed top left

ink & pencil on paper

7.5 x 18cm (3 x 7in)

**Provenance:** Collection of Miss Shelia Woodlock;

The Dawson Gallery

Dublin (label verso);

Private Collection

€4,000-6,000 (£3,478-5,217)



57

CECIL MAGUIRE

RHA RUA (B.1930)

***HOOKERS***

signed lower right

oil on board

25 x 30cm (10 x 12in)

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

Private Collection

€4,000-6,000 (£3,478-5,217)



58

MARKEY ROBINSON  
(1918-1999)

*LOOKING TOWARDS  
SLIEVEMORE, ACHILL*

signed lower left  
gouache on board

64 x 115.5cm (25 x 45in)

**Provenance:** Oriel Gallery, Dublin;  
Private Collection  
€8,000-10,000 (£6,956-8,695)

59

IVAN SUTTON (B.1944)  
*GALWAY HOOKERS BERTHED  
AT ROUNDSTONE HARBOUR*

signed lower right & titled on  
reverse

oil on canvas board

50 x 76.5cm (20 x 30in)

**Provenance:** Acquired directly  
from the artist;  
Private Collection

€1,200-1,800 (£1,043-1,565)





PAUL HENRY RHA (1876-1958)  
*SAILING BOAT ON A LOCH (1916-17)*

signed 'PAUL HENRY' lower left

oil on canvas

35.60 x 41cm (14 x 16in)

**Provenance:** Sotheby's, London, 21st May 1986, lot 183;

National Gallery of Ireland, (TD.2011.74) (label verso);

Private Collection

**Literature:** S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, Yale University Press, New Haven & London, 2007, catalogue number 444, reproduced page 190

€60,000-80,000 (£52,173-69,565)

Reviewing Henry's 1917 Dublin exhibition the Freeman's Journal (16 April 1917) commented, possibly of this picture, with its 'solitary sail gliding over the dancing waters'. The actual boat may be a Galway Hooker. In these years Henry painted many pictures with boats (see Kennedy, 2007, numbers 448, 451, 452 and others).

The still waters across which the boat is sailing is echoed in the sky, with its non-threatening clouds, and in the mountains. The setting may be Achill Sound, in which case the far mountain is probably Slievemore, which rises to a height of 2,204 ft.

Dr. S.B Kennedy, March 2017





60

PAUL HENRY RHA (1876-1958)  
*SAILING BOAT ON A LOCH (1916-17)*

signed 'PAUL HENRY' lower left

oil on canvas

35.60 x 41cm (14 x 16in)

**Provenance:** Sotheby's, London, 21st May 1986, lot 183;

National Gallery of Ireland, (TD.2011.74) (label verso);

Private Collection

**Literature:** S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, Yale University Press, New Haven & London, 2007, catalogue number 444, reproduced page 190

€60,000-80,000 (£52,173-69,565)





**61**  
**THOMAS RYAN PPRHA (B.1929)**  
***THE FOUR COURTS AND ST AODEONS***  
***CHURCH, DUBLIN***

signed lower right  
 oil on board  
 50 x 50cm (20 x 20in)  
**Provenance:** Private Collection  
**€1,200-1,800 (£1,043-1,565)**



**62**  
**WILLIAM CONOR RHA RUA ROI (1881-1968)**  
***GENTLEMAN RESTING***

signed lower right  
 wax crayon  
 23.5 x 28cm (9 x 11in)  
**Provenance:** Private Collection  
**€1,000-1,500 (£869-1,304)**



63

FRANK MCKELVEY RHA RUA (1895-1974)

*CHILDREN IN THE PARK*

signed lower left

oil on canvas

56 x 68.5cm (22 x 27in)

**Provenance:** William Mol, Belfast (label verso);  
National Gallery of Ireland (TD.2011.85) (label verso);  
Private Collection

**€35,000-45,000 (£30,434-39,130)**

Frank McKelvey was born in Belfast in 1895, the son of a painter and decorator. He attended the Belfast School of Art and won the “Sir Charles Brett” prize for figure drawing there in 1912. By 1918 his work was exhibited at the Royal Hibernian Academy and in 1921 he was elected a member of the Belfast Art Society. McKelvey was appointed an associate of the RHA in 1923, being granted full membership in 1930. 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. However, McKelvey was also a prolific and skilful portraitist, painting the portraits of a wide range of subjects. He was elected as one of the first academicians of the Ulster Academy of Arts when it was founded in 1930.





64

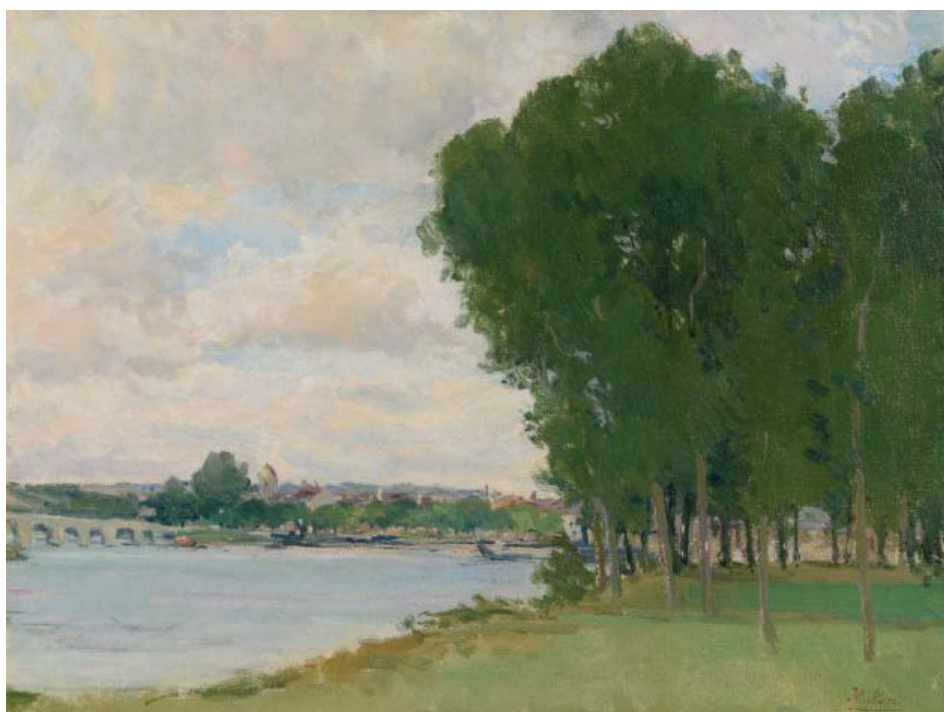
ERSKINE NICOL  
RSA ARA (1825-1904)

**HER AIN BAIRN (1887)**

signed lower right & dated 1887  
watercolour

29 x 41cm (11 x 16in)

**Provenance:** Private Collection  
€2,000-4,000 (£1,739-3,478)



65

HANS ITEN RUA (1874-1930)  
**RIVER SEINE, FRANCE**

signed lower right  
oil on canvas

33 x 46cm (13 x 18in)

**Provenance:** Rodman Art Gallery,  
Belfast (label verso);  
Private Collection  
€3,000-5,000 (£2,608-4,347)



66  
ANTHONY SCOTT (B.1968)  
**HORSE**  
signed  
bronze - artist's proof  
57 x 64 x 17cm (22 x 25 x 7in)  
**Provenance:** Private Collection  
**€6,000-9,000 (£5,217-7,826)**

Anthony Scott was born in Co. Fermanagh and attended university in Belfast before completed an MA in Cardiff in 1993. Scott is primarily known for his beautifully stylised bronze animals that draw upon Celtic mythology and literature, their expressions and stances imbued with human characteristics invoking heroism and passion. Having come from a farming background; animals have always been an important source of inspiration for Scott and through bronze he attempts to capture the essence of the animal.

Scott has been a regular annual exhibitor at the Royal Hibernian Academy and has shown extensively in Ireland, the UK and at numerous international art fairs. In May 2011, HM Queen Elizabeth II unveiled a new sculpture by Anthony Scott at the Irish National Stud in Kildare. His work is also included in the public collections of the Arts Council of Northern Ireland, the Barbican Centre, London, the Crafts Council of Ireland, the US Ambassador's Residence in the Phoenix Park, Dublin, AIB Bank Centre, Kelly's Hotel Rosslare and in numerous important private collections.





67

JOHN BEHAN RHA (B.1938)  
*WESTERN FAMINE SHIP*

signed & dated

unique bronze

71 x 65 x 28cm (28 x 25 x 11in)

**Provenance:** Acquired directly from the artist;  
Private Collection

**€8,000-12,000 (£6,956-10,434)**

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 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.



68

JOHN BEHAN RHA (B.1938)  
*CANAL BULL*

signed, numbered 3/9 & dated  
bronze - number 3 from an edition of 9  
34 x 55 x 19cm (13 x 21 x 7in)

**Provenance:** Private Collection  
€6,000-9,000 (£5,217-7,826)



69

JOHN BEHAN RHA (B.1938)  
*FLIGHT OF BIRDS IN SPRING*

signed & dated 2016  
unique bronze  
89 x 50 x 44cm (35 x 20 x 17in)

**Provenance:** Acquired directly from the artist;  
Private Collection  
€5,000-7,000 (£4,347-6,086)





70

JOHN BEHAN RHA (B.1938)  
*NORTH OAR BOAT*

signed & numbered 2/9

bronze - number 2 from an edition of 9  
32 x 35 x 23cm (12 x 14 x 9in)

**Provenance:** Private Collection

€2,000-3,000 (£1,739-2,608)



71

JOHN BEHAN RHA (B.1938)  
*THE ARRIVAL*

bronze from an edition of 9  
62.5 x 57 x 38cm (24 x 22 x 15in)

**Provenance:** Private Collection

€7,000-10,000 (£6,086-8,695)



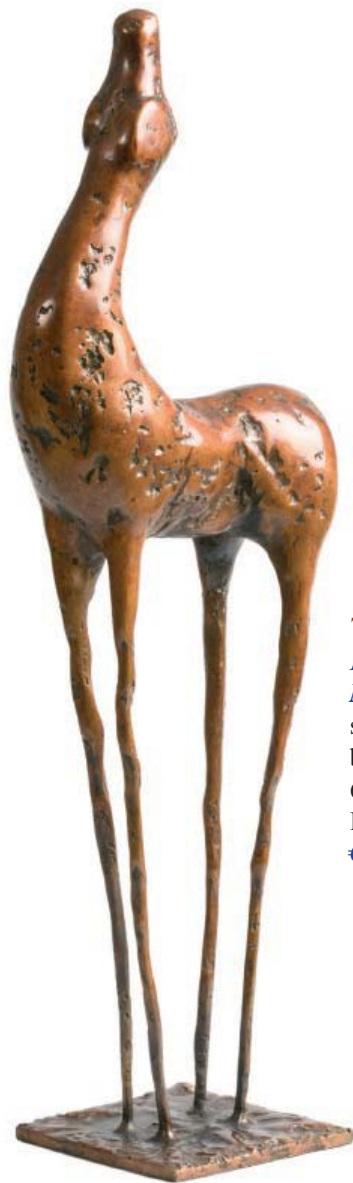
72

JOHN BEHAN RHA (B.1938)  
*WANDERING AENGUS (FROM THE  
GOD OF LOVE OF THE BIRDS) (1991)*

unique bronze on granite base  
136 x 54 x 68cm (53 x 21 x 27in)

**Provenance:** Private Collection  
€10,000-15,000 (£8,695-13,043)





73

ANNA LINNANE (B.1965)

*NEIGHING HORSE*

signed & numbered 8/9

bronze - number 8 from an edition of 9

69 x 25 x 15cm (27 x 10 x 6in)

**Provenance:** Private Collection

€1,500-2,500 (£1,304-2,173)



74

MICHAEL FOLEY (B.1963)

*CURVA I*

signed & numbered 1/9

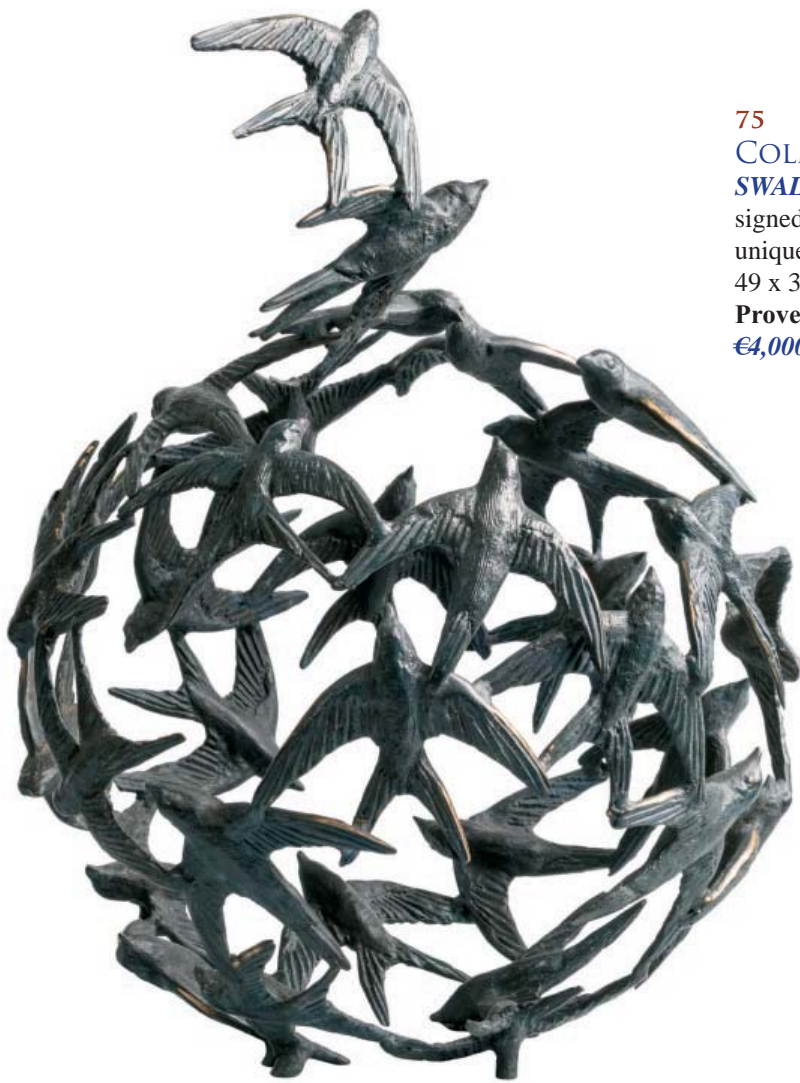
bronze - number 1 from an edition of 9

11 x 49 x 13cm (4 x 19 x 5in)

**Provenance:** Acquired directly from the artist;

Private Collection

€1,000-1,500 (£869-1,304)



75  
COLM J. BRENNAN (B.1943)  
**SWALLOW SPHERE**  
signed  
unique bronze  
49 x 38 x 38cm (19 x 15 x 15in)  
**Provenance:** Private Collection  
€4,000-6,000 (£3,478-5,217)



76  
PATRICK O'REILLY (B.1957)  
**WALKING BEAR (2003)**  
signed, numbered 1/1, dated 2003 & foundry stamp  
unique bronze  
38 x 33 x 30.5cm (15 x 13 x 12in)  
**Provenance:** Private Collection  
€2,500-3,500 (£2,173-3,043)





77

MELANIE LE BROCQUY HRHA (B.1919)

**FIGURES ON A BRIDGE (1982)**

signed & numbered 1/6

bronze - number 1 from an edition of 6

20.5 x 20.25 x 11cm (8 x 8 x 4in)

**Provenance:** Private Collection

**Exhibited:** Royal Hibernian Academy, Gallagher Gallery, Dublin, 29th June - 29th August 1999 No.19

**Literature:** Melanie Le Brocquy, Essay by Brian Fallon and Interview by Hilary Pyle No.19 page 31 (illustrated on front cover and also on page 31)

€3,000-5,000 (£2,608-4,347)



78

BOB QUINN (B.1948)

**THE RAIN MAN**

signed & numbered 5/9

bronze on stone base - number 5 from an edition of 9

94.5 x 52 x 27cm (37 x 20 x 11in)

**Provenance:** Private Collection

€4,000-6,000 (£3,478-5,217)



79

FREDERICK EDWARD MCWILLIAM RA (1909-1992)

**THE JUDO PLAYERS**

signed & numbered 1/5

bronze - number 1 from an edition of 5

54 x 40 x 20cm (21 x 16 x 8in)

**Provenance:** Private Collection

**€15,000-20,000 (£13,043-17,391)**

Frederick Edward McWilliam was born in Banbridge, Northern Ireland in 1909. He studied for a time at the Slade School of Fine Art in London, where he was later to end up teaching. When he started in the Slade, McWilliam planned to be a painter but under the influence of Professor of Sculpture, A.H. Gerrard, he left committed to sculpture. Upon graduating McWilliam was awarded the Robert Ross leaving scholarship. During the first year of the Second World War he joined the Royal Air Force and was stationed in England where he was engaged in interpreting aerial reconnaissance photographs.

Even during this time he was still able to exhibit and teach art. In 1964 he was awarded an Honorary D.Litt. from the Queen's University Belfast. In 1966 he was awarded a C.B.E. and in 1971 he won the Oireachtas Gold Medal. McWilliam exhibited at Waddington Galleries, London, and had a major retrospective show at the Tate Gallery in 1989.





80

PAULINE BEWICK RHA (B.1935)

***YELLOW ORCHIDS (1997)***

signed, titled & dated '97

acrylic on paper

137.5 x 99.25cm (53 x 39in)

**Provenance:** Royal Hibernian Academy Annual Exhibition 1997 (label verso);  
Private Collection

**Exhibited:** Royal Hibernian Academy, Annual Exhibition 1997, Work No.2.

***€5,000-7,000 (£4,347-6,086)***

Pauline Bewick was born in England in 1935. She moved many times between England and Ireland before finally settling in County 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, County Kerry.



81

DANIEL O'NEILL (1920-1974)  
*COASTAL SCENE, CO DOWN (1973)*

signed lower right  
oil on board

**Provenance:** Whytes, Dublin, 9th October 2001, Lot 38;  
Private Collection

**€4,000-6,000 (£3,478-5,217)**

Daniel O'Neill was a Romantic painter born in Belfast in 1920. 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 also included George Campbell and Gerard Dillon. Along with Colin Middleton, Gerard Dillon and George Campbell he was one of a group of artists who respected each other's work and kept in touch over the course of their careers. He lived in London from 1958 to 1971. 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.





82  
 KENNETH WEBB RWA FRSA RUA (B.1927)  
*TURF BOATS*

signed lower right & titled on reverse  
 oil on board  
 38 x 75.5cm (15 x 29in)

**Provenance:** James Adam's, Dublin,  
 26th September 2001, Lot 36;  
 Private Collection  
 €5,000-7,000 (£4,347-6,086)



83  
 HARRY AARON KERNOFF  
 RHA (1900-1974)  
*WORKING MAN (SEAMUS BEAG,  
 ORIGIN KERRY) (1933)*

signed lower right & dated '33  
 watercolour  
 37 x 27.5cm (14 x 11in)

**Provenance:** Pym's Gallery, London (label verso);  
 Private Collection  
 €1,000-1,500 (£869-1,304)



84

NORAH MCGUINNESS HRHA (1901-1980)  
*CHARVILLE HOUSE, ENNISKERRY, CO WICKLOW (1945)*

signed lower right & dated '45

oil on canvas

71.25 x 92cm (28 x 36in)

**Provenance:** George Gallery, Dublin;  
 Private Collection

€8,000-12,000 (£6,956-10,434)

Norah McGuinness was born in County Derry, Northern Ireland in 1901. She first studied life-drawing at the Derry Technical School before going on to study at the Metropolitan School of Art in Dublin (now the National College of Art and Design).

She studied painting under the artist Patrick Tuohy and design with stained glass artist Harry Clarke. McGuinness set up a studio in Dublin and her work included costume design and sets for the Abbey and Peacock theatres in Dublin. As well as her landscape and figurative paintings she was commissioned by W.B. Yeats to illustrate his *Stories of Red Hanrahan and The Red Rose*. McGuinness was part of the circle of artists that included women painters Evie Hone, Mainie Jellett, Mary Swanzy and

May Guinness. Each of these was determined to progress the development of art in Ireland in their individual way. Like her contemporaries Hone & Jellett in 1929 Mc Guinness went to Paris to study with Lhote. From the influences she encountered in Paris, McGuinness embraced cubist elements in her landscape painting: fragmentation, multiple viewpoints and sharp geometric elements appeared in her work. Along with Mainie Jellett, Louis Le Brocquy and others, McGuinness was one of the founding members of the Irish Exhibition of Living Art, which was set up to showcase modern art in the country and to act as an alternative to the more conservative R.H.A. exhibitions. On the death of Mainie Jellett she became chairman, and upheld the position for almost twenty years. In 1950, alongside Nano Reid, she represented Ireland in the Venice Biennale. She was elected an honorary member of the R.H.A. in 1957 and received an honorary doctorate from Trinity College in 1973.





85

BASIL BLACKSHAW HRHA RUA (1932-2016)

*THE DUST SETTLES*

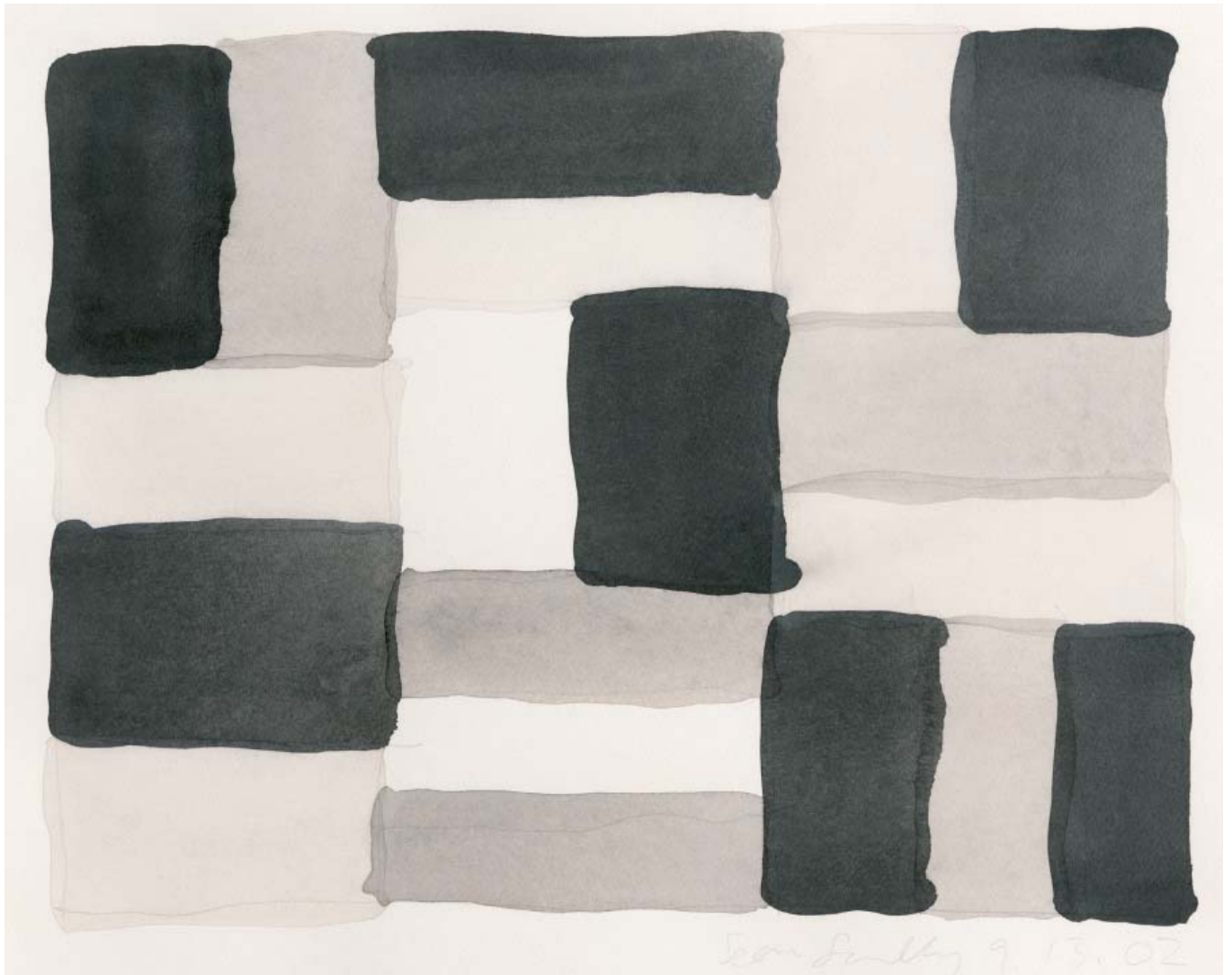
signed lower left

oil on canvas

40.5 x 50cm (16 x 20in)

**Provenance:** Acquired as a gift from the artist by the present owner

€20,000-30,000 (£17,391-26,086)



86

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

**€15,000-25,000 (£13,043-21,739)**

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.





87

HOWARD HODGKIN (1932-2017) BRITISH  
*THE ROAD TO RIO (2016)*

signed & numbered 32/350

limited edition lithograph signed & numbered 32 from an edition of 350

75 x 60cm (29 x 23in)

**Provenance:** Private Collection

€1,500-2,000 (£1,304-1,739)

88

JOAN MIRO (1893-1983)  
*LE COMMEDIA DELL'ART*

signed lower centre & numbered 30/30 lower left  
etching & aquatint number 30 from an edition of 30  
56 x 75cm (22 x 29in)

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

€5,000-7,000 (£4,347-6,086)







89

CAMILLE SOUTER HRHA (B.1929)  
*WINTER VINE, DUBLIN (1958)*

signed lower right, signed, titled & dated '58 on reverse  
oil on canvas

45.75 x 61cm (18 x 24in)

**Provenance:** David Hendriks Gallery, Dublin (label verso);  
Collection of Gordon Lambert;  
Private Collection

**Exhibited:** Irish Exhibition of Living Art (label verso)  
*€15,000-20,000 (£13,043-17,391)*

Souter elected Saoi in Aosdána, has painted at a measured pace all of her life, from the 1950s when Michael Scott and Basil Goulding purchased her work. Today she is represented in all of the major collections and is much sought after by private collectors. Early influences are Paul Klee, Francis Bacon and Lucien Freud. Souter has ploughed her own field, to become a major Irish female artist of the 20th and 21st Century. This painting from the Gordon Lambert collection, inspired from her period in Italy was exhibited in the Irish Living Art Exhibition.





90

MARY LOHAN (B.1954)

*RAINSWEPT (2005)*

oil on paper - diptych  
25.5 x 71cm (10 x 28in)

**Provenance:** Vanguard Gallery, Cork (label verso)  
Private Collection

**Exhibited:** Recent Paintings, 16th September -  
7th October 2005, Vanguard Gallery, Cork  
€2,000-3,000 (£1,739-2,608)



91

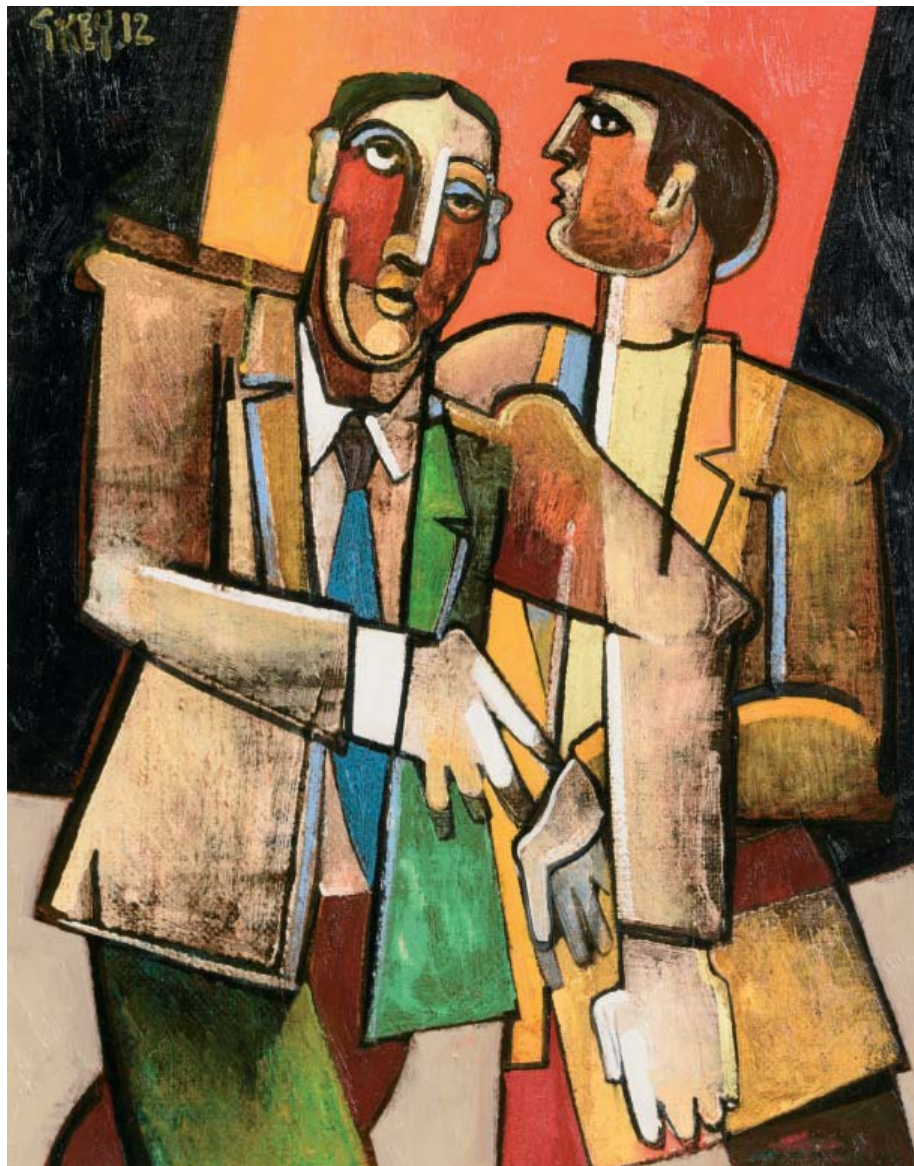
KARL APPEL (1921-2006) DUTCH

*SMALL PERSONAGE (1962)*

signed lower right  
artist's proof from an edition of 75  
42.5 x 32.5cm (16 x 12in)

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

€1,500-2,000 (£1,304-1,739)



92

GEOFFREY KEY (B.1941) BRITISH  
*EXCUSE ME (2012)*

signed top left & dated '12, signed, titled & dated on reverse  
oil on canvas

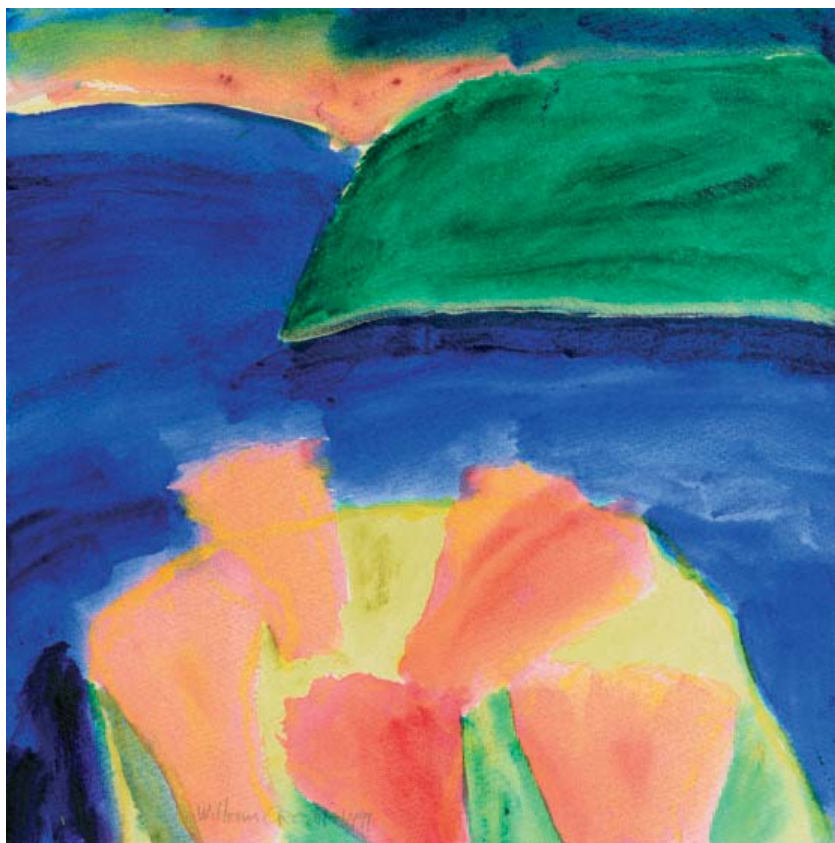
51 x 41cm (20 x 16in)

**Provenance:** Acquired directly from the artist;  
Private Collection

**€4,000-6,000 (£3,478-5,217)**

Geoffrey Key was born in Manchester, England, in 1941. His early education was at Manchester's High School of Art. In 1958 he commenced a degree and post graduate studies at the Manchester Regional College of Art, from where he gained the National Diploma of Design and the Diploma of Associateship of Manchester. His academic awards include the Heywood medal in Fine Art and the Guthrie Bond Travelling Scholarship. A central aspect of his work, and an integral theme from the beginning, is the human figure. His proud, powerful figure forms ooze sensuality and reveal Key's sensibility and appreciation of the independent contemporary woman. His work has been and is exhibited widely and features in important public, corporate and private art throughout the world. Northern English collectors have long prized his work, but Key's oils are now to be found in international collections from Geneva to Beijing.





93  
WILLIAM CROZIER HRHA (1930-2011)  
*FIELD BY THE SEA* (1991)  
signed lower left & dated 1991  
watercolour  
28.25 x 28.25cm (11 x 11in)  
**Provenance:** Apollo Gallery, Dublin 2002;  
Collection of Finbarr & Moyra O'Donovan.  
€2,000-3,000 (£1,739-2,608)



94  
MICHAEL GEMMELL (B.1950)  
*UNDER THE LAND*  
signed lower right & titled on reverse  
oil on canvas  
100 x 100cm (39 x 39in)  
**Provenance:** Private Collection  
€2,000-3,000 (£1,739-2,608)



95

MICHAEL FLATLEY (B.1958) AMERICAN  
*TRIBAL DANCE*

signed with monogram lower right with artist's archive no: 1016 on reverse  
oil on marley

98 x 100cm (38 x 39in)

**Provenance:** Castlehyde Private Collection;  
Private Collection

**€25,000-35,000 (£21,739-30,434)**





96

MARKEY ROBINSON (1918-1999)  
**FLAMENCO AND BALLET**

signed lower right  
gouache on board  
49 x 39cm (19 x 15in)

**Provenance:** Apollo Gallery, Dublin;  
Private Collection  
€4,000-6,000 (£3,478-5,217)



97

JOHN WATERHOUSE  
(B.1967) BRITISH  
**STUDY OF FIONA**

signed lower right  
pencil drawing  
35.5 x 35.5cm (14 x 14in)

**Provenance:** Halcyon Gallery, London;  
Private Collection  
€1,500-2,000 (£1,304-1,739)



98

LIAM O'NEILL (B.1954)

*TURNING FOR HOME*

signed lower right

oil on canvas

76.25 x 102cm (30 x 40in)

**Provenance:** Green Lane Gallery, Dingle (label verso);

Private Collection

€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, race meetings, 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.





99

COLIN WATSON (B.1966)

*THE PATHWAY*

signed with initials lower right

oil on canvas

76 x 51cm (30 x 20in)

**Provenance:** Pym's Gallery, London (label verso);

Private Collection

**€5,000-7,000 (£4,347-6,086)**

Colin Watson was born in Belfast in 1966 and continues to live and work in the city. He graduated with a B.A. Honours in Fine Art from the University of Ulster in 1988. Watson has exhibited at the Royal Academy in London, the Royal Ulster Academy and the Royal Hibernian Academy, winning awards at the latter two. He was also awarded the Ireland Fund of Great Britain Annual Arts Award in 1999. His work has been included in the BP Portrait Prize Exhibition at the National Portrait Gallery and at the Discerning Eye at the Mall Galleries in London.



100

PETER COLLIS RHA (1929-2012)

*STILL LIFE*

signed lower right

oil on canvas

56 x 61cm (22 x 24in)

**Provenance:** Private Collection

**Exhibited:** Royal Hibernian Academy

Annual Exhibition 2011: No.1

€4,000-6,000 (£3,478-5,217)



101

MARKEY ROBINSON (1918-1999)

*COASTAL VILLAGE*

signed lower left

oil on board

34.5 x 122cm (13 x 48in)

**Provenance:** Emer Gallery, Belfast;

Private Collection

€7,000-10,000 (£6,086-8,695)





102

JACK BUTLER YEATS RHA (1871-1957)

**THE TURNIP SCULPTOR**

&

**DUBLIN DEBUTANTES EXERCISING THEMSELVES CLOSE TO O'CONNELL STREET**

pen and ink

18 x 23cm (7 x 9in) each

**Provenance:** Private Collection

€5,000-7,000 (£4,347-6,086)



103

TOM CARR

HRHA HRUA ARWS (1909-1999)

**BLACKBIRD IN THE SNOW**

signed lower left

watercolour

56 x 76.25cm (22 x 30in)

**Provenance:** Private Collection

€1,000-1,500 (£869-1,304)



104

PETER CURLING (B.1955)  
*AT THE TOP OF THE HILL*

signed lower left  
watercolour

44 x 74.5cm (17 x 29in)

**Provenance:** The Tryon Gallery Ltd, London (label verso);  
Private Collection

€5,000-7,000 (£4,347-6,086)

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.





105

TONY O'MALLEY HRHA (1913-2003)  
*AUTUMN ABSTRACT (1984)*

signed with monogram lower left, signed,  
titled & dated 1984 on reverse  
oil on board

51 x 20.5cm (20 x 8in)

**Provenance:** Acquired directly from the  
artist by the present owner

€4,000-6,000 (£3,478-5,217)



106

HUGHIE O'DONOGHUE RA (B.1953)

*COURSE OF THE DIVER*

signed lower left

mixed media on card

38 x 58cm (15 x 23in)

**Provenance:** Purdy Hicks Gallery, London;

Nicholas Gallery, Belfast (label verso);

Private Collection

€3,000-5,000 (£2,608-4,347)

Although born in Manchester, as was his father, Hughie O'Donoghue is considered to be an Irish artist, not least by himself. Born of an Irish mother and of Irish descent on his father's side, he spent much of his childhood in County Mayo. O'Donoghue studied at Goldsmiths College and upon graduation became artist-in-residence, first at Drax power station in Yorkshire and then, in London's National Gallery. Hughie O'Donoghue's paintings are highly abstracted figure paintings, an approach that is said to demonstrate the respect he has in his own practice for the history of art. His method is derived from a knowledge and understanding of the methods of both abstract and figurative painters of the past which he attempts to synthesise in his own work. His father's experiences throughout the Second World War are given universal significance in his paintings by being melded, either through his treatment in scale and pigment or through more explicit content. O'Donoghue was elected as a member of the Royal Academy in 2009 and is considered one of the leading painters of his generation; he was recently selected to design windows for the Henry V11, Lady Chapel, at Westminster Abbey.



107

LOUIS LE BROCQUY HRHA (1916-2012)

*TORSO*

signed lower right

oil on canvas

30.5 x 25.5cm (12 x 10in)

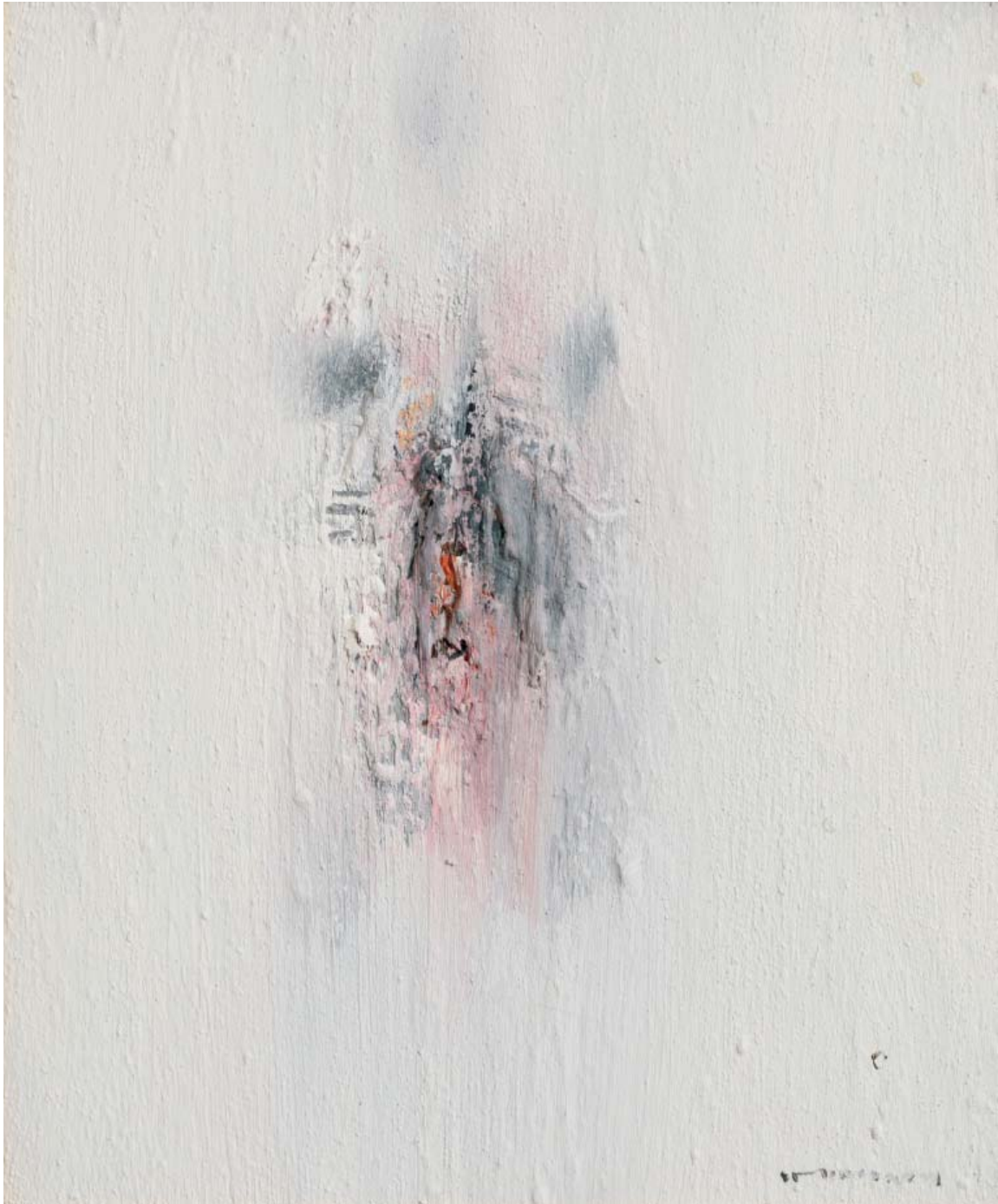
**Provenance:** Purchased directly from the artist;  
Collection of Charles and Ann Wells, Nashville Tennessee;  
Private Collection

€25,000-35,000 (£21,739-30,434)

A self taught artist, Louis le Brocquy is considered one of the most successful Irish artists of the twentieth century. At age 17, he began pursuing his art talent.

Encouraged by his mother, he left Ireland in 1938 to study art collections in London, Paris, Venice and Geneva. He returned to Dublin and launched his career in contemporary art, although he also spent time in London, living there for periods of time. In addition to creating art, he was a teacher at the Central School of Arts and Crafts, a founder and board member of the Irish Museum of Modern Art in Dublin and a founding member of the Kilkenny Design Workshops.





107

LOUIS LE BROCQUY HRHA (1916-2012)

**TORSO**

signed lower right

oil on canvas

30.5 x 25.5cm (12 x 10in)

**Provenance:** Purchased directly from the artist;  
Collection of Charles and Ann Wells, Nashville Tennessee;  
Private Collection

€25,000-35,000 (£21,739-30,434)





108  
 RICHARD KINGSTON  
 RHA (1922-2003)  
**GIANT'S CAUSEWAY - SERIES NO.19**  
 signed lower right  
 oil on board  
 44 x 65cm (17 x 25in)  
**Provenance:** Solomon Gallery,  
 Dublin (label verso);  
 Private Collection  
 €1,500-2,500 (£1,304-2,173)



109  
 WILLIAM CROZIER  
 HRHA (1930-2011)  
**ST KATHARINES HILL, NIGHT (1983)**  
 signed lower left & titled on reverse  
 oil on canvas  
 56 x 61cm (22 x 24in)  
**Provenance:** Lyon & Turnbull, Scotland;  
 Private Collection  
 €3,000-5,000 (£2,608-4,347)

This was painted by Crozier in 1983, immediately prior to setting up a home and studio in West Cork, therefore just pre-dating Crozier's Irish period. The scene is of St. Catherine's Hill, near Winchester.

(We are grateful to the William Crozier Estate for help with this catalogue entry).



110

TONY O'MALLEY HRHA (1913-2003)

*5 FEATHERS (1983)*

signed & dated August '83 lower right, titled lower left & bears artist's archive no: 6269 on reverse

mixed media on board

40 x 50cm (16 x 20in)

**Provenance:** Nicholas Gallery, Belfast (label verso);

Private Collection

**€4,000-6,000 (£3,478-5,217)**

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.





111  
 NEIL SHAWCROSS RHA RUA (B.1940)  
*ORANGE TELEPHONE*  
 signed  
 oil on paper  
 48.25 x 68.75cm (19 x 27in)  
**Provenance:** Private Collection  
 €2,000-3,000 (£1,739-2,608)



112  
 BRIAN GORMLEY (B.1959) AMERICAN  
*SUBWAY WHITE (2008)*  
 signed, titled & dated '08 on reverse  
 mixed media on canvas  
**Provenance:** Cill Rialaig, Co Kerry;  
 Private Collection  
 €3,000-5,000 (£2,608-4,347)



113

MICHAEL KANE (B.1935)  
*PORTRAIT OF ANTHONY CRONIN (1988)*

signed lower left & dated '88

acrylic on canvas

53.5 x 38.5cm (21 x 15in)

**Provenance:** Private Collection

**€2,000-4,000 (£1,739-3,478)**

Born in Dublin in 1935, Kane studied at the National College of Art & Design, and with Patrick Hickey at the Graphic Studio in Dublin. Kane is arguably best known for his involvement in the establishment of the Independent Artists' exhibitions alongside John Kelly, Brian Bourke and John Behan. This group gave artists a voice outside of the RHA and the IELA exhibitions. He also co-founded the Project Arts Centre in Dublin.

The subject of this portrait is the poet Anthony Cronin. Cronin, through his association with Charles Haughey, is credited with the foundation of Aosdána, a body which gave and continues to give critical support to artists in this country. He was also hugely influential in the creation of the Irish Museum of Modern Art.

Kane and Cronin were key figures in what is affectionately known as 'Baggotonia'. Both men were very close to Patrick Kavanagh and Brendan Behan.

Kane's work is held by the Contemporary Irish Art Society; Gulbenkian Foundation, Lisbon; Hugh Lane Municipal Gallery, Dublin; Irish Museum of Modern Art, Dublin; Municipal Gallery, Tampere, Finland.

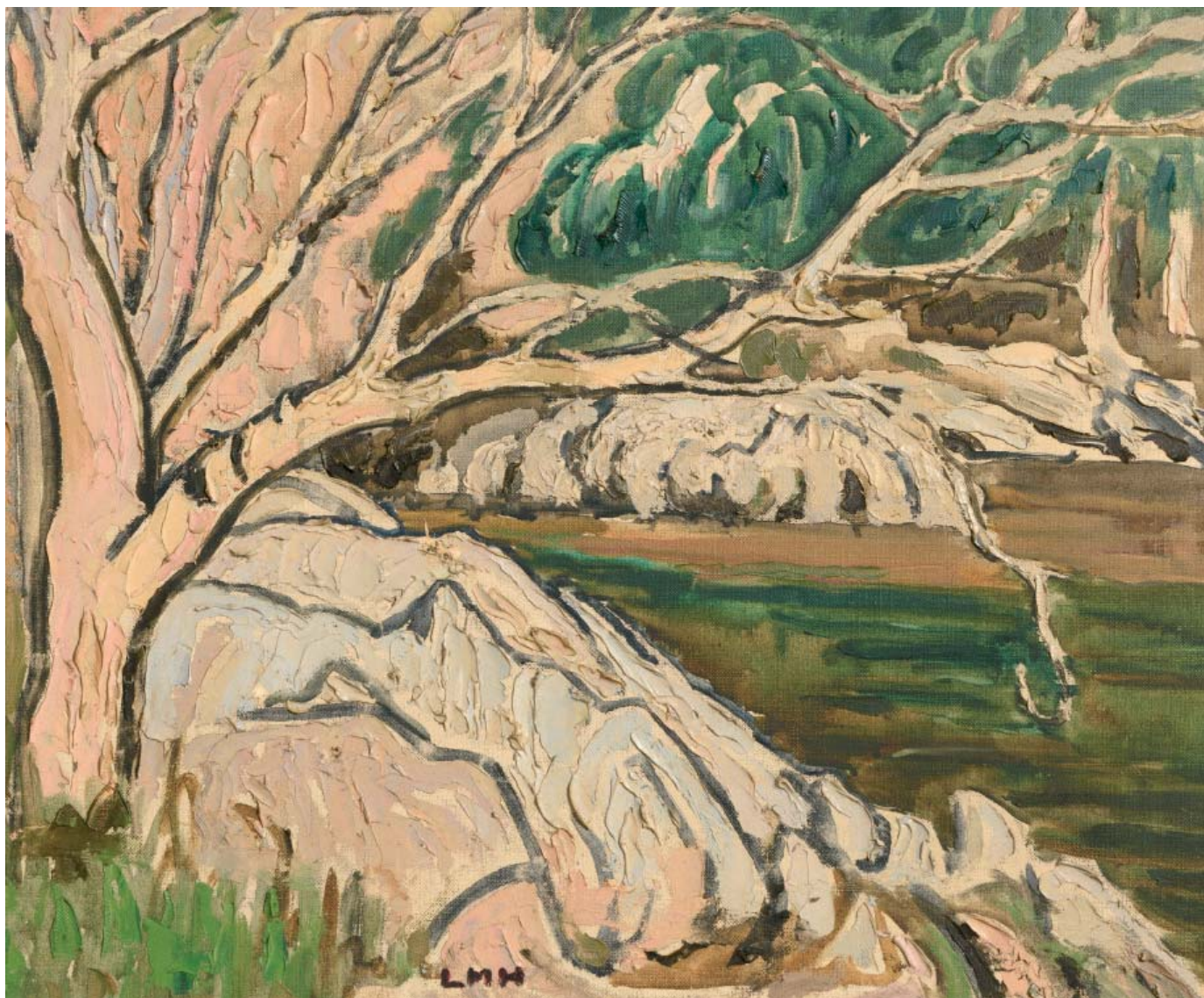




**114**  
KITTY WILMER O'BRIEN RHA (1910-1982)  
*LITTLE HARBOUR, NORTH CLARE* (1972)  
oil on board  
43 x 63.5cm (17 x 25in)  
**Provenance:** Private Collection  
€2,000-4,000 (£1,739-3,478)

**115**  
KEN HAMILTON (B.1956)  
*CLAIRE FALCONER*  
signed with monogram lower right  
oil on board  
29 x 24cm (11 x 9in)  
**Provenance:** Apollo Gallery, Dublin (label verso);  
Private Collection  
€2,500-3,500 (£2,173-3,043)





116

LETITIA MARION HAMILTON RHA (1878-1964)

*THE DARK POOL*

signed with initials lower centre

oil on canvas

40 x 49cm (16 x 19in)

**Provenance:** James Adams & Bonhams, 5th December 2006 Lot 106;

Private Collection

€5,000-7,000 (£4,347-6,086)

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.





117

JOHN BEHAN RHA (B.1938)  
*CURVED OAR BOAT III*

signed & numbered 2/9

bronze - number 2 from an edition of 9  
37 x 56 x 20cm (14 x 22 x 8in)

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



118

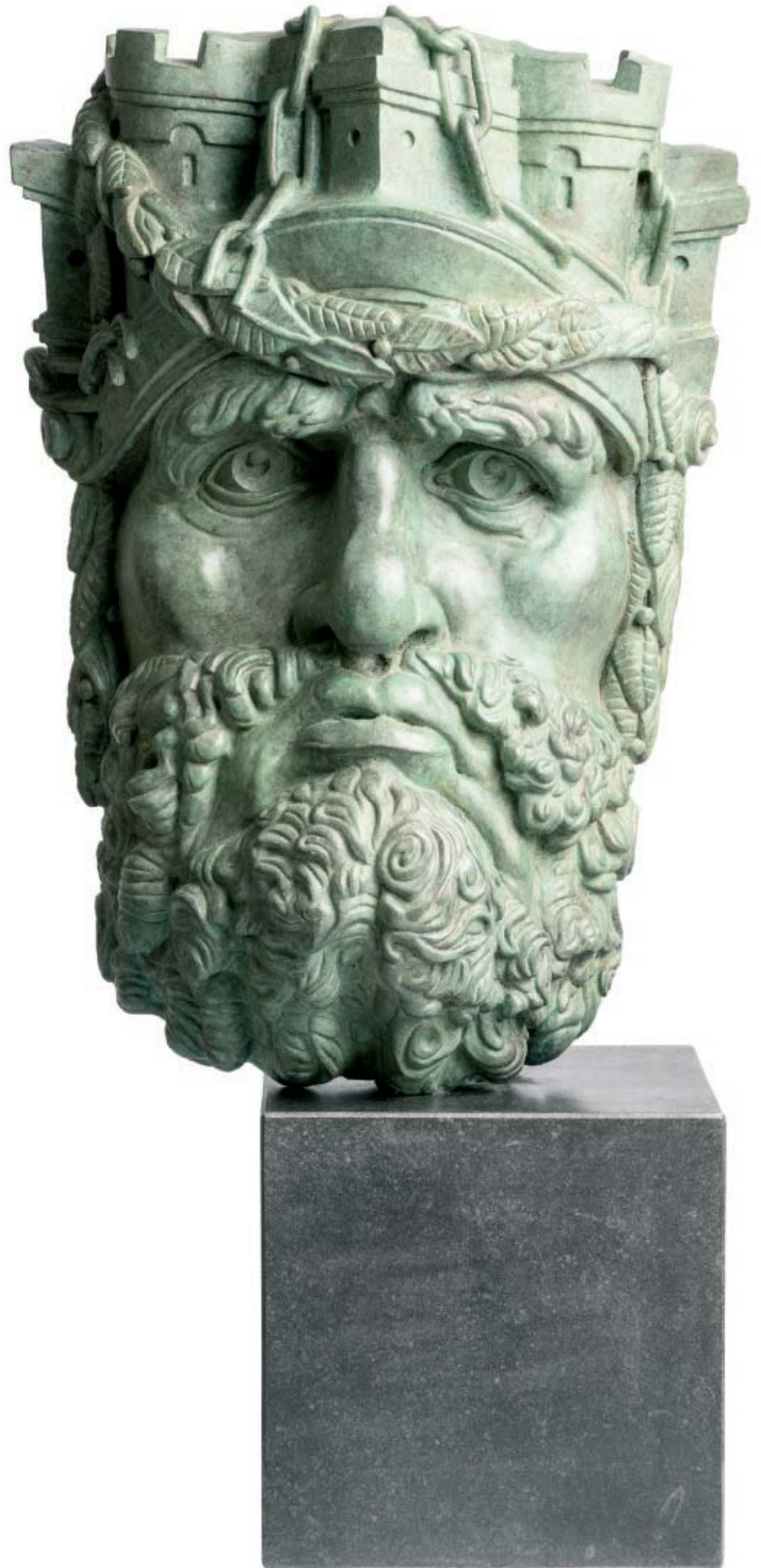
PATRICK O'REILLY (B.1957)  
*WALKING BIRDS*

signed & numbered 1/1

unique bronze

28 x 53 x 22cm (11 x 21 x 9in)

**Provenance:** Private Collection  
€2,000-4,000 (£1,739-3,478)



119

RORY BRESLIN (B.1963)  
*MASK OF THE FOYLE*

signed, dated & numbered 1/3  
bronze on Kilkenny limestone base - number 1  
from an edition of 3  
85 x 42 x 24cm (33 x 16 x 9in)

**Provenance:** Acquired directly from the artist;  
Private Collection

€5,000-7,000 (£4,347-6,086)

The Mask of the Foyle is a larger than life-size bronze interpretation of Edward Smyth's River-God keystone, situated on the Western end of the South facade of Dublin's Custom House. The visage of the Foyle is stubborn, ill-humoured and fierce. Above his brow is a headband around which is draped the laurels of victory to commemorate the Siege of Derry. The prows of three ships link the castles, symbols of the Derry Walls built by The Honourable Irish Society as defences for early 17th century settlers from England and Scotland. A broken cable of chain traverses the ornamentation while the rendition of the beard echoes the eddies, swirls and ripples of the fastest-flowing river in Europe for its size. In re-working the head, Breslin's approach to the work is that of a composer and conductor to a past and perhaps over-looked precious musical score. The composition of the head is adhered to, while the rhythm and cadence of the features are subtly under stressed or emphasised to enhance the metrical pattern of the finished bronze mask.



120

ANA DUNCAN (20TH/21ST CENTURY)

*LEFT OR RIGHT*

signed & numbered 4/9

bronze on stone base - number 4 from an edition of 9  
23.5 x 21 x 10cm (9 x 8 x 4in)

**Provenance:** Lavitt Gallery, Cork;

Private Collection

€800-1,200 (£695-1,043)



121

JOHN BEHAN RHA (B.1938)

*WANDERING MR BLOOM FROM ULYSSES*

bronze - from an edition of 9

35 x 11 x 12cm (14 x 4 x 5in)

**Provenance:** Acquired directly from the artist;

Private Collection

€3,000-5,000 (£2,608-4,347)



122

COLM J. BRENNAN (B.1943)

*FLIGHT OF SWALLOWS*

signed

unique bronze

101 x 69 x 56cm (39 x 27 x 22in)

**Provenance:** Acquired directly from the artist;

Private Collection

€5,000-7,000 (£4,347-6,086)



123

CAROLYN MULHOLLAND RHA (B.1944)

*GROUP (1995)*

signed, dated '95 & numbered 9/9

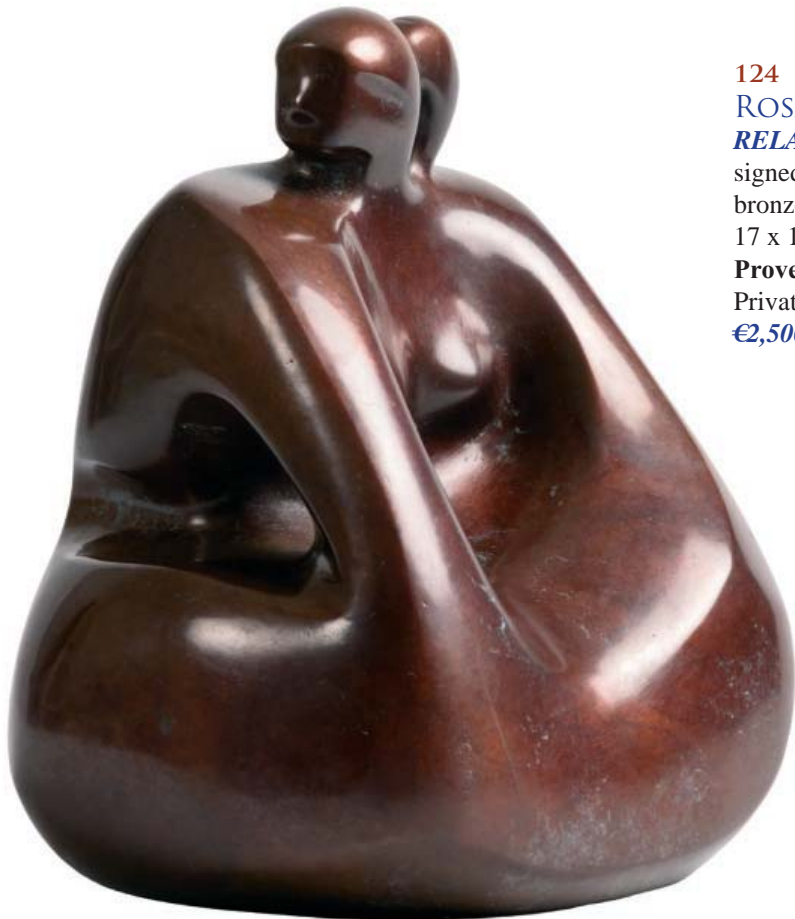
bronze triptych - number 9 from an edition of 9

39 x 26 x 13cm (15 x 10 x 5in)

**Provenance:** Private Collection

€4,000-6,000 (£3,478-5,217)





124

ROSA SERRA (B.1944) SPANISH

**RELAXING**

signed & numbered 1/9

bronze - number 1 from an edition of 9

17 x 14 x 13cm (7 x 5 x 5in)

**Provenance:** Acquired directly from the artist;  
Private Collection

€2,500-3,500 (£2,173-3,043)

125

MICHAEL FOLEY (B.1963)

**GRADALIS I**

signed & numbered 5/9

bronze - number 5 from an edition of 9

14 x 27.5 x 27.5cm (5 x 11 x 11in)

**Provenance:** Acquired directly from the artist;  
Private Collection

€1,500-2,500 (£1,304-2,173)





126  
MARKEY ROBINSON (1918-1999)  
*SHAWLIE WOMAN*  
signed  
bronze  
37 x 14 x 20cm (14 x 5 x 8in)  
**Provenance:** Private Collection  
€3,000-4,000 (£2,608-3,478)



127  
GRAHAM KNUTTTEL (B.1954)  
*MANNIX*  
signed & numbered 8/12  
bronze on stone base - number 8 from an edition of 12  
51 x 19.5 x 14cm (20 x 7 x 5in)  
**Provenance:** Private Collection  
€2,000-3,000 (£1,739-2,608)



128

IMOGEN STUART (B.1927)  
*SAINTE BRIDGET FEEDING THE POOR*

signed on reverse  
bronze

23.5 x 19 x 2cm (9 x 7 x 1in)

**Provenance:** Private Collection

€1,000-1,500 (£869-1,304)



129

AFTER CHARLES ROBINSON SYKES (1875-1950) BRITISH  
*SPIRIT OF ECSTASY*

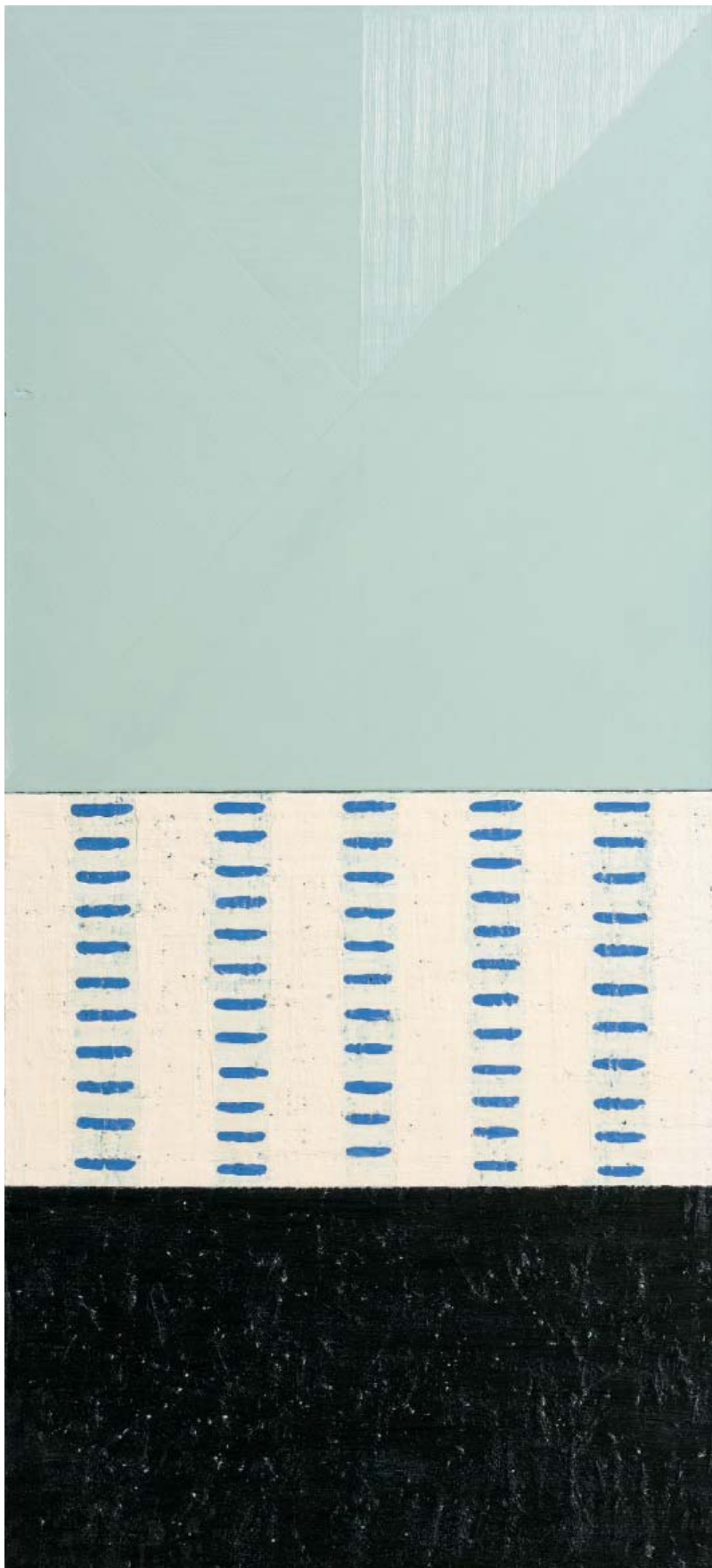
silver plated sculpture on marble base

81 x 66 x 47cm (32 x 26 x 18in)

**Provenance:** Private Collection

€2,000-3,000 (£1,739-2,608)

A large version of the famous 'Spirit of Ecstasy' mascot symbol after the original by Charles Sykes. On a marble circular base. These scarce statues were displayed in Rolls Royce agents' showrooms and rarely appear for sale.



130

JOHN NOEL SMITH (B.1952)  
*UNTITLED FIELD PAINTING (2006)*

signed, titled & dated 2006 on reverse  
oil on canvas diptych  
200 x 90cm (78 x 35in)

**Provenance:** Acquired directly from the artist;  
Private Collection  
€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.





131

EVIE HONE HRHA (1894-1955)

*COMPOSITION*

signed lower right

gouache on card

26 x 21cm (10 x 8in)

**Provenance:** Collection of Mrs. Brendan O'Brien;

Dawson Gallery, Dublin (label verso);

Private Collection

€3,000-4,000 (£2,608-3,478)

Very few of Hone's paintings from the early 1920s have survived, which adds to the mystery surrounding her Cubist style. However, in the pieces that do remain, it is clear that Hone's style was more spontaneous and abstract than Jellett's. Hone and Jellett worked with similar religious themes, but Hone's paintings had a wider colour palette and used more fluid marks. Most of Hone's works do not clearly reference a hidden subject, and she did not choose to explain her works as clearly as Jellett. *Composition*, looks very similar to Jellett's *Homage to Fra Angelico*, and was painted about the same time. However, the elements in Hone's work are far more abstract, and she has kept the subject of the work a mystery. Her method allows the viewer to find their own meaning, and resulted in a collection of fantastically abstract paintings.

132  
JOHN KINGERLEE (B.1936)  
*MOVEMENTS IN  
LANDSCAPES (1990)*  
signed with monogram lower  
right & dated '90, titled on  
reverse  
oil on board  
47 x 60.5cm (18 x 23in)  
**Provenance:** Tom Caldwell  
Gallery, Belfast;  
Private Collection  
€3,000-5,000 (£2,608-4,347)



133  
BASIL BLACKSHAW HRHA  
RUA (1932-2016)  
*STILL LIFE - TULIPS ON A  
WINDOW SILL*  
signed lower left  
oil on board  
51 x 60.5cm (20 x 23in)  
**Provenance:** Private Collection  
€5,000-7,000 (£4,347-6,086)







134

RONALD BROOKS KITAJ RA (1932-2007) AMERICAN  
*A LIFE (KINSMAN 85) (1975)*

signed & numbered 19/50 lower left

lithograph in colours/mauve Wookey Hole handmade waterleaf  
paper - number 19 from an edition of 50

73.5 x 53cm (28 x 21in)

**Provenance:** Marlborough Gallery, London where purchased  
by the present owner

€2,000-3,000 (£1,739-2,608)



135

BRIAN GORMLEY (B.1959) AMERICAN  
*ORIGIN (2004)*

signed, titled & dated 2002-2004 on reverse  
acrylic on wood panel

45.75 x 35.5cm (18 x 14in)

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

€1,200-1,800 (£1,043-1,565)



136  
 JOHN KINGLERLEE (B.1936)  
*MAN OF DESTINY (2009)*  
 signed with monogram lower right  
 oil on board  
 33 x 23.5cm (13 x 9in)  
**Provenance:** Private Collection  
 €2,000-4,000 (£1,739-3,478)



137  
 DAVID MCLEOD MARTIN  
 (B.1922) SCOTTISH  
*DIAMONDS AND YELLOW TABLE*  
 signed lower right  
 oil on canvas  
 92 x 102cm (36 x 40in)  
**Provenance:** Portland Gallery,  
 London (label verso);  
 Nicholas Gallery, Belfast (label verso);  
 Private Collection  
 €2,500-3,500 (£2,173-3,043)





138

MICHAEL GEMMELL (B.1950)

*THE GATEWAY TO NOWHERE*

signed lower left & titled on reverse

oil on canvas

30.5 x 30.5cm (12 x 12in)

**Provenance:** The Wicklow Art Gallery (stamp verso);

Private Collection

€900-1,200 (£782-1,043)

139

MAJELLA O'NEILL COLLINS (B.1964)

*RETURNING TO SHERKIN*

signed, titled & dated on reverse

oil on canvas

80 x 120cm (31 x 47in)

**Provenance:** Acquired directly from the artist;

Private Collection

€1,000-1,500 (£869-1,304)





140

SIMEON STAFFORD (B.1956) BRITISH  
*ST MICHAEL'S MOUNT, CORNWALL*

signed lower left & titled on reverse  
oil on canvas

81.5 x 81.5cm (32 x 32in)

**Provenance:** Acquired directly from the artist;  
Private Collection

€1,200-1,800 (£1,043-1,565)



141

SIMEON STAFFORD (B.1956) BRITISH  
*GODREVY LIGHTHOUSE, ST IVES*

signed lower right & titled on reverse  
oil on canvas

81.5 x 81.5cm (32 x 32in)

**Provenance:** Acquired directly from the artist;  
Private Collection

€1,200-1,800 (£1,043-1,565)





142

LYNN CHADWICK  
(1914-2003) BRITISH

**TWO SEATED FIGURES ON GREEN STRIPES (1972)**

signed, dated '72, numbered 41/100 & blind stamp

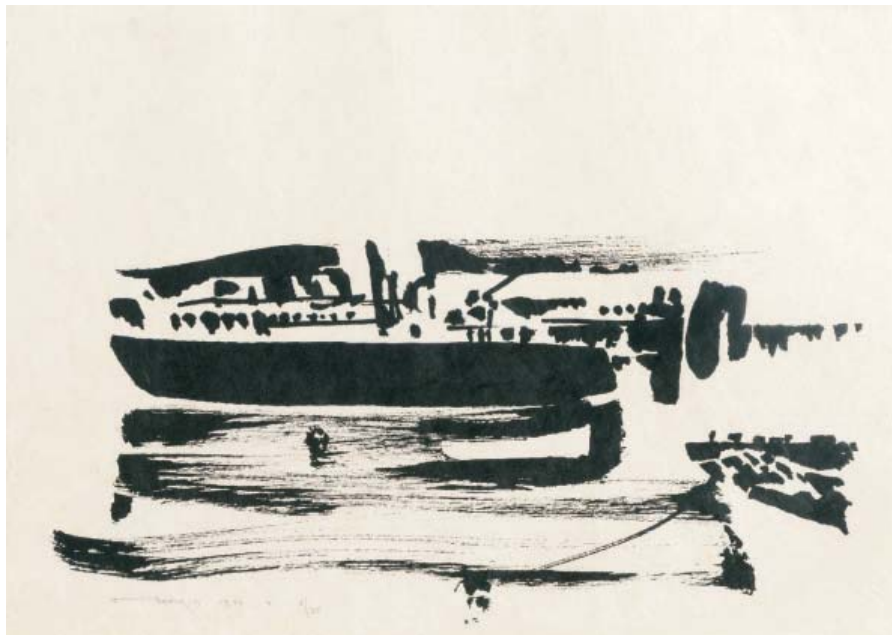
limited edition lithograph signed & numbered 41 from an edition of 100 on BFK Rives handmade paper

Published by Erker Presse  
St Gallen with their blind stamp.

56 x 76cm (22 x 30in)

Private Collection,

€800-1,200 (£695-1,043)



143

LOUIS LE BROCCQUY

HRHA (1916-2012)

**KINGSTOWN (1986)**

signed lower left & dated 1986

limited edition lithograph signed & numbered 3/35

32 x 45cm (12 x 18in)

**Provenance:** Taylor Galleries, Dublin  
(label verso);

Apollo Gallery, Dublin (stamp verso);  
Private Collection

€1,200-1,800 (£1,043-1,565)

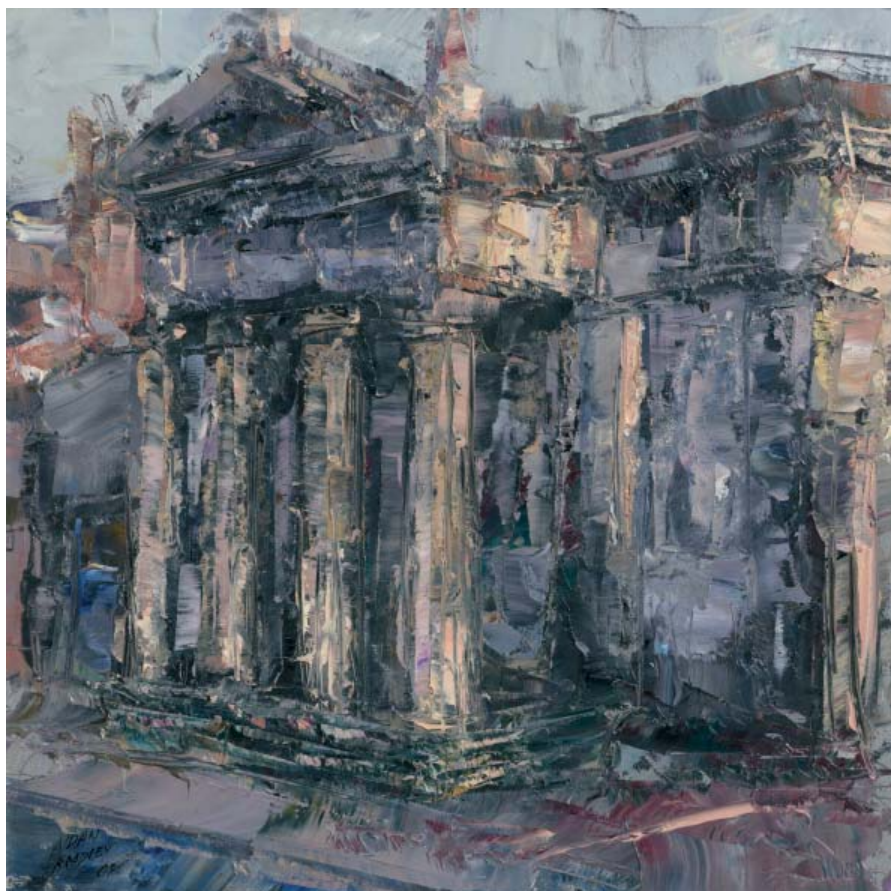
144  
ROWLAND SUDDABY  
(1912-1972) BRITISH  
*NUDE (1936)*  
signed lower right & dated '36  
watercolour  
56 x 60cm (22 x 23in)  
**Provenance:** Austin Desmond  
Fine Art Ltd, UK (label verso);  
Collection of Mrs Olive Desmond;  
By Descent  
€1,000-1,500 (£869-1,304)



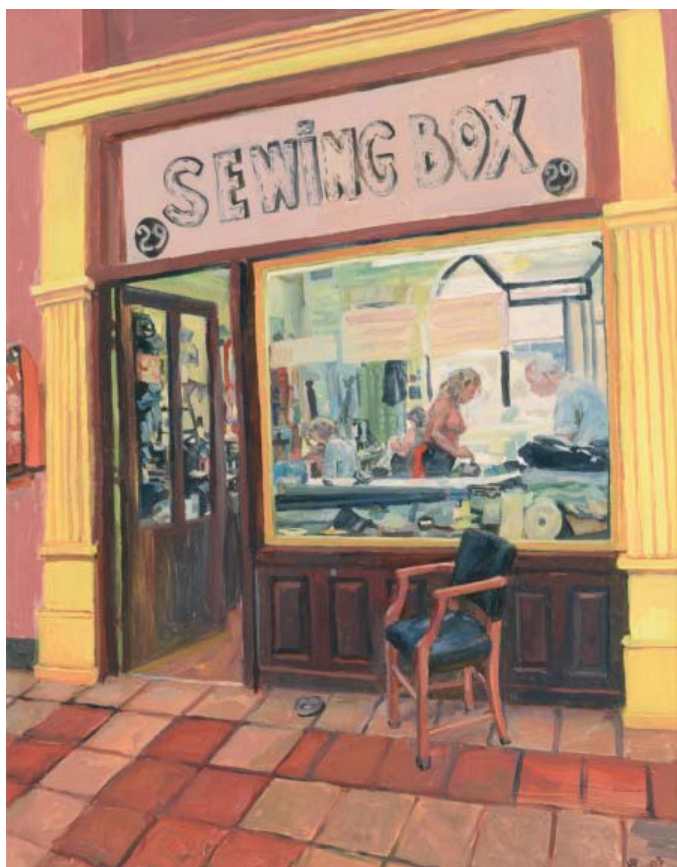
145  
IAN HUMPHREYS (B.1956)  
*IN THE MISTS OF TIME*  
signed lower left, signed, titled & dated on  
reverse  
oil on canvas  
92.5 x 92.5cm (36 x 36in)  
**Provenance:** Acquired directly from the artist;  
Private Collection  
€2,000-3,000 (£1,739-2,608)







146  
AIDAN BRADLEY (B.1961)  
*GEORGIAN DUBLIN (2009)*  
signed lower left & dated '09  
oil on board  
49.5 x 49.5cm (19 x 19in)  
**Provenance:** Private Collection  
€800-1,200 (£695-1,043)



147  
HECTOR MCDONNELL RUA (B.1947)  
*SEWING BOX (2003)*  
initialled lower right & dated 2003  
oil on board  
35.75 x 28cm (14 x 11in)  
**Provenance:** Private Collection  
€2,000-4,000 (£1,739-3,478)

148

BASIL BLACKSHAW  
HRHA RUA (1932-2016)

*FEMALE NUDE*

signed lower right

oil on paper

60 x 52.5cm (23 x 20in)

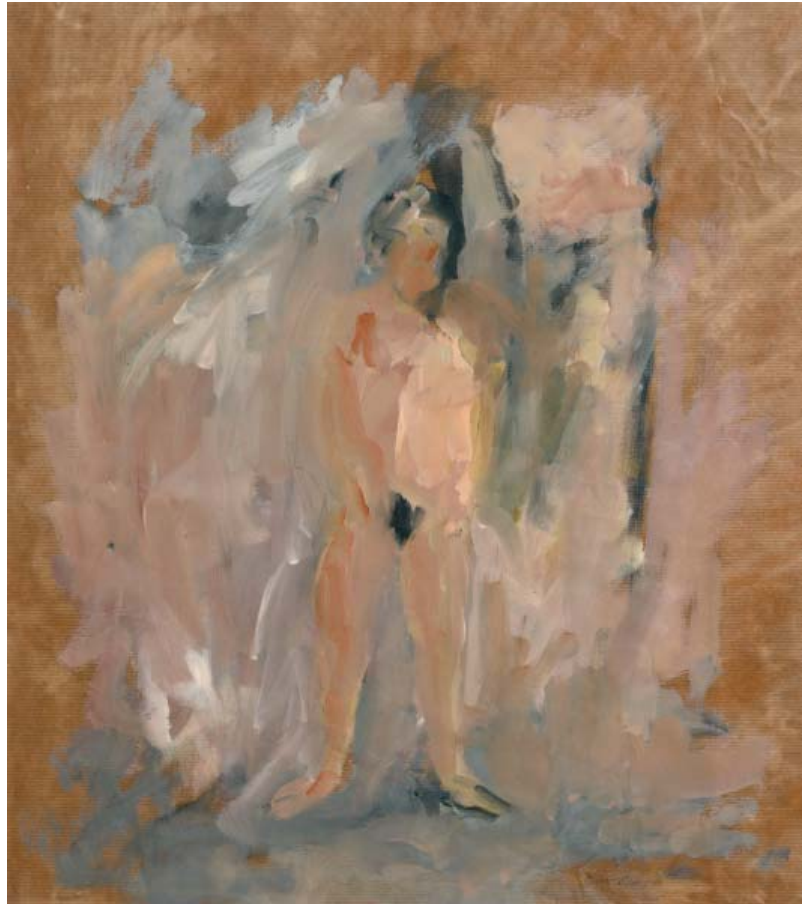
**Provenance:** Tom Caldwell Galleries, Belfast

(label verso);

Collection of David Stewart, Belfast

Private Collection

€5,000-7,000 (£4,347-6,086)



149

BRIAN BALLARD RUA (B.1943)

*TULIPS REFLECTED (2012)*

signed lower right & dated '12

oil on canvas

51 x 62cm (20 x 24in)

**Provenance:** Private Collection

€2,000-3,000 (£1,739-2,608)







150

ROBERT TAYLOR CARSON  
HRUA (1919-2008)

***BLACKWATER, KENMARE RIVER,  
CO KERRY***

signed lower left, signed & titled on  
reverse

oil on canvas

51 x 61cm (20 x 24in)

**Provenance:** Private Collection  
**€2,000-4,000 (£1,739-3,478)**

151

MAURICE MACGONIGAL  
PPRHA (1900-1979)

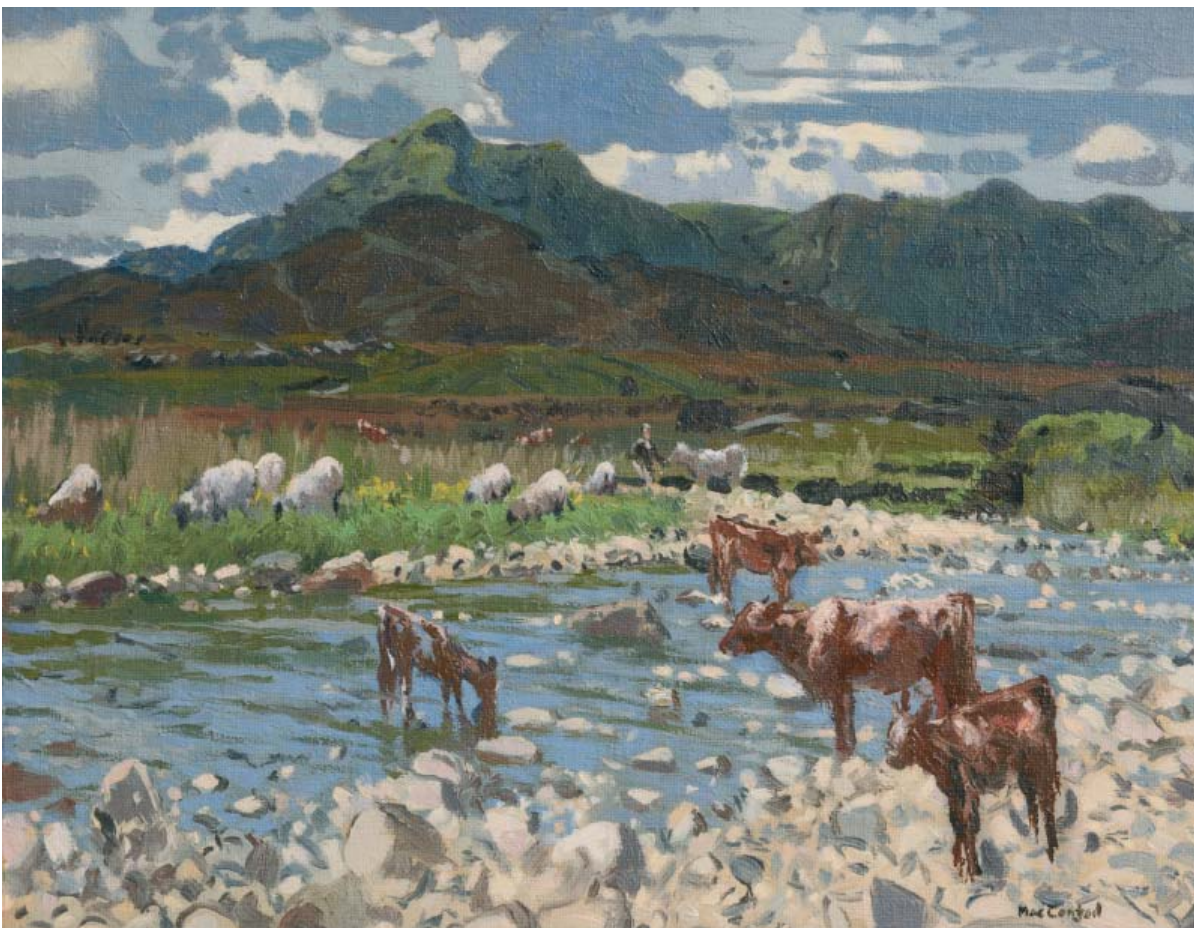
***CATTLE AND SHEEP BY THE RIVER***

signed lower right

oil on board

35 x 45.5cm (14 x 18in)

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





152

CAREY CLARKE PPRHA (B.1936)  
*STILL LIFE - FRUIT & FLOWERS*

signed lower right

oil on canvas

71 x 92cm (28 x 36in)

**Provenance:** Private Collection

**€4,000-6,000 (£3,478-5,217)**

Carey Clarke was born in Donegal in 1936 and was educated at St. Andrew's College, Dublin. He attended the National College of Art (NCA) from 1954 to 1959 and took up a teaching post in the College in 1963. While at NCA, he was awarded the Royal Dublin Society's prize for portraiture and the Taylor Art Scholarship. He studied painting at the Salzburg Academy in the summer of 1969 and in 1976 took a year's sabbatical to research tempera painting in Florence. In 1985, he received the inaugural Keating/McLoughlin Bursary for Art and a silver medal at the Royal Hibernian Academy (RHA) annual exhibition.

Clarke began exhibiting in 1956 at the Irish Exhibition of Living Art and had his first solo show at the Molesworth Gallery in 1966. He participated in numerous group shows including the RHA and the Oireachtas exhibitions. Clarke was elected a member of the RHA in 1980 and served as Academy President from 1992-1995. He is also a member of the Cork Arts Society and the Watercolour Society of Ireland.





153

MARY SWANZY HRHA (1882-1978)  
*FIGURATIVE STUDY*

Mary Swanzy Studio Stamp on reverse  
oil on board

19.5 x 25cm (7 x 10in)

**Provenance:** Mary Swanzy Studio Sale,  
Christie's, London, 10th May 2007 Lot 332;  
Private Collection

€800-1,200 (£695-1,043)



154

MARKEY ROBINSON (1918-1999)  
*STILL LIFE WITH JUGS*

signed lower left  
gouache on board

21 x 26cm (8 x 10in)

**Provenance:** Private Collection  
€1,000-1,500 (£869-1,304)





155

MARY SWANZY  
HRHA (1882-1978)

*LANDSCAPE*

Mary Swanzy Studio Stamp on  
reverse

oil on board

25.5 x 48.5cm (10 x 19in)

**Provenance:** Mary Swanzy  
Studio Sale, Christie's, London,  
10th May 2007 Lot 332;  
Private Collection

€1,200-1,800 (£1,043-1,565)

156

MARY SWANZY  
HRHA (1882-1978)

*COTTAGE GARDEN*

Mary Swanzy studio stamp on  
reverse

oil on canvas

31.5 x 39cm (12 x 15in)

**Provenance:** Mary Swanzy  
Studio Sale, Christie's, London,  
10th May 2007 Lot 332;  
Private Collection

€1,000-1,500 (£869-1,304)







157

HOWARD TANGYE (B.1948) AUSTRALIAN  
*GEORGE (1993)*

signed lower right

mixed media on parchment paper

83 x 59cm (32 x 23in)

**Provenance:** Private Collection

**€4,000-6,000 (£3,478-5,217)**

Australian born Howard Tangye is a contemporary figurative artist who is best known for his portraits created in a mixture of oils, pastels, watercolour, inks and graphite. His works are characterised by fluid lines that suggest movement and depth of character, perfectly captured working directly from the sitter.

Tangye's work is hugely influenced by his background in fashion. As of 1997, he has been the head of Womenswear Design in Central Saint Martins, London, where he was tutor to John Galiano, Stella McCartney and Alexander McQueen. When asked who had influenced him most at his alma mater, Galiano said: 'Howard Tangye - the most inspiring illustrator and tutor there.'

In 2014, the V&A Museum bought 56 artworks by Tangye for their permanent collection. The HUS Gallery in London and Copenhagen represent him.



158

JOHN SKELTON SNR (1923-2009)  
*FISHING BOATS, KILKEEL, CO DOWN*

signed lower left & titled on reverse

oil on board

71 x 71cm (28 x 28in)

**Provenance:** Private Collection

€3,000-5,000 (£2,608-4,347)

Skelton worked initially in advertising as Art Director and illustrator of books, most of them educational. From 1975 onwards he worked full-time as a painter. He had 25 one man shows in Dublin; two in Belfast, one in Los Angeles and one in the Mystic Seaport Museum in Connecticut. Up to the late 1980s, John was a frequent exhibitor in the annual Royal Hibernian Academy shows in Dublin. In recent years, however, his work was in such demand that he contributed to these less often. During the 1970s and earlier 1980s he earned a reputation as a gifted teacher and lecturer in the National College of Art and Design in Dublin.





159

JIMMY LAWLOR (B.1967)  
*FIFTEEN MINUTES OF FAME*

signed lower left

oil on board

30.5 x 63.5cm (12 x 25in)

**Provenance:** Killarney Art Gallery;  
Private Collection

€2,500-3,500 (£2,173-3,043)



160

PAULINE BEWICK RHA (B.1935)  
*SOUTH SEA'S BOAT MAN (1991)*

signed lower right & dated 1991

pastel on paper

106 x 78cm (41 x 30in)

**Provenance:** Acquired directly from the artist;  
Private Collection

€4,000-6,000 (£3,478-5,217)



161

PAULINE BEWICK RHA (B.1935)

*ECLIPSE (1999)*

signed, titled & dated '99 lower left

acrylic & mixed media on paper

107 x 71.5cm (42 x 28in)

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

€3,000-5,000 (£2,608-4,347)



162

JIMMY LAWLOR (B.1967)

*THE LIGHTHOUSE*

signed lower left

oil on board

60 x 42cm (23 x 16in)

**Provenance:** Killarney Art Gallery;  
Private Collection

€2,500-3,500 (£2,173-3,043)





163

TINA SPRATT (B.1976) BRITISH  
*REFLECTION*

signed with monogram lower right  
oil on linen

77 x 51.5cm (30 x 20in)

**Provenance:** Acquired directly from the artist;  
Private Collection

€1,500-2,500 (£1,304-2,173)



164

IAN HUMPHREYS (B.1956)  
*AND THEN THE WIND BLEW*

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

36 x 37cm (14 x 14in)

**Provenance:** Acquired directly from the artist;  
Private Collection

€700-1,000 (£608-869)



165

MARK O'NEILL (B.1963)  
*NICOISE LIGHT*

signed lower right, signed & titled on reverse  
 oil on board  
 44 x 56.5cm (17 x 22in)

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

166

GRAHAM KNUTTTEL (B.1954)  
*THE EYE CATCHERS*

signed lower right  
 oil on canvas  
 76.5 x 61.25cm (30 x 24in)  
**Provenance:** Acquired directly from the artist  
 by the present owner  
 €1,500-2,500 (£1,304-2,173)







167

KATHE KOLLWITZ (1867-1945) GERMAN  
*FRAUENKOPF (HEAD OF A WOMAN) (C.1905)*

signed lower right  
etching & aquatint  
23 x 14cm (9 x 5in)

**Provenance:** Private Collection

€1,000-1,500 (£869-1,304)

168

ANTONI TAPIES (1923-2012) SPANISH  
*OBJECTS*

signed & numbered 81/99 lower left  
etching & carborundum - number 81 from an edition of 99  
55.5 x 76cm (21 x 30in)

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

€3,000-4,000 (£2,608-3,478)





169

GUENNADIY ULYBIN (B.1973) RUSSIAN  
*ANOTHER PLANET*

signed lower left & dated

oil on canvas

162 x 100cm (63 x 39in)

**Provenance:** Acquired directly from the artist;  
Private Collection

€8,000-12,000 (£6,956-10,434)

Guennadiy Ulybin was born in Russia in 1973. He was a graduate of St. Petersburg Academy of Fine Arts and was awarded State Grant of the Ministry of Culture of Russia for his degree work.

The study of the great teachers of the figurative painting and concretely of the great realistic Russian school has forged in this young painter a perfect technique to construct worlds. Artworks of Gennadiy Ulybin are executed with masterly realness. His work has been exhibited worldwide to include U.S.A, Spain, Holland, France, Italy and UK.





**170**  
**GLADYS MACCABE ROI FRSA MA HRUA (B.1918)**  
**PUNCH AND JUDY SHOW**

signed lower right  
 oil on board  
 41 x 51cm (16 x 20in)  
**Provenance:** Private Collection  
**€2,000-3,000 (£1,739-2,608)**



**171**  
**TED JONES (1952-2017)**  
**KINDNESS**

signed lower left, signed & titled on reverse  
 oil on canvas  
 56 x 46cm (22 x 18in)  
**Provenance:** Private Collection  
**€1,500-2,500 (£1,304-2,173)**



172

TERRY BRADLEY (B.1965)

*SHE DEVIL*

signed lower left

oil on canvas

122 x 92cm (48 x 36in)

**Provenance:** Private Collection

€3,000-5,000 (£2,608-4,347)

Terry Bradley is a self-taught artist. His natural aversion to the establishment has made it difficult for him to fit into a typical art gallery mould, and he still likes to exhibit in the bars and clubs that he feels most at home in. He sells his work all around the world. Bradley is now a full-time painter and is able to explore the voyeuristic side of his nature that he first discovered as a child. His work mostly centres on strong women and ex-models from Dublin, and more recently Paris. His recent work is inspired by the era of the Belle ...poque in France and the contrasts and similarities with the Burlesque dancers of New York. He has also started exploring the colourful characters from the Belfast dockland area known as Sailortown.





173  
**GLADYS MACCABE**  
 ROI FRSA MA HRUA (B.1918)  
**CAROUSEL IN THE PARK**  
 signed lower right  
 oil on board  
 41 x 51cm (16 x 20in)  
**Provenance:** Private Collection  
**€2,000-3,000 (£1,739-2,608)**



174  
**ELIZABETH BROPHY**  
 (B.1926)  
**THE PICNIC**  
 signed lower right  
 oil on board  
 67.5 x 80.5cm (26 x 31in)  
**Provenance:** Private Collection  
**€1,500-2,500 (£1,304-2,173)**



175  
TINA SPRATT (B.1976) BRITISH  
*SEATED FEMALE NUDE*  
signed with monogram lower left  
oil on linen  
61 x 41cm (24 x 16in)  
**Provenance:** Acquired directly from the artist;  
Private Collection  
€1,000-1,500 (£869-1,304)



176  
ROWLAND DAVIDSON (B.1942)  
*READING IN THE SUNLIGHT*  
signed lower left  
oil on canvas  
56 x 45.5cm (22 x 18in)  
**Provenance:** Private Collection  
€1,200-1,800 (£1,043-1,565)





177

MAT GROGAN (B.1947)

*STILL LIFE WITH CHINESE VASE*

signed lower right

oil on canvas

60 x 50cm (23 x 20in)

**Provenance:** Private Collection

€1,500-2,500 (£1,304-2,173)

178

TONY O'CONNOR (B.1977)

*REQUIEM (2016)*

signed lower right & dated 2016

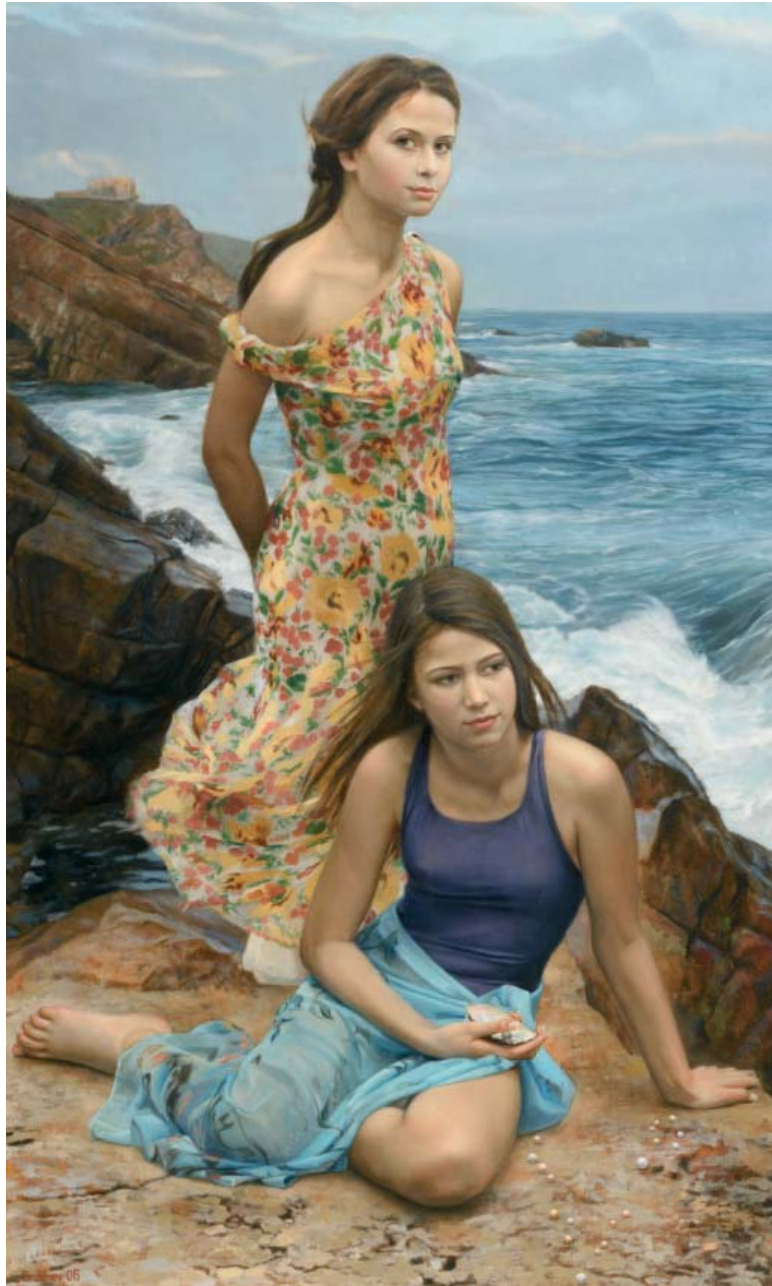
oil on canvas

100 x 150cm (39 x 59in)

**Provenance:** Acquired directly from the artist  
by the present owner

€3,000-4,000 (£2,608-3,478)





179

SLAVA GROSHEV (B.1968) RUSSIAN  
*SOUTH SEA PEARLS (2006)*

signed lower left & dated 2006, signed, titled & dated on reverse  
oil on canvas

138 x 84cm (54 x 33in)

**Provenance:** Acquired directly from the artist;  
Private Collection

€5,000-7,000 (£4,347-6,086)

Crisp, vibrant and sharp, Slava's figurative work is so realistic-looking that you could easily be fooled into thinking that he uses digital photography in its creation, but this is not the case. All his paintings are, in fact, created with the old-fashioned paint brush. An unquestionable abundance of talent has led to Slava's works held in private collections in Canada, America and throughout Europe.



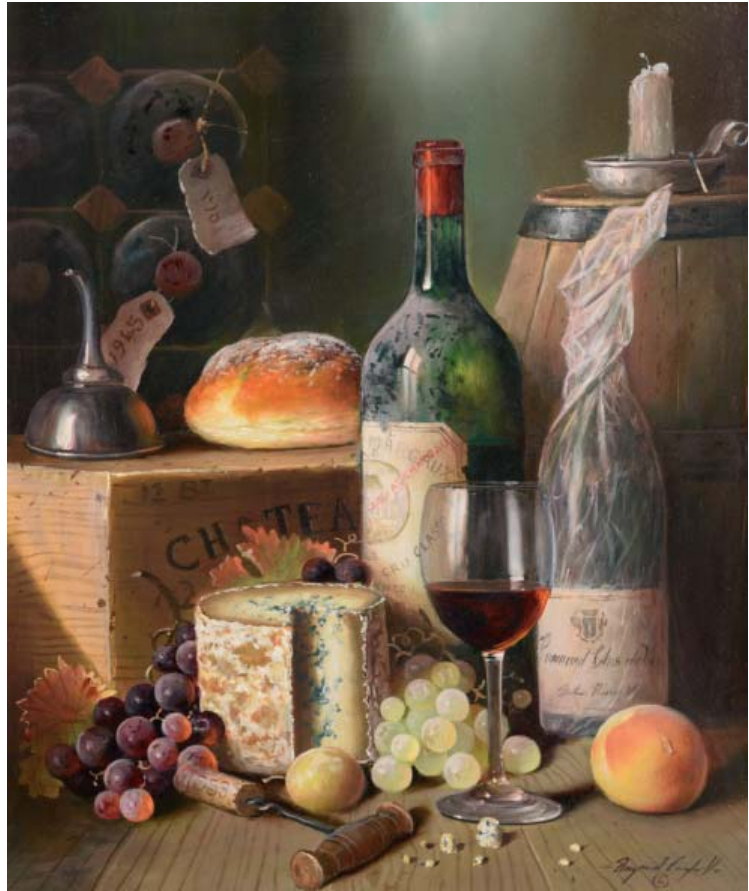


**180**  
FRANK J. EGGINTON  
RCA (1908-1990)  
*THE ROAD TO ACHILL, CO. MAYO*  
signed lower right  
watercolour  
26 x 36cm (10 x 14in)  
**Provenance:** Private Collection  
€800-1,200 (£695-1,043)



**181**  
TED JONES (1952-2017)  
*FIDDLER BY THE FIRE*  
signed lower right  
oil on canvas  
75 x 59cm (29 x 23in)  
**Provenance:** Private Collection  
€1,500-2,500 (£1,304-2,173)

182  
 RAYMOND CAMPBELL  
 (B.1956) BRITISH  
*STILL LIFE - WINE, CHEESE AND FRUIT*  
 signed lower right  
 oil on board  
 59 x 49.5cm (23 x 19in)  
**Provenance:** Private Collection  
 €1,200-1,800 (£1,043-1,565)



183  
 KEN O'NEILL (B.1967)  
*MEANWHILE IN HAVANA*  
 signed lower left & titled on reverse  
 oil on canvas  
 61 x 51cm (24 x 20in)  
**Provenance:** Acquired directly from the  
 artist by the present owner  
 €800-1,200 (£695-1,043)







**184**  
**ARTHUR K. MADERSON** (B.1942)  
***SALCOMBE EVENING, DEVON ENGLAND***  
signed lower left, signed & titled on reverse  
oil on board  
79 x 79cm (31 x 31in)  
**Provenance:** Private Collection  
**€2,500-3,500 (£2,173-3,043)**



**185**  
**JOHN MINIHAN** (B.1946)  
***LADY DIANA SPENCER - PHOTOGRAPHED  
IN LONDON SEPTEMBER 1980***  
signed lower right  
silver gelatin photograph - artist's proof number  
2 from an edition of 3  
34 x 29.75cm (13 x 11in)  
**Provenance:** Private Collection  
**€700-1,000 (£608-869)**

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<b>Royalty For the portion of the Hammer Price (in Euro)</b>	
4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
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- 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.







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ANTHONY SCOTT (B.1968)

*HORSE*

signed, bronze - artist's proof, 57 x 64 x 17cm (22 x 25 x 7in)

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