<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
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<tr>
<td>Basil Blackshaw</td>
<td><em>Interior</em> (1959 – 60)</td>
<td></td>
<td>oil on canvas</td>
<td>Purchased, Ritchie Hendricks Gallery, Dublin, 1960</td>
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| **Patrick Collins**  
*Landscape with Menhirs* (1961)  
oil on board  
Purchased, The Arts Council of Ireland, 1976 |
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| **Mainie Jellett**  
*Abstract No. 1* (1932)  
gouache on card  
Donated by Stella Frost, 1960 |
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| **Norah McGuinness**  
*The Kitchen Table* (1960)  
oil on canvas  
Purchased, Royal Hibernian Academy, Dublin, 1960 |
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**The Meeting Room**

| **Camille Souter**  
*The Bog, Early Morning* (1963)  
oil on card  
Purchased, The Dawson Gallery, Dublin, 1963 |
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Artist: Charles Brady
Title: Billie Can (1974)
Medium: oil on linen
Notes: Signed: Brady
Exhibited: Figurative Image, Exhibition Hall, TCD, 6-30 November, 1974; George Dawson’s Collection, Douglas Hyde Gallery, TCD, 5-27 August 1983, cat. no. 10.


Brady entered the Art Students League in New York in 1948, having previously attended night classes in drawing. He lived between America and Ireland throughout his life, holding a position as lecturer in painting at the National College of Art and Design in Dublin (NCAD) from 1976 until 1983. Brady was able to take mundane, everyday objects and create an intense aesthetic experience for the viewer by using a simplified composition and colour palette. The five pieces that represent his work in the College’s Collections are typical of this, featuring such prosaic items as a clothes peg, a billie can, a white envelope, a bell, and also a hat box (belonging to Wolfe Tone).

Ironically, the economic pressure that forced Brady into painting small format pictures when he first moved to Dublin resulted in him producing what have become known as his distinctive works, namely small-scale pieces. Such pieces have appeared in group exhibitions, including shows at the Metropolitan Museum of Art and the Babcock Gallery in New York, as well as venues in Philadelphia and San Francisco. He also exhibited in the annual exhibitions of Figurative Image, Irish Exhibition of Living Art, Oireachtas, and the Royal Hibernian Academy.

Throughout his career he has won a number of awards, including the Player Wills Open Competition (1971), the Douglas Hyde Gold Medal at the Oireachtas (1973), the Landscape Award at the Oireachtas (1975), the Carroll’s Award at the Irish Exhibition of Living Art, and the Keating/McLoughlin Medal awarded by the RHA and the ESB.
Artist: Basil Blackshaw
Title: Interior (1959–60)
Medium: oil on canvas


Basil Blackshaw began his artistic career at the Belfast College of Art, where he studied from 1948 to 1951. Upon graduation, Blackshaw received a scholarship from the Committee for the Encouragement of Music and the Arts to study in Paris. He subsequently returned to live in the Lagan Valley, near Belfast, where he lived and worked until his death in 2016.

Blackshaw’s style is marked by his free application of paint and distinctive use of colour. As his artistic career progressed, his painterly style became increasingly looser, and the scale of his work increased significantly. Blackshaw is known for his landscapes and his scenes of rural and urban life, with his depictions of horse racing and boxing being especially popular. Noted for his abilities as a figure-painter, his studies of the nude form are particularly accomplished. Blackshaw executed many formal portraits, including those of Archbishops Simms and Armstrong, Brian Friel, Jennifer Johnston, Douglas Gageby, Vincent Ferguson, Ted Hickey, and Michael Longley.

In 1977, Blackshaw was elected an Associate of the Royal Ulster Academy of the Arts (RUA) and in 1981 he was elected a full Academician. His work was exhibited at Rosc 88 and, in 1995, the Arts Council of Northern Ireland organised an important retrospective that travelled from Belfast to Dublin, Cork, and many galleries in the USA. 2001 saw Blackshaw win the Glen Dimplex Award for Sustained Contribution to the Visual Arts in Ireland. During 2012 and 2013, the Royal Hibernian Academy, in partnership with the F. E. McWilliam Gallery and Studio, presented a major exhibition of work entitled ‘Blackshaw at 80’, curated by Dr Riann Coulter. The exhibition coincided with the artist’s 80th birthday and featured over fifty paintings spanning his whole career.
Seán McSweeney is considered by many to be one of Ireland’s most important contemporary landscape painters. He was born in Dublin in 1935 and, despite not attending art college or taking any formal classes in painting, he began exhibiting his pictures regularly in the 1960s at the Irish Exhibition of Living Art and the Oireachtas Exhibitions. Since then, he has participated in several group and one-man shows, both in Ireland and abroad.

McSweeney moved to Sligo in 1984, at which time his colour palette became remarkably brighter. Prior to this he had been living in Co. Wicklow and the colouring of his paintings was generally much softer, with a greater dependence on varying shades of brown. The move brought blue, yellow and green hues to his work, while his immediate surroundings of coastline, bog, and open fields quickly became his primary subject matter. Opting to portray poetic views of the Irish landscape, McSweeney’s works focus on the spirit of a place, rather than on the actualities of the location. His intent is to capture the essence of what he has seen and to translate this to the viewer. It is interesting to note that the artist does not paint out of doors, directly from nature, but rather works from his own memories of the landscape and his experiences of it.

During his career as a painter, Seán McSweeney has won numerous awards, including the Oireachtas Award (1968), the George Campbell Travelling Award (1980), the Carroll Award, IELA (1987), a Winner’s Medal for the Claremorris Open Exhibition (1987–8), and in 1989 he was awarded Bonn An Oireachtas. He is a member of Aosdána and has represented Ireland at several international exhibitions.

His work is held in many prestigious public collections, such as those of the Irish Museum of Modern Art (IMMA), the Crawford Art Gallery in Cork, the Ulster Museum, Limerick City Gallery of Art, and Dublin City Gallery the Hugh Lane.
**The Trinity College Dublin Art Collections**

**Artist:** Patrick Collins  
**Title:** Landscape with Menhirs (1961)  
**Medium:** oil on board  
**Notes:** Purchased from the Arts Council of Ireland, 1976.


Patrick Collins’ formal art training was limited to two terms of night classes in drawing and some fine art painting at NCAD, Dublin. He began painting in the 1930s, drawing enormous strength and inspiration from the Irish landscape and its people. His best-known paintings focus on misty, circumscribed, and deeply poetic scenes.

Collins applied his paint using varying degrees of thickness, giving the impression that objects loom out of an invariably enchanting halo of pigment. In his work, the texture and the medium are an essential part of the aesthetic experience. At times he would spend up to six months working on one single painting; indeed, he once spent a period of solitude in Howth Castle, immersed in his practice. The 1980s saw the artist cut his canvases into rough shapes; this development reflected his deep interest with the arbitrariness of the picture frame and his wish to soften and vary the focus of its borders.

From 1950, for a period of twenty years, Collins showed at the Irish Exhibition of Living Art. In 1958, he was awarded first prize of $1,000 for ‘Liffey Quaysides’ in the Irish category at the Guggenheim International, New York. Around this time he also travelled to Carnac, Brittany, to study prehistoric monuments, inspiring his later series of menhir pictures. The artist exhibited regularly at the Royal Hibernian Academy, submitting nineteen works between 1962 and 1990. In 1980, he was elected Honorary Academician of the Royal Hibernian Academy (HRHA) and, the following year, he was elected a member of Aosdána. In 1987 Collins became the first artist to be honoured as a Saíoí by Aosdána in recognition of his outstanding contribution to the visual arts in Ireland. No more than seven members may hold this title at any one time and the honour is conferred by the President of Ireland and is held for life. By the end of the 1980s Patrick Collins was awarded an honorary degree by Trinity College Dublin.

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This information has been compiled by Art Collections assistants, interns, and volunteers  
For further information please consult [www.tcd.ie/artcollections](http://www.tcd.ie/artcollections)  
The information contained in this article is from The Modern Art Collection Trinity College Dublin (David Scott, 1989), [http://www.crawfordartgallery.ie/pages/paintings/PatrickCollins1.html](http://www.crawfordartgallery.ie/pages/paintings/PatrickCollins1.html) and [www.visual-arts-cork.com](http://www.visual-arts-cork.com)
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b. 20 April, 1897, Fitzwilliam Square, Dublin – d. 1944

Jellett commenced her artistic career in 1914 in the Drawing and Fine Art Painting course at the Metropolitan School of Art, Dublin, and later studied under Walter Sickert at Westminster Technical Institute, London. Subsequently, she received the tutelage of André l’Hôte and Albert Gleizes in their Paris studios from 1920 to 1921. In tandem with her artistic practice, she was also an art writer and an art teacher and lecturer in both Dublin and Cork during the 1930s.

Jellett is particularly important in the history of Irish art, along with Mary Swanzy and Evie Hone, for being one of the earliest practitioners of abstraction in Ireland. In 1923, Jellett staged an exhibition of modern art at the Society of Dublin Painters. Despite contemporary critics’ negative responses, later art critics acknowledge the importance of this exhibition in further establishing the link between Irish and European art. In addition to exhibitions in Ireland, Jellett showed her work in Paris, Versailles, Brussels, London, and Amsterdam during the 1920s. From 1930 to 1937, she exhibited at the Royal Hibernian Academy and with the Watercolour Society of Ireland. While her work is mostly abstract in style, or abstracted from the figurative, her pieces often have religious titles and are similar to icon paintings in tone and palate. Bruce Arnold has described Jellett’s abstract works as being “built up from a central ‘eye’ or ‘heart’ in arcs of colour, held up and together by the rhythm of line and shape, and given depth and intensity — a sense of abstract perspective — by the basic understanding of light and colour.” (Irish Art, a Concise History, Bruce Arnold).

Working alongside Hone, Louis le Brocquy, Norah McGuinness, and Jack Hanlon, Jellett’s pioneering contribution was pivotal to the establishment of the Irish Exhibition of Living Art in 1943. Jellett died one year later. Her work hangs in the Crawford Art Gallery, Cork; Niland Art Collection, Sligo; Butler Gallery Collection, Kilkenny; and in Dublin based institutions, including The Hugh Lane Municipal Gallery, The Irish Museum of Modern Art, and The National Gallery of Ireland.

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Information contained in this article is from The Modern Art Collection Trinity College Dublin (David Scott, 1989), www.visual-arts-cork.com and Bruce Arnold ‘Irish Art, a Concise History’ (1969).
Norah McGuinness' artistic career began when she was still at school, taking life classes at Derry Technical School. In the early 1920s, she studied Drawing and Fine Art Printing at the Metropolitan School of Art, Dublin, before attending Chelsea Polytechnic, London, between 1923 and 1924, and subsequently studying under André l’Hôte in Paris. In addition to working as an artist, McGuinness also earned a living as a graphic designer, illustrator, theatre set designer, costume designer, and window dresser for Altman’s, New York and Brown Thomas, Dublin.

McGuinness executed vivid, highly-coloured works in a spontaneous style influenced in part by the Fauvist movement and by the Cubist style she assimilated under l’Hôte. She favoured landscape and still life painting, and to both of these she brought a sense of design and colour along with the feeling of energy and vitality that, since the thirties, have been recognised as the hallmarks of her style. McGuinness began showing her work at the Royal Hibernian Academy in 1924 and had her first solo exhibition in London in 1933. In 1943, she helped found the Irish Exhibition of Living Art, and succeeded Mainie Jellett as President of the organisation the following year.

In 1950, McGuinness represented Ireland at the Venice Biennale with Nano Reid — the first time the country had taken part in the event. Seven years later, she became an honorary member of the Royal Hibernian Academy and, in 1968, a major retrospective of the artist’s work was held at the newly launched Exhibition Hall in The Berkeley Library at Trinity College Dublin, with over 100 works on show; the same exhibition later toured to Cork. She resigned from the Royal Hibernian Academy the following year but continued to be involved in the Irish Exhibition of Living Art, acting as a Selection Committee member for a period. In 1973, the artist was conferred with an honorary degree by Trinity College Dublin. Examples of her work can be seen in the collections of the Dublin City Gallery the Hugh Lane, the National Gallery of Ireland, The Irish Museum of Modern Art, the Crawford Art Gallery in Cork, and the Arts Council of Ireland.
Artist: Camille Souter
Title: The Bog, Early Morning (1963)
Medium: oil on card
Notes: Signed: Camille Souter, Calary, 1963

b. 1929, Northamptonshire, England

Born Betty Pamela Holmes, her first husband Gordon Souter allegedly nicknamed her ‘Camille’ after the consumptive heroine of Alexandre Dumas’ novel ‘La Dame aux Camélias.’ Raised in Ireland, she studied nursing at Guy’s Hospital in London. She began painting in the 1950s while recovering from tuberculosis on the Isle of Wight and is mostly self-taught. The artist took brief classes in clay over wire sculpture, which she continued to practice, destroying all but one work. In 1953, Souter began painting in earnest and, subsequently, realised her deep desire to paint, declaring ‘I shall have to spend the rest of my life fighting for it.’ Maintaining strict standards, she destroyed all of the work from this early period, though she cites the Abstract Expressionists (such as Jackson Pollock) as influences at this time.

After travelling and working in Italy and France, having sold her first work in the former, she returned to Ireland and began to exhibit. Her first solo-exhibition was in 1956 in the El Habano Restaurant in Dublin. In 1957 she exhibited for the first time in the Irish Exhibition of Living Art where she received critical acclaim and sold all submitted works. The next year she won an Italian Cultural Institute scholarship to live in Italy for twelve months. As a resident of Achill Island, she began wearing her signature black woollen beret—worn historically by the local fishermen—to keep her hair out of the way while working. The poverty she faced for decades, in fact, enriched her materials; she used bicycle aluminium paint, enamel, and newspaper, creating a tonality that often corresponded to Achill’s hues.

In 1960 she exhibited in the first Independent Artists’ Group show, with her work being prominently displayed. She married sculptor Frank Morris that same year. The couple moved to the gate lodge at the back of Charleville House, outside Enniskerry, where they met Sir Basil Goulding, who ‘bought quite a bit and wrote a cheque,’ although she remembers having to ask, ‘Basil, you wouldn’t happen to have ten shillings?’ Goulding was an important collector and his patronage sustained them at this time, when Souter often had three children on her bike each morning, ferrying them to school up steep hills, en route to her studio. In fact, one work in the Trinity Collection, entitled ‘On their Way’, speaks of these memories.

The information in this article was taken from http://www.visual-arts-cork.com/irish-artists/camille-souter.htm and http://aosdana.artscouncil.ie/Members/Visual-Arts/Souter.aspx
In 1961 one of Souter’s works represented Ireland in the Paris Biennale. She received her greatest critical acclaim at the Irish Exhibition of Living Art that same year, when painter Patrick Hickey dubbed Irish painting ‘to be standing still,’ citing Souter as the singular exception. By this time the Dawson Gallery is said to have had a waiting list of those wishing to buy her work, the Arts Council supported the acquisition of her work by public and private bodies, and Professor George Dawson created the College Gallery in Trinity College, Dublin. Beginning in the early 1960s, the College bought five pieces by her.

Souter and Morris settled at Calary Bog, Co. Wicklow in 1962 and worked there over the next decade. In 1965 she and Barrie Cooke exhibited in the ‘Two Painters from the Collection of Sir Basil Goulding’ exhibition in the Ulster Museum, and in 1966 her work was exhibited at the Royal Hibernian Academy for the first time. Souter continued to work over the following decades, her subject matter always changing, moving first to a series of canal paintings, then from slaughterhouses and dead fish, to industrial scenes and Shannon Airport, to works based on the Gulf War. She continued to return to Achill Island to paint, and until recently lived between there, Dublin, Wicklow, and Italy. Her painting is small in scale and intimate, unlike the monumental, impersonal work of the Abstract Expressionists, with whom she had been negatively compared. It is almost always representational, quietly observing, and usually devoid of strict representation in a way that is accepting of sometimes unusual subject matter.

Her work has been called poetic and sensitive without being sentimental or one-sided; hers is work without ‘hidden depths or indecipherable meanings, rather it is about taking pleasure in the ordinariness of the imagery.’ Souter says that she paints for herself and has on occasion bought back work to destroy it. She refuses to promote herself internationally, and is said to have operated an ‘embargo’ on the sale of her works to Americans, because they already had ‘so much good stuff.’ Furthermore, she lives in the hope of one day seeing her ‘offspring’ again, and fears that if they were sold abroad they may never return to Ireland. She has also stated that ‘many works, particularly landscapes, are best seen under the natural and changing daylight of the place the subject matter originated.’

Trinity College Dublin holds five paintings by Camille Souter produced between 1961 and 1975. Other works by the artist can be found in the collections of the Ulster Museum, Belfast; Limerick Municipal Art Gallery’ Crawford Municipal Art Gallery, Cork; and Dublin galleries, such as Dublin City Gallery the Hugh Lane and The Irish Museum of Modern Art.

The information in this article was taken from http://www.visual-arts-cork.com/irish-artists/camille-souter.htm and http://aosdana.artscouncil.ie/Members/Visual-Arts/Souter.aspx