

The Trinity College Dublin Art Collections

Artist:	Evie Hone
Title:	<i>St. Veronica Wipes the Face of Christ</i>
Medium:	gouache on paper
Notes:	signed: E. Hone

b. Dublin, 1894 d. Dublin, 1955

Evie Hone, abstract painter and stained glass artist, was born in 1894, a distant relation to Nathaniel Hone the Elder (1718-1784). Infant paralysis at the age of twelve affected both the use of her legs and one of her hands. In 1914 Hone travelled to Europe; first to Italy where she visited Assisi, Venice and Florence, where the work of Giotto captured the attention of the young scholar. She then later visited Spain where she developed an interest in the work of El Greco. That same year, she travelled to London to pursue her artistic education. During this period she studied at both the Byam School of Art and the Westminster School of Art under Glen Byam Shaw and Walter Sickert respectively. It was at Westminster that she met Mainie Jellett who was to become a life-long friend.

After several years Hone travelled to Paris and was soon followed by Jellett. The pair became pupils of Andre Lhote, and his semi-Cubist approach toward his art was a key influence on the work of both artists. Following on from this, and furthering their knowledge of Cubism, they procured the tuition of Albert Gleizes, an established Cubist draughtsman. Gleizes claimed to have taught the young women the art of 'translation and rotation'. A watercolour of Gleizes' home is now located in the Crawford Municipal Art Gallery in Cork. The influence of her Parisian teachers is evident in her abstract paintings. Many regard this as the first key phase in her artistic career, which can be seen to continue into the early 1930s. Yet while exploring the style pioneered by men such as Picasso, Hone imbued her work with a wealth that was all her own. It has been noted that her *Abstract-Maternite* "is cadenced with rhythms familiar in the work of Braque, Picasso and Gris though richer and more sonorous than the famous cubists' pictures of the early 1920s".

After a joint exhibition with Jellett in the Contemporary Painters Gallery in Dublin in 1924 was received with some trepidation, Hone joined a community of Anglican nuns, and it appeared at that time that she had abandoned artistic practice. This pause in production however, lasted only one year and she was soon elected to the Abstraction-Creation group where reproductions of her work appeared in their journal in Paris. During this residency in the French capital she exhibited in the Salon des Indépendants and the Salon des Superindépendants, as well as the Salon d'Automne. She also visited the Cathedrals at Chartres and Le Mans, where her interest in stained glass grew.

The influence of Georges Rouault's highly expressionist work was also central to her work in stained glass. Being deeply spiritual herself, this new medium provided Hone with a method of combining the formality of religious art with her own abstract artistic designs. She first experimented with stained glass in 1931, and it is from this medium that a large basis of her reputation today springs forth. On her return to Ireland she joined the studio of Sarah Pursar, An Túr Gloine in 1933 and worked there for ten years, when she thus opened her own studio at Marlay Grange in Rathfarnham.

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She received over fifty stained glass commissions throughout her career from Ireland and overseas. A selection of works which can be seen in Dublin include:

Irish Pavilion at the New York World Fair 1939- *Green Fields* commissioned by the Department of Industry and Commerce. This work is most notable for its immense size (6.4m by 2.4m) and won the first prize for stained glass at the Fair. It is regarded as the sole example of a secular window of its size in Ireland and is now in Government Buildings on Merrion Street.

The Chapel at University Hall, Lower Hatch Street, Dublin- there are five windows by Hone from 1947.

St Anne's Hospital, Northbrook Road Dublin- St Anne and Our Lady over the front door.

Her work was shown by the Contemporary Painters Gallery, Dublin, and later by the Dawson Gallery. She was also represented in group shows among other Irish artists throughout the world by both her work in glass and painting. She was a founding member of the Exhibition of Living Artists along with Jellett. Her work features in the collection of the National Gallery of Ireland; Dublin City Gallery, the Hugh Lane; the Tate Gallery, London; and the Crawford Municipal Art Gallery, Cork. She was conferred with an honorary degree from Trinity College Dublin in 1953 and appointed an Honorary member of the Royal Hibernian Academy in 1955. A memorial exhibition held in her honor in 1958 was the most expensive exhibition of Irish art at that time.

Information in this article has been taken from the Dictionary of Irish Artists 20th Century, Theo Snoddy, Wolfhound Press, 1996, Dublin and www.tate.org.uk/britain/exhibitions/eviehone/default.shtm

This information has been compiled by Art Collections assistants, interns, and volunteers
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