

The Trinity College Dublin Art Collections

Artist: Harriet Kirkwood
Title: *Still Life*
Medium: watercolour
Dimensions: 59cm x 69.5cm
Notes: donated by Major T. W. Kirkwood, 1966

b.1880, Dublin d. 1953, Dublin

Harriet Kirkwood attended the Dublin Metropolitan School of Art from 1908 to 1909. She was married to Major Thomas Kirkwood in 1910. Harriet then returned to the DMSA studying from 1919-1920. Her friend and fellow artist John Butler Yeats encouraged her to study abroad, and so, as Mainie Jellett and Evie Hone had done before her, Harriet Kirkwood went to Paris to study under André Lhote in the thirties.

Lhote was an influential teacher for many, a Modernist painter with a strong interest in Cubism he introduced many Irish artists to the expressive modes of the time, which they in turn brought back to Ireland and exhibited to the public- to varying degrees of success. Harriet Kirkwood was a prolific artist, specialising in landscapes and still life pictures.

She was involved in the Dublin Painter's Society from 1922, becoming Secretary of the group from 1930-36 and later as President from 1936-48. The Society of Dublin Painters was founded in 1920 by artists Paul and Grace Henry. At this time the SDP was at the forefront of the Modern art scene in Ireland, with artists such as Jack Yeats, Mary Swanzy and Mainie Jellett featuring in their group shows. Kirkwood, like many of these artists had studied in London and Paris and was strongly internationalist in her outlook; she favoured Modern subjects and artistic styles and did not show much interest in the nationalist art which was prevalent in Ireland at this time. She was described as a great supporter and collector of Irish art, regularly buying the work of Irish artists.

The information in this article has been taken from adams.auctioneersvault.com/catalogues/70714/files/assets/common/downloads/page0098.pdf p98, David Scott, *The Modern Art Collection*, Trinity College Dublin (Trinity College Dublin Press, 1989) and from Kennedy, S B. "Reflections on Modernism." *Irish Arts Review* (2002-), vol. 28, no. 2, 2011, pp. 94-97. www.jstor.org/stable/41202726.