

naked truth

The Nude in Irish Art



Francis Bacon Robert
Ballagh James Barry
Pauline Bewick Amanda
Coogan Barrie Cooke
Elizabeth Cope Dorothy
Cross William Crozier
Lynn-Marie Dennehy
Gerard Dillon Daniel
Mark Duffy Jason Dunne
Megan Eustace Robert
Fagan Eamonn Farrell
Micheal Farrell Andrew
Folan Patrick Graham
Kevin Francis Gray
Hugh Douglas Hamilton
Eileen Healy Patrick
Hennessy Mainie Jellett
William Jones Dragana
Jurisic David Lilburn
Maurice MacGonigal
Brian Maguire Alice
Maher F.E. McWilliam
William Mulready
Roderic O'Connor Joseph
O'Reilly William Orpen
Kathy Prendergast
Sarah Purser Billy Quinn
Henry Robertson Craig
Nigel Rolfe Pádraig
Spillane Spencer Tunick
Patrick Tuohy William
Willes

Published by Crawford Art Gallery on the
occasion of the exhibition
Naked Truth: The Nude in Irish Art
Crawford Art Gallery, Cork
13 July - 28 October, 2018

Exhibition curated by William Laffan and
Dawn Williams, curator Crawford Art Gallery

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Publication coordinated by Enid Conway and
Dawn Williams
Design: Blue Bamboo Design Studio, Cork
Printed by Watermans Printers Ltd.

Gallery team: Jean O'Donovan, Enid Conway,
Anne Boddaert, Emma Klemencic, Helle
Helsner, Gillian Cussen, Julie Forrester, Julie
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Bevoy, Kathleen Madden, Rita Dee, Margaret
Kenneally, Betty O'Mahony, Cúchulainn
Morrissey, Tomoslav Maras, Ger Forde, Norma
Cuddihy and Mary McCarthy.

Installation team: Alex Walsh, Wendie Young,
Philip Lyons, Loz Fitzgibbons and Willie Ruane.

The exhibition is generously supported by the
Department of Culture, Heritage and the
Gaeltacht / An Roinn Cultúir, Oidheachta agus
Gaeltachta.

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Acknowledgments

Dragana Jurisic; Robert Ballagh; Billy Quinn;
Dorothy Cross; Kathy Prendergast; Pádraig
Spillane; Amanda Coogan; Eamonn Farrell;
Jason Dunne; David Lilburn; Kevin Francis
Gray; Alice Maher; Pauline Bewick; Spencer
Tunick; Daniel Mark Duffy; Megan Eustace;
Nigel Rolfe; Elizabeth Cope; Patrick Graham;
Brian Maguire; Eileen Healy; Andrew
Folan; Lynn Marie Dennehy; Tom Dunne;
Catherine Marshall; Katharine Crouan;
Aoife Ruane (Highlanes Gallery, Drogheda);
Ann and David Charles; Lee Welch and
John Kennedy (Kerlin Gallery); Virginia
Keane; Margaret Early; Jed Niezgoda; Peter
Murray; Dara McGrath; Éimear O'Connor;
Brian Carty and team (Optima Signs); Paul
Hayes Decorators; Orlagh and Michael
Trenor; David Britton (James Adams &
Sons Ltd); Arabella Bishop (Sotheby's
Auctions); Adelle Hughes (Whyte's Fine Art
and Auctioneers); Kate McBride, Una Sealy
and Patrick Murphy (RHA Gallery, Dublin);
Daniel Breen (Cork Public Museum);
Siobhan O'Reilly and Una McCarthy
(Limerick City Gallery of Art); Katherine
Crouan; Christina Ryall (Christie's); Liadin
Cooke; Morris Deegan (The Frame Foundry);
Jim Butler (Inspirational Arts); Dominic
Turner (Exhibit A); Claire Rosehill (Marcus
Framing); Louise O'Flynn (The Framemaker);
Anakena Paddon (Kevin Francis Gray

Studio); Emer Bermingham (Maurice Ward
Art Handling); John Daly (Hillsboro Fine Art);
Anthony Mullane; Anna O'Sullivan (The
Butler Gallery, Kilkenny); Anne Orr, Hannah
Crowdy and Kathryn Thomson (NMNI);
Yvonne Davis (University of Limerick);
Maria Cagney, Mark Healy, Naomi O'Nolan
and Jill Cousins (Hunt Museum, Limerick);
Catherine Giltrap and Ruth Sheehy (Trinity
College, Dublin); Tomasz Piotrowski
(Eidotech, Berlin); Raffaella Lanino, Kim
Smit, Sean Mooney, Brendan Rooney and
Sean Rainbird (National Gallery of Ireland);
Ali MacGilp and Jane Hamlyn (Frith Street
Gallery, London); Anne De Buck, Christina
Kennedy, Johanne Mullan, Sean Kissane
and Moiling Ryan (Irish Museum of Modern
Art); Louisa Joseph, Christopher Higgins,
David Thompson; Claire Floyd, Caroline
Collier and Maria Balshaw (TATE); Victoria
Browne (Irish Heritage Trust).

*The Crawford Art Gallery and William Laffan
would like to thank the artists, private lenders
and lending institutions The Butler Gallery;
Cork Public Museum; The Hunt Museum;
Irish Museum of Modern Art; Limerick City
Gallery of Art; National Gallery of Ireland;
Royal Hibernian Academy Gallery; TATE and
Ulster Museum (National Museums of Northern
Ireland) who kindly contributed.*

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Foreword

Mary McCarthy
Director, Crawford Art Gallery

The Crawford Art Gallery has a long history of presenting ambitious and thought-provoking exhibitions which create new narratives and connections between artists and art works across different geographies and centuries.

As a national cultural institution, Crawford Art Gallery has a responsibility to be a dynamic, active place of new encounters, a place where people can come and explore things in the company of strangers.

We passionately believe public galleries have a vital role in society as meeting places for people and ideas, as well as being a shared space to foster curiosity and self-reflection.

Crawford Art Gallery recognises its publics as active participants and, over the coming years, looks forward to imagining new ways to create real points of engagement between our publics and our programmes.

Thoughtfully researched and curated by William Laffan and Dawn Williams, *Naked Truth*, an exhibition with an associated Learn and Explore programme, significantly amplifies these ambitions. We are grateful to the participating artists, collectors, institutions and funders who have supported us in making this exhibition through their participation.

The exhibition is an invitation to look and absorb the works of art and to consider visual arts and the significance of the visual medium as a powerful stimulus for reflection.

Mary McCarthy
July 2018

Introduction

William Laffan & Dawn Williams

From anonymous medieval Sheelana-Gigs to contemporary video work by Dorothy Cross (p. 14), Irish artists have created images of the nude and naked body in a wide variety of ways and to multiple purposes or intents. In exploring these, we have deliberately eschewed overly prescriptive definitions. The nicety of classification in, say, Kenneth Clark's classic study of the subject (1956) seems redundant in light of the diversity of contemporary practice.¹ Instead, a broad scope has been allowed to include all manner of depictions of the naked, nude, or partially clothed, body in a celebration of this neglected subject which has not had a museum exhibition devoted to it since a small showing of just fourteen works in 1971, held as part of ROSC.

In 1800 when Hugh Douglas Hamilton's *Cupid and Psyche* (p. 24) was exhibited in Dublin it was hailed as the 'the most perfect picture ever produced in this country'. This painting, in the then fashionable style of international neo-classicism, was a stylistically revolutionary work in an Irish context, and shows how the nude can be a potent iconography to mark points of artistic evolution. It is no coincidence that breakthrough works such as Paul Cézanne's (1839-1906) series of bathers and Pablo Picasso's (1881-1973) *Les Femmes d'Alger* (1907) have so often featured the nude. In Mainie Jellett's own exercises in cubism (p. 25), Barrie's Cooke's experiments in mixed media (p. 12) or Nigel Rolfe's performance-based art (p. 33), a traditional, even hackneyed,

**In 1800 when Hugh Douglas Hamilton's
Cupid and Psyche was exhibited in Dublin it
was hailed as the 'the most perfect picture
ever produced in this country'**

¹ Kenneth Clark, *The Nude, A Study of Ideal Art* (London, 1956). See Brian O'Doherty, 'The Puritan Nude' in *The Irish Imagination 1959-71* (Dublin, 1971) p. 22; William Laffan, 'Beyond the Puritan Nude' in *Royal Hibernian Academy, One Hundred and Eighty Eighth Exhibition* (Dublin, 2018) pp. 48-55. More generally see Alyce Mahon, *Eroticism and Art* (Oxford, 2005) and Alyce Mahon, 'The Body' in Catherine Marshall and Peter Murray (eds), *Art and Architecture of Ireland*, Vol. V (Dublin, New Haven and London, 2014) pp. 45-52.

subject matter is given vital charge by stylistic innovation.

In a further work in the idealising neo-classical tradition, Robert Fagan's *Portrait of a Lady as Hibernia* (p. 18) uses the unclothed, or semi-clothed, body as a political statement of Irish nationalism and specifically to allegorise – and protest against – the Act of Union. Similarly, Oliver Sheppard's *Death of Cúchulainn* (1911-14) was used to commemorate the Easter Rising, while more recent artists, most notably Micheal Farrell (p. 20) and Patrick Graham (p. 22), have used the naked form of different female personifications of Ireland to explore less palatable aspects of Irish life than the mythology of the Romantic-Nationalist tradition could allow. If, historically, the great achievement of the classical nude, was to 'distance the unclothed body from any uncomfortable taint of sexuality, eroticism or imperfection', Graham, Brian Maguire (p. 28), and, indeed, Francis Bacon, (p. 9), have foregrounded, and celebrated, the very characteristics which the idealising tendency of the classical tradition had attempted to eliminate.²

As much as directly studying the model, artists often looked at their predecessors and peers. James Barry's

Venus Anadyomene attempts to replicate a famous lost painting by the ancient Greek artist Apelles. Robert Fagan's women (as for example his bare-chested wife in his famous double portrait (p. 18) often have the stony, sculptural feel of the classical statues he excavated and sold. From a wholly different tradition, Barrie Cooke, in a celebration of feminine fertility and sexuality, recreates an early Irish Sheela na-Gig, to evoke a world of (supposed) medieval female autonomy. Dorothy Cross's reference to Andrea Mantegna (1431-1506) (p. 14), or Michael Farrell's to François Boucher (1703-70) (p. 20), add an extra layer to already complex images. More playfully, Lynn-Marie Dennehy (like Barry) creates '21st century cop[ies] of lost Greek original[s]' to question institutions and governing power structures while Jason Dunne appropriates found images to create mutated, ethereal body forms. More recent art can also be referenced, with Amanda Coogan, referring to Pietro Manzoni (1933-63) to reclaim female corporeal agency (p. 11), and Robert Ballagh's *Inside No. 3* nodding playfully at Marcel Duchamp's (1887-1968) *Nude Descending a Staircase, No. 2* (1912). In this, and its companion piece *Upstairs No. 3*, also included in the exhibition, art historical references to Eugene Delacroix

(1798-1863) and Gustave Caillebotte (1848-94), through paintings hanging on the walls, offer further signals to the attentive viewer.

These two paintings by Ballagh open up a vital area within contemporary practice in painting, or photographing, the nude: the relative, and often shifting, roles of subject, or model, and artist, or maker, and the complex chain of interactions between them – questions of pose, perspective and power. Having painted his wife in *Inside No. 3*, Ballagh felt that 'so as not to be a male chauvinist pig, I had to do a male nude. If I did my wife as the female nude, I didn't have much choice'. In *Upstairs Inside No. 3*, Ballagh shows himself naked from the waist down gazing directly back at the viewer, as one critic writes 'it is...a dignified self-image, wittily subverting any notion of the "superior" male gaze'.³

Ballagh was here offering an early response to John Berger's dissection of the privileged male gaze in his 1972 book *Ways of Seeing* in which he wrote that historically: 'Women are depicted in a quite different way from men – not because the feminine is different from the masculine – but because the "ideal" spectator is always assumed to be male

and the image of the woman is designed to flatter him'.⁴ While Berger's ideas have proved very influential – to the point of cliché – in subsequent decades they have also been critiqued in significant ways by women artists. Some have disagreed, and asserted that the portrayal of the feminine *is* essentially different from the masculine. Kathy Prendergast and Dorothy Cross (p. 14) have each forged distinctive visual vocabularies – allusive, subversive and witty – for depicting their own gender. Other artists, for example Elizabeth Cope (p. 13), have reversed the gaze by painting luscious male nudes, while others again, for example Amanda Coogan (p. 11) and Dragana Jurisic (p. 27), have further collapsed the dividing line between artist and subject, with Jurisic specifically exploring a *female* gaze. Male artists, too, have fruitfully explored this territory with Andrew Folan showing the biblical Susanna turning the tables on the voyeuristic Elders (p. 21).

The display of the nude in Ireland has occasionally attracted censorship and even iconoclasm. David Lilburn's admittedly provocative *From the Forceps to the Chains of Office*, created for the 1984 EVA exhibition at Limerick City Art Gallery, was physically attacked by a local businessman who considered the work

Robert Fagan's *Portrait of a Lady as Hibernia* uses the unclothed, or semi-clothed, body as a political statement of Irish nationalism and specifically to allegorise – and protest against – the Act of Union

'Women are depicted in a quite different way from men – not because the feminine is different from the masculine – but because the "ideal" spectator is always assumed to be male and the image of the woman is designed to flatter him'

² Frances Borzello, *The Naked Nude* (London, 2012) p. 6.

³ Philip Vann, 'Robert Ballagh: An Overview', *Robert Ballagh, Works from the Studio 1959-2006* (Dublin and London, 2006) p. 1.

⁴ John Berger, *Ways of Seeing* (London, 1972) p. 64.

to be pornographic; a similar charge was laid against Billy Quinn's *Billy* (p. 32).⁵ Robert Ballagh's *Kite* (p. 10) was removed from display at Kilkenny Arts Week in 1977 as 'inappropriate for exhibition'. More troublingly, if only because more recent, in May 2018 to promote her participation in this exhibition, Dragana Jurisic posted a self-censored image of herself (her breasts are covered with a large leaf) taken from her series *100 Muses* (2015) (p. 27). Overnight, Instagram shut down her account, while Facebook removed the images.⁶ Jurisic's experience of suppression illustrates the continuous

scrutiny that the body, and particularly the female body, is under on social media and in society. By contrast in *100 Muses* each individual female sitter becomes her own autonomous arbiter of her presentation in the final work. Precisely because we are individually so aware of what the human body looks like – often at odds with the commercial ideal body of the twenty-first century – the use of the naked and the nude by artists, to confront and comment upon evolving social attitudes and political anxieties, continues to be a significant and divisive subject in contemporary society.



The Ladies of Charlotte Street William Crozier

David Lilburn's admittedly provocative *From the Forceps to the Chains of Office*, created for the 1984 EVA exhibition at Limerick City Art Gallery, was physically attacked by a local businessman who considered the work to be pornographic

⁵ Sean Lynch, *The Rocky Road Exhibition Guide*, Crawford Art Gallery (Cork. 2011).
⁶ <https://www.theartnewspaper.com/news/photographer-dragana-jurisic-has-instagram-account-closed-down-and-work-censored-on-facebook>, accessed 1 June, 2018



Large: *Study for Portrait on Folding Bed*
Thumb: *Figure in Grey Interior*



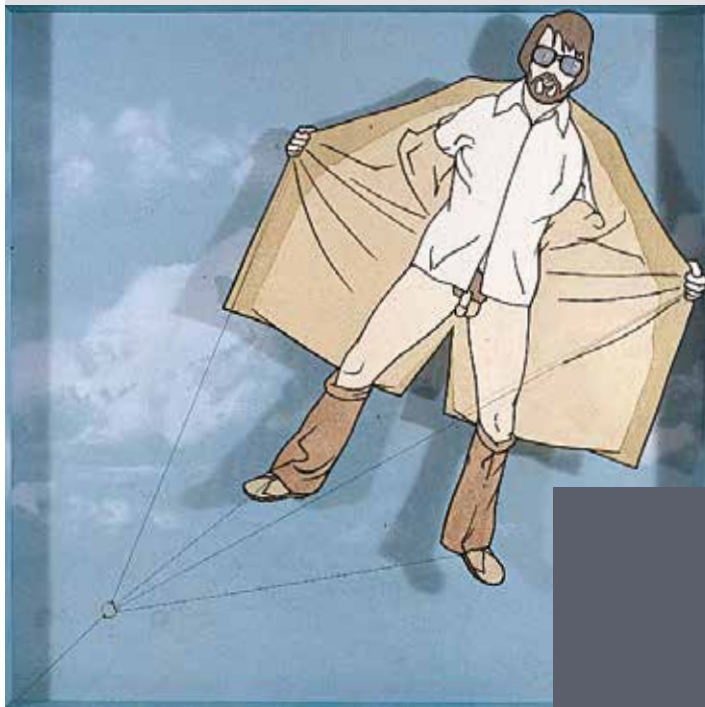
FRANCIS bacon

Dating from 1963, *Study for Portrait on Folding Bed* shows a distorted, indeed fragmented, male body. Subject and technique coalesce with the 'dribbles and splatters of paint...reminiscent of leaking bodily fluids, bringing attention to the physical material of the body and suggesting violence'.¹ As one contemporary reviewer wrote of the painting: 'the humanity of us all is played to the naked flesh of this amorphous figure demoniac on the bloody striped mattress'.² Comparison has been drawn with Keith Vaughan's (1912-77) homoerotic barrack-room series and images of prostitutes on beds in Walter Sickert's (1860-1942) Camden Town paintings. Bacon's bodies displayed on beds have been read 'as part of a shared iconography

in which the bed was the site of sex and crime'.³ Dating from a few years earlier, *Figure in a Grey Interior* is a page from a sketchbook which seems to relate to *Study for Portrait of P.L. No. 1*, of 1957 (private collection), which shows the nude body of the artist's lover, Peter Lacy (1916-62), recumbent on a curving sofa.

'the humanity of us all is played to the naked flesh of this amorphous figure demoniac on the bloody striped mattress'

¹ Catalogue Entry, T00604, Tate, <http://www.tate.org.uk/art/artworks/bacon-study-for-portrait-on-folding-bed-t00604#fn13> accessed 24 May 2018. ² G.S. Whittet, 'Gallery-going in London', *Studio*, Vol.166, July 1963, p. 23 ³ Catalogue Entry, T00604, Tate, <http://www.tate.org.uk/art/artworks/bacon-study-for-portrait-on-folding-bed-t00604#fn13> accessed 24 May 2018.



Study for a Kite

ROBERT ballagh

A self-taught artist, designer, musician and activist, Robert Ballagh has been guided by an ambition to make art accessible and to show his work beyond the 'White Cube'.¹ In December 1976, Barrie Cooke (see p. 12) invited Ballagh along with twenty-five Irish and international artists to create a kite for Kilkenny Arts Week the following year. Just before the exhibition opened, Ballagh discovered his kite – depicting a young man holding open his overcoat and revealing his genitals – had been removed from the exhibition by the chairman of the Festival, the Dean of Ossory, Brian Harvey, who deemed it 'inappropriate for exhibition'.² Letters of complaint – and support – flowed to the Irish newspapers and The Arts Council

which had purchased the painting *Study for a Kite*. Artist, Camille Souter's letter to the Editor of *The Irish Times* stated: 'Sir – yesterday I looked at Robert Ballagh's "flasher kite".... A well thought out kite, treating this usually hidden, subject matter in a subdued factual manner....What a wonderful high flying reminder it would have been to parents to warn and explain to their daughters this malady of flashers'.³

'what a wonderful high flying reminder it would have been to parents to warn and explain to their daughters this malady of flashers'



AMANDA coogan

'We explore and reflect upon what we are, and what life is, through the human body'

Coogan's use of her own body builds on the political element of performance art to present metamorphic religious, sexual and national identities. As she has put it 'We explore and reflect upon what we are, and what life is, through the human body'.¹ In a work from her series *Molly Blooms* (2004), created in the centenary year of James Joyce's fictional Bloomsday, Coogan stands, draped with a neo-classical white sheet, bare-cheeked and farting – with her back to the viewer – as she surveys the landscape. Coogan's sense of art-historical allusion and appropriation is both sly and acute.² Referencing Piero Manzoni's (1933-63) infamous 'living sculptures' (1960), in which the artist signed nude bodies of young women as his own work, in *After Manzoni* (2000) the artist reclaims her corporeal autonomy by signing her own body.



Large: *Molly Blooms*. Thumb: *After Manzoni*

¹ A term to describe sterile white-walled art galleries coined by Robert Ballagh's friend and collaborator Brian O'Doherty (*1935). ² Peadar MacGiolla Cearr, 'Artist's Kite-Flying not for Exposure', *The Irish Times*, 30 August 1977, Robert Ballagh Archive. ³ Camille Souter, *Kilkenny Kites – Letters to the Editor*, *The Irish Times*, n.d. 1977, Robert Ballagh Archive.

¹ Amanda Coogan cited in Joe Jackson, 'Art in Blood and Chocolate', *The Irish Independent*, 9 April, 2006.

² Caoimhín Mac Giolla Léith, *Profile: Amanda Coogan*, (Kinsale, 2005), p. 8.

BARRIE cooke

the irony of depicting the fertile, empowered female form in a society where sexuality and bodily autonomy were highly restricted was not lost on Cooke

Much of Barrie Cooke's art is inspired by a quotation from the Greek philosopher Heraclitus (c. 545-c. 475 B.C.): 'All existence flows in the stream of creation and passing away', and the formation, transformation and degradation of the environment have been constant motifs in his work. The female nude has also formed a frequent source of inspiration, and, in a Heraclitan flux, can be seen as a continuation of his landscape practice. These two elements collided in the late 1960s, when, in

collaboration with the ceramic artist Sonja Landweer, Cooke embarked on a series of artworks that referenced the medieval stone carvings of the Sheela-na-gig, sometimes thought to be a fertility symbol. The irony of depicting the fertile, empowered female form in a society where sexuality and bodily autonomy were highly restricted was not lost on Cooke, and his mixed media Sheela-na-gigs seem to seamlessly co-exist with their surrounding canvas habitat.¹



ELIZABETH cope

Elizabeth Cope has engaged more extensively and, it must be said, successfully with the theme of the nude than perhaps any other living Irish artist. She has painted men and women – and herself – singly or in groups. Her nudes range from the sexy and playful – with frequent echoes of Matisse – to the dark and foreboding. She deploys a wide personal iconography of lobsters, domestic implements, gardening tools and tennis rackets which often combine to hint at a layer of violence underneath the seductively attractive and colourful surfaces.



Large: *Dee with Lobster*. Thumb: *Giraffe Man*

she deploys a wide personal iconography of lobsters, domestic implements, gardening tools and tennis rackets

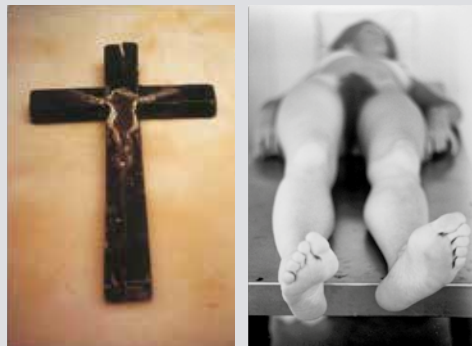
Inevitably Cope has defined her 'menopausal series' (much admired by Barrie Cooke (see p. 12) as feminist and, hence, political. As one critic writes 'the imagery is oppressive, the dominance of the procreative and nurturing apparatus could not be made clearer or the sexual power struggle more graphic'.¹

¹ Catherine Marshall, 'Barrie Cooke', in Catherine Marshall and Peter Murray (eds), *Art and Architecture of Ireland*, Volume V (Dublin, New Haven and London, 2014), p. 85.

¹ Sandra Gibson, 'Living an a Gallery' in John O'Regan and Nicola Dearey, *Elizabeth Cope, Seduced by the Smell of Paint* (Kinsale, 2007) p. 22.



Large: *Poll na bPeist (Worm Hole)*
Thumb: *Mantegna & Crucifix*



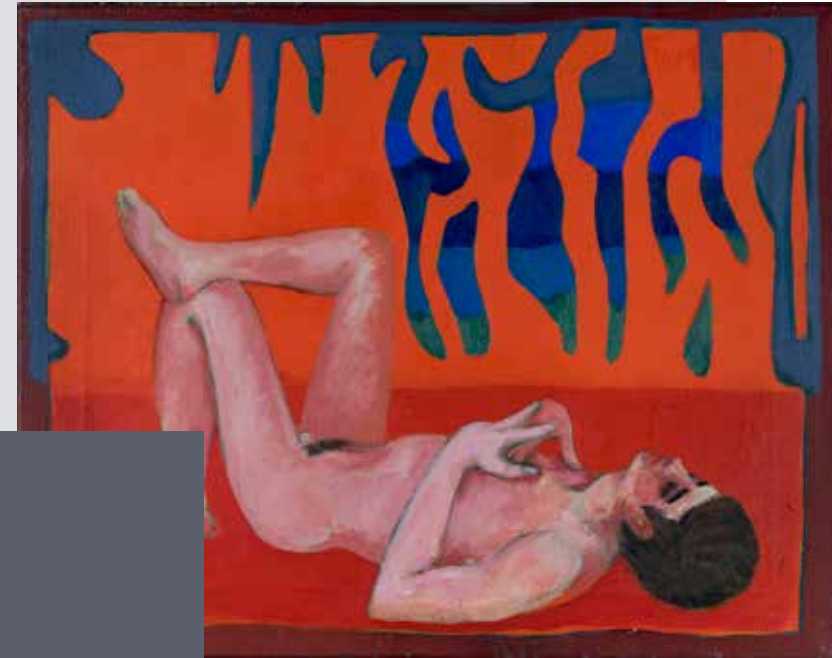
DOROTHY cross

Cross's work often focusses on loss, power and subversion and the iconography of the human body

Dorothy Cross's work *Mantegna & Crucifix* (1996) presents two photographs – one a black and white image of a naked female lying on a slab, referencing Andrea Mantegna's (c. 1431-1506) 'The Dead Christ and Three Mourners' next to which a colour photograph shows a small wooden crucifix from which the Christ figure is missing.¹ The shadow in the crotch

of the prostrate woman mirrors the loss of the body on the cross. *Mantegna and Crucifix* plays with themes of identity, gender, religion and sexuality. Cross's work often focusses on loss, power and subversion and the iconography of the human body.

discreet hints of Dillon's sexuality, which, of course, it was illegal to express through his entire lifetime, occasionally emerge in his art



Reclining Nude

GERARD dillon

Although he did not produce as large an oeuvre in the field as his friends and fellow Ulster artists Daniel O'Neill (1920-74) and Colin Middleton (1910-83), the nude was an important subject for Gerard Dillon. He drew straightforward academic female studies in crayon and more fully realised compositions such as *Model and Canvas* exhibited at the Royal Hibernian Academy in 1965 which uses the subject matter of a naked model and a painted nude placed on an easel to explore the art of painting. Elsewhere in his work he uses the nude as part of his distinctly idiosyncratic religious imagery – for example the scene of

Adam and Eve in his large High Cross panel of 1949 – or as an art historical, and very personal, allusion. The naked figure on the bed in his highly autobiographical *Self-Contained Flat* of 1955 clearly references Paul Gauguin's *Manao Tupapau* (1892, Albright Knox Art Gallery, Buffalo) and is one of the components in the work which combine, paradoxically, to present Dillon 'as a modern artist and a gay man'.¹ Discreet hints of Dillon's sexuality, which, of course, it was illegal to express through his entire lifetime, occasionally emerge in his art and certainly add resonance to the present work, though vulnerability as much as sensuality is evoked by the pose.

¹ Also known as 'The Lamentation of Christ' (c. 1480), Collection Pinacoteca di Brera, Milan, Italy.

¹ Riann Coulter 'Gerard Dillon: Nationalism, Homosexuality, and the Modern Irish Artist', *Éire-Ireland*, Volume 45: 3&4, Fomhar/Geimhreadh / Fall/Winter 2010 pp. 63-64.

I want to challenge the idea that the human body after a certain period is something that should be dismissed or dreaded

DANIEL MARK
duffy



Portrait of Nell McCafferty

In 2008 the Irish-American portrait painter Daniel Mark Duffy asked Nell McCafferty the Irish feminist writer and campaigner to pose nude for him. Her motivation in agreeing was 'to confront prejudice against older people, and my own inhibitions about growing older'.¹ No doubt, too, there was an appeal in reclaiming agency for the subject of a female nude. The resulting painting was exhibited at the Royal Hibernian

Academy to a degree of rather manufactured outrage in the press. Noting that he set out to challenge the western canon of idealised beauty, the artist has commented: 'Older models [are] much more interesting to work with and have much longer and grander stories to tell. I want to challenge the idea that the human body after a certain period is something that should be dismissed or dreaded'.²

language, and its terminology to describe clothed/unclothed or nude/naked, can create barriers to how we behave

MEGAN
eustace



Megan Eustace is an artist and educator, teaching life drawing and drawing in CIT Crawford College of Art & Design, Cork – one of the few remaining art colleges in Ireland to have the subject included in the Degree in Fine Arts and contemporary applied arts curriculum. She is interested in the use of language and how language, and its terminology to describe clothed/unclothed or nude/naked, can create barriers to how we behave and how we perceive others to behave around the subject. Eustace articulates through her analytical observational drawing our external experiences of our body and the phenomenology of drawing itself. Working closely in partnership with her model, both in terms of physical and mental space, Eustace comments: 'Life has a stillness, where things can't move forward or backwards – a stuttering'. *Truth in the Present Moment* and *Take Refuge in the Here and Now* (2017) encapsulate this hybrid-like state of being.



Large: *Take Refuge in the Here and Now*, No. 2
Thumb: *Truth in the present moment*

¹ Quoted Nicola Depuis, *Mná na hÉireann: Women who Shaped Ireland* (Cork, 2009) p. 148.

² Ronan McGreevy, 'RHA Exhibition to Include Nell McCafferty Portrait', *Irish Times*, Nov. 8, 2008.



ROBERT fagan

Large: *Portrait of a Lady as Hibernia*. Thumb: *The Artist and His Wife*

Painted in Italy, where Fagan spent most of his life, this personification of Ireland as a beautiful young girl is an image replete with Irish symbolism. Shamrocks decorate her dress; she is accompanied by an Irish wolf hound while the scroll she holds is patriotically inscribed in Irish 'Erin go Bragh' or 'Ireland Forever', a seemingly unique inclusion of Gaelic in eighteenth or nineteenth-century painting. The broken strings on her harp may refer to the loss of Irish legislative independence through the Act of Union. Hibernia's vulnerability is emphasised by her exposed breast though in another work in the exhibition, the exposed breasts of

Fagan's wife in a double portrait with the artist have a quite different resonance, creating an image of icy eroticism. More contemporary artists included in the show use further personifications of Ireland to different political purport, notably Patrick Graham's *My Darkish Rosaleen (Ireland as a Young Whore)* (see p. 22) and Micheal Farrell, *Cathleen Ní Houlihan* (see p. 20).

the exposed breasts of Fagan's wife in a double portrait with the artist have a quite different resonance, creating an image of icy eroticism



Thumb: *State Support / Elements of Nature*
Large: *The Fall of the Celtic Tiger / Elements of Nature*



EAMONN farrell

Eamonn Farrell's series *Elements of Nature* explores the relationship between the female nude and the natural and man-made environment of Ireland. Farrell places the nude in incongruous locations. *State Support* features the stereotypical tourist image of a green Irish post office while *Death of the Celtic Tiger* (both 2013) is set in the 'Irish Stonehenge' created by businessman, Joe McNamara, on Achill Island and rumoured to have been built as a protest at the catastrophic failure of Anglo Irish Bank. Farrell's



the placement of the unembellished nude form in these man-made settings is 'intended to remind us of our vulnerability, as well as our strengths as a species'

juxtapositions of nude and place are both visually striking and, at times, humorous. The placement of the unembellished nude form in these man-made settings is 'intended to remind us of our vulnerability, as well as our strengths as a species' and to 'reinforce the fact that we need, and will not survive without, planet Earth, but it will happily live on without us'.¹

¹ Eamonn Farrell in private conversation with Dawn Williams, 11 August 2017.



Cathleen Ní Houlihan

MICHEAL farrell

there is also a naked woman lying on her back, apparently dead, with a black foot and blood on her leg, while holding a flag pole

Among Farrell's most complex and allusive works, *Cathleen Ní Houlihan* of 1977, is part of his series *Madonna Irlanda* which was produced when the artist was living abroad and which is based on François Boucher's (1703-70) famous nude portrait of Miss O'Murphy, the young girl of Irish extraction who was the mistress of Louis XV. Farrell explained the political charge – and remarkable scope – of the series. 'They make every possible statement on the Irish situation: religious, cultural, political, the cruelty, the horror...every aspect of it'. As so often, the political and personal

coalesce in the same work. It is appropriate that alongside the multi-layered personification of Ireland, the artist himself is present, trapped in a glass, the motif referencing his battle with alcohol. *Cathleen Ní Houlihan* was owned by the artist's brother, and biographer, David, who notes the limitations of iconographical exegesis in so complex and personal a work: 'there is also a naked woman lying on her back, apparently dead, with a black foot and blood on her leg, while holding a flag pole. I never got an interpretation from Micheal of the painting'.¹



ANDREW folan

a specifically Irish twist is added, as the two elderly nude bathers have been digitally inserted in the waters of the Grand Canal in Dublin

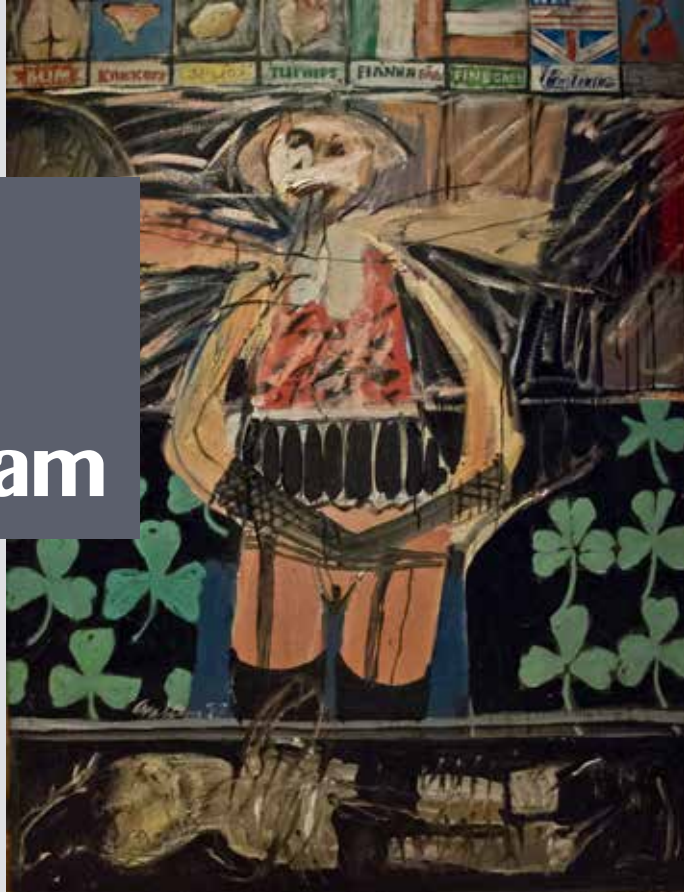
As told in the Book of Daniel, the episode of Susanna and the Elders, is a story of voyeurism, attempted rape and blackmail. Its subject matter has made it a perennially popular subject in the western cannon, as a pretext for the depiction of the nude and it was painted by Guido Reni, Rembrandt, Van Dyck, Rubens and later Picasso. Inevitably given her gender and personal history, Artemisia Gentileschi's version (1610-11, Schloss Weißenstein, Pommersfelden) of the subject offers a different perspective. Another female-centred take on the story is offered by Andrew Folan who makes a voyeur of the young woman seen from behind. Her pose referencing Lewis

Morley famous photograph of Christine Keeler adds a further resonance in this playful role reversal of attractive young woman and powerful older men. As the artist writes: 'Susanna for centuries presented as passive, now turns the "male gaze" back on her subjects'.¹ A specifically Irish twist is added, as the two elderly nude bathers have been digitally inserted in the waters of the Grand Canal in Dublin. Folan deploys subversive parody and wit in two further work which again feature the nude to comment on contemporary Ireland *The Autopsy of Erin* and *Land of Saints and Dollars*.

Large: *Susanna and the Elders*
Thumb: *Land of Saints and Dollars*

PATRICK
graham

Graham presents
contemporary
Ireland as a
frenzied half-
naked, spewing
prostitute



My Darkish Rosaleen (Ireland as Young Whore)

Few aspects of Irish life are left unchallenged in the work of Patrick Graham, from nationalist politics and religion to issues of sexuality and censorship. In Graham's painting of 1982, *My Darkish Rosaleen (Ireland as Young Whore)* all these elements coalesce. Referencing the poem *My Dark Rosaleen* (Róisín Dubh) by the Romantic Nationalist James Clarence Mangan (1803-49) in which the virginal princess personifying Ireland seeks a hero to rescue her from her colonisers, Graham presents contemporary Ireland as a frenzied half-naked, spewing prostitute.¹ Standing on a bound corpse, the sexually available 'Erin' is surrounded by shamrock, which had featured in Robert Fagan's more benign personification of Hibernia (see p. 18), and what Graham sees as symbols of her downfall, the potato (representing Fianna Fáil), the turnip (Fine Gael) and the invading cultures of the United States of America and Britain. The painting has been characterised as a work of Joycean iconoclasm, though 'where Joyce used humour to temper his fury with Irish ideologies, Graham offers no such emotional safety valve'.²

¹ Catherine Marshall, 'Patrick Graham', in Catherine Marshall and Peter Murray (eds), *Art and Architecture of Ireland*, Volume V (Dublin, New Haven and London, 2014), p. 188. ² *ibid.*

Armagh-born artist Kevin Francis Gray is perhaps best known for his veiled neoclassical figures but the work featured in this exhibition – *Nudes Maquette* – focuses on a recent shift in his practice to a commitment to marble and the exploration of its materiality. Referencing the nudes of Barbara Hepworth (1903-1975), Henri Matisse (1869-1954) and Antonio Canova (1757-1822) in his manipulation of the cararra marble surface, the stuttering yet fluid forms, evoke the gestural plasticity of clay which Gray uses in the first step of his making process. In addressing the complex relationship between abstraction and figuration, Gray transforms the stone into a contemporary material creating malleable and emotive figures which display a discreet stoicism.

the stuttering yet fluid forms,
evoke the gestural plasticity of
clay which Gray uses in the first
step of his making process

KEVIN FRANCIS
gray



Nudes Maquette

HUGH DOUGLAS
hamilton

Much influenced by the sculpture of his friend Antonio Canova (1757-1822), and started in Italy, *Cupid and Psyche* was completed back in Dublin sometime before September 1793. When it was exhibited at the reformed Society of Artists in Ireland seven years later, Hugh Douglas Hamilton's ambitious work drew widespread praise. It was described in the *Hibernian Magazine*, in June 1800, as 'the most perfect picture ever produced in this country' while a review in the rival *Hibernian Journal*, the same month, noted that it was 'drawn with truth and exquisitely painted'. Mythological subjects such as this offered the opportunity to show off anatomical proficiency and adherence to the classical ideal, or simply provided an excuse to titillate. Hamilton prepared for this ambitious canvas with several compositional drawings.

described in the *Hibernian Magazine*, in June 1800, as 'the most perfect picture ever produced in this country'

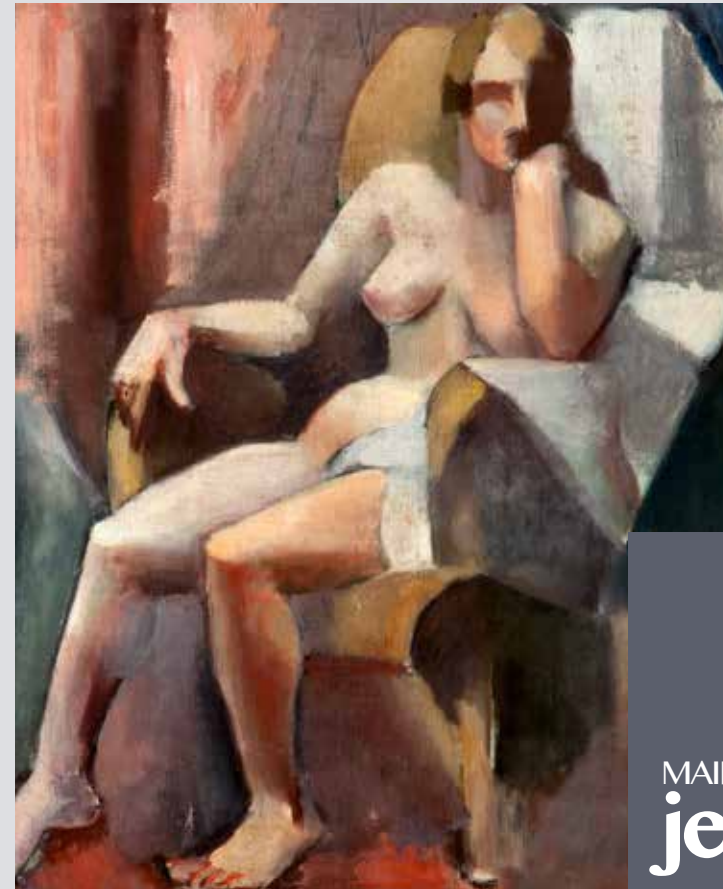


When studying in the Life Room at the Metropolitan School of Art in Dublin under William Orpen (see p. 31) and at the Westminster School, Jellett showed precocious ability at rendering the nude and produced accomplished examples in watercolour, pencil and oil. While the influence of her teacher in London, Walter Sickert (1860-1942), is occasionally apparent (as in *Reclining Nude* of 1919), the sheer verve and variety with which she approached the subject makes some of her nudes of this date among her

most appealing works. Having mastered the realist tradition, a year or two later in Paris, she applied cubist theory to the subject which resulted in several large multi-figured compositions and the powerfully monumentally *Seated Female Nude* of 1921-22. Like other cubists, most famously Pablo Picasso (1881-1973), she deployed this most up-to-date modernist visual vocabulary to one of the most traditional subject matters of the western canon.

the sheer verve and variety with which she approached the subject makes some of her nudes of this date among her most appealing works

Seated Female Nude



MAINIE
jellett

the fancy fetishistic
pink heeled shoes
and stockings –
suggest that it was a
specific commission
made for private
delectation

WILLIAM jones



Girl Showing her Bottom (The Exhibitionist)

The somewhat mysterious artist William Jones seems to have painted topographical landscapes, including a view of Dublin Bay, portraits, including one of Charles Lucas (1713-71) the patriot leader, and distinctly Hogarthian subject paintings, notably a conversation piece, *The Fortune Teller*. From its close correlation with a bare-breasted figure in the later work – they even seem to be wearing the same dress – the present work, 'a very saucy picture on copper of a woman bearing her bottom', can be attributed to the artist.¹ Here the inspiration of Antoine Watteau (1684-1721) is unmistakable, though the

explicit gesture is rather alien to his erotic world which tends to seek an (often spurious) context for suggestive nudity. By contrast, this could not be less subtle and more blatant! Its small scale, and copper support – plus the fancy fetishistic pink heeled shoes and stockings – suggest that it was a specific commission made for private delectation. A perhaps similar instance may be found in the memoirs of the eighteenth-century Dublin courtesan and madam, Margaret Leeson, who tells of a 'hoary old lecher' who had his mistress painted (by the, rather dull, Belfast artist Joseph Wilson) 'in various attitudes, dressed and naked'.²

In April 2015, Dragana Jurisic embarked on a project to photograph one hundred female nudes over a period of five weeks in order to subvert the idea of an active male artist and a passive female model and explore, instead, the interaction of a female artist looking at the female body. She asks: 'What are the characteristics of the female gaze? What happens once 100 women respond to the open call of being photographed nude? Once in the artist's studio, they are given two props: a chair and a veil. How do they utilise these props? To show, or to hide their bodies? Women in these photographs directed themselves'.¹



DRAGANA jurisic

they are given
two props: a chair
and a veil. How
do they utilise
these props? To
show, or to hide
their bodies?



100 Muses

¹ Anne Crookshank and Desmond Fitzgerald, Knight of Glin, *Ireland's Painters 1600-1940* (New Haven and London, 2002) p. 76.

² Mary Lyons (ed.), *The Memoirs of Mrs Leeson, Madam, 1727-1797* (Dublin, 1995) p. 175.

¹ Dragana Jurisic, *From My Own Unknown – Chapter 3: 100 Muses* (2015) www.draganajurisic.com.



BRIAN maguire

the definition of the nude is deliberately extended here, perhaps beyond its linguistic meaning, to ask the question of what truly constitutes obscenity

Brian Maguire worked in the Mexican City of Juárez, known as the murder capital of the world, from 2010. In a disturbing series of paintings he has documented the casualties of drug cartels and the police alike. He ironically echoes in his titles, which make still-lives of body parts, the horrifying aesthetics of the murder gangs who deliberately pose – or style – the remains of their victims. As Linda Nochlin wrote of the French Revolution, 'there are times in the history of modern representation when the dismembered human body exists for the viewer not just as a metaphor but as historical reality'.¹ Théodore Géricault (1791-1824) similarly posed and aestheticized guillotined heads and Nochlin defined the body fragment as a 'metaphor of modernity'. The definition of the nude is deliberately extended here, perhaps beyond its linguistic meaning, to ask the question of what truly constitutes obscenity.

her work can be in equal parts playful and disturbing in its ambiguity of form and representation, crossing boundaries and media



ALICE maher

Alice Maher's work is informed by a deep feminist interrogation of bodily autonomy, hybridity and liminality. Her work can be in equal parts playful and disturbing in its ambiguity of form and representation, crossing boundaries and media. A founding member of the Artists' Campaign to Repeal the Eight Amendment, Maher is very aware of the power of imagery: 'when you reclaim imagery, you take the power back'.¹ Maher's delicate watercolours, *Hecate*, *Sphinx* and *Dryad* (2015) all challenge mythological representations of 'the docile sexuality of the gender', positing instead a more complex, experiential, self-aware embodiment of the naked female.²



Large: *Sphinx*. Thumb: *Hecate*

¹ Linda Nochlin, *The Body in Pieces, The Fragment as a Metaphor of Modernity* (London, 1994) pp. 16-18.

¹ Alice Maher, 'The Hateful Eighth: Artists at the Frontline of Ireland's Abortion Rights Battle', Emine Saner, *The Guardian*, 12 April, 2018. ² Alice Maher, in public conversation with Doireann Ní Ghríofa, The Crypt, St. Luke's, Cork, 17 June, 2018.



WILLIAM mulready

**Queen Victoria greatly admired
his exhibition of nude studies**

From Titian to Cézanne and on to Picasso the subject of bathers has been one of the great themes of western art, a pretext for the portrayal of multiple nudes in different poses and attitudes. The subject of bathers surprised – the story of Diana and Actaeon – introduces a more specific element of narrative, drama and indeed

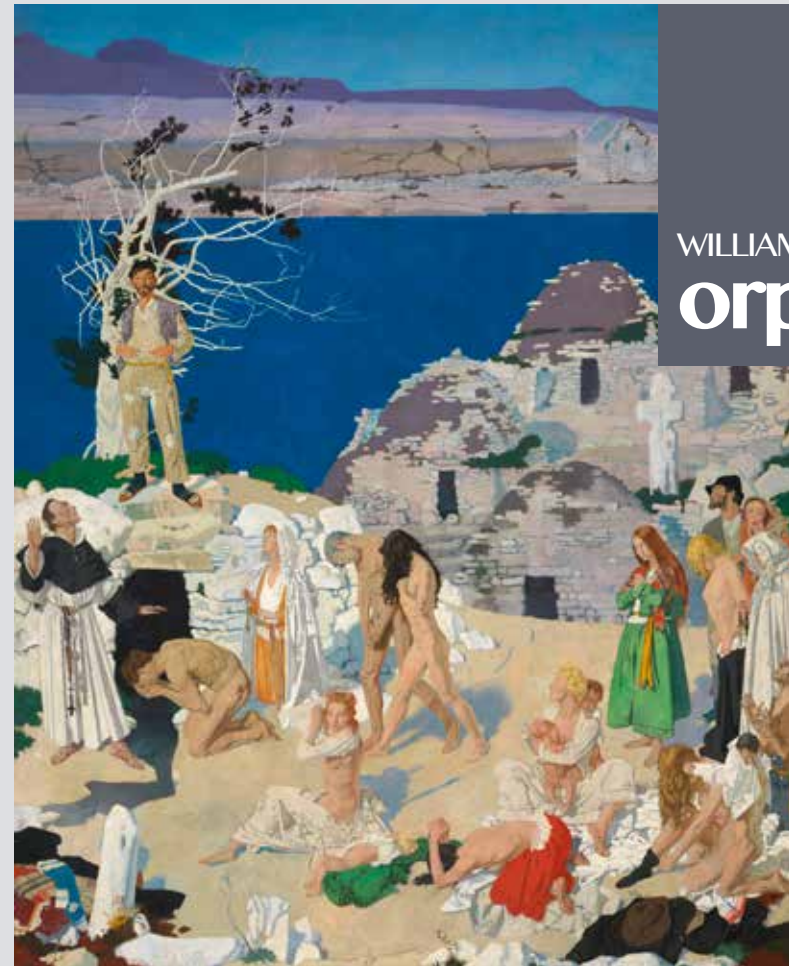


Large: *Bathers Surprised* Thumb: *Nude Study*

voyeurism. This tradition – and the example of Titian specifically – is referred to here in a work which illustrates Mulready's contention that the study of the model, which he pursued obsessively, could help create a wholly different canon of beauty to the classical tradition. Although he was born in Ennis, County Clare, Mulready spent almost his entire career in London where he enjoyed success as painter of genre scenes and was elected to membership of the Royal Academy. Throughout his career he drew from the life, sitting alongside his own students when he served as Visitor to the Life Academy at the Royal Academy Schools and also sketching from the model at the Kensington Life Academy. In 1853 Queen Victoria greatly admired his exhibition of nude studies at Gore House and Mulready presented her with an example for the Royal Collection.

Painted in the revolutionary year of 1916, *The Holy Well* uses the symbolic shedding of clothing to examine the artist's complicated and conflicted views on the land of his birth. The scene is set at a holy well at which pilgrims have assembled to seek blessing or cure from a monk looking heavenwards at the extreme left. The central figures of a man and woman inevitably – and no doubt deliberately – recall the iconography of Adam and Eve expelled from paradise, their nudity a

cause of shame. But it is unclear in this complex work if Orpen is simply attacking religious, national and ideological pieties – the idealisation of the West of Ireland for example – or advocating the 'redemptive potential of sex' for the new Ireland.¹ Orpen prepared for the painting in a highly traditional way, indeed in the fashion he so successfully taught his pupils at the Metropolitan School of Art in Dublin, by producing large numbers of drawings from the life for each of the figures.



WILLIAM orpen

**it is unclear in
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'redemptive
potential of sex'
for the new
Ireland**

The Holy Well

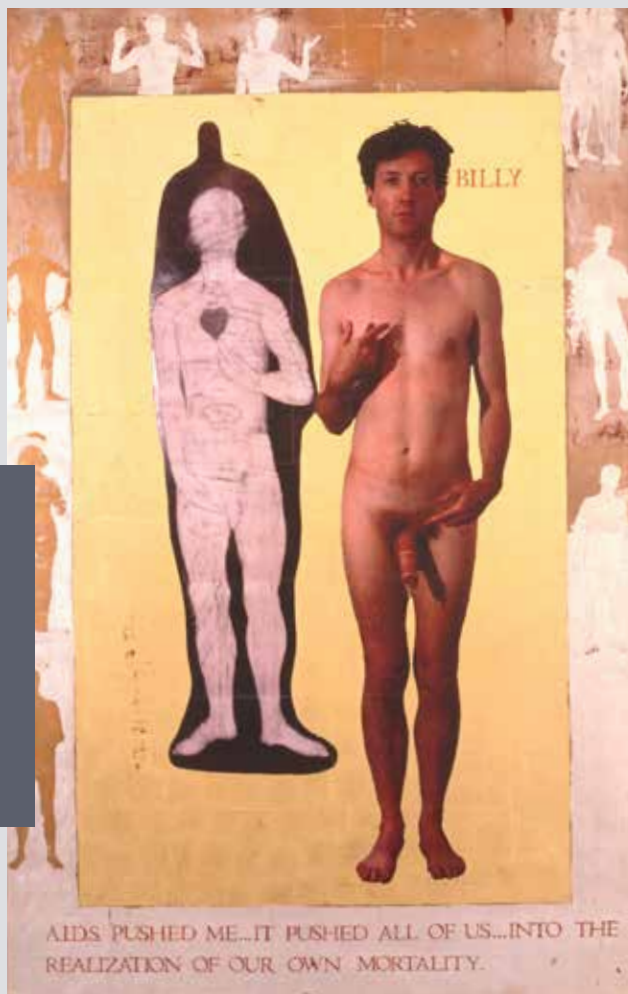
¹ Robert Upstone, et al, *William Orpen, Politics, Sex and Death*, Exhibition Catalogue, Imperial War Museum, National Gallery of Ireland (London, 2005) p. 20.



BILLY quinn

**it's basically pornography
masquerading as art'
opined the national
treasurer of the Ancient
Order of Hibernians**

Billy Quinn's *Billy*, is one of a series of large-scale photographic works dealing with broad issues of sexual orientation and sexual abuse.¹ Grouped under the title *Icons*, the artist produced them in New York in the early 1990s to honour friends who had died of AIDS. Quinn, who had left Ireland shortly after graduating from NCAD, was himself surprised at what he felt was the very Irish and Catholic nature of the images that resulted. However, the inscription below the standing figure wearing only a condom shows the more



universal implication of the image: 'Aids pushed me...It pushed all of us into the realisation of our own mortality'. The hints at religious iconography (notably the gold leaf background) compounded the outrage that *Billy*, 1991 provoked when it was exhibited in the United States in 1999: 'It's basically pornography masquerading as art' opined the national treasurer of the Ancient Order of Hibernians.² *Billy* is a self-portrait and, as with several other artists in the show, the divide between subject and maker is bridged.

NIGEL rolfe

Large: Rolling Drawing.
Thumb: The Idiot (Milk)



**when reaching for a towel coming
out of the bath, I became very aware
of my own body and its fragility
somehow becoming over exposed
to the gaze of others**

Nigel Rolfe creates rigorous and focused live performances to understand and to test the limits of his body, and to challenge how public space is used to present art. For Rolfe, his body is an unsaleable, sculptural medium and he uses it to contest the classical sculptural tradition, shocking Irish audiences in the 1970s by performing naked and creating 'ground drawings' with his body rolling on dry powders or dipping himself into plaster or paint.¹ Rolfe has spoken of his earlier practice when he regularly performed nude: 'It became vital to make direct contact with materials, with the body and actions directly. The reason for stopping, or at least curtailing my



nude performances, happened in a moment of self-reflection, when reaching for a towel coming out of the bath, I became very aware of my own body and its fragility somehow becoming over exposed to the gaze of others.² Rolfe's comment reveals both a vulnerability and awareness of the body and mind, that manifests itself at the physical and mental edges of his practice and, perhaps, aligns with our own perceptions of our unclothed bodies.

¹ Declan McGonagale, Fintan O'Toole, Kim Levin, *Irish Art Now, From the Poetic to the Political* (London, 1999) p. 33; Alyce Mahon, *Eroticism and Art* (Oxford, 2005) pp. 239-41. ² Quoted Jim Smith, 'Rage over B.C. Irish Art Show', *The Irish Echo*, 16 Feb. 2011.

¹ Catherine Marshall, 'Nigel Rolfe', in Catherine Marshall and Peter Murray (eds), *Art and Architecture of Ireland*, Volume V, (Dublin, New Haven and London, 2014) p. 418. ² Nigel Rolfe in private conversation with Dawn Williams, 11 August 2017.

list of works

Francis Bacon (1909-1992)

Figure In Grey Interior
c.1957-61, oil and pencil on white wove paper
34 x 27 cm
Tate: Purchased with assistance from the National Lottery through the Heritage Lottery Fund, the Art Fund and a group of anonymous donors in memory of Mario Tazzoli 1998

p. 9, The Estate of Francis Bacon. All rights reserved, DACS, London /IVARO, Dublin, 2018; Photo ©Tate, London 2018

Francis Bacon (1909-1992)

Man on a Sofa
c.1957-61, ink on white wove paper
25.3 x 18.9 cm
Tate: Purchased with assistance from the National Lottery through the Heritage Lottery Fund, the Art Fund and a group of anonymous donors in memory of Mario Tazzoli 1998

Francis Bacon (1909-1992)

Study for Portrait on Folding Bed
1963, oil and sand on canvas
198.1 x 147.3 cm
Tate: Purchased 1963
p. 9, The Estate of Francis Bacon. All rights reserved, DACS, London /IVARO, Dublin, 2018; Photo ©Tate, London 2018

Robert Ballagh (*1943)

Inside No. 3
1979, acrylic and oil on canvas
182.8 x 182.8 cm
Courtesy of Board of Trustees of National Museums Northern Ireland

Robert Ballagh (*1943)

b.1943
Study for a Kite
1977, gouache, watercolour and black ink on paper
60.5 x 50.5 cm
Courtesy of Butler Gallery, Kilkenny and Robert Ballagh
p. 10, Image © Robert Ballagh, photo © Butler Gallery, Kilkenny

Robert Ballagh (*1943)

b.1943
Upstairs No. 3. Reversals of Roles in Inside No.3
1979, acrylic and oil on canvas
182.88 x 233.7 cm
Private Collection

James Barry (1741-1806)

Venus Anadyomene
c.1772, oil on canvas
75 x 55 cm
Courtesy of Board of Trustees of National Museums Northern Ireland

Pauline Bewick (*1935)

Fourteen Steps to Nowhere
4 January 1982, watercolour on paper
51 x 45.5 cm
Collection Crawford Art Gallery

Amanda Coogan (*1971)

After Manzoni
2000, digital photograph from transparency variable
Courtesy of Amanda Coogan and Kevin Kavanagh Gallery, Dublin
p. 11, © Amanda Coogan

Amanda Coogan (*1971)

Molly Blooms
2003, digital photograph from transparency variable
Courtesy of Amanda Coogan and Kevin Kavanagh Gallery, Dublin
p. 11, © Amanda Coogan

Barrie Cooke (1931-2014)

Blue and White Figure
1963, oil on board
102.3 x 122
Collection Irish Museum of Modern Art
Gordon Lambert Trust, 1992

Barrie Cooke (1931-2014)

Sheela-na-gig
c.1961, mixed media on canvas board
48 x 43 cm
Estate of Barrie Cooke
p. 12, © Estate of Barrie Cooke

Elizabeth Cope (*1952)

Alex, the Polish Boy in the Garden
2006, oil on canvas
177.8 x 162.56 cm
Courtesy of Elizabeth Cope



Spillane's interest lies in how various technologies, both analogue and digital, create a continually shifting epistemology of the body

Pádraig Spillane works with photographic images and object-based assemblages to explore the boundaries of the body, deploying his own and appropriated images to create anthropomorphic arrangements. Spillane's interest lies in how various technologies, both analogue and digital, create a continually shifting epistemology of the body. In *Throwing Back* (2014) Spillane uses the technology of the past – a mirror – combined with digital printing to explore how technology has shaped our perception of ourselves, and how we are locked into our own reflection; *What You Don't Know* (2014) looks at the seduction of gesture while *My Tongue Between Your Teeth* (2018) offers the illusion of turning representational body parts into a more sensual and visceral encounter.

Large: *Throwing Back*.

Thumb: *My Tongue Between Your Teeth*

Elizabeth Cope (*1952)
Anyone for Tennis?
2006, oil on canvas
183 x 152 cm
Courtesy of Elizabeth Cope

Elizabeth Cope (*1952)
Dee with Lobster and Measuring Tape
2006, oil on canvas
183 x 152 cm
Courtesy of Elizabeth Cope
p. 13, Image © Elizabeth Cope, photo © Anthony Hobbs

Elizabeth Cope (*1952)
Giraffe Man
2006, oil on canvas
244 x 198 cm
Courtesy of Elizabeth Cope
p. 13, Image © Elizabeth Cope, photo © Anthony Hobbs

Dorothy Cross (*1956)
Bone Room
2007, photograph
73 x 60.5 cm
Collection Crawford Art Gallery

Dorothy Cross (*1956)
Mantegna & Crucifix
1996, black and white print and cibachrome print on MDF
76 x 50 cm each panel
Courtesy of Dorothy Cross, Frith Street Gallery, London and Kerlin Gallery, Dublin
p. 14, © Dorothy Cross

Dorothy Cross (*1956)
b.1956
Midges
2000, DVD PAL, non audio, edition of 4
variable
Courtesy of Dorothy Cross and Kerlin Gallery, Dublin

Dorothy Cross (*1956)
b.1956
Poll na bPeist (Worm Hole)
2008, giclee print on hannemuehle paper, no 2 from an edition of 4 +1AP
79 x 104 cm
Courtesy of Dorothy Cross
p. 14, © Dorothy Cross

William Crozier (1930-2011)
The Ladies of Charlotte Street
1975, oil on canvas
214 x 228 cm
William Crozier Estate
c/o Piano Nobile, Robert Travers (Works of Art) Ltd
p. 8, © The Estate of William Crozier

Lynn-Marie Dennehy (*1983)
21st Century Copy of a Lost Greek Original
2017, cardboard sculpture on wood frame
132 x 75 x 75 cm
Courtesy of Lynn-Marie Dennehy

Lynn-Marie Dennehy (*1983)
Caryae 1
2017, plate lithography
36 x 27.7 cm
Courtesy of Lynn-Marie Dennehy

Lynn-Marie Dennehy (*1983)
Caryae 2
2017, plate lithography
36 x 27.7 cm
Courtesy of Lynn-Marie Dennehy

Lynn-Marie Dennehy (*1983)
Farnese Hercules 4th century B.C. (later Irish copy)
2017, cardboard sculpture on wood frame
variable
Courtesy of Lynn-Marie Dennehy

Lynn-Marie Dennehy (*1983)
It is Best to Hide Folly
2017, cardboard sculpture on wood frame
200 x 100 x 75 cm
Courtesy of Lynn-Marie Dennehy

Gerard Dillon (1916-1971)
Reclining Nude
n.d, oil on canvas
41 x 51 cm
Collection Anne and David Charles
p. 15, © The Estate of Gerard Dillon, photo Dara McGrath

Daniel Mark Duffy (*1961)
Portrait of Nell McCafferty
2008, oil on canvas
100 x 80 cm
Private Collection
p. 16, © Daniel Mark Duffy

Jason Dunne (*1987)
Primes
2018, inkjet prints, acetate, polyurethane, clay, acrylic paint, found materials.
25 x 10 x 10 cm each, variable
Courtesy of Jason Dunne

Megan Eustace (*1963)
Take Refuge in the Here and Now, No.1
2017, conte on paper
104 x 153cm
Courtesy of Megan Eustace

Megan Eustace (*1963)
Take Refuge in the Here and Now, No.2
2017, conte on paper
104 x 153 cm
Courtesy of Megan Eustace
p. 17, © Megan Eustace, photo © Dara McGrath

Megan Eustace (*1963)
Truth in the present moment
2017, conte on paper
140 x 100 cm (framed)
Courtesy of Megan Eustace
p. 17, © Megan Eustace, photo © Dara McGrath

Robert Fagan (1761-1816)
Portrait of a Lady as Hibernia
n.d, oil on canvas
131.5 x 162 cm
Private Collection
p. 18, © Private Collection

Robert Fagan (1761-1816)
The Artist and His Wife
1803, oil on canvas
66 x 90 cm
Courtesy of The Hunt Museum
p. 18, © The Hunt Museum

Eamonn Farrell (*1945)
State Support/Elements of Nature Project
2013, digital print on archival photographic paper
106 x 81 cm
Courtesy of Eamonn Farrell
p. 19, © Eamonn Farrell

Eamonn Farrell (*1945)
The Fall of the Celtic Tiger / Elements of Nature
2013, digital print on archival photographic paper
119 x 66 cm
Courtesy of Eamonn Farrell
p. 19, © Eamonn Farrell

Micheal Farrell (1940-2000)
Cathleen Ni Houlihan
1977, oil on canvas
91.5 x 164.5cm
Private Collection
p. 20, © The Estate of Michael Farrell, photo © Private Collection

Andrew Folan (*1956)
Land of Saints and Dollars III
2009, digital archive print
31 x 60 cm
Courtesy of Andrew Folan
p. 21, © Andrew Folan

Andrew Folan (*1956)
Susannah and the Elders
2001, lambda C print
107 x 71 cm
Courtesy of Andrew Folan
p. 21, © Andrew Folan

Andrew Folan (*1956)
The Autopsy of Erin
2010, digital archive print
32 x 47 cm
Courtesy of Andrew Folan

Patrick Graham (*1943)
My Darkish Rosaleen (Ireland as Young Whore)
1982, oil on canvas
183 x 122 cm
Collection of Orlaith & Michael Traynor
p. 22, © Patrick Graham

Kevin Francis Gray (*1972)
Nudes Maquette
2017, carrara marble
25 x 45 x 27 cm each (3 works)
Courtesy of Kevin Francis Gray Studio
p. 23, © Kevin Francis Gray

Hugh Douglas Hamilton (1740-1808)
Cupid and Psyche in the Nuptial Bower
1792-1793, oil on canvas
198 x 151 cm
National Gallery of Ireland Collection
Presented, Friends of the National Collections of Ireland, 1956
p. 24, Photo © National Gallery of Ireland

Eileen Healy (*1966)
Schubert 1
2009, digital archive print
60 x 40 cm
Courtesy of Eileen Healy

Eileen Healy (*1966)
Schubert 2
2017, mixed media on paper
70 x 45 cm
Courtesy of Eileen Healy

Patrick Hennessy (1915-1981)
Boy and Seagull
c.1954, oil on canvas
52 x 38 cm
Collection Irish Museum of Modern Art
Gordon Lambert Trust, 1992

Patrick Hennessy (1915-1981)
In the Studio
1944, oil on board
45.7 x 35.5cm
Private Collection

Patrick Hennessy (1915-1981)
The Yellow Ribbon
c.1956, oil on canvas
49.4 x 67.7 cm
Collection Irish Museum of Modern Art
Gordon Lambert Trust, 1992

Mainie Jellet (1897-1944)
Seated Female Nude
c.1921-1922, oil on canvas
56.3 x 46.2 cm
Courtesy of Board of Trustees of National Museums Northern Ireland
p. 25, © National Museum NI Collection Ulster Museum

Mainie Jellett (1897-1944)

Nude Study
n.d., oil on board
49 x 39 cm
Private Collection

William Jones (fl.1738-1747)

Girl showing her Bottom (The Exhibitionist)
n.d. oil on board
29 x 23 cm
Private Collection
p. 26, Image © Private Collection, photo © Jed Niezgoda

Dragana Jurisic (*1974)

100 Muses
2015, archival print on Hahneumuhle Bamboo on diabond
4 panels, each 100 x 120 cm
Courtesy of Dragana Jurisic
p. 27, © Dragana Jurisic, Courtesy of Caoimhe Lavelle and Constanze Kraft

David Lilburn (*1950)

From the Forceps to the Chains of Office
1984, monoprnt
20.3 x 29.2 cm
Private Collection

Maurice MacGonigal

(1900-1979)
Dublin Studio at the Dublin School of Art
c.1935, oil on canvas
126 x 101 cm
Courtesy of Limerick City Gallery of Art

F.E. McWilliam (1909-1992)

Girl Waiting
1970, bronze
23.5 x 43 x 16 cm
Collection Irish Museum of Modern Art
Gordon Lambert Trust, 1992

Brian Maguire (*1951)

Nature Morte No. 6
2014, acrylic on linen
110 x 210 cm
Courtesy of Kerlin Gallery Dublin
p. 28, © Brian Maguire

Brian Maguire (*1951)

Nature Morte No. 4
2014, acrylic on linen
250 x 180 cm
Private Collection
p. 28, © Brian Maguire, courtesy Private Collection

Brian Maguire (*1951)

The Red Figure
1995, acrylic on canvas
178 x 102 cm
Collection of Orlaith and Michael Treynor

Alice Maher (*1956)

Dryad
2014, watercolour on Moulin du Roy paper
77 x 57 cm
Courtesy of Alice Maher

Alice Maher (*1956)

Sphinx
2014, watercolour on Moulin du Roy paper
77 x 57 cm
Courtesy of Alice Maher
p. 29, © Alice Maher

Alice Maher (*1956)

Hecate
2014, watercolour on Moulin du Roy paper
77 x 57 cm
Courtesy of Alice Maher
p. 29, © Alice Maher

William Mulready

(1786-1863)
A Seated Male Nude
n.d., red and black chalk with pencil on wove paper
45.1 x 33.7 cm
National Gallery of Ireland Collection

William Mulready

(1786-1863)
Nude Study
c.1850s
black, red and white chalk and crayon on paper
Collection Crawford Art Gallery

p. 30, Photo © Crawford Art Gallery, Cork

William Mulready

(1786-1863)
Bathers Surprised
c.1852-1853, chalk and crayon on paper
49.9 x 33.4 cm
National Gallery of Ireland Collection
p. 30, Photo © National Gallery of Ireland

Roderic O'Connor (1860-1940)

Etude de Nu
1914, oil on canvas
73 x 92 cm
Courtesy of Hillsboro Fine Art Dublin

Roderic O'Connor (1860-1940)

Reclining Nude
1906, oil on canvas
54.2 x 65 cm
Courtesy of Board of Trustees of National Museums Northern Ireland

Joseph O'Reilly (fl. 1884-1890-d.1893)

Head and Shoulders of a Girl
n.d, oil on canvas
51 x 38.1 cm
National Gallery of Ireland

William Orpen (1878-1931)

The Holy Well
1916, tempura on canvas
234 x 186 cm
National Gallery of Ireland Collection
p. 31, Photo © National Gallery of Ireland

Kathy Prendergast (*1957)

Body Map Series
1983, mixed media on paper
dimensions variable
Collection Irish Museum of Modern Art
Donation Vincent & Noeleen Ferguson, 1996

Sarah Purser (1848-1943)

Nude Study
n.d., oil on board
34 x 25 cm
Private Collection

Billy Quinn (*1954)

Billy
1991, laser print, gold and silver, acrylic on wood
244 x 152 cm
Collection Irish Museum of Modern Art
Purchase, 1996
Image © Billy Quinn, Photo © Irish Museum of Modern Art

Billy Quinn (*1954)

Brian and Rachel
1993, laser print, gold and silver, acrylic on wood
244 x 152cm
Collection Irish Museum of Modern Art
Donated by the artist, 1996
p. 32, Image © Billy Quinn, Photo © Irish Museum of Modern Art

Henry Robertson Craig

(1916-1984)
Nude Beach Boys
n.d., oil on canvas
101.5 x 121.5 cm
RHA Collection

Nigel Rolfe (*1950)

The Idiot. (Milk) (Performance for Photograph, Virginia, U.S.A.)
2009/15, photograph
70 x 100 cm
Courtesy of Nigel Rolfe
p. 33, Image © Nigel Rolfe, photo: H. Morrison

Nigel Rolfe (*1950)

Rolling Drawing (Performance Work Triskel, Cork)
1980, photograph
70 x 100 cm
Courtesy of Nigel Rolfe
p. 33, © Nigel Rolfe

Pádraig Spillane (*1981)

My Tongue Between Your Teeth
2017, digital collage
18 x 59.5 cm
Courtesy of Pádraig Spillane
p. 34, © Pádraig Spillane

Pádraig Spillane (*1981)

Throwing Back
2014, digital pigment print on aluminum dibond
40 x 193.4 and mirror 40 x 50cm
Courtesy of Pádraig Spillane

Pádraig Spillane (*1981)

What You Don't Know
2014, printed matter and paper (scanned collage)
70 x 50 cm
Courtesy of Pádraig Spillane
p. 34, © Pádraig Spillane

Spencer Tunick (*1967)

Ireland 13 (Cork)
2008, digital photograph from scanned transparency
95.25 x 76.2 cm
Courtesy of Spencer Tunick
Back cover © Spencer Tunick

Patrick Tuohy (1894-1930)

The Model
n.d, oil on canvas
91.5 x 138 cm
Private Collection

Unknown

Sheela-na-gig (female)
Tracton Abbey, Co. Cork
Courtesy of Cork Public Museum

Unknown

Sheela-na-gig (male)
Ringaskiddy, Co. Cork
Courtesy of Cork Public Museum

William Willes (c.1785-1851)

Two Male Nudes in Combat Pose
n.d., charcoal on paper
53 x 37 cm
Collection Crawford Art Gallery

William Willes (c.1785-1851)

Reclining Female Nude
n.d., charcoal on paper
55 x 35 cm
Collection Crawford Art Gallery

William Willes (c.1785-1851)

Male Nude
n.d., charcoal on paper
54 x 36 cm
Collection Crawford Art Gallery

William Willes (c.1785-1851)

Male Nude with One Knee on a Plinth
n.d., charcoal on paper
54 x 36 cm
Collection Crawford Art Gallery



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áiléar crawford chorcaigh



An Roinn
Cultúir, Oidhreachta agus Gaeltachta
Department of
Culture, Heritage and the Gaeltacht