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NATIONAL GALLERY OF IRELAND
Upcoming Exhibitions 2017-2019
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Frederic William Burton: For the Love of Art

25 October 2017-14 January 2018

Aftermath: The War Landscapes of William Orpen

11 November 2017-11 February 2018

Hennessy Portrait Prize 2017

25 November 2017-25 February 2018

Turner's Vaughan Bequest and New Work by Niall Naessens

1-31 January 2018

Emil Nolde

14 February-10 June 2018

Guercino's *Jacob Blessing the Sons of Joseph*: Conservation Project

10 March-27 May 2018

Circus 250

9 June-14 October 2018

Between Paris and Pont-Aven: Roderic O'Connor & the Moderns

18 July-28 October 2018

Beasts from Brazil: Rediscovered Drawings by Frans Post

8 September-9 December 2018

Countess Markievicz

27 October 2018-9 March 2019

Canaletto and the Art of Venice

5 December 2018-24 March 2019



FREDERIC WILLIAM BURTON: FOR THE LOVE OF ART

25 October 2017-14 January 2018

National Gallery of Ireland. Beit Wing. Admission charge.

Advance Ticket Booking: www.nationalgallery.ie

€15/€10Conc

FREE for Friends of the NGI

Audio Guide free with ticket admission.

RTÉ Supporting the Arts

This exhibition presents an opportunity to look afresh at the work of the distinguished Irish born artist, Frederic William Burton (1816-1900) and to reflect on his lifetime achievement as a Victorian watercolour artist. Featuring over 100 works drawn from the National Gallery of Ireland, British Museum, The National Gallery, Victoria & Albert Museum, National Portrait Gallery, London, Yale Centre for British Art, and other international public and private collections, the exhibition will explore all aspects of Burton's career as an artist, including his years in Germany and in London working alongside the Pre-Raphaelite Circle. The exhibition will also give insights to his tenure as director of the National Gallery, London, where over twenty years, he was responsible for extending the Gallery, writing the 1889 edition of their catalogue, creating more public access as well as overseeing the acquisition by purchase, gift and bequest of 500 works including Leonardo's *Virgin on the Rocks* (1485), Botticelli's *Venus and Mars* (1483), Holbein's *The Ambassadors* (1533), and many other significant masterpieces.

Burton's best-known watercolours, *The Aran Fisherman's Drowned Child* (1841), the romantic *Hellelil and Hildebrand*, *the Meeting on the Turret Stairs* (1864), and his celebrated portrait of the novelist George Eliot, are among more than 70 works by Burton that will be shown alongside paintings and drawings by his contemporaries, John Everett Millais, Dante Gabriel Rossetti, Edward Burne-Jones, Ford Maddox Brown, Daniel Maclise and William Mulready. The exhibition will also feature a number of works Burton acquired for The National Gallery including Botticelli's *Mystic Nativity*, Veronese's *Dream of Saint Helena* and Claude Lorrain's *A View in Rome*.

This is the first major exhibition of Burton's work since 1900 and it is hoped it will encourage a serious reassessment of the achievements of this outstanding cultural figure.

Curator: Marie Bourke

Publication: An illustrated publication accompanies the exhibition, (€15.95pb, ed. Claire Crowley, National Gallery of Ireland), with essays by Marie Bourke, Patrick Duffy, Alison FitzGerald, Elena Greer, Anne Hodge and Janet McLean.

Public Engagement Programme: A public engagement programme will be tailored around Burton's life and how it was very much defined by art. The programme will include a wide range of activities and events such as watercolour workshops, pop-up-talks, music and dance, storytelling, and community outreach events.



Aftermath: The War Landscapes of William Orpen

11 November 2017-11 February 2018

National Gallery of Ireland. Room 31. Free admission.

100 years ago, Irish painter William Orpen (1878-1931) went to France as an official war artist, serving with the British Army. He visited the Somme, where he witnessed the aftermath of World War I's most terrible battle. By then deserted, the battlefield was a lifeless wasteland, the result of a prolonged campaign of trench warfare, mining, and heavy bombardment. Compelled to record what he saw, Orpen's images show a mutilated earth, reshaped by the mechanics of modern warfare and populated by human remains. Orpen was greatly affected by the experience and in his 1921 memoir *'An Onlooker in France'* he evoked the terror of the landscape, articulating the permanent impression it left on him. He wrote, 'I shall never forget my first sight of the Somme battle-fields ... there was this endless waste of mud, holes and water ... horrible and terrible, but with a noble dignity of its own'. Drawing on Orpen's text, this exhibition explores a selection of his war landscapes as expressions of the profound human trauma of the war and his own personal struggle to comprehend the destruction it wrought. The exhibition is formed around a series of nine oil paintings on loan from the collection of the Imperial War Museum, London. These are displayed alongside a first edition of Orpen's publication *'An Onlooker in France'*, as well as letters to his wife Grace Orpen and his companion Evelyn St George.

I HAVE NO RIGHT TO BE SO NEAR by Garrett Phelan - contemporary art element

The exhibition features new artwork by contemporary artist Garrett Phelan entitled 'I HAVE NO RIGHT TO BE SO NEAR'. Phelan was invited by the National Gallery of Ireland to respond to William Orpen's experience of the Somme while serving as an official war artist. Phelan has created two discrete works, one in sound the other in clay. Both works are informed by Phelan's own personal response to war, and visiting the battlefield in 2017 when he journeyed in the footsteps of Orpen exactly 100 years later.

Curator: Donal Maguire, National Gallery of Ireland



Turner's Vaughan Bequest and New Work by Niall Naessens

1-31 January 2018

National Gallery of Ireland. Print Gallery. Free admission

This year the annual exhibition of the Vaughan Bequest of Turner watercolours will be complemented by etchings and drawings by Kerry-based master-printmaker Niall Naessens. Inspired by Turner's brilliant evocations of light and metrological effects, Naessen's work juxtaposes the awe inspiring beauty of the landscape with contemporary and mundane aspects of today's world including electricity transformers and agricultural equipment such as muck-spreaders and tractors.

Curator: Anne Hodge, National Gallery of Ireland



Emil Nolde

14 February-10 June 2018

National Gallery of Ireland. Beit Wing. Admission charge.

The German Expressionist artist Emil Nolde was a prolific painter and printmaker. This exhibition, a collaboration between the Scottish National Gallery of Modern Art and the National Gallery of Ireland, will present a bold and colourful survey of his paintings, drawings, etchings, and woodcuts. Included will be scenes of Berlin café culture, calligraphic views of the River Elbe, brilliant studies made on travels to the South Seas, as well as portraits, flower paintings, and imaginative depictions of fantastical creatures in both oils and watercolours. This exhibition will be the first to showcase the work of this important artist in Ireland for over fifty years. All works are on loan from the Nolde Foundation Seebüll, Germany.

Curators: Sean Rainbird and Janet McLean, National Gallery of Ireland, with Keith Hartley, Scottish National Gallery of Modern Art.

Touring Venue: Scottish National Gallery of Modern Art, 14 July-21 October 2018



**Guercino's *Jacob Blessing the Sons of Joseph*: Conservation Project
10 March- 27 May 2018**

National Gallery of Ireland. Room 31. Free admission.

The National Gallery of Ireland and the J. Paul Getty Museum, Los Angeles, carried out a two-year long conservation and research project of Guercino's *Jacob Blessing the Sons of Joseph* (NGI.4648). Upon its return from Getty Museum, the Gallery will show the fully restored painting alongside information on the restoration process, as well as the painting's subject and history.

Curators: Simone Mancini and Adrian Le Harivel, National Gallery of Ireland



Circus 250

9 June-14 October 2018

National Gallery of Ireland. Room 31. Free admission.

This exhibition will form part of the UK and Ireland Circus 250 celebrations, which commemorate the 250th anniversary of the first circus, established by Philip Astley in London in 1768. Five years later, Dublin became the first city outside England to which Astley travelled to erect a circus amphitheatre. The exhibition will show works of art and archive material that focus on the circus and the performing arts.

Curator: Joanne Drum, National Gallery of Ireland



Between Paris and Pont-Aven: Roderic O'Connor & the Moderns

18 July-28 October 2018

National Gallery of Ireland. Beit Wing. Admission charge.

This will be the first museum show in over thirty years to focus on the painted and graphic work of the Irish artist Roderic O'Connor (1860-1940). The exhibition aims to demonstrate his highly original contribution to the experimentation that revolutionised art in Europe in the late nineteenth century. The artworks -many not previously seen in public- reconstruct the critical phase of O'Connor's career between 1887 and 1895. This was a period when O'Connor became dissatisfied with Impressionism and Neo-Impressionism and was in direct contact with Paul Gauguin and Theo van Gogh, art dealer and brother of Vincent. By grafting expressive parallel lines or 'Stripes' onto his subjects from 1892, O'Connor adapted a feature of Van Gogh's late landscapes and in turn inspired several of his Pont-Aven colleagues to follow his lead. This exhibition presents a unique opportunity not only to examine the evolution of O'Connor's signature expressionist style, but also to place his work side-by-side with that of the artists with whom he connected and collaborated, including Van Gogh, Gauguin, Armand Seguin, Robert Befan, and particularly Cuno Amiet.

Co Curators: Jonathan Benington and Brendan Rooney, National Gallery of Ireland



Beasts from Brazil: Rediscovered Drawings by Frans Post

8 September-9 December 2018

National Gallery of Ireland. Print Gallery. Free admission.

In 1636 the artist Frans Post (1612-1680) travelled to Brazil, then a Dutch colony, under the patronage of Governor Johan Maurits of Nassau. Post spent seven years drawing the exotic flora and fauna of Brazil. The country continued to inspire him when he returned to the Netherlands in 1644. Recently discovered at the Noord-Hollands Archief in Haarlem, 34 coloured drawings of exotic animals will be complemented by the National Gallery of Ireland's magnificent, *Brazilian Landscape* by Post, which depicts Dutch sugar plantations with alligators, armadillos, anteaters and monkeys in the foreground. Other key works will be shown, including Post's *View of Olinda, Brazil* (Rijksmuseum, Amsterdam), and *Sugar Mill* (Atlas Van Stolck, Rotterdam). The exhibition will provide a rare opportunity to view a remarkable group of drawings by a Dutch seventeenth century artist together with some of his important painted Brazilian views.

Curator: Niamh MacNally, National Gallery of Ireland



Countess Markievicz

27 October-17 March 2019

National Gallery of Ireland. Room 31. Free admission.

On the centenary of the formation of the First Dáil, this exhibition will focus on Countess Markievicz, one of the most significant, intriguing, and provocative, members of the first parliament of the Irish Revolutionary Republic. The exhibition will explore aspects of Countess Markievicz's complex and enigmatic identity through her visual portrayal in painting, photography, illustration and film.

Curator: Donal Maguire



Canaletto and the Art of Venice

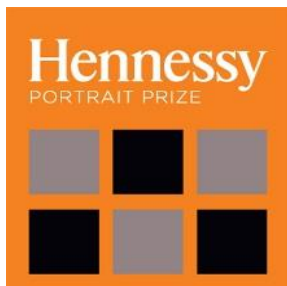
5 December 2018-24 March 2019

National Gallery of Ireland. Beit Wing. Admission charge.

This loan exhibition presents a selection of the finest eighteenth-century Venetian works from the UK's Royal Collection. Paintings, drawings and prints by Canaletto will be shown alongside groups of paintings and drawings by his contemporaries, including Sebastiano and Marco Ricci, Francesco Zuccarelli, and Giovanni Battista Piazzetta. Most of these works were acquired by George III directly from Joseph Smith, British Consul in Venice, who was a passionate collector, dealer and supporter of Venetian artists and Canaletto's most enthusiastic patron. As well as offering superb examples of eighteenth century Venetian art, the exhibition gives a fascinating insight into the social circles and artistic networks of the period. The exhibition will be complemented by two publications: a full-length 400-page hardback catalogue and a mini-booklet featuring selected highlights.

Curator: Anne Hodge, National Gallery of Ireland

National Portrait Collection



Hennessy Portrait Prize 2017

25 November 2017 – 25 February 2018

National Gallery of Ireland. National Portrait Gallery. Free admission

This year's Hennessy Portrait Prize exhibition of shortlisted entries will go on display in the National Portrait Gallery in the refurbished historic wing. The winning artist will be announced at a special awards ceremony in the Gallery on 28 November 2017.

Curators: Claire Crowley and Brendan Rooney, National Gallery of Ireland

Current & Touring Exhibitions 2017



Käthe Kollwitz: Life, Death and War

Until 10 December 2017

National Gallery of Ireland. Print Gallery. Free admission.

An exhibition of 40 prints and drawings by the German artist Käthe Kollwitz (1867-1945) is currently on display in the Print Gallery. This is the first time an exhibition of Kollwitz is being shown by an opportunity for visitors to the Gallery to discover this important woman artist who created almost 300 prints, around 20 sculptures and some 1,450 drawings during her long career. The works in the exhibition have been specially selected by the Gallery from the superb collection at the Staatsgalerie Stuttgart, and will allow visitors to reflect on the effects of war, in particular the grief left in its wake. Kollwitz's five print cycles: *Revolt of the Weavers* (1893-98), *Peasant War* (1902-08), *War* (1921-22), *Proletariat* (1924-25) and *Death* (1934-37) place her among the foremost printmakers of the twentieth century. Two new works by Kollwitz, acquired by the Gallery earlier this year, also feature: *Working Woman with a Blue Shawl*, 1903 and *Self-Portrait in Profile*, 1927.

The exhibition is accompanied by a free brochure, and a programme of talks and music.

Curator: Anne Hodge



Forgotten Faces

Until 30 October 2017

National Gallery of Ireland. Room 31. Free admission.

This display from the permanent collection brings together 11 portraits of people whose identities have been forgotten over the centuries. The paintings, all from the Gallery's permanent collection, date to the sixteenth and seventeenth centuries and were painted by Italian, Spanish, Dutch and Flemish portraitists. Some names are familiar in art history, such as Tintoretto, while others are unknown. Various attempts have been made over the years to decipher these mysterious portraits, and visitors are encouraged to examine clues such as the portrait settings and inscriptions, as well as the sitters' costumes and gestures. Ultimately, however, the aim of this display of forgotten faces is to encourage visitors to consider people's anxiety about time, memory, identity and legacy, and how portraiture can often provide us with the illusion of permanence in a changing world.

Curator: Claire Crowley



Margaret Clarke: An Independent Spirit

This exhibition re-evaluates the work of this once well-regarded member of the artistic establishment. It examines the development of Margaret Clarke's style, from her time at the Dublin Metropolitan School of Art through to her later period when she produced a number of striking works based on diverse themes. It brings together a broad range of the artist's works including paintings, drawings, sketchbooks, photographs and archival material. The challenges Clarke faced as an artist, balancing family life and the management of the Harry Clarke Studios after her husband's death in 1931, is also be addressed.

Touring Venue: F.E. McWilliam Gallery & Studio, Banbridge, 15 September-18 November 2017



Vermeer and the Masters of Genre Painting: Inspiration and Rivalry

This exhibition explores the fascinating network of relationships between Vermeer and Dutch genre painters of the period 1650 to 1675, and provides visitors with an insight into how Vermeer and his contemporaries admired, inspired and rivalled each other. Conceived by the National Gallery of Ireland, this exhibition brings together over 60 paintings from around the world, featuring as many as 10 works by Johannes Vermeer. Organised by the National Gallery of Ireland in collaboration with the Musée du Louvre, Paris, and the National Gallery of Art, Washington.

Touring Venue: National Gallery of Art, Washington, 22 October 2017-21 January 2018

Ends.