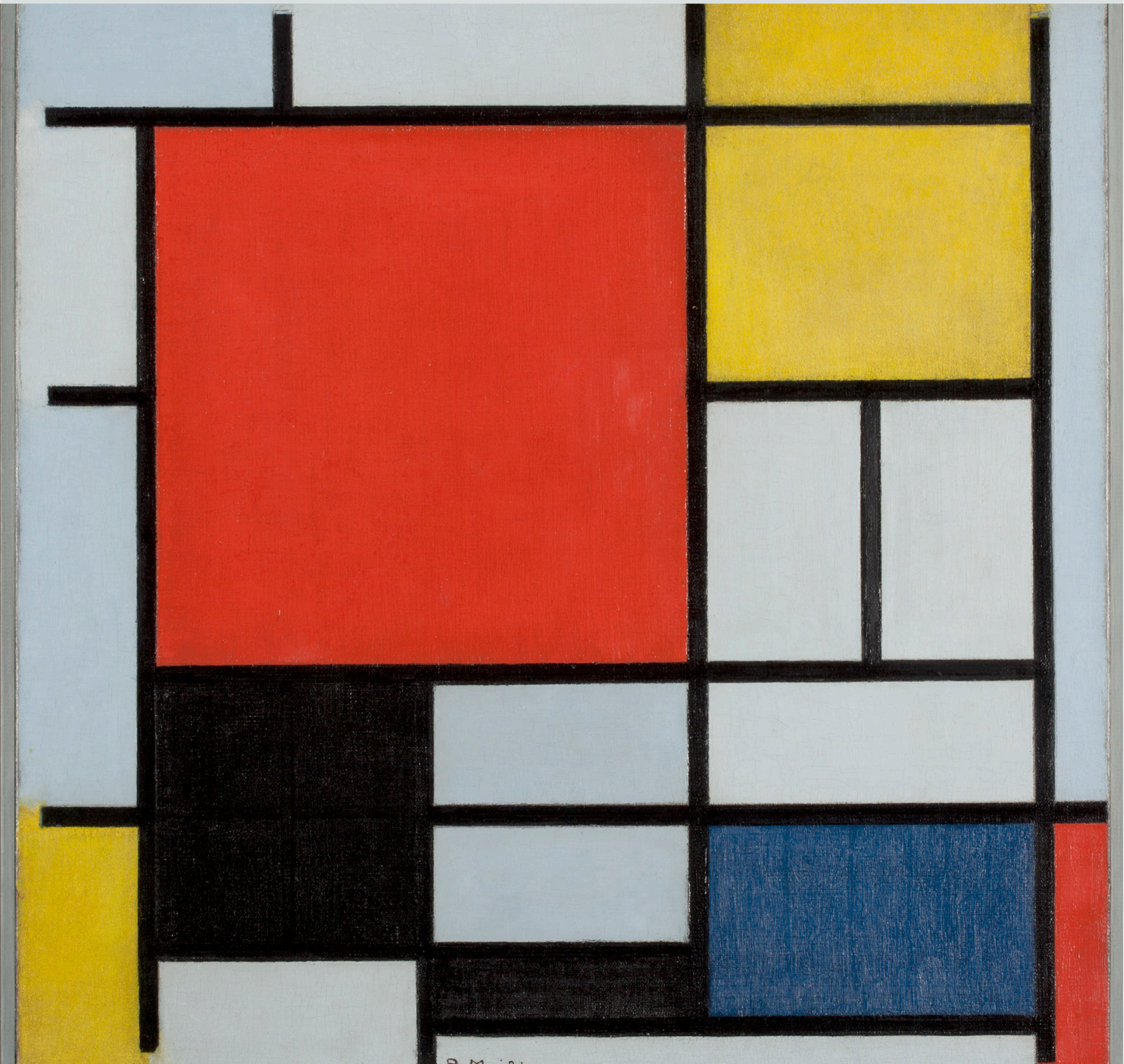


Mondrian Schools Resource

Created by Bernie McGonagle



GAILEARAÍ
NÁISIÚNTA^{na}
hÉIREANN



NATIONAL
GALLERY^{of}
IRELAND

- PIET MONDRIAN BORN 1872
- AMERSFOORT, THE NETHERLANDS

- FAMILY VERY POOR
- MOTHER OFTEN SICK.



MONDRIAN.



- FATHER PRIMARY SCHOOL TEACHER • RELIGIOUS FANATIC • CALVINIST.

- OFTEN AWAY FROM HOME ON CHURCH BUSINESS.

- MOVES TO WINTERSWIJK. MONDRIAN AGE 8

AGE 20

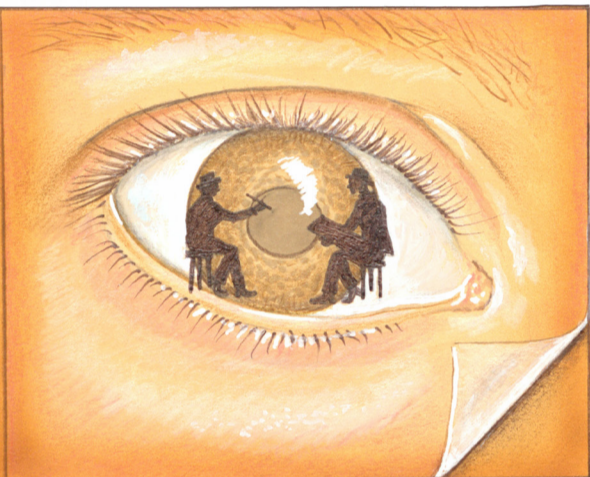
- LOCATION: WINTERSWIJK NEAR MONDRIAN'S HOME TOWN.



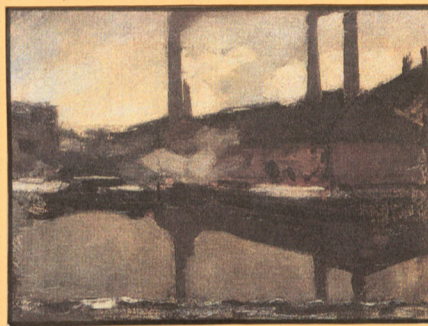
- SHEAVES OF RYE IN THE FIELD.
- 1890-92
- OIL ON CARDBOARD.
- IN THE FOREGROUND: TREES, SHEAVES OF RYE AND A PLOUGH.
- IN THE BACKGROUND: A MILL AND A CHURCH TOWER.

AGE 8

- FATHER TEACHES HIM TO DRAW.
- UNCLE A PROFESSIONAL LANDSCAPE PAINTER TEACHES MONDRIAN HOW TO PAINT.
- ART GAVE HIM A WAY TO ESCAPE HIS DIFFICULT LIFE.



ALTHOUGH PAINTING LANDSCAPES WAS DISCOURAGED AT THE ACADEMY MONDRIAN WAS A PROLIFIC LANDSCAPE PAINTER.



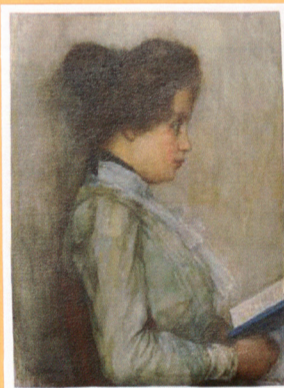
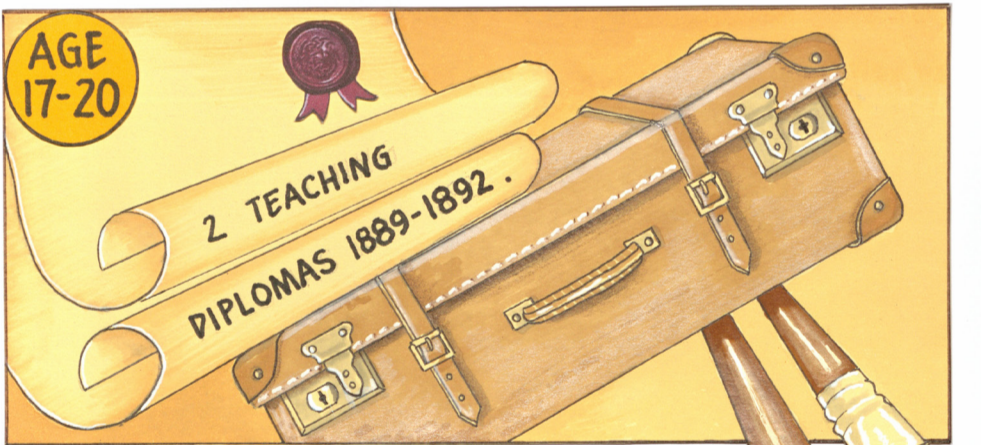
AGE 23

THE ROYAL WAX CANDLE FACTORY 1895.



AGE 17-20

2 TEACHING DIPLOMAS 1889-1892.

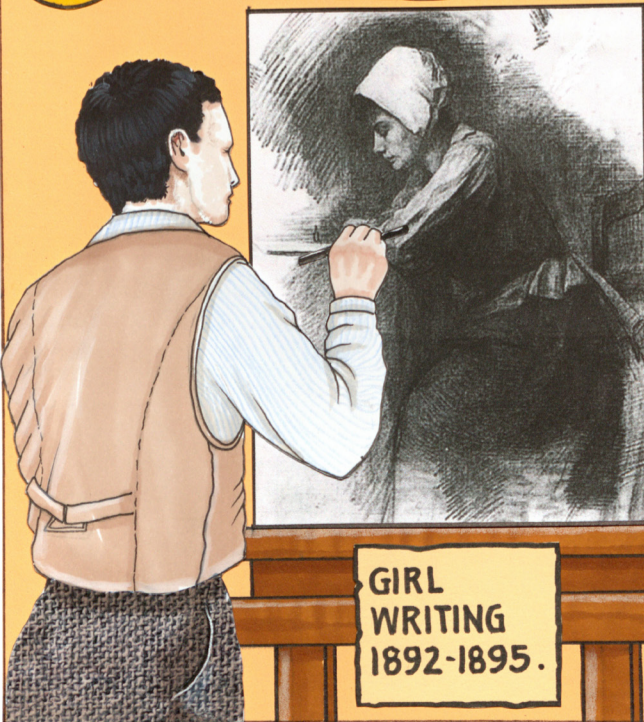


- PORTRAIT OF A LADY. 1898-1900.
- BLACK CRAYON, WATERCOLOUR AND OPAQUE WHITE ON PAPER.

AGE 28

AGE 20

1892 LEAVES HOME.



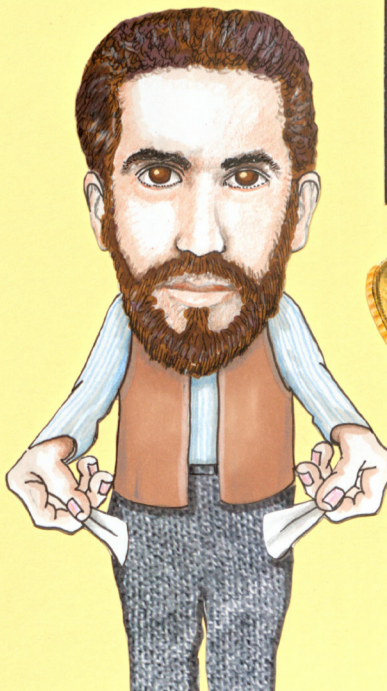
GIRL WRITING 1892-1895.

- DECIDES TO BECOME AN ARTIST.
- ENROLS IN ACADEMY OF VISUAL ARTS AMSTERDAM.
- DREW FROM MODELS
- PAINTED STILL LIFE.
- COPIED OLD MASTERS.

- MONDRIAN MADE A COPY OF THIS PAINTING BY PAUL GABRIEL c.1889.



- MONDRIAN'S 1903 OOSTZIJDE MILL ALONG THE GEIN RIVER BY MOONLIGHT.



AGE 31

TO MAKE A LIVING MONDRIAN MADE COPIES OF MUSEUM PAINTINGS AND SCIENTIFIC DRAWINGS.

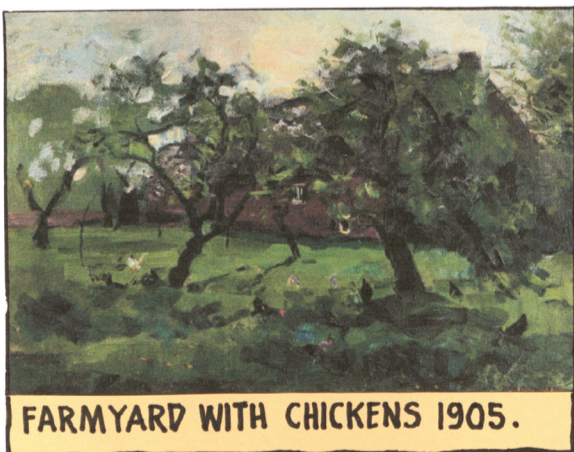
MAP OF THE NETHERLANDS



MONET IN HIS GARDEN 1890.

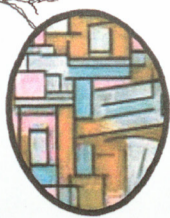


FARMYARD WITH CHICKENS 1905.

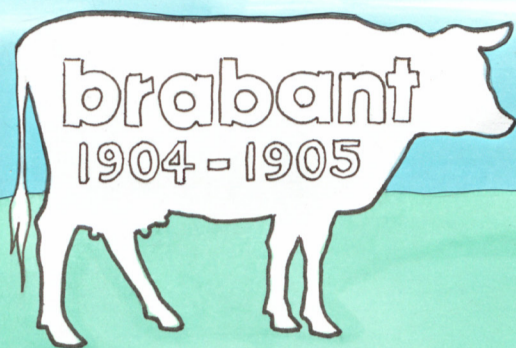


- DUE TO HIS UNCLE'S INFLUENCE MONDRIAN PAINTED IN THE STYLE OF THE FRENCH BARBIZON SCHOOL (1840-1850) AND THE FRENCH IMPRESSIONISTS (1870-1880).
- KNOWN AS THE HAGUE SCHOOL IN THE NETHERLANDS (1860-1890).
- FAST BRUSHWORK.
- PAINTED EVERYDAY LIFE.

AGE 33



MONDRIAN.2



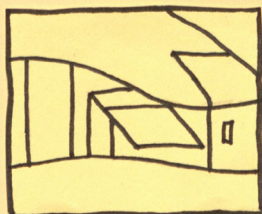
A NEW DIRECTION

- MONDRIAN WAS DRAWN TO BRABANT, A REGION IN SOUTHERN NETHERLANDS.
- STAYED FOR 2 YEARS.
- PAINTED CONTINUOUSLY.
- LIMITED HIS SUBJECTS TO FARMYARD SCENES, COW STUDIES AND FARMHOUSES WITH LOW ROOFS.



FARMHOUSE. BRABANT. 1904.

- GREY BROWN TONES OF HAGUE SCHOOL. BRUSHWORK OBVIOUS.
- A NEW DEPARTURE - MONDRIAN'S PAINTINGS ARE NOW GEOMETRIC ARRANGEMENTS RATHER THAN AN ATTEMPT AT NATURALISTIC REPRESENTATION.



- HE RETURNS TO AMSTERDAM
- HIS WORK VISIBLY CHANGED.

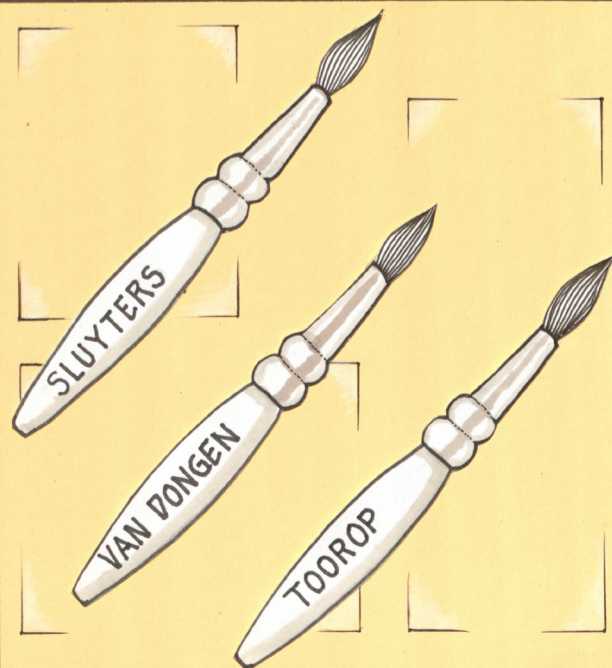


- IN 1907 HE SEES THE EARLY WORK OF VINCENT VAN GOGH IN AMSTERDAM.
- IT HAD A PROFOUND EFFECT ON HIS WORK.
- BOLD BRUSHWORK.
- VIBRANT COLOURS.

AGE 35

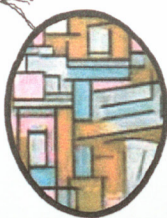
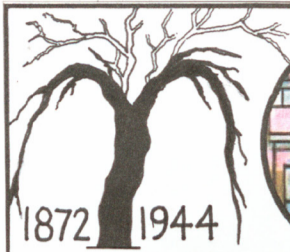
OTHER INFLUENCES

- A NUMBER OF DUTCH ARTISTS LIVING IN PARIS WERE REGULAR EXHIBITORS IN THE NETHERLANDS.
- SO MONDRIAN AND OTHER DUTCH ARTISTS WERE AWARE OF THE LATEST DEVELOPMENTS IN FRENCH ART.





WOODS NEAR OELE 1908



MONDRIAN



HOUSE IN SUNLIGHT 1909.

AGE 37



- OELE IS 45KM FROM WINTERSWIJK.
- LARGE CANVAS. 128x158cm.
- THE SUBDUED GREY COLOURS OF THE HAGUE SCHOOL ARE ABSENT.
- COLOURS BLUE, VIOLET, RED, YELLOW AND ORANGE ARE VERY DYNAMIC.
- LINEAR MOVEMENT.
- 2D TREATMENT OF THE WOODS.

AGE 36



- MONDRIAN'S HORIZON BROADENS WAY BEYOND THE HAGUE SCHOOL STYLE OF PAINTING.

EXHIBITION OF

MONDRIAN'S WORK

IN LARGE GROUP SHOW AT AMSTERDAM'S STEDELIJK MUSEUM 1909.

FIRMLY ESTABLISHING MONDRIAN AS PART OF THE DUTCH AVANT-GARDE.

AVANT-GARDE?

- IT'S A MILITARY TERM.
- DESCRIBES THE FRONT LINE OF AN ARMY GOING INTO BATTLE.
- ARTISTS WERE COMPARED TO SOLDIERS.
- A STRONG FORCE. CHALLENGING LONG ESTABLISHED PERCEPTIONS ABOUT ART.



- IN 1909 MONDRIAN BECAME A MEMBER OF THE THEOSOPHICAL SOCIETY.

THEOSOPHICAL BELIEFS

- HUMANITY IS ONE FAMILY.
- ALL RELIGIONS ARE HELPING HUMAN BEINGS REACH PERFECTION.
- THERE IS ANOTHER HARMONIOUS REALITY BEHIND THE REALITY WE SEE DAY TO DAY.

LUMINISTS

• SIMILAR TO SEURAT AND POINTILLISM. HUNDREDS OF SMALL DOTS OF PURE COLOUR.



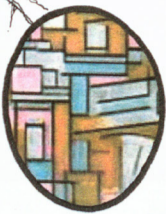
- WINDMILL IN SUNLIGHT 1908.
- THIS POINTILLIST TECHNIQUE WAS KNOWN AS LUMINISM IN THE NETHERLANDS

- THE 1909 EXHIBITION BROUGHT MONDRIAN SUDDEN FAME IN THE NETHERLANDS.
- HE SOLD PAINTINGS IN LARGE NUMBERS.
- HIS MOTHER DIES 1909.
- MONDRIAN'S ART CHANGED DIRECTION.
- LOST PUBLIC SUPPORT.





1872 1944



MONDRIAN.4



ARUM LILY 1909.

• IN THEOSOPHY THESE FLOWERS ARE SEEN AS A SYMBOL OF ENTIRE LIFE CYCLE - GROWING BLOOMING DECAYING.



CHRYSANTHEMUM IN A BOTTLE. CIRCA. 1917.

• FROM 1900 ONWARDS MONDRIAN DREW PAINTED AND EXHIBITED SINGLE FLOWERS.

• HE MADE AROUND 150 FLOWER STUDIES DURING HIS LIFETIME
• HE PAINTED SUNFLOWERS, LILIES, AMARYLLISES BUT HAD A SPECIAL INTEREST IN CHRYSANTHEMUMS.

AGE 37

MAP OF THE NETHERLANDS



DOMBURG

WESTKAPELLE

zeeland

• IN 1908 AFTER THE AMSTERDAM EXHIBITION MONDRIAN VISITS THE SEASIDE TOWN OF DOMBURG IN ZEELAND FOR THE FIRST TIME
• HE MEETS OTHER AVANT-GARDE ARTISTS THERE.

• HERE HE EXPERIENCES THE DUTCH LANDSCAPE LIKE NEVER BEFORE.
• NATURE UNSPOILED.
• NATURE VAST, INFINITE WITH BOUNDLESS EXPANSES.
• THE LIGHT LUMINOUS AND BREATHTAKING.



• IN ZEELAND WE SEE MONDRIAN SIMPLIFYING HIS SUBJECTS EVEN MORE THAN IN PREVIOUS WORKS.
• DUNES, SEA, LIGHTHOUSES AND CHURCH FACADES ARE PARED DOWN TO THEIR MOST BASIC ELEMENTS.
• TO THEIR ESSENCE.
• NOT SURPRISINGLY HIS COLOURS ALSO LIGHTEN.



• DUNE II 1909.
• A DUNE IN STRONG SUNLIGHT ENDLESSLY PULSATING. VIBRATING WITH LIFE AND COLOUR.
• THE DUNE THEME WAS NEW TO MONDRIAN
• THIS IS NATURE UNIFIED, UNSPOILED, INFINITE.
• THE TRUTH OF THE LANDSCAPE RATHER THAN ITS OUTWARD APPEARANCE.

LIGHTHOUSE AT WESTKAPELLE 1909.

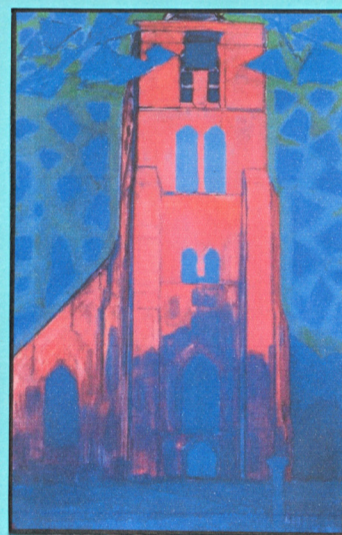


• THIS LIGHTHOUSE IS A CONVERTED GOTHIC CHURCH TOWER.
• NO SPATIAL DEPTH.
• HE FOCUSES HERE ON THE POWER OF THE VERTICAL.
• POINTILLIST-LUMINIST TECHNIQUE.



• INSPIRED BY THEOSOPHY PAINTINGS ARE LESS AND LESS REPRESENTING THE OBSERVED WORLD.

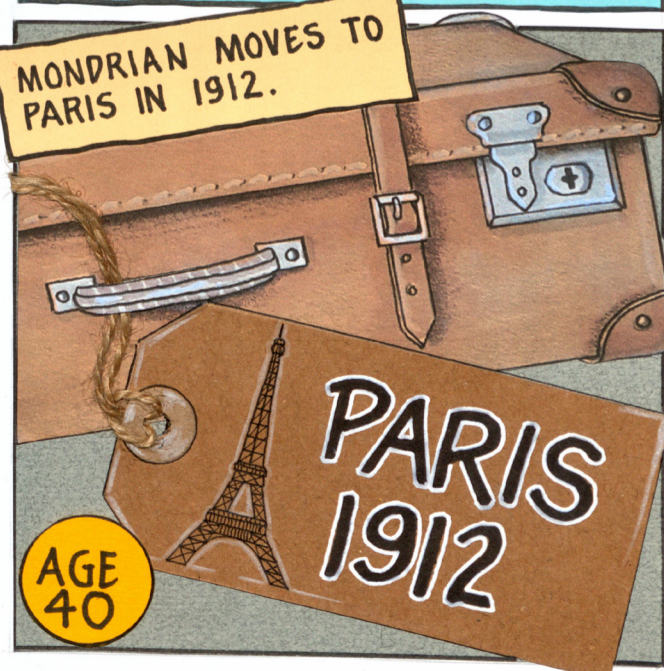
CHURCH TOWER AT DOMBURG 1911.



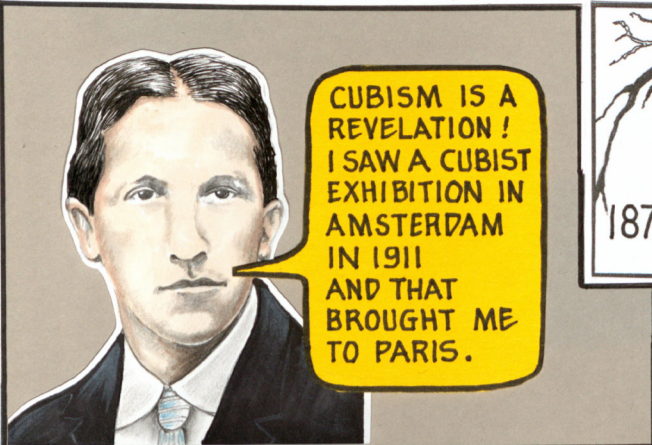
• CHURCH FACADE SIMPLIFIED.
• FLATTENED.
• HE DEMATERIALIZES HIS SUBJECT.

• CHURCH FACADE LOOKS TRANSPARENT AND SEEMS NOT OF THIS WORLD.

MONDRIAN MOVES TO PARIS IN 1912.



AGE 40



MONDRIANS



CUBISM

1907 14

PARIS - ART CAPITAL OF THE WORLD.

CUBISM

CUBISM WAS THE MOST INFLUENTIAL MOVEMENT IN MODERN ART.

PICASSO

BRAQUE

INSTEAD OF REPRESENTING OBJECTS FROM ONE POINT OF VIEW.

WE REPRESENTED OBJECTS FROM MULTIPLE VIEWS AT THE SAME TIME.

ALSO - A CANVAS IS FLAT SO DON'T PRETEND IT'S OTHERWISE!

VIOLIN · 1911-12
PICASSO.

DETAIL →

CUBISM-A TURNING POINT.

A TRANSITION TOWARDS ABSTRACTION.

· THE RED TREE 1908.
· COLOURS RED YELLOW AND BLUE.
· THE VIBRANT

COLOURS AND ENERGETIC BRUSHWORK CONVEY THE PULSATING INNER LIFE OF THE TREE.

· GRAY TREE 1911-12.
· MOVING FURTHER TOWARDS SIMPLIFICATION.

· EVERY PART OF THE COMPOSITION IS OCCUPIED WITH BRANCHES THAT STRETCH AND ELONGATE CREATING GEOMETRIC GRID LINES AND 2D PLANES.

· BLOSSOMING APPLE TREE 1912.
· THE APPLE TREE HAS VIRTUALLY DISAPPEARED AMID THE FLOW

OF LINES AND PLANES.
· WHAT REMAINS IS 'TREENESS'.

· MONDRIAN INHERITED THE GRID AND LIMITED COLOUR SCHEME FROM CUBISM.

· HE SPENT 2 YEARS IN PARIS 1912-14.

· WHILE HE WAS THERE HE DEVELOPED AN ENTIRELY ORIGINAL ABSTRACT STYLE THAT WENT FAR BEYOND CUBISM.

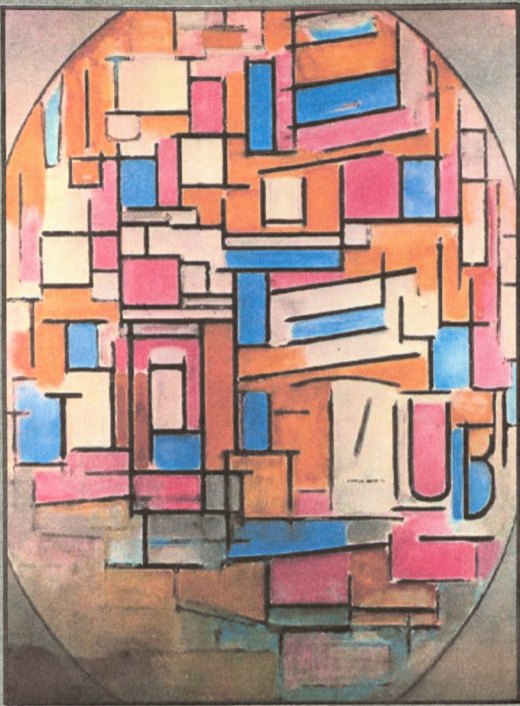
COMPOSITION OF TREES 2 1912 - 1913.

DEMOLITION.

AGE 42

· FROM 1913-14 ARCHITECTURAL THEMES DOMINATED HIS WORK.
· THIS WAS A NEW THEME FOR MONDRIAN.

- SECULAR ARCHITECTURE INSPIRED BY HIS SURROUNDINGS IN PARIS.
- INFLUENCED BY THEOSOPHY HE MAY HAVE REGARDED DEMOLITION AND REBUILDING AS A METAPHOR FOR MAN'S EVOLUTION TO A HIGHER LEVEL.
- THE GEOMETRIC STRUCTURES OF BUILDINGS LENT THEMSELVES VERY WELL TO THE BLOCK AND GRID SHAPES OF CUBISM.

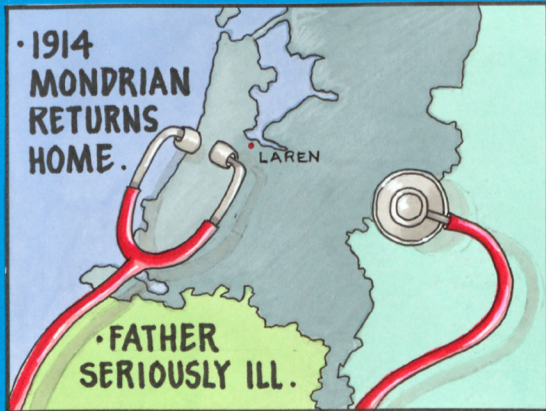


COMPOSITION IN OVAL WITH COLOUR PLANES 2. 1914.

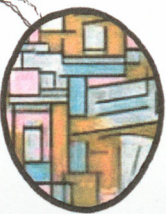
AGE 42



World War I
1914-1918



• 1914 MONDRIAN RETURNS HOME.
• FATHER SERIOUSLY ILL.
• THE OUTBREAK OF WORLD WAR I MEANT MONDRIAN WAS UNABLE TO RETURN TO PARIS FOR 4 YEARS.



MONDRIAN



• MONDRIAN RETURNED TO DOMBURG BEACH FOR INSPIRATION.

• A NEW THEME OCCUPIED HIM FOR THE FIRST FEW YEARS OF HIS STAY IN THE NETHERLANDS.

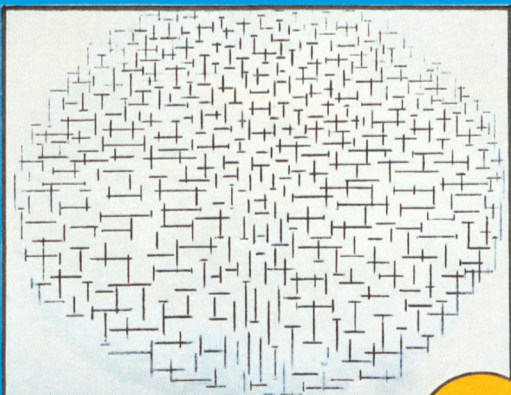
• THE SEA.

• ALMOST PENNILESS HE CAME HERE TO DOMBURG BEACH WITH A SKETCHBOOK AND A STUMP OF CHARCOAL.

• DAY AFTER DAY HE STUDIED THE SKY, THE SEA, THE WAVES, THE WAVE BREAKER POLES.

• THE RESULT IS WHAT MONDRIAN HIMSELF CALLED 'THE GREAT CHANGE'.

• HE EVEN SKETCHED BY MOONLIGHT OR WITH CLOSED EYES SO DETERMINED WAS HE TO CAPTURE THE ESSENCE OF HIS SUBJECT.



COMPOSITION NO. 10
PIER AND OCEAN 1915.

AGE 43

• MONDRIAN SOUGHT OUT THE DEEPER MEANING BEHIND THE VISIBLE APPEARANCES OF THE WORLD.
• IN THIS PAINTING HE DISTILLS, HE REDUCES HE REFINES HE SIMPLIFIES HE PURIFIES.

- GLITTERING LIGHT ON THE SEA AND MOVEMENT OF THE WAVES BECOME A PATTERN OF CROSSES OF VARYING LENGTHS.
- THIS IS 'THE GREAT CHANGE'.
- A SWITCH FROM CUBISM TO PURE ABSTRACTION.

what is ABSTRACT art?



ARTISTS USE LINE, SHAPE, COLOUR, LIGHT AND DARK, TEXTURE AND PERSPECTIVE.



• INSTEAD OF AND THEY USE A VISUAL LANGUAGE SHAPE, LINE, FORM, COLOUR TEXTURE TO CREATE THEIR WORK.

• MARKS ARE MADE FOR THEIR OWN SAKE ABSTRACT ART HAS BEEN WITH US FOR OVER 100 YEARS.
• WASSILY KANDINSKY (1866-1944) AND PIET MONDRIAN (1872-1944) ARE CONSIDERED IMPORTANT PIONEERS IN THE DEVELOPMENT OF ABSTRACT ART.

• MONDRIAN HAD HIS FIRST EVER ONE MAN SHOW

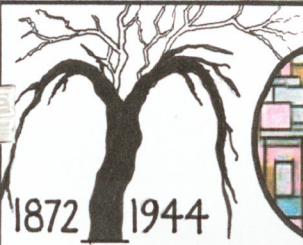
AT THE WALRECHT GALLERY IN THE HAGUE IN 1914.
• THIS WAS AN EXHIBITION OF HIS BEST CUBIST WORK DONE IN PARIS.
• HE SOLD SEVERAL WORKS TO IMPORTANT COLLECTORS.
• THIS REPRESENTED HIS ENTRY INTO THE INTERNATIONAL ART WORLD.

• MONDRIAN'S FATHER DIED IN 1915.
• HE JOINED AN ARTISTS' COLONY IN LAREN 38KM FROM AMSTERDAM.
• HERE HE MET TWO ARTISTS THAT HAD A SIGNIFICANT INFLUENCE ON HIS WORK.
• THEO VAN DOESBURG INSPIRED MONDRIAN TO FOCUS ON THE THEORIES BEHIND HIS ABSTRACT WORK

• BART VAN DER LECK WAS A TALENTED STAINED GLASS ARTIST

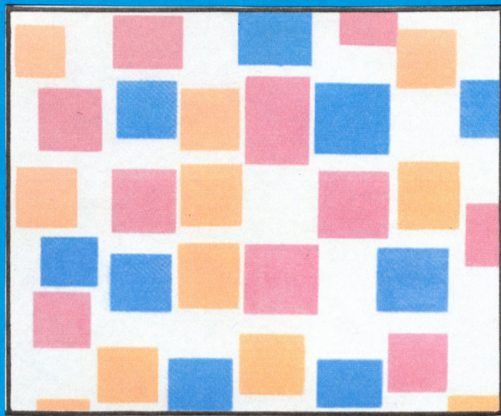
AND WAS ALSO MAKING HIS OWN JOURNEY TOWARDS ABSTRACTION.
• VAN DER LECK'S PIONEERING USE OF PRIMARY COLOURS IN FLAT PLANES OF RED YELLOW AND BLUE HAD A PROFOUND EFFECT ON MONDRIAN'S WORK.

FROM NOW ON MONDRIAN'S ART IS COMPLETELY ABSTRACT.



1872 1944

MONDRIAN.7



COMPOSITION NO.3 WITH COLOURED PLANES 1917.

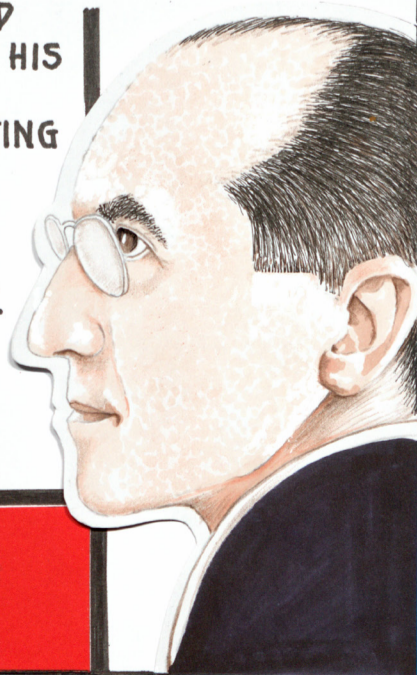
AGE 45

ALL ATTEMPTS AT DEPICTING A SPECIFIC SUBJECT DISAPPEARED.

• MONDRIAN MET A PHILOSOPHER OF THEOSOPHY CALLED M.H.J. SCHOENMAEKERS. HE WAS WORKING ON THE SYMBOLIC MEANING OF LINES.

• HE SUGGESTED THAT REALITY COULD BE EXPRESSED IN THE OPPOSITE FORCES OF HORIZONTAL (FEMININE ENERGY) AND VERTICAL (MALE ENERGY).

• WITH SCHOENMAEKERS' IDEAS MONDRIAN COULD PUSH HIS OWN PAINTING TO THE VERY LIMIT.



• MONDRIAN AND THEO VAN DOESBURG SET UP A MAGAZINE CALLED...

"DE STIJL" OR THE STYLE.

• MONDRIAN SUBMITTED HIS IDEAS ABOUT PAINTING IN A MANUSCRIPT CALLED NEO PLASTICISM OR NEW ART.

1917

DE STIJL

• PLASTICISM REFERS TO THE PHYSICALITY OF PAINTING AND SCULPTURE.

• CHARACTERISTICS OF NEW ART

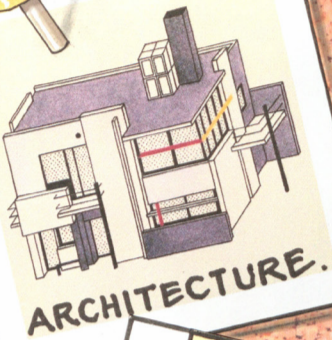
- DOESN'T IMITATE THE VISIBLE WORLD.
- ABSTRACT.
- HORIZONTAL AND VERTICAL LINES.
- PRIMARY COLOURS ONLY.
- NO SUBJECT MATTER.
- NO SURFACE DECORATION.
- FLAT SURFACES.
- IMPERSONAL.

• IT REVEALED THE UNIVERSAL HARMONY AND DIVINE STRUCTURE THAT CONNECTS ALL BEINGS.
• AN ART THAT WOULD HELP SOCIETY START AGAIN AFTER THE HORRORS OF W.W.I.

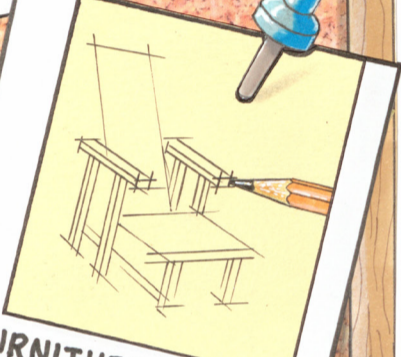


DE STIJL

DE STIJL HAD A GREAT INFLUENCE ON THE FOLLOWING...



ARCHITECTURE.



FURNITURE DESIGN.



TYPOGRAPHY.



FASHION.



MONDRIAN SURVIVED THE SPANISH FLU THAT CLAIMED 50 MILLION LIVES WORLD WIDE IN 1918.

AGE 46



1872-1944

MONDRIAN

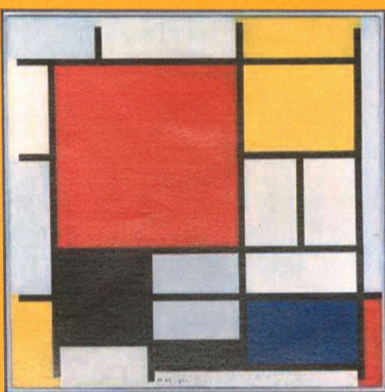
AGE 47

1919 RETURNS TO PARIS.

1920 TURNS HIS OLD STUDIO THAT HE HAD BEEN ABSENT FROM FOR 5 YEARS INTO A MODEL OF INTERIOR DESIGN BASED ON DE STIJL PRINCIPLES. IT BECAME A TALKING POINT AMONG CRITICS AND THE PUBLIC.



1921 DEVELOPS A NEW STYLE



COMPOSITION WITH LARGE RED PLANE, YELLOW, BLACK, GRAY AND BLUE. 1921. STRONG VERTICALS AND HORIZONTALS HIS LIFE NOW DEDICATED TO PURE FORM

AGE 49

FINELY TUNED PAINTINGS. THE HARMONY OF THE UNIVERSE REFLECTED BACK TO US.



LOZENGE COMPOSITION WITH YELLOW, BLACK, BLUE, RED AND GRAY, 1921 LIKE A SMALL BIT OF A BIGGER PICTURE A SQUARE TURNED 45°

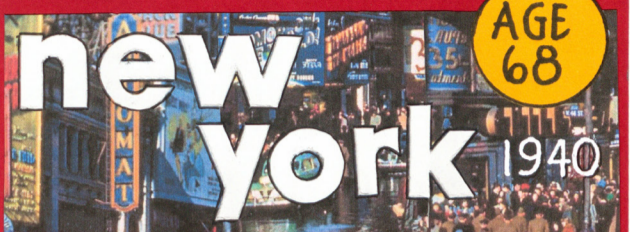
AGE 61

LOZENGE COMPOSITION WITH YELLOW LINES 1933

GREATER INTEREST IN EMPTY WHITE SURFACES.



world war 2 1939-1945.



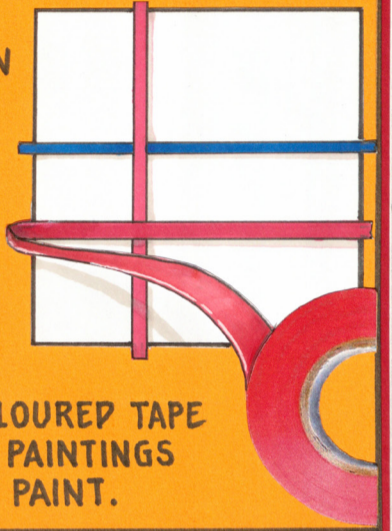
new york 1940

AGE 68

MONDRIAN LEAVES PARIS FOR LONDON IN 1938 DUE TO NAZI OCCUPATION IN EUROPE.

IN 1940 HE LEFT LONDON FOR NEW YORK. HE USES COLOURED LINES FOR THE FIRST TIME

HE USED COLOURED TAPE TO PLAN HIS PAINTINGS INSTEAD OF PAINT.



MONDRIAN LOVED TO DANCE. HE HEARD BOOGIE WOOGIE MUSIC FOR THE FIRST TIME. BEING IN NEW YORK CITY WAS THE HAPPIEST TIME OF HIS LIFE.



HIS WORK AT THIS TIME REFLECTS THE HIGH ENERGY THAT HE EXPERIENCED IN NEW YORK CITY.

VICTORY BOOGIE WOOGIE 1943-44.

A POSSIBLE ANTICIPATION OF VICTORY IN W.W.2.

AGE 72

PAINTING IS NOT FINISHED.

MONDRIAN DIES OF PNEUMONIA IN 1944.



ABOUT THE ILLUSTRATIONS



MONDRIAN.9



• BERNIE MC GONAGLE HAS BEEN TEACHING ART IN CLARIN COLLEGE, ATHENRY, CO GALWAY FOR 33 YEARS.
• SHE RETIRED IN SEPT 2019

• HER DEVOTION TO ART TEACHING HAS CONTINUED SINCE THEN WITH THE DEVELOPMENT OF ART CHARTS - VISUAL CELEBRATIONS OF THE LIVES AND WORKS OF THE GREAT ARTISTS.
• THEY EXPLORE THE SOCIAL ENVIRONMENT OF EACH ARTIST AND TRACE THEIR CREATIVE DEVELOPMENT AND INFLUENCES

• THESE CHARTS ARE CONCISE COLOURFUL QUIRKY AND MEMORABLE.
• EMBEDDED IN THEM IS THE LINK MEMORY TECHNIQUE.
• EACH PANEL IS CONNECTED TO THE NEXT USING A VARIETY OF METHODS: VISUAL SIMILARITY, COLOUR, SHAPE AND IDEA ASSOCIATION FOR EASIER RECALL.

THEY ARE AIMED PRIMARILY AT HIGHER AND ORDINARY LEAVING CERT ART STUDENTS WHO ARE VISUAL LEARNERS.

• THEY TIE IN STRONGLY WITH THE NEW LEAVING CERT VISUAL CULTURE SYLLABUS WITH ITS EMPHASIS ON UNDERSTANDING THE ARTIST'S STYLE, SUBJECT MATTER, RATIONALE, USE OF MEDIA AND SOCIAL CONTEXT.

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