

Project HIDDEN - History of Identity Documentation in European Nations

The History of Identity Documentation in European Nations (HIDDEN) network unites scholars in history, migration studies, geography, sociology, law, linguistics, postcolonial studies, human rights and more to look at the history of ID regimes in Europe and beyond, drawing connections between the past and present.

Looking across the collection of the National Gallery of Ireland, be that the art collection - encompassing painting, print, sculpture and decorative arts - or the library and archive collections, themes of migration, movement, identity and identification proliferate. In the history of art, identification plays a central role. In many ways, the work of the art historian rests on the recognition, characterisation, and classification of artworks, which can be understood in relation to the time they were created in, their creator, or by how they might be reinterpreted for new contexts and audiences. Art historians look to how artists used (and continue to use) symbols, colour, materials, and more, to express something innate and inalienable. These methods are not always benign: some are rooted in outdated academic approaches to human creativity and capacity, or often we operate in a vacuum, piecing fragments of information together to reconstruct or reimagine a commission, a setting, or a moment of imagination. This selection of seventeen artworks offers an introduction to some of these issues and conversations, moving across time periods and artistic styles. From its foundation, the National Gallery of Ireland's collection has focused on European art, broadly arranged by national school or by chronological period. This is reflected in how this document is laid out, and it is just one way of navigating the collection. Examining the themes of Project HIDDEN in relation to the National Gallery of Ireland offers an important reminder of the connections between Ireland and the wider world, and how collections are shaped by routes of movement, be that the circulations of the art market, or the transnational lives of artists.

Milltown and Beit Wings

Room 25



Michelangelo Merisi da Caravaggio, (1571-1610), *The Taking of Christ*, 1602
On indefinite loan to the National Gallery of Ireland from the Jesuit Community, Leeson St., Dublin, who acknowledge the kind generosity of the late Dr Marie Lea-Wilson, 1992. Photo, National Gallery of Ireland.

Michelangelo Merisi da Caravaggio, *The Taking of Christ*, 1602.

In this dramatic composition, Michelangelo Merisi da Caravaggio (b.1571-d.1610) shows the moments around Judas's identification of Christ (completed by kissing him on the cheek) with the Temple guards moving in immediately to seize him. The painting captures a rapidly changing scene: Saint John the Evangelist, on the left-hand side of the canvas, is shown in a moment of recognition and action: he appears to turn quickly to flee the scene. Judas's hand still tightly clasps Christ's shoulder, joined by the hand of a guard, who roughly grasps his neck. Only two figures are still: Christ himself, and the figure on the far right of the composition, his forehead and eyes illuminated by the lantern, and who is watching the action with curiosity. This has been identified as a self-portrait of the artist.

Fittingly, perhaps, for a painting whose subject rests on an act of identification, this canvas has an interesting history of reattribution. Commissioned in 1602 by the wealthy Roman Mattei family - important patrons of Caravaggio - for many decades this painting was thought to have been lost, with only copies by followers of Caravaggio identified. In 1990, this work came to light in the Jesuit House on Leeson Street, believed to be by the Dutch artist, Gerrit von Honthorst. A significant research project traced the provenance of this painting back through successive owners, and to an account book which detailed the original commission, sealing the painting's reattribution as an original work by Caravaggio.

Room 32



Zanobi di Jacopo Machiavelli, 1418/19-1479, *Virgin and Child Enthroned with Saints*, c. 1470.
Photo, National Gallery of Ireland.

Zanobi di Jacopo Machiavelli, *Virgin and Child Enthroned with Saints*, c.1470.

Early Christian paintings, such as this altarpiece by Zanobi di Jacopo Machiavelli (b. 1418/19- d.1479) use a range of symbols and objects that would have aided contemporary viewers to identify the figures depicted, and gain deeper understanding of the artwork, and in some instances, its patrons or the setting the painting was made for. This painting centres on the Virgin Mary and infant Jesus: in keeping with the widely understood iconography of religious art, Mary is shown in blue, delicately holding a rose in her left hand, while cradling her son with the other. The vibrant blue of her cloak was derived from pigment made from lapis lazuli, a stone mined in Afghanistan. From around the fifth century, it was used as a Marian colour, with the colour's rarity signifying the importance of Mary in Christian devotion.

The other figures in this painting are also identified through their clothing, or by what they hold. Moving from left to right, we see St Bernardino of Siena, holding a roundel with Christ's monogram; St Mark, holding a gospel; St Louis of Toulouse, dressed in a bishop's vestments, decorated with fleur-de-lis; and St Jerome, who holds a book - understood to be his translation of the bible - and with his cardinal's hat, resting at his feet. All the saints are shown barefoot, as in the presence of Mary and Jesus they are on holy ground; Mary is shown wearing red shoes or slippers to denote her high status, and to symbolise Christ's martyrdom. While details of this painting's provenance and commissioning are unknown, both Bernardino and Louis were members of the Franciscan Order, suggesting that it may have a connection to that congregation.

Room 21



Willem van der Hagen, *A Capriccio with Pastoral Figures and Animals*, 1732. Photo, National Gallery of Ireland.

Willem van der Hagen, *A Capriccio with Pastoral Figures and Animals*, 1732.

Born in the Netherlands (likely in The Hague), Willem van der Hagen (active 1720 - d.1745), settled in Dublin in 1722. Here, van der Hagen created paintings, tapestry designs, stage sets and decorative schemes and is credited with being a foundational figure in the development of an Irish school of landscape painting. A capriccio is an imaginary view, usually filled with classical ruins and pastoral figures. For scenes like this, van der Hagen would have drawn on widely available prints and pattern books: the theatrical composition of this work suggests that it may have been developed from one of the artist's stage designs.



Thomas Hickey (1741 – 1824), *An Indian Lady, perhaps 'Jemdane', Bibi of William Hickey*, 1787.

Thomas Hickey (b. 1741-d.1824) arrived in India in March 1784, after an auspicious journey. Born in Dublin and trained at the Dublin Society Schools, Hickey later moved to London to find more opportunities for patronage. In 1780, he boarded a ship that was bound for India, but which was later detained by the French and Spanish fleets. Released as a non-combatant, Hickey spent three years in Lisbon, before continuing to India where he found work as a portrait artist. He returned to London briefly in 1791, before travelling back to India in around 1798 where he remained until his death in 1824.

Made in Kolkata (then Calcutta), it is believed that this portrait of a woman called Jemdane, the Indian mistress (or, 'bibi') of William Hickey, a lawyer and diarist working in the city - but no relation to the artist. As Darcy Grimaldo Grigsby has argued, there are many issues to consider in relation to this painting, among them the fact that the sitter's identity is unconfirmed. The term 'bibi' was used to describe the unofficial native partners of British men in India: as Grimaldo Grigsby notes, the word itself 'introduces us to the inequities of empire. Every British man and woman painted by Hickey has a proper name; but this Indian woman does not.'[1] This lack of certainty contrasts with the fact that all the artist's focus is on the sitter's face, which is shown in precise detail, contrasting with the generalised background of the painting.

Room 19



Edwin Hayes (1819 - 1904), *An Emigrant Ship, Dublin Bay, Sunset*, 1853. Photo, National Gallery of Ireland.

Edwin Hayes (1819 - 1904), *An Emigrant Ship, Dublin Bay, Sunset, 1853.*

Edwin Hayes (b.1819-d.1904) early life was defined by maritime travel. Born in Bristol, he spent his youth in Dublin where his father ran the Bristol and Glasgow Hotel and Tavern in Marlborough Street. Hayes studied at the Dublin Society Schools, with the ambition of becoming a maritime painter and working from a yacht-studio in Dublin Bay. To learn more about life on the sea, he passed a voyage as a ship's steward on a vessel bound for America. From 1842, Hayes contributed to the Royal Hibernian Academy annual exhibitions but relocated his studio to London in 1852.

This work differs from many of Hayes' other works: rather than showing ships battling the elements, Hayes presents a resonant scene of poignant departure. As the sun sets over the city and bay, small boats ferry emigrants out to the ships anchored in deeper water. The artist's focus is on the setting, atmosphere, and the ships themselves (which are depicted in careful detail), leaving the viewer to consider the context of migration from Ireland in the middle decades of the nineteenth century.



Howard Helmick (1845-1907), *News of the Land League*, 1881 Photo, National Gallery of Ireland.

Howard Helmick (1845-1907), *News of the Land League, 1881.*

American artist Howard Helmick (b.1840-d.1907) regularly visited Ireland, travelling widely in Cork and Galway through the 1870s and 1880s. Born in Ohio, Helmick studied at the Pennsylvania Academy of the Fine Arts before moving to Paris, where he attended the École des Beaux-Arts. In 1872, Helmick relocated to London, where he exhibited in several of the city's art clubs and societies, as well as sending works to the Glasgow Institute of Fine Arts and the Royal Hibernian Academy. In 1887, he returned to America, living in Washington D.C., where he became an active member of the city's cultural circles and as an art teacher at Georgetown University.

From its foundation in 1879, the Land League led a campaign for tenants' rights in Ireland through agitation, boycotting and refusal of rents. In the late 1870s, Irish farmers suffered through two severe winters, which contributed to a blighted potato crop and a poor grain harvest. James Daly, owner and editor of the *Connaught Telegraph*, used his position to argue for tenants' rights, and against absentee landlords, rack rents and evictions. Growing literacy levels across Ireland meant that local newspapers had increasing power and influence. Mayo was at the centre of the Land Leagues' activity, but it spread across Ireland: key political figures in the movement were Charles Stewart Parnell and Michael Davitt: the League also had an equivalent organisation in the United States.

Helmick's painting captures the importance of print and literacy to the movement for tenants' rights: the central grouping listens attentively to the newspaper article presumably being read aloud by the man holding the broadsheet newspaper before him. In the background, another figure points to a poster advertising a meeting of the Land League, gesturing towards and perhaps sharing its contents with the man beside him. Reading and literacy frequently appear in genre paintings from around this time, including Helmick's *The Emigrant's Letter* (1868, Smithsonian American Art Museum). Helmick's focus not only on the faces of the figures, but also their clothing and accessories, speaks to his French training, and eye for genre detail.

Room 18



John Lavery (1856-1941), *On the Bridge at Grez*, 1884. Photo, National Gallery of Ireland.

John Lavery, *On the Bridge at Grez*, 1884.

The village of Grez-sur-Loing, just south of Fontainebleau in northern France became a popular destination for artists during the mid-late nineteenth century, attracted by its historic buildings, natural beauty, and easy proximity to the ateliers and galleries of Paris. Belfast-born John Lavery (b.1856-d.1941) first visited in 1883 and returned the following year for a nine-month stay. During this time, Lavery became friendly with Frank O'Meara, an artist from Carlow, who is shown here, standing on the bridge beside an easel and canvas. Lavery and O'Meara were part of a generation of artists from Ireland, Britain and elsewhere in the world who were drawn to Paris and rural France at this time, working and socialising in the city's art schools and travelling through Fontainebleau, and other parts of Brittany and Normandy, staying the region's many artists' colonies.

Lavery's own life reflects the complexity of artistic and national identity born in Belfast; he spent many years in Scotland where he was part of the 'Glasgow Boys' exhibition group and went on to establish his name as a society portraitist in England. Lavery worked as an official war artist during World War One and accepted a knighthood in 1918. Throughout his career, Lavery maintained his links to Ireland: contributing to Royal Hibernian Academy exhibitions; supporting Hugh Lane's efforts to establish a modern art gallery; and, in 1921, inviting the Irish plenipotentiaries to his London home during the negotiations around the Anglo-Irish Treaty. In the same year, he also painted the formal opening of the Northern Ireland Parliament. Lavery's paintings of Michael Collins and Terence McSwiney's funerals are among some of the most significant works relating to the Irish revolutionary period. Later in his life, Lavery donated paintings to the newly founded Belfast Museum and Art Gallery and the Dublin Municipal Gallery (now the Hugh Lane Gallery), in memory of his American wife, Hazel.

Room 17



Aloysius O'Kelly (1853-1936), *Mass in a Connemara Cabin*, 1883. On loan from the people of St Patrick's, Edinburgh and the Trustees of the Archdiocese of St Andrew's and Edinburgh. Photo, National Gallery of Ireland.

Aloysius O'Kelly (1853-1936), *Mass in a Connemara Cabin*, 1883.

Born 'Aloysius Kelly' in Dublin in 1853, the Kelly family emigrated to London in 1861, where they added the prefix 'O' to their name. The family were both political and artistic: O'Kelly's older brother, James J. O'Kelly was a soldier, journalist and later MP; two other brothers were sculptors, and his sister, Julia, married into a family with Fenian connections. In 1874, O'Kelly entered the École des Beaux-Arts, Paris, studying with the orientalist Jean-Léon Gérôme, before spending time in Fontainebleau and Brittany. O'Kelly was interested in Breton separatism and drew connections between it and Irish nationalism. In the early 1880s, O'Kelly worked as a special artist for the Illustrated London News, documenting the activities of the Land League; he also later travelled to Sudan and Egypt on illustration commissions.

Mass in a Connemara Cabin was painted during O'Kelly's time in the west of Ireland in the 1880s, capturing a scene of religious piety during a tumultuous time in rural Ireland, marked by growing land agitation and Fenian activity. It depicts the tradition of the stations, a celebration of the sacraments in a rural or domestic setting, which continued in parts of Ireland long after the need for secrecy around Catholic rites.

Exhibited in the Paris Salon in 1884, as well as the Irish Exhibition, Olympia, London in 1888 and at the Royal Hibernian Academy in 1889, for many decades the whereabouts of this painting were unknown. It was acquired by the parish of St Patrick's in Edinburgh, which was known as Little Ireland, due to the large community of Irish migrants living there in slum conditions: it has been posited that the painting's subject would have made it appealing to a clergyman serving this community.[2]

In 1895, O'Kelly changed his name to Arthur Oakley and emigrated to New York. He was successful in making a living from painting in America, travelling around the country's artist colonies, and painting scenes from American literature, including Huckleberry Finn. He returned to France frequently: O'Kelly's last known dated work is from 1924, and in the mid-1920s, he returned to live in Ireland for a short period, where he painted and sought out new audiences for his work.

Room 16



Harry Kernoff (1900-1974), *Davy Byrne's Pub, Dublin, from the Bailey*, 1941 Purchased, 2000 © Estate of Harry Aaron Kernoff. Photo, National Gallery of Ireland.

Harry Kernoff, *Davy Byrne's Pub, Dublin, from the Bailey*, 1941.

In the late 1890s, Isaac and Kate Kernoff left their home in Vitebsk, Belarus, then part of the Russian Empire. Arriving in London, they welcomed their four children, including their eldest son, Harry Kernoff who was born with the century in early January 1900. In 1914, just prior to the outbreak of war, they arrived in Dublin where they became part of a growing Jewish community and reconnected with friends from their hometown. Serving as an apprentice cabinetmaker, the intention seems to have been for Kernoff to work with his father and eventually take over the family cabinet-making business.

However, he began to take introductory drawing courses at the Kevin Street Technical Schools before progressing on to evening classes at the Dublin Metropolitan School of Art. Kernoff quickly became a central figure in Dublin's nightlife, creating costumes, decorative schemes and set designs for the city's cabarets and experimental theatres. Through these, he was introduced to a group of like-minded peers who embraced jazz and expressionism; there was also an important overlap here with the city's socialist and communist circles.

While much of Kernoff's output was concerned with showing the working life of the city – its dockers, labourers, factories, and those without work – today he is probably best known for his depictions of the Dublin pub. Davy Byrne's on Duke Street was (and remains) one of the most famous of Dublin's literary pubs, celebrated for the reference to it in James Joyce's *Ulysses*. Davy Byrne's Pub, Dublin, from the Bailey is not only one of Kernoff's most accomplished paintings, but it also includes a fascinating self-portrait. Amid the detritus of the bar and counter, the artist's image is reflected in the mirror that runs along the shelving at the window. This is one of the few self-portraits where the artist makes direct eye contact with the viewer, and his undeviating gaze draws the viewer into the painting. Here, Kernoff places himself in the heartland of Dublin's literary pubs, as well between the city's leading theatres, the Abbey and the Gate, represented through advertisements on the wall. With the choice of location, and the carefully mediated composition, this painting can be read as both a comment on Dublin's cultural life at that time, as well as a statement on Kernoff's place within that environment. Seán Moylan wrote to the then Taoiseach, Éamon De Valera, to recommend Kernoff for a teaching assistant position in the National College of Art: in his letter, Moylan stated that Kernoff was 'not an Irishman but he is so long here that he has in great measure adopted our Irish outlook'.[3]

Room 15



Gerda Frömel, *Disk*, c.1967.

Gerda Frömel (b. 1931-d.1975) first came to Ireland in 1953, spending a year in Dublin before returning to Munich. There, she married a fellow sculptor, Werner Schurmann, and they returned to live in Dublin in 1956. Over the next two decades, Frömel established her reputation as one of the leading artists working in Ireland, exhibiting sculpture and graphic works, as well as receiving several high-profile commissions for large works. Made from a piece of white marble, there is a softness and delicacy to *Disk* that belies the hard medium. Directly carved, this work shows Frömel's mastery in creating clean, smooth lines, and belongs to a series of circular, oval, and disc-shaped forms made in the 1960s.

Frömel was born in Schönberg (Šumperk) in the former Czechoslovakia in 1931: her father was a teacher of German extraction, and her mother was Austrian. Schönberg (Šumperk) was in the area known as the Sudetenland, formed after the dissolution of Austria-Hungary, and home to German-speaking people. There was significant tension between the newly formed Czechoslovakian government and Sudeten Germans, and some in the latter group welcomed the annexation of the Sudetenland by Nazi forces in 1938. At the close of the Second World War, all Sudeten Germans were expelled from Czechoslovakia. The Czech German Frömel family were refused entry at the German border: they found shelter in Vienna, with Frömel's maternal grandmother, and eventually settled near Stuttgart in 1946. Aged just 16 at the end of the war, Gerda Frömel's experience places her among a generation of artists whose work was informed by the Second World War and its aftershocks.

Dargan Wing

Shaw Room



Daniel Maclise (1806-1870), *The Marriage of Strongbow and Aoife*, c. 1854. Photo, National Gallery of Ireland.

Daniel Maclise, *The Marriage of Strongbow and Aoife*, c.1854.

This painting depicts the marriage of Richard de Clare, known as Strongbow, to Aoife, daughter of Dermot McMurrrough, King of Leinster in 1170. This event is often identified as the formal establishment of the Norman foothold in Ireland, and Daniel Maclise (b. 1806-d.1870) sets the nuptial scene against defeated Irish warriors. The painting is filled with symbols of defeat and rupture: Strongbow places his foot on a fallen Celtic cross, and the strings of a harp, still held by its distraught player, are broken. In preparing this work, Maclise drew on the work of antiquarians to ensure that details such as tattoos, armour and weaponry were historically accurate. Maclise shows the strong bodies of the defeated Irish fighters in sumptuous fabrics and metalwork, including armour and body ornament: the complex poses, with bodies twisted in death and grief, seem to emphasise the great struggle that has taken place. In contrast, the Norman soldiers, shown largely on horseback, appear in shadow, and without the almost mythological grandeur of their opponents. The painting was conceived of as part of a series for the Palace of Westminster, representing 'the acquisition of the countries, colonies and important places constituting the British Empire', however in this instance, the artist does not offer a glorification of imperialism. Born in Cork, Daniel Maclise (1806-1870) first attended art classes in the city, before continuing his training at the Royal Academy Schools, London, from 1827. Maclise later travelled widely in Ireland and Europe, but like many artists from Ireland, spent most of his career living and working in London.



Casimir Markievicz, *The Artist's Wife, Constance, Comtesse de Markievicz* (1868-1927), Irish Painter and Revolutionary, 1899. Photo, National Gallery of Ireland.

Casimir Markievicz, *The Artist's Wife, Constance, Comtesse de Markievicz (1868-1927), Irish Painter and Revolutionary, 1899.*

Casimir Markievicz (b.1874-d.1937) was born on his family's estate about 100 kilometres outside of Kyiv, Ukraine, then part of the Russian Empire. He was descended from Lithuanian gentry who had become Polonised: Casimir would later join the White Russian Army in World War One as part of an effort to achieve Polish independence. His life reflects the complex, changing nature of national identity through the late nineteenth and early twentieth centuries. In 1899, Casimir met Constance Gore-Booth in Paris: both were attending the Académie Julian and quickly formed a deep attachment. Despite her family's initial objections, the couple married in 1900 and spent time in France, Ireland and Ukraine. This portrait was completed a year prior to Casimir and Constance's marriage, and captures the tender, romantic relationship that was developing between them. Likely painted in Casimir's Paris apartment, Markievicz has paid close attention to capturing the texture and movement of Constance's dress, including the delicate gold detailing on the bodice, and the frills of her shawl. Her hair, brought up into a distinctive top knot which she often sported around this time, is caught with a gold band or ribbon. Constance also wears a band on her left-hand, a symbol of her marriage to art.

In 1903, Casimir and Constance relocated to Dublin where they immersed themselves in the social, cultural and political life of the city. Over the course of the next decade, they developed different interests and amicably separated: in 1913, Casimir returned to Poland, where he established himself as a playwright. In 1914, he joined the Imperial Hussars: discharged due to injury in 1915, he lived between Kyiv and Moscow, before returning to Warsaw at the end of the war. Casimir and Constance renewed their friendship through letters in 1921, by which time he was living in reduced circumstances in Poland, following the seizure of the Markievicz estate in the Russian Revolution. Casimir visited Ireland two further times: once in 1924, and then in 1927, where he was present at Constance's deathbed and was a chief mourner at her funeral. In 1921, when she required a passport to travel to America, Constance applied for a Polish document - for which she was eligible through her marriage - rather than a British passport. She remained a Polish citizen until her death.

Room 16



Imogen Stuart (1927-2024), *Self-portrait*, 2011. © Imogen Stuart. Photo, National Gallery of Ireland.



Amelia Stein (b.1958), *Imogen Stuart*, RHA, 2010. © Amelia Stein. Photo, National Gallery of Ireland.

Imogen Stuart (1927-2024), *Self-portrait*, 2011. Ameilia Stein, *Imogen Stuart*, RHA, 2010.

Although completed in contrasting media - carved oak and silver print - both works relate to an artist's sense of personal and professional identity. In *Self-Portrait*, Imogen Stuart (b.1927-d.2024) presents a full-body portrait, wearing an artist's smock and holding carving tools; these are also seen in Ameilia Stein's nearby portrait, showing the artist's hands holding a chisel, and wearing the same protective clothing. This large panel, carved in oak, was Stuart's last work, made at the end of a long and fruitful artistic career. The small panel to the right of the main figure represents the artist and her sister, who predeceased her: the artist's distinctive monograph is also included on the panel.

Born in Berlin in 1927, Stuart was the daughter of Bruno Werner, a well-known scholar and cultural commentator. She spent the war years between Berlin and Bavaria and recalled how her father concealed censored books and novels in their family home.[4] After the war, Stuart studied with the German Expressionist sculptor Otto Hitzberger, who had retired from the Hochschule für Bildende Künste, Berlin, but who was prevailed upon by Bruno Werner to take Imogen on as a private student. Stuart spent five years training in direct carving with Hitzberger, and it was there that she met Ian Stuart, grandson of Maud Gonne. They travelled together in Ireland in 1949, and married in 1951, and relocated to Wicklow. Although the couple later parted ways, Imogen Stuart stayed in Ireland, working on public and private sculptural commissions until her death in 2024.

Amelia Stein (b.1958) is an Irish photographer. In 2004, she was the first photographer to be elected to the Royal Hibernian Academy, and in 2009, produced a series of portraits of her fellow members. Through a focus on the sitters faces, hands, and tools or studio spaces, she created an engaging portrayal of artistic identity in contemporary Ireland.

Millennium Wing

Room 2 (Long wall)



Chaim Soutine (1893-1943), *Landscape with Flight of Stairs*, c. 1922. Photo, National Gallery of Ireland.

Chäim Soutine (1893-1943), *Landscape with Flight of Stairs*, c. 1922.

Chäim Soutine (b.1893-d.1943) was born in Smilavichy, near Minsk in present day Belarus, then part of the Russian Empire. Soutine first left his homeplace to study at an art academy in Vilnius, Lithuania, before travelling on to Paris where he enrolled in the École des Beaux-Arts in 1913. In Paris, Soutine immersed himself in artistic and intellectual life in Montparnasse, becoming friendly with a wide circle of artists and writers, many of whom had also emigrated from central and eastern Europe. Amadeo Modigliani became a close friend, and Soutine is considered a key figure in the School of Paris, referring to a loose grouping of French and émigré artists working in the city in the first half of the twentieth century. After the First World War, Soutine spent most of his time in the south of France, such as the Pyrenees and the Côte d'Azur.

Landscape with a Flight of Stairs was likely painted in Cagnes on the Côte d'Azur: the village was popular with artists from the Parisian avant-garde. Soutine presents the viewer with a turbulent landscape, thickly painted in swirling areas of greens and yellows. Soutine often used a strong vertical device to anchor a composition: here, the stairs add to the painting's sense of movement, albeit difficult and perhaps strained, with the figure appearing to struggle on the incline.

Soutine was Jewish, and following the German invasion of France, he was forced into exile from Paris to evade arrest. He travelled continually from one place to another, seeking shelter and concealment with friends: using false identity papers, Soutine and his partner Marie-Berthe Aurenche rented a house in Chinon, in the Loire Valley. In 1943, Soutine left for Paris, seeking emergency surgery for a perforated ulcer, however he did not survive the procedure.

Room 3



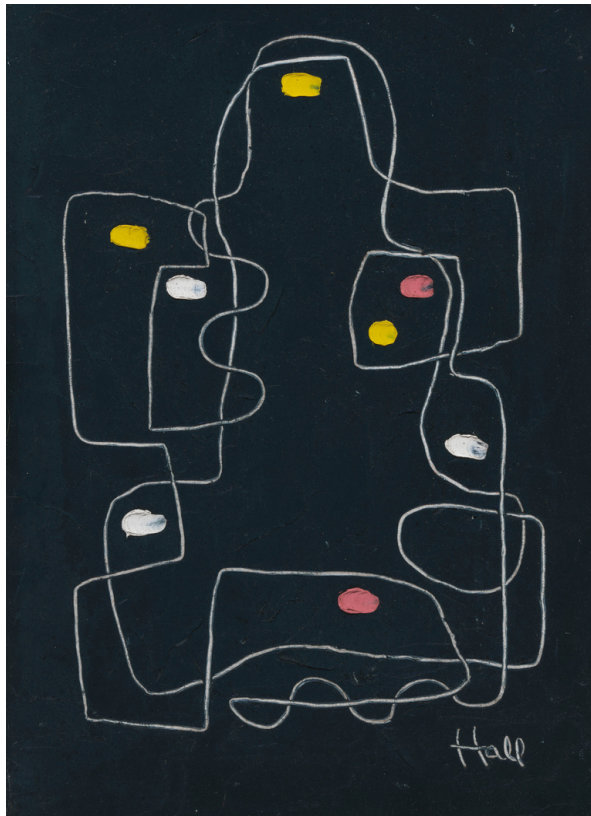
Marie-Louise von Motesiczky (1906-1996), *Frau Zischka*, 1938. Presented, Marie-Louise von Motesiczky Charitable Trust, 2018 © Tate. Photo, National Gallery of Ireland.

Marie-Louise von Motesiczky (1906-1996), *Frau Zischka*, 1938

This portrait depicts Rosa Zischka, an old friend of the von Motesiczky family. Painted in Vienna in early 1938, it captures a quiet moment before the artist's life changed irreparably: following the Anschluss in March 1938, the artist and her mother fled the city, travelling first to Holland and then to England, where they settled in 1939. Their instinct to flee was prescient: Marie-Louise's brother Karl von Motesiczky remained in Vienna, where he helped to shelter Jewish friends and offered the family home as a meeting place for those opposed to the Nazi regime. In 1942, he was arrested, imprisoned and transported to Auschwitz where he died in June 1943.

This painting highlights von Motesiczky's fluid handling of paint: the sitter's face is worked in broad strokes of thick paint, with light falling gently from the left-hand side. While Frau Zischka's clothing is plain and modest, colour is introduced to the portrait through her headscarf, embellished with strokes of blue, red, green and ochre; as well as the broad blue stripe on the right-hand side, and red chair covering.

Room 5



Kenneth Hall (1913 -1946), *Abstract Composition in Black*, 1940s. Purchased, 2018. Photo, National Gallery of Ireland.

Kenneth Hall (1913 -1946), *Abstract Composition in Black*, 1940s.

Kenneth Hall (b.1913 – d.1946) was one of several British and European artists who lived in Dublin for the duration of the Second World War, known collectively as the White Stag Group. In August 1939, Hall and his artistic collaborator, Basil Rákóczi travelled from their home in London to Connemara, before settling in Dublin on a more permanent basis in March 1940.

The artists associated with the White Stag added to the bohemian life of Dublin during the war years, its cultural circles augmented by ‘refugees, conscientious objectors, tourists, artists, musicians and others who contributed to a cosmopolitan atmosphere’.⁵ For much of his time in Dublin, Hall lived on Mount Street, near to the Gallery’s Merrion Square entrance. He returned to England in 1945, where, tragically, he died by suicide the following year aged just 33. Throughout his time in Dublin, Hall exhibited his distinctive works, which included abstract paintings influenced by his interest in psychoanalysis. This work, with its dark background enlivened by a sinuous white line and dabs of white, pink and yellow, evokes a school room blackboard or children’s drawing.

Footnotes

1. Darcy Grimaldo Grigsby, ‘Loss and the Families of Empire: Thoughts on an Irish Artist’s Portrait of a Bibí’, *India in Art in Ireland*, ed. Kathleen James-Chakraborty. (Routledge, 2016), 57.
2. Niamh O’Sullivan, ‘Mass in a Connemara Cabin: Religion and the Politics of Painting’, *Eire-Ireland*, 40:1 (2005): 134.
3. Letter from Seán Moylan to Éamon De Valera, 13 December 1939, Harry Kernoff Papers, National Library of Ireland, Ms 20,917.
4. Brian Fallon, *Imogen Stuart Sculptor* (Four Courts Press, 2002), 11.
5. Philip Ollerenshaw, ‘Neutrality and Belligerence: Ireland, 1939 - 1945’, *Cambridge History of Ireland: IV, 1800 - Present*, edited by Thomas Bartlett. Cambridge University Press, 2018, 354-5.