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**NATIONAL COLLEGE OF  
ART AND DESIGN**

**Stephen Conroy. Time and time again.**

**By Paul Stuart**

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and complementary studies in candidacy for the**

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## INTRODUCTION

*"I have no reservations about calling him the most considerable figurative painter to emerge in Britain in the 1980's...*

*...What we are seeing this week is that rare event - the emergence of a major new artist on the British art scene". (Richard Dormant. 1987 p.11)*

*".. it's debatable whether there is a place today for an artist who believes that form should take such precedence over content". (Louisa Buck. 1987, p.25)*

Stephen Conroy emerged from the huge hype about Glasgow and Scottish painting in the 1980's. Rocketed to fame at the young age of twenty three, he set a precedent for artists in Britain. He was greeted with hugely contrasting views from the critics ranging from celebratory to scathing. For many, his figurative style was a welcome return to figuration and painting itself.

To investigate his work is to raise a huge number of questions relating to his intentions and the possible meanings conveyed through his particular language of images. I have investigated Conroy's emergence from Glasgow School Of Art in the wake of other big names such as Cambell, Wisniewski and Currie. Was it advantageous for Conroy to be associated with the "*Glasgow Pups*" as they were dubbed or did it work against him? It could be argued that '*New Scottish Painting*' was not a true phenomenon but in fact devious art market hype. Perhaps Conroy just appeared in the right place at the right time under the right conditions i.e. Thatcherism. Alternatively, regardless of what political or market conditions prevailed, Conroy's work succeeded on its own merit.







The validity of painting representationally in the 1980's and 90's as Conroy does needs to be addressed. Is Conroy ignoring all the gains of Modernism ? He believes he is forging something new in painting that is relevant at the closing stages of the twentieth century and that he is not just trying to paint like his favourite artists, Degas and Sickert, among others. Some critics have accounted for Conroy's success by the fact that his paintings are traditional and attractive and therefore can be marketed easier by the dealers than could a minimalist or conceptual artist's work.

The critical responses to Conroy's work have concentrated on his obvious influences and have tried to get behind the enigma of his paintings. There is general agreement that Conroy possesses an impressive technical facility which he brings to bear on his paintings. The charge is however, can his mind match his hand ? His work is enigmatic certainly and much has been read into what, if anything, lies behind the self-conscious posturing of his intellectual young men.

Conroy uses unusual repeated props of the blocked in glasses, the hearing aid, and the megaphone. He exhibits his paintings behind glass. Conroy might be satirising our superficial society which hides the individual loneliness and anxiety underneath the veneer.

I have tried to examine Conroy's work more closely than it already has been. In analysing Conroy's imagery it is apparent that he has borrowed from at least three previous art movements, Realism, New Objectivity and Surrealism. He has combined the imagery from these movements to comment on our contemporary society. I believe Conroy is consciously construing his images with a full knowledge of what the ideology behind these movements was. Perhaps Conroy believes if Modernism is dead one must speak through dead styles. By presenting something new from imagery of the past and not just rehearsing old styles this makes Conroy the quintessential post-modern painter.



The ability of painting to enlighten, in the 1960s and 70s, is a question that needs to be addressed. It is a question that is being asked by many people. The answer is that it is not a question of enlightenment, but of enlightenment. The answer is that it is not a question of enlightenment, but of enlightenment. The answer is that it is not a question of enlightenment, but of enlightenment.

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We live in the post-everything world, post industrial, post socialist, post-modernist. What is truly anti-modernist is the urge to imitate which we see clearly in the work of Stephen Conroy.







## THATCHERISM - A HAVEN FOR YOUNG ARTISTS

Stephen Conroy emerged from amidst a number of young artists who were part of a thriving art scene in Glasgow in the 1980's. The phenomenon called '*New Scottish Painting*' was well reported throughout Britain and internationally when he graduated from Glasgow School of Art in 1987. Fellow graduates Stephen Cambell, Adrian Wisniewski and Ken Currie had already enjoyed much success when Conroy arrived. Conroy graduated from a College in a city that was in the limelight of the art establishment. Cambell had exhibited in a number of one man shows in New York while Wisniewski and Currie were making their presence known down in London. It is important to examine the context of Conroy's success in terms of the contemporary art scene in Britain during the 1980's.

Before 1982 only a few Scottish artists were well known outside Scotland, perhaps Bruce McLean and John Bellany were the best known. Then, in 1982 at the Glasgow School of Art summer degree show, two students, Cambell and Wisniewski, created a stir. Their massive powerful expressionist paintings were greeted with delight and astonishment. With both of them painting figuratively and on a large scale, this was seen by many as a return to figuration in painting. Soon other artists emerged working in a similar manner. Mario Rossi, Ken Currie, and Peter Howson were also working figuratively and had come out of Glasgow School of Art.







An exhibition was organised in 1985 at the Third Eye Centre in Glasgow to provide a showcase for these new artists and to acknowledge there was something happening in Scottish painting.

New Image Glasgow was the title of the show which showed the five forementioned artists and newest recruit Stephen Barclay. The media coverage and interest in the show were intense. The show toured Britain travelling to Milton Keynes, Manchester and London. Waldemar Januszczak dubbed the painters "*The Glasgow Pups*" in an article he wrote entitled '*The Glow that came from Glasgow*' (1988, p. 17). With the show coinciding with the Edinburgh Festival, Januszczak wrote that the best art show in Edinburgh's Festival was in Glasgow. The painters received much success on the international front with works bought by the Tate, the Museum of Modern Art and the Metropolitan Museum in New York. Sandy Moffat, head of Fine Art at Glasgow School Of Art noted the return to figuration as "*the most significant artistic revolution of the past five years*". (1993, p.53)

The characteristics which described the '*New Scottish Paintings*' were bold figuration, evocative narrative, excellent technique and poetic atmosphere. Initially the Glasgow painters were linked with the German new-expressionists like Baselitz, Penck, Lupertz, Immendorff and Kiefer. This was because of the similarities in the kind of paintings the "*Glasgow Pups*" were churning out - "*colourful, larger than life, heroic, egotistical yet self distrustful figuration*" (Angus Calder, 1993, p.53) Examples of these characteristics appear in Wiszniewski's Bound to Love and Cherish or Stephen Cambell's Nasal and Facial Hair Reactions to Various Disasters. In Cambell's piece we find two large figures apparently hunters or fishermen blockily painted into a crowded composition containing a forest scene with a dead deer and thriving wildlife. Wiszniewski's baroque figures are depicted in line and colour which is highly active employing closely knitted brush marks in a highly distinctive style.







But the Scots were keen to assert that their artists were reflecting a totally Scottish art concerned with Scottish nationalist, ideology and social concerns that had little to do with the German painters.

In 1987 the next grouping of Scottish artists exhibited at the Scottish National Gallery of Modern Art under the title of The Vigorous Imagination. When this exhibition opened there was a consensus internationally that there was some remarkable painting coming out of Scotland. William Feaver said of the show - *"its the most official declaration that the Scots have a successful tendency, an art movement almost on their hands."* (Observer 1987, p.20) London and New York galleries were apparently ranging through the Scottish student shows hunting for the next years series of one man discoveries.

Initially Conroy, who was the youngest exhibitor in the show, was lumped in with the other Scottish artists because of superficial similarities in the work ; figurative, large scale and with a theatrical quality. It became apparent however, that he had much less in common with his counterparts. In fact most of the "*Glasgow Pups*" were uneasy about being grouped together at this stage. Expressionist painters like Cambell, were reacting against academic values. Cambell, who enjoyed slapping on paint like butter, spent a maximum of six days on a painting. Conroy stood for everything Cambell abhorred for his style was a form of academicism, attractiveness and nostalgia for the Old Masters. For Cambell, Conroy's paintings were too acceptable to the Art Establishment. It was true that Conroy was stylistically totally different to the others wild, slashing, expressionist marks. Conroy painted in the classical mould unashamedly citing the Old Masters as an influence. He himself was cynical about the new wave of Scottish expressionists - *" I used to wonder, if that was really their individual way of seeing, how come everybody else in their studio was painting the same way ?"* (Graham-Dixon, 1988, p. 218)







Painters like Peter Howson, Ken Currie and Stephen Barclay dealt with various social problems concerning the depravity and poverty that existed in Glasgow. Howson portrayed images of drunken machismo that was all too common in Glasgow. Currie was working in the vein of German artists like George Grosz and Otto Dix. His large scale social realist paintings expressed his socialist ideals and portrayed the grim existence of the working classes of Glasgow. Stephen Barclay painted quite dark images which act as metaphors for constantly being in war's shadow.

Ironically the three most successful of the "*Glasgow Pups*" - Cambell, Wiszniewski and Conroy were criticised for turning their backs on "rustbelt blight and mass unemployment" (Calder, 1993, p.53). The "*Glasgow Pups*" were increasingly taking diverging artistic direction and were representing actual contradictions at this stage.

It is questionable as to how much of 'New Scottish Painting' was an actual phenomenon and how much was art market hype. Wiszniewski said at the time of the most intense attention "*You get one Glasgow artist and he's a freak - two and they're a movement*". There was a cynicism that the "*Glasgow Pups*" success was solely as a result of market hype. John Griffiths theorises as to the success of the "*Glasgow Pups*" saying

*"A further stimulus is the growing interest over the last decade in art and art collecting. A young monied public in, for the most part, England and America has become much more aware of art history and 'movements'. Museums and private galleries are popular, and this popularity coincides with the current revival of figurative art in Scotland". (1989, p. 67)*

Was being linked with 'New Scottish Painting' a help or an obstacle? Certainly for the early students like Cambell and Wiszniewski it was a help because it focused national and international attention on Scotland and they both benefited as a result. Later students like Conroy however faced an irritated and sometimes resentful reaction from the London art critics who had become sick of the apparently endless stream of geniuses coming from Scotland.







It was The Vigorous Imagination which really launched Stephen Conroy's career. Conroy was still a post-graduate at Glasgow School of Art while exhibiting in the show. According to William Feaver *"Conroy's paintings show every sign of being the early works of a big name"* (1987, p. 20)

From The Vigorous Imagination onwards, things moved quickly for Conroy. On graduating he had twenty London galleries queuing up to sign him. He was eventually signed by one of the western worlds major art dealers - The Marlborough Gallery in London. Hailed by the media as an overnight sensation he was selected to show in The New British Painting exhibition which toured America. Conroy set a precedent by having several major public institutions including the Scottish National Gallery of Modern Art and The British Council buy his work at the age of twenty three. The name Conroy was apparently becoming as ubiquitous in its media coverage as that of Kilroy according to Giles Auty of The Spectator. (1989, p.47)

Of the Scottish painters only Cambell and Conroy achieved huge international success. They were a phenomenon because never before had such young painters received the kind of attention that they did. It was indicative of Thatcherism and the 1980's with so much money flying about that young artists could 'make it big'. Before Cambell and Conroy, artists had traditionally had to wait a long time before they could expect to have their own one-person show after years of showing in group shows. There was a series of steps to becoming a huge success; the Whitechapel in your forties; the Tate in your fifties. No one of these steps could be skipped before the next one was taken. That was what was so unique and revolutionary about Cambell and Conroy.

*"Younger British artists, ears enviously pricked at the rags-to-riches success stories that circulate about their transatlantic contemporaries, are insisting on better deals, and more prominence more quickly from their galleries"*

(Graham-Dixon, 1988, p.218).







Of course the success of Conroy drew its cynics. Peter Jenkins called it '*The Art of Thatcherism*'. He referred to "*Conroys yuppie like success in a market economy*." (1991, p.45)

Thatcherism was a time when there were cut backs in the arts with art schools, public galleries and museums suffering while the commercial galleries thrived. Another feature of Conroy's success was that his art was the acceptable face of contemporary art. The art buyer or collector was getting something in vogue and contemporary in the form of an attractive oil painting unlike much contemporary art which was intentionally ugly and thus difficult to market.

In 1988 Stephen Conroy had his first one man exhibition in the Marlborough Gallery in London. All forty nine works ranging from £5,000 to £20,000 were sold out in the private viewing.

*"People were amazed that a gallery of the Marlborough's standing would give this untried upstart his first one man show at the age of twenty-five"* (Gillian Adam, 1990, p.39)

Conroy is currently working towards his first one man show in the Marlborough Gallery in New York in 1995 and following that a prestigious show in a public gallery in Los Angeles. The sobered up art market from the eighties frenzy does not appear to be undermining its commitment to the young Glasgow painter.







## **'YOU CAN'T PAINT LIKE THAT IN 1988!'**

Few critics have any doubt about Stephen Conroy's technical ability as a painter. Of all the "*Glasgow Pups*" he is certainly the most technically competent. He has been admired for his "*masterful*" and "*exceptionally precocious*" technique (M. Kirby. 1989, p.187). Andrew Graham - Dixon wrote of his "*sheer painterly ability that so marked him out from the average crop of graduating art school students a few years ago*". (1987, p.23).

Conroy paints representationally and he has shown a tremendous facility for this in his various portraits, life paintings and still-lives within his paintings. It was for this reason that he was the centre of so much attention during The Vigorous Imagination exhibition. The question is; can there be a place for a painter who paints representationally in the 1990's? The main criticism that is levelled at Conroy is that his plundering of art history is a little too imitative. Is Conroy imitating or re-interpreting? It could be said that in an era of post-modernism Conroy is not trying to achieve stylistic innovation. He is employing a pastiche of various past styles and combining them to comment on contemporary society.

Almost every single review by any art critic of Conroy's work will necessarily make reference to his obvious admiration for other artists. In his student degree show in 1986, while critics spotted the obvious technical proficiency, they also spotted the influence of artists like Degas and Sickert which was acceptable at student level. In the Scottish environment of bold expressionist painting it was unusual to see a painter using traditional methods and painting to such a high finish. He was praised for mastering numerous aspects of painting which had recently fallen into neglect, for example - drawing, perspective, composition and the concentration on achieving virtuoso lighting effects.









**Fig (1)**  
**Edward Degas. The Cotton Market, New Orleans**



**Fig. (2)**  
**Stephen Conroy. Further and Better Particulars. 1991**





Fig (1)  
Edward Degas. The Cotton Market, New Orleans



Since then Conroy hasn't lost his technical ability but after his first show in the Marlborough, the question still lingered as to whether Conroy was creating something new or merely copying old masters. Andrew Graham-Dixon worried that

*"his student-ish admiration for others now borders on mannered dependency. Degas' great The Cotton Market New Orleans is almost worryingly similar to Conroy's most striking new painting, Further and Better Particulars (1989, p.9) Fig (1), (2).*

The physical similarities of a group of men united in self-absorption are compositionally almost identical but this is deliberate. Another Conroy painting from the same show, Che Gelida Manina is certainly quoting from Degas' many paintings of the opera and dancers. Conroy paints a stout, absurd looking opera singer puffing out his chest against a glowing abstract background. Stylistically it is like Degas but the composition is notably different. Conroy isolates the singer on stage, preferring to exclude the orchestra and audience. This is a clever device which Conroy employs again. He uses familiar and warm imagery, and by isolating all but the solitary singer the painting takes on a sinister aspect.

Conroy acknowledges his admiration for Degas and Sickert. He is fascinated with their "sense of dissonance" and he describes his own painting as "putting the ordinary into a disturbing, no-ordinary situation. It's that playing with the balance, disrupting things slightly, that I like" (1988, p.218).

He says he is painting here and now, in a different environment from the one in which these pictorial conventions were established. "I'd love to be a painter of modern life like Degas, but how can I be that? Television has taken over the role of social commentary." What Conroy is doing is arranging previous styles such as Realism, New realism and Surrealism into a post-modern form of painting.



There is a very large number of people who are interested in the study of the history of the United States. This is a very important subject, and it is one that is being studied by a large number of people. The study of the history of the United States is a very important subject, and it is one that is being studied by a large number of people.

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It has become something of a parlour game amongst the critics to see who can spot the influences when reviewing Conroy's work. He has been compared to Daumier, Degas, Spencer, Hopper, Sargent, Seurat, Manet, Goya, Ribera, Cara vaggio, Velaquez, Bacon, Beckmann and more. He is standing on the shoulders of the forementioned artists and is forging something new and relevant in representational painting. It is this that needs to be addressed. This is the essential theory behind post-modernism.

Conroy's popularity has been accounted for by the fact that he has recovered traditional painting conventions such as form, composition and using artificial light sources. Andrew Renton :

*"Conroys return to first principles means that he sets traps for himself, and the danger of pastiche is everywhere. That he does not fall prey to these devices and that the images themselves have proved so immensely seductive is the reason for his success". (1989, p.131)*

Conroy is not popular or fashionable for working in the traditional manner seen by many as obsolete and ultra-conservative. *"It is as if the artist shopped second hand at an aesthetic Oxfam"* is how Larry Berryman described Conroy. (1989, p.54). *"He even paints in the dirt that deadens the whites of museum pictures"* sneered David Lee. (1992, p.305). He went on to accuse Conroy of aping the techniques of the Old Masters.



The first of these is the fact that the  
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This is due to the fact that  
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This apparent spitefulness from some critics aimed at Conroy can perhaps be attributed to prejudice, malice or even jealousy. The considerable attention and success that Conroy has already received has not always brought him friends in art circles from people who thought traditional painting was well and truly dead. These critics enjoy pouncing upon his influences and making much of them. However, it could be argued that it is courageous of Conroy to be aspiring towards the Old Masters because he is risking annihilation if he slips. He is a young artist who doesn't need to be reminded by David Lee that "*by the time they were his age, Masaccio had frescoed the Brancacci Chapel and Picasso, having already worked his way through dazzling phases of pastiche, was well into Cubism*" (1992, p.305)

It is also true that Henry Moore considers Michelangelo's greatest work to be the Rondanini Pieta which he was working on before he died aged eighty-nine. Titian was also producing his best work in the last years of his life. It was Ingres who said "*I think I will know how to be original even when imitating*" In addition, Manet often regarded as the founding father of Modernism, turned again and again to art of the past for compositional inspiration.

Apart from the accusation of relying too much on his influences and a powerful technical ability, the validity of painting representationally in the 1980's and 90's needs to be addressed.

Though he is a painter who adheres to the traditional values of life drawing, composition and perspective, he has managed to avoid the tired and heavy elements of the academic tradition. He uses earthy colours and dramatic light effects true, but he paints freshly and imaginatively. His paintings are planned carefully and worked up from drawings and sometimes from oil sketches.







Although the paintings appear visually to belong to another era, there is an obscurity in them that is contemporary. There is no clear narrative content in Conroy's work. We must deduce the meaning from the various aesthetic references. There is an enigmatic quality about the intellectual young men who sit and stand close to one another in his paintings with no exchange of words. He evokes nostalgia through the warmth of colour and soft diffused light. In imagery the element of surrealism is also apparent. Young men wearing blocked in glasses contrive to induce a sinister and mysterious atmosphere. The characters in Conroy's paintings seem hell bent on mutual avoidance of each other despite their close proximity. It is not clear as to what is going on in Conroy's dimly lit interiors.

Conroy's figures are as stiff and self-conscious as their starched white collars. The stillness and static quality give them a mystery. The paintings are painted in a realist style and the implication therefore is that reality itself is mysterious; an idea integral to the surrealist tradition.

'Doesn't Conroy realise that Degas is dead'? charge Conroy's critics. Conroy counters this by insisting that representational painting remains now, as potentially revolutionary as it ever has been. *"Look at Monet's Waterlilies for example - how abstract can you get ?"* He complains that everything has been cut up and turned into one -ism after the other, *"I was totally against that. Painting is not a series of movements, it's an attitude. If you put things back together in the light of the fact that they've all been broken, maybe that makes your art even more revolutionary"*. (1988, p.218)



The first part of the paper is devoted to a general discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The second part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The third part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom.

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Conroy is a post-modernist artist who works through the classical tradition of painting and not through contemporary photographic imagery. He uses his considerable technical armoury to re-create his own imaginative world. He is a painter who thinks many painters "*should have picked up a pen, not the brush*". He says painting has always been about painting primarily : "*it doesn't matter what sort of message you've got to say if you can't say it through paint-through a two dimensional form*" (Alexander, 1988.)

While a student in Glasgow School of Art, Conroy was concerned with "*getting some sort of groundwork, some training, some sort of craft behind me*". He talks about Sickert who believed that if one has the structure and necessary skills, then one can experiment. He doesn't share the critics unease about painting representationally in the '90's retorting - "*the whole idea of painting is that it's timeless.*" (1988, p.218)

Is it possible that Conroy's adoption of a more traditional ground in an artistic climate of '*innovation*' and '*experiment*' makes him all the more radical ? His art functions on the basis of recognition. Unlike Degas however, Conroy's rooms of people suggest disquieting disorder underneath the veneer. Behind the superficial attractiveness lies a strangeness and discomfort. We are clear about the Realist content in a Degas painting. In a Conroy we are left in considerable doubt.

Conroy's success lies in his technical competency and his imagination which he uses to create an enigmatic image. He has successfully demonstrated how representational painting need not be inherently dull and academic but can be a relevant form of contemporary artistic expression.

There will always be room for an artist concerned with traditional values of craftsmanship as Conroy clearly is. It is perhaps more daring and radical for an artist of twenty five to paint this way than to sheepishly follow in the footsteps of a popular figure like Beuys for example.







## THE OVERWHELMING QUESTION

Stephen Conroy's paintings certainly have a concentrated enigmatic quality about them. They are enigmatic in their use of past periods. When are the scenes depicted supposed to have taken place ? Is it of now, the 1930's or the 1880's and why? They are enigmatic emotionally as none of the characters display feeling and their expressions are robotic. Finally, they are enigmatic in content. Who and what are the characters doing in his paintings ? What are their relationships ? What are they saying about society today ?

On examining Conroy's work, questions abound with no easy answers. In Conroy's work much is implied but there is no reassuring reiteration of meaning, no ideological or political commitment in the richly detailed interiors. Do the paintings in fact mean anything in particular ? Are they just well painted theatrical interiors which use gimmicky images such as an inside out umbrella for example, to give the painting a mysterious quality ? Nonsense is at least as difficult to understand as is profundity. In short, can Conroy's mind match his hand? .

It is difficult to place Conroy's work in a time set. There are no obvious indications that they are works of the 1980's or '90's at all. They seem to be scenes from the early Edwardian or late Victorian period in Britain. The emphasis on a world of dark claustrophobic interiors, stiffly dressed figures and a brooding silence is characteristic of that period, where the oppressive social values of the nineteenth century had not been lifted. So what are his paintings about ? The first thing that stands out is that aside from a portrait of his sister, Eleanor, all his figures are male. Most of his paintings are of artificially lit interiors portraying groupings of young men in Edwardian dress - three piece suits, winged collars and often wearing hats. The common link between the various paintings is the lack of contact between any of the young men. They sip their tea and read their newspapers in isolation. There is an implication of something sinister underneath the apparent banality of their activity.



## THE CATHARTIC QUESTION

As a result of the recent work of the cathartics, it is now generally accepted that the cathartic is a person who has been through a process of emotional release. This process is usually brought about by the cathartic's own efforts, or by the efforts of a therapist. The cathartic is usually a person who is suffering from some form of emotional disturbance, and who is seeking a way to release his or her emotions. The cathartic is usually a person who is suffering from some form of emotional disturbance, and who is seeking a way to release his or her emotions.

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In "Living The Life", Fig (3), the idea of materialism is implied by the title. However, the paintings solid substance gives way to a strange dreamscape. A Realist foreground evaporates into shadowy diffusion. In the background, a solid wall hung with paintings suddenly breaks off. The room which the figures occupy is stripped, exposing a rough-hewn surface lit by a bare bulb and unframed windows. A door is strangely suspended in space with no apparent function. Poised behind the door is an ominous shadowy figure, he gazes intently on the foreground figures who are imperious to his presence.

A harmoniously composed foreground is rendered with stunning clarity but the objects depicted are unusual though they create visual balance. Buy why a chopping board only big enough for an apple ? What is the other apple stopping the mouth of a jug ? Apples and eggs are well within the genre of still-life, but in this context they appear strange. There are three men sitting at a table, perhaps in some kind of private club which suggests an atmosphere where some secret activity might occur. The figure at the table with flowers in his label wears rounded glasses that are blocked in. All other figures are equally expressionless. Though the figures have no contact with each other, they appear to have some kind of uniformity in their dress - business suit and tie. Conroy says he puts his figures in "*suits and haircuts purely for design, purely to standardise them*". (Alexander, 1988).

The figures in "Living the Life" with their uniformity, have a solidarity and an isolation from the rest of the world. They seem to belong to an exclusive club, group or class. The world Conroy paints is exclusively male and exclusively of a class. There is a menacing quality about them. For all their unfriendliness and lack of contact however, they would probably all unite when called upon to protect their 'mutual interests'.









Fig. (3)  
Stephen Conroy. Living the Life. 1988



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In our times it is alleged that power rests in the hands of few. Are these men engaged in some conspiracy? Mass media is owned and controlled by a few powerful figures at the closing stages of the twentieth century. What we are fed through the media and what events actually occur behind closed doors are often entirely different. Are Conroy's young men the agents of these repressive forces? Are we getting a secret glimpse behind these closed doors?

The same conservative gentlemen appear in The Red Room. Two figures sit at a table and are caught in the act of doing nothing in particular. In their gesture, they are stiff and composed; gentlemen bred with etiquette who share only their apartness. They show no signs of their relative youth in their lack of animation. They seem to be caught in an oppressive social code of behaviour and in their premature ageing are destined to old fogey status before their time.

E. Muoio Disperato (I Die Desparing) depicts three figures occupying the painting, all in black dress suits with white gloves and bow ties. They appear to be ushers at an opera. The left hand figure wears the obligatory opaque glasses, the central one sports a hearing aid. All in all the figures are having a lot of trouble with their sensory apparatus. In other paintings Passage Of Information Fig (4) and Man and Nature, megaphones appear. Megaphones are poised to convey the voice and aid the ear, as is the hearing aid. The men in Conroy's paintings cannot see and cannot hear. Is this a clue for us to be suspicious of media manipulation? Must we 'read between the lines' of the misinformation to root out the real facts? The repeated prop of the hearing aid and the glasses pun on vision, blindness and impenetrability. Are the megaphones a reference to the media; channels of communications? Is the '*passage of information*' deliberately being interfered with and distorted by the young men in the paintings? Perhaps we need hearing aids to sharpen our hearing to uncover the truth.



The first part of the report is a general  
description of the area. It is a small  
area, but it is very important. It is  
the only place where the river flows  
into the sea. It is a very important  
place for the people who live there.

The second part of the report is a  
description of the people who live there.  
They are a very interesting people. They  
are very friendly and very helpful. They  
are very hard working and very brave.

The third part of the report is a  
description of the things that they do.  
They are very good at fishing. They are  
very good at hunting. They are very good  
at growing crops. They are very good at  
making things.

The fourth part of the report is a  
description of the things that they use.  
They use a lot of things that are made  
from the things that they grow. They use  
a lot of things that are made from the  
things that they hunt. They use a lot of  
things that are made from the things that  
they fish.

The fifth part of the report is a  
description of the things that they want.  
They want to be able to live in a better  
place. They want to be able to live in a  
place where they can be happy and healthy.



Conroy says he feels sorry for the characters in his paintings. They are isolated. He always exhibits his paintings behind glass to further cut them off from the viewer. *"It's that idea of intruding into the painting that I like"* says Conroy. Some figures stare directly out of the spectator as in End Of Act 1, a sense of reserve maintains a psychological barrier. This psychological scrutiny is reminiscent of the New Objectivity movement of the 1930's in Germany. Otto Dix's Portrait of the journalist Sylvia Von Harden Fig (5) is a probing study into the woman's character with a razor sharp eye. Similarly Conroy probes the world of his young men. His imaginary young men are the same age as the artist. Are his paintings of the passage into the adult male world involving the loss not only of youth but of personal identity? Is it possible Conroy sometimes feels as isolated as one of the figures in his paintings ?

Conroy speaks of *"inventing his own reality"* (Alexander 1988). He couldn't paint before unless it was there in front of him. As soon as he realised there was no likelihood of him ever being in a position for the types of compositions he needed - he had to accept something else. He *"developed (his) own wee world"*. Sometimes a piece of architecture or an interior will inspire him. Small sketches precede the larger pictures - he plans his paintings carefully. Life drawing is important to him for the pure discipline even though he doesn't use the drawings in his paintings. *"If you're doing all those imaginary things all the time, you're liable to get into your own wee world, so you've got to have some sort of touch with reality, structure"*. He believes in the Victorian value of learning a skill or craft and knowing it well. This may have been influenced by his father who was a welder, who *"knew his trade"*. This idea is what preoccupies him in his painting. It frustrates him at how these disciplines have been allowed to die out in modern times. *"Craft, trade, apprenticeships, all these different crafts and skills have been destroyed and lost because nobody's there to pick up the torch"*. (Alexander, 1988) Conroy himself adheres to those ideas both technically and conceptually.



The first thing I noticed when I stepped out of the car was the cold. It was a sharp, biting cold that seemed to seep into my bones. I shivered as I walked towards the entrance of the building. The air was thick with a heavy fog, and the ground was covered in a layer of snow. I had never before, and I was not alone. There were other people walking around, some in coats and hats, others in more casual attire. I felt a sense of unease as I looked around, trying to find a familiar face. The building was large and imposing, with many windows and a grand entrance. I hesitated for a moment before stepping inside. The interior was dimly lit, with a few people standing in the background. I felt a sense of isolation as I walked through the corridors, my footsteps echoing on the polished floor. I was looking for a specific person, but I was not sure if I would find them. The time was late, and the atmosphere was tense. I felt a sense of urgency as I continued to search for the person I was looking for. The building was a maze of corridors and rooms, and I was not sure if I was going in the right direction. I felt a sense of hopelessness as I walked, my heart pounding in my chest. I was not alone, but I felt like I was the only one in the room. The time was late, and the atmosphere was tense. I felt a sense of urgency as I continued to search for the person I was looking for. The building was a maze of corridors and rooms, and I was not sure if I was going in the right direction. I felt a sense of hopelessness as I walked, my heart pounding in my chest. I was not alone, but I felt like I was the only one in the room.



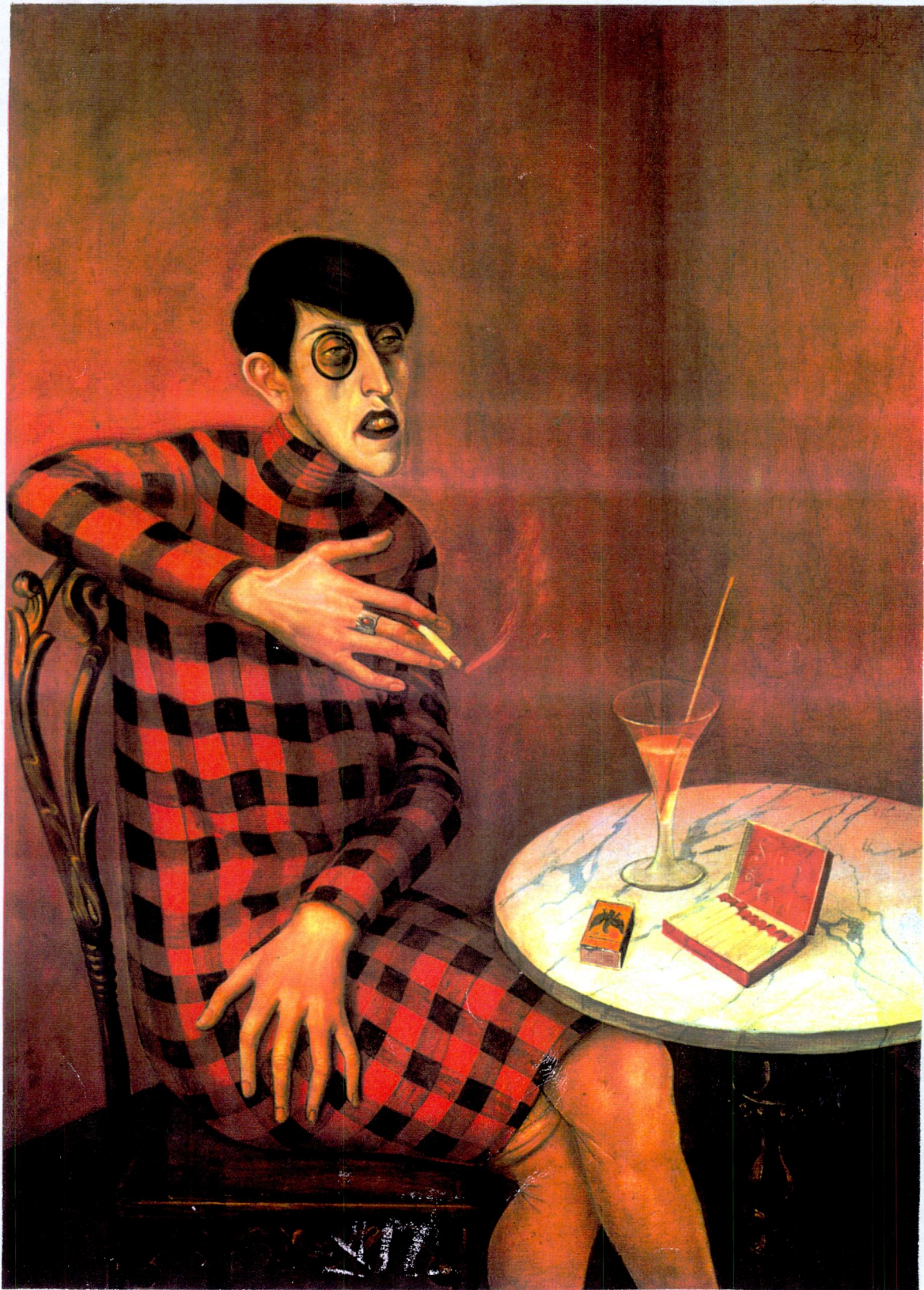


Fig (4)  
Stephen Conroy, Passage of Information 1987



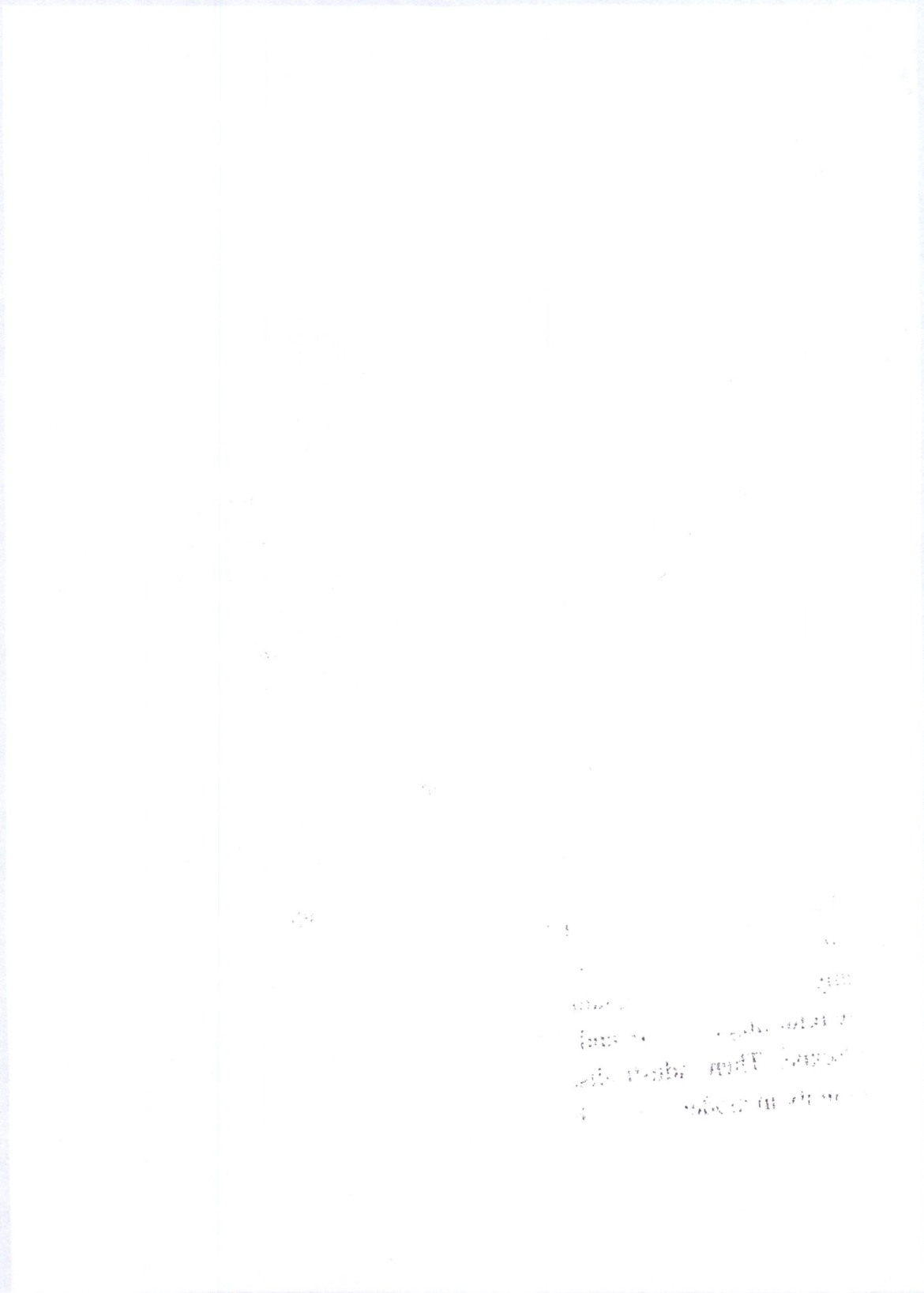






**Fig. (5)**  
**Otto Dix. Portrait of the Journalist Sylvia Von Harden**  
**1926**





THE  
LIBRARY OF THE  
UNIVERSITY OF CHICAGO  
1000 S. EAST ASIAN  
BUILDING  
CHICAGO, ILL. 60607



Conroy is fascinated by pioneers and inventors. In second year in art school he was commissioned to paint a portrait of John Logie Baird who pioneered in many scientific fields including inventing television which Conroy refers to as "*totally technical, brilliant, unbelievable stuff*". His interest in pioneers and inventors sparked off the images in his mind and led to his own style developing. In The Great Curve Fig. (7) we find a scene recalling a bar scene from a 1930's or '40's Hollywood film. On the left hand wall hangs some type of scientific diagram while on the table lie various scientific instruments. This chiaroscuro piece depicts the young man deliberating over some new scientific principle. The heads are lit only by a solitary low hanging lamp. The atmosphere is one of processing, deducting and calculating but the '*overwhelming question*' remains. Again in Man and Nature we find the young men in an environment of factory chimneys operating a steam driven fly wheel. We, the viewer seem to be fortunate enough to be witnessing an historical scientific breakthrough. The time set seems to be in the thick of the industrial revolution.

Conroy is mourning the death of industrialisation and trying to evoke some nostalgia. He sees himself as picking up the lost torch - to get back to a tradition that's been disrupted. It could be said that the '*tradition*' that Conroy is championing has served its purposes and is rightly extinct. He complains that even during Industrialisation people were returning to nature and the Victorian ideal of the English landscape. Then Industrialisation was wiped out. It is this lack of continuity in modern times that he is concerned with.







He is painting, he says, with a profound awareness of what he describes as painting's irrelevance. *"On one hand it's the most important thing in my life and at the same time I don't believe it is that important"*. Presumably that is what Paradise of Fools Fig. (9) refers to. In this painting the central figure who naturally wears a business suit, holds a postcard depicting a Poussin. A neighbouring figure is a portrait of Adrian Wisniewski. The left hand figure is from Las Meninas by Velazquez. Behind the grouping in the stretching landscape are a Manet Dejeuner sur L'Herbe grouping and deeper in, a proto-cubist farmhouse roof. The history of art rides into the sunset. Art is indeed a fools paradise. Art, Conroy implies, is self-contained and has nothing to do with real life.

On examining Conroy's work, we find many questions but no obvious answers. The artist is satisfied for his paintings to be left open to interpretation. *"My ideas are not any more important than the ideas people bring to them"*. (Alexander 1988). It is important for him to paint in terms of aesthetic references, not direct statements he says.

So, what should we the viewer read into Stephen Conroy's paintings ? - A spiritual and emotional wasteland ? Nostalgia for something lost and sought after ? The conspiring of those within the corridors of power or perhaps a satire on our soullessness ? The paintings have a resonance and emigna which transcends any obvious knee-jerk political comment.



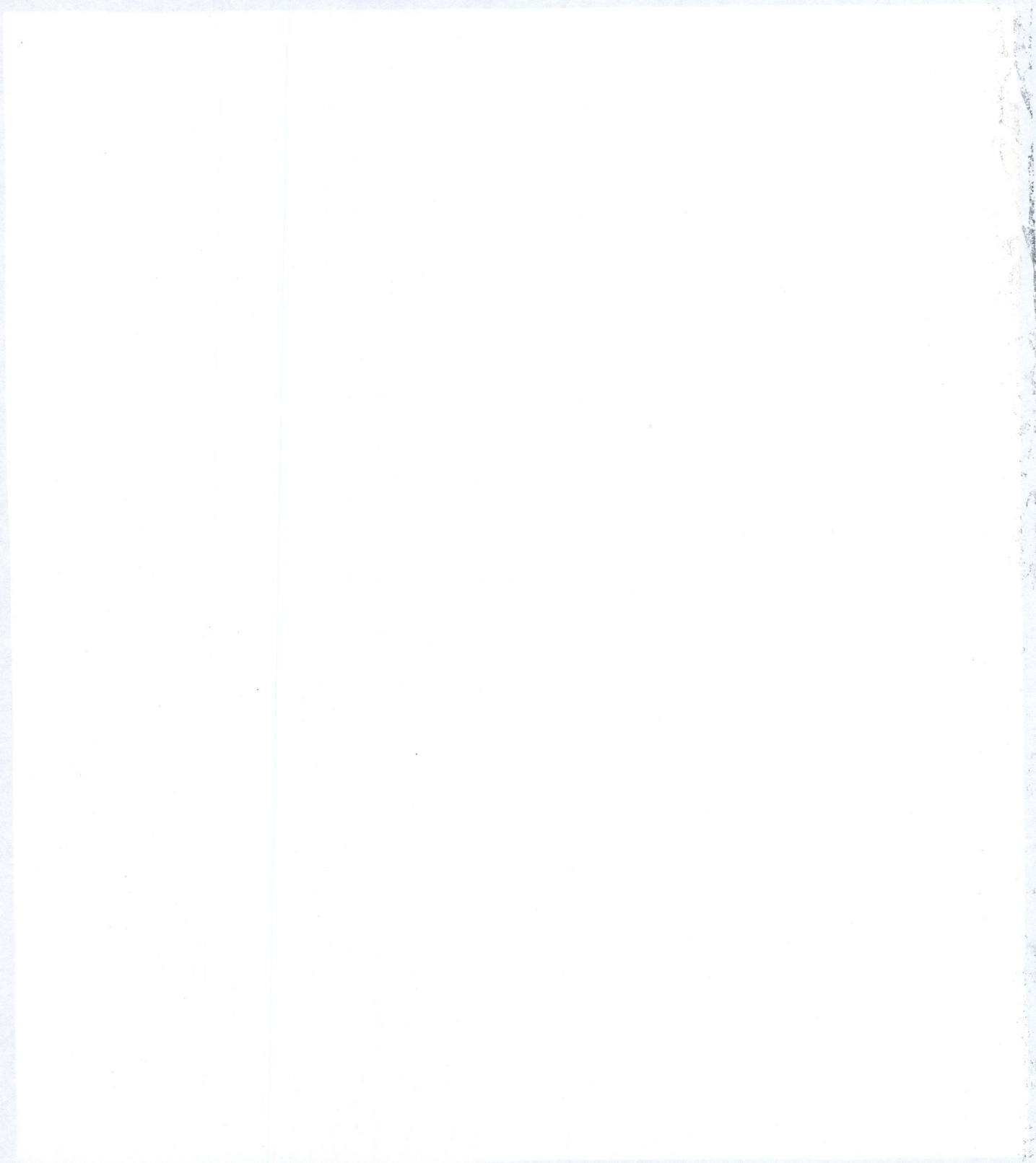






Fig. (7)  
Stephen Conroy. The Great Curve 1987.





10. 11. 1917  
The Great Court



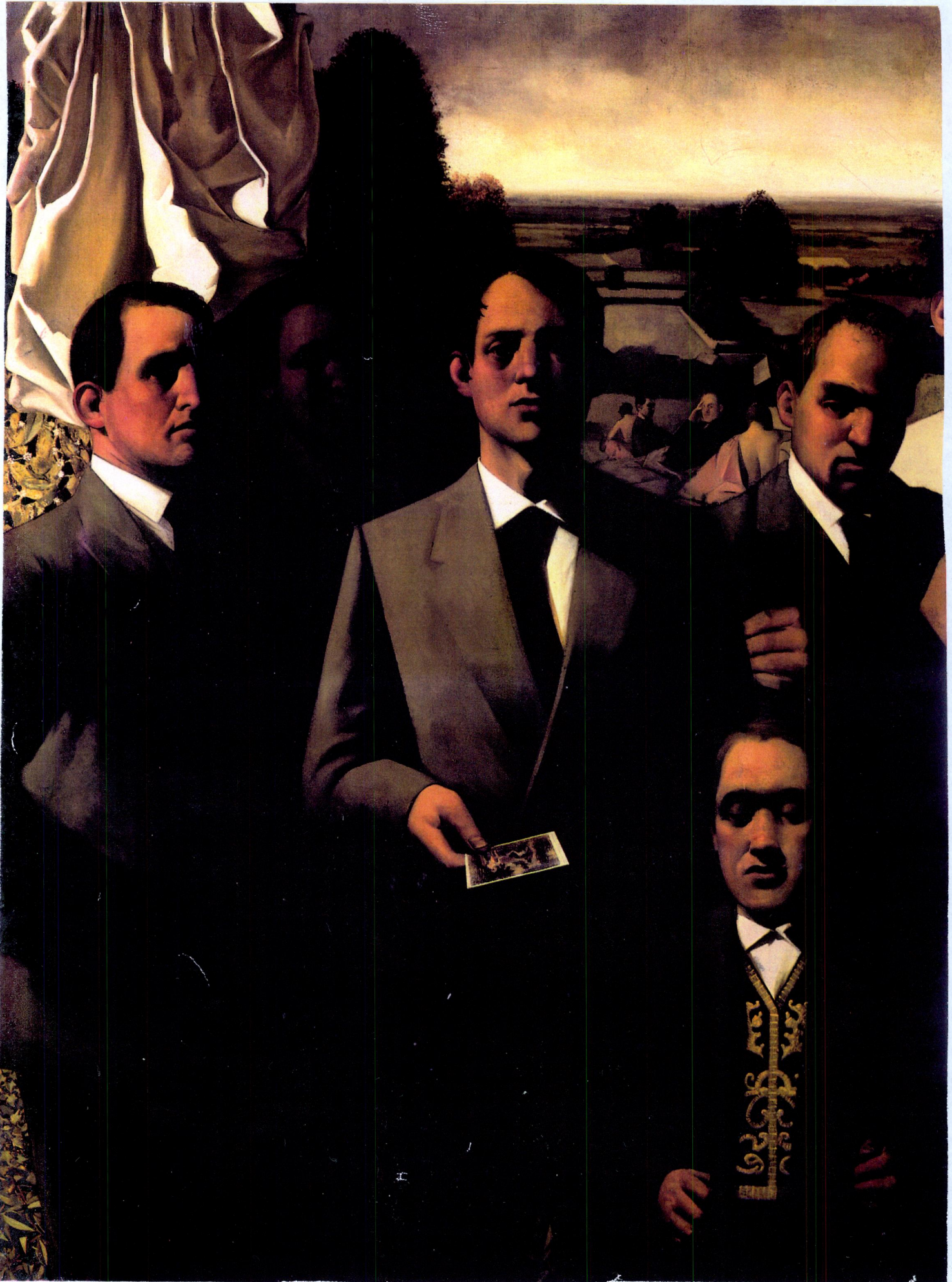


Fig. (9)  
Stephen Conroy. Paradise of Fools. 1991



Fig. (9)  
Stephen Conroy. Paradise of Fools. 1991



## CONROY THE POST-MODERNIST

Post-modernism is defined by Frederic Jameson as "*reacting against the established forms of Modernism, against the Modernism which conquered the university, the museum, the art gallery network and the foundations*". (1982, p.111). Ironically, the formerly subversive and revolutionary movements of Modernism - Cubism, Dadaism and Abstract Expressionism to name a few, had become the establishment. It is not possible to neatly categorise Post-Modernism because it seeks to displace Modernism which emerged in many different reactionary forms. Therefore, Post-Modernism encompasses a huge diversity in art styles.

There are three reasons why Conroy is a Post-Modernist and is not merely aping Degas or the Old Masters.

Firstly, he is reacting against Modernism and the belief that one must continually break new ground, one must be original to be valid. Conroy hates the breaking up of painting into one category after the other.

Secondly, Post-Modernism erodes traditional distinctions between high culture and so called mass or popular culture. Many of the newer post modernists have been fascinated with advertising, Grade B Hollywood films and popular fictional literature. These artists no longer "*quote*" from previous artists of high culture. For example, Manet quotes from many Renaissance artists in his Dead Christ using religious imagery complete with cherubs. The post-modern artist incorporates aspects from both high culture and popular culture to the point where the line between high art and commercial forms seems increasingly difficult to draw. Conroy quotes from both '*high*' and '*low*' culture. An example would be in his painting Curves which quotes from any number of bar scenes from Hollywood movies of the 1930's or '40's. Contrast this with his quotes from Poussin and Velasquez in Paradise of Fools.



## THEORY OF THE STATE

The state is a political organization which is organized for the purpose of exercising power over a territory and its inhabitants. It is a legal entity which is recognized by other states. The state is a sovereign entity which is not subject to the control of any other state. The state is a legal entity which is recognized by other states. The state is a sovereign entity which is not subject to the control of any other state. The state is a legal entity which is recognized by other states. The state is a sovereign entity which is not subject to the control of any other state.

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Thirdly, with the rejection of Modernism, the way is free to take from previous painting styles. Conroy makes use of pastiche and draws from such movements as Realism, Surrealism and New Objectivity. It is this third aspect which Conroy makes most use of.

Pastiche involves the invitation or better still, the mimicry of other styles and particularly of the mannerisms and stylistic devices of other styles. Most of the artists that Conroy draws from have a very individual style that is instantly recognisable. There is no mistaking a Degas, Renoir or Manet. Their style is their signature and they are not likely to be confused with one another.

Post-modernism grew out of a belief where stylistic innovation is no longer possible, all that is left to do is imitate dead styles. With the weight of seventy years of modernism on Conroy, it must be refreshing to discard it and pillage art history for one's own end.

Conroy's biggest debt is to Realism. The Realist movement reigned from the 1850's to the 1870's. The Realist's objective was essentially to '*be of one's time*' in the words of Courbet, its main protagonist. The Realists were reacting against the Romantic tradition that had preceded them, the Realists wanted to portray life with sincerity and veracity. They rejected all idealisation in art and literature. Their aim was to mirror reality, to record without moral or ideological comment. Confronting the experiences and appearances of their own times with an earnest attitude and a fresh and appropriate imagery they felt was the only valid way of creating an art for their own time.'

*"They rejected both the pompous rhetoric and grandiose subjects of the past which they felt had no relevance to modern life. Instead they portrayed such things as the labouring poor, the daily life of the middle classes and the modern city with its cafes, theatres, workers and strollers.*

(Nochlin, 1971 p. 111)



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Conroy's paintings seem to be set in the late nineteenth century during which the Realist movement was in progress. His style of painting is like a conglomeration of various Realist painters such as Courbet, Manet and Degas. Conroy paints themes that were popular with the Realists, the beach, the cafe, the show and the theme of scientists and doctors.

Conroy has quoted numerous from both Degas and Manet. From the stout opera singer in Che Gelida Manina to the cropped ballerina dancers in The Disappointment Fig. (8) we find Degas. Conroy's Untitled painting of 1992 depicting a Christ like figure complete with bloodied robe is Manet's The Dead Christ without the angels.

The beach was a rich source for painting for Realist artists such as Monet, Manet and Renoir. For the Realists, the beach, like the country picnic, offered an environment neither urban nor rural. It was nature tamed, made both approachable and elegant by the presence of urban pleasure seekers. The very idea of the sea coast with its promenades, amusements, fun rides and casino were recent developments in the mid nineteenth century. Conroy's Beachy Head is a beach painting that is complete with nineteenth century figures in period dress.

Another favoured theme of the Realists was that of scientists and doctors. They were nineteenth century heroes in the service of humanity, portrayed in their working milieu in the midst of their feats of discovery. Some examples of these themes are Thomas Eakins The Gross Clinic and The Doctor by Luke Fildes. Conroy himself likes to heroicize inventors and scientists of that period in his Man and Nature and Passage of Information among others. In conjunction with using Realist themes, Conroy uses much of their visual language; umbrellas, straw hats and he even borrows actual passages from Realist paintings. In Conroy's Paradise of Fools we find Manet's D'ejeuner sur L'Herbe. So, why is Conroy borrowing so much from the Realists ?



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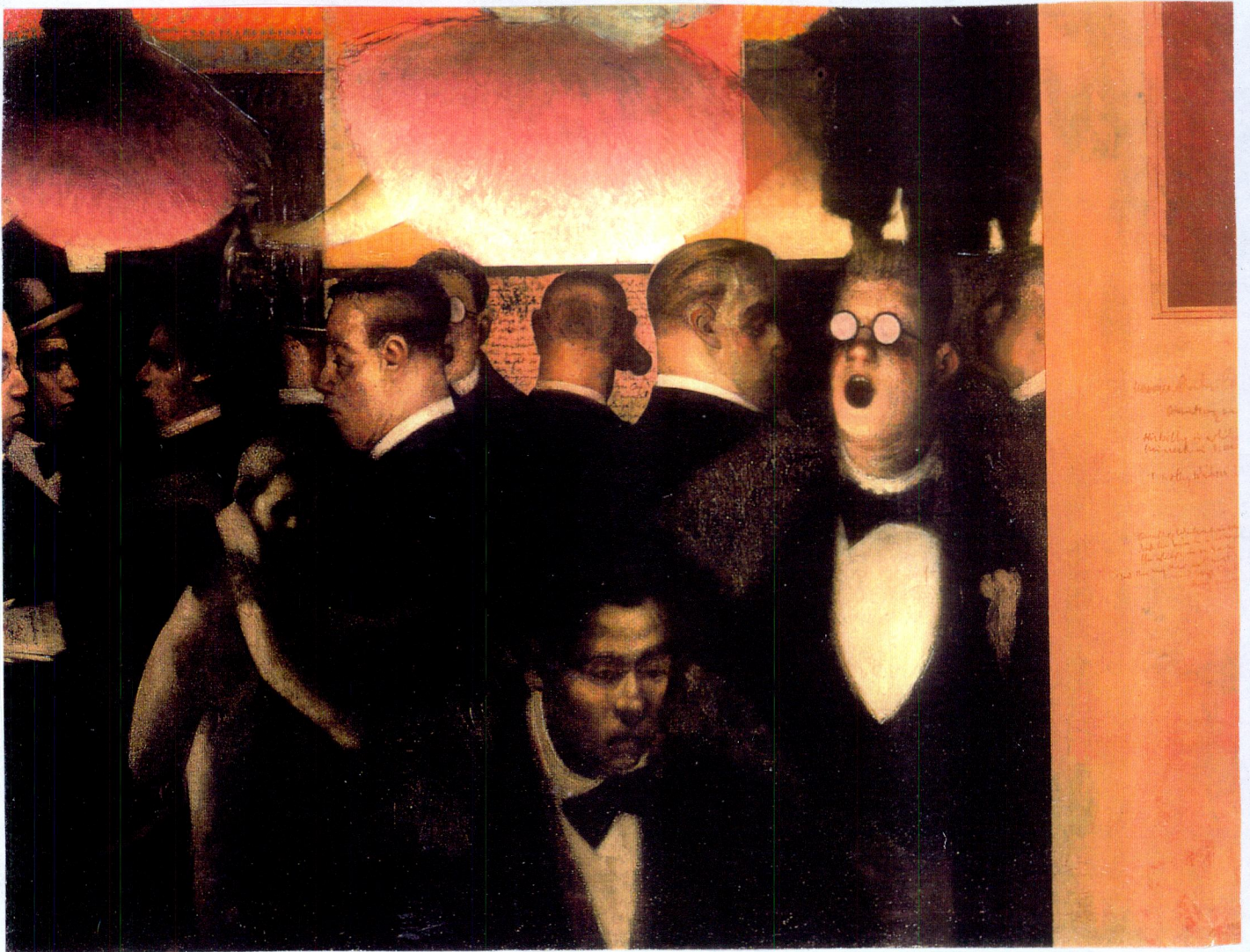
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**Fig. (8)**  
**Stephen Conroy. The Disappointment 1987 -88.**







There are parallels between the Realist's time at the latter stages of the nineteenth century and Conroy's time at the closing stages of the twentieth century. During the time when Realism flourished, man had made huge advances in technology and medicine. With the advent of the Industrial Revolution everything seemed possible. Coupled with the exciting gains in the medical field when previously fatal diseases could now be controlled and life expectancy could be lengthened, there was an optimism for the following century.

Realism was closely related to the social and political issues of its day. It was for Courbet '*democracy in art*'. In the midst of this optimism the Realist artists were creating a visual compendium of social injustices as they saw it. Stephen Conroy is working during the closing stages of the twentieth century. His art is also related to the social and political issues of our times. The end of a century is a time for reflecting and stocktaking for what has taken place in that time. The Realist's reacted against the economic injustice that prevailed at the time and warned that with new technology available it was important to share the resources that the new technology made possible. Conroy lives in an era where industrialisation of the world is hugely advanced, to the point where we are in danger of destroying our world because of greed. Our century has seen two world wars, increased sophistication of our societies through education, travel, communication and an increase in the division of wealth in the world. The overt ways of exploitation and conditioning of the masses that existed when Courbet was painting The Stone Breakers has become much more sophisticated and subtle. Conroy is warning us of the dangers of entering the next century in a situation whereby too much power rests in the hands of too few. Conroy is '*being of ones time*' but not in his use of imagery. He is mirroring contemporary lifestyle using the Realists imagery.



1. The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is not only a scientific one, but also a philosophical one. The scientific aspect of the problem is the question of the origin of the first living organisms. The philosophical aspect is the question of the origin of the first conscious beings. The paper shows that the scientific aspect of the problem is more important than the philosophical one. The scientific aspect is more important because it is more difficult to solve. The philosophical aspect is more important because it is more interesting. The paper shows that the scientific aspect of the problem is more important than the philosophical one. The scientific aspect is more important because it is more difficult to solve. The philosophical aspect is more important because it is more interesting.

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Conroy also shares something of the English manifestation of the Realist movement, the Pre-Raphaelites. Their realism was a painstaking, accurate and earnest commitment to hard work which they shared in common with the aspiring middle classes of their country. Shared with them he has a moralising message coupled with a hard won image. Conroy's effort to revive the Victorian ideal of each one having one's trade is not unlike the preachy moralising and anti-materialistic view of the Pre-Raphaelites. In many of Conroy's paintings we find a suggestion of an affluent and luxurious lifestyle. It is doubtful that the artist who comes from a rural working class village outside of Glasgow is impressed with the type of high society he paints. Another piece Printmaking in England is an example of Conroy's desire to return to a simpler, less materialist age.

It is not only the Realist movement which ended in the 1870's that Conroy borrows from. The New Objectivity of Germany in the 1920's and '30's was a return to realistic painting. Their aim was not to merely depict the daily life of the middle classes or poor in an objective way, they were unashamedly subjective. Depicting the decadence and corruption of post World War 1 Germany, they possessed a visual acidity and an unsentimental way of seeing.

However the artists of New Objectivity reacted against the social injustice and moral decaying with a rather literal knee-jerk reaction. Some titles of their paintings illustrate the point The Profiteer by Davringhausen or Unemployed Waiter by Schlichter. Conroy uses a language which is reminiscent of this phase which concentrated on a critique of society but he does not use it to say anything obviously ideologically committed to today.



The first part of the paper discusses the importance of the legal system in the development of a country. It is argued that the legal system is a key factor in the economic growth of a country. The second part of the paper discusses the role of the legal system in the development of a country. It is argued that the legal system is a key factor in the economic growth of a country. The third part of the paper discusses the role of the legal system in the development of a country. It is argued that the legal system is a key factor in the economic growth of a country.

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Surrealism also plays its part in Conroy's post-modern recipe of painting movements. Though Surrealism was never a style but an attitude, Conroy's work involves much surrealist imagery and attitude. The Surrealists were interested in mysticism and dream evocation. The naturalistic surrealism of Dali, Magritte and De Chirico are of primary interest to Conroy. Like these artists, Conroy does not depend upon the exterior world for his images, he recurses to his own imagination for inspiration. Painted in a dreamy diffusion of light, his figures or places do not exist in real life, they are his own private imagings. Like De Chirico he invents a meditative dream world for eerie conviction. In Unfamiliar Environment Fig (12) a male figure in evening dress gestures politely though he appears to be totally submerged in water. His expressionless face betrays the fact that he is without oxygen. The only animation is his jacket which is tossed upwards by the currents of the water in this surreal environment.

Conroy like the surrealists is questioning ~~the~~ reality. He shares Magritte's interest with philosophical and even scientific questions being raised about the nature of reality. In Conroy's Passage of Information we find two figures in an artificially lit interior. Two megaphones seem strangely suspended in space on the wall behind; a reference to channels of communication perhaps? The theatrical lighting of the painting gives it a mysterious quality.







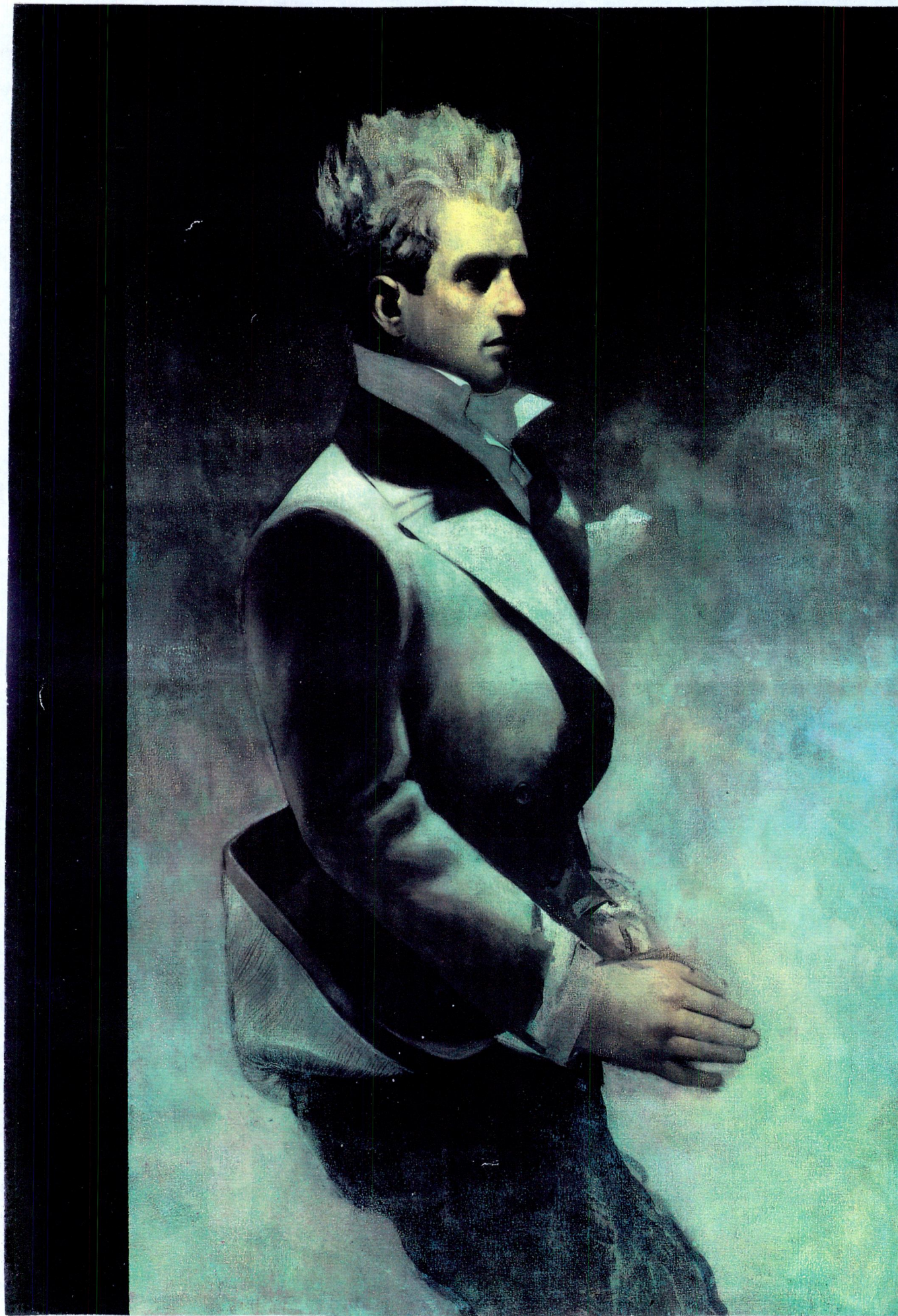


Fig. (12)  
Stephen Conroy. Unfamiliar Environment. 1991







Many parallels exist between Conroy and Magritte. Magritte's paintings question the validity of our primary means of communication, as well as our sensory perceptions of a disorderly and contradictory world. Magritte's painting The Menaced Assassin Fig (11) is strikingly similar to Conroy's work. This painting is a homage to the heroic criminal so much admired by the Surrealists, the free man who contemptuously defies the morality and laws made for the protection of vested interests. A crime seems to have occurred in the painting. The nude body of a young woman, presumably murdered, lies on a couch in an open room. A young man, apparently the killer, stands nonchalantly listening to a gramophone. Two men stand outside the room hidden from the assassin's sight, one holds a club, the other a net. Three male heads appear above the balcony railing blocking the only other exit from the room. All faces are expressionless, no emotion is shown in the scene of this terrible crime.

In this painting Magritte has shocked the sensibilities of the viewer, arousing our sympathies for the killer, and causing us to question values that we held to be self-evident. Similarly, Conroy seduces the sensibilities of the 'viewer' with his warm attractive Realist imagery and once he has our attention, causes us to question the motivation of the serious young men in their sinister meetings.

Why is Conroy combining Realism and Surrealism in a curious cocktail ? There is a paradox in combining the two movements. Realism sought to take subjects from the exterior world of nature and create an art for it's own epoch dealing with the social and political issues of the late nineteenth century. Surrealism involved exploring the interior world of the unconscious and developing methods of unmask its contents. Conroy is concerned with uncovering the mask of misinformation to reveal the truth in our contemporary world. What is behind the mask of the expressionless young men ? He puns on the mask as a metaphor by placing one in a box in Living the Life. For Conroy, revelation, not expression, is his goal.







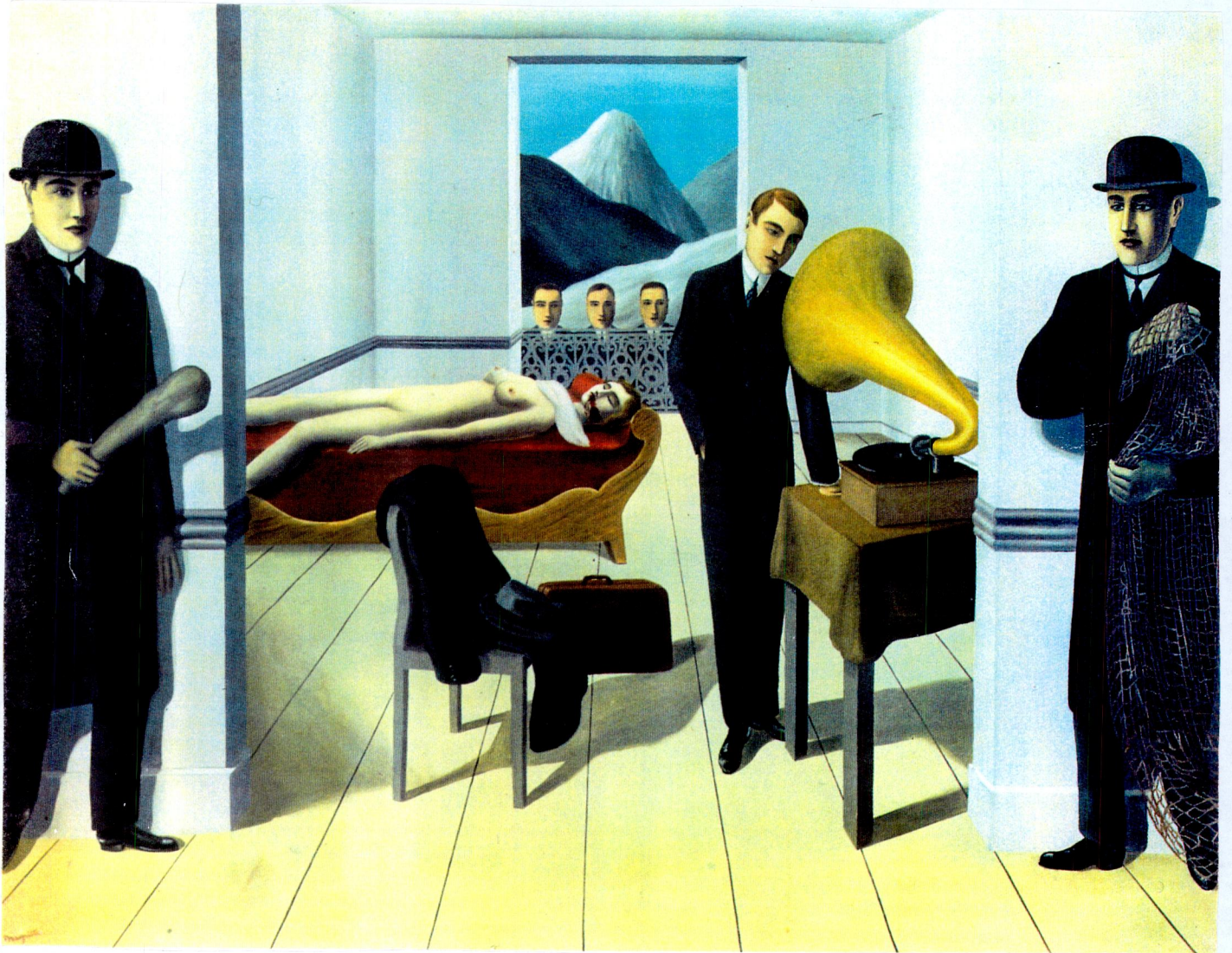


Fig. (11)  
Rene Magritte. The Menaced Assassin. 1927







He has successfully amalgamated two antithetical ideologies, Realism and Surrealism and come up with his own complex form of painting. From Realism, he has taken the actual imagery and ideology of '*to be of ones time*'. Yet he has also included elements of Surrealism to provide the sinister connotations and try to reveal the true nature of reality underneath the media manipulation, and systematic conditioning.

By standing back and focusing on what went before rather than striving for new innovation, Conroy is a post-modern artist who has cleverly played upon our preconceptions of previous movements in art history to make a bold and powerful comment on the exclusive and conspiring faceless characters which control and exert a huge influence over governments and countries in contemporary society.







## CONCLUSION

*"So the weight of the whole modernist aesthetic tradition - now dead - also weighs like a nightmare on the brains of the living as Marx said in another context".*

(Fredric Jameson, 1982, p.115)

Having examined Stephen Conroy's paintings and his short career to date it is evident that there will always be a place for the traditional painter who pays attention to the pictorial devices and craftsmanship of the great masters. No matter what advances technology may present us with, it is the very fascination of the individual hand rendered image which is part of the appeal of an artist such as Stephen Conroy.

Time and time again, looking at Conroy's work there is an echo of Degas amongst others, but time and time again, what appeared imitation is in fact re-interpretation. Conroy has manipulated art history to serve his own ends. He has taken from Realism both the imagery of such artists as Manet, Degas and Monet and he has taken Courbet's direction 'to be of one's time'. He has married this with surrealist devices both in imagery and in the theme of questioning the nature of reality to make a powerful comment on contemporary society. Conroy is uneasy about our fate resting in a few hands as we enter the twenty first century. Without any obvious political or ideological commitment, through implication he has warned us of the folly of believing all that we see and hear through the media which itself is controlled by the wealthy and powerful few. We must question and read between the lines if we are to uncover the truth behind the conspiring of our leaders.

Using representational painting, Conroy has touched upon many nerves in contemporary society; the secret conspiring behind closed doors, the loneliness of being in a crowded space, the need to question what we are told, and the fear of probing the thin veneer of pretense protecting our vulnerability.



## CONCLUSION

It is a well-known fact that the world is a very complex and diverse place. The different cultures, languages, and customs of the various nations are what make it so interesting and unique. It is this diversity that we should strive to understand and appreciate.

In the past, there have been many conflicts between different groups of people. These conflicts have often been based on differences in religion, race, or ethnicity. However, it is important to remember that we are all human beings, and we should treat each other with respect and dignity. We should strive to find common ground and work together to solve our problems.

One of the most important things we can do to promote peace and understanding is to educate ourselves about the different cultures and customs of the world. We should learn about the history and traditions of the various nations, and we should try to understand the reasons behind their actions. We should also learn about the different languages and customs of the various nations, and we should try to understand the reasons behind their actions. We should strive to find common ground and work together to solve our problems.

It is our responsibility as human beings to work together to create a better world for ourselves and for future generations. We should strive to understand and appreciate the differences between the various nations, and we should work together to find common ground and solve our problems.



In 1994, it would appear the most offensive forms of art have become acceptable. What were once shocking have now become part of the establishment. Manet's Olympia, Picasso's Les Demoiselles d'Avignon, Duchamp's Urinal and Warhol's Cambell soup tins hang now like holy relics in the museums. Conroy is not trying to shock us; he is trying to seduce us.

His art challenges through comfort. There is something inviting about people sitting in a cafe or pub, settings suggesting conviviality, warmth, stimulating exchange and excitement. Conroy evokes nostalgia through the warmth of colour and light. Conroy's rooms are peopled, but proximity does not guarantee intimacy; there is no exchange. He lures us unwittingly into the painting and we are caught unaware. The sinister connotations in the paintings which are revealed on closer inspection are therefore more powerful as a result of our being caught off guard.

Perhaps Conroy is more revolutionary for remaining traditional in a climate of artistic innovation. We, the viewer, are immune to the shock value of images, hooks tearing through human flesh or buttocks painted with bull eyes for example. Through a sensitive and subtle narrative, coupled with a masterly painterly touch, he has managed to trap us in his cryptic world.

With great interest and anticipation, we observe the burgeoning career of the artist who many consider to be the most important British figurative painter to emerge in the last decade.



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1. 1/1/72 - 1/2/72: The first year of the project.

2. 1/3/72 - 1/4/72: The second year of the project.

3. 1/5/72 - 1/6/72: The third year of the project.

4. 1/7/72 - 1/8/72: The fourth year of the project.

5. 1/9/72 - 1/10/72: The fifth year of the project.

6. 1/11/72 - 1/12/72: The sixth year of the project.

7. 1/13/72 - 1/14/72: The seventh year of the project.

8. 1/15/72 - 1/16/72: The eighth year of the project.

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