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BY

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Rory O'Byrne.



ILLUSTRATIONS

- I) UNTITLED
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### INTRODUCTION

Although Patrick Graham has been painting for the last twenty years, it is only over the last five years that I have become acquainted with him and his work. I first met Paddy Graham when he, as a visiting lecturer came to Dunlaoghaire School of Art where I was a student. My earliest impressions were of an arrogant man, who demanded more from students than any other staff member I had previously met. Soon after this and purely by chance, I viewed an exhibition of his drawings at the Emmet Gallery, Dublin. The show was entitled 'Notes from a Mental Hospital and other love stories?'.<sup>1</sup>

My primary impressions on seeing the work were of the sense of compassion he showed for what he termed as "society's less fortunate members".<sup>1</sup> In the years since then I have seen quite a lot of Paddy Graham's work, and have always been struck by his strong sense of humanity. On one hand he has been a bitter cynic at war with all he feels is wrong with society, but on the other hand, an artist wonderfully gifted by nature, who according to art critic Henry J. Sharpe "has spent the last decade kicking his gift horse in the mouth".<sup>2</sup> Yet he has shown great courage in abandoning this 'gift' which would certainly have opened up all sorts of



options for him. Paddy Graham now uses his art in a more powerful and direct way.

On a more personal level I have always been struck by Paddy Graham's lack of pretentiousness, combined with his sense of honesty. When the time arrived for me to choose a subject for this thesis, he seemed the obvious choice and especially since so little is known about him and his work. And so, on the 10th of November 1982, I interviewed Paddy Graham on tape and this is where the main body of this thesis is taken from.



CHAPTER I

On the 31st March 1982 at the Lincoln Gallery in Dublin, an exhibition of paintings was opened by Mullingar born artist Patrick Graham. The title of the exhibition was 'Yahoo'. This exhibition had not only been the cumulation of several months work but in the wider sense a cumulation of a life times work and in overcoming certain spiritual and emotional difficulties. The exhibition was a success and was received by critics.

"Where the exhibition succeeds is in its innate strength of personality and a kind of unconventional courage; this is a man not entirely sure of what he wants to say, or where he is going, but the talent and energy are undeniable".<sup>3</sup>.

Brian Fallon.

"Certainly his work is cerebral, for everything we love and hate in our country is depicted here from the sham hypocrisy to the real anguish. We laugh sometimes as we view the paintings, more through a sense of embarrassment than hilarity. Our politics, religion and all we live by are revealed in works which do not compromise ... if you can bear a confrontation with this artist, who is possibly the most gifted we have visit the Lincoln Gallery".<sup>4</sup>.

Blaithin O'Ciobhain.



"Patrick Graham's vision of the world has always been fierce and uncompromisely bleak. His latest one man show in the Lincoln Gallery in Dublin, his first since 1978, is no less passionate, but now the expression is less ordered and deliberate, the emotions are seen from a distance, tinged with satire irony and even humour ... this is an important show and a milestone in the career of an important artist".<sup>5</sup>

Aidan Dunne.

Patrick Graham was born outside Mullingar, Co Westmeath in 1943. His childhood was one of isolation and poverty. "We hadn't enough work to be working class".<sup>6</sup> Early life in Mullingar presented a number of problems for the young Paddy Graham "at seven I discovered that to be emotional was very threatening".<sup>7</sup> Thus he began a retreat back into himself which was to remain into later life. However, his artistic abilities seemed to be apparent at quite an early stage. At the age of fifteen he was taken under the wing of local art teacher Dermot Larkin. Larkin assured Paddy's family of their son's promising future. Together Paddy and Dermot Larkin built and painted sets for local theatrical groups. It was at this early stage, that Larkin introduced Paddy to drawing, pigment mixing and grinding. This foundation in basic crafts was to stand by Paddy all through his professional career. Around 1959 Dermot Larkin secured for Graham a Vocational Educational Committee Scholarship



which enabled him to come to Dublin to study at the National College of Art. Within the School of painting, then dominated by the Royal Hibernian Academy, he was "hailed on as a new boy genius".<sup>8</sup> This was due mainly to his excellence in drawing. From the beginning Art College posed no real threat to his abilities. "When I got to Art College after three weeks I had the whole thing sewn up, quite literally, with just my hands".<sup>9</sup>

In the first couple of years in art college, Paddy adopted a defensive posture. This was due in part to his family background, and also to the 'acclaim' he was receiving from staff and fellow students alike. "I did not talk to anyone for the first few years. All they could do, was look at my drawings and just say, that's great".<sup>10</sup> This was the stage when certain conflicts started to emerge within Paddy, which he found impossible to deal with. On the surface everything was calm; he was a model student acclaimed by staff and students. But beneath this facade lay a darker side to Graham, an emotional and spiritual side, which was confused and hurt. "I expected from the art college that we were going to talk about humanity and all I got was a drawing board".<sup>11</sup>

Through all this the only advice the staff at the college could offer him was "to continue to do what you are doing and you will be fine".<sup>12</sup> This advice only led to more confusion:



"All I was doing was imitating myself and all I could possibly do was become slicker and slicker ... As the years went on, that became very conflicting; there was an emotional side of me no one knew; all they could do was to push the skill"<sup>13</sup>. It was becoming obvious that the type of education that Graham was receiving was lacking in certain fundamentals. Paddy believes that one of the reasons for this, was because there was no one in the college at the time who knew what to do with somebody so skilled, except to get them to keep repeating themselves, and in return certain rewards were promised: "I was promised that I would be a member of the R.H.A. by the time I was thirty, which was obviously very rare. I was pushed to the fore in television interviews, yet to me it was all very meaningless"<sup>14</sup>.

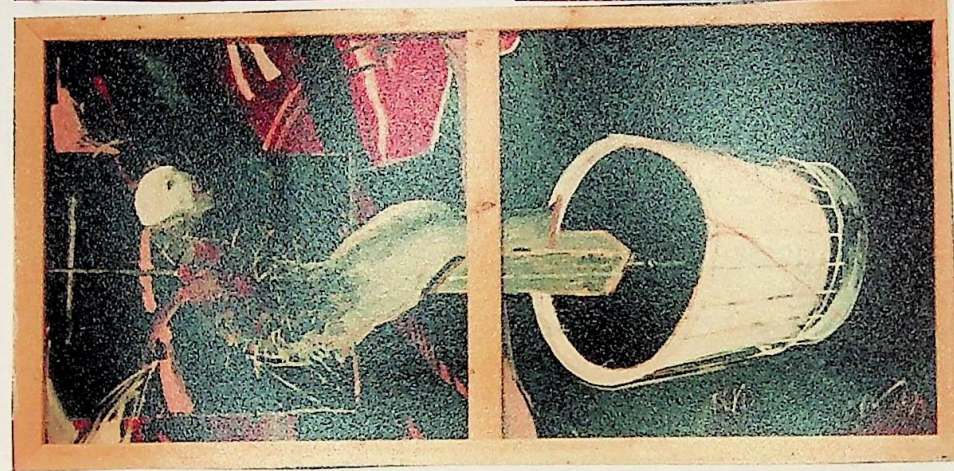
About this time German Expressionist painting, particularly the work of Nolde and Beckman, entered Graham's consciousness through an exhibition he had viewed. He was awakened to the expressionists for their attitude to life and art rather than their particular aesthetic. "What I admire about German painters is their generosity to their own humanity: their own vulnerability. I don't see this as being weak"<sup>15</sup>. He believed that they possessed, "a humanity, an understanding of the deeper side"<sup>16</sup>. He felt, perhaps naively, that nobody in art college had told him that it was okay to be like this.



The whole art college experience had become a very 'barren' one for Paddy Graham. He had come into art college gifted with certain skills in the hope that "they would develop it".<sup>17</sup> Coming from a rural background he felt that he knew nothing about art in the sense of "what it meant",<sup>18</sup> and also there was an extra responsibility, "because of my background, it was implied that this (his skills) would break a whole lot of social barriers".<sup>19</sup> Later on in his life some of these issues were to resolve themselves, "later I was to find art, and the difference between facility and talent. I know what facility is, it is about five percent of talent, talent is the whole person".<sup>20</sup> But for now these conflicts were growing within Paddy and something had to give: "The end result was after about two years when I went out and got drunk, and stayed drunk for the rest".<sup>21</sup> The examination system in the College of Art at the time was that each student had to sit an examination at the end of each academic year. Paddy could simply sail through these with absolutely no problem. But at the same time he was becoming increasingly alienated from the mainstream of the college, which led him into a further sense of imprisonment at the expense of "all the things that were going on in myself, the subjective kind of reality".<sup>22</sup>

The College of Art awarded Paddy Graham his diploma. During the years that followed his departure from the College of Art, he continued to drink very heavily and



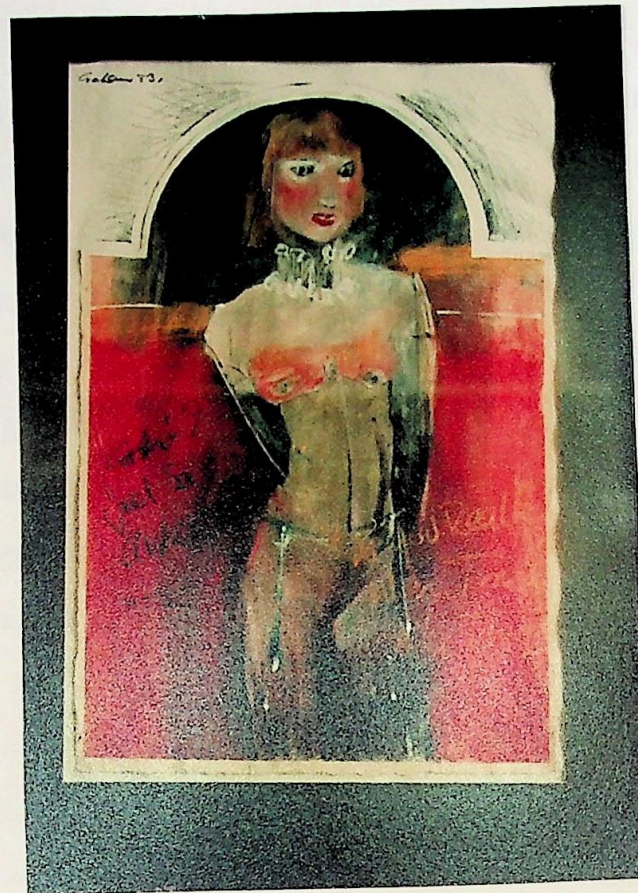


'Untitled'



there were a number of hospitalisations. He regards these periods of incarceration with some affection and speaks of feeling safe, presumably from a world where he was continuously required to perform and fulfill. Although he did have a motivation to paint at this time, the motivation was in a sense destructive: "I did not know how not to be skillful, and from this evolved a life pattern of being destructive"<sup>23</sup>. He did not know how to deal with this 'skill'. This was all he could do, the only thing he was recognised for - was he to stop, or was he to carry on regardless? This was the time when Paddy's drinking became paramount and he disappeared to Wicklow, "to hide away and get drunk"<sup>24</sup>. He did not exhibit or show work in public for eight years. During his time in Wicklow, although unknowing to himself, Paddy had already, set about kicking his 'gift horse' in the mouth. This process took a long time and at times had disastrous consequences. "It took me nearly dying five times. I admit quite openly that I am an alcoholic, I have not taken drink for a long time, but eventually when I did stop everything had to change. If I did not want to keep repeating this tragedy this is what I had to do"<sup>25</sup>.





'I FEEL SO AWKWARD'



## CHAPTER II

During the early seventies, Paddy Graham began painting again but invariably while drunk; the sober Paddy Graham was not at that time to be trusted. During this period between heavy bouts of drinking he began to write copiously, as he says "in order to explain myself".<sup>26.</sup> In 1974 Walter Cole offered him a one man show in the Emmet Gallery in Dublin. Here he demonstrated in a series of vivid drawings that a valiant effort had been made to lay the slick and superficial academian to rest. The theme of the show was based on a study of patients in Mullingar Mental Hospital and according to one critic, was frightening in its sincerity. "Fear, anguish, dejection were expressively portrayed on the faces and figures of the unfortunate patients. It was not an exhibition one could easily forget".<sup>27.</sup> Paddy Graham says in reference to this period, "I learned an awful lot through drinking - a kind of spiritual dimension and, I suppose the foundations of courage".<sup>28.</sup>

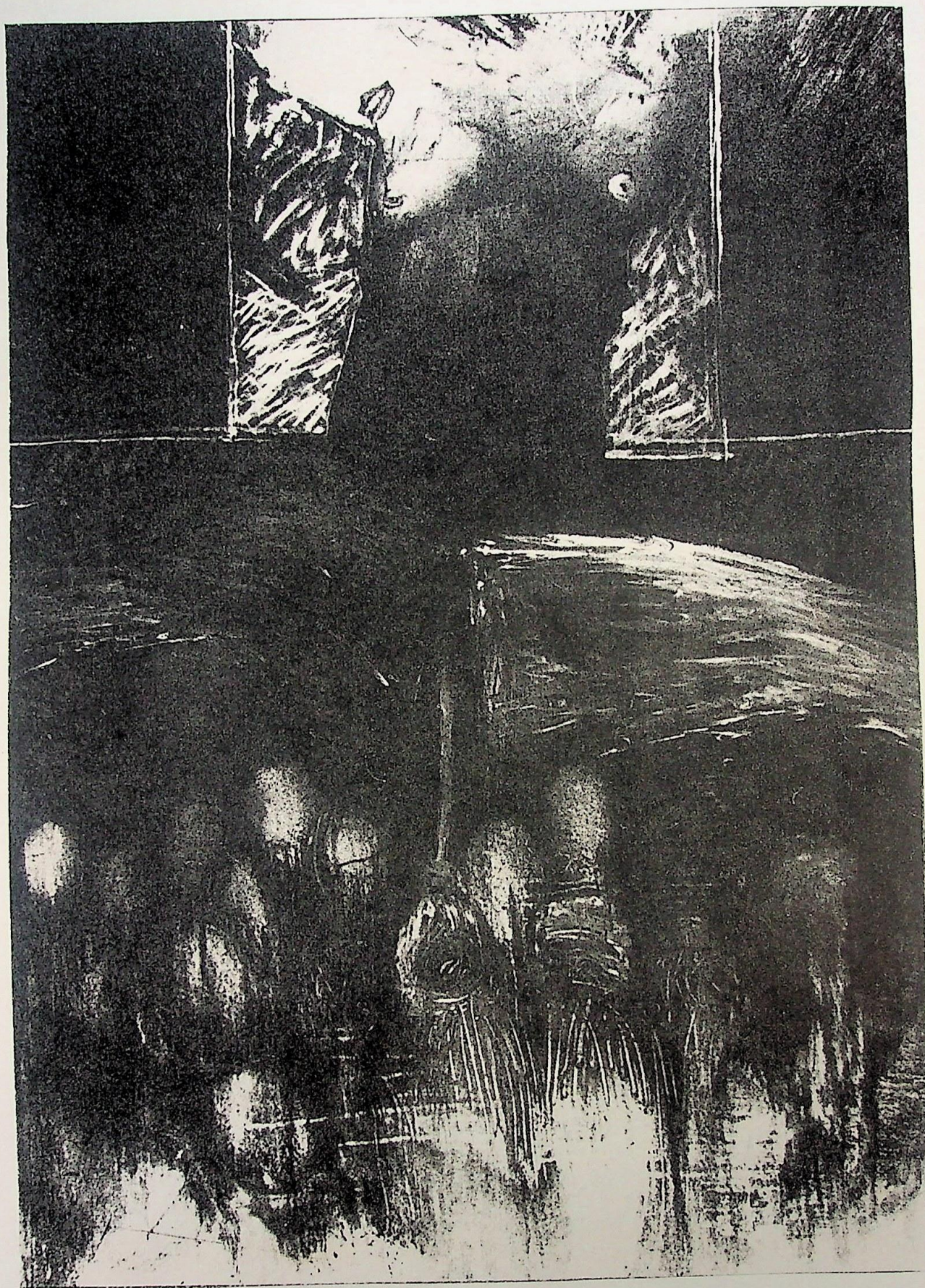
Paddy has two histories, one political, one emotional; at one stage in his life, especially when he was younger, he would separate these two and become for his own safety totally intellectual. When later on in his life he began to understand this, and why he was doing it,



other things began to make sense to him like his sense of isolation and his feelings of guilt and despair. Graham believes that these 'feelings' are directly related to the old historical question of what happened to Ireland, and what political oppression does to people and how they form "a protective sense of self".<sup>29.</sup> He believes that the identity formed by the Irish people under British rule had more to do with Catholicism than anything else even before Nationalism. If because of political oppression people start saying "I am a catholic, then catholicism becomes the sole purpose of living and of identity. The type of Irish Catholicism that abounded at this time, was a different catholicism to that in the rest of Europe - it was very strict and very "Jansenistic".<sup>30.</sup>

It was not so much about spirituality rather than an identifying kind of principle, a focal point for a people. Because of its rigidity something happened to the humanity of the people. Suppression of sexuality, the very basis for survival, suffered and alcohol assumed great importance. Graham believes that if your identity is saying you cannot do this, that you must do that, something happens - you build up an internalised system which is full of guilt and repression about being human. This he believes is bred from generation to generation.





'Ire-Land'



Graham believes that the "intellectual elitism"<sup>31.</sup> that exists in Dublin at the moment, misunderstands this whole problem. He believes that they "understand it intellectually but miss the whole emotional side of it, you do not have several hundred years of oppression and then get rid of it in fifty years with a semi free political identity; there is an emotive history here that people are afraid to touch".<sup>32.</sup>

Paddy has now come to a stage in his own life, not only as a painter but as a human being where there is more available to him, in the sense that he understands this historical emotional repression; he is less scared of it, "simply because I have disbanded myself from society's traps about certain things".<sup>33.</sup> The majority of Graham's subject matter comes from his ability to respond to his own humanity, which he believes is the secret of how to look at his paintings. When he begins a painting several things start to happen. Firstly there is his emotional response to something he has seen or heard. Within a week or two of painting "up come all these ghosts",<sup>34.</sup> which he gives vent to, "to see what happens".<sup>35.</sup> On the other side of him is the craftsman; "I am an artist, I must make pictures".<sup>36.</sup> When he has a response to something whether intellectual or emotional, and if this response stays with him long enough, he pursues it through a painting, "I am interested





'Yahoo!'



in why it bothers me".<sup>37.</sup> When the painting begins, he becomes very objective about the process. Just because he has had an emotional response to something, does not mean that he approaches his work emotionally: "otherwise you do not make a picture, you make an emotional splurge".<sup>38.</sup> The skill that once imprisoned him does not anymore, it is at his command and does not dominate or take over his pictures, "paint does now generally what I want it to do".<sup>39.</sup>

Paddy believes that whatever people see in his painting "it is essentially a work, it has a beginning a middle and an end".<sup>40.</sup> He knows the process of painting intimately going back to when he was fifteen and was apprenticed to Dermot Larkin. This training has always stood to him in good stead. "If I did not have that training I would be scraping around on a canvas boring holes in it".<sup>41.</sup> He feels strongly that without any skill or technique, all you end up with is a surface of animated movement supposedly meaning a lot. More and more now, Graham is 'writing' on his canvases. This can be interpreted in several ways; on one level he is giving what he calls the "fingers"<sup>42.</sup> to people and on another level, he is altering the perception of what a two dimensional surface is. Sometimes the two dimensional surface is just not enough for what he feels about a certain subject, so he writes on it. He makes no apology for doing so, "I am not in the prison



of other peoples views of what art should be. So therefore I am more likely to make good art rather than fashionable art".<sup>43.</sup>

He goes on to attack critics whom he feels misunderstand his work "no opinionated bastard has the right to tell me about the fashionable idea of what art is, or is not, when I am trying to explain something more seriously or more humorously".<sup>44.</sup> One example of this misunderstanding on behalf of a critic would be Roderic Knowles in his recent publication 'Contemporary Irish Art', in which he writes with regard to Graham: "Another quasi-expressionistic figurative art style in which imagination is minimal and the lack of basic skills is proposed as a virtue, compositional elements include clumsy drawing or markings and chaotic smearings of colour".<sup>45.</sup> I would suggest that Mr Knowles is being too precious here as well as being either misinformed or misunderstanding the element of skill in Graham's work. Sometimes for Graham it is a matter of contriving something both for his understanding as well as for the understanding of the public.

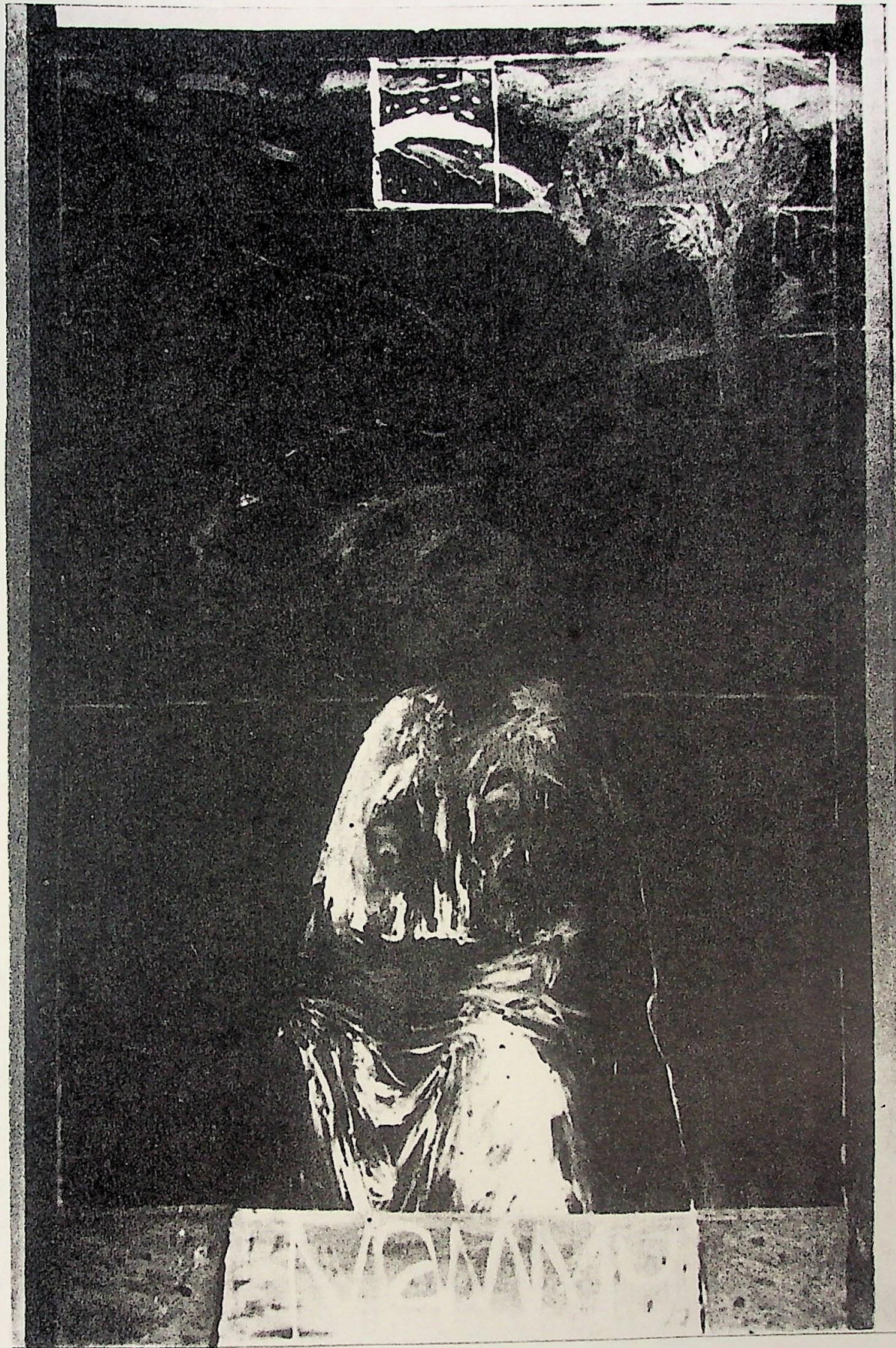
Paddy Graham has come to a stage now where he feels, that painting is the "purpose of my life".<sup>46.</sup> It gives him an existence and purpose, a sense of belonging to a world in which he feels he does not belong. This is the reason



he exhibits his work publicly. He believes that in being an artist, hopefully what he paints is the truth and people can only identify with that truth. He believes that an artist like any other human being who truly extends himself in looking at himself, then has a role to play in society. What a person like this does, is to teach, maybe not the generation he or she is in, but maybe the following generation a little more about their humanity. Paddy believes that the present generation is too hypocritical "the truths that they do not see now, the next generation will".<sup>47.</sup>

Painting gives Paddy Graham an awareness to a lot of the meaning of his isolation. This awareness is more readily available to him through painting rather than through intellectualising or rationalising. On the question of a conscience towards social issues he feels an artist can, but does not necessarily have to deal with social issues. Rather, it is an evolving sensitivity towards one's own life and to where people fit in, sometimes compassionately, sometimes objectively. "I am the type of painter who is affected by life".<sup>48.</sup> Graham feels that if as an artist he is responsive to himself, other people are responsive in the same way, therefore he is making a point on how he feels subjectively or objectively on Ulster or itinerant children on O'Connell Bridge. Perhaps through this it





'Ire-land |'

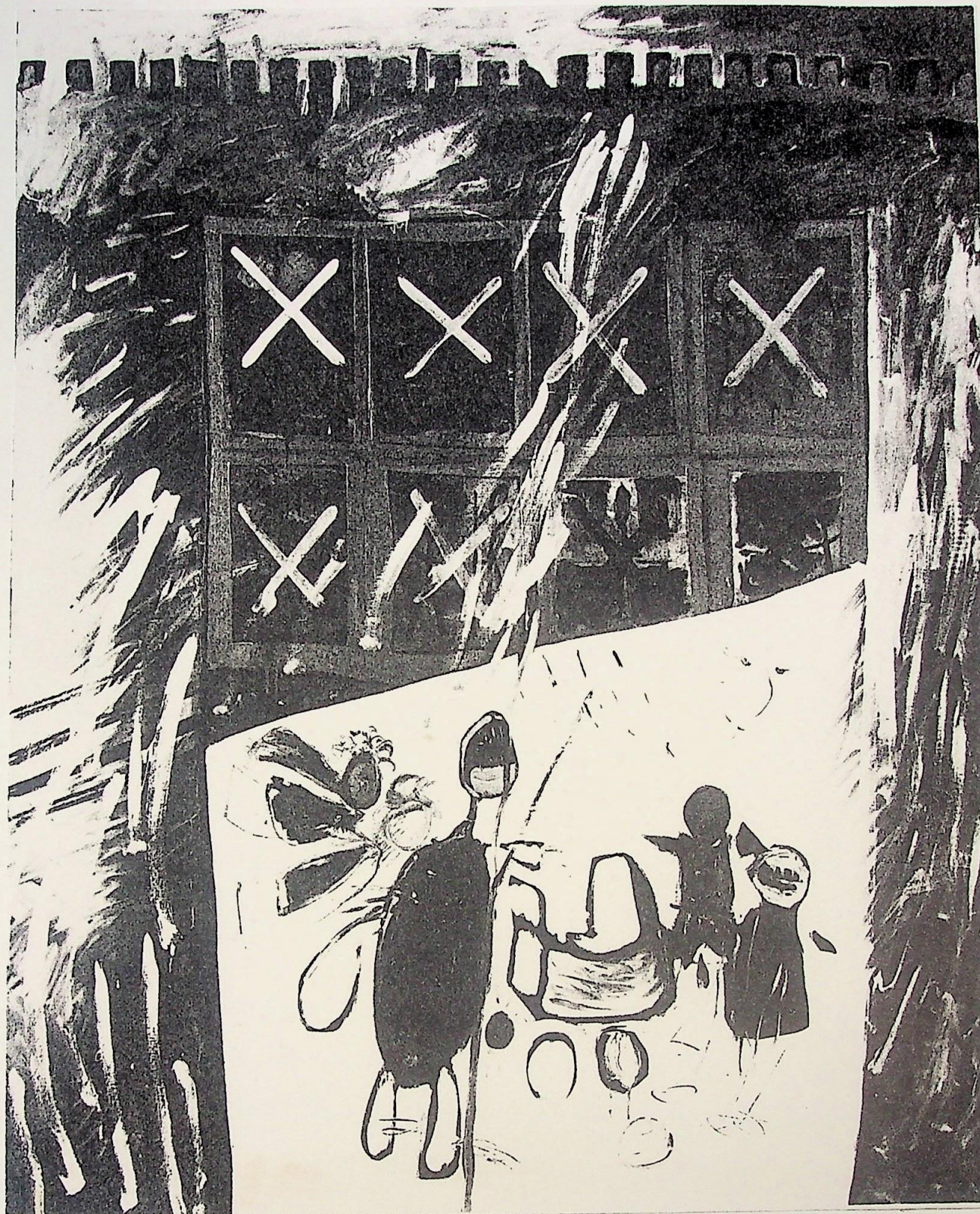


may touch people emotionally. Graham tends to be labelled as a social painter, he believes he is a "totally human painter",<sup>49.</sup> and that is all. It has to be understood that painting for Paddy Graham is primarily an exercise in understanding his own humanity.

According to Graham, history has conditioned the English attitude to things Irish, and, however it is rationalised that response is essentially the same: "for the Irish to be acceptable they must be anglicised".<sup>50.</sup> Graham believes that much of the fault lies in our culture, he says "we have invited them to do exactly what they said they have been trying to do for centuries - that is to come and civilise us, and set us to sail on the seas of interationally acceptable middle art".<sup>51.</sup>

He believes that not only have we asked them to teach in our colleges but "in some cases we have given them responsibility for hiring of art teachers. Furthermore we have put them in the position of dictating the trend and form of Irish Art".<sup>52.</sup> The question Graham is asking here is, what is this saying about ourselves? About these people with whom we invest. We invest this power Graham says "they come from that safe place of provincial English Art College thinking, their criteria would seem to be one of their own standards of acceptability as it is what





'All the king's horses and all the king's men'



determines the middle ground of English Art".<sup>53.</sup> Paddy believes that some of these people can only be recommended "by the speed at which they travel between this movement and that, even though it becomes obvious that such abortive travelling tends to leave one stranded in some obsolete time warp".<sup>54.</sup>

To illustrate this point Paddy takes the 1982 diploma show in the National College of Art as an example. This show he says "dates itself hopelessly by its attempt to be in style, in its time",<sup>55.</sup> he continues "from my position I can see no justification in awarding Joe Smith an honours diploma, De Kooning a pass, Wessleman a pass etc".<sup>56.</sup> This he says is rationalised as being "maturity of style".<sup>57.</sup> This persistent attitude proclaims our self defeating 'imitative' school of art thinking. Graham makes the point that imitation art always misses the point, simply because the 'process' is never there. This form of art teaching he believes simply hands the key to the student to an international art library where, having viewed books on various international styles the student then sets off on a tangent which Paddy believes is far from "the truth and integrity of their own maturity".<sup>58.</sup>

Paddy views Ireland as the child of Europe struggling for the maturity which only "an age of peace brings".<sup>59.</sup> He believes that the proof of this can be seen in the immature





'Ire-land 1'

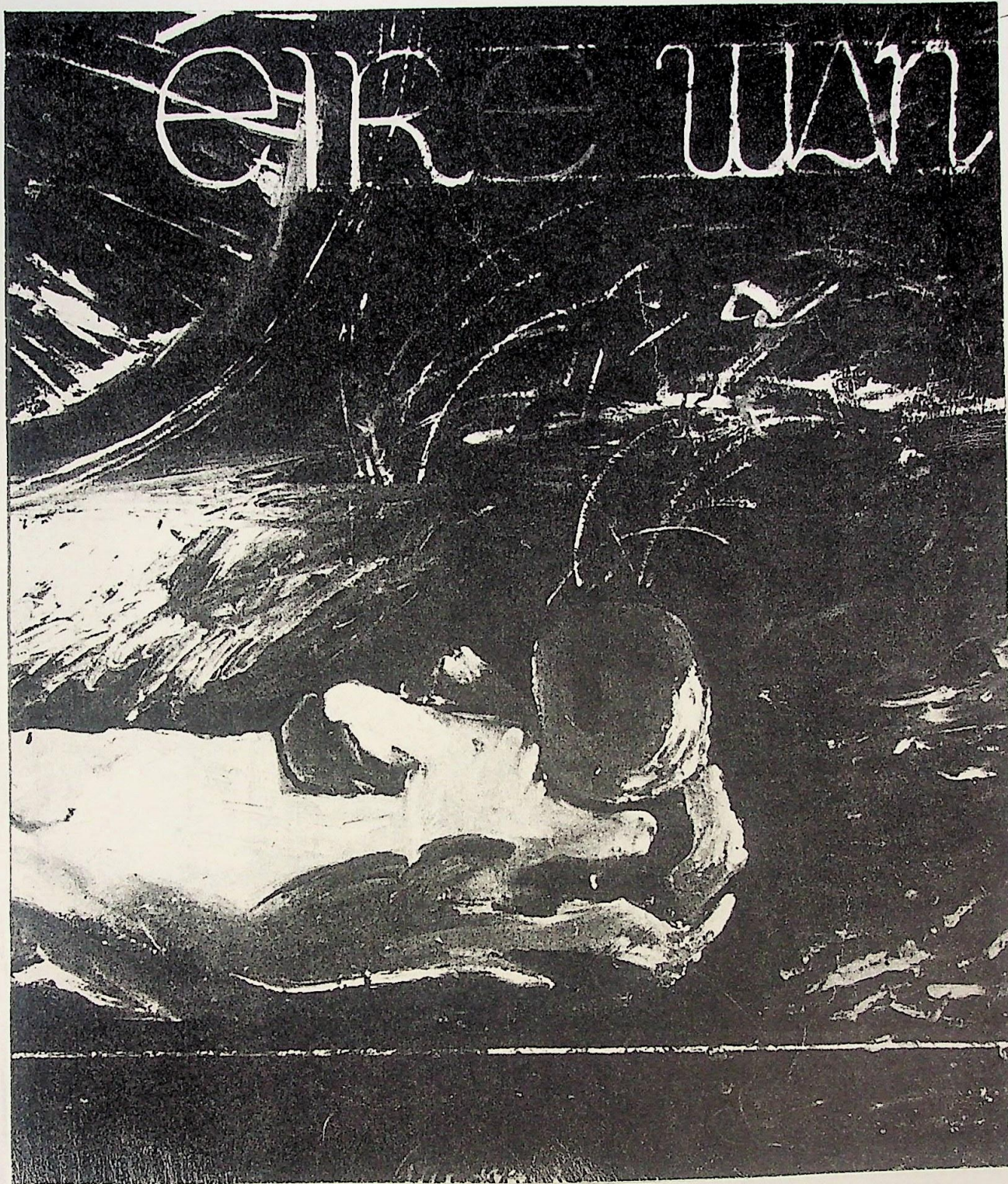


nature of our painting, and its acceptability. He sees this period of growth not as something degrading or something to hide away from or deny, but as a unique and exciting opportunity for creative possibilities, beyond the reach of the "tired and jaded art we are so hypnotised by".<sup>60.</sup>

Graham believes that young nations, like Ireland, first seek political identity and autonomy, then financial independence, and given this a time comes when "a nation must face the hidden emotive and spiritual sense of identity which can be expressed in art form".<sup>61.</sup> This he feels will result in a more complex development of a 'cultural identity'. "It is this that gives us that holistic frame of reference and a confidence and integrity of being".<sup>62.</sup>

Paddy believes that a concept of art training ignoring our struggle for our own identity can only fall back on and commit itself to 'objective' study. He believes that this is the approach taken by English art teachers in Irish art colleges and on assessment panels. They concentrate on surface appearance of work and the skill and technique manifest in presenting this surface. To Graham as an art teacher himself, he believes that this is basically a philosophy of "not much but well done".<sup>63.</sup>





'Ire-land 3'

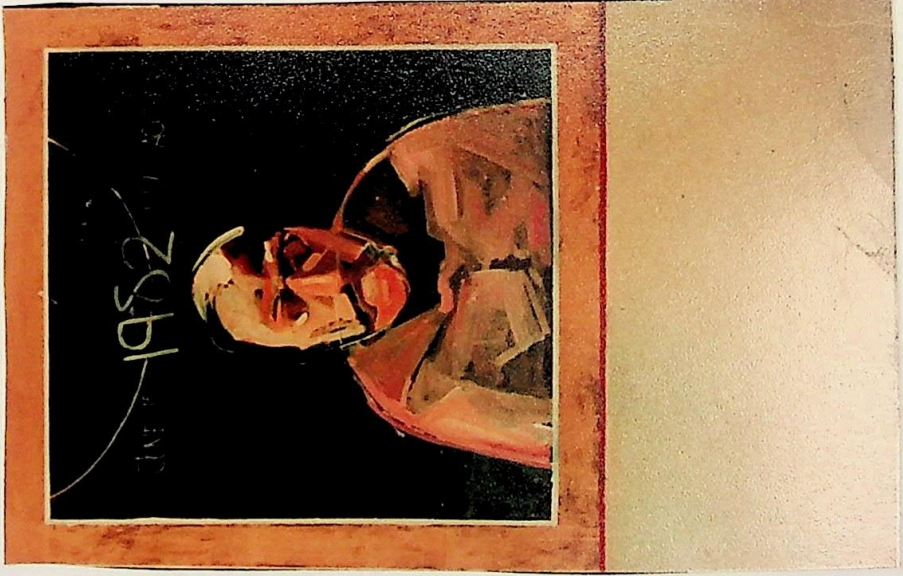


He believes that English teachers and assessors will readily admit to this in the full belief of their own competence to form and mould a tradition in Irish Art that "believes the very difference in peoples".<sup>64.</sup>

In a wider sense Paddy asks the question of himself and his contemporaries, why does their confidence as artists evaporate when faced with these realities of choice, as to how they should be in a visual sense? He wonders are Irish artists that lacking in confidence and naivety that they need to be reassured by, and hand over, that which most of all belongs to them; "Our formative visual opportunities",<sup>65.</sup> to the "static minds of a culturally timid nation whose main concept of painting is the escapism of realism".<sup>66.</sup> In the Irish context, Graham feels that over the past ten to fifteen years, Ireland has had a series of bad paintings pushed on it. This has come about mainly through the ignorance of critics and the public alike. He asks, why are the values of artists different from values of society?

He believes that there are two different types of artists in Ireland; firstly there are the executive types of artists that he calls "media made",<sup>67.</sup> artists who, for each other's sake prescribe a type of art form. This art form is upheld and even pushed on the public by the "sheer





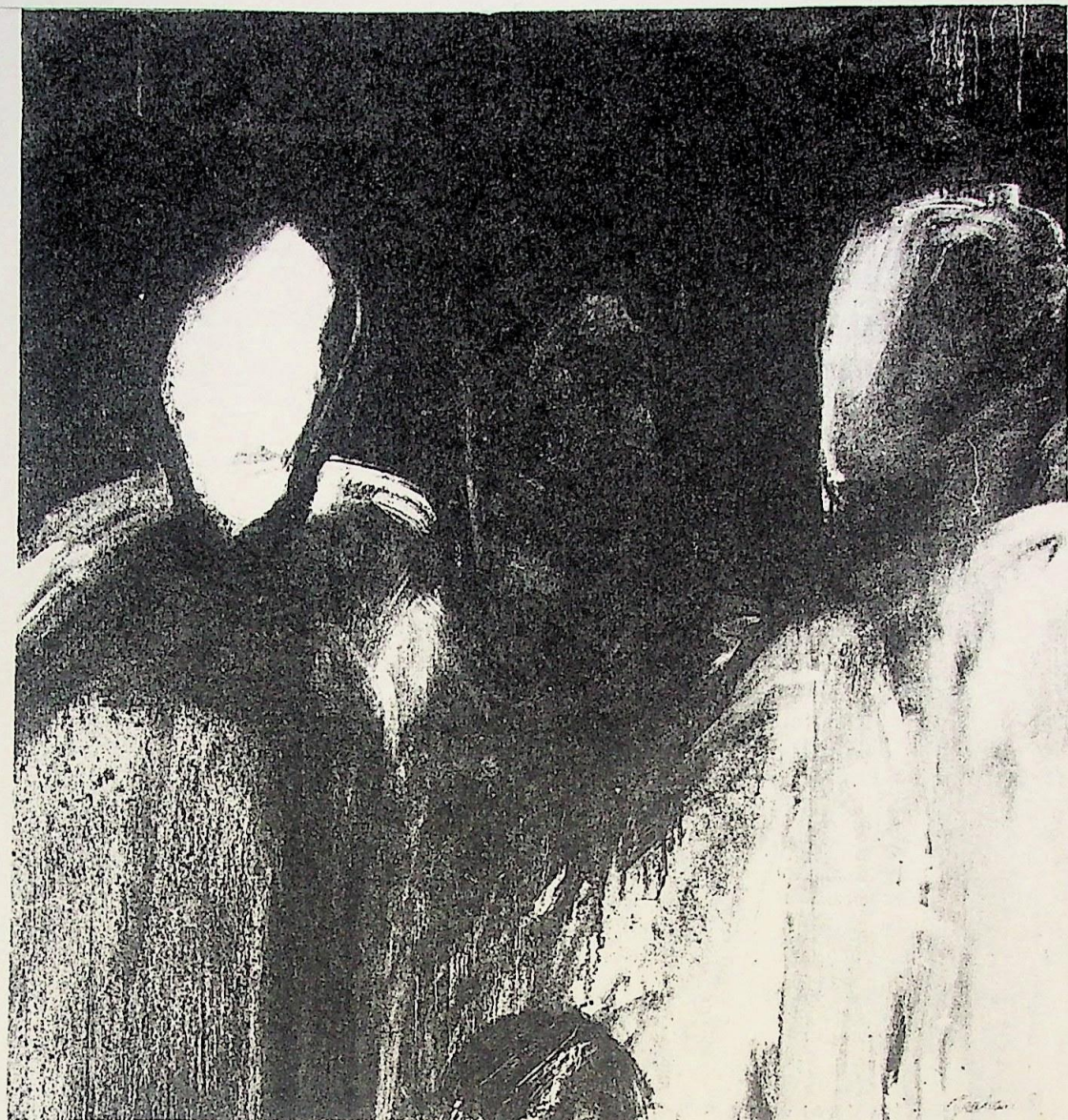
' PAINTING FOR CAROLINE '



ignorance of certain critics".<sup>68.</sup> Paddy believes that these artists tend to be very clever because they stand back from society and look at what it needs; "or what it wants rather than what it needs".<sup>69.</sup> When a country like Ireland, is young and politically naive, there is a tendency to look at other countries to see what they have and because there is a desire to be sophisticated people, they will want the "latest thing".<sup>70.</sup>

This carries right through into the art sphere. Another reason for this, is that there is a lack of "spiritual identity".<sup>71.</sup> It has been destroyed on one hand by self-oppression, and on the other hand by imposed oppression. If there is no spirituality only a religion, and a craving to be sophisticated, then through mass media, like T.V., cinemas and magazines, people are being bombarded with what ever the 'latest thing' is in other countries. Immediately there arises a need to identify with this, at the expense of "your own kind of spiritual inheritance".<sup>72.</sup> Graham believes that these 'media made' artists, and the critics who push them to the fore, are wrong because they are "seeing a want in society and filling it with buckets of shit".<sup>73.</sup> He sees this as "the misuse of our inheritance".<sup>74.</sup>





'KODAK IMAGES FROM a HANDBAG'



Graham would agree with critic Aidan Dunne, when in an article, in the magazine 'In Dublin', he writes "Against all odds, and quite unexpectedly, there has emerged a body of Irish painters centered on Dublin who are producing work that is authentic and credible".<sup>75</sup> Graham feels that this is coming about slowly and painfully, because it is a struggle with an almost "intangible thing", a,<sup>76</sup> "spiritual lack to ourselves".<sup>77</sup> Aidan Dunne goes on to talk about those artists who just could not wait. "Some Irish artists hungered for Internationalism, and felt they could play with the big boys by painting big. Michael Farrell's celtic motifs are an example. Such work is living proof that it is impossible to paint pale carbons of what is going on elsewhere, authentically, as if it really mattered".<sup>78</sup> In conclusion he writes "Art works like a game this way, the trick is not necessarily to believe in what you are doing but to behave as if it matters".<sup>79</sup> Through surviving what he has in the past and his wish<sup>80</sup> "not to die anymore", Paddy Graham understands this need to deal with this "spiritual back to ourselves".<sup>81</sup>

The other type of artist that Paddy talks about, as opposed to the 'media made' type artist, are, "Ourselves like me, who go around rooting in dark corners".<sup>82</sup> He sees boundaries of Nationalism disappearing when he talks about humanity, and a need to deal through his work, with what



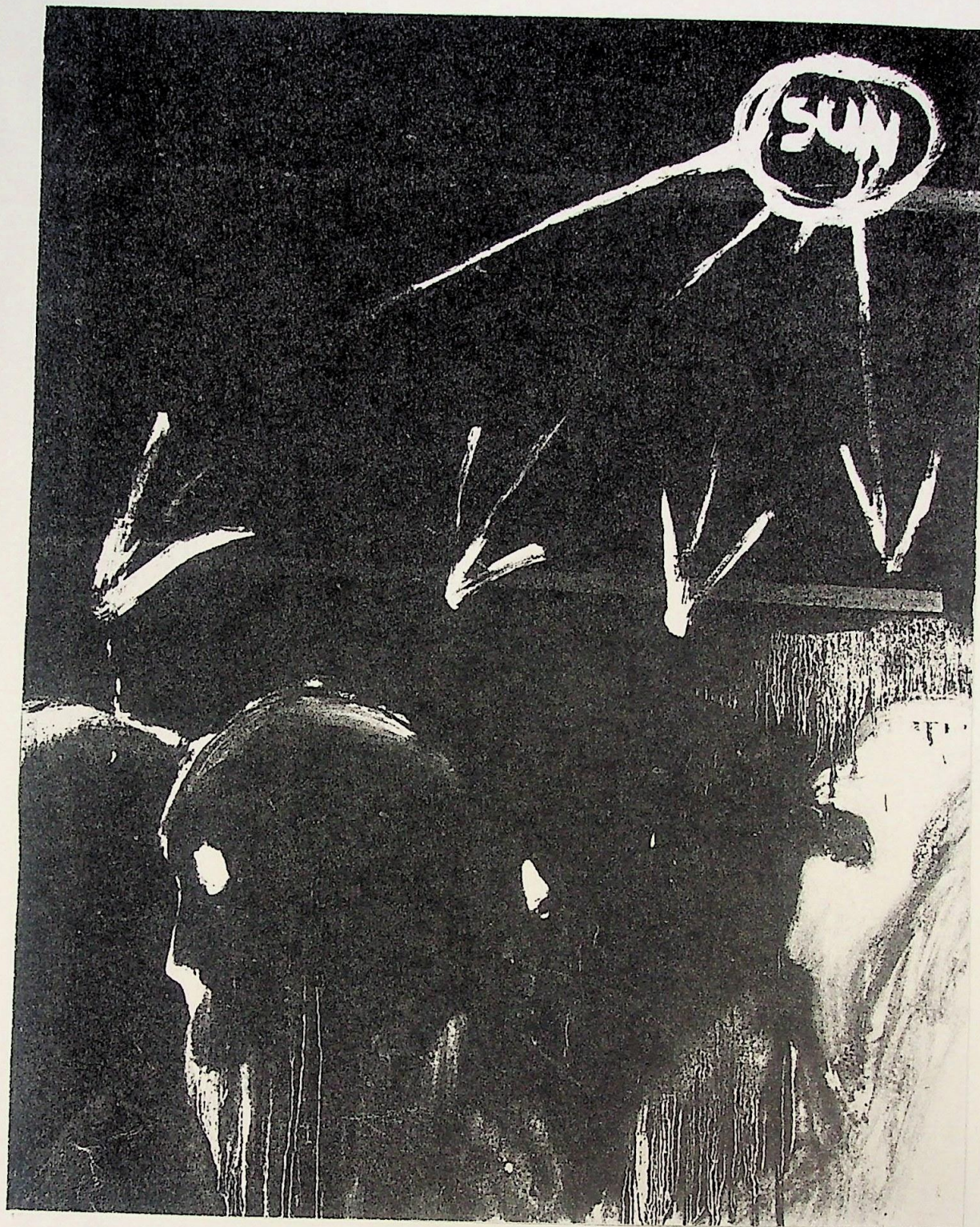


'QUICKLEY'S POINT'



is essentially the vulnerability of our inheritance.  
Other issues such as guilt and repression, are seen by  
him as being universal issues not just Irish ones.





'LOOKING FOR LOLLIPOP PAPERS ON SANDYMOUNT STRAND'



### CHAPTER III

In any discussion of Paddy Graham's paintings, I feel it is important to remember what Paddy says about the whole area of rationalising painting "Painting is the truth all the talk is not".<sup>83</sup> He is very clear about his reasons for being a painter, "I am there for further explanation of myself and my place in life".<sup>84</sup> On meeting him it becomes very obvious that he holds no pretensions about being an artist, he does not see himself as a great communicator or the curer of social ills. His paintings often have the look of images tossed on a canvas according to the careless dictates of the moment. Paddy completely and emphatically denies this; "My paintings are very considered things".<sup>85</sup> When painting Graham is very aware of the importance of being objective in the making of a picture. The paintings are usually built layer upon layer, and he freely admits that he finds it necessary to paint a number of pictures which he does not want, before arriving at a single image which feels right.

A case in point is the painting variously titled 'Bogwoman', and 'Memories of the Land'. A female figure naked from the waist down apart from black stockings, reclines in a dark brown bog landscape. Above the horizon there is a bank of storm clouds, which adds to a feeling of tension





'MY GRANDFATHER HAS A CAT NAMED SPOT'



in the painting. The thighs and lower torso of the figure are tightly constructed in paint, bone and muscle are stated in a fully tactile manner. In complete contrast, the upper part of the body is indicated far more fluidly; arms, torso and head virtually merging. The tacky wet landscape is painted in a very free manner. Art critic, Henry J. Sharpe compares this painting to "certain late works of Van Gogh"<sup>86</sup>. How this painting with its strange enigmatic figure evolved, is recorded by Paddy in a series of photographs. The very basic elements of the figure, the landscape beneath and the bank of storm clouds above, remain fairly constant throughout. Originally there were two figures - lovers locked together in a tight embrace - the forms of these lovers were painted in a rudimentary manner. Beyond the figures, lay an ocean indicated by horizontal bands of blue and above that lay a sullen red sky. In a latter photograph the ocean has been replaced by the orange and dark blue clouds of the final image. In the final image, the lovers are eliminated to be replaced by the female figure I have already described.

Paddy Graham's paintings seem to have an unmistakable look, which is his alone, yet he ties himself down to no particular style or manner. Some work like - 'My Grandfather has a cat named Spot', have a distinctly faux naive feel, while another painting like, 'Was this Suicide' are





'Bagwoman'



ferociously expressionistic. This painting with its extremely provocative title, captures a lot of what Paddy's work is about. The painting depicts a male figure in a crucifixion pose. By giving the painting a title such as 'Was this Suicide', he mocks one of the sacred cows of Irish Society, namely, Catholicism. His comments are not always as provocative as this. For example, the practice of imposing arbitrary frames and lines of lettering across certain images, is done for several reasons. One reason would be "to tell the viewer what the painting is not about",<sup>97.</sup> another reason would be to alter the perception of a two dimensional surface. Another reason, according to Henry J. Sharpe, would be to "slyly mock one of the sacred cows of 20th century aesthetic theory, the cult of the surface".<sup>98.</sup> Behind the figure on the cross, Graham uses an arch device which could be a comment on past art, this is painted in light colours, with the top half of the figure painted in dark earthy browns. The spine, pelvis and thigh bones are all painted with a great feeling for structure.



### CONCLUSIONS

In looking at Graham's paintings, it seems completely unimportant to me to find a narrative or story line. The figures in his paintings always seem to be highly motivated. They have a presence, often tragic, sometimes amusing. He is a painter that makes no apology. Blraithin O'Ciobhain writes about Graham: "Patrick is not an easy painter - he never was. There is no room for decorative touches or extraneous, stylistic touches in his work. He owes nothing to any painter either living or dead".<sup>89</sup>

As a young painter looking on the Irish art scene, I am often disappointed. I have felt that too much emphasis has been put on what is fashionable rather than what is needed in Irish art. Paddy Graham, ever since I first saw his work, has seemed to be a painter of great personal courage, a champion of the unfashionable cause. He is someone who is not interested in public applause or critical acclaim. He has, through his teaching and most important his painting, affected a whole new generation of young Irish painters. However, I feel it will be several generations before it will be understood, what the real contribution Patrick Graham has made to an Irish inheritance.





'Was this suicide'





'SCHOOL PROGRAMME'



FOOTNOTES

CHAPTER I

1. Interview held with Patrick Graham, Dunlaoghaire, 10th November, 1982.
2. Taken from "Making Sense, Ten Painters 1963-1983". Catalogue and selection by Henry J. Sharpe.
3. Taken from 'Irish Times', newspaper 15th April, 1982.
4. Taken from 'Evening Press' newspaper, 24th March 1982.
5. Quoted from an article in 'In Dublin' magazine, March, 1982.
6. Interview held with Patrick Graham, Dunlaoghaire, 10th November 1982.
- 7-26 Ibid.

CHAPTER II

27. Critic unknown 'Irish Independent' newspaper, October, 1975.



28. Interview held with Patrick Graham, Dunlaoghaire,  
10th November, 1982.

29. Ibid.

30. Jansen, Cornelius Otto Cornelius Jansen, leader of  
the Roman Catholic Reform Movement known as Jansenism,  
by the force and scholarship of his writings which  
brought about a reappraisal of the church's piety  
and role in national and international politics.  
His emphasis on the doctrine of grace and scholarly  
interpretation of the bible, as well as his antipathy  
to the Jesuits (who became influential politically),  
earned for him the unmerited reputation of being  
sympathetic to Protestantism.

Quoted from, "Encyclopaedia Britannica", Volume 10,  
Jackson-Livestock.

31. Interview with Patrick Graham, Dunlaoghaire,  
10th November, 1982.

32-44.  
Ibid.

45. Taken from 'Contemporary Irish Art', edited by  
Roderic Knowles. Wolfhound Press, 1983.

46. Interview with Patrick Graham, Dunlaoghaire,  
10th November, 1982.



47-49.

Ibid.

50. Taken from an article "Assessment Panels Assessed",  
by Patrick Graham, unpublished, 1983.

51-66.

Ibid.

67. Interview with Patrick Graham, Dunlaoghaire,  
10th November, 1982.

68-74.

Ibid.

75. Quoted from 'A Quiet Revolution in Irish Art', from  
'In Dublin' magazine, 27th May, 1982.

76. Interview with Paddy Graham, Dunlaoghaire,  
10th November, 1982.

77. Ibid.

78. Quoted from 'A Quiet Revolution in Irish Art', from  
'In Dublin' magazine, 27th May, 1982.

79. Ibid.

80. Interview with Patrick Graham, Dunlaoghaire,  
10th November, 1982.



81-82.  
Ibid.

CHAPTER III

83-85.  
Ibid.

86. Taken from 'Making Sense, Ten Painters 1963-1983'  
catalogue and selection, Henry J. Sharpe.

87. Interview with Patrick Graham, Dunlaoghaire,  
10th November, 1982.

88. Taken from 'Making Sense, Ten Painters 1963-1983',  
catalogue and selection, Henry J. Sharpe.

89. Quoted from 'Evening Press', newspaper, 24th March,  
1982.

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1982. - Aidan Dunne.

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'Irish Independent' (The Price of Our Soul), April, 1982.  
- Emmanuel Keogh.

'Contemporary Irish Art' - Roderic Knowles.

'Evening Press' 12th April, 1982. - Brian Lynch.

'Evening Press' 24th March, 1982 - Blaitthin O'Ciobhain.

'Making Sense Ten Painters' 1983. - Henry J. Sharpe.

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