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THE NATIONAL COLLEGE OF ART AND DESIGN.

LANDSCAPE AS A SOURCE FOR ART :

CECILY BRENNAN, BARRIE COOKE, AND SEAN McSWEENEY.

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BY

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First and foremost, I would like to introduce the artists I have chosen. The three Irish artists include Cécily Brennan, Sean McSweeney and Barris Cooke. Though Cooke is English by birth, he is considered an Irish artist because he has lived and worked here for over thirty years. They are all professional artists and they have made the decision to live in the Irish landscape of their choice.

Sean McSweeney, even though born in Dublin City in 1935, has lived and worked in Hollywood, Co. Wicklow, for the past fifteen years. The Wicklow landscape forms the major part of his work. He is also familiar with the Sligo landscape and whenever he goes to Sligo he brings his painting gear along.

Cécily Brennan is a younger artist who has first experience in art in March-April of 1962 in the Project Arts Centre was based entirely on the Wicklow landscape. She was born in 1935 in Athwarry, Co. Galway, but her family moved to north Co. Dublin when she was very young. From 1975 — Brennan's first year in the National College of Art and Design — she has used the landscape as her source. South County Dublin is quite flat with only small hills. There is a great view

INTRODUCTION.

The following pages examine my exploration of three artists' approach to the landscape as the source of their art. I have found it a worthwhile experience as I am a landscape painter myself. It is interesting to explore the problems the artists come across. Some of the problems are similar and it is interesting to find how the artists have resolved these.

First and foremost, I would like to introduce the artists I have chosen. The three Irish artists include Cecily Brennan, Sean McSweeney and Barrie Cooke. Though Cooke is English by birth, he is considered an Irish artist because he has lived and worked here for over thirty years. They are all professional artists and they have made the decision to live in the Irish landscape of their choice.

Sean McSweeney, even though born in Dublin City, in 1935, has lived and worked in Hollywood, Co. Wicklow, for the past fifteen years. The Wicklow landscape forms the major part of his work. He is also familiar with the Sligo landscape and whenever he goes to Sligo he brings his painting gear along.

Cecily Brennan is a younger artist and her first one-woman show in March-April of 1982 in the Project Arts Centre was based entirely on the Wicklow landscape. She was born in 1955 in Atherney, Co. Galway, but her family moved to north Co. Dublin when she was very young. From 1975 — Brennan's first year in the National College of Art and Design — she has used the landscape as her source. North County Dublin is quite flat with only small hills. There is a great sense

of horizon but Brennan has never used this in her paintings.

Examples of these works include "Ruigroks Tulips" (12) and "John Martins Field" (13). It wasn't until she moved to County Wicklow in 1980 that she realised the sheer scale of the landscape.

Barrie Cooke, as I have already mentioned, is English by birth (1931), but he has lived in Ireland since 1954, initially in County Clare for eight years and subsequently in Kilkenny. There, the far richer landscape struck cords of his early life in Cheshire where he was born.

Brennan and McSweeney take their sources entirely from the landscape. It is the one thing which triggers off an excitement for them. Barrie Cooke, on the other hand, identifies himself with the process of change in natural forms - bones, plant forms and rock formations. He never had any wish to paint inanimate objects like houses, jugs or bottles. He is fascinated by growth and metamorphosis. He was quick to point out that bones are live matter too, without necessarily having morbid connotations. They go into another process. The interconnections between materials and the metamorphosis of one material into another fascinate Cooke, with the theme recurring in his painting as well as in his 3D perspex boxes. The same preoccupation with the flow of organic matter can also be seen in both : air, water, soil, blood, flesh, bone. I will be dealing with only a proportion of his work relating to the landscape.

I will be mainly concerned with the artists' approach to the Irish landscape, though two of these artists, Barrie Cooke and Sean McSweeney have both visited other countries for short periods. I

will also include some of this work. Cooke lived and worked for three months in the equatorial forests of Malaya and Borneo. In the 1970's Cooke persuaded a number of collectors, who had previously bought his work, to finance a trip to an equatorial rain forest. There were no strings attached, but Cooke promised the sponsors a choice of the works that would result. From his experience came great walls of painted forest apparently running wet, almost steaming.

Cooke also lived for a short while in Spain but he found it too dry and arid. His colours are never those of someone who sees the world in a mediterranean light. The soft damp light of Ireland is more to his taste. McSweeney also spent some time in Spain. In 1980, as a result of receiving the George Campbell Award, he spent five months in Venta de Contreras, Cuenca, Spain. The spanish light and landscape were more to his, McSweeney's liking, than to Cooke's. Most of the work resulting from McSweeney's stay were watercolours, a medium up until then not normally associated with this artist.

Brennan has not worked from any other landscape but Wicklow and north County Dublin. She is still young and a challenge of another type of landscape would interest her. She would like to go to a completely different landscape, if she had the opportunity, to see what would come out of it. She would like something incredibly barren so she would have to consider the texture of the place more. But she doesn't feel she has exhausted Wicklow, rather she is only starting "That's the nice thing about painting. It never ends."

I chose these three Irish artists because I am a landscape painter myself and I am interested in looking at other people's approach. I saw each of their work previously and I was interested in finding out

more about the artists and their work. As there is limited material written on contemporary Irish artists in general, and these three artists were no exception, I set about 'interviewing' each of the artists. All quotations in this essay are taken from these interviews except where stated. I visited each of their studios last November and they were very helpful talking about their work. I talked to Cecily Brennan first because I had met her in the college a few months previously. She is one of the founder members of the Visual Arts Centre Ltd., and their studio is in Great Strand Street. She is one of nine artists working there. Even though Brennan was living in Wicklow and her sources were taken from the Wicklow landscape, the actual works were constructed here in her Dublin studio. For her large works she built a wall 7 ft. x 9 ft. and worked on the pictures vertically. To have spread the paper on the ground she felt would have led to distortion.

I then approached Sean McSweeney who has his studio in Hollywood, Co. Wicklow. He has a three-roomed cottage where he is well set up. He showed me the room where he makes up his stretchers and prepares his canvases and boards. I stayed nearly the whole day with him and we did some painting. I had to travel further to talk to Barrie Cooke. His studio is attached to his house two miles beyond Thomastown, Co. Kilkenny. His studio space is quite cluttered but he manages to produce large paintings. I enjoyed visiting all three artists and it helped me get a further insight into the personalities behind the work.

Irish artists are said to have a definite preference for oils and

watercolours. McSweeney and Cooke are no exception, but Cooke also includes 3D perspex boxes with some of the paintings. Brennan, perhaps because she is younger, is not so conventional. She does use watercolours on paper but she does not use oils at all. She dislikes messiness in the paints she uses. She finds acrylics a much cleaner medium. She uses acrylics on both paper and canvas, and also graphite on paper.

A distinguishing feature about Brennan's work is its sheer scale. It was not only the scale of the work, but in her show in the Project Arts Centre, she included very large unstretched canvases and some free hanging paper which contributed to the impact. There were eight large pieces in all, consisting of graphite drawings on paper and acrylic paintings on canvas all at 7' x 9'. As you can imagine, dealing with this scale on such fragile material, she had to consider carefully how she planned to exhibit them. I think she solved the problem very nicely. They hung like huge scrolls reaching from the ceiling to the floor. She placed rods at the top and bottom of each painting stretching the paper/canvas to its full length. It had a tremendous impact on the viewer. Brennan's show included a large number of small work, mainly watercolour.

Cooke and McSweeney didn't have the same problems Brennan had when presenting the work in an exhibition. In the past they have framed their work in the conventional manner. As regards scale, they both have big work, but Cooke's is, on the whole perhaps, larger than McSweeney's; McSweeney's largest being approximately 5' x 4'. Cooke's larger work is very often divided into diptychs or triptychs and the

canvas is on stretchers, unlike Brennan's work, eg. "Big Forest Borneo" (5). McSweeney has also many smaller works ranging in sizes.

I am looking at three artists' approach to the landscape through their use of materials, their use and approaches to the source and their working process. The land is something which attracts them and it triggers off an excitement for them. They have channelled their excited response to the landscape directly into their paintings.

CHAPTER I.

WORKING PROCESS.

Cecily Brennan, Sean McSweeney and Barrie Cooke are very individual artists where working process is concerned. They have one thing in common : each of the artists is striving to achieve a sense of place.

Cooke says :

" Painting is an experience, it is not recording in the sense of compiling information in your logical cabinet, but experiencing is something quite different. You are experiencing with your whole body. A painting can change into a number of experiences. He lets a painting go its own way, but very often it comes back to the original idea, and the idea can be nothing more sometimes than a particular colour of green, or a particular smell, or a particular pressure of say, two hills. It can be as vague as that but it is tremendously specific which is why it takes so long because you are copying the landscape. "

But the actual sensation is inexpressable. You could not describe in words what this extremely important thing is which you want to achieve on canvas. You could not really describe it in words because you are either a poet or a painter.

Brennan, Cooke and McSweeney believe it is important to be out in the landscape if you want to develop as a landscape painter. To paint 'in situ' is the ideal way of working from landscape and they would like to be able to do this, but it does not work for them. They have to remove themselves from the subject in order to paint it, but they believe the looking process is very important. They try to retain the freshness by not allowing anything to come between the sensation and the realisation. But from this point they have their own ways of achieving this.

Barrie Cooke draws outside, in front of his subject, and he does watercolours outside. He spends a lot of time observing, taking in the feeling of the whole place, and not necessarily drawing. He would love to be able to paint on the spot, but he cannot. He has often tried but he has not got one single piece which has succeeded outside. He thinks it might have something to do with the light, because when he comes back inside they all look chalky. The only thing he does from life is people. Cooke does a lot of sketches but he never uses the sketches for a work. He only uses the drawings as a way of focusing to look at something. He pins the drawing up in his studio for a few days where he can see it. But when he starts the painting he always takes it down. He never has the drawing there when he is painting because if he does, he tends to copy the drawing, which is doing it second hand.

" A painting has got to have its own direction which you can't really control. You can control it up to a point, but you have got to watch that you don't controll it too much. "

Sean McSweeney would also love to work outside. He believes you have to be out there to get the feeling of the landscape and to get the excitement of light. McSweeney has a three-roomed cottage for his studio near Hollywood, Co. Wicklow. He is up in the mountains and he walks or drives, depending on the weather, to and from his studio every day. He is in constant contact with the land and I believe this is as good as actually working outside. His references are all around him. It is important to McSweeney to make direct notes and then to work from them. Sketches done outside are usually watercolour and pencil. He does not work directly from notes but he gets a suggestion or an idea. Something in the landscape suggested in a

drawing or a watercolour is taken onto canvas in his studio. It could even be changed around.

" Sometimes a painting will work for me and I might not have an idea. I work myself into a canvas. I could fiddle around with the painting for about two or three hours. You actually beat the thing around the same as anything else. The same as a piece of copperwork. You have an idea and you start beating it around with paint."

Cecily Brennan is different to Cooke and McSweeney insofar as she does no preparatory sketches. In paintings such as "Forest and Firebreak" (17), "Bog Drawing" (15), "Wicklow Hillside" (16), there is absolutely no preparatory sketches. The looking process is most important to Brennan's work. She goes on long walks around places and she tries to remember things. When starting to work after not having worked for a while, she would do some preparatory work. Then she might do some work in her notebook in the studio. Brennan's studio is in the heart of Dublin, so she is really removed from the landscape. She works best this way. She does next to nothing in the landscape. She finds she gets very cold and very bored sitting around outside. She takes in a lot more just walking around the place and trying to remember things.

She has not come to a decision whether one should or should not take notes. She will make notes after she comes back inside, or two weeks later when she thinks of something. She finds it becomes very forced when she does take notes outside. It is very important to her to retain the freshness of the place. Cooke, as I have already mentioned, believes the looking process is more important than doing the sketches and I am sure he can understand Brennan's views on the subject. Barrie Cooke finds drawing a way of identifying himself with the subject.

He says it's not the drawing that counts but the process of drawing when you become totally involved and unthinking that you then become focused on the thing you are looking at. The drawing can be torn up afterwards. He does keep drawings, but quite often he doesn't. Sometimes he would draw with his finger-nails or the palms of his hands, which he finds is not nearly as good. Brennan finds she tends to look at certain things when taking notes rather than looking at the whole thing. It is a very personal thing for her, but she finds it best to just look and try and take in the whole feeling of the place rather than trying to pick out particular things which interest her. She finds they do emerge as time goes on and as she is painting she remembers something which she saw. When starting a painting she has a vague idea about where she wants to put things.

There is one basic difference between Brennan and the other two — Sean McSweeney and Barrie Cooke are more 'painterly' and therefore have different types of problems to overcome. Brennan works in acrylics on unstretched and unprimed canvas. Cooke and McSweeney, as I have already mentioned in the introduction, work in the 'conventional' manner on stretched canvas. Cooke does use acrylics, but mostly he uses oils. Cooke and McSweeney have to consider the ground they intend to work on unlike Brennan. Cooke prefers to work on a white foundation. The white surface gives translucency to dark colours like watercolours especially when using glazes. McSweeney also works on a white surface, but quite often he works on a red or blue surface. It might be a case where he has painted on a canvas and, dissatisfied with the result, he washes the whole thing down again. Using the wash which is left, he builds it up again. In some of the pictures where

red is coming through, that is what has happened. Using red under the paintings is quite often an accident. Sometimes he does set out to do this and he primes the canvas using red. It makes the colour richer and he can also leave the red breaking through. For a long time he used blue as an undercoat but, in recent years, he prefers red. He likes to kill the white of the canvas unlike Cooke, perhaps with Antwerp blue and then working on top of the blue. He finds it a good ground for mixing colours, especially green. He likes to just squeeze the yellow out of the tube onto the wet blue surface using the canvas as a palette. He does this quite a bit with greys or browns where he might take the primaries and mix them on the canvas. Where the primaries mix he gets a grey or a brown, yet in some places he preserves some of the primaries. It worked for him in a number of the bogland paintings eg. "Bogland" (39). When he primes the canvas in another colour other than white he does not let it dry and he works into a wet canvas. On an unprimed canvas he works on a dry surface. He also likes to work on unprimed linen. He paints directly on sized linen and he likes to let some of the linen break through for example — "Trees on the Hill, Venta de Contreras" (35).

McSweeney likes to use primary colours, again unlike Cooke. Cooke tends to avoid primary colours and most often he uses washes rather than thick opaque paint. He does sometimes use a palette knife, but he limits his use of it. McSweeney uses the palette knife a lot, perhaps because he can get a purer colour. Sometimes it does have its drawbacks because he cannot come back and work on the painting again. It has got to work in the first sitting. He loves when he has a problem with a canvas and the whole thing is washed down and he

starts working himself back into it and it begins to work. He can have a day when everything goes very well and he has some magic. Most days it is a case of working and working and hoping that something comes out of it. Some days he could work up three or four canvases. Afterwards, when he looks at them again he realises there is only one or two of them he is going to keep. He prefers working on linen cloth in preference to sailing cloth because it has a finer texture. He prefers canvas on the whole to hard-board because there is a better spring working on canvas with a palette knife.

McSweeney dislikes using too much turps because it breaks the colour down a little too much for his liking and what you end up with is not permanent. You have to use varnishes or glazes to keep the colour and he is not fond of glazes. McSweeney has recently started working with petrol in place of turpentine. It happened because he ran out of turps one day, so he got some petrol down at the local garage. Very often he finds he needs some body in his paints so he adds wax to them. This gives a matt finish, something he always strives to achieve. Cook, on the other hand, uses glazes often because of his style of painting. He uses the paints in washes and so to preserve the colour he uses glazes. Because they work in two different styles, one using the paint thickly and the other using the paint in washes, they have different approaches to using paint. They have come to this stage after years of experimenting with their own individual styles. They are both very free with their use of paint believing that paint has the capacity to surprise you if you can be free enough.

Barrie Cooke often includes 3D perspex boxes with his paintings though some boxes exist without a painting. The differences between the paintings and the sculptures is critical. In the paintings he is dealing with just the feeling but in the boxes he can be more specific. It is like the detail in the foreground. Because of the free handling of the pigment the paintings have a casual appearance. The influence of Abstract Expressionism, with its emphasis on spontaneous gesture, is unmistakable. But the bone boxes have none of this informality. Their construction looks deliberate and highly controlled. He finds they take a long time to make. He has it all worked out before he starts making it, even down to what goes into the box first and last. No matter how he plans it, always without fail the objects go into the box in a different order. Many of the materials Cooke uses in these boxes come from the earth : clay, sand, gypsum, peat, silver. The earth is one of the dominating motifs of these boxes. The perspex box emerged because he had to have something to protect the objects inside. On finishing the piece, the perspex case has become a vital part of these works and it is not merely a device for displaying the contents. Unlike the paintings, these boxes with their curious contents, have a solemn ritualistic overtone. The box itself triggers off a whole range of associative meanings.

Brennan's show in the Project Arts Centre included large paintings and drawings. Her four large paintings were done on unstretched canvas in acrylic paint. She does not use oils because she dislikes messiness in the paints she uses. She knows that the brush stroke she puts down is going to be the brush stroke that's there. She uses extremely diluted acrylics. All her paintings are achieved by six or

seven layers of stain to give the existing colour.

Brennan lets her materials dictate. Working in acrylic was a totally different medium for her because she had never used them before this exhibition. It was also her first time to work on canvas. Previously she always worked on paper, but she could not get paper when she wanted it so she decided to try canvas. She had tried using acrylics on paper and she was not very pleased with the result even though she prefers working on paper in preference to canvas. When she was working on canvas she was able to work in pastels to do a lot of line work because she couldn't use them on paper to the same effect. There were real advantages working on paper. With acrylics she could get very large areas of very flat colour and she could build up the colour. She could do that with watercolours but she found it more difficult. Watercolours are not intended to work on a large scale on paper. Now, almost a year later, she feels she could have worked some of the paintings more but at the time her show was coming up and she was nervous of overpainting and killing them.

Working on the big paintings took her six to eight weeks. This was a long time for Cecily to be working on one piece. Because she was under pressure of time coming up to her show, she did do some preparatory drawings.

" In a way the ones that have no preparatory work probably turned out the best because they did demand more from me in terms of composition whereas the others where I had preparatory work done --- ".

For example in "Lough Tay" (10), she had a very definite idea of what she wanted the painting to look like. In fact she painted this one

twice. The first she spent a month working on and then she scrapped it mainly because she was so committed to making that painting. It was an image which she had in her head for quite a while and it was getting very tight.

She found it a very good discipline working big, because she knew she could turn out nice small paintings. Up to this she always worked small. She feels these are very good breaks to make particularly after you leave college. You are so used to tutoring to a certain degree and you are used to having somebody interested in what you are doing. After college you don't have anybody. In terms of impact for the show, the big works were of great help. The Project Arts Centre has two rooms to the Gallery. The first gallery, the larger of the two, contained all Brennan's eight large drawings and paintings. Her idea was that people entering the gallery would feel like they were entering an environment. People related to them very well. The smaller room off the main gallery contained the small work.

What she wants to paint to a large degree dictates the composition of the painting. There are very important decisions to be made before she starts working on a piece. The size of the paper has to be considered, whether you work on it vertically or horizontally. These are crucial decisions even though they may not be conscious decisions. What you intend to paint dictates quite a lot how you go about it. As the painting develops you start balancing things out. For example while painting "Lough Tay" (10), the whole thing was getting very unbalanced and she could not figure out what it was. What was happening was the eye was being focused on the bottom of the

painting and she had to 'make up' some device to attract the eye up and out. These are the kind of decisions you make as you are going along. She put a few red marks near the top of the painting and this helped to balance the whole. You make the same decision when you decide to stop painting. She feels many artists over-paint which is a problem all artists have to face.

Brennan's large works included four graphite drawings. They were done, as I have already stated, straight on to the paper with no preparatory sketches. She had a vague idea of what she wanted to do. They were done working from an idea and then she tried to compose the thing as she went along. She felt it could have been a very good method of working but at the same time she ran into a number of problems, especially when working on paper. With paint one could overlay your colours and gradually change, but with paper she couldn't change once she made a mark. What she did do was collage paper over some areas but she did not find it satisfactory because it began to fall off as time went on. But it forced her to do that. She tends to be very impatient and she wanted to get it done quickly.

She finds graphite a good medium to use because she can break it down with water. She can do a lot of different things with it. One of the drawings is painted with a very light wash eg. "Bog Drawing" (15). She dislikes charcoal because of the grittiness and the way it crumbles and breaks up. The thing she likes about graphite is she can get a clean line and she can change the line if she wishes. She has control over the mark.

CHAPTER II

APPROACH TO LANDSCAPE.

Frances Ruane¹ believes that just as the land and the past are constant fuel for the Irish imagination, the Irish preference for indirect statement shapes the manner in which the artist uses these motifs. Irish art is soft with abstractly poetic interpretations of nature. Irish painting alludes to something more important, the essence of the thing which hovers somewhere beneath the surface. Patrick Collins described his own attempts to achieve this poetic allusion when he said :-

" You don't believe in the thing you're painting,
you believe in the thing behind what you are
painting. You destroy your object, yet you
keep it ---- " ²

This illusive quality called "Celtic imagination" manifests itself again and again and remains an important element in Irish Art. It is mainly the local landscape which influences artists like Cecily Brennan, Barrie Cooke and Sean McSweeney. They are responding to the landscape in which they are living at the time of the work. It triggers off an excitement for them and they want to remake the experience of the place.

They are not concerned with describing actual things in the landscape but describing the sensations ; it's about evoking a sense of place. Brian O'Doherty³ talks about a "poetic genre" in Irish painting which was deeply affected by the landscape and the Irish light with its long

1. F. Ruane, The Delighted Eye. pp. 5.

2. Ibid. pp. 5.

3. Ibid. pp. 1.

twilights. The Irish climate must affect the work of Irish artists who soften forms, half hiding them in veils of colour.

Sean McSweeney has strong associations with this "poetic genre" because of his lyrical feeling for the landscape. He paints the lush green aspect. He has the knack of seeming at first a good deal more abstract than he is, but the underlying landscape pattern is quickly recognisable. A mass of interwoven green and grey emerges as flooded fields, a bisecting streak of paint can be read both as a formal painterly accent, and as a road or hedge. A glittering highlight turns out to be moonlight on a distant hill. At the back of all this seems to lie a lush moody impressionism, luxuriant and a little vague.

With a rich sense of colour, a marked feeling for paint, and a very personal approach, he sets out to express the impression made upon him by the landscape before him. McSweeney gets enough from the landscape and the colours excite him, but he is not "recording" in the sense that somebody could look at his work and say I know exactly where that is. His paintings are not like that. Landscape gives him the freedom to use paint. He looks on the landscape as something that triggers off something within him and gives him an excitement to using colour and using paint.

He has always relied on the immediacy of his reaction to a scene to trigger his imagination. Almost as if fearing to lose this freshness he does not allow anything to come between the sensation and the realisation. This aspect has been covered in the previous chapter. It leads frequently to delightfully free, vibrant, almost lush, and

very individual paintings. Most of McSweeney's Wicklow landscapes are "mood" paintings, though often a more descriptive passage can be read as a road curving in a triangle into the horizon, or a clump of trees, or the patterns of fields and crops. Everything seems to be in a perpetual high summer (examples are "Sea Fields Sligo"(38), "Landscape" (30), and "Along the Shore Sligo" (41)). Many of McSweeney's paintings have an intimate scale and demonstrate a preference for rich surface texture. Even the smallest works have a weighty presence.

Sean McSweeney's landscape painting, like Barrie Cooke's, developed on the wing of abstract expressionism. "Summer" (29) is characteristic of his energetic style of the 1960's. He achieved his greatest fluency and handling of a large area, dominantly yellow. The artist has created an abstract composition that suggests a landscape in its general structure, though it is not a literal description of a particular place. The painting conveys his momentary response to a sun-drenched field in summer. The colours suggest warmth; the forms suggest a breezy movement. McSweeney has tried to convert his emotional excitement in response to the landscape into physical gestures or brushstrokes. The resulting picture retains the immediacy and spontaneity of the original experience. His shapes are the familiar softly curvaceous ones of our Irish landscapists, with edges almost never hard, but melting together with a subtle blending. His forms are "organic" and smoothly alive, sometimes they are just amorphous. The moist and luscious colours are applied with spontaneous excitement.

More recently McSweeney's landscapes have been marked by increased

realism while retaining the emotional vigour of his earlier works. An example of this is "August Fields, Wicklow, 1982" (26). The pattern of the fields is easily recognisable. The paint is used both thinly and thickly with a palette knife and he has scored the paint with the end of his brush to give more detail. He has interpreted his theme thoughtfully, and set it down with assurance and marked economy, emphasising the breath and slope of colour with an incised line on occasion to give apt emphasis. He gets down to the pure and basic forms, getting rid of the unnecessary frills.

A favourite motif in his Wicklow landscapes is a hillside, cutting the canvas in a steep diagonal. This trick was also much used by Paul Henry, (No. 24 is an example of this). He has also used it in his Spanish work eg. "The Hill" (33), and "Trees on the Hill" (30). The mountains are pushed forward dominating and filling the canvas. Brennan also cuts her hills in vertical section egs. "Ditch and Barley" (11) and "Dark Day" (18).

Although Cecily Brennan does not paint in the styles of any of her predecessors, she shares with them what Seamus Heaney has called "A Celtic love of place" where the "artist's personal emotion hovers around a locale". Brennan paints and draws another aspect of the Wicklow landscape. Going to Wicklow was a big break for her. She had not seen this type of landscape before and it was a total revelation to her that this place existed. While her subjects are common enough, her particular approach is unusual insofar as it is concerned with an almost cartographic quality reminiscent, in outline at least, with aerial photography.

Her show in the Project Arts Centre included eight large paintings and drawings in the main gallery. She was trying to create an environment within the gallery space. Her working scale is appropriate in trying to physically assimilate the landscape. All the large paintings and drawings correspond in size and viewpoint. Both aspects of her work are unusual in the Irish context. Great sweeps of land viewed from a considerable height stretch away from the base of each picture. Everything is consequently flattened out. The effect is half-way between an aerial photograph and a conventional view from a mountain-side. The feel is eastern, a notion enhanced by her gestural style, whether inlaying on soft, amorphous washes of colour or inscribing spiky graphic strokes.

Brennan takes as her subject matter a distillation of the landscape, in particular the Wicklow hills, bog, hillside and lakes. Brennan's works are an effort to understand the forces that form the landscape. She describes the forces in the abstract, visualising the fundamental patterns of energy that underly the incidental physical detail. Her images materialise out of marks of paint and graphite like fleeting glimpses of a cloud moving across a hillside, or wind-swept rain on a bog. Nothing is tangible or clearly defined, yet everything is intended. Elements are picked out and juxtaposed and she unites them in a distinctive and personal view of nature that owes nothing to anyone else. The huge work is a response to the scale of the Wicklow landscape. They grasped the implications of its sweep and shape. Smaller paintings and drawings seemed inadequate to capture great sweeps of hillside, huge profound lakes, and the epic passage of cloud over the huge mountains. What fascinates her is looking from one

mountain to another. The sheer spontaneity of her images is breathtaking.

Her earlier work was more literal than what she does now. Examples are "Ruigroks Tulips" (12) and "John Martins Field" (13). Then she was trying to describe the actual things in the landscape, but now she is more interested in describing the feeling of the place. But exactly the same things about the landscape have interested her all along. She has even used the same methods in just the same way. If we compare No 12 and No 14 "Heather and Firebreak" it will illustrate my point. The same method of working is used in both works of drawing by scoring the paper.

Now she tries to push her work more. Everybody knows they are good at certain things and they can produce images with these certain techniques which they developed while they were at college. It is a matter of pushing the whole thing and taking a chance. Brennan was taking risks in the large paintings and drawings and that tension is imbued in all these pictures. Working without any preparatory sketches there is an element of uncertainty which is translated through the work and to us. Our focus shifts from the passive end product to the active process of creation. It is impossible to look at these drawings and not be aware of the struggle it took to produce them, as well as the sheer physical energy. The lines nervously chew into the paper. They are pulled, dragged, but sometimes move tentatively with a line pushing back on itself. At other times the lines are punched out and with such force that it takes on a deep sheen.

In the big drawings such as "Ditch and Barley" (11), "Forest and Firebreak" (17) and "Wicklow Hillside" (16), we can't help but be struck by the feeling of distance in the rugged landscapes that stretch out before us. Brennan responds to the land with awe and excitement. They all have a high vantage point with an ascending perspective. She seems more interested in the contours rather than the details of the landscapes and in this sense there is a tendency to the abstract. When she isolates and abstracts shapes from nature they have a formal function in the structure of the picture.

Brennan's landscapes are not idealistic. Her paintings concern human activities and their influences on the land. Man has cut through the land with deep fire-breaks. He has dug ditches and he's set the heather ablaze. But he himself is absent, leaving the lonely, if scarred, landscape to dominate in the end. McSweeney's landscapes also have no figures in them. Trees is a subject for which McSweeney has a special affinity and are a common feature in both their paintings. Brennan is very interested in the fast growing forests of conifers cloaking our hillsides that a decade ago were bare. She paints the thick carpet of green with the paths and firebreaks breaking up the large areas. (Examples are "Forest and Firebreak" (17) and "Path and Forest" (21)). These drawings and acrylics accomodate vast tracts of land. The way all the areas are broken up on a hillside are things we see all the time. The landscape has changed very little over the years. Planting the forests must have changed the landscape dramatically. These unconscious man-made designs on our hillsides excite Brennan. These pieces have a rich surface texture which links her to the "poetic genre" in Irish painting.

Recently she has been more interested in the weather changes. Living in the Wicklow mountains, she was acutely aware of how quickly the weather changed. How the rain, mist and wind changed the situation. "Cloud Crossing Mountain" (20) and "Dark Day" (18) illustrate her occupation of this aspect. These paintings are both watercolours which I will discuss later. In No 20 she achieved the effect of the clouds by using masking fluid to retain the grey areas.

Both Brennan's and McSweeney's landscapes are topographical, but Brennan eliminates the sky and the horizon lines. She is more concerned with the forces in the landscape. Barrie Cooke demonstrates an almost scientific inquiry into the structure of the land. Bruce Arnold says about Cooke:

"Cooke hunts for reality. He digs and probes for what is really there, be it in bone and flesh, in water flowing over rocks, in the conjunction of trees and fields, in the heavy, flaccid carcase of a dead animal".⁴

On the surface his paintings are strongly tied to American Abstract Expressionism, which was indeed an influence. But Cooke departs from this in his underlying allegiance to structure, and in his poetic response to the subject. The construction of Cooke's painting is not accidental or haphazard. It grows out of careful study of natural shapes : bones, plant forms, rock formations and the like. His search for abstract shapes that embody essential principles of organic structure and growth produce works of primitive simplicity and vigour. His properties are affected by the elements — fluid, time, movement, permanent, bog. In his landscapes and bog pictures there is a sense of turmoil, of capturing reality just as it is, of first preserving

4. B. Arnold. 100 Paintings by Barrie Cooke & Camille Souter. pp.11.

the life that is there, then enriching it so that it will go on living in the painting.

Cooke moved to Co. Clare in 1954 where he lived for eight years. In all the time he spent there he didn't feel he had captured the essence of the Burren landscape in any of his work of this period. In 1962 he lived in Holland for one year. Removed from the landscape he once again tried to paint the Burren. He did forty paintings in all and destroyed all but two of the paintings. This was a theme he returned to time and time again over the years. He stayed with friends there and he painted out of the kitchen window. "West of Carran" (1) was painted in 1979. He was trying to capture the nakedness of the place. There is a peculiar anomaly between the dry hard rocks and the fluidity of the shapes the rocks have taken. "Ballyportry Castle" (6) conveys Cooke's sense of awe and excitement as he faced a specific scene. His poetic response colours his experience. This picture is shaped by the unique characteristics of the place. It has the muted colouring of the Burren in Co. Clare with the painting's craggy structure growing out of the sparsely rugged terrain. His line is always loose and fluid, both in his drawings and in his oils, and he depends to a large extent on the subtle effects to be derived from tonal values. His early work suited the wild and barren areas of Ireland around County Clare. Subsequently he moved to Thomastown, Co. Kilkenny in 1964, where he has lived since, except for short periods. There he produced a series of far richer landscapes, with strong greens and yellows. His first one-man show after this, 1966, came as a surprise, with its rich greens and yellows and the free use of white. One of the first things which interested him when he first came to Thomastown was a nearby forest in

a deep valley. He did many paintings from a height trying to feel his way into the mass of growth. "Below Thomastown" (2) is one in a series of these pictures.

The paintings which resulted from his stay in the Equatorial Rain Forests of Malaya and Borneo were an effort to explain to himself something of the complication and vitality of what he experienced there. He was moved by it and stirred by it and afterwards he tried to make paintings of it.

"That a certain bamboo can grow ten inches in a day and die in a couple of months I had guessed at, having seen spring corn shoot in cold Kilkenny (and tomatoes erupt in a hot-house) but that this could take place beside a tree 200 feet tall and as many years old, I found hard to reconcile."⁵

He had always imagined process and in the time he spent in the tropics he lived inside the most intense, diverse and complex ecological system remaining on the earth. He was in the most intense varied ecological system existing in the world. It was the most undisturbed primary forest.

"Nowhere else is there such heat, such sun, such dark. All forming; all adjusting; all competing; all supporting. Nowhere else can 30 sorts of leaves from half-an-inch to three feet across be found in a space of 10 cubic feet."⁶

He was recording what was going on out there but he was really trying to find out for himself what had been so moving about it. He was

5. Barrie Cooke, Cat. exh. in David Hendricks Gallery, Thomastown 1976.

6. Ibid.

trying to remake the sensations in order to find out for himself what it was he felt. That was one aspect and the other was that he was trying to 'hold' the experience he had. It was the vitality of the experience he was trying to remake, the excitement of the experience of watching that something, not the object, or the seeing of the object, but he was trying to remake the actual energy which he experienced, the vitality that you experience in the seeing of the object. When he came back the overwhelming thing was the darkness, the wetness, the greenness and the turmoil — this was the subject, not the forest, though it had to be coming through the forest. From his experience came great walls of forest apparently running wet, almost steaming. In his large wet, green, peaceful jungle paintings he was recreating the sense of pulsating growth around him, the massively tall hardwoods festooned everywhere with creepers and this indefatigable growth. For a year and a half after he came back he worked fourteen hours a day every day painting. There was almost no intellectual decision in it.

In "Big Forest, Borneo" (5) Cooke evokes the image of rain, as well as the brilliant and uneven light of the jungle as it filters through the dense foliage. His pictures convey these sensations more completely than any literal transcription. He treats the same theme brilliantly in his small jungle series watercolours eg. "Light in the Jungle No.3" (3) and "Light in the Jungle No. 5" (4). The sunlight does not meet the base of the forest. Very few of the paintings were about specific places. They are more to do with the sensations of light in the forest. What he saw was actually layer upon layer of growth and what is light looks in the distance but it was often right up beside him.

All space was dissolved because all he could see was a dark area and another light further away. All space was telescoped. The conditions forced him to do these watercolours quickly before the light shifted. This can be explained better in a passage which Cooke had transcribed into the catalogue of his exhibition of 1976 when he exhibited these jungle works.

" --- we were faced not by a wall of vegetation, but by an infinite variety of leaves in a limitless number of planes, and looking closely we realised that what made vision difficult was less the mass of vegetation than the variation of light. The sun was striking through the canopy of branches into the jungle and occasionally a brilliant shaft hit a leaf facing in our direction so that it was like a mirror aimed at the eyes. An elephant could have stood behind that leaf and remained invisible --- the sunlight ricocheting from one leaf to another, one place to the next --- the sun moved so that light pierced the canopy in different places, altering the value beneath ---" 7

The reliance on colour rather than the thrust of line is characteristic of Cooke's forest paintings and of his later work. He did once have to fill every square inch of canvas, now his subjects float free. On his larger canvases the colours seem to collide or collaborate in space. The pigment is applied quickly and loosely and it is often allowed to drip in an accidental way. His paintings are very direct, fresh and immediate. There is a spontaneity in the way he applies the paint and he is almost dismissive of framework. But he has studied the natural forms for so long that he is quite fluent and it is instinctive to him. Cooke's sense of awe and excitement as he faces a specific scene is translated through his work. After spending a long time painting these pictures of wet and green he wanted to make more precise things. So he started making the boxes again. In one particular piece "Slow Dance

7. B. Cooke, Cat. exh. in David Hendricks Gallery. Thomastown 1976.

Forest Floor" he made a wooden box with peat moss on the bottom and he made shapes which would be continuously moving. The limp spaghetti of clay were propped up when they were wet into the shapes that he wanted. When they had dried out he set them into the boxes. "Forestry Box" is another of these boxes. The pieces in the box are bone but somehow they transformed themselves into trees. It is as much about trees as it is about bones. The water in the large box is green, the colouring of the forests.

The interconnection between materials and the metamorphosis of one material into another fascinated Cooke, with the theme recurring in his paintings as well as in his boxes. Many of the materials that Cooke uses come from the earth: clay, sand, gypsum, peat, silver. The earth is one of the dominating motifs of these works. The earth has strong associations with burial and decay, but it is also the source of growth and regeneration. This aspect emerges particularly in the vigorous plant shapes of the jungle boxes. Some of the bones in the other works even look a little like growing plants. Cooke himself has been quick to point out that bones too are live matter, without necessarily having morbid connotations. For Cooke the earth is bountiful. It also has secrets sometimes yielding clues to man's past from under its surface. Unearthed, these objects can bridge the gap between contemporary man and the ancients. It is not surprising then to find that Cooke remains fascinated by finds buried in the bogland. Cooke's boxes carry through the theme we encounter frequently in Irish art, that of focusing on elements that tie contemporary man to the ancients. The bog is a typical feature of the Irish landscape and it is an area

which all three artists have looked to. Cooke did a number of pieces about the bodies found in the bogs about ten years ago. They demonstrate his scientific enquiry into the bogs. The painting "Bog" is about these finds in the bogs. The painting and box go together in this piece, one being an extension of the other. The peat moss is covering a large area of the painting and there is a band of gold leaf across the centre. Perhaps this is a reference to archaeological finds. A perspex box is at the centre of the painting which contains dry peat moss with black enamel on the base of the box. McSweeney's painting on this subject include "Bogland" (27), (29) and "Bogland Lugglass" (31). The paint is treated with dash and freedom, with plentiful impastos and tube-squeezing. There is a strong horizon line in all these paintings, something he is not afraid to use. These paintings are as much about the light in the boglands as about the bog itself. In 1979 he had an exhibition in the Taylor Gallery based completely on bogland. It was triggered off because his studio at the time was near Lugglass where he lives. He walked across the bog to his studio every day. It wasn't a case of painting in the landscape but walking through and taking notes and sketches. The whole exhibition was built around these notes. Brennan has done a series on the bog in cross-section. Included in her smaller works she has a series on "Burning The Heather" (25). Other illustrations in this essay include "Heather and Firebreak" (14), "Bog Drawing" (15), and "Bog and Heather" (22). They are all concerned with man's activities and their influences on the bogs.

The effect of Cooke's experience in Borneo was to give him more freedom to go into the same areas that also exist in this country,

water in landscape. In 1980 Cooke's preoccupation was with the effect of light on water on a lake at night. He developed the theme both in oils and watercolours; the images emerging magically from paintings that seem at first glance purely abstract. Many of his paintings are very precise diagrams of the structure of water, quite as readable as maps to someone like an angler or river board engineer eg. "Night Lake, Green" (7). He has always been interested in water in landscape, a theme he has embarked on previously. Other illustrations in this essay are "Deep Current" (8), and "Waterfall III" (9). These paintings are of water splurging over falls, spreading darkly in a pool. For Cooke, water is not merely the handiest correlative for his sense of flux, but as a form of space, combed by currents, as the air is by wind. There is a heavy, almost physical tug in the brushstrokes. The main emphasis is on the surface, the actual texture of the paintings born from the lovingly observed interaction of water and light and stone. "I think fishing is probably the source of all my paintings". Not that he goes around painting fish and water: the affinity is much deeper than that. A good fisherman has to be able to feel how a fish is thinking. A painting of his is like looking in water. There is a damp and liquid feeling about them. You can look at this layer and that layer and they are all one. He imagines water as condensed space and space is what painting has always been about.

"All good painting has this peculiar tangible air, liquid atmosphere, graspable space. The nearest day to day physical analogy for it is water".

The basis of Cooke's art, therefore, lies in his factually poetic submission to aspects of nature. He goes further than most in his

effort to understand the forces in nature. A hunter and fisherman, he seeks to know nature as she knows herself.

Irish artists are said to have a definite preference for watercolours. Let us now consider these artists' use of watercolour. Sean McSweeney, as I already mentioned, used watercolours for the first time in 1980 when he went to Spain. He uses watercolours in the 'conventional' manner. Examples of McSweeney's watercolours are "Trees on the Hill, Venta de Contreras" (32), "Along the River" (34), and "Around Don Fidels" (36). To this date McSweeney has specialised in rendering the incoherence and mystery of our own landscape, especially the mountainous kind. In Spain he found mountains and mystery but the incoherence has been swept clean away by the sharp light that shines on Spain's uncovered surface. His watercolours are airy, clean and clear. There is a lightness about them and a muscular elegance of line. The colours are transparent instead of dense and they show a sharpness and clarity in the drawing.

Brennan's watercolours are based on the Wicklow landscape as all her other work is. These don't have the light, clean qualities of McSweeney's watercolours. They have a more finished look. She developed a technique while in college of scoring the paper, and when she applied the paint is left traces of the scored marks. This was her method of drawing. Examples are "Heather and Firebreak" (14), "Dark Day" (18), "Firebreak" (23), and "Ruigroks Tulips" (12). Cooke's watercolours on "Light in the Forest Nos. 3 & 5" (3) & (4), also have a more finished quality. Cooke's have the translucent qualities of this medium which McSweeney has. Brennan's "Dark Day" (18)

comes closest to having these qualities.

A discussion on the paintings of Brennan, Cooke and McSweeney should include their use of colour. Colour is McSweeney's strongest quality, in fact some of his pictures have nothing else. He has a vivid, fresh colour sense, a rare enough thing in a country where painters seem almost mystically obsessed with greys and low tones. His verdurous greens, blues and yellows sing out with purity and directness. It is the sheer richness of his palette that serves him. He uses primary colours unlike Brennan or Cooke. A distinction must be made between Brennan's large paintings and her watercolours. Colour in her large paintings is restricted to soothing earth tones enlivened with a variety of pinks, but in her watercolours her range extends to primary colours. The range of colour and tone goes from the sultry colours of "Heather and Firebreak (14) to the deep splashes of crimson as the fire takes hold of the heather (25), and the cadmium yellow in "Hatstacks" (19). Cooke never uses primary colours. His colours are all earthy colours like Naples Yellow and Sap Green. Examples are the forest paintings (3), (4), and (5).

CONCLUSION.

Frances Ruane¹ believes the land has an important place in an Irishman's heart. It tugs at him and makes him feel guilty if he leaves it. She says it is not surprising that the land remains the dominant motif in Irish art both directly as a landscape subject, or indirectly as it influences the artists' use of light, colour, atmosphere and shape. In her essay "Modern Irish Landscape Painting" she takes eighteen artists whom she says consistently look to the Irish landscape as the source for their art. For a country such as Ireland with a vast and varied landscape, I think it is surprising the small number of artists who consistently look to the landscape as the source for their art. Perhaps the international trends, to which we are now more exposed than previously, are taking over. Or is it that they feel landscape is a subject for "Sunday Painters" ?

1. F. Ruane. Modern Irish landscape painting. "Agricultural Roots".

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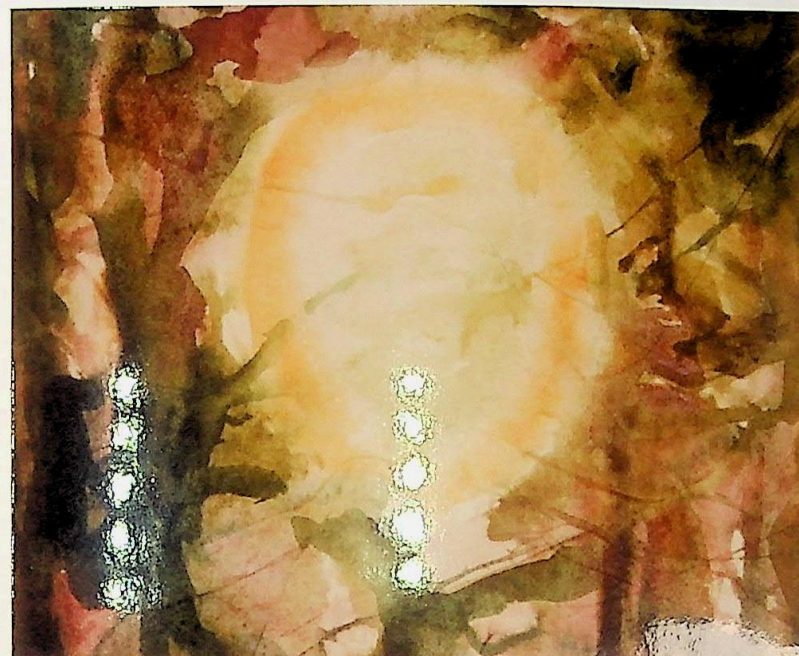
Ruane, F. Modern Irish Landscape Painting. Dublin ;
 The Arts Council of Ireland, 1981.



1. Barrie Cooke.
"West of Carran"
1979
Oil on panel
12" x 12"
Owned by the artist.



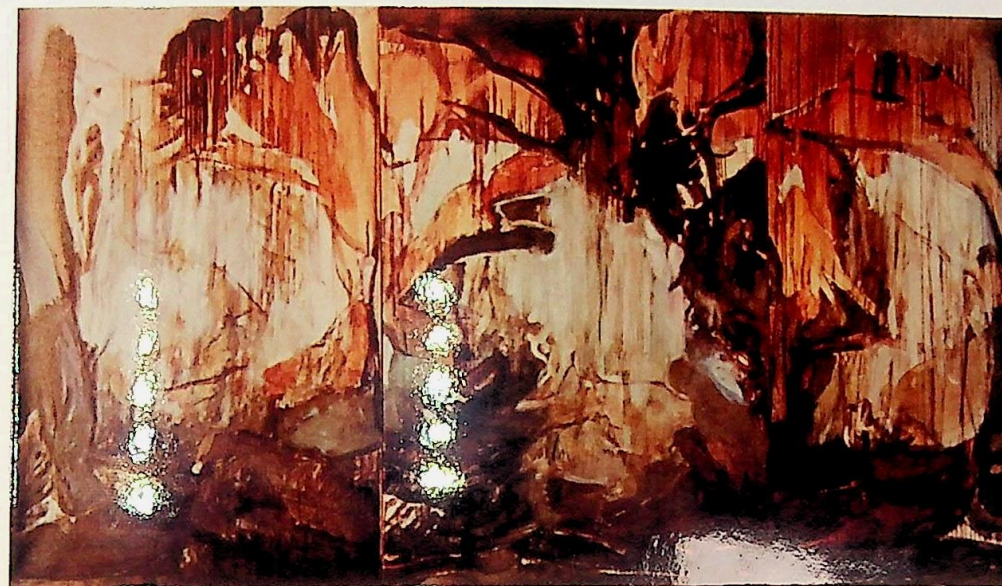
2. Barrie Cooke.
"Below Thomastown"
1965/66
Oil on board.
134.6 x 102.9 cm. (53" x 46.5")
Collection of Gordon Lambert.



3. Barrie Cooke.
"Light in the Jungle No. 3"
1976
Watercolour on paper.
15" x 15"
Collection of Pat and Antoinette Murphy.



4. Barrie Cooke.
"Light in the Jungle No. 5"
1976
Watercolour on paper.
16" x 16"
Collection of Pat and Antoinette Murphy.



5. Barrie Cooke.
"Big Forest Borneo"
1976
Oil on canvas.
70" x 134"
Collection of Bank of Ireland.



6. Barrie Cooke.
"Ballyportry Castle"
1979
Oil on canvas.
46 x 61 cm. (18" x 20")
Collection of Beatrice and Eric Baird.



7. Barrie Cooke.
"Night Lake, Green"
1981
Oil on canvas.
50" x 50".



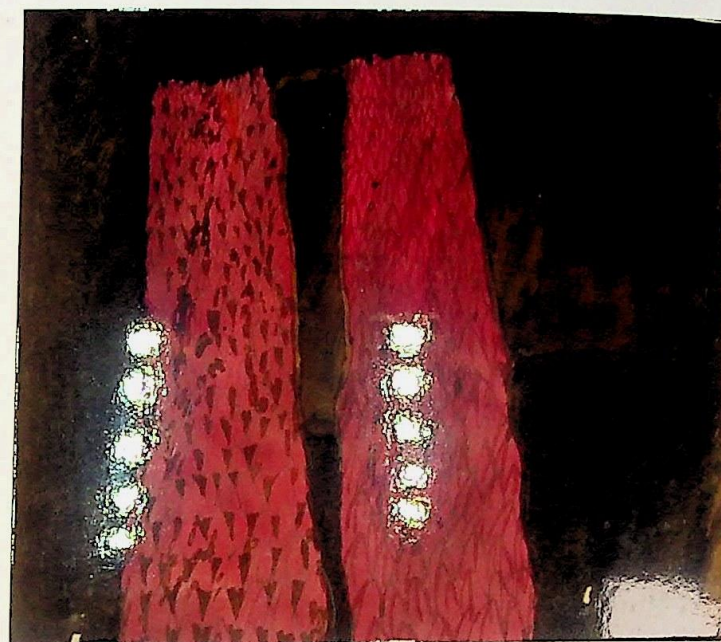
8. Barrie Cooke.
"Deep Current"



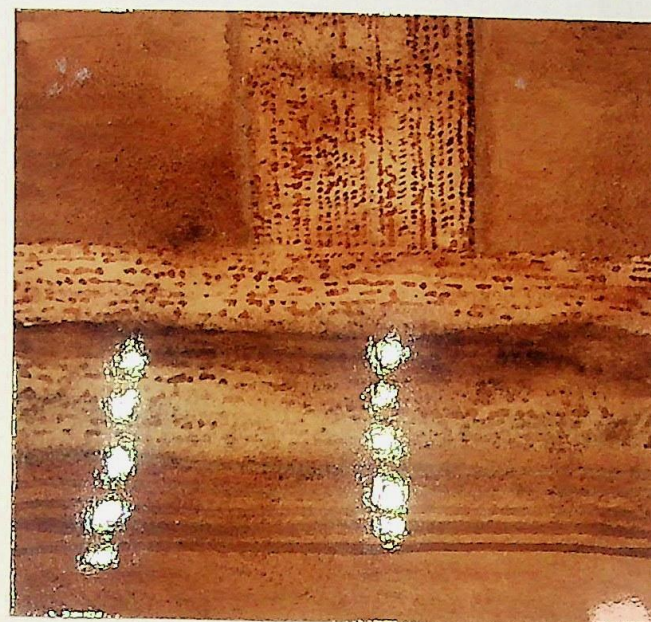
9. Barrie Cooke.
"Waterfall III"



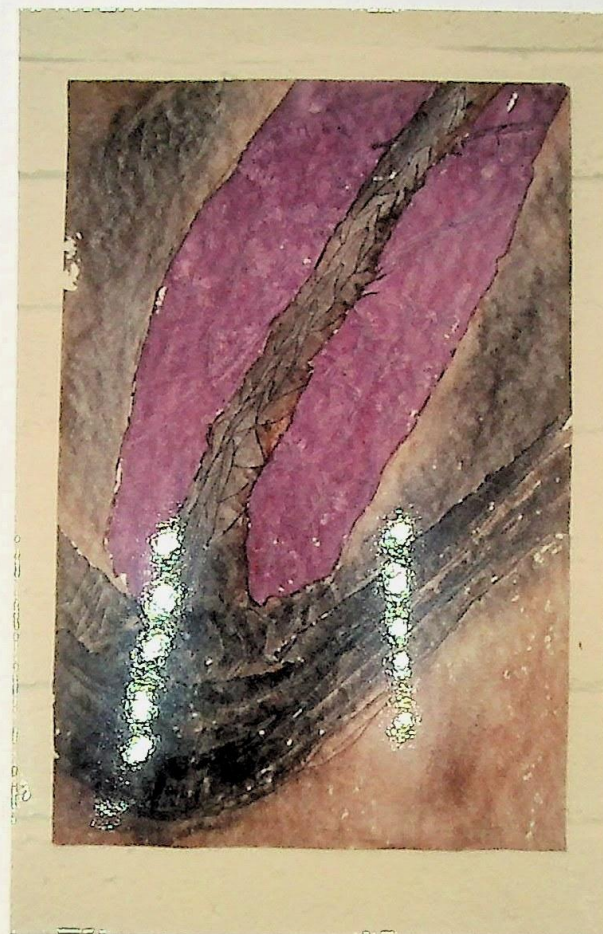
11. Cecily Brennan.
"Ditch and Barley"
1981
Graphite on paper.
7' x 9'
Not sold.



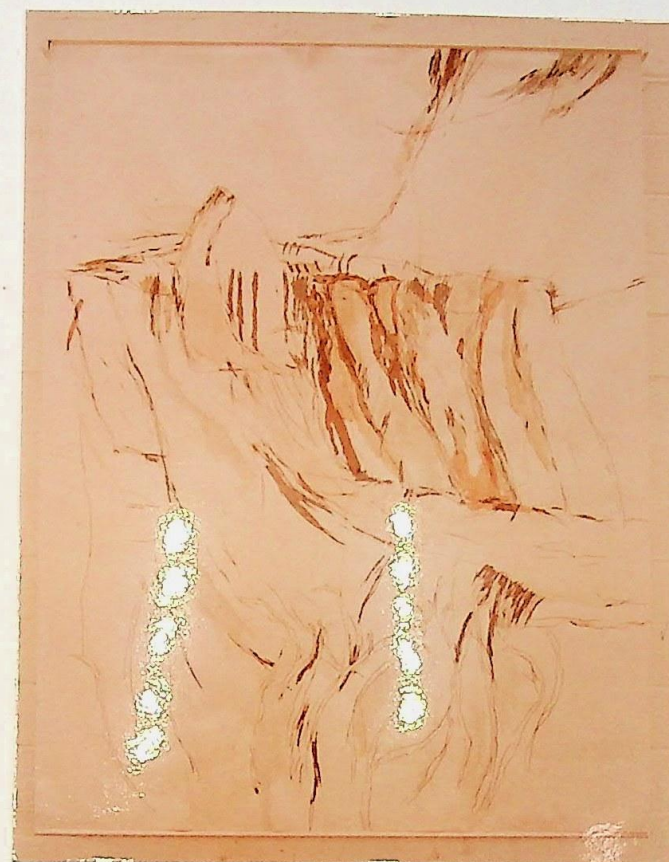
12. Cecily Brennan.
"Ruigroks Tulips"
1978
3' x 2'6"
Watercolour on paper.
Collection of Department of Art History, U.C.D.



13. Cecily Brennan.
"John Martin's Field"
1978
Watercolour on paper.
8" x 6"



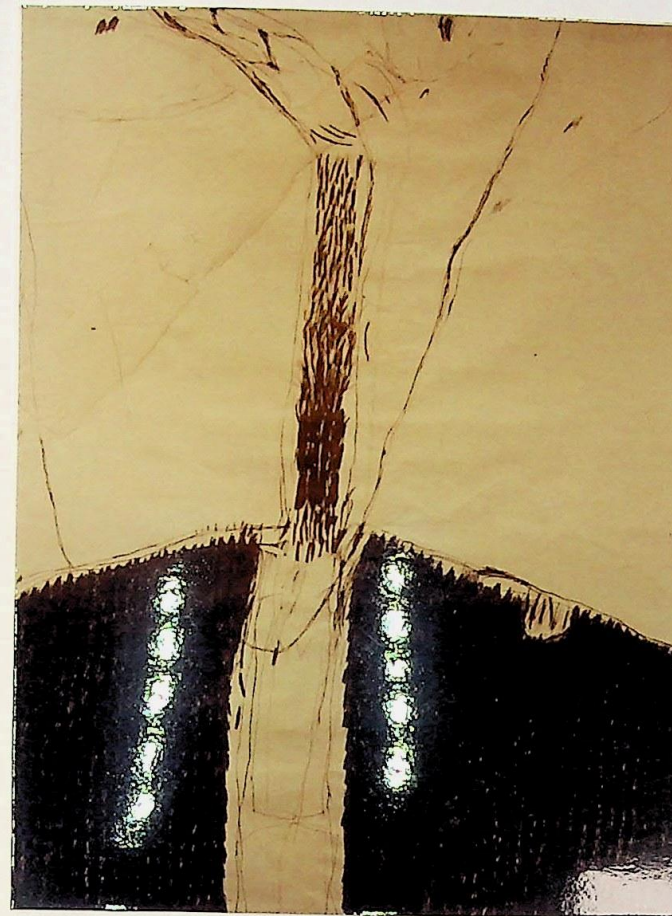
14. Cecily Brennan.
"Heather and Firebreak"
1981
Watercolour on paper.
2' x 2'6"
Collection of John Stephenson.



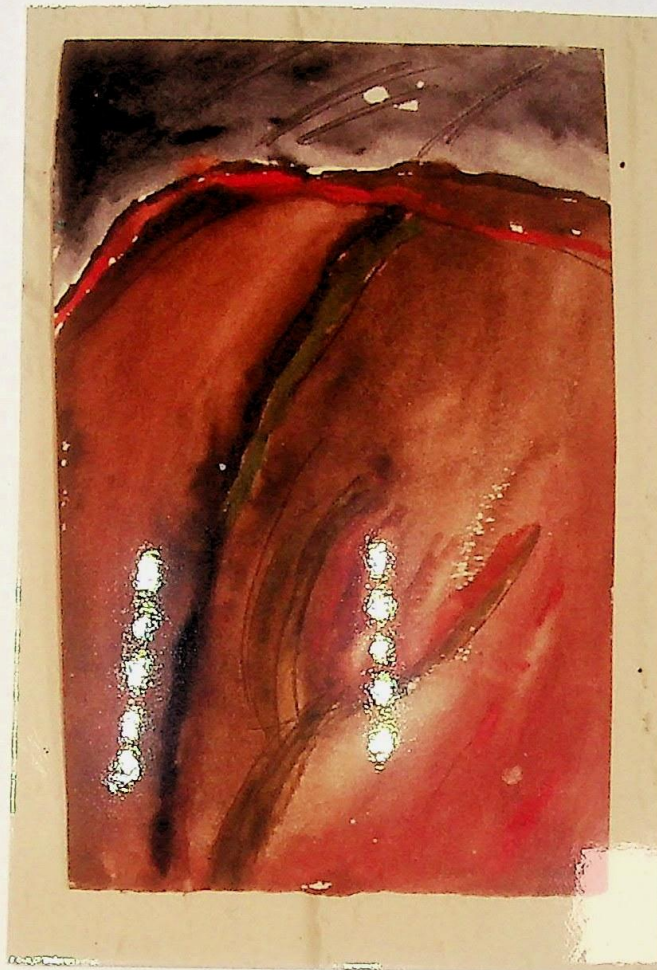
15. Cecily Brennan.
"Bog Drawing"
1982
Graphite on paper.
7' x 9'
Collection of Bank of Ireland.



16. Cecily Brennan.
"Wicklow Hillside"
1981
Graphite on paper.
7' x 9'
Not sold.



17. Cecily Brennan.
"Forest and Firebreak"
1981
Graphite on paper.
7' x 9'
Not sold.



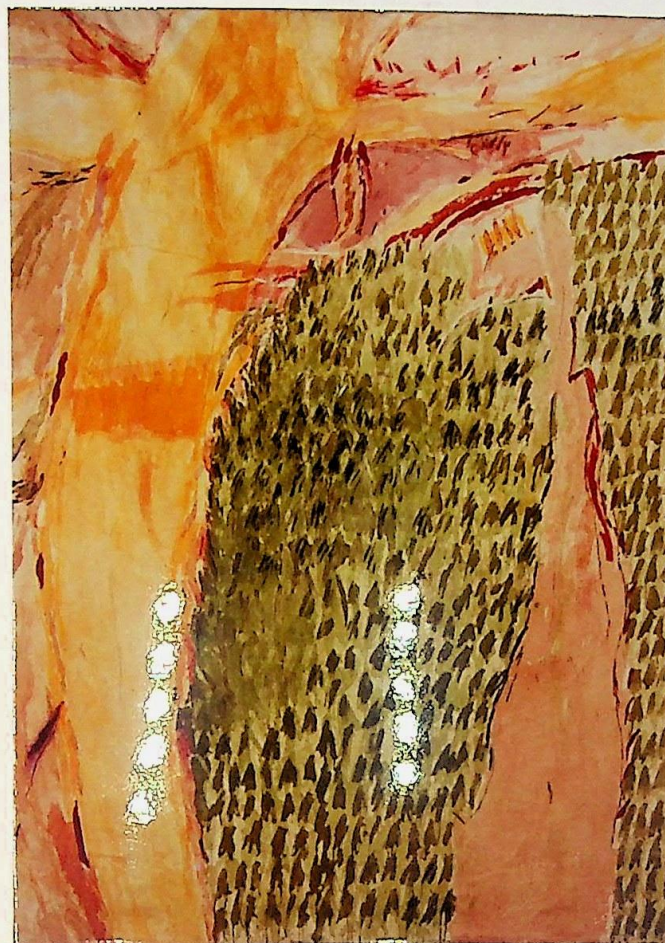
18. Cecily Brennan.
"Dark Day"
1981
Watercolour on paper.
8" x 12"
Collection of Emmanuelle Kehoe.



19. Cecily Brennan.
"Haystacks"
1982
Acrylic on paper.
2' x 2'6"
Collection of Algemene Bank, Netherlands.



20. Cecily Brennan.
"Cloud Crossing Mountain"
1982
Watercolour on paper.
12" x 16"
Collection of Sue McNab.



21. Cecily Brennan.
"Path and Forest"
1982
Acrylic on canvas.
7' x 9'
Collection of The Arts Council of Ireland.



22. Cecily Brennan.
"Bog and Heather"
1982
Acrylic on canvas.
7' x 9'
Collection of Varming, Mulcahy, Reilly & Associates.



23. Cecily Brennan.
"Firebreak"
1981
Watercolour on paper.
2' x 2'3"
Collection of Blaithin de Sachy.



24. Cecily Brennan.
"Lough Tay (1)"
1980
Watercolour on paper.
12" x 18"
Collection of Leon de Sachy.



25. Cecily Brennan.
"Burning the Heather"
1981
Watercolour on paper.
2' x 2'8"
Collection of Dr. P.F. Brennan.



26. Sean McSweeney.
"August Fields, Wicklow"
1982
Oil on canvas.
28" x 21"
Owned by artist.



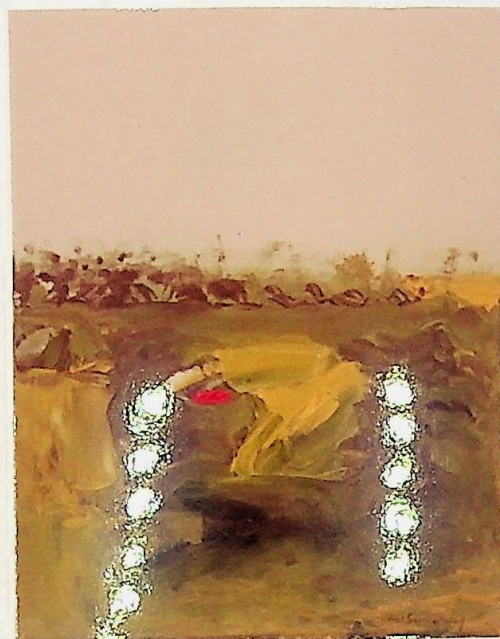
27. Sean McSweeney.
"Bogland"
1981
Oil on canvas.
40" x 44"
Owned by artist.



28. Sean McSweeney.
"Fields along the River"
1969
Oil on canvas.
30" x 24"
Owned by Sheila McSweeney.



29. Sean McSweeney.
"Summer"
1969
Oil on canvas.
40" x 44"
Collection of Hugh Lane Municipal Gallery.



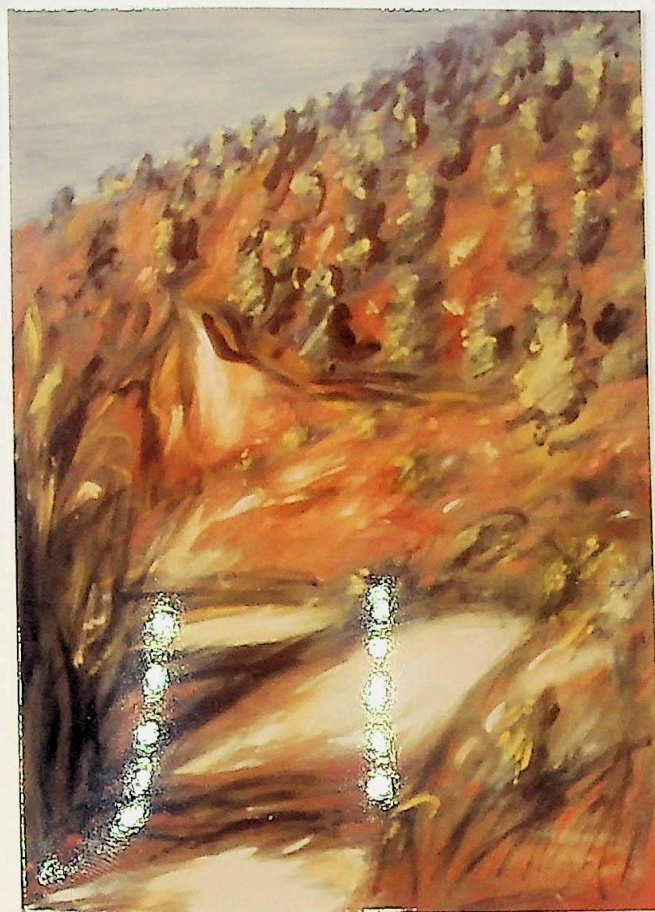
30. Sean McSweeney.
"Landscape"
1972
Oil on canvas.
12" x 18"
Owned by the artist.



31. Sean McSweeney.
"Bogland Lugglass"
1968
Oil on canvas.
24" x 36"
Collection of Dr. Breen c/o Tulfarris.



32. Sean McSweeney.
"Trees on the Hill, Venta de Contreras"
1981
Watercolour on paper.
9" x 13"
Collection of Marie Ox, Pearse College, Crumlin.



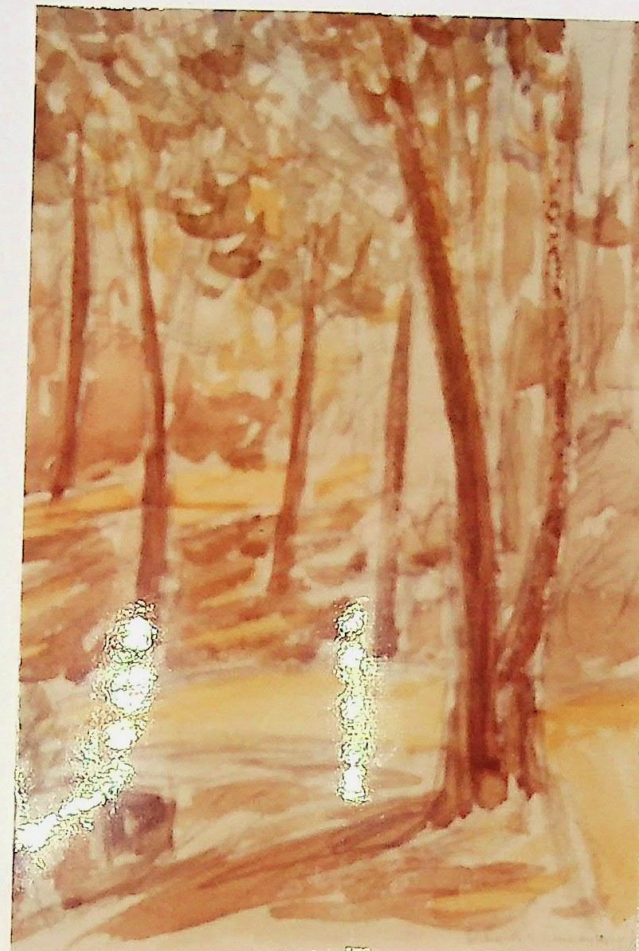
33. Sean McSweeney.
"The Hill, Venta de Contreras"
1981
Oil on canvas.
48" x 66"
Owned by the artist.



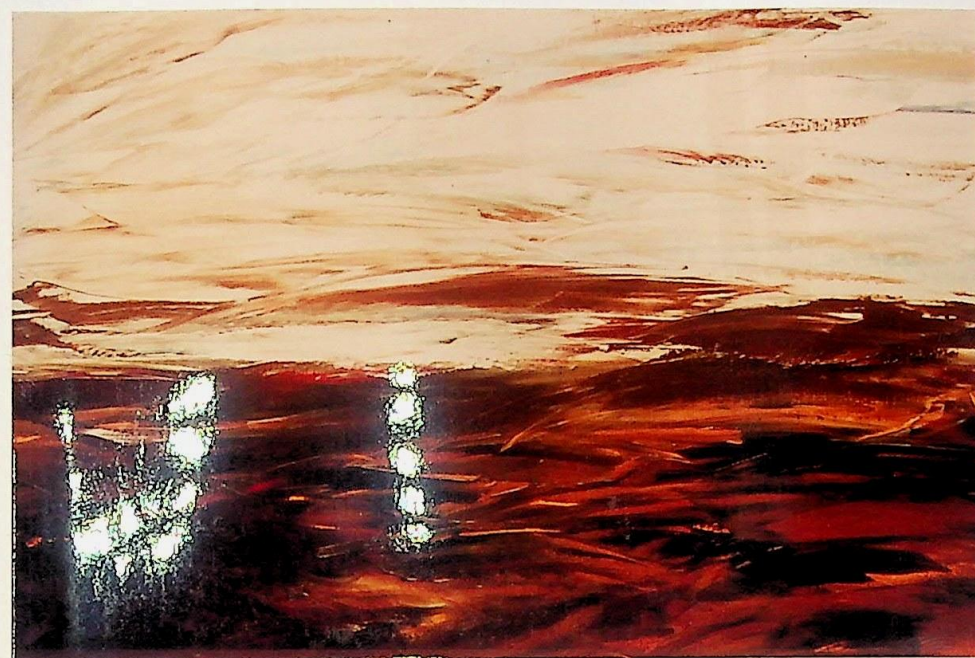
34. Sean McSweeney.
"Along the River, Venta de Contreras".
1981
Watercolour on paper.
6" x 8½"
Collection of P.J. Murphy, Irish Malt Exporters.



35. Sean McSweeney.
"Trees on the Hill, Venta de Contreras"
1981
Oil on canvas.
24" x 30"
Collection of Greg Hanlon, Crumlin.



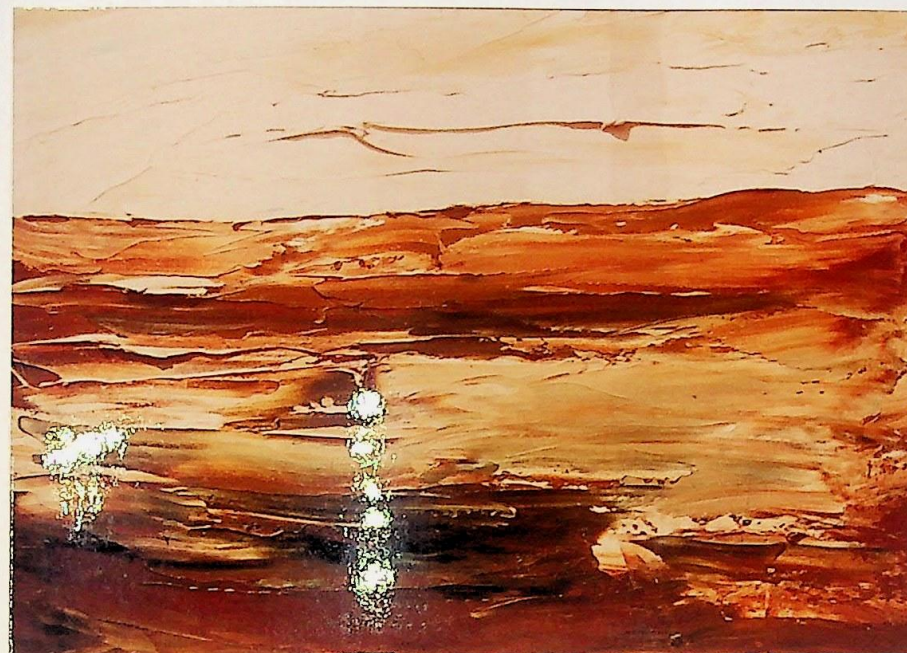
36. Sean McSweeney.
"Around Don Fidels"
1981
Watercolour on paper.
9" x 13"
Collection of Mary Rice.



37. Sean McSweeney.
"Along the Shore, Sligo"
1979
Oil on canvas.
32" x 44"
Collection of Karel Mullins, Tulfarris.



38. Sean McSweeney.
"Sea Fields, Sligo"
1979
Oil on canvas.
24" x 30"
Collection of Edmund Duffy, Swan Park, Monaghan.



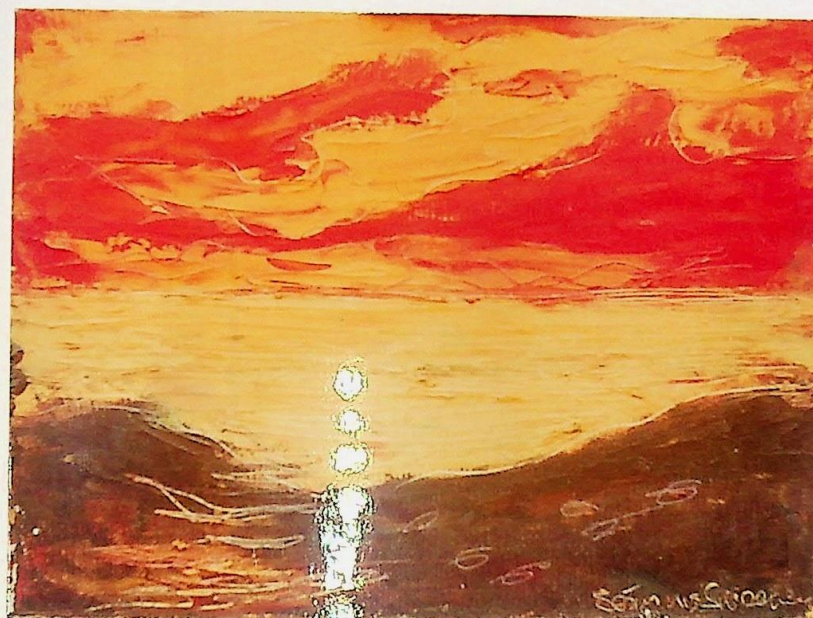
39. Sean McSweeney.
"Bogland"
1979
Oil on canvas.
14" x 18"
Collection of Una Foley, Merrion View Ave., Mount Merrion.



40. Sean McSweeney.
"Fields Lugglass"
1975
Oil on canvas.
10" x 14"



41. Sean McSweeney.
"Along the Shore, Sligo"
1979
Oil on board.
14" x 18"



42. Sean McSweeney.
"Along the Shore"
1975
Oil on board.
5" x 7"
Owned by the artist.