

# Hugh Lane Municipal Gallery Dublin

**Michaela Giebelhausen**

**Dublin City Gallery The Hugh Lane** Dublin City Gallery The Hugh Lane,

**Hugh Lane Gallery** Barbara Dawson, 2021-04-19 This selection of highlights, lucidly chosen by Director Barbara Dawson, takes a personal journey through the fascinating collection of the Hugh Lane Gallery; from early works presented by Hugh Lane and his supporters through to contemporary practice. The Hugh Lane Gallery, Dublin's city art gallery, is situated in the heart of the city. It was established in 1908 by the art collector and dealer Hugh Lane and is the oldest public modern art gallery in the world in continuous existence. Inspired by the Irish Literary Revival, the establishment of the gallery is acknowledged as one of the most significant cultural events in the birth of Modern Ireland. With works ranging from the mid-19th century to the contemporary, this remarkable public collection, created in a unique spirit of philanthropy, is one of Ireland's foremost cultural institutions. This selection of highlights, lucidly chosen by Director Barbara Dawson, takes a personal journey through the fascinating collection; from early works presented by Hugh Lane and his supporters through to contemporary practice.

**Hugh Lane** Barbara Dawson, 2008 This publication celebrates the pioneering achievement of Hugh Lane in founding a gallery of modern art, one of the world's first, in Dublin a century ago. Lane was a Cork-born, London-based art dealer who was among the first to collect French Impressionist paintings. His ambition to establish a gallery of modern art, now Dublin City Gallery The Hugh Lane, was realised in 1908 with an astonishing collection of Irish, British and Continental work gathered by Lane and his supporters. The path to his dream was not without struggle, and the fascinating story of the founding of the Gallery and of the turbulent controversy over his bequest has captivated audiences ever since his early death aboard the Lusitania in 1915. Many of the world-renowned treasures collected by Lane are illustrated, including all of Lane's contested thirty-nine Continental paintings, providing an insight into the man and his age. Impressionist masterpieces by Manet, Renoir, Monet and Morisot are reunited with Lane's modern collection for the first time since they were removed from Dublin to London in 1913. Distinguished essayists explore the importance of Lane's legacy. Barbara Dawson, Robert O'Byrne and Roy Foster illuminate Lane's life, the cultural context of Ireland in the early twentieth century and the controversy over the thirty-nine Continental paintings. Jessica O'Donnell, Philip McEvansoneya and Christopher Riopelle detail the founding of the collection, Lane's acquisition of important Impressionist paintings and the wider European context

for the collection. Joanna Shepard reveals the essential work of conservators in preparing Lane's legacy for exhibition. Raymund Ryan, Seán O'Reilly and John Redmill explore the architectural context of the Gallery's current home, Charlemont House, and the collections once housed there by Lord Charlemont, while Niamh Ann Kelly reflects on the relationship of contemporary art to the art of the past.

Picture this Daire O'Connell,1997

**The Continental Pictures** Dublin City Gallery The Hugh Lane,2008

**Dublin City Gallery The Hugh Lane** Dublin City Gallery The Hugh Lane,2006 Dublin City Gallery The Hugh Lane is home to one of Ireland's foremost collections of modern and contemporary art. This book, published in celebration of the opening of the newly extended Gallery, presents 120 of the most outstanding works in the collection. Paintings and sculptures by such Impressionist and Barbizon artists as Camille, Corot, Edouard Manet, Claude Monet and Edgar Degas are explored alongside those of their Irish counterparts Walter Osborne, Frank O'Meara and John Lavery. Continuing into the twentieth century, major works by Maurice de Vlaminck, Henry Moore, Philip Guston and Ellsworth Kelly accompany such Irish masterpieces as the nationalist-inspired canvases of Seas Keating and Maurice McGonigal, and the Modernist works of Jack B. Yeats and Mainie Jellett.--BOOK JACKET.

Hugh Lane's Life and Achievement Lady Gregory,1921

*Poetry in the Museums of Modernism* Catherine E. Paul,2002 How modernist writers experienced the Louvre, the British Museum, and the Museum of Natural History-and how these museums influenced their writing

**Discover Art at Dublin City Gallery The Hugh Lane** Jessica O'Donnell,Dublin City Gallery The Hugh Lane,Dublin (Ireland). City Council,2007

*The Architecture of the Museum* Michaela Giebelhausen,2003-11-08 From the Louvre to the Bilbao Guggenheim and Tate Modern, the museum has had a long-standing relationship with the city. Examination of the meaning of museum architecture in the urban environment, considering issues such as forms of civic representation, urban regeneration, cultural tourism and the museumification of the city itself. Ranging from the seventeenth century to the present day, case-studies are drawn from Europe, South America and Australia. Contributions written by J.Birksted, V.Fraser, H.Lewi, D.J.Meijers and others.

*Francis Bacon at Hugh Lane Municipal Gallery of Modern Art, Dublin* Francis Bacon,Hugh Lane Municipal Gallery of Modern Art,1998

**Yeats** Richard J. Finneran,2001 Another volume in the distinguished annual

Paul Henry S. B. Kennedy,Paul Henry,Síghle Bhreathnach-Lynch,2003-01-01 This is a biography of Henry's life & artistic achievements, especially his idyllic landscape paintings of the west of Ireland.

**Memory and Desire** Kenneth McConkey,2017-07-12 This title was first published in 2002. 'Memory and Desire' is a

lavishly illustrated account of the art world in Britain at the turn of the twentieth century. It calls upon rich resources of contemporary diaries, letters and art criticism, as well as the analysis of works of art to answer questions about how and why new artistic tendencies emerged and tastes changed. Eschewing the familiar narrative of an inevitable progress towards modernism, Kenneth McConkey considers a broad range of art and critical thinking in the period. Discussing the market for old master paintings, which rivalled those for modern art, and the question of how and why certain genres of art were particularly successful at the time, McConkey explores the detail and significance of contemporary taste. He draws upon the work of commercially successful painters such as John Singer Sargent, William Orpen, George Clausen, Alfred East, John Lavery and Philip Wilson Steer, and their critic-supporters to throw light upon current arguments about training, aesthetics, visual memory and the creation of new art. 'Memory and Desire' is a major contribution to our knowledge of this important period in British art.

Poverty Working Group on Poverty: Access and Participation in the Arts, Jeanne Moore, 1997

The Sphere, 1920

**Field Day Review 4, 2008**, 2005

**Aloysius O'Kelly** Niamh O'Sullivan, 2010 This is a critical biography of Aloysius O'Kelly's career as a painter, illustrator and committed Fenian which uncovers a world hardly known hitherto except in the most caricatured versions.

*Ireland on Show* Fintan Cullen, 2017-07-05 Looking past the apparent lack of a sustainable Irish display culture, this book demonstrates that there is a very full story to tell of the way Ireland displayed its art from the late eighteenth to the early twentieth century. *Ireland on Show* analyzes the impact of the display of art as a significant political and cultural feature in the make-up of nineteenth-century Ireland - and in how Ireland was viewed beyond its own shores, in particular in Great Britain and the United States. Fintan Cullen directs much-needed critical attention and analysis to a subject that has been largely overlooked from an Irish perspective. This study moves beyond museums, to address the range of art institutions in Irish cities that displayed art, from the Royal Hibernian Academy, founded in the 1820s, to Hugh Lane's Municipal Art Gallery, opened in Dublin in 1908. Throughout, the book explores the battle between the display of a unionist ethos and a nationalist point of view, a constant that resurfaces over the period. By highlighting the tension between unionist and nationalist viewpoints, Cullen uses the display of art to investigate the complexities of Irish cultural life before the founding of the Free State.

**A Century of Irish Painting** Hugh Lane Municipal Gallery of Modern Art, Hokkaidōritsu Kindai Bijutsukan, Mitaka-shi Bijutsu Gyārā, Yamanashi Kenritsu Bijutsukan, 1997

## The Enigmatic Realm of **Hugh Lane Municipal Gallery Dublin**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Hugh Lane Municipal Gallery Dublin** a literary masterpiece penned by way of a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those that partake in its reading experience.

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