

THE ARTS AND CRAFTS MOVEMENT MAKING IT IRISH

Organized by the McMullen Museum, the exhibition has been curated by Vera Kreilkamp and Diana Larsen in collaboration with Virginia Teehan (University College Cork) and underwritten by Boston College, the Patrons of the McMullen Museum, and an anonymous donor in honor of Colman Welby, with transportation provided by Aer Lingus.

McMullen Museum of Art, Devlin Hall, Boston College. Monday–Friday, 11:00 a.m.–4:00 p.m., Saturday–Sunday, noon–5:00 p.m. Contact: artmusm@bc.edu, 617.552.8587. All events are free and open to the public and have been sponsored by Boston College’s Institute for the Liberal Arts and Irish Studies Program.

CALENDAR OF EVENTS

Tuesday, February 9

4:00–5:15 p.m., Devlin Hall 101

An Introduction: The Arts and Crafts Movement; Making It Irish

Paul Larmour (Queen’s University, Belfast), author of *The Arts and Crafts Movement in Ireland*, introduces the major themes and styles of Irish Arts and Crafts.

Saturday, February 27

2:00–4:00 p.m., Devlin Hall 101 and McMullen Museum

Culture and Society in Ireland, 1916: Contexts for the Arts and Crafts Movement

Fintan O’Toole, currently teaching at Princeton University, is a widely read columnist and the literary editor for the *Irish Times*, as well as the author of many books about Irish society. His *A History of Ireland in 100 Objects* (2013) is especially relevant to the exhibition’s focus on material culture. O’Toole’s lecture is followed by a gallery walk at the McMullen Museum.

Tuesday, April 5

3:00–5:15 p.m., Burns Library, O’Brien Fine Print Room

Irish Arts and Crafts Connections at Boston College: Panel Discussion and Campus Walk

Patricia DeLeeuw (BC) chairs a panel and leads a tour of stained glass windows at the Burns and Bapst Libraries. Diana Larsen (McMullen Museum) discusses the Richard King windows in Bapst. Maureen Meister (Tufts) describes BC’s early 20th-century architecture in the context of the Arts and Crafts movement. Virginia Raguin (Holy Cross) examines the Irish *An Túr Gloine* studio and its contributions to the Newton Country Day School chapel. Milda Richardson (Northeastern) discusses Maginnis and Walsh’s “collegiate Gothic” style in buildings both at BC and Newton Country Day School.

Tuesday, April 12

3:00–5:15 p.m., McMullen Museum and Devlin Hall 101

The Illustration and Stained Glass of Harry Clarke

Kelly Sullivan (NYU) leads an informal tour of the Harry Clarke materials in *The Arts and Crafts Movement: Making It Irish* and then lectures on Harry Clarke’s stained glass and illustrations.



THE ARTS AND CRAFTS MOVEMENT MAKING IT IRISH

From February 6 to June 5, 2016, during a year of commemoration of the 1916 Easter Rising across Ireland, the McMullen Museum of Art offers the first comprehensive examination of the Irish Art and Crafts movement. Like the more familiar Irish Literary Revival of the same era, Arts and Crafts practice accompanied and shaped the visual imagination of the country's transformation from colony to independent nation. As its centerpiece, *The Arts and Craft Movement: Making It Irish*, curated by Vera Kreilkamp and Diana Larsen, introduces dazzling early medieval-influenced metalwork, embroidered hangings and vestments, altar cards, and leatherwork from University College Cork's Honan Chapel. The collection of this ideologically charged masterpiece of Arts and Crafts achievement, consecrated in 1916, has never before traveled beyond Cork.

The exhibition also features Wilhelmina Geddes's and Harry Clarke's stained glass panels that evoke a Celtic and early Christian past, but gesture toward the innovative modernism characterizing the Literary Revival. Three Arts and Crafts windows in Boston College's Bapst Library, commissioned in the 1950s from Harry Clarke's colleague Richard King, constitute an epilogue for the exhibition, suggesting why the University's campus provides a fitting setting for it. Other objects on display include handcrafted furniture and metalwork, carpets and wall hangings, and jewelry replicating early medieval metalwork. They illustrate both the widespread popular dissemination of Revivalist motifs and the philanthropic promotion of handicraft industries that initiated the Arts and Crafts movement in Ireland.

Also on view is handcrafted Revivalist book art: a War of Independence republican prisoner's journal hand-inked with Revivalist motifs—as well as an elaborate commemorative volume of illumination embellished with related imagery, but now honoring Ulster's unionist leader Edward Carson, who presided over the division of the island in 1921. Especially moving are Harry Clarke's modern-medieval illustrations for the eight volumes of *Ireland's Memorial Records*, listing the names of Ireland's soon-to-be-forgotten 49,435 First World War dead—unionist and republican, Protestant and Catholic, from the North and South.

Lenders include the National Museum of Ireland, Abbey Theatre, Royal Irish Academy, Royal College of Physicians of Ireland, National College of Art and Design, and National Library of Ireland in Dublin; Crawford Art Gallery and Honan Chapel in Cork; St. Brendan's Cathedral in Loughrea, County Galway; Ulster Museum in Belfast; as well as private collectors in Ireland, Northern Ireland, and the United States.

The accompanying catalogue, edited by Vera Kreilkamp, contains essays by Nicola Gordon Bowe, Marjorie Howes, Andrew Kuhn, Janice Helland, Marguerite Helmers and Kayla Rose, Paul Larmour, Diana Larsen, Nancy Netzer, Tomás Ó Carragáin, Fintan O'Toole, Kelly Sullivan, and Virginia Teehan. A digital guide to the exhibition has been produced by Joseph Nugent and students in his digital humanities course.

The exhibition has been underwritten by Boston College, the Patrons of the McMullen Museum, and an anonymous donor in honor of Colman Welby, with transportation provided by Aer Lingus.

