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| le Brocquy, Louis (1916-2012) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Born in Dublin, Louis le Brocquy became one of the most significant figures in Irish twentieth century art. After a major role in the organisation of the Irish Living Art Exhibition in 1943, he moved to London where he was active in the contemporary art scene. |
| Born in Dublin, Louis le Brocquy became one of the most significant figures in Irish twentieth century art. After a major role in the organisation of the Irish Living Art Exhibition in 1943, he moved to London where he was active in the contemporary art scene.  File: Louis le Brocquy A Family 1951 .png  Figure 1 Louis le Brocquy *A Family* 1951  Source: <http://www.nationalgallery.ie/en/Collection/Irelands_Favourite_Painting/Final_brocquy.aspx>  In 1958, le Brocquy moved to the South of France with his wife, the painter Ann Madden, remaining there until their return to Dublin in 2000. His painting *A Family* (1951) won the Prealpina Painting Prize at the Venice Biennale in 1958; after having been rejected by the Hugh Lane Gallery in Dublin in the 1950s, it finally entered the collection of the National Gallery of Ireland in 2000. *A Family* addresses Cold War anxieties through a reading of both Picasso and Manet; the *Presences* series(1954-1964) examined the female body through a visual language close to the French Inform (*l’Informe*). However, a significant theme in le Brocquy’s work from the 1960s onwards utilised the Celtic cult of the head as a basis for studies of modernist artists and writers including Francis Bacon, James Joyce and Federico García Lorca, thus firmly located Irish identity within the wider context of European modernism. |
| Further reading:  (Coulter)  (Kennedy)  (Le Brocquy)  (Madden le Brocquy)  (Smith) |