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| **About you** | **[Salutation]** | Fionna | [Middle name] | Barber |
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| Jellett, Mainie (Mary Harriet) 1897-1944 |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Mainie Jellett was the most important of a remarkable generation of Anglo-Irish women artists studying in Paris after the First World War. She is credited with the introduction of modernist painting to Ireland. |
| Mainie Jellett was the most important of a remarkable generation of Anglo-Irish women artists studying in Paris after the First World War. She is credited with the introduction of modernist painting to Ireland.  File: Mainie Jellett Decoration.png  Figure Mainie Jellett *Decoration* 1923  Source: <http://onlinecollection.nationalgallery.ie/view/objects/asitem/Objects$004014105/0;jsessionid=1BE483CA18D57928F19B047CFC314648?t:state:flow=72f7318a-0ed1-422c-9871-7124f8793036>  In 1921, Jellett and Evie Hone briefly studied with the Cubist painter André Lhote before persuading Albert Gleizes to accept them as pupils. Jellett and Hone soon became collaborators with Gleizes in the development of a late Cubist abstraction linked to a spiritual reality. Jellett’s painting *Decoration* wasexhibited at the Society of Dublin Painters in 1923. Combining interrelated planes of saturated colour with an underlying religious motif, it was greeted with suspicion and incomprehension by reviewers. Jellett and Hone regularly visited Gleizes in France and, in 1932, she became a part of the Abstraction – Création group. Mainie Jellett continued to exhibit in Dublin and actively championed the cause of modernist painting within the new Free State through her writings and lectures. She welcomed the wartime influx of artists such as the White Stag Group and was chairman of the first Irish Exhibition of Living Art although her final illness prevented her from exhibiting. |
| Further reading:  (Arnold)  (Jellett)  (Art)  (Kissane) |