

On The Way Home

Sold



Description

Oil on Board
Circa 1980

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On The Way Home, exudes Markey's distinctive, naïve, expressionist, melancholic style. The composition includes many distinctive features of Markey's work, notably the white gable ends with no visible windows on the white cottages, the women with no visible facial features wearing dark shawls, and the sailing boats with dark brown sails. Typical of his Irish landscapes 'On The Way Home' is cold, damp and misty reflected by the flat, muted palette of grey, blue, green and white.

Markey painted with house paint and old brushes on board or card and this gives his work an honesty of who he really was and what Ireland was really like then. His pictures evoke a time of story telling, knitting and fishing. Markey painted from his mind, his imagination, he brought through the feeling of isolation and simple life within the homes of a bleak landscape. Hard times but simple times. Times we have forgotten or are too young to know.

Markey is regarded along with Jimmy Bingham and Dan O'Neill as one of the great Northern Master's of Irish Art.

Board length 89 cm., 35 in., Height 61 cm., 24 in.,
In a polished walnut, bevelled frame, Length 102.50 cm ., 40 in., Height 71.50 cm., 28 in.,

Markey Robinson was born in Belfast in 1918. He grew up in a society divided against itself in the post war period following World War One. By the time he was a teenager, the great depression had cast an economic pall across the face of America and Europe, and the rise of Fascism had imperiled the hopes and aspirations of a generation. The times were hungry, fragmented and uncertain, and it was against this backdrop that the young Markey attempted to assert his burgeoning, artistic sensibility.

With virtually no formal art training, save for some drawing lessons received at Perth Street School, the young Markey set his sights on becoming an artist. Along the way he would ply his trade as a welder, toy maker, decorative glass maker, in addition to trying his hand as an amateur boxer. He would also spend time at sea. One of his earliest successes came when a painting of his showing the affects of a German air raid on Belfast took the attention of Mr. P Brown, Chairman of the Civil Defense Authority. He acquired the picture entitled 'Bomb Crater in Eglinton Street' and would later present it to the Ulster Museum where it became part of their permanent collection. Other successes followed in the same year of 1943 when Markey showed his work in the seminal Exhibition of the Living Art in Dublin and at the British Civil Defense Art Exhibition in London. Doubtless Markey was encouraged by the attention his art was receiving at this time, and his work continued to develop in the post war era.

With the cessation of hostilities in Europe in 1945, Markey was free to travel abroad in pursuit of fresh inspiration. Paris so long the center of the art world held a special attraction for the artist. Though the city would eventually bow to New York as the acknowledged Mecca of artistic experimentation, Paris would forever hold its status as one of the great art capitals of the world, and Markey felt accepted there. However, he never st...