



THE LOCKWOOD-MATHEWS MANSION MUSEUM
A Registered National Historic Landmark

A Journey of Hope: The Irish American Immigrant Experience



Leaving, Tracy Sweeney
Courtesy of Kevin Mulvey

Quinnipiac
university


IRELAND'S
GREAT HUNGER MUSEUM
OF FAIRFIELD

**Loan courtesy of Quinnipiac University in conjunction
with Ireland's Great Hunger Museum of Fairfield**

**Quinnipiac
university**



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GREAT HUNGER MUSEUM**
— OF FAIRFIELD —



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March 12, 2026

Dear Friends,

The Board of Trustees and I are deeply honored to inaugurate the Museum's 2026 season with this exceptional exhibition, made possible through a prestigious loan from Quinnipiac University in conjunction with Ireland's Great Hunger Museum of Fairfield. *A Journey of Hope: The Irish American Immigrant Experience* serves as a bridge between the tragic history of the Great Hunger and the resilient legacy of those who sought a new life in America.

While a collection of outstanding paintings is displayed in the Billiards Room, a poignant installation of contemporary sculptures is featured in the 19th-century Servants' Quarters. These galleries were originally the living quarters for the Mansion's predominantly Irish domestic staff.

By walking through these historic spaces, visitors can reflect on the intersection of art and lived experience, honoring the Irish American immigrants who helped America build the foundation of our communities.

Susan Gilgore, PhD
Executive Director
Lockwood Mathews Mansion Museum

Ard-Chonsalacht na hÉireann
Consulate General of Ireland



A Chairde Gael, Dear Friends,

I would like to extend my warm wishes to all of you gathered to celebrate the launch of the exhibition *A Journey of Hope: The Irish American Immigrant Experience* at the Lockwood-Mathews Mansion Museum.

The items in this exhibition bring to life the history of the Irish in America, driven by the seminal event in Irish immigration history – the Great Famine. The collective story on display is one of resilience, hard work, and community. I know that many who immigrated during this time are credited with building America as we know it – from its subways and railways to its canals, skyscrapers and beyond. Having such items on display and accessible to the public puts the Irish American story in context. They remind us how those who fled widespread suffering and starvation on the island of Ireland overcame significant hardship to become part of this country's social, cultural and historical fabric. That is something to celebrate, especially as the US marks 250 years of independence.

The month of March is an incredibly special time of year to everyone of Irish heritage and affinity – wherever we may be – as we unite to celebrate our shared heritage and culture. I would like to take this opportunity to wish you a Happy St. Patrick's Day. Lá Fhéile Pádraig sona daoibh!

Sincerely,

Gerald Anglely
Consul General

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Dear all,

The Lockwood-Mathews Mansion Museum exhibition offers an important opportunity to recognize the lasting contributions of Irish Famine immigrants who helped build and sustain communities here in Norwalk, my own hometown, and across Connecticut.

Presenting this history in a place where many Irish workers lived and labored in the 1860s deepens our understanding of the city's shared heritage. During Irish Heritage Month, we honor their resilience, sacrifice, and the generations who followed.

This exhibition reflects our commitment to preserving local history and ensuring these immigrant stories continue to inspire future generations.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Bob Duff'.

Senator Bob Duff

Quinnipiac university

“Quinnipiac University is proud to support the Ireland’s Great Hunger Museum of Fairfield and its vital work to preserve and share the history of the Great Hunger. This partnership ensures the collection is cared for with integrity and made accessible to the communities it was meant to serve. We remain committed to helping ensure these powerful stories continue to educate and resonate for generations to come.”

-Marie Hardin, QU President



“The Gaelic American Club is honored to stand in support of Ireland's Great Hunger Museum of Fairfield. We consider IGHMF a part of our family, sharing our commitment to ensuring Irish history, traditions and culture are preserved and honored. We are proud to help sustain this work so its lessons and legacy continue to inform and inspire future generations.”

-Tom Harding

President, Gaelic American Club, Fairfield, CT.



“In the Irish tradition of storytelling, this collection speaks in many voices. Through these works, we encounter stories of resilience and endurance, of lives uprooted and remade, and of how Irish immigrants grew and found opportunity in America. At the Lockwood-Mathews Mansion, these narratives converge with the stories embedded in the house itself, including those of the Irish servants who lived and labored here. Together, place and collection create a dialogue where history is not only remembered, but shared.”

*-John Foley, President
Ireland's Great Hunger Museum of Fairfield, CT.*



THE LOCKWOOD-MATHEWS MANSION MUSEUM
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A Journey of Hope: The Irish American Immigrant Experience

The Great Irish Famine of 1845-1852 is often framed as a watershed moment in Irish history, something that began, peaked, and ended. However, the effects of famine: depopulation, mass migration, and changes in land ownership, continued long after the year 1852.

The works in this exhibition resist that framing of a precise end date. Instead, they present famine as a long process, one that was anticipated, lived through, remembered, handed down and emotionally felt across generations of people in Ireland and among the Irish diaspora.

Spanning more than two centuries, the artworks trace hunger and emigration while also probing the conditions that made famine possible and the deep cultural imprint it left behind. Together, they show that famine did not simply happen. It unfolded, and its consequences continue to echo.

Early nineteenth-century landscapes by James Arthur O'Connor and Henry Mark Anthony are striking for what they do not say. Painted just before the worst of the disaster struck, *Scene in Connemara* (1828) and *Sunset* (1846) depict stillness and a fertile terrain. With hindsight, that stillness feels uneasy. The land appears poised, almost silent, as if holding its breath, waiting for the eruption of blight from the soil itself. These scenes now read as quiet premonitions, where landscape becomes a witness to an approaching collapse that neither artist nor subject could yet articulate.

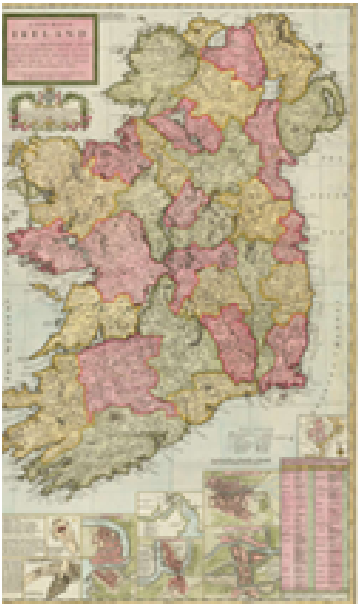
Mid-century illustrations by Erskine Nicol and William Magrath take a more direct, though still complex, view of Irish rural life during mass displacement. Nicol's *Outward Bound* and *Homeward Bound* frame emigration as a visual story of potential success, presenting America, the land of opportunity, as a place where Irish lives might be remade through effort and endurance.

By contrast, Magrath's *At the Cottage Door* captures a moment of hesitancy between home and the wider world. Is the old man in his wisdom encouraging the next generation to cross the threshold into a world of change? Is he sewing the seeds of rebellion in Mother Ireland or encouraging the young woman and her child to emigrate? Created in 1875, its quiet domestic scene is undercut by our historical knowledge, as it precedes the unrest and upheaval of the Land Wars that were already gathering force.

Later twentieth and early twenty-first century artists, including John Behan, Rowan Gillespie, and Margaret Lyster Chamberlain, return repeatedly to the image of the body at a threshold. Ports, gangplanks, and piers recur across their work, reinforcing departure as something inevitable rather than an embraced choice. The sorrow of leaving home is captured through still life and sculpture. However, given the alternative, not everyone was sad to board the emigrant ship; for many it was a journey of hope.

In these images, leaving is not a single act but a persistent condition. These works speak to the scale of loss, the depopulation of Ireland by approximately three million people, and to the fact that the country has still never regained its pre-famine population of eight million.

Loretto Leary
Co-Chair, Connecticut - Ireland Trade Commission
Education & Cultural Director, IGHMF



**Herman Moll,
Map of Ireland
1714
Engraving with hand
Color on paper**

Mapping Power, Remembering Absence

The inclusion of Herman Moll's 1714 *Map of Ireland* grounds the exhibition in the structural realities that preceded famine: land division, colonial governance, and economic extraction.

Herman Moll (c. 1654-1732) was a German-born map illustrator who became one of the most influential cartographers in early 18th-century London.

Moll is best known for richly detailed maps that blended geography with politics, commerce, and imperial ambition. He collaborated with writers and thinkers such as Jonathan Swift and Daniel Defoe, embedding contemporary ideas into his cartography.

His 1714 maps reflected Britain's expanding global interests, especially in North America and the Atlantic world. Moll's work is valued as both a scientific resource and a visual record of early modern empire-building.

**James Arthur
O'Connor
Scene in Connemara
1828
Oil on canvas**



Son of an engraver and print seller, James O'Connor learned art at his father's side; he also may have studied with William Sadler II. In 1818 he executed a number of topographical commissions for Ascendancy patrons. Aristocratic aestheticization of the land eliminated the traces of those who also lived on the land and worked it. O'Connor's estate portraits may have airbrushed peasant poverty out of the picture, but they still merit nuanced reading.

There is some evidence that in 1828 O'Connor made a trip home. If so, this was one of the comparatively few landscapes he painted in Ireland, imbuing it with added authenticity.

He was an adept at small-scale paintings with diminutive figures set in large landscapes. And he used impasto to heighten the immediacy, as we see here in his trademark red-coated figure in the middle distance.

O'Connor may have avoided representing the harsh realities of life for the peasant, but in painting the landscape of Connemara he presented a benign view of a region that had been heavily stigmatized by the Cromwellian edict "To Hell or to Connacht," and was thus pioneering. In this small painting, in seeing beauty where others saw desolation, O'Connor provides an important milestone in how we now read the landscape painting of the west of Ireland historically.

Henry Mark Anthony
Thinking of the Future
an Irish Sketch
1845
Oil on canvas



When The Art Union reviewed this painting in 1845, it declared, "The painter is a man of genius; he will have nothing to fear from poverty; his peril will arise from too much intellectual wealth" (June 1, 1845). Exhibited in the Royal Academy in 1845, the painting was universally acclaimed.

Anthony's affinities with contemporary French painting placed him in the forefront of British painting in the mid-nineteenth century. The looseness in handling and intensity of color led leading Pre-Raphaelite critics William Michael Rossetti and F. G. Stephens to hail him as the best landscape painter of his day, while the artist Ford Madox Brown described Anthony as "like Constable, only better by far".

In 1843, Anthony made his first of many visits to Ireland, returning throughout the Great Hunger. Here, on the eve of the Famine, a fortune teller reads the cards, watched intently by her clients, eager to know the future. Somewhat prophetically, perhaps, another critic observed the "streaks of blood-red in the girl's face" (Bell's New Weekly Messenger, May 11, 1845). What the future held, as we now know, was over one million deaths.

Henry Mark Anthony
Sunset
(also known as
Rock of Cashel)
c. 1847
Oil on canvas

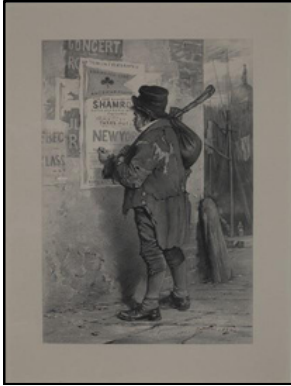


One of the most original British landscape artists of his generation, Henry Mark Anthony acquired a reputation for powerful work, albeit at a time when originality was an all-but-suspect quality. The painting in the upper register is technically very daring, while the poverty displayed in the lower is unusually revealing for the time.

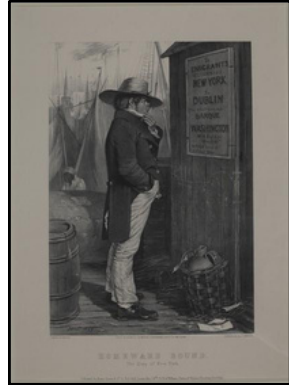
Cashel was extremely important ecclesiastically and politically. Richard Lalor Shiel saw the *Rock* “as an emblem as well as a memorial of Ireland ... on which it is impossible to look without feeling the heart at once elevated and touched by the noblest as well as the most solemn recollections.”

By the late 18th century, the cult of ruins had set in. During the 1840s Anthony visited Ireland and familiarized himself with antiquarian debates. George Petrie’s description of Cashel as “that sacred and magnificent acropolis” led to a reawakening of interest in Ireland’s ruined past. In his *Essay on the Round Towers of Ireland*, Petrie wrote of “the piety, art and learning of remote times”, and suggested that at such sites “we are among the dead ... forced, as it were, to converse with men of other days,” a melancholic reflection that seems to have found its echo in Anthony’s work.

Lithographs 1856



Outward Bound:
The Quay of Dublin
Erskine Nicol



Homeward Bound:
The Quay of New York
Erskine Nicol

These lithographs, likely proof impressions, stage a neat visual fable of departure and return: poverty before emigration, prosperity after. They invite the hopeful viewer to imagine a future in which the emigrant comes home transformed into a man of means, an outcome that, for most, remained stubbornly out of reach.

In *Outward Bound*, the Customs House in Dublin looms in the background as a marker of surveillance and constraint, while deprivation seeps into every detail of the scene. By contrast, *Homeward Bound* shifts the setting to the bustling port of New York, a space freighted with opportunity and wealth. The visual cues are blunt but effective: the frayed hat and threadbare coat of departure are exchanged for cleaner, newer garments—sartorial shorthand for success.

Even the bodies themselves tell this story. The emigrant of *Outward Bound* is rendered with simianized, almost monkey-like features, a dehumanizing caricature rooted in contemporary racialized stereotypes. In *Homeward Bound*, that same figure appears newly refined, his features softened and civilized by supposed success abroad.

William Magrath
At the Cottage Door
1875
Watercolor



William Magrath was born in Cork and educated at the Blue Coat School before studying at the Cork School of Art. He is said to have stowed away on a ship to New York, where he made a name for himself as a painter of genre and landscape subjects. He made several return trips to Ireland from 1879 into the 1890s, especially around Cork and Kerry. Magrath had three pictures in the 1883 Cork exhibition: *Thinking it Over (The Land Question)*, *The Green Fields of Erin*, and *The Seaweed Girl*, indicative of his ongoing interest in broader Irish political issues.

Magrath also traveled widely in Europe where the influence of Alma Tadema is seen on his work. He is represented in several museums in both Ireland and the U.S. His fashionably sentimental paintings of Irish peasants on both sides of the Atlantic - *Paddy's Honeymoon* (1879), *Ah Rory, be aisey, don't tease me no more* (c. 1865) (from Samuel Lover's song *Rory O'Moore*) and *On the Old Sod* (1879, The Metropolitan Museum of Art) - led the American critic, Samuel G.W. Benjamin, rather inflatedly, to describe Magrath as "one of the strongest artists in genre" in America, comparing him to Jean Francois Millet.

Seán O'Sullivan, RHA
Connemara Woman
with Red Skirt 1952
Oil on board



Seán O'Sullivan studied drawing at the Dublin Metropolitan School of Art. He executed religious paintings, interiors and landscapes, but was primarily known as a portrait painter.

In *Connemara Woman with Red Skirt*, O'Sullivan portrays a rosy-cheeked woman from the west of Ireland wearing traditional dress. Head covered, arms folded, she stands full square in front of a lovely landscape. Cottages are sparsely spread throughout the stony land. The low horizon allows for an expansive cloudy sky above the mountains, saturated with iridescent light.

With colonialism and plantation came the consignment of the dispossessed Irish to the west, which became increasingly differentiated from the rest of the country. Marked by its poverty, isolated culturally, and geographically inaccessible, the west came to be seen as the “real” Ireland, the repository of Gaelic culture, language, and religion, giving rise to an iconography of its own in which the association of women with nature is an important trope. Visually, women functioned as personifications of wholesomeness, virtue, domesticity and authenticity.

Boy Separated from Family
**Margaret Lyster
Chamberlain**
2000
Bronze



Leaving
Tracy Sweeney
Oil on wood
2019

Bodies, Separation, and the Human Cost

Twentieth- and twenty-first-century art and sculpture shifts the emphasis decisively away from the landscape toward the physical body. Margaret Lyster Chamberlain's *Boy Separated from Family* and Tracy Sweeney's *Leaving* confront viewers with enforced rupture.

It wasn't just emigration that separated families: workhouses segregated men, women and children. The punitive Poor Laws ensured that the workhouses in Famine era Ireland were a last resort of refuge. Sometimes emigration was seen as a better opportunity to keep families together, especially when landlords or other charitable organizations provided assistance by paying the passage.



Charlotte Kelly
The Famine Ships
2008
Oil and ink on canvas



Charlotte Kelly
Abandonment
2011
Oil on canvas

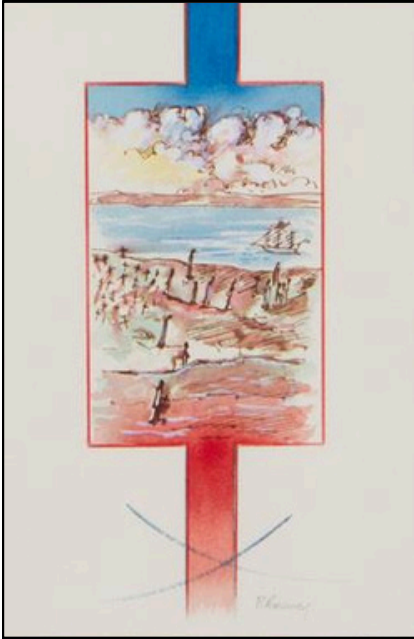
Ships, Cottages, and the Architecture of Loss

Recurring motifs of cottages and ships appear throughout the exhibition, most starkly in the graphic works of Pádraic Reaney and the mixed-media paintings of Charlotte Kelly.

Charlotte Kelly's *The Famine Ships* transforms the vessel itself into a site of abandonment. These ships are not transitional spaces but floating thresholds – neither home nor destination. Together, these works underscore how famine reshaped the built environment, turning ordinary structures into symbols of loss.

Although her work tends more toward the abstract than the delineated, Kelly considers drawing essential to her practice. She is a colorist who paints in silence, saying she “finds it spiritually gratifying to express herself through her paintings, working with oil paints, mixing the colors, considering the texture, and letting her imagination take over.” First, she covers the canvas vigorously, striving for immediacy, then she lets the work repose before working on the finish. While executing her moving Famine paintings, she reflected on how much we take life for granted.

Pádraic Reaney's prints reduce these structures - the ships, cottages and architectures of loss - to essentials: empty dwellings, skeletal vessels, anonymous figures waiting. The economy of line mirrors the economy of survival.



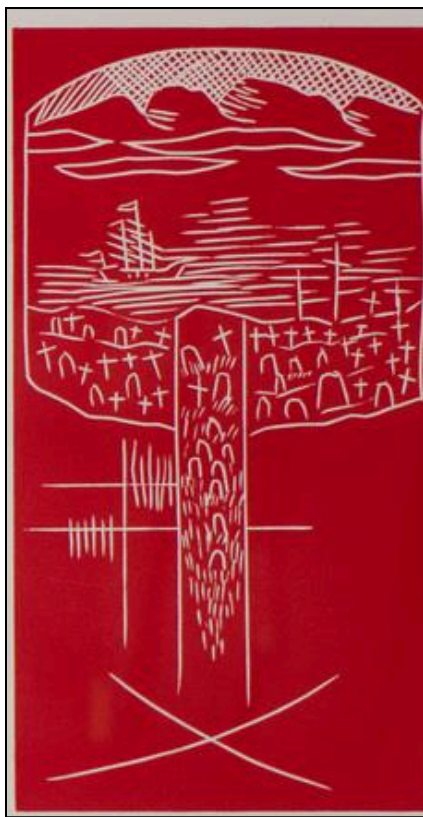
To the Ship
Pádraic Reaney
2010
Watercolor on paper



Famine Cottage
Pádraic Reaney
2010
Block print on paper



Waiting for the Meal
Pádraic Reaney
1995
Monoprint on paper



Famine Ship
Pádraic Reaney
2010
Block print on paper

John Behan
Arrival -
The New Dawn
2000
Bronze



Commissioned by the Irish government, the memorial to the Irish Famine, *Arrival: The New Dawn* (2000) (26 x 24 ft.), was presented to the secretary general of the United Nations, Kofi Annan, and sited on the Plaza at the United Nations headquarters in New York, alongside works by such artists as Henry Moore and Barbara Hepworth.

Arrival is a variation on the National Memorial in County Mayo, Ireland, albeit with a more hopeful message. The symbolic skeletal rigging in Mayo, has been replaced with a more human figuration, as some 150 survivors, huddled on deck disembark by New York's East River to start a new life. Behan works within an Irish tradition, but in a modern way.

John Behan's *Arrival: The New Dawn* complicates the familiar emigration narrative. *Arrival* here is not a resolution. The figures remain unsettled, their future unclear. The promised "new dawn" is rendered as uncertainty rather than hope, reflecting the reality that emigration often reproduces precarity rather than escaping it.

Rowan Gillespie
Statistic I & Statistic II
2010
Bronze



Rowan Gillespie's *Statistic I and Statistic II* go further, bringing the bodies as corpses back to the landscape challenging the abstraction of famine death into numbers. By titling these figures "statistics," Gillespie insists on the inadequacy of data to portray human suffering.

Artist's Statement:

"Under one small municipal parking lot on Staten Island, some 650 human bodies have been discovered. Most are the remains of Irish immigrants who, having fled the devastation of Famine, survived the horrors of the 'coffin ships,' had, on arrival in the New World, died in quarantine from the diseases they carried with them.

Amazingly it has been possible to identify the name, age, date, and cause of death of most of those who were so unceremoniously disposed of in this mass grave. Having spent some time at the site and with those involved, I felt the need to offer some small dignity to those forgotten dead by cutting their names into bronze. It was my way of taking time to contemplate the horror behind these statistics.

I would need to make 5,000 tables like these to record the known deaths resulting from the Famine in Ireland."

Alexander Williams
RHA
Cottage, Achill Island
c. 19th century
Oil on canvas



Alexander Williams, an accomplished marine, landscape, and cityscape painter, travelled around Ireland, England and Scotland, and was especially drawn to Achill Island, County Mayo.

In 1873 he was one of the first artists to go to the remote island, an arduous journey that in that time took three days. There he “found a part of Ireland where there was an immense field for the activities of an artist,” and where he intended “to make it peculiarly my own and devote myself to making its wonderful scenery known.” Although outgoing himself, his art, not unlike the place, exudes melancholy and a sense of isolation. Williams’ depictions of Achill were the first many saw of the ongoing deprivation in the west.

Williams’ cottages were a far cry from the sanitized, whitewashed cottages of Paul Henry. This cottage may look derelict but the spectral figure of a man - as if a ghost from the past—can be discerned in close-up in the doorway. This painting evokes terrible memories of terrible times, when poor, starving people were evicted from their homes during the Great Hunger.

Much praised for revealing the beauties of Ireland, the *Irish Times* declared that through his art “he has done the nation service” (21 January 1901).

**Sir Thomas Alfred
Jones, PRHA
Connemara Girls
1880
Oil on canvas**



The contrast here between youthful, vibrant beauty and the gaunt figures of Famine victims is striking, especially when compared to Allan's *The Rag Pickers*.

Thomas Jones attended the Royal Dublin Society Schools. Following a number of years in Europe, during the Famine period, he returned and built a substantial portrait practice.

These enchanting colleens, with their lustrous black and red hair, are at once traditional and modern. The wind-whipped skirts revealing the bare legs of the girls are more suggestive than most in this genre. The home-spun yarns enlivened by the madder dye connote both rural authenticity and sexual awareness; shawls tantalizingly offered opportunities for both concealing and revealing the body.

The depiction of three beauties, bathed in summer twilight and set against a Connemara mountain pass, suggests good times. The girl on the left carries a basket with bread and turf, and all look well-fed and happy. But memories of the Great Hunger were very vivid, as the west of Ireland was once more on the verge of famine in the late 1870s and early 1880s.

Henry Allan, RHA
The Rag Pickers
1900
Oil on canvas



Henry Allan studied in Belfast, Dublin and the Académie Royale in Antwerp, in the antique class with Vincent van Gogh, followed by the life class with the renowned Charles Verlat. He returned to Ireland about 1888, when he began exhibiting small interiors à la Jozef Israëls.

In *The Rag Pickers*, Allan enlarged his scope and lightened his palette. The topography is consistent with the dunes of Ringsend, Dublin, seen from South Lotts, in 1900. Rag pickers eked a living by collecting scraps (as well as dead cats and dogs that could be skinned to make clothes).

Here, women are collecting for the paper mills at Rathfarnham, Kilmainham or Clondalkin. Rag pickers turned over what they salvaged to a master, who would sell it. Although it was the reserved occupation of the poorest, anything of value was confiscated. Here, two old women point at a group of other pickers, suggesting disagreement.

Rag pickers lived on the margins of society. Realist artists and writers turned the ragpicker into a type of street philosopher who - unburdened by material things - understands human nature.



The Leaving
Frances Hynes
1995
Oil on linen

Harvest
Tracy Sweeney
2019
Oil on canvas



Burning
Tracy Sweeney
2019
Oil on wood



Landscape as Witness

Contemporary painters such as Frances Hynes and Tracy Sweeney approach famine obliquely, through atmosphere rather than illustration. Sweeney's scorched fields and fractured horizons refuse pastoral nostalgia. Fire, harvest, and departure collapse into one another, suggesting cycles of destruction and renewal that never fully resolve. Hynes' *The Leaving* presents emigration not as a historical episode but as a recurring condition - one that continues to shape Irish identity.



Robert Ballagh
Roimh After
2017
Oil on canvas

Roimh After condenses the drama of Ballagh's larger stained-glass work An Gorta Mór, not on display, into a more urgent scene. It turns the canvas into an illuminated stained-glass window onto rupture. On the left, potatoes rise from the earth under a peaceful sky; on the right, the same crop withers as if struck mid-growth. The painting's bilingual title demonstrates the cultural and linguistic fractures the Great Hunger carved into Irish life and identity. As is the case with all refugees, past and present, many of these immigrants left their homes, family and language behind.

A Journey of Hope: The Irish American Immigrant Experience



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Thinking of the Future | Henry Mark Anthony | 1845 | Oil on canvas

Famine Ship | Pádraic Reaney | 2010 | Blockprint on paper

The Leaving | Frances Hynes | 1995 | Oil on linen

The Famine Ships | Charlotte Kelly | 2008 | Oil and ink on canvas

Waiting for the Meal | Pádraic Reaney | 1995 | Monoprint on paper

Map of Ireland | Herman Moll | 1714 | Engraving with hand color on paper

Roimh After | Robert Ballagh | 2017 | Oil on canvas

To the Ship | Pádraic Reaney | 2010 | Watercolor

Famine Cottage | Padraic Reaney | 2010 | Blockprint on paper

Arrival - The New Dawn | John Behan | 2000 | Bronze

The Finishing Touch | James Brenan | 1876 | Oil on canvas

The Farewell | William Magrath | c. 19th century | Oil on canvas

Boy Separated from Family | Margaret Lyster Chamberlain | 2000 |
Bronze

Statistic I | Rowan Gillespie | 2010 | Bronze

Statistic II | Rowan Gillespie | 2010 | Bronze

Lady of the West | Grace Henry | c. early 20th century | Oil on canvas

At the Cottage Door | William Magrath | 1875 | Watercolor

A Young Man's Troubles | Jack B. Yeats | 1900 | Medium not specified

Connemara Woman with Red Skirt | Seán Sullivan | 1952 | Oil on board

A Knotty Point | Erskine Nicol | 1853 | Oil on canvas

Scene in Connemara | James Arthur O'Connor | 1828 | Oil on canvas

Outward Bound | Erskine Nicol | 1856 | Lithograph

Homeward Bound | Erskine Nicol | 1856 | Lithograph

Cottage, Achill Island | Alexander Williams | c. 19th century | Oil on canvas

The Rag Pickers | Henry Allan | 1900 | Oil on canvas

The Irish Faction Leader (Preparatory Sketch) | Daniel Macdonald | 1844 | Red chalk on paper

Connemara Girls | Sir Alfred Thomas Jones | c. 1880 | Oil on canvas

Sunset | Henry Mark Anthony | 1846 | Oil on canvas

Abandonment | Charlotte Kelly | 2011 | Oil on canvas

Harvest | Tracy Sweeney | 2019 | Oil on canvas

Burning | Tracy Sweeney | 2019 | Oil on wood

Leaving | Tracy Sweeney | 2019 | Oil on wood



Join Ireland's Great Hunger Museum of Fairfield for the 2nd Annual Founders' Gala on May 2nd at the Gaelic American Club in Fairfield, CT.

An unforgettable evening of dinner, entertainment, and a lively auction, which will include Tracy Sweeney's *Atlantic Drift*. Highlighted by the unveiling of the newest acquisition to Ireland's Great Hunger Museum of Fairfield, the evening will be a celebration of Irish art and culture in Connecticut.



Vist IGHMF.org to explore Sponsorship opportunities and to purchase tickets for the Founders' Gala.

Tracy Sweeney's *Atlantic Drift*.



"Atlantic Drift honors the quiet courage of those who left Ireland's western shores, carrying their lives in fragile boats and their hope in equal measure. Inspired by the final evacuation of Inishark Island in the 1960s, it echoes the wider story of emigration that shaped so many Irish-American families. The curragh cutting through uncertain waters becomes a powerful symbol of resilience, sacrifice, and survival. In supporting this painting, you are preserving not only art but the living memory of endurance and renewal at the heart of the Irish story."

Go raibh maith agat!

The team at Ireland's Great Hunger Museum of Fairfield extend our sincere thanks to the dedicated staff of the Lockwood-Mathews Mansion Museum and Quinnipiac University, whose professionalism, scholarship, and collaborative spirit were essential in bringing this exhibition to life.

We are equally grateful to the living artists whose work is featured here for their generosity, insight, and trust in sharing their art.

This exhibition is the result of collective commitment, care, and creativity, and it stands as a testament to what meaningful partnership can achieve.

