

# Art Galleries: Discover, Respond, Create

Information Pack



**Crawford  
Art  
Gallery**

GAILEARAÍ  
NÁISIÚNTA<sup>™</sup>  
hÉIREANN



NATIONAL  
GALLERY<sup>of</sup>  
IRELAND

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**Please read this pack carefully ahead of the workshops, as it contains a list of materials required.**

# Introduction

This elective series of workshops is designed for teachers engaging with the L1LPs & L2LPs and takes place digitally, connecting with the collections of the Crawford Art Gallery and National Gallery of Ireland.

## **Part 1: Sensory Responses, National Gallery of Ireland**

Sat 27 February, 10.00am – 11.30am

With Catherine O'Donnell, Education Officer:  
Teachers, Schools & Youth

## **Part 2: Creative Responses, Crawford Art Gallery**

Sat 6 March, 10.00am – 11.30am

With Avril O'Brien, artist, creative associate and  
Anne Boddaert, Curator

The workshops are designed to:

- Give participants confidence to use art collections
- Provide toolkits for teachers to interpret and respond to art
- Introduce teachers to sensory approaches
- Give teachers ideas for classroom-based activities

The workshops will explore complementary works from the collections of the National Gallery of Ireland and the Crawford Art Gallery. This pack contains hi res images of all the works used in the workshops and a selection of other relevant images to use in the classroom.



# National Gallery of Ireland

The National Gallery of Ireland houses your National Art Collection. Originally opened in 1864, it is located in Merrion Square, in the heart of Dublin city, and is an important and vibrant resource which is FREE to visit, easily accessible by public transport, and is open seven days a week, 361 days a year. It contains over 16,300 artworks, spanning the history of Irish and western European art, from around 1300 to the present. It also has a vast library and archive filled with fascinating objects and documents. This offers a unique environment for education and engagement. Here, the learning process can be a transformative, complex, curious and rewarding experience, with the power to provoke positive change whether through a one-off tour or a lasting scheme.

**Contact us:**

[codonnell@ngi.ie](mailto:codonnell@ngi.ie)

**Find us online:** [www.nationalgallery.ie](http://www.nationalgallery.ie)

**Facebook:** NationalGalleryofIreland

**Instagram:** nationalgalleryofireland

**Twitter:** @NGIreland



# Crawford Art Gallery

Crawford Art Gallery is a national cultural institution, dedicated to contemporary and historic visual art, located in a significant heritage building in the heart of Cork city. Home to a collection of national importance, it tells a compelling story of Cork and Ireland over the last three centuries, while also offering a vibrant and dynamic programme of temporary exhibitions and Learn and Explore activities.

**Contact us:**

[anneboddaert@crawfordartgallery.ie](mailto:anneboddaert@crawfordartgallery.ie)

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**Find us online:** [www.crawfordartgallery.ie](http://www.crawfordartgallery.ie)

**Facebook:** Crawford Art Gallery

**Instagram:** CrawfordArtGallery

**Twitter:** @CrawfordArtGall



# Arts in Junior Cycle

To inspire, support and empower Junior Cycle teachers to engage with and be enriched by the arts and learning.

Creative Ireland Programme 2017-22 and Junior Cycle for Teachers (JCT) are delighted to present a series of professional development workshops for teachers to support engagement with the arts and learning in Junior Cycle. The workshops embody the principles and key skills which underpin the new Framework for Junior Cycle and provide teachers with practical and creative methodologies to use in their classroom. This initiative is guided by the principles expressed in the Arts in Education Charter and originated from an Arts Council and JCT pilot partnership initiative which started in 2014.

**Contact us:**  
[info@jct.ie](mailto:info@jct.ie)

**Find us online:** [www.artsinjuniorcycle.ie](http://www.artsinjuniorcycle.ie)

**Twitter:** @JuniorCycleArts

**Podcast:** Released every Tuesday on *the Junior Cycle Talks* podcast channel



# Level 1 & Level 2 Learning Programmes

## Cross Curricular Units of Learning

Focus on the student's Communication, Cognitive, Life and Functional skills as well as Sensory Needs that underpin all future learning.

Engage in the curriculum in creative and innovative ways, enable students to explore and develop their creative talents.

Level 1 Learning Programmes  
Guidelines for Teachers

Level 2 Learning Programmes  
Guidelines for Teachers

JuniorCYCLE for teachers

L1LPs Progression Pathways

PROGRESSION PATHWAYS	The student...
<b>ORIENTING</b>	is present during learning activity. She is exposed and/or aware and/or present to the learning environment. She is beginning to acclimatise to the learning environment such as objects, people, sounds and other sensory experiences.
<b>ATTENDING</b>	becomes attentive to and/or engaged with the learning activities presented by changing posture, posture, vocalisation, eye gaze, movement etc. She is accustomed to the learning environment.
<b>RESPONDING</b>	demonstrates capacity to initiate or participate (see or attend) in the learning environment. She requests to indicate likes, dislikes or preferences. She actively responds to a learning activity with or without support.
<b>INITIATING</b>	shows curiosity about the learning environment. She actively and independently seeks opportunities to engage with and/or influence that environment.
<b>ACQUIRING</b>	demonstrates that knowledge, a concept or a skill is being learned. She explores and participates in the learning environment.
<b>RECALLING</b>	recalls knowledge fluently and accurately in familiar learning contexts. She independently and consistently demonstrates recall mastery of the skills/knowledge/ concepts learned.
<b>OPERATIONALISING</b>	transfers and applies learned skills, knowledge or concepts to familiar and unfamiliar contexts.



# Session outline

## Part 1: Sensory Responses

**Sat 27 February, 10.00am – 11.30am**

**10.00am – 10.10am:** Welcome & introductions

**10.10am – 10.25am:** Introduction to the Gallery's education programme

**10.25am – 10.55am:** Interpreting art through the senses – includes an interactive demonstration of using touch, sound and scent to bring a painting to life

**10.55am - 11.20am:** Group activity: Developing sensory responses to paintings in the National Collection

**11.20am – 11.30am:** Wrap up

### **Materials required**

Selection of objects with different textures and scents, for example:

- Fabric (e.g. sheets, clothing, scarves)
- Paper
- Fruit
- Jug of water and a glass or bowl
- Teacup and saucer, or similar
- Leaves and twigs

Don't worry if you don't have everything on this list! Just find objects in your house that feel interesting to touch, smell, or make a sound!



# Session outline

## Part 2: Creative Responses

**Sat 6 March, 10.00am – 11.30am**

**10.00am – 10.10am:** Welcome & introductions

**10.10am – 10.25am:** Introduction to the Gallery's education programme

**10.25am – 10.55am:** Interpreting artworks through multi-sensory making

**10.55am - 11.20am:** hand based activity: developing activities-responses to paintings in the National Collection

**11.20am – 11.30am:** Wrap up

### Materials required

- Magazines and photographs. Cut out or tear out images of a pet or animal you like, a food you like, images that represent where you live or your hobbies and interests.
- Prittstick and Paper for background
- Pencils, colouring pencils, markers or pens bunched together using elastic band; crayons or oil pastels
- Leaves, twigs, Household items to make TEXTURE (such as onion net, cocktail sticks etc.)
- Watered down paint dispersed on a plate or paint tray. If no paint is available, food colouring, beetroot juice, a teaspoon of dried turmeric diluted in warm water; strong tea or coffee.
- Household sponge, clothes peg (optional)
- Paintbrushes of different sizes (optional)

# The Artworks: Portraits



## Portrait of John Rocha (b.1953), Designer , 2015

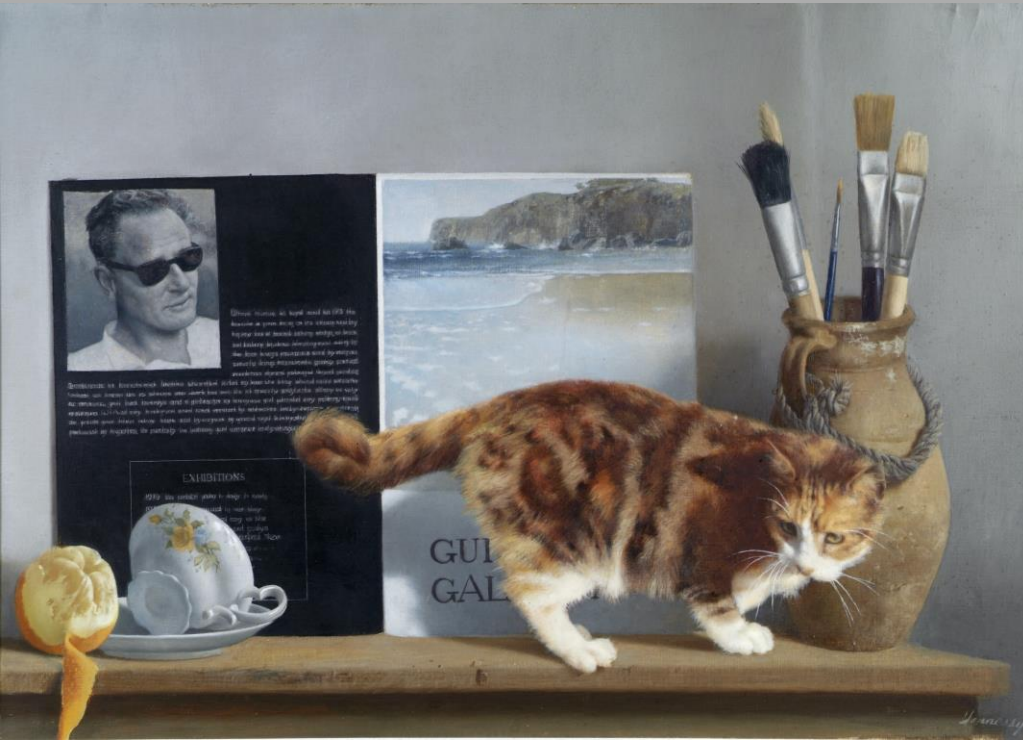
Geraldine O'Neill (b. 1971)

Commissioned, 2015

Photo © National Gallery of Ireland



Born in Hong Kong, John Rocha moved to England to study fashion in Croydon College. Inspired to come to Ireland in the 1980s, having used Irish linen in his graduate collection, he has lived and worked in Dublin for the past 35 years. Through his love of texture, detail and silhouette he developed a distinctive style, successfully showing his collections in London and Paris. He won the prestigious British Designer of the Year award in 1993, and in 2002 was awarded the CBE. He has continued to extend his work into other creative areas including crystal, jewellery, and interiors.



## Self Portrait with Cat, 1978

Patrick Hennessy (1915 -  
1980)

Arts Council Joint Purchase, 1979  
Photo © Crawford Art Gallery



This painting shows Patrick's paint brushes in a nice old clay pot, a pretty teacup balanced on a saucer and a juicy orange, half-peeled. The beautiful, white-pawed, tabby chat is ready to pounce!

Patrick Hennessy was acknowledged as 'a strange and exotic presence in Irish art' during his lifetime. Born in Cork in August 1915, he was raised in Arbroath, Scotland following his father's death at the Battle of Passchendaele (1917). In the 1930s, the young artist studied under James McIntosh Patrick at the Dundee School of Art, where he met his lifelong partner, Henry Robertson Craig (1916 -1984).

# The Artworks: Landscapes



## **View of Powerscourt Waterfall, c.1760**

George Barret (1728/32-1784)

Purchased, 1880

Photo © National Gallery of Ireland





Barret painted the celebrated Powerscourt Waterfall in Co. Wicklow on several occasions. He was praised for the topographical accuracy of his work, but often manipulated and/or romanticised his views. Here, he accentuates the height of the waterfall and includes diminutive human figures in order to convey the vast, overwhelming potential of Nature, and its capacity to evoke such primal sensations as fear, solitude and wonder.



## **Blue Constrictor, 2006**

Elizabeth Magill (b. 1959)

Purchased, 2008

Photo © Crawford Art Gallery



This painting shows a wintery sky at twilight. Streaks and glimmers of yellow, red, and blue paint dance and dart across the canvas. A painting that exists somewhere between the abstract and figurative, *Blue Constrictor* offers the viewer an image of unending contemplation.

Elizabeth Magill explores the relationship between the Picturesque and Romantic traditions in art. Born in Ontario, Canada, she grew up in County Antrim and now lives and works in London. She studied firstly at the Belfast School of Art and later at the Slade School of Art. Magill has exhibited widely, including at Arnolfini, Tate, and in *0044: Contemporary Irish Art in Britain* (1999) at PS1, New York.



## Children on the Sand Dunes, Grandcamp, 1877-1878

Eva Gonzales (1849-1883)

Purchased, 1972 (Shaw Fund)  
Photo © National Gallery of Ireland



Gonzalès painted this scene at the seaside resort of Grandcamp in Normandy. It depicts local children by the verge of a coastal path. A basket of fish rests beside them. Areas of sand and grass dominate the composition, while a pale blue line marks the high horizon. Gonzalès was Edouard Manet's only formal pupil. Her loose sketchy brushwork shows the influence of his teaching. Although Gonzalès associated with the Impressionists, she, like Manet, preferred to show her work at the Salon rather than at their independent exhibitions.



## Off the Donegal Coast, 1922

Jack B Yeats (1871-1957)

Gibson Fund Purchase from the artist,  
1924

Photo © Crawford Art Gallery



*Off the Donegal Coast* (1922) depicts a sea rescue in progress, as a man reaches up to catch a lifeline from a larger vessel, the railing of which is visible along the left side. The painting combines a dynamic viewpoint and diagonal composition to suggest the peril in which the fishermen find themselves, while the power of the wild Atlantic is described through energetic brushstrokes and a dark colour palette.

Coming from one of Ireland's most noted creative families, Jack B. Yeats requires very little introduction. The artist grew up in the home of his grandparents in Sligo, a part of the country he would be drawn to for the rest of his life. In 1924, the artist won a silver medal at the Paris Olympics. He achieved this accolade with his painting, *The Liffey Swim* (Collection: National Gallery of Ireland)

# The Artworks: Still Lifes





## A Banquet Piece, late 1620s

Frans Snyders (1579-1657)

Bequeathed, Sir Hugh Lane, 1918  
Photo © National Gallery of Ireland



A student of Pieter Brueghel the Younger and Hendrick van Balen, Frans Snyders was the leading Flemish artist in the fields of still-life and animal painting. During a career that lasted about 50 years, he produced an enormous oeuvre of which more than three hundred paintings and about one hundred drawings have survived. Snyders had a large workshop to assist with the production of his still lifes and hunting scenes. He had an enormous influence on still-life painting in Antwerp. This sophisticated banquet piece depicts an impressive array of fresh fruits and celebrates wealth and abundance for its own sake.



## Still Life - lemon, Blue and Orange, 1998

Dennis Orme Shaw (b. 1944)

Presented by the Haverty Trust, 1998  
Photo © Crawford Art Gallery



Dennis Orme Shaw was born in Cookstown, Co. Tyrone, in 1944. He studied at Belfast college of Art. Orme Shaw has been exhibiting since the 1970s and has shown his work all over Ireland.

Dennis Orme Shaw executes his paintings using bold and vivid colours.

# The Artworks: Genre Paintings



## Woman Writing a Letter, with her Maid, c. 1670

Johannes Vermeer (1632-1675)

Presented, Sir Alfred and Lady Beit, 1987  
(Beit Collection)

Photo © National Gallery of Ireland



Vermeer's work displays an unprecedented level of artistic mastery in its illusion of reality. His figures are often quiet and inactive, which contributes to the solemn and mysterious atmosphere of his paintings. This painting is one of Vermeer's most ingenious compositions of his late career. While a maidservant stares out of a window, her mistress writes a letter. In the foreground on the floor, lie a red seal, a stick of sealing wax and an object which is probably a letter-writing manual, a standard aid for personal correspondence at the time.



## **Domino!, 1886**

Frank Bramley (1857-1915)

Gibson Fund Purchase from the Fine Art Society, London, 1936  
Photo © Crawford Art Gallery





Depicting a seemingly quiet moment in the day of two women – perhaps seamstresses – the careful deliberation of one is opposed by the impatience of the other. On closer inspection, the figure on the right is more than ready to make her play, while an open scissors dangling from her left hand suggests the potential for domestic drama!

Frank Bramley was one of the leading figures in the Newlyn School of artists. In 1886, not long after moving to Cornwall, he exhibited *Domino!* at the Royal Academy of Arts, of which he was made a member in 1911.