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SCULPTURE DEPARTMENT

MUSEUM AS EDUCATOR

by

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INTRODUCTION

M
CONDENSER

Foucault suggested that the modern age, which began at the end of the eighteenth century, would not continue much beyond the present time. Can the end of the modern age be glimpsed in the contradictions revealed by contemporary museums? And if so, what is the future of museums?(Hooper-Greenhill, 1992, p.215)

Society today is surrounded by visual images and mediated images, where reality and hyper-reality can barely be distinguished. It becomes increasingly important today for a return to the concrete material evidence; "Effective history teaches us that, because meanings and interpretations are endlessly rewritten, we too, can seize the opportunity to make our own significance."(Hooper-Greenhill, 1992, p.215)

Museums, since their emergence, have been subject to constant change but in recent years this transition has been extreme and rapid. In the past museums have been influenced by social, economic and political powers. However, it is only recently that museums have been subjected to critical analysis and, due to economic hardship, they are now expected to define their role in the community, their function and potential, and to justify the tax-payers funding of the institute. Critical reflection on behalf of curators and staff is crucial to the development of awareness of the provisions needed and offered to the public. The central challenge facing museums today lies within the educational services and opportunities they offer to society. Le Corbusier vastly outdistanced his colleagues with his theory on the function of the museum in this century; "the museum is a squared spiral, with unlimited freedom to grow, a veritable machine

THE
CORPORATION

for communicating the synthesis of the major arts." By 1925, his philosophy of the museum already represented 'the truest one'.
(Trivulzio, 1990, p.274)

The true museum is the one which contains everything and will be able to provide information on everything, even at a distance of centuries...this would be useful because it would allow room for choice, approval or refusal and would allow us to grasp the sense of things and prod us toward moving beyond...(Trivulzio, 1990, p.274)

Using IMMA as a case study, this thesis will examine the role of museums as educational establishments. It will attempt to study the current and evolving relationships between established academic institutes and museums, and examine the mediation of art within the museum and the community.

M

COMMISSION

CHAPTER 1

BACKGROUND

The 19th century model of the museum still exists, because it's a very powerful mechanism. It's all about the idea of the meaning residing in the object and the museum's role as unlocking that meaning. But we want to flip that around, because the meaning ultimately resides in people. The museum should simply be the catalyst. (Moroney, 1993, p.19)

In May 1991, the Irish Museum of Modern Art (IMMA) opened with a lot of controversy as to its location and choice of building. Looking back to the establishment of the Hugh Lane, Municipal Gallery of Modern Art, reminds us just how long the idea of a modern art institution has been debated. (Hutchinson, 1991, p.8) In 1987 discussions arose again as to the siting of the new museum and two buildings were considered as possible locations. The first was a large disused warehouse on the Custom House Docks site, called Stack B. The advantages of this building lay in its central city location, accessible to the public, and in a position to attract sponsorship from surrounding businesses. Another advantage was the building itself, it could readily be converted into a flexible gallery, suitable for contemporary works. The other choice was the Royal Hospital, Kilmainham (RHK). The designation of the RHK to house the new museum was considered by the Taoiseach to be the right decision, giving an old, significant building like the RHK a modern purpose. (McDonald, 1991, p.3) The government had spent over twenty million on the restoration of the RHK, yet no satisfactory use had been found for it. Plans to house part of the National Museum and hold an EC conference there never took place. While it was called a National Centre for Culture, it still remained under- developed and under-utilised. It seemed that the new museum could give the RHK a

much-needed identity while allowing a modified programme of cultural events to continue.(Loane, 1991, p.121)

The recently restored 17th century building with its three wings of long corridors and small rooms, originally designed for retired and disabled soldiers, judged by normal standards, are less than ideal for the exhibition of contemporary art. The Department of the Taoiseach, swept aside reservations regarding the use of the building, and in 1990, made the further announcement on housing the new Museum of Modern Art in Kilmainham. The project began to emerge rapidly. Public unease grew over the Taoiseach's final decision to designate the RHK as the new Museum. The location was considered unsuitable and conflict arose due to the apparent lack of public debate on the subject.

It would have been absurd to think that the RHK, having been restored to something approaching its old grandeur, could be adapted to serve its new purpose without major alterations. The RHK is not an ideal choice of building for the housing of modern art. Inspired by Les Invalides in Paris and a sister institution to the Royal Hospital in Chelsea, its facade is of a grand classical manner while its interior consists of mainly small rooms designed as bedrooms. In addition to its past use as the official residence of the Commander-in-Chief of the British Army, it bestowed none of the neutrality usually associated with purpose-built modern galleries.

It was clear then that some imaginative thinking was needed to

overcome the apparent architectural limitations of the RHK. And by all accounts, this has been largely achieved by the architect Shay Cleary. He succeeded in opening up the building in a tactful method without attempting to compete with the older architecture. A simple device was used in the form of a glass stairway leading up to the main exhibition space on the first floor. (Fig. 1) The rooms were changed by removing fireplaces, furnishings and doors to allow for interconnected spaces. Five bays of the arcade were also glazed to provide a more public entrance to the new museum, and the courtyard was paved in compacted gravel. The architect, Shay Cleary, maintains that the IMMA project takes all its values from the RHK itself. Aesthetically providing a clear distinction between old and new where the relationship has a positive visual advantage, it avoids mimicry or pastiche. (McDonald, 1991, p.3).

At IMMA, the small rooms are fixtures in which the art must be accommodated, but the lack of continuity between one room and the next is made into a sign of postmodern diversity, if not fragmentation, where the work in each room interacts differently, and these contrasts do not add up to a grand narrative. (Fowler, 1991, p.33). There appear to be fixed ideas, that only vast open spaces are suitable for mounting contemporary art, allowing the spectator to obtain an overall view of the works and situating modern and contemporary art in some kind of framework. McGonagle, in opposition to these conflicting opinions, claims:

THE
CONSTITUTION

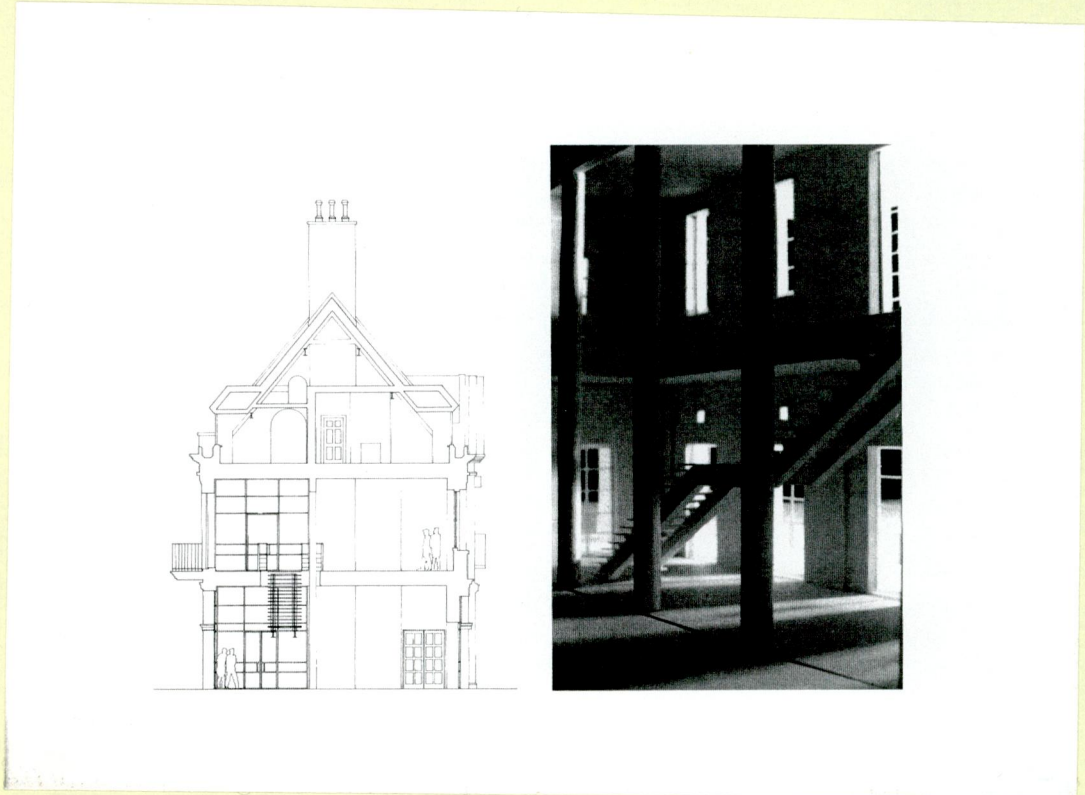


Fig 1



...I don't mind if there are 'gaps in the story'. We are about another way or ways of reading the culture. A continuous single line narrative collection is not our concern. Someone says we should have work by so and so and this or that. But where do you stop? Are these gaps the 'modern masters' - from France or America? But why not from Nigeria? What is coherence? Seen from our perspective, here in Dublin, the single line narrative collection is critically unsound. We can't follow that path; but we have a requirement, physical and conceptual, to follow another... (Brett, 1991, p.29)

McGonagle's answer is to collect for the future and to concentrate resources on buying or commissioning works from contemporary artists. The acquisition budget of 100,000 pounds is a substantial amount when collecting the works of emerging artists but insubstantial on the international market. Choosing works of art that will stand the test of time is more difficult than buying retrospectively and the success of the collection will ultimately depend on the discretion of the Director.

CHAPTER 2

DIRECTORIAL ETHOS

MEMORANDUM
FOR THE DIRECTOR

*The Director is the museum, the spirit of the institution
- whether large or small - springs from the individual in
charge. (Chadwick, 1980, p.83)*

It is crucial that museums today should create a new image. The need exists for museums to interrogate the traditional concept of the museum and look to setting out new possibilities in reaching the public. Hooper-Greenhill claims that new developments in museum communication have been carried out equally by education and by curatorial staff. (Hooper- Greenhill, 1991, p.188) Efforts to find new ways of communicating with the public, however, have often come about because of individual conviction rather than as a result of planned policies and management. Often, too, education and curatorial staff have been pursuing the same goals without working together, or worse, different goals without realising it.

...In some museums and galleries, the moves to work with new audiences have been part of management policy; in other museums, particular individuals have imposed their own concerns on a sometimes reluctant management. In some instances, education staff have led the way, in others, curatorial staff have been instrumental in this...(Hooper-Greenhill, 1991, p.135)

These varied pressures for change have had different effects in different museums, depending on local needs and Directorial influence. Changes in the attitudes and concerns of the museum profile depend on the ethos of the director. He or she is responsible for the philosophy, concerning not only what the museum is, but what it could become for the benefit of the community in general.

Sherman Lee questions what the directors of museums mean by the word education, to which they have tied so much of their purpose, claiming it is not so easily understood. (Newsom and Silver, 1978, p.35)

Museum directors tend to view education as all embracing. The Director of the National Gallery of Ireland (NGI), Raymond Keaveney, asserts "We are educating the public as a critical audience, people who see paintings and want to become painters".¹ Brian Kennedy of the NGI has declared that "everything is education in one sense or another".² Declan McGonagle, Director of IMMA, says that;

The key to forging the link between gallery and community is education, it is education in the sense of mediating, opening up understanding, engaging with the people who are, after all paying for this.(Loane, 1991, p. 122)

If museums feel so strongly about their educational role how do they go about implementing it on an administrative and practical level, what are the philosophies inherent in this function and what form does the educational priority take? To answer these questions one institution will be examined in detail. While all museums have to make individual choices influenced by their collection, finance, community and levels of support, there are still some common issues that museums face in providing an educational service to the public. IMMA, and it's Director, present a good case study from which to explore museum philosophies and priorities relating to educational policies.

1. *Interview with Raymond Keaveney, the NGI, November, 1992.*

2. *Interview with Brian Kennedy, the NGI, January, 1993.*

Recently established, IMMA's progress has been closely observed by the media to see if the Director has established his ambition to create "an entirely new model that corresponds to something that is happening in society around us". (Brett, 1991, p.30)

Declan McGonagle, an Irish artist and experienced administrator, was appointed Director in 1990. Born in Derry, in Northern Ireland, McGonagle graduated with a degree from the Belfast College of Art in 1976. He went on to lecture in art and art history at a technical college while working as an artist and exhibiting his work. In 1978 he was appointed Director of the Orchard Gallery, Derry, and he held this post until his present appointment at IMMA, except for a two year period in the mid eighties when he was Director of exhibitions at London's Institute of Contemporary Art. "You can only do one thing well, so I stopped making paintings," he says, explaining his move to administration. (Shenker, 1992, p.47)

On his arrival at IMMA, McGonagle was faced with numerous problems. He was presented with a magnificent building and spacious grounds but very little art with which to fill it. He met this shortcoming by approaching the accumulation of the collection in a new way;

I believe in making a virtue of necessity and turning disadvantage into opportunity by making it the subject of your work. What I will put to artists is that we don't have much money, that we have - to use the title of the recent event in Derry - 'available resources'. I am not able to go shopping in the market place. The small amount of money prevents us from going around the auction houses; instead, we will be going direct to artists, at whatever stage in their career. The identity of this place will rely on that relationship with artists - not on the classic, 19th century collection of treasures. We can go to artists and say here is a rich environment - we

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1000000000

want you to engage with the meaning of your work here in this place. We will not worry about not being able to buy the great modern masters... A continuous line narrative collection is not our concern. (Brett, 1991, p.29)

McGonagle has different ideas about the notion that a museum must have a core group of artworks by definition. "Must a museum have a permanent collection?" "Is it possible to have a permanently rotating collection? I think we should redefine what a museum is".(Shenker, 1992, p.47) He hopes to fill the gaps in important past or present international work by securing long term loans from other museums and private collectors. American and German collectors as well as Gordon Lambert and Sydney Nolan are among those who have already donated work, meaning that the collection will never be static. The success of this method is due to the Director having both good judgement and good contacts on the international and Irish market.

McGonagle rejects the view that you cannot be international and local at the same time. He views the controversial location of the museum as an advantage, being in a residential area as opposed to the original suggestion of a commercial centre.(Loane, 1991, p.122) His immediate concern is to interact with the local community and find ways of working with people there. His connections with the ICA in London and the Orchard Gallery in Derry has provided IMMA with the opportunity to make an impact on an international level. McGonagle attended a closed symposium in Venice for museum directors from all over the world. He is also a contributing editor to the leading

101-10101

international art magazine, *Artforum*, for which he is currently writing an article on IMMA.

McGonagle is critical of galleries who regard education as an afterthought, an uncomfortable requirement that is conveniently dealt with by minimal service to large school parties. He intends to place it in the foreground by creating a position for the education officer, which is on par with that of the curatorial posts.

Most museums emerge from a need or cause. Hugh Lane made what was to become a celebrated plea for the establishment of a gallery of modern art, "A gallery of Irish and modern art in Dublin would create a standard of taste, and a feeling of the relative importance of painters".(Hutchinson, 1991, p.7) The museum of Modern Art in New York, (MOMA) was established in 1929, Russell Lynes, in writing of the museum's "'missionary spirit', noted the scheme of it's first director, Alfred Barr, to use the museum as a means of educating the public not merely in what was new in the arts but in how they had evolved and where they seemed to be heading."(Newsom and Silver, 1978, p.57) Lynes saw Barr as conducting a public education course on the history of the modern movement, and "his blackboard ... was the museum." (Newsom and Silver, 1978, p.57)

At a time when Cubism and abstract art were considered radical forms of art, MOMA became the first museum to bring contemporary art seriously before the public and devote itself totally to that cause.

MOMA then, and IMMA now, began with the intention of communicating; exhibitions being the first priority, building a collection being

secondary. Conger Goodyear, president in MOMA's early years compared the permanent collection to a river, "The Museum of Modern Art, should be a feeder, primarily to the Metropolitan Museum, but also to museums throughout the country".(Newsom and Silver. 1978, p.58) In the process of creating a museum of modern art MOMA has accumulated a classic collection which is presently claimed to be " the greatest collection of modern art, 1880 to the present, in the world".(Newsom and Silver, 1978, p.57)

This accumulation of masterpieces has changed the teaching character of the museum, it's most important role now is to maintain and exhibit it's collection. It is for this reason that McGonagle's philosophy of perpetual deconstruction, of addressing a specific place and time, and the knowledge that it must be capable of reinventing itself every few years is an important outlook for IMMA.(Brett, 1991, p.30)

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CONCISE

CHAPTER 3

LEARNING WITHIN
THE MUSEUM

17
Condensation

By the age of seven, pupils are aware that museums exist, and have visited one or more. They have been introduced to handling objects in the classroom and have talked about or drawn museum objects...By the age of eleven, students have become knowledgeable and discriminating about different types of museums and their varying approaches to display, are accustomed to undertaking sustained observation in museums and galleries and are skilled in a range of recording techniques... By the age of sixteen, students understand what can and cannot be learned from observation in museums and know where to go for further information...(Hooper-Greenhill, 1991, p.155)

Museums are visited by a wide variety of schools with varying levels of effectiveness. The museum environment offers the opportunity for it's clients to avail of the museum educator's expertise and his or her knowledge and professional attitudes to the arts. This can influence children's attitudes to the arts beyond that of being merely a leisure time pursuit.

Themes used within museums can be made relevant to most areas of the curriculum including language development and a social awareness through the experience of art. Most museums can devise themes and topics from which teachers can select in order to meet the particular needs of the children. The task of the art educator is to facilitate the aesthetic and artistic development of their students. Thus the teacher is left with the task of how to effectively address this development. Ciaran Benson claims:

The assumption here is that if we know something about how people learn in art we will be better able to effect such learning through teaching.(Benson, 1979, p.65)

To enable children to find self expression and develop a response to

ST
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GOLDMINE

art which will lead to long term independent inquiry, educationalist need to consider what resources are needed. Children understand art when they experience it as a basic form of expression and as a response to the accumulated experiences that evolve in the process of developing. In order to find personal fulfilment, children need to learn how to respond to visual forms and the enrichment gained by their own efforts to create art. This requires the ability to be perceptive by looking at the forms of art and their surrounding environment. Looking requires, as Hooper-Greenhill states:

Cognition, an incorporation and interpretation of the object in such a way that it can be re-presented to the gaze as part of an individual world view, which is both personal and social. This is a difficult and complex process which needs teaching and learning, but it is, in fact, vital to the appropriation of the object into the existing mental set, the existing experience of the onlooker. It is this experience on which knowledge and interpretation of the world is based. The study of objects can shift or develop this interpretation of the world, but only if a relationship with the existing meaning given to the world by the looker in question can be made. (Hooper-Greenhill, 1991, p.105)

When children reach a level where their sensibilities are developed to an extent that they can respond to visual form, it becomes possible to use the information acquired through such perception as resources for their own creative process. Responding to what we see, and giving shape to our aesthetic perceptions, is an active and artistic process. Perceptual awareness can become a personally fulfilling way of responding to life when children have learnt, through guidance, how to perceive obvious and subtle qualities and interpret their meaning and significance. This can be achieved through a number of approaches

within the museum.

From the collection, children can learn to generate ideas from subjects within the collection or even the gallery building itself. By contemplating broad themes within the museum collections, children can learn to express their personal feelings about such concepts as war, poverty, love, beauty and ugliness. Museums need to apply forward looking methods that encourage children to learn by choosing, thinking, feeling, and storing experiences. This can be affected through a wide range of workshops such as drama, poetry, writing, sculpture, painting and video. This methodology should link historical knowledge with the creative process of personal interaction so that learning becomes not a chore but rather an exploration of art that opens many avenues for both present and future research.

While nearly all institutions now provide something for teachers and children, school services vary in almost every museum. They can include all or any of a range of approaches. Teaching, by a member of the museum's staff, can take place either in the museum itself, in an adjoining room using demonstration and handling material (Hooper-Greenhill, 1991, p.152), or through out-reach programmes, in the school itself. The next four sections of this thesis will focus on IMMA in particular and, where relevant, on the NGL.

Most museum educators believe that children should receive their visual arts instruction in the public school. They believe this despite their conviction, shared by a surprising number of public school

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administrators and teachers, that very few schools are able to provide adequate art education. (Newsom and Silver, 1978, p.361)

Most museums do not want to reproduce a school atmosphere but rather to allow a different kind of experience enabling students to interact with the collections and museum functions. Helen O'Donoghue, the education officer at IMMA, considers aesthetic education (looking and sensing) as important for the education of various groups. She feels it is necessary to avoid normal methods of teaching, helping the children to explore and participate in the museum environment. Education in awareness of works, to enhance the perceptual abilities of children, is necessary through the exploration of new teaching methods and techniques, and experimenting with new materials which schools do not have the time to do.

From April 1991 to date, IMMA has developed programmes for primary schools. An important aspect of these programmes is to provide a close working relationship with the schools. O'Donoghue found this invaluable as it offered genuine feedback on the new initiatives which IMMA had implemented. An example of one of the many primary school projects is that devised for the Goldenbridge Girls Primary School in Inchicore. The staff and students there have collaborated on developing suitable worksheets. Worksheets normally contain a number of objectives, including the communication of information on the artworks leading to practical projects. Poor illustrations however, and leading or repetitive lower order questions on the worksheets can lead to an unproductive visit to the museum.

IMMA and the NGI have prepared worksheets for visiting school groups. This method of instruction can lead to very good or very bad experiences as Hooper-Greenhill asserts;

Bad worksheets are those which are not specifically geared to the needs and abilities of the group using them, direct attention to the label rather than the artefact, do not encourage thoughtful looking and use of observation...are limited to a 'see it', 'tick it' approach, and all in all prevent rather than promote learning...Good worksheets are carefully planned, tried and tested in relation to specific objectives, are age-related, encourage deductive thinking, are theme or person-based, are limited to a few key objects, often use drawings and illustrations in imaginative ways, enable follow-up discussion either at school or at the museum, and may enable modifications by the teacher. (Hooper-Greenhill, 1991, p.126)

The NGI's worksheets overlook the needs and capabilities of individual students. They contain age groupings such as six to twelve and ten to eighteen. These age groupings are unproductive, for there is something radically wrong if an eighteen year old, secondary level student, can only perform at the level of a ten year old, primary level student. The sheets contain a limited number of lower order questions which are predominantly focussed on the formal attributes of the artwork. They do not encourage deductive thinking or an exploration of the aesthetic qualities inherent within the work. (Fig. 2 and 3) Participation is necessary if the child is to fully engage with the artwork and the NGI's worksheets do not adequately deal with this area. Poor illustrations of the gallery masterpieces using projects to colour and draw in missing sections of the artwork are not effective methods of participation. D'Amico opposes the use of colouring illustrations; "because they require a precision and

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CONTENTS



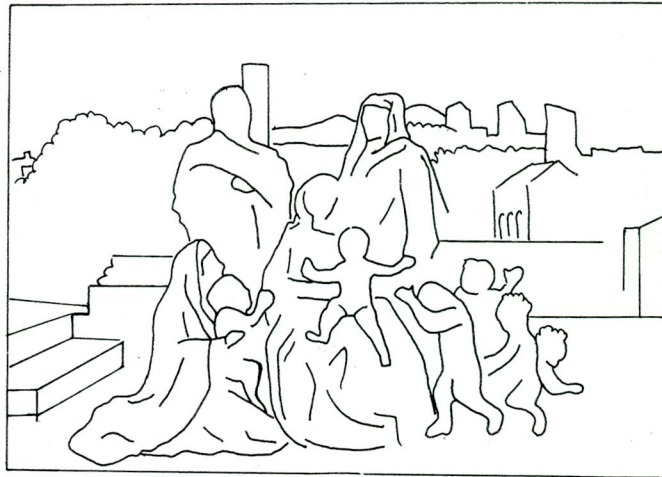
WORKSHEET
2
AGE 10-18

NATIONAL GALLERY OF IRELAND
MERRION SQUARE WEST, DUBLIN 2. PHONE 615133

Ask for directions to the French Rooms and find the picture shown below

THE HOLY FAMILY

NICOLAS POUSSIN (1594-1665)



Complete the missing details and colour in this picture.

How many figures are there in this picture: _____

Do you know what an angel looks like: _____

Can you describe an angel: _____

The child Jesus is seated on Our Lady's lap, who is the man in the background, what is he doing: _____

Who is the child Jesus looking at: _____

Tick which of these colours you can see: orange, blue, yellow, red, green, pink, mauve, brown.

What is in the background of the picture: (a) old ruins, (b) landscape, (c) city.

Would you say the figures had been: 1. Casually grouped. 2. Carefully arranged in this position.

Fig 2



◦ LOOK

◦ SEE

◦ LEARN

Poussin was the leading French artist of the 17th century. Notice how he has carefully structured the picture so that Our Lady and the child Jesus are in the centre. A way of testing this is to draw two triangles (as shown in fig. 1). See how they converge in the centre, where Our Lady and the Child Jesus have been placed.

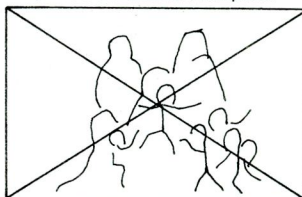
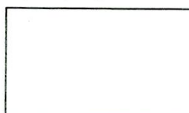
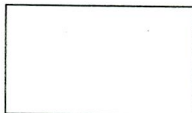


Fig. 1

Another method that Poussin has used to focus attention on the central figures is to have everyone in the picture looking at them. He is also very careful about how he uses colour, notice how he uses the strongest colours on the most important figures.

There are a lot of shapes like triangles in this picture, can you draw three shapes in the boxes below.



The artist was very interested in antiquity. Can you find anything in the picture that you consider old or antique: _____

INFORMATION

NICOLAS POUSSIN (1594-1665)

Although French by birth, Poussin spent the greater part of his working life in Italy. In 1624 he settled in Rome, which was then the artistic centre of Europe, where he began to mix with educated people who later became his patrons.

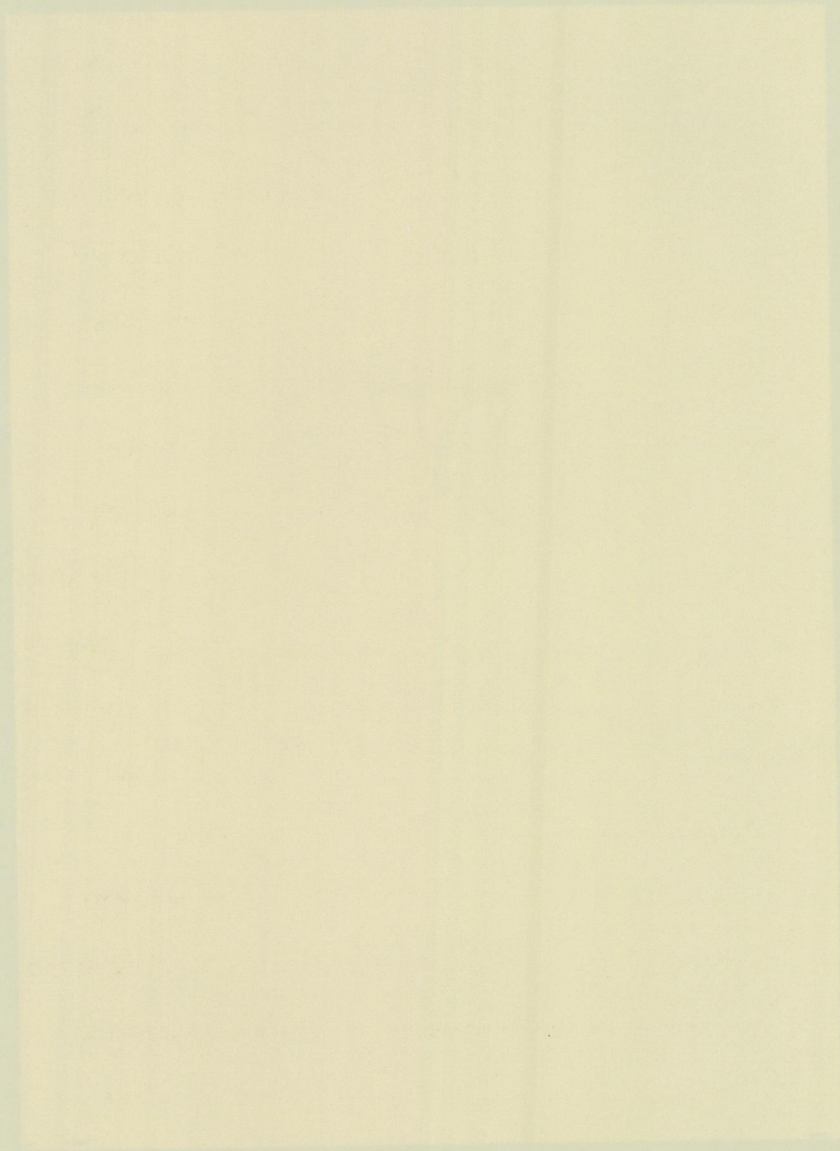
The artist's classical style emerged gradually; he learnt how to balance colour and form, the real and the ideal, emotions and beauty. He studied antique statues and ancient Roman ruins to help him convey his vision and 'The Holy Family', painted in 1649, shows the results of these studies.

The picture is a deeply spiritual one reflecting the peace and contentment of its subject—The Holy Family. The structure is clearly laid out, the figures are statuesque displaying little emotion and the background buildings are undoubtedly inspired by Poussin's surroundings in Rome. Poussin is considered the greatest French painter of the 17th century and 'The Holy Family' is a superb example of his style.

PROJECT

'The Holy Family' is a very special subject to paint, and over the years artists have tended to set the scene in their own century. We would ask you to consider 'The Holy Family' as it might appear today, think about where the scene would take place and look at newspapers and magazines to help you with details.

Gallery Opening Hours: Mon.-Sat. 10 a.m.-6 p.m., Thurs. 10 a.m.-9 p.m., Sun. 2-5 p.m.
Drawing boards may be borrowed from Reception.
© Marie Bourke & The National Gallery of Ireland. This sheet may not be reproduced.



rigidity unnatural to a child.' (Newsom and Silver, 1978, p.59)

In contrast, IMMA's worksheets are accompanied by separate guidelines for the teacher. These worksheets are designed to give direction to discussion and additional projects for the teacher to follow-up on return to the classroom. (Fig. 4) Each worksheet has two year age brackets and they encourage the child to look and respond to the formal and aesthetic qualities of each work. The questions also encourage the child to explore each area of the object or painting, the materials and methods used and their relationship to other artworks within the museum. (Fig. 5) The teachers guidelines contains information regarding aesthetic decisions made by the artist and advise on how to encourage the children to explore these aspects through physically imitating the postures within the work; comparing differences in other works by the artist; looking closely at the tool mark's of the artist; creating stories and drawings of the exhibition. They also provide the opportunity for the teacher to discuss other areas of the school curriculum which may relate to the works. For example, the worksheets contain clues as to how the installation by James Coleman, a cast of Strongbow's tomb in Christchurch Cathedral, Dublin, with television screens showing the Red Hand of Ulster and the Green Hand of Ireland, could open up discussion about the historical events of Norman times.

The preparation of worksheets by IMMA shows a sensitive approach to the needs of both teacher and student. They allow room for modification by the teacher to meet the requirements and levels of his

LEADER

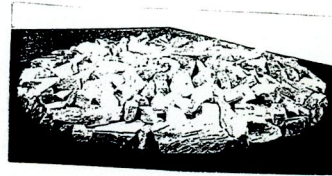
WORKSHEET 3
AGES 8-12

WEST WING

The worksheet is for the use of the group leader to help the group look at and discuss the work on exhibition. There is a separate worksheet for each person in the group where the group member will be asked to write a little about some of the work. These worksheets are designed to give direction to discussion and also clues as to how visiting the gallery might lead to follow-up work back in the classroom. Take time also to look at and respond to work which is not featured here if the group is interested.

Landing

1. Richard Long
Kilkenny Circle
Limestone 1991

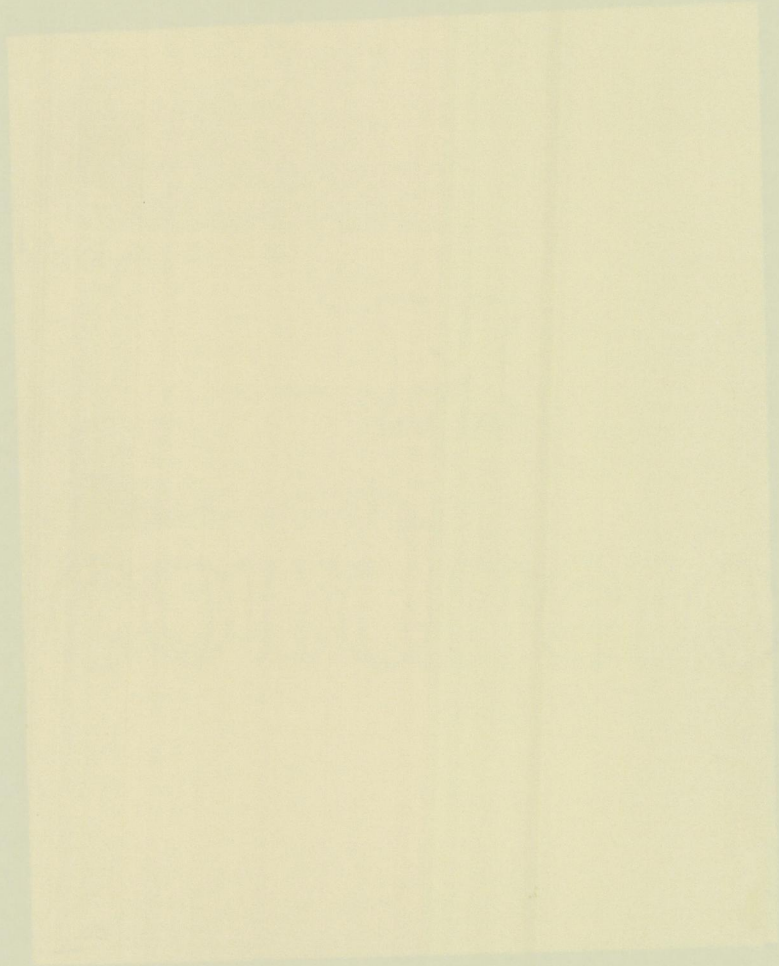


2. Paul Henry
Turf Stacks on the Bog
Oil on Canvas c. 1920

These two works could be discussed in relation to each other. Both are about landscape. In the painting, the turf is stacked in a particular way. With Richard Long's piece, the artist had to look and feel the shape of each stone before he decided to place it, so that each stone would build up the circular shape. This is like dry stone wall building. This way of building could be related to stone circles, Newgrange, beehive huts and Gallarus Oratory.

Move into the corridor and enter first room on left.

3. Antony Gormley
Still Falling 1991
Cast Iron
This work was made using a casting technique which was



Stephan Balkenhol Worksheet 3 Age (11-13)**1. 57 Penguins**

In groups of 5, walk in among the penguins. The man who made these penguins came to the Museum and placed each penguin in a particular position so try not to touch or move them.

Look at the way the penguins are standing.
Look at the way some penguins are on their own and some are in groups.
Try and find a penguin that is standing like the man on the wall.

Pick a penguin and copy the way it is standing. Remember that penguins have no elbows or knees like you have.

What is each penguin placed on? _____

The penguins are made from _____

Why do you think some penguins are lying down? _____

When you have looked at the penguins join the rest of the group and make drawings of 5 different penguins.

4. Small Man On Snail

Describe this plinth

7. Turtle

Describe what is different about this plinth compared to the others you have seen



or her student's ability.

The Goldenbridge Girls Primary school has also participated with IMMA's artists in residence programme and has visited the gallery for tours and talks. O'Donoghue chooses artists as project leaders who have a proven ability in working with children. She is particularly concerned with the compatibility of artist, artwork, and children.

D'Amico, argues that children need, "the guidance of experienced and sensitive teachers... The art teacher is vital to the education of the individual: his selection and preparation are, therefore, of greatest importance." (Newsom and Silver, 1978, p.59). IMMA's workshops for children are practical and designed to increase children's experience of a work or a series of works on exhibition in the museum. Working with professional artists at IMMA benefits the children as this relationship increases familiarity with individual modes of expression. This contact also helps children to appreciate and understand works by other artists on exhibition in the museum.

Museum collections offer communication of great works of art through their collections. In contrast to the school curriculum, they have the advantage of teaching through the physical object. According to Hooper-Greenhill, one of the most useful methods of object teaching is the amount of discussion that can be generated through the exchange of ideas, listening and responding to others, and the development of evidence. (Hooper-Greenhill, 1991, p.127) The teaching objectives are

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crucial in using this method with children, and must be defined in order to select the appropriate course of study. There is a danger of becoming so concerned with its place in history, the analysis of its formal aspects, its iconographic and stylistic content to the detriment of the student developing a direct and fresh response to the work. The NGI's director, Raymond Keaveney, viewed this as being the simplest method to utilise. He acknowledged the fact that it was not perhaps as productive with children, as they tend to work best with least interference until reaching an age of fourteen to fifteen, when they become interested in style and begin to make choices.

Hooper-Greenhill asserts that:

What is seen depends on what is known; thus museum curators will see an artefact in relation to the research they have done or will do on it, an artist might see the object as a source for ideas, a young child might see it as something strange and possibly frightening. As knowledge deepens about a particular object, more things will be looked for and seen. If the presence of a makers mark, for example, is known to be a possibility, perhaps the object will be turned upside down.
(Hooper-Greenhill, 1991, p.105).

An example, showing appropriate methods for working with objects, was the school project designed to coincide with the figurative work in the Stephen Balkenhol exhibition. Children were encouraged to examine and explore the objects; make relationships between one object and another in the exhibition; describe and examine materials used in the object; create their own images and stories relating to the objects; and develop a personal response to the work through discussion. Teaching, therefore, in the museum should acknowledge both

THE
CAMBRIDGE

participation and appreciation as being complementary aspects.

One active method of exploring the museum collection is to provide an opportunity for children to participate in exhibiting in the museum. In 1992, the NGI mounted an exhibition of children's art together with a selection of gallery masterpieces of their choice. Children's comments on their own pictures and on their favourite masterpiece were reflected in a professionally produced catalogue. (Fig. 6 and 7) The aim of this exhibition was to explore children's vision and their relationship with their natural environment together with the cultural environment of the museum. Exhibitions of children's work both at IMMA and the NGI provide a combination of the process involved in trying to achieve expression in visual form while becoming sensitive to the works of others. Responding to each others work and developing expectations of what is possible, children begin to learn the relationship between process and product. This in turn can improve for children the quality of learning embodied in the professional artists' mode of expression and interpretation of his or her society and culture.

The importance, therefore, of teaching primary school children should encompass not only the production of art but also communication about art, ideas and the exploration of the surrounding environment.

* * * * *

12
CONTINUED

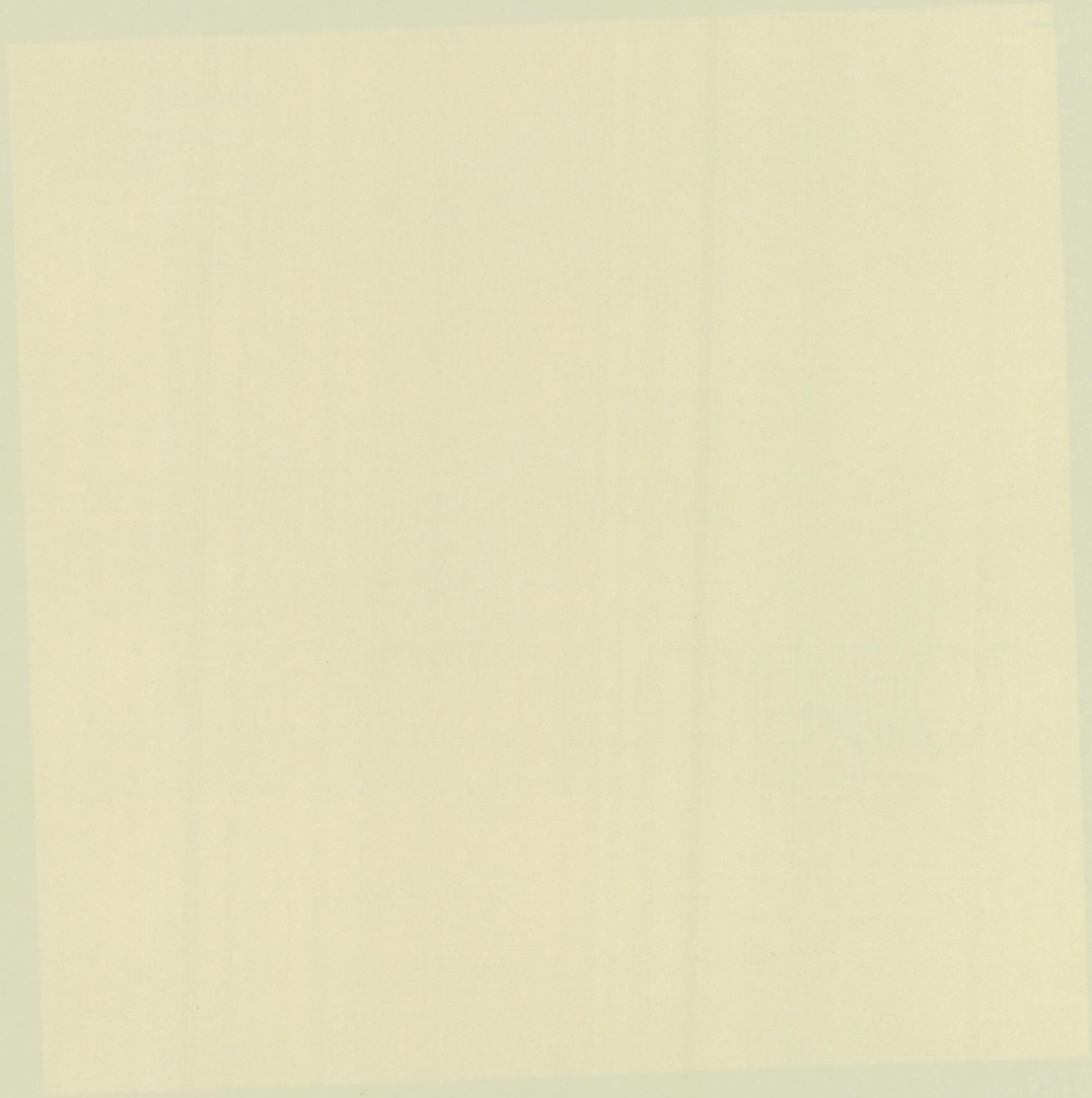


The Two Worlds

My picture is about life on one side of a lake and life on the other. In the distance are the smoky factories. On the near side is a park with no pollution and litter bins and a man reading a paper.

Daire Ó'Neill Age 9 Dunhill National School, Co. Waterford.

Fig 6





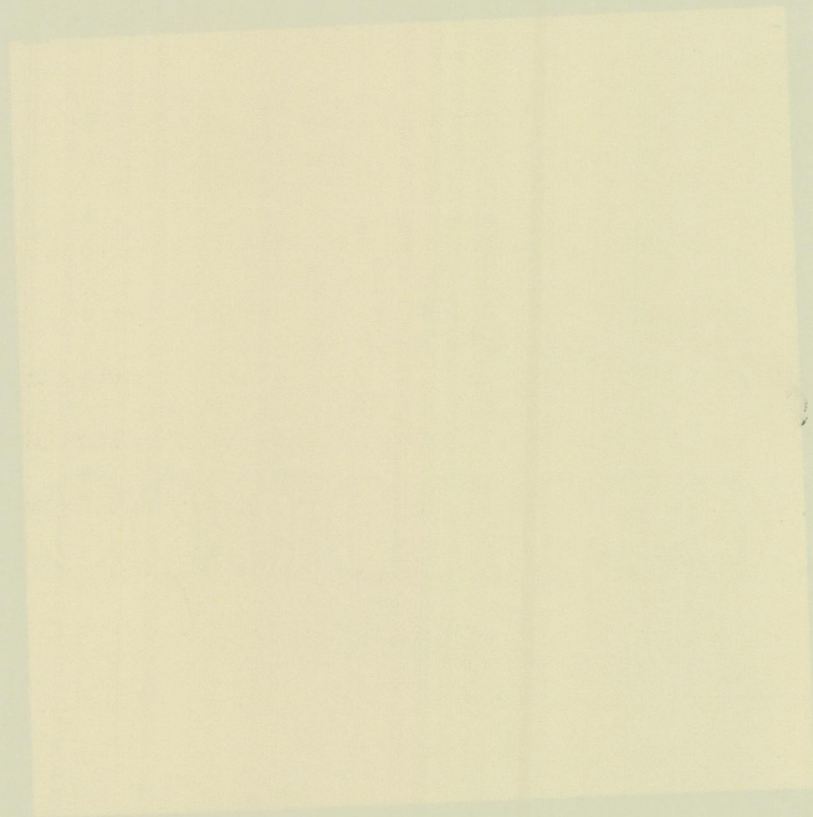
Snowy Winter

My picture is a snowing picture about winter and snow. I put a girl and a boy and a snowman in it. There is also a winter tree. It is a very cold picture.

Kate Cosgrave
Age 7

Sacred Heart Convent
National School, Roscrea,
Co. Tipperary.

Fig 7



Judgement requires reasons or grounds for statements made about a work of art. To judge a work or to be critically informed with respect to it requires an ability to talk about the work critically and to provide reasons for the claims one makes about the work. (Eisner, 1972, p.138)

The development of aesthetic education in secondary school students requires a knowledge of the history of art and design and an understanding of process in the creation of art. This gives the student the ability to analysis works and become receptive to the process leaving behind premature judgements of, 'I like this work' or 'I don't like this work'. The strategy for helping students to acquire the skills necessary for personal expression and response to works within the museum needs guidance and instruction. The Calouste Gulbenkian Foundation report emphasises the need for education to take account of the important diversity of cultures, of their patterns of growth and of the restlessness of their traditions. The report, 'The Arts in Schools', outlined a cultural education as being one which:

- * helps pupils to understand cultural diversity by bringing them into contact with the attitudes, values and institutions of other cultures as well as exploring their own.
- * alerts them to the evolutionary nature of culture and the potential for change.
- * encourages a cultural perspective by relating contemporary values to the historical forces which moulded them. (Calouste Gulbenkian Foundation, 1982, p.40)

An important aspect of student education involves the study of the achievements of past and present artworks as possible models or starting points for the students own creative work. This approach is

called The Critical Studies Method and is gaining increasing credence in art education.

Students should be familiarised with different concepts of art and the conditions that inspired the work as well as the impact the work had on the times in which it was created. They should be introduced to visual forms as powerful means of social expression. As artists are both individuals and members of society, their ideas and feelings, exploration of issues and events, reflect the times in which they live. Contact with practising artists can help to deepen students understanding of the issues which concern them and how they are expressed and understood within the form of an artwork. An important aspect in understanding art in society is for students to become aware of how people learn to create forms. The development of an aesthetic and expressive language will assist students in learning how they themselves and other people learn to perceive visual forms in their environment.

IMMA approaches this sector of the school population by providing lectures and workshops on current exhibitions. In November 1991, a retrospective exhibition of Mainie Jellett's paintings was held at the museum. It explored her entire output, from her early painting done while she was working with Walter Sickert in London, through a period in Paris where he studied with Andre Lhote and Albert Gleizes with whom she worked on a definition of the techniques of cubism, and included designs for theatre and major state commissions. As she

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matured, a more figurative element returned to her work, and the exhibition included examples of her later drawings not previously exhibited.³

This exhibition provided an opportunity for second level school students to study an Irish artist and the development of the Modernist Movement in Europe. In addition to providing a detailed catalogue IMMA also provided a student's guide, highlighting the important aspects of Jellet's work. This offered the student a brief but comprehensive study guide to the artist and was the first in a series of such guides designed for students. (Fig. 8 and 9) The Mainie Jellet Guide outlined a chronology of important events throughout her life. It contained information and illustrations of her work on exhibition in the museum, exploring different stages of the artist's development and outlined aspects of her artistic and aesthetic education. A lecture series was also in effect to communicate some of the complex aspects of the development of contemporary art. The lectures were intended to help individuals place Mainie Jellett within the artistic milieu both of her own time and of today. This was achieved through talks and discussions by a wide diversity of individuals including contemporary artists and their response to the work. The series also explored cultural life in Ireland during the nineteen thirties and forties and during the nineteen nineties, examining some of the questions raised by the Mainie Jellett retrospective.

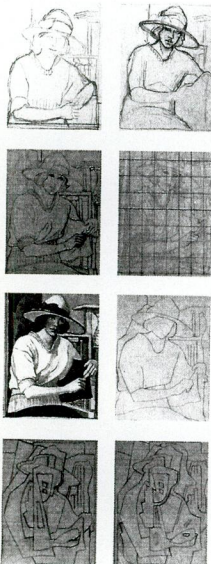
3. *Information sheet regarding IMMA's Winter Programme for 1991.*

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Working Methods

From early in her career Jellett was a very careful worker. In the time she studied with Sickert she used the technique of "squaring up" i.e. ruling a grid on a drawing as a guideline for enlarging the work onto the canvas. She made many studies for her paintings; for example the drawings (cat.30 & 32) and the oil study cat.31 for Peace (cat.29). Lhote's manner of working was very mathematical and exacting, the geometric base of the work can be seen in the diamond pattern underlying cat.39.

With Cleizes she then used the method of Translation and Rotation which requires repeated tracing of the forms and for this reason Jellett had to work on very fine paper, almost like tracing paper. She then glued this paper onto cardboard before painting it.



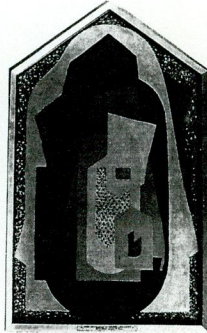
PORTRAIT STUDY OF BETTY CAT.71

In the sequence of eight works below (cat. 71) we can see how Jellett began with a sketch of her younger sister Betty. A more detailed drawing follows and a similar drawing is then squared up for transfer to the canvas. The artist prepared a study in gouache where she experiments with colour, this study is the basis for the finished oil painting (cat. 72). Jellett finally produces an abstract work based on this figurative composition retaining the main lines of the composition such as the sitters arm, so that even in the final abstract drawing the original subject matter can be identified.

Mainie Jellett and Modernism

Mainie Jellett did much to further the cause of modern art in Ireland. On her frequent travels abroad she had many opportunities to see what artists were doing in other countries and on her return shared this experience with other artists through her writings and lectures. She exhibited with avant-garde groups in London and Paris. Despite her own style of working she rarely taught abstract art, teaching her many pupils a more traditional way of painting. Her early work met with disparaging critical comment, cat. 63 being described as a "freak picture" by the Irish Times when it was exhibited in 1923. Despite this attitude she continued to exhibit abstract work, gradually gaining wider acceptance in the 1930's. Alongside this she also painted in a figurative way (ie. work with subject matter), but this also was not in a traditional manner: she used simple shapes and areas of flat colour with no shading eg. Trees (cat.85).

In the late 1930's and 1940's, while she met with greater critical success she remained aware of the needs of younger artists. From the early 1920's she had exhibited with the Dublin Painters Society which had been established by Paul Henry as a venue for avant-garde artists. These were artists who painted in an experimental manner and whose ideas were in advance of those currently accepted. These artists did not meet with the approval of the Royal Hibernian Academy. The Dublin Painters, however, had a limited membership and there remained the problem of a lack of an exhibition venue for young artists. Artists were aware of this need and in 1943 Mainie Jellett was elected chairman of the committee to establish the Irish Exhibition of Living Art. This exhibition played an important role in developing Irish art in the 1950's and 60's but Mainie Jellett did not live to see any of this. She became ill later in 1943 and was in hospital for the opening of the exhibition. She died in February 1944.



DECORATION CAT.63 NATIONAL GALLERY OF IRELAND



SEATED FEMALE NUDE INK ON PAPER CAT.63

Further Reading

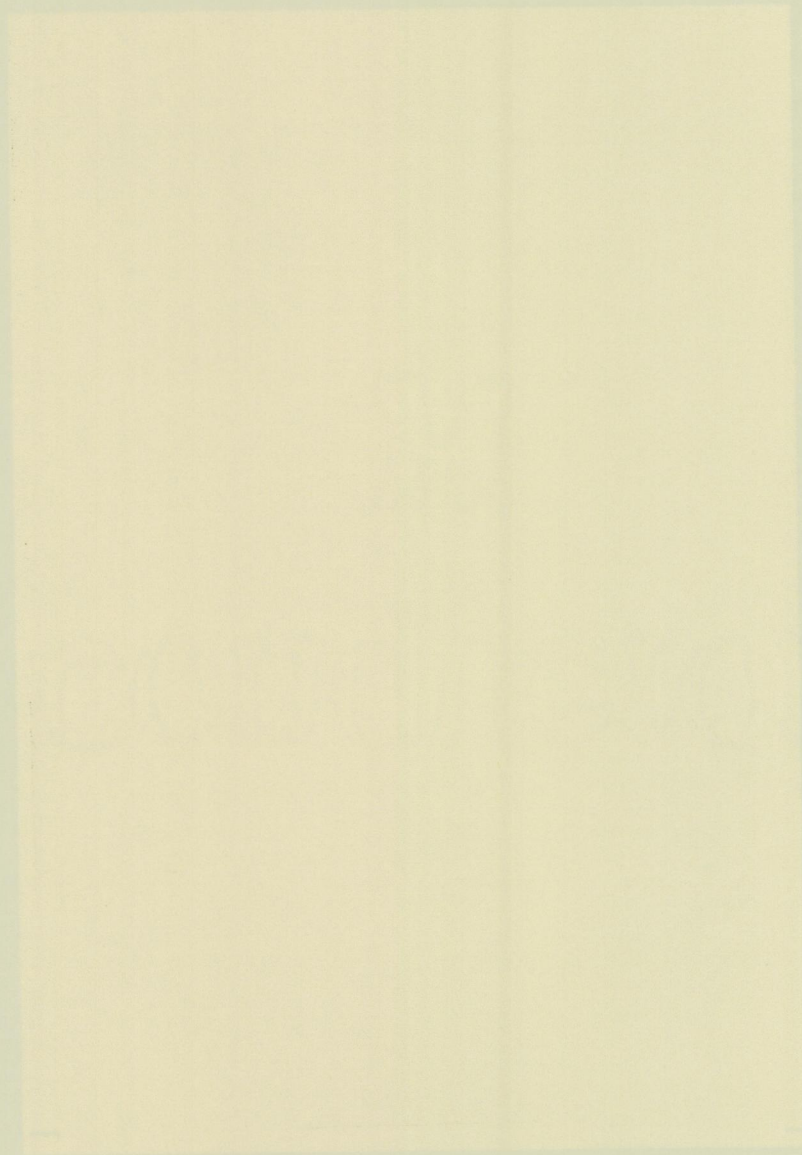
For further reading on Cubism see E. Fry, Cubism, Thames and Hudson, and on Irish 20th century art see S.B. Kennedy, Irish Art and Modernism, Belfast, 1991.

Lectures

There will be a series of lectures to coincide with this exhibition. Groups should book in advance by contacting the Community/Education Department at 718666.

Opening Hours

Until 31 December
Tues.-Sun. 10.00 - 5.30
From 1 January
Tues.-Sat. 10.00 - 5.30
Sun. 12.00 - 5.30

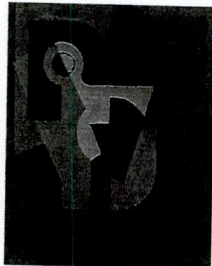


Room 5
EARLY WORKS AND FAMILY
MOMENTOS

Jellett began to study art at an early age. This room contains works dating from a family holiday in France when she was 14 years old (cat.1), up to family portraits dating from the early 1920's (cat.60 & 61). Jellett came from a closely-knit family who supported her in her choice of an artistic career. Her younger sisters Bay, Babbin and Betty frequently feature in her early paintings which reflect her changing style as she studied with Orpen (eg. cat.6) and later Sickert (eg. cat. 21).



BABBIN OIL ON CANVAS CAT.21



COMPOSITION
GOUACHE ON PAPER MOUNTED ON BOARD CAT.59

Rooms 8 and 8A
WORKING METHODS

These series of works illustrate Jellett's complex working method. Room 8 contains a sequence of 13 drawings surviving from an original sequence of 24 works (they are numbered), and 4 works in gouache in preparation for the final oil painting, based on the subject of the crucifixion (cat. 90). Her use of very fine paper is due to her method of repeatedly tracing and developing the design. The final painting (cat. 90) is an abstract painting but the original subject, the crucifixion, can still be distinguished. This is in contrast to the paintings in Room 7 which are pure abstract works. In the crucifixion sequence the subject matter is central, although executed in a semi-abstract manner. As a religious person, Jellett wanted to apply her theories of abstract art to traditional religious subjects. In the sequence of works entitled The Death of Procris (room 8A) we see her apply these theories to a Renaissance painting. This composition is thought to be based on a painting in the National Gallery, London by the Italian artist Piero di Cosimo, depicting a scene from Classical mythology.

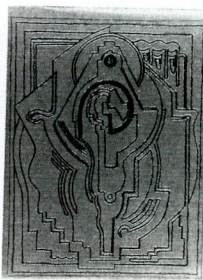
STUDY FOR RELIGIOUS ABSTRACT
PENCIL ON PAPER CAT.93

Room 7
EARLY WORK WITH GLEIZES 1922

This series of small works represents some of Jellett's earliest experiments in abstract art. They are worked according to the principals developed by Albert Gleizes called Translation and Rotation (see overleaf). The gouache paintings are probably studies for subsequent works in oil (cat.45) being a study for the oil painting (cat.44) and we can see in cat.55 and 56 how she studies the same composition but experiments with different colours. The rectangular shape of the frame can be seen within these compositions.

Room 9
PAINTINGS 1924-30

These later abstracts are more complex. Jellett began to paint multiple-element works, that is paintings with a number of separate translations and rotations within the one composition (e.g. cat.75). She produced designs with up to six separate translations and rotations experimenting with different colour schemes see (cat.82 and cat.83) to try to create a harmonious composition.



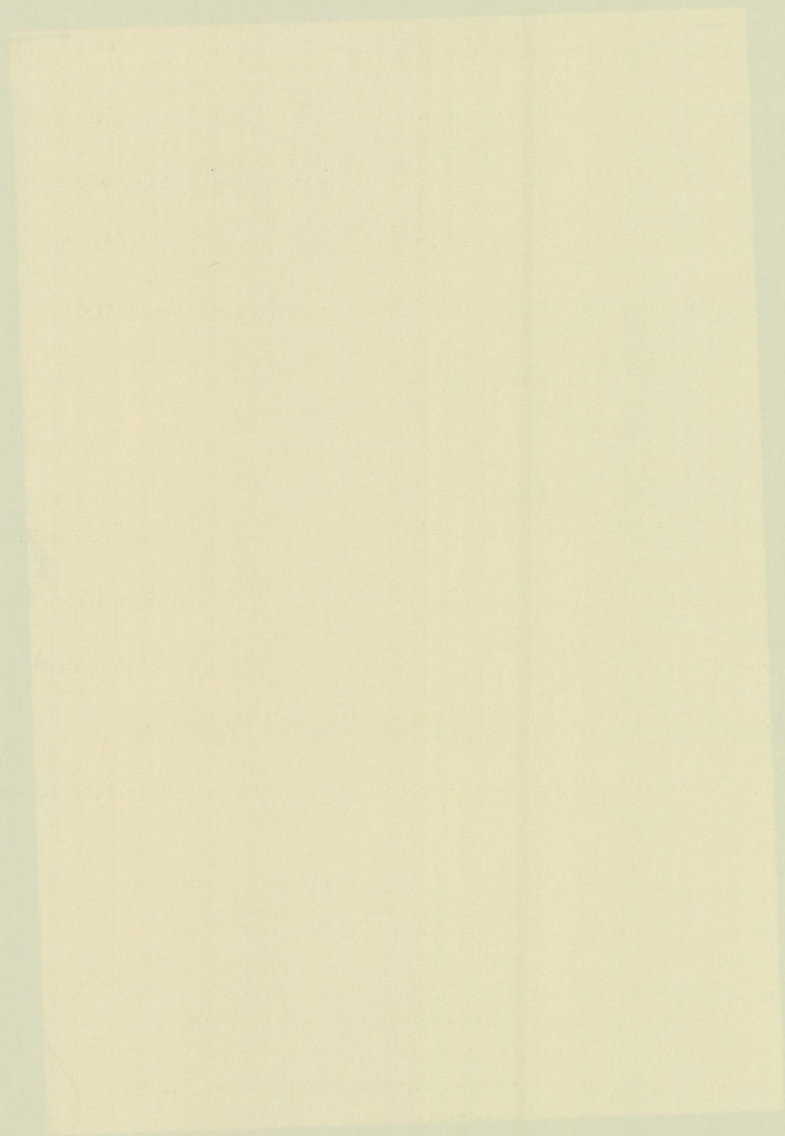
Room 6
STUDY WITH WALTER SICKERT

These paintings date from her period of study in London with Walter Sickert at the Westminster Technical Institute. Sickert placed great emphasis on drawing from life, and paintings of models at the art school are a large part of this work. Sickert painted in a Post-Impressionist manner using short brush-strokes and we can see clearly his influence on Mainie Jellett. Jellett often drew the other pupils sitting at their easels. The students were mostly female as Jellett studied with Sickert during the First World War when many men had been conscripted into the army. The distinctive archways of the Westminster School are frequently seen in the background of these paintings. (eg. cat.18)

ART SCHOOL STUDY
INK ON PAPER CAT.11



FOUR ELEMENTS STUDY
GOUACHE ON PAPER MOUNTED ON BOARD,
TRINITY COLLEGE DUBLIN CAT.75



Through IMMA's association with the Irish Times, students gained further access to information influenced by the exhibition. The

Arts page carried features by the participants in events at IMMA. The series covered theatre, literature, music, architecture/design, dance and film and looked at the degree of cultural association between Ireland and the rest of Europe and the processes whereby cultural fashions rise and fall. It questioned changes over the past fifty years.⁴

In March 1992, IMMA held an exhibition of a young American artist, Barbara Broughel. Her work is rooted in research and takes the form of installations which explore specific points in social and cultural history, and highlight the relationship between materialism, historical viewpoints, and the things we consume in our every day lives.

In my work I excavate some of the unconscious histories we share, bringing them back to the surface, by making symbolic objects which recall the moment when one culture gives way to another's emergence.⁵

Among the work exhibited was a series entitled Colonial American

4. *Information sheet on Maine Jellet lectures and further sources of information, Winter Programmes, 1991.*

5. *Information sheet regarding the young American artist, Barbara Broughal, IMMA Spring Programmes for 1992.*

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Chairs which chronicles the role that natives played in the formation of Colonial America. She also exhibited, some recent work entitled Heretical Brooms, which features forty two brooms of early American design, each one a portrait of a person convicted as a witch and executed in seventeenth century America. Her work explores aspects of cultural dominance and exploitation, visually documenting subjects as diverse as witch burning in the seventeenth century, the Cuban missile crisis, and the current exploitation of Haitian workers by American companies.

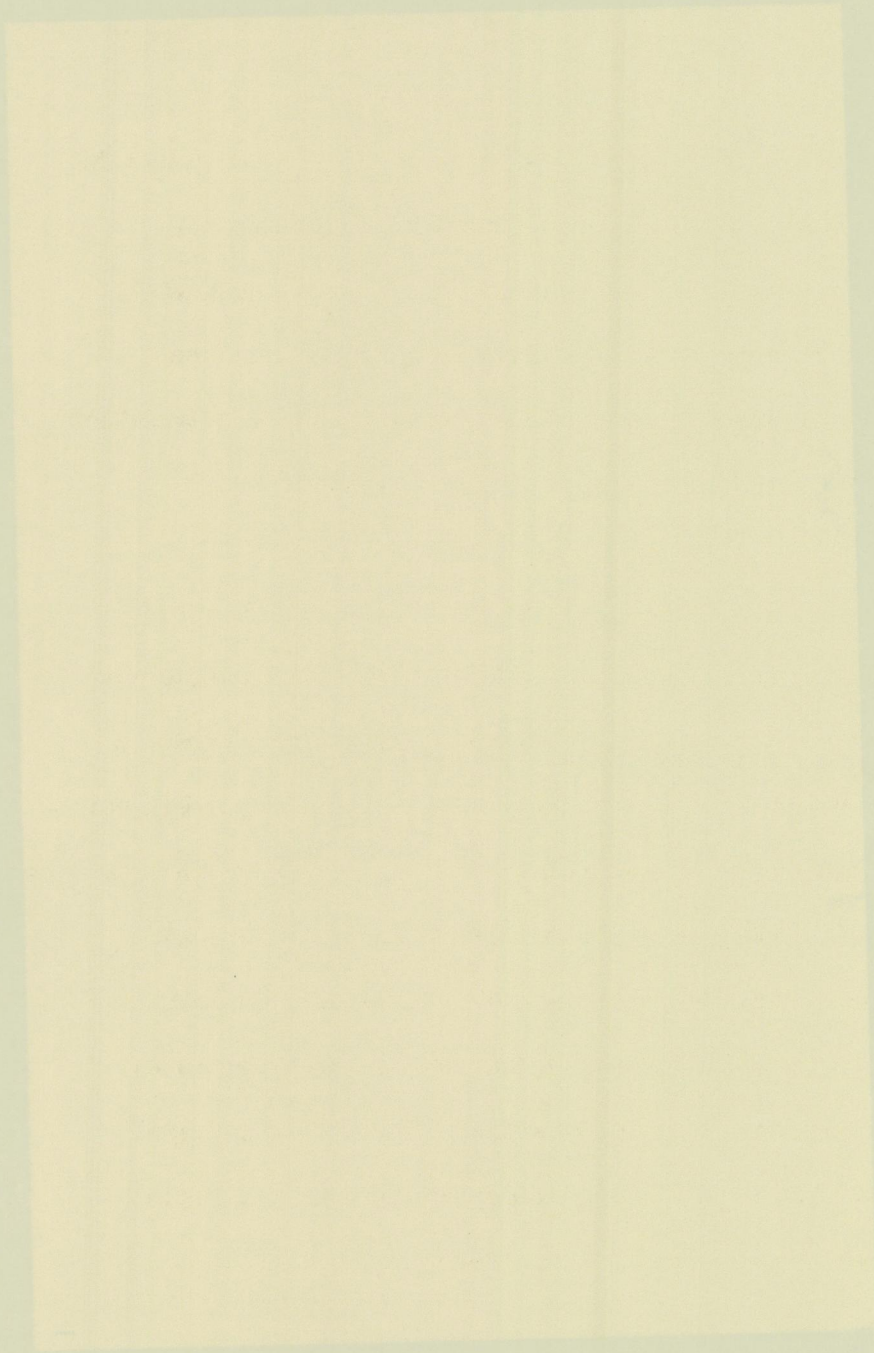
To coincide with this exhibition IMMA provided workshops and lectures. Second year students at Collinstown's Park, Clondalkin, Basin Lane Christian Brothers' School, James' Street and St. Vincents' Glasnevin participated in a 'Chairs' project to coincide with the Barbara Broughal's sculptures. Artists on the work programme introduced contemporary art issues through slides and video footage, of the place of the chair in art and design, and led the students on to the practical project of constructing their own version of a chair. (Fig. 10) This type of project introduces students not only to the needs outlined by the Calouste Gulbenkian Foundation, as mentioned earlier in this section, to "take account of the important diversity of cultures, of their organic patterns of growth and of the restlessness of their traditions". (Calouste Gulbenkian Foundation, 1982, p.39) The 'Chairs' project brings students into contact with the diversity of other cultures and also the contemporary view on these historical forces.

* * * * *

17
condemned



Fig 10



The opportunities for effective interaction between third level institutes of various disciplines and museums are vast. Debates on current issues and contact with professional artists are an indispensable source of personal stimulus and encouragement for third level students. Art students require contact with professional artists of varying disciplines, to discover how artists engage with the museum environment, what decisions are important in the arrangement of work, how contacts are made within the art world and what core of inspiration gives rise to the work.

In September 1991, the NGI organised a venue, titled, 'Turning Points'. It explored the theme of critical events which mark turning points in the lives of artists. The event aimed to establish positive contacts between the NGI and the work of contemporary artists. It was held in conjunction with the Project Arts Centre and Aileen MacKeogh's exhibition 'House' which was exhibited there. Discussions and lectures on the exhibition 'House', the 'Art of Grief', 'Private Spaces:Public Structures' and the turning points within an artists life were explored by artists, writers, art historians and museum personnel. It provided an opportunity for third level students to study critical events in an artist's life and the issues that surround such sources.

IMMA approached two third level institutes in December 1991, to coincide with their artist in residence programme. A collaboration of two colleges, the National College of Art and Design and the College of Marketing and Design, took place with IMMA acting as a catalyst for

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bringing the two groups together. The project produced three installations directed by the artist Felim Egan in collaboration with both paint and sculpture students. It offered the opportunity to discover professional attitudes to the exhibition space and how it affects the work, an awareness of public space and consideration as to how the piece would relate to the spectator. (Fig. 11, 12 and 13)

Working alongside students of different disciplines has encouraged participation and communication between the students, through the processes involved in the actual realization of the project.

* * * * *

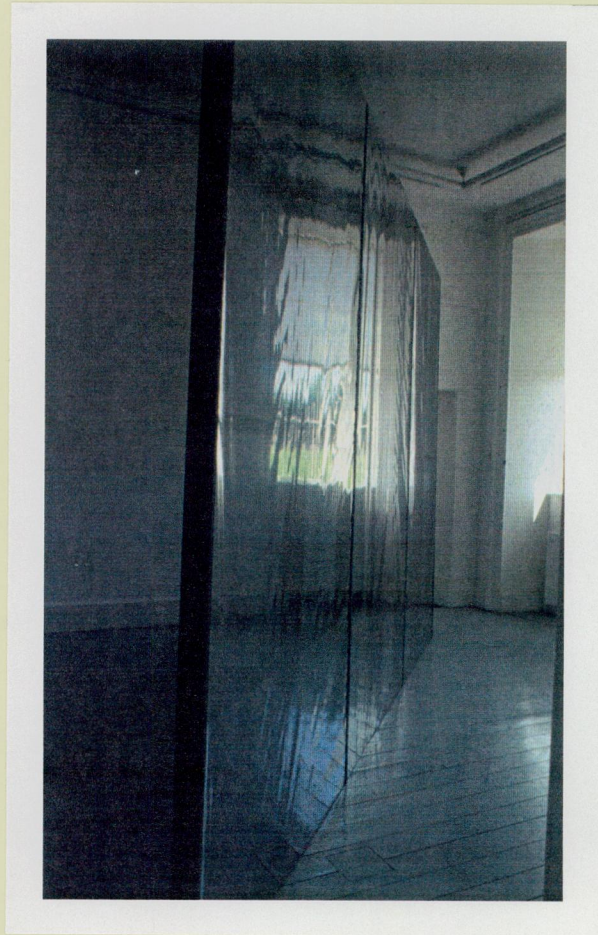
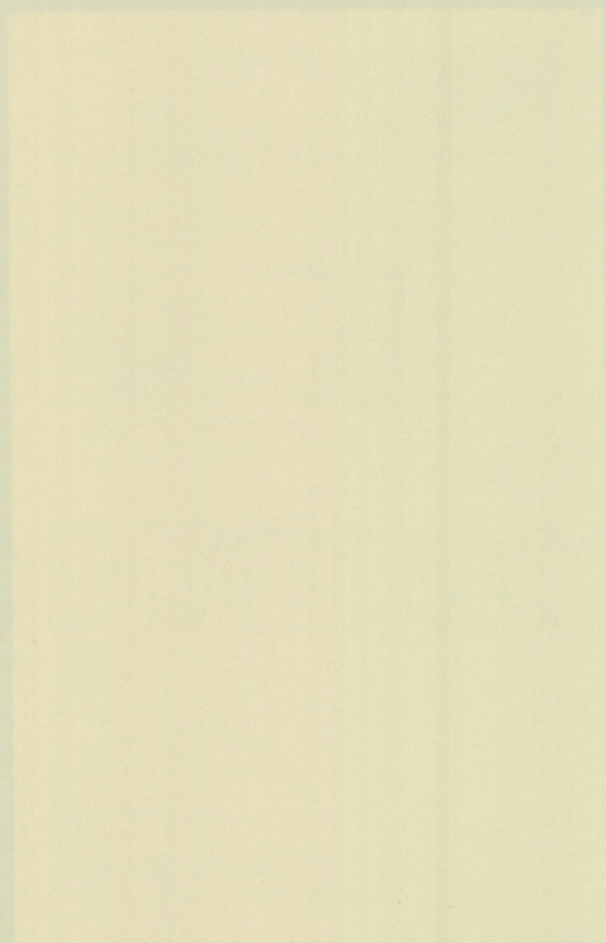


Fig 11



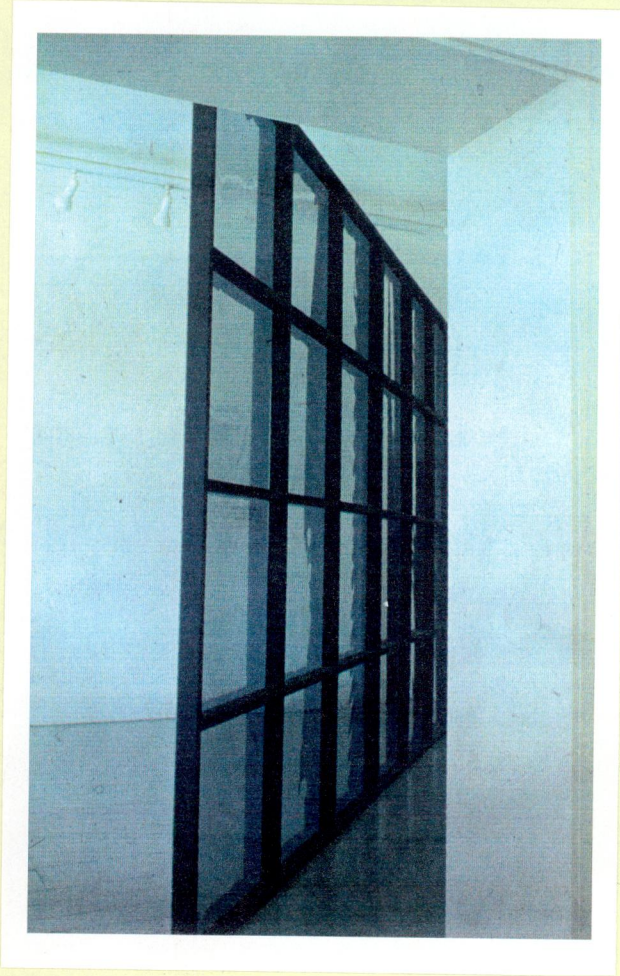


Fig 12

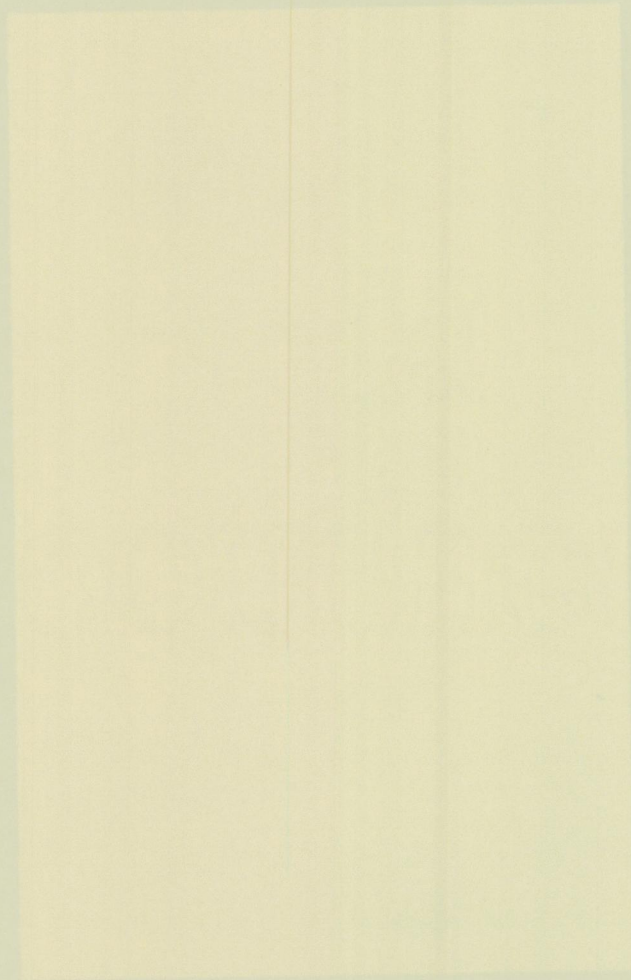
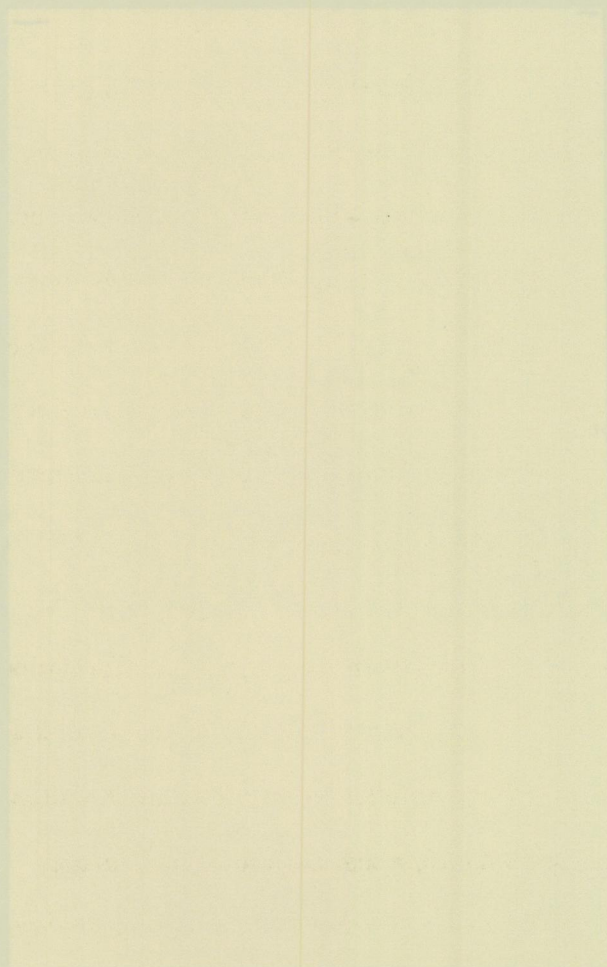




Fig 13



...you can look at the various reports that have been written, such as Ciaran Benson's work. Very little of it impacts when you see the recent white paper on education. The way the arts have been treated is probably worse now than in the nineteen eighties, when the Benson report was commissioned...⁶

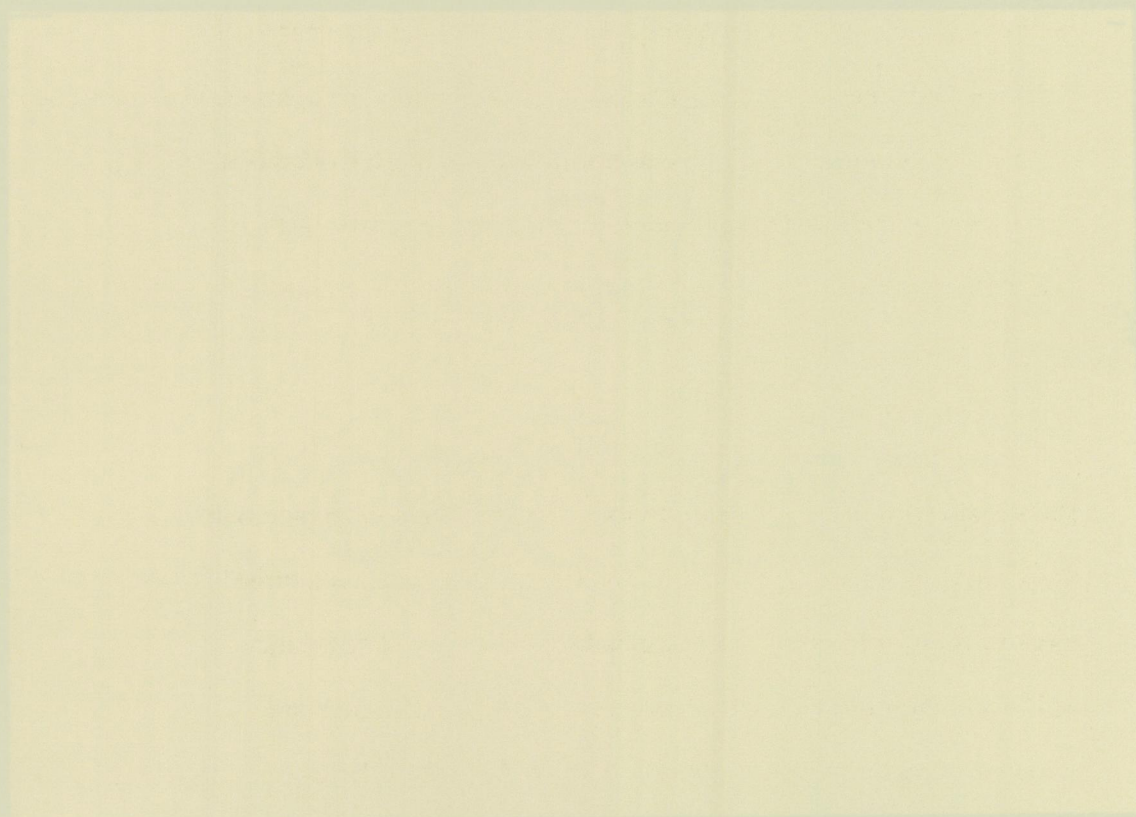
Many museums and galleries provide support for teachers by providing in-service courses and by assisting them in planning their school visits. Much more integration between museums and schools, however, is needed order to provide students with a comprehensive education of the arts. The NGI send a leaflet to teachers of guidelines for visiting museums. Produced by The Irish Heritage Education Network and sponsored by AIB, the leaflet is designed to help teachers plan for their visit, through a comprehensive check list on what facilities are available within the museum. (Fig. 14)

According to Hooper-Greenhill, there is not enough information or experience of museum education given to student teachers although HMI (Her Majesty's Inspectorate) have recommended that the initial training of teachers should ensure that all future teachers are introduced to ways of planning learning in the museums and galleries. (Hooper-Greenhill, 1991, p.160) In 1992, the Dip.ADT (Teacher Training) in NCAD approached IMMA to pilot a contact programme where undergraduates could use the museum as a resource in their training. Students were requested to develop education material on the IMMA's collection as part of their curriculum development. The students were also involved with local schools during workshops based on Balkenhol

⁶. Author's interview with Brian Kennedy, the NGI, January 1993.

<p>What is an Art Gallery ?</p> <p>The Art Gallery has some of the very best paintings and sculpture ever made by people called artists. The Gallery is the place where these works of art are collected, cared for, and exhibited for everyone to see.</p> <p>There are different kinds of Galleries where artworks are displayed. Commercial Galleries sell works by living and dead artists. Public Galleries exhibit their works that have been bought, donated or left to the Gallery. They do not sell paintings. Their works of art are on display to be seen and enjoyed.</p>	<p>Welcome</p> <p>On arrival at the Gallery check in at Reception/Information whether a tour has been booked or not. Ask if coats etc., should be deposited and if photography is permitted.</p>	<p>Enjoy your visit</p> <p>TEACHERS, are responsible for their students while they are in the Gallery and should remain with the tour at all times.</p>
<p>Before you come</p> <p>phone the Gallery in advance for information?</p>	<p>Find out !</p> <p>(a) is there a Floor Plan (b) is there a Calendar of events</p> <p>This is the time to look for directions to: the Toilets – the Shop – the Restaurant – the Public Phones – Emergency Exits.</p>	<p>What to do</p> <p>TEACHERS organising school tours should write in advance with details of date, time, number and age of students. Ask if there is educational material such as Teachers kits, information sheets or Worksheets? Are special events organised for children.</p> <p>Try to obtain (by post) prints, slides postcards or books about the Gallery, to help prepare the students for their visit. If there are no organised tours plan the visit using whatever information is available. Try writing a Questionnaire or a Worksheet. Bring sketching pads and pencils.</p>
<p>Ask about ?</p> <ul style="list-style-type: none"> - How to get to the Gallery - Hours of opening - Admission charges to the Gallery – to exhibitions - Toilets – Shop – Restaurant/Cafe/Lunchroom - Do lectures or Tours take place? Is there a charge? - Are there guided tours available for schools and other groups? - Facilities for handicapped or disabled visitors? - Is there a video facility? <p>Wear comfortable shoes.</p> <p>No Smoking</p>	<p>Explore !</p> <p>Explore the various rooms called galleries. Find a painting/sculpture that interests you. Stand in front of it. Look. What made you choose this work? Was it the subject? Do you like the colour? Is it familiar or is it different?</p> <p>Ask the attendants if you need help. If the visit is short, focus on one section of the Gallery – don't try to see it all in one go! For more information buy a Gallery publication to read at home.</p> <p>Please take care not to touch the paintings or sculpture.</p> <p>Allow approximately one hour for your visit.</p> <p>Did you have an enjoyable visit? Why not write to the Gallery!</p>	<p>What to see</p> <p>CHILDREN under the age of 10 should be shown a few well chosen pictures. Choose pictures that are cheerful, lively and that tell a story. Get the children to talk about the picture when the guide has finished. Encourage them to draw what they see. Make the Gallery an enjoyable place for them to visit!</p> <p>STUDENTS over 10 years need direction. Focus on one area of the Gallery/Exhibition. Talk about the artist. Discuss the painting and how it relates to the other works. Ask how they feel about the picture? Stimulate the students and try to get them to talk about the use of line and movement, perspective and proportion, lighting, shading and colour. Allow time to draw from the paintings and sculpture. Encourage discussion and be prepared for questions.</p>

Fig 14



and Mainie Jellett exhibitions. Unfortunately this has not become an important objective in IMMA's programmes.

Primary school teachers from the greater Dublin area who attended in-service courses at IMMA directed by Helen O'Donoghue continue to maintain close contact with the museum. Throughout the year they developed new classroom projects using the workshop programme. An outreach programme is available as a follow up to these workshops. One aspect of the outreach programme is where the artists, such as, Liz McMahan visits schools to give practical support to classroom work.

IMMA also offers the opportunity for school teachers to engage with the work of practising artists. In May 1992, IMMA staged a three month event for teachers and the general public focussing on the artists and their three dimensional work. This programme was initiated to encourage the audience to share the artist's direct experience of the work of art through a programme of events which allowed them to physically engage with the work. This provided the teacher with an insight into the process of art and an opportunity to explore the inspiration which gave rise to the work.

The need exists for museums to integrate more fully into surrounding schools, offering support and new initiatives for classroom work. Visiting artists and lectures on current and past artworks would provide students with a wider frame of reference in their own art

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work. In addition to increased funding and resources for museum education personnel, a much more assertive outreach programme is required if museums and schools are to develop a valuable working relationship. Notwithstanding the lacunae, Brian Kennedy reminds us of how much progress has already been achieved:

...Much has been achieved in recent decades and there has been a revolution in fundamental attitudes towards the arts. The reasons that Ireland failed to establish a cultural republic in the first decades of independence no longer have the same potency. But an important opportunity now presents itself. It is not too late for an enlightened politician to take up the idea of a cultural Irish republic, to plan for it, to galvanize support for it, and to vigourously encourage every step which would help to realize it. Is there anybody out there? (Kennedy, 1992, p.21)

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If any fundamental developments in the nature and purposes of a museums role are to take place in the future, then museums must act as initiators and innovators.

The museum goes into schools, stations, streets (shops), commercial enterprises (large public or private bodies) and hospitals, but above all to the 'new public', people who have hitherto kept away out of shyness and discretion, out of dignity too, thinking that the museum was not for the likes of them. This section of the population has made progress, however, and is now asserting it's rights to all spheres of knowledge. (Chadwick, 1980, p.73)

Considering the publics needs and the collections on equal footing are essential factors in keeping museums in touch with the times. In common with many other institutions, museums are increasingly being questioned about their relevance, the services offered, their role in the community, and their functions and potential. According to Folds:

In today's world, it is no longer considered sufficient for museums to provide programmes merely for those members of the public who come to the museum: henceforth all educational programmes will be expected to branch out into surrounding communities - perhaps even expand eventually on a national or international scale. (Chadwick, 1980, p.96)

Many museums provide lectures, seminars and literature on their collections for the public. However, the success of the institute reaching beyond the walls of the museum needs to be pursued through follow-up work after projects, seminars, exhibitions and special events. Do individuals who have completed projects return to visit? Are the public stimulated by activities within the museum? Is there an increase in pursuing similar events outside the institute? Indeed



the very absence of comprehensive audience surveys in Irish museums is indicative of distance between museums and their public.

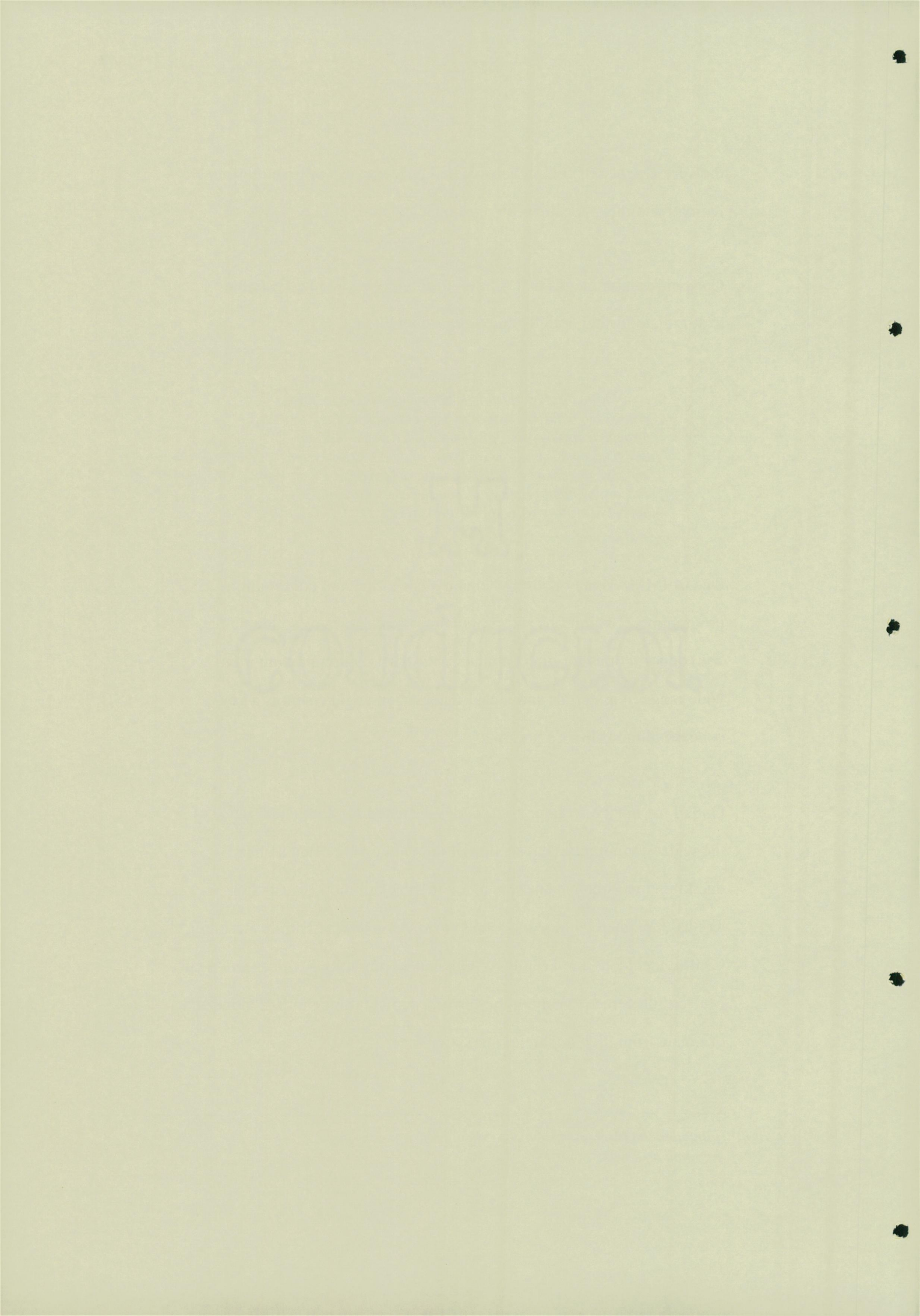
Chadwick recommends that follow-up services should be available to stimulate further activity among museum clients;

... museum displays should include indications as to how visitors might further pursue an interest awakened through a display. Any follow-up service would include easily accessible museum staff who could answer questions and give direction. It would also offer information concerning appropriate clubs and societies which might appeal to visitors. (Chadwick, 1980, p.29)

One of IMMA's major strengths is its education and community programme. Exhibitions and programmes aim at providing the public with opportunities for direct contact with artists encompassing a wide range of materials and ideas. Access and engagement is a key concern of the IMMA's policy.⁷

One of the most effective programmes designed for a targeted sector of the wider community, that section of the public very often isolated due to poorer circumstances, resulted in the exhibition, 'Unspoken Truths'. Women gathered together at IMMA from the Family Resource Centre, Inchicore, the Lourdes Youth and Community Services and Sean McDermott Street. Many of these women are rearing children alone and originate from high unemployment areas.

⁷. Information sheet provided at the exhibition 'Unspoken Truths', January, 1993.



The starting point was to bring the women together to engage in an exploration, using visual and literary expressions, of their own experiences. They met and worked with a wide variety of artists, poets and writers. These workshops alternated between both centres and the Museum, and resulted in an ongoing exchange of ideas, skills and experience, which proved crucial to the development of the work and the project as a whole. Through workshops and an increasing openness and confidence the women learned to express themselves and acknowledge the value of their own experience as a source for their work. Having worked with a wide variety of materials and influences, the exhibition reflects this diversity and collaborating, and led to a standard of work which reveals the level of commitment brought to the project by the women. (Fig. 15 and 16)

'Unspoken Truths' presented the possibility of working together on an innovative cross community arts initiative. The women were pleased with the wide press coverage the exhibition received, bringing their work to a wider level of awareness. Rita Fagan claimed;

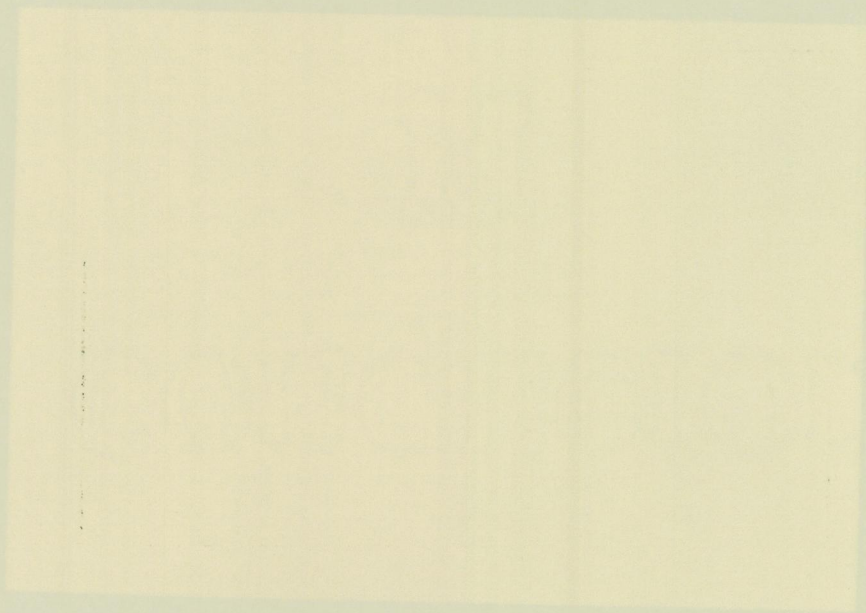
The project for us was positive from beginning to end. It reaffirmed our belief that given the opportunity, individuals are capable of high standards and high commitment to the work, challenging the assumptions that community art is of a lower standard. It demystified the Art process making it more accessible and it gave a new meaning to Art Institutions, seeing them as a resource rather than a place apart. We are committed to continuing the relationships between ourselves and the Lourdes Youth and Community Services and the IMMA.⁸

IMMA offered this minority section of the public the opportunity to

8. *Information sheet provided at the exhibition 'Unspoken Truths', January, 1993.*



Fig 15



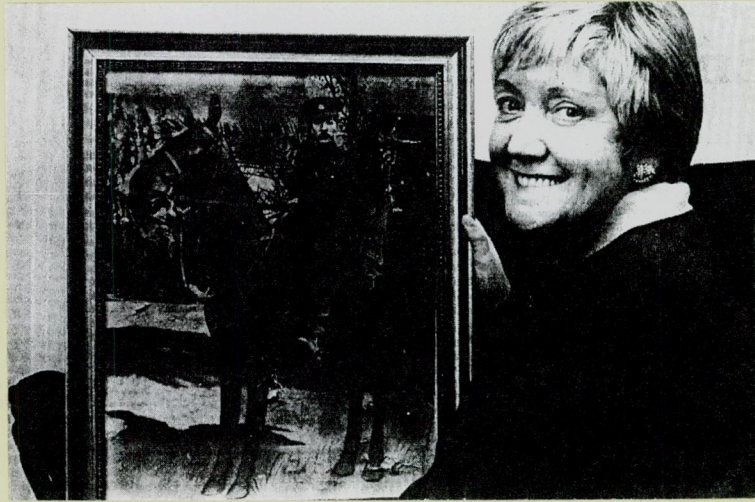
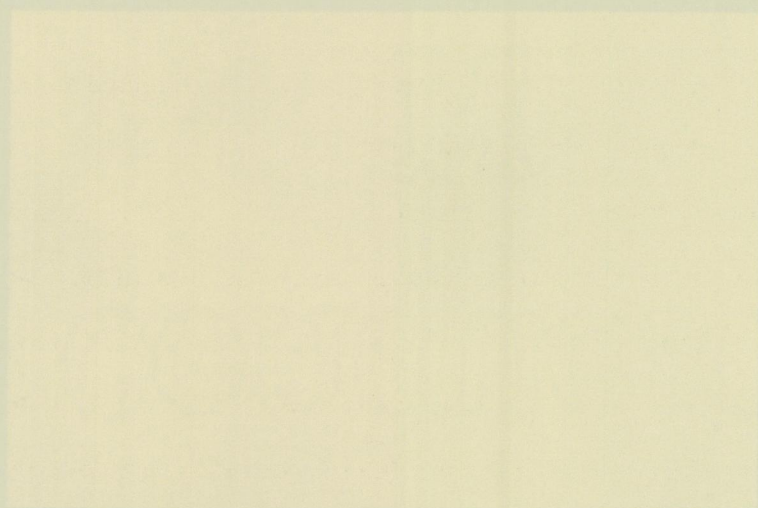


Fig 15



"become more conscious that art and creative processes are not some unknown sphere of existence outside the general public, but that the process is within all of us just requiring the opportunities for its expression".⁹ Similar groups have since been set up in Tallaght and elsewhere to which Helen O'Donoghue replies, "It happens in ripples... You prove the model works, and then it spreads across the country". (Moroney, 1993, p.3)

Another sector of the community which IMMA has targeted are retired and elderly people. When IMMA opened in 1991, the exhibition which created the most local interest featured the paintings and reflections of an art group from the Active Retirement Association of St. Michael's Parish. (Dempsey, 1992, p.5) (Fig. 17 and 18) O'Donoghue says that the objectives of this programme were to "... celebrate the courage of older people, to engage them in new ways of learning and relearning." (Dempsey, 1992, p. 5) The group attended the museum for drawing and painting lessons with artists every week. Using the museum as the resource it should be for all members of the public.

Chadwick suggests that in order for museums to present a welcome to the public, staff might need to make more effort to;

...become part of the local scenery, and in this way be more aware of what is actually wanted by local people... (Chadwick, 1980, p.82)

⁹. Information sheet provided at the exhibition 'Unspoken Truths', January, 1993.

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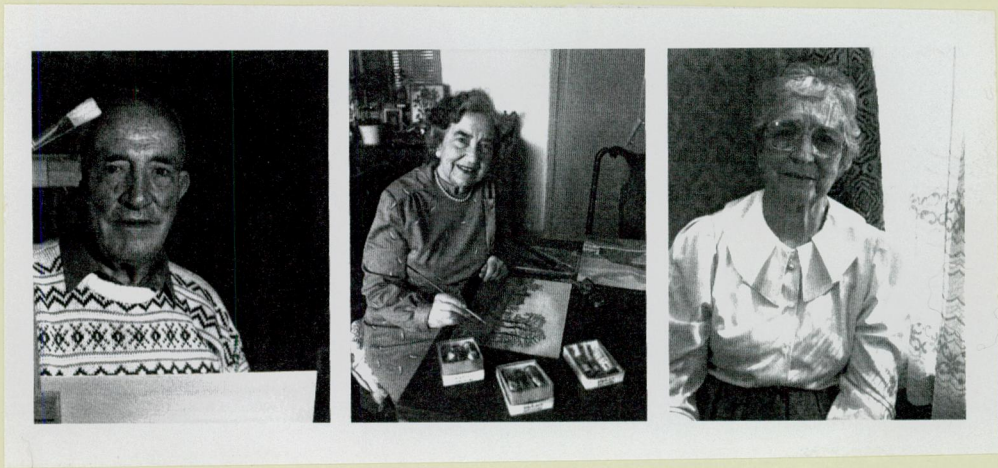


Fig 17

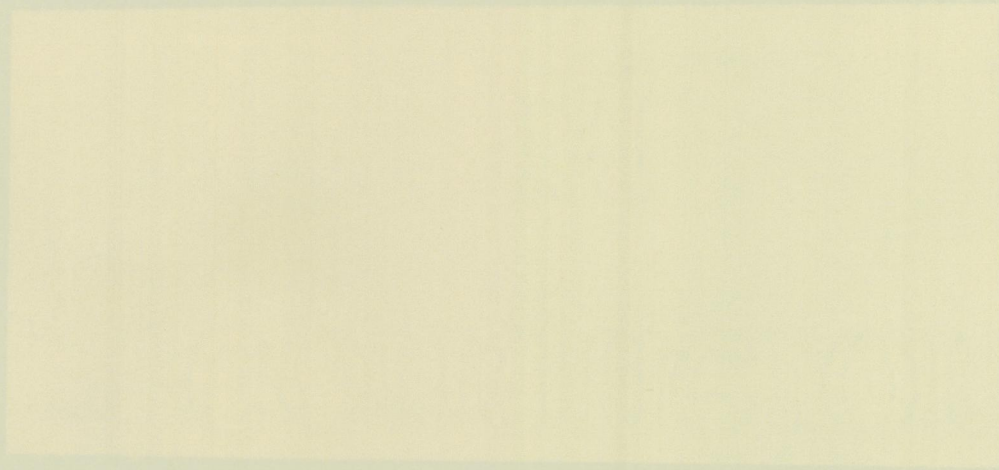
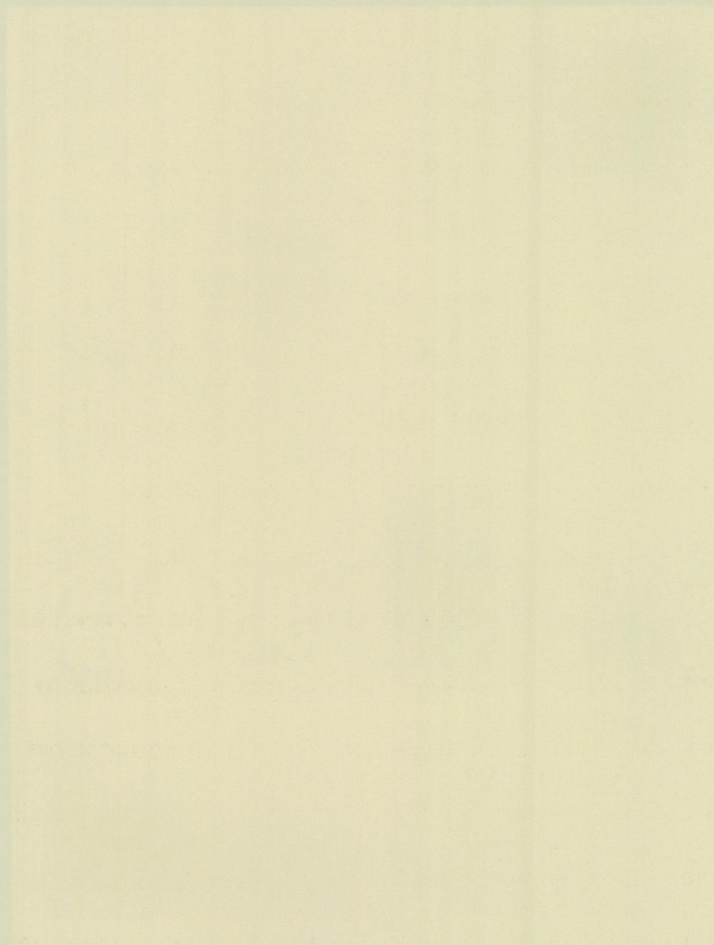




Fig 18



It would seem from the above case studies that IMMA has so far chosen the right path.

...the first thing a museum should do is serve the artists of the community... The museum was the perfect vehicle. We had live artists teaching plus the treasures of the past. It was like a time capsule for the students...Probably the energy of artists working together in the museum environment is what I find most exhilarating...(Newsom and Silver, 1978, p.580)

Often in the midst of the museum's busy schedule, the artists in society are neglected or forgotten. Artists, especially early in their career, often work in isolation. The need exists for an environment, where artists can be involved in an ongoing dialogue regarding current issues within the arts and society. Artists need to be involved with as many interested groups as possible in order to create a critical context for creating new work. Engaging the artist within the museum's activities benefits both the artist and the public by correcting the perception of the artist and his or her work as separate to the lives of ordinary people. Declan McGonagle says that we need to overcome the view of the artist as "a peculiar creature who, beavering away in his garret, has nothing whatsoever to do with the rest of the world".(Loane, 1991, p.122)

IMMA approaches this sector of the community by providing opportunities for less established artists to work in the artist-in-residence programme. This offers not only interaction with professional artists working within the museum, but also an

opportunity to work openly in view of the public. One of the young artists, Marie Foley, on the artist-in-residence programme, regards it as a unique opportunity to allow people to witness the evolution of her work.

The majority of people never get to know the thinking, living human being behind the artwork...It reaches them clean and neatly presented, disentangled from the mesh of forces that brought it into being.(Shenker, 1992, p.48)

IMMA explores the process of art as much as the product which in part is due to it's lack of a permanent collection. Evidence of this approach however, can be noted in Declan McGonagle's work in the Orchard Gallery, where he brought artists and the local community together and encouraged them to "feed off one another".(Loane, 1991, p.122) He sees the involvement of the community as vital to a gallery, "I do believe art has a social role, that it is the product of a social environment and that it must in turn engage that social environment". (Loane, 1991, p.122)

Another area museums need to tackle, is current topical issues within society. As artists are both individuals and members of society, their ideas and feelings, exploration of issues and events, reflect the times in which they live. Controversial areas such as abortion, divorce and aids which are contemporary issues prevalent in Irish society today, have not been tackled, heretofore, by Irish cultural institutes. As art is a powerful means of social expression, artists' exploration of these events should be encouraged which may help to deepen an understanding and awareness of these issues.

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According to Ciaran Benson:

In a wider perspective of adult and community education the arts can provide opportunities for social and personal development... Anything which increases an individual's ability to make sense or communicate the subtleties of his experience to another is desirable. (Benson, 1979, p.28)

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...the need for appropriate accommodation...and for work with teachers on initial teacher training and on in-service work. The structure of a museum education department is discussed, with recommendations that it should form an integral part of the museum and be on an equal footing with other departments. (Wright 1973:42) (Hooper-Greenhill, 1991, p.59)

The resources needed to fulfil the Wright report's recommendations involves careful budgeting and the need to be cost effective. Which exhibitions and events should there be a charge for and which activities should remain free? Each museum must develop its own policies to respond to these difficult questions. Museums must be seen to be an integral part of the service sector of our economy.

With economic distress and society changing more rapidly than any other period in history, it demands much more of the service industry and looks to museums to justify their role and cost to the community. Therefore, museums can no longer assume that they can provide a service without concern as to its funding. With the advance of technology, increased leisure and focus on education, museums need to provide adequate technology, workshop rooms, professional literature and, increasingly, more staff.

IMMA has been questioned with regard to its funding, describing the financing of the institute by the 'grace and favour' of the Taoiseach as being somewhat shaky. (Brett, 1991, p.28) Declan McGonagle states that "being funded the way we are is no more insecure than any other, if we get that foundation right; it takes deep roots. The problems we have identified are, essentially, those of having enough money to start, but the strands of action we are setting in motion will need to

develop firm funding". IMMA is allocated 100,000 pounds a year for acquisitions, which is very little money on the international art market. To overcome this problem McGonagle hopes to fill the gaps in the collection by securing long term loans from other museums and private collectors. He also states that with this plan "I would be worried if our 100,000 pounds a year for purchasing didn't end up being additional and critically purposive".(Brett, 1991, p.28)

Other areas of funding outside the budget are sponsorship and the use of the museum space for corporate entertaining. IMMA has special hospitality suites to cover events ranging from corporate entertaining to coin collecting fairs. Recognition for their services to the community has recently resulted in IMMA receiving generous sums of money from two international arts foundations. The Paul Hamlyn Foundation, which has given 24,000 pounds to IMMA's education and community programme. And the Henry Moore Sculpture Trust has given 10,000 pounds to create a new artist's work programme - periods of residence, a bursary and contact with exhibiting artists - will be provided for successful applicants, and the programme is open to both Irish and overseas artists. (Wallace, 1992, p.12) Declan McGonagle professes this to be a vote of confidence for IMMA. "It is encouraging that they are supporting elements of IMMA's strategy which we see as crucial to our development," he says.(Wallace, 1992, p.12)

CONCLUSION

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The future of museum education...will be an interesting one. Museums and galleries are moving back to the old nineteenth century idea of a museum as educational in it's own right. Enormous efforts are being made to make valid and lasting links with all kinds of visitors. A vast reservoir of experience gathered over the last one hundred years suggests methods and approaches that are being adapted and developed for present day needs. The educational role of museums are once again expanding to encompass the whole public face of the museum. (Hooper-Greenhill, 1991, p.193)

This thesis has explored the role and function of a museums profile, using IMMA as a detailed case study. At a time when museums are being questioned as to their relevance, it seems contradictory to establish a new museum of modern art, in times of economic distress.

Controversial from the start, IMMA has succeeded by gaining support from the "public, because they serve the public."(Brett, 1991, p.28)

Through it's many community programmes, IMMA has attempted to reach and serve those sections of the general public who do not normally choose to come to museums. Francis Henry Taylor, director of the Metropolitan Museum, in New York promised at the celebration of it's jubilee, that at last the museum would be able "to weave it's incredible resources into the fabric of general education and take it's rightful place as a free informal university for the common man.

"(Newsom and Silver, 1978, p.76) IMMA seeks this goal from the very beginning. McGonagle's view of the institute is; "a simultaneous learning and teaching situation ...IMMA should be a function more than a place; it could in principle be almost anywhere, not confined to bricks and mortar". (Brett, 1991, p.29)

In pressing for new attitudes to the arts and museums, it is clear

that regular critical reflection is needed by museums. While experience is an essential ingredient in the initiation of new programmes and activities, a growing need exists for the involvement of the public.

Evidence of this need can be found in the success of IMMA's active age programmes, the women's groups as well as the outreach programmes infiltrating the school curriculum.

If any fundamental developments in the nature and purposes of museums' role are to take place in the future, then museums must consider themselves as innovators. This can be sought through helping people gain an awareness and self-fulfillment in an ever changing world. Considering the public's needs and the collections on equal footing are essential factors in keeping abreast of the times.

This thesis will conclude with a conversation between McGonagle and David Brett, reflecting on the ideology of institutes like nations reinventing the conditions of their origin.

My sense is that we are at a curious moment in history, when institutions, some knowingly and others unconsciously, are deconstructing themselves. Here we are trying to construct a museum of modern art, but our meaning will be to do both at the same time. We need an entirely different new model that corresponds to something that is happening in society around us. Even the world model suggests something to be copied, but if we are addressing specific place and time it has to be capable of reinventing itself every few years. I don't know if that's possible. (Brett, 1991, p.30)

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