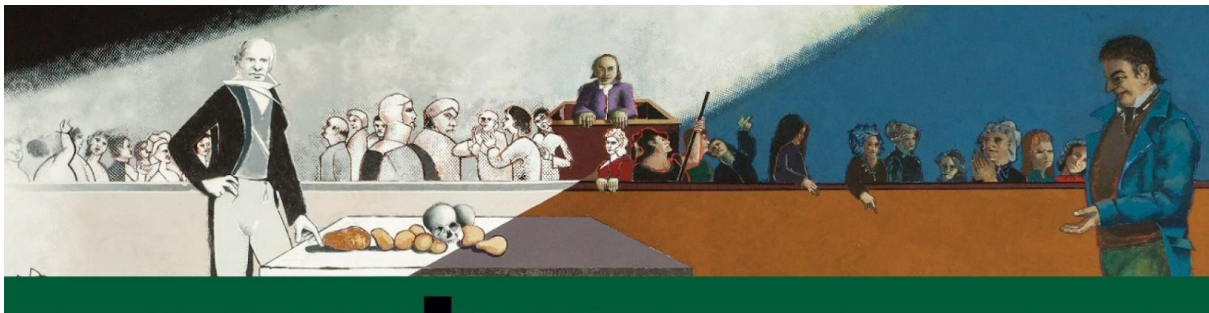


Coming Home: Art and The Great Hunger

The world's largest collection of Famine related art on view in Ireland for the first time.



coming home:

ART & THE GREAT HUNGER

The world's largest collection of Famine-related art on view in Ireland for the first time. On loan from Ireland's Great Hunger Museum at Quinnipiac University.

March - June 2018

Dublin Castle

July - October 2018

West Cork Arts Centre

Skibbereen

January - March 2019

An tSeaneaglais (Glassworks),
Cultúrlann Uí Chanáin, Derry

Visit to an Exhibition Worksheet

Entrance to the Exhibition

The entrance to a gallery and to an exhibition is very important. It should provide visitors with the information they need to access the exhibition easily.

- Prior to entering the gallery does the architecture or exterior of the building tell you anything about the collections held inside? Why do you think this building was chosen to house this exhibition?

→ Is there any signage or advertising outside for current exhibitions?
If so, describe how it communicates to the visitor/audience of the gallery.

→ What was your first impression of Dublin Castle? Was the entrance easy to find? What information was available at the entrance about the exhibition?

→ What kind of exhibition space is it – new, old, renovated, etc.?

- As you enter the exhibition space, are there any particular distinctive decorative architectural features that stand out? Give your opinions about how you view and experience this space. Compare to other gallery spaces you have visited.

- Was it accessible to everyone? Were there lifts available for wheelchair users or those who find it difficult to walk? Was there a cloakroom and was it easy to find?

Layout of the Exhibition

The layout of an exhibition is very important. How and where paintings and sculptures are placed affects how we see them. Exhibitions are organised by curators and other staff. Often exhibitions are organised by a specific theme, or in a chronological order, which means they start with old works and lead to modern ones. Sometimes exhibitions include more than one type of art such as painting, sculpture, prints and drawings. Visitors should be able to find information easily in leaflets and on labels beside the artworks. Seats are often provided for people to rest and to think about the pieces of work.

- How many rooms were in the exhibition? Were they easy to find?

→ Are there any obstacles to getting around the spaces? Is their space between plinths/stands for people in wheelchairs to move around?

→ Was there a theme to the exhibition, or was the artwork displayed chronologically? Was there information available about the exhibition?

→ In your opinion, do you think there were too many or too few paintings on the walls?

→ What types of artworks were there at the exhibition and were they all easy to see?



→ These two paintings by Paul Henry and Pádraic Reaney are placed side by side in the exhibition. What is interesting about seeing these paintings next to each other?

→ Is there seating for visitors to sit and rest and/or contemplate the works? What kind of seating is available? Where is it situated?

Display of the Artwork

The way in which the artworks are displayed is considered very carefully. Often artworks are hung at eye level so everyone can see them. The colour of the walls should be complementary to the works and not distract. Labels are often located next to the side of the artwork with basic information regarding the artist, the artwork, it's dates and history.

Lighting is often artificial and controlled so as not to damage or distract from the work. The frame of an artwork is also taken into consideration when hanging and some paintings require glass to protect them. There are sometimes barriers to protect the artworks, but these often very subtle and do not distract from the work.

→ What colour were the walls? Do you think the colour was distracting or made the artworks look better?

→ Where there labels beside the artworks? What side were they on and why do you think they were placed there? Did they have too much or too little information on them? Were they easy to understand? Is there information in different languages?

→ Draw this painting as it seen in the exhibition. Include a frame, label, barrier, lighting (if applicable).

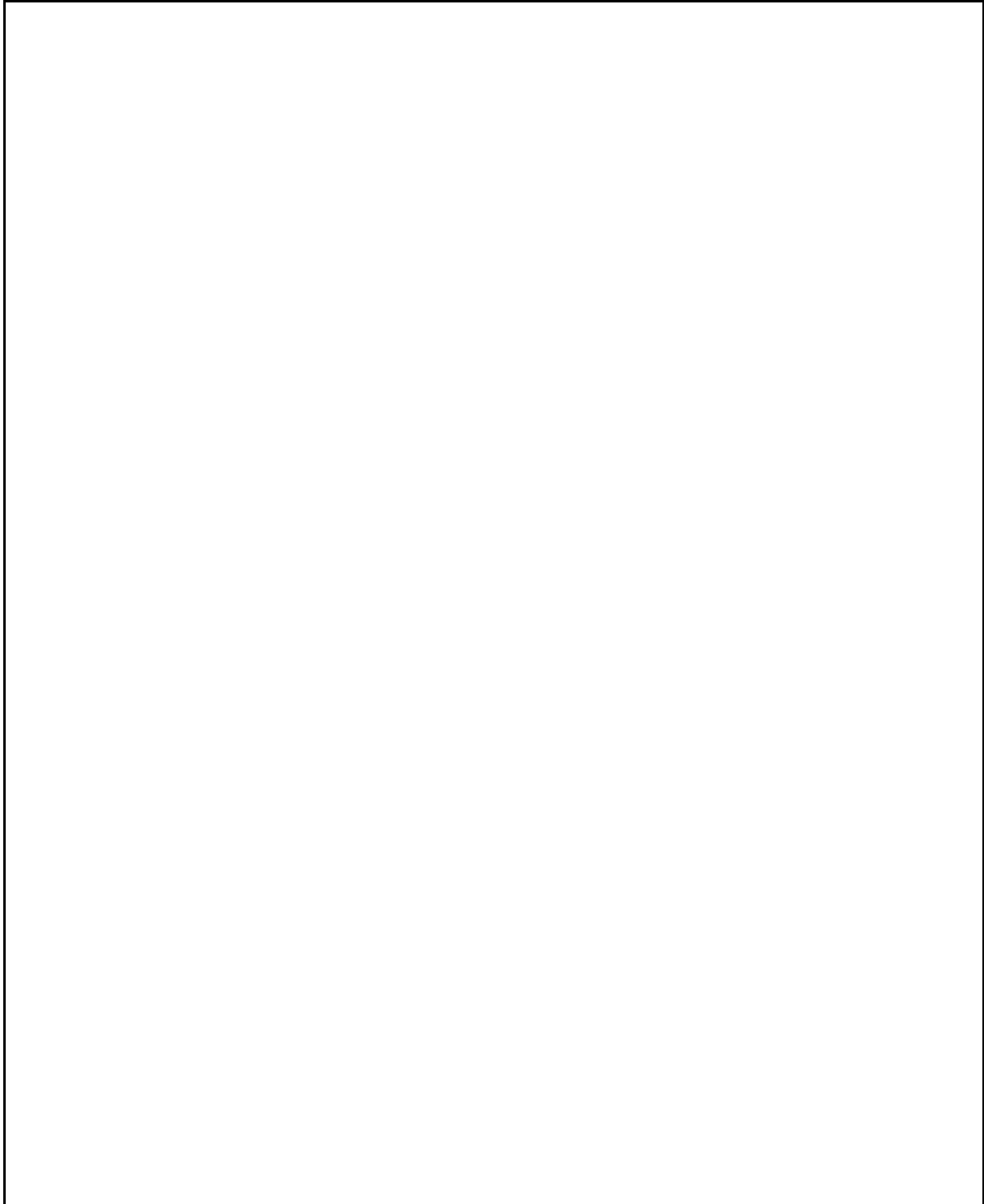


→ Was the lighting too bright or too dim? What kind of lighting is used in the exhibition – daylight, artificial, bright, low, spotlight, theatrical?

→ Is it possible to get close to the artworks? Were there barriers in front of the artworks? If so, what did they look like?

→ Are there facilities for people with disabilities? Hearing, visual, physical etc.

- Sketch the layout of the exhibition or part of it. Include as much detail as you can, such as the position of lights, doors and benches. Include the position of the artworks, the colour of the walls, barriers and labels. Pay attention to the different sizes of artworks and how they were displayed.



Appreciation

It is important to reflect on the work you see and not be a passive visitor.

→ Did you enjoy the exhibition you visited? What did you like about it and why?

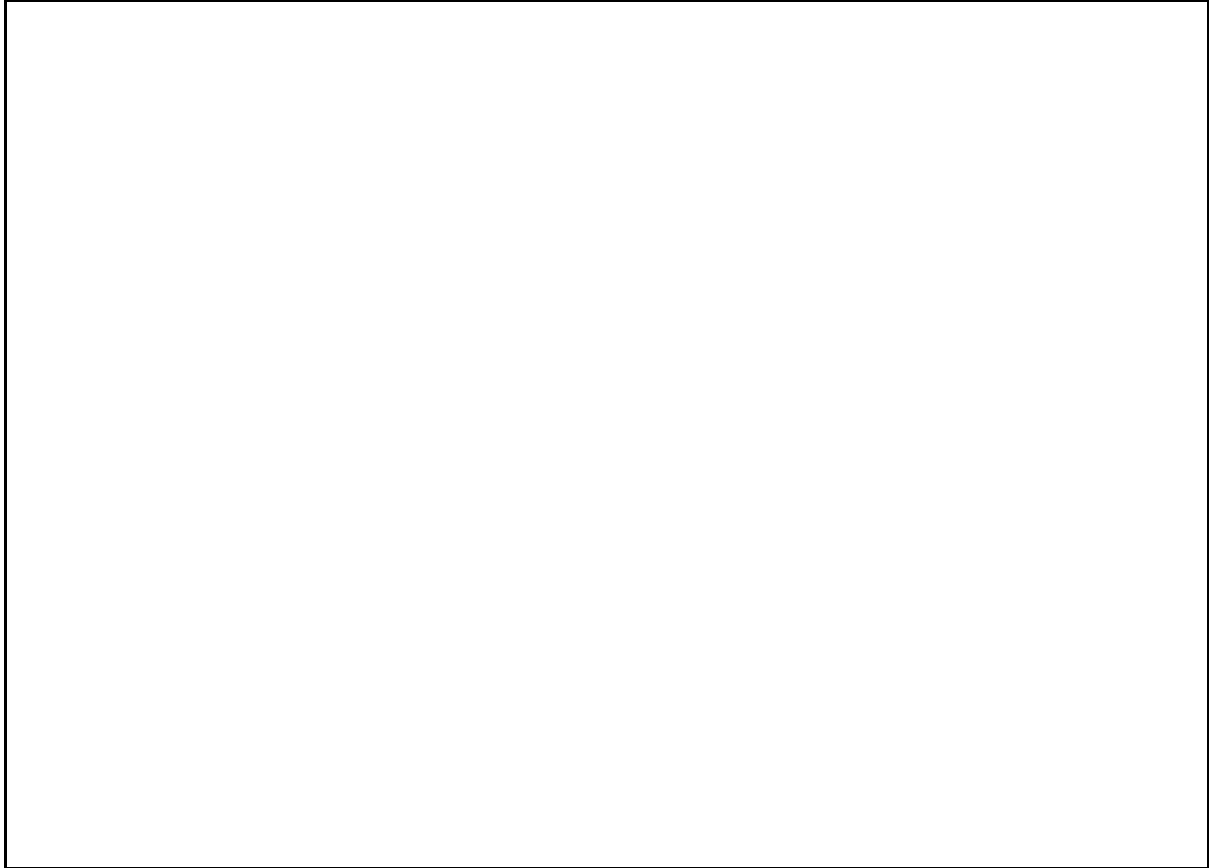
→ What aspects of the exhibition did you not like? If you curated the exhibition, would you have arranged the artworks or organised the exhibition any differently?

→ What were the names of your favourite artworks? Who was the artist? What did you like most about the artworks?

- Sketch one of your favourite artworks from the exhibition. Firstly, draw the whole artwork. Then think about the foreground, middleground and background if it was a painting. If it is a sculpture, consider the shape, size and surface of the work, and how it was displayed.



→ Secondly, draw a detail from the artwork. Focus on something in particular that stood out for you.



Past Exam Question

2013

17. Answer (a) and (b).

A curator's work involves planning all aspects of an exhibition whether it is for display in a national or local gallery or museum.

(a) With reference to a named exhibition you have visited, describe and discuss the main steps taken by the curator when planning for and mounting this exhibition.

(b) If you were a curator how would you go about curating an exhibition of Transition

Year artwork in your school?

Illustrate your answer.

References

<https://www.nationalgallery.ie/>

<http://www.hughlane.ie/>