

**VISITING AN ART MUSEUM OR GALLERY**  
**Resources for second level students and teachers**

**Exhibition: *The Moderns***

## VISITING AN ART MUSEUM OR GALLERY

<b>The Art Museum or Gallery</b>	p.2
What is an Art museum or Gallery?	
What is a Collection?	
Collection of the Irish Museum of Modern Art	
<b>Creating an Exhibition</b>	p.3
What is a Curator?	
How does a Curator create an Exhibition?	
- artworks	
- security	
- lighting	
- display	
- audience	
<b>The Exhibition: <i>The Moderns</i></b>	p.5
Artists:	
Paul Henry, <i>Errigal, Co. Donegal</i>	p.6
Jack B. Yeats, <i>St. Stephen's Green, Closing Time</i>	p.7
Jack B. Yeats, <i>The Small Ring</i>	p.8
Louis le Brocqy, <i>The Picnic</i>	p.9
Mainie Jellett, <i>Madonna and Child</i>	p.10
William Scott, <i>Red brown and Black</i>	p.11
Robert Ballagh, <i>Liberty on the Barracks (After Delacroix)</i>	p.12
List of artists featured in the exhibition	p.13

prepared by Lisa Moran, Curator: Education and Community Programmes  
and Rebecca Devaney, Advisor and Second Level Art Teacher

with thanks to Christina Kennedy, Senior Curator: Head of Collections; Georgie Thompson,  
Assistant Curator: Collections, Seamus McCormack, Assistant Curator: Collections and Sophie  
Byrne, Assistant Curator: Talks and Lectures Programme.

## THE ART MUSEUM OR GALLERY

### What is an Art Museum or Art Gallery?

A public art museum or art gallery is an environment designed to display artworks for public viewing which can contribute to a greater understanding and appreciation of art. A private art gallery may also display artworks for public viewing however their primary focus may be commercial rather than civic or educational. Art museums and galleries may also have other functions such as the collection, conservation and study of art. Some art museums and galleries display a range of art historical and contemporary artworks while others may focus on a particular period such as contemporary art.

### The Irish Museum of Modern Art

The Irish Museum of Modern Art is Ireland's leading national institution for the collection and presentation of modern and contemporary art. The Museum presents a wide variety of art in a dynamic programme of exhibitions, which regularly includes work from its own Collection. It also creates access to art and artists through its education and public programmes.

### What is an Exhibition?

An exhibition is the display of a range of artworks either by an individual artist or a group of artists. This may

- include paintings, drawings, sculpture, video, film, sound, light, installation, text, performance, interactive art and new media
- focus on the recent work of an individual artist or a range of their work over a period of time
- focus on the work of a group of artists who share a common theme, technique or subject matter
- focus on aspects of the Museum's collection, such as recent acquisitions
- adopt a thematic approach, such as:
  - art work created during a particular time period
  - the methodologies and materials of art making

### What is a Collection?

A collection is the total body of artworks a museum possesses. The collection of a museum forms an important part of its programmes, such as exhibitions, education and access. A museum can build its collection by buying artworks, commissioning artworks and/or accepting loans and donations of artworks.

#### Policy

An art museum will have a collecting policy which sets out the conditions by which works are acquired, presented, conserved, stored and loaned. For example, a museum may choose to collect only the work of artists within a particular timeframe or from a particular period or school.

#### Storage

The conditions for storing art works need to take into consideration the delicate and potentially perishable nature of any artworks. Works need to be easily accessed to monitor their condition, to make exhibition selections and for research purposes.

#### Conservation

Many artworks are fragile and vulnerable to deterioration and damage. A conservator is a specialist employed by a museum or gallery who uses a range of skills and techniques to restore the work as closely as possible to its original condition. The variety of materials, formats and techniques employed in contemporary art practice presents an ongoing challenge to conservation.

### Collection of the Irish Museum of Modern Art

The Collection of the Irish Museum of Modern Art, which comprises approximately 4,500 works, has been developed since 1990 through purchase, donations and long-term loans, as well as by the commissioning of new works. The guiding principle behind this process is that the Collection is firmly rooted in the present.

The Museum's acquisitions policy is to concentrate on the work of living artists, but it accepts donations and loans of more historical art objects with a particular emphasis on work from the 1940s onwards. The Museum's Collection is made up of the Permanent Collection and a number of loan collections including the Weltkunst Foundation Collection of British Art from the 1980s and '90s. The Madden Arnholz Collection of some 2,000 old master prints, including works by Rembrandt van Rijn, Francisco de Goya y Lucientes, William Hogarth and Albrecht Dürer, also forms a part of the IMMA Collection.

The Museum displays its Collection in rotating temporary exhibitions, exploring the work of individual artists in solo displays, and through curated group exhibitions. The Museum's Collection is also the focal point for the IMMA National Programme, where art works are made available on loan to a range of venues nationwide, such as art centres, libraries, arts festivals and schools.

## CREATING AN EXHIBITION

### What is a Curator

A curator is a person who devises and implements plans for exhibitions.

### How does a Curator Create an Exhibition

There is no standardised approach to creating an exhibition. Each exhibition is unique and is informed by the curator's concept and the practical considerations of the exhibition space. A curator will develop an idea for an exhibition, which may be to focus on the work of a particular artist or group of artists or on a theme, such as artworks concerned with the landscape or the use of new media.

Usually working a part of a team, the curator will then devise a plan for the selection and arrangement of the artworks within an exhibition space. The curator will select works to be included in the exhibition, possibly drawing on a Museum's collection and/or borrowing works from other museums and galleries or collectors.

Borrowing works from other museums and galleries or private sources involves the creation of loan agreements, which outline the terms of the loan, arranging transport and insurance.

A work which is made available on loan is subject to a condition check before it is sent and when it arrives. Any damage as a result of transportation is referred to a conservator.

The layout of the exhibition is informed by the curator's plan for the exhibition and will take into account several factors which will inform the placement of the artworks:

- the relationship between the art works
- the overarching theme of the exhibition
- the security and preservation of the artworks
- lighting, safety, security
- the engagement with the viewer/audience
- the physical contingencies of the building and exhibition spaces

### Relationship between the artworks

An exhibition usually comprises a number of artworks and, whether they are all by the same artist or by a group of artists, consideration must be given to how the artworks interact with and relate to each other. The relationships between artworks can contribute to the communication of the overall curatorial strategy informing the exhibition.

The way in which art works relate to each other may:

- create relationships which reinforce or subvert the curatorial strategy;
- relate to a theme underpinning the exhibition;
- demonstrate a phase of development or a shift in the artist's practice;
- give an overview of the artist's entire practice, such as a retrospective;
- emphasise the artist's technique and use of materials;
- reflect the subject matter, timeframe or context.

It is also possible that the art works may not relate to each other and this may be part of the curatorial strategy, to juxtapose and create tension between works.

### Security

Security strategies need to be included in the planning and implementation of an exhibition. Security and information staff invigilate exhibitions and additional security devices, such as alarms and CCTV cameras, are employed to ensure the safety of the artworks. Some artworks in an exhibition may be particularly vulnerable to damage or theft. These concerns will inform the placement of such artworks within an exhibition and whether additional security measures, such as placing a barrier in front of the work or placing the work in a glass frame or vitrine, need to be employed.

### Lighting

The lighting used in an exhibition space is an essential element in the display of an artwork. The role of lighting in an exhibition space contributes to the preservation of the artwork and facilitates the viewer to see the work. Light wavelength and intensity can damage an artwork, especially a delicate artwork such as a print, drawing, photograph or watercolour. An artwork's level of tolerance of light will depend on the materials used to create the work and the level and duration of exposure to light during the exhibition. Some inks, pigments and fabrics are susceptible to lengthy exposure to light. The level of visible light employed in a display space needs to take into consideration both the preservation needs of the artwork and the needs of the viewer. Creative lighting strategies can be employed to address the need for low lighting levels; for example by reducing the levels of ambient light below the level falling on the exhibit, or by the balancing of warm and cool light and the use of spotlights. Other issues which need to be taken into consideration are the use of natural (daylight) versus artificial light and the impact of such light on both the artwork and how it facilitates the viewer's experience. Filaments may be placed over windows to minimise the impact of daylight exposure.

**Display Mechanisms** The way in which artworks are displayed can vary considerably depending on the nature and materials of the artwork and also on the curatorial strategy of the exhibition. Conventional gallery spaces are often white or neutral colours with little or no furniture. Traditional artworks such as paintings and prints tend to be hung on walls either individually or collectively. Three dimensional art works are often displayed on plinths, in vitrines (Perspex cases) or on the floor, depending on their nature and size. Security and preservation concerns inform such considerations. For example, fragile artworks may require specialised frames, cases or guard rails. Contemporary art works, such as installation and performance, and artworks created using new media, such as film, video and digital technology, present considerable challenges to conventional display methodologies and have contributed to the expansion of display methodologies and mechanisms. Innovative curatorial strategies often seek to subvert traditional approaches to display by seeking out new and unconventional ways of displaying art work and also to challenge the viewer's expectations of how art work should be seen.

**The Audience or Viewer** The layout of an exhibition also needs to take into consideration the needs of the viewer in terms of access to the artworks and to information about the artworks. The layout of the exhibition and the way in which the viewer finds their way through the exhibition contributes to the viewer's engagement with the artwork. Some exhibitions employ a narrative or thematic approach which involves a linear or chronological viewing of the artworks, starting and finishing at designated points. This approach may be reinforced by the provision of supplementary information to guide the viewer through the exhibition, such as labels next to the artworks, extended text labels at the beginning or at intervals throughout the exhibition, exhibition guides, maps providing a layout of the exhibition spaces and/or audio guides. The labels usually include the artist's name, the date of the artwork, the materials used and if it's part of the collection, it may also include the acquisition number. Extended text panels may provide some contextual information about the artworks. Many exhibitions, especially exhibitions of contemporary art, employ an open-ended rather than a chronological approach, where there is no clear starting or finishing point to the exhibition. Supplementary information about the exhibition may be provided before entering the exhibition or at a designated 'reading space' within the exhibition.

## THE EXHIBITION

<b>Name of Exhibition</b>	<b>The Moderns</b>
<b>Dates of Exhibition</b>	19 October 2010 – 25 March 2011
<b>Location of Exhibition</b>	1 <sup>st</sup> Floor Galleries, East and West Wings
<b>About the Exhibition</b>	<p>The Moderns is a major exhibition from IMMA's Collection which explores the development of modernity in Ireland through the visual arts during the period 1900s to 1970s. Focusing on innovation and experimentation, it examines the subject of modernity through a broad, interdisciplinary approach.</p> <p>The exhibition brings together examples of painting and sculpture, photography and film, architecture, literature, music and design of the period. The exhibition includes artworks from IMMA's Collection and also includes loans from public and private collections in Ireland and beyond.</p> <p><i>The Moderns</i> explores many of the key artistic movements of the period, including Cubism, Surrealism and Abstract Expressionism. It features the paintings of Mainie Jellett, Evie Hone and other supporters of European Modernism. It also considers these works in the context of the iconic achievements in design and literature of Eileen Gray and James Joyce.</p> <p>The exhibition also references the ground-breaking ROSC exhibitions in the 1960s and 1970s, and explores the development of Minimal and Conceptual Art, in the works of artists such as Brian O'Doherty, Barry Flanagan, Michael Craig-Martin and Les Levine.</p>
<b>Display</b>	Two-dimensional artworks are displayed on the walls at eye level and also in Perspex display cases called vitrines. Three-dimensional works are displayed on plinths to enable the viewer to see the work from a number of different angles and some three-dimensional works, such as books and fragile objects, are displayed in vitrines. Each work has a label providing standard information, such as title, materials, date, etc. An information panel in each room provides further contextual information about the artists and artworks displayed.
<b>Lighting</b>	The lighting in the exhibition spaces is gauged to take account of the diversity of artworks and objects on display. The gallery windows have been blocked out to minimise variations in light and light monitors measure the amount of light absorbed by the various paper works, such as books in the vitrines. Track and spot lighting are used to direct light at specific works while maintaining an overall level of lighting throughout the exhibition.
<b>Layout</b>	The exhibition is displayed in a chronological order throughout 36 rooms on the ground and first floors of the Museum, starting in the 1900s and finishing in the mid 1970s. Due to the architecture of the building the viewer will need to go back through some gallery spaces to follow the chronological order. However is also possible to disregard the chronological approach and to look at the exhibition in sections and according to themes. Themed room titles are offered as a guiding overview and may not reflect every work in a given space. Artworks are displayed in a range of configurations which draw attention to the influences, techniques and contexts in which the artworks were created. For example, works by Louis Le Brocquy, Francis Bacon and Lucien Freud are displayed together to address the exploration of figuration by these artists.
<b>Audience/viewer</b>	The artworks are displayed to enable the viewer to see the works and, where appropriate, to move around the works and look at them from several angles. Some three dimensional work, such as furniture and sculpture, are placed on plinths or behind rope rails to prevent the works from being handled or damaged. A map of the exhibition spaces provides the viewer with a guide to the location of key artists and art movements.
<b>About the Artworks</b>	There are 450 artworks featured in this exhibition including paintings, sculpture, photographs, film, books, furniture, architectural models and textiles.
<b>Select artists</b>	<p>A number of artists and their work have been selected for consideration in more detail. This includes Information about the artist, their work – subject matter, materials and technique - and the context of their practice.</p> <p>Selected Artists: Robert Ballagh, Paul Henry, Mainie Jellett, Louis le Brocquy, William Scott, Jack B. Yeats.</p> <p>For a full list of artists featured in the exhibition see p. 13</p>

<p><b>Artist 1</b></p>	<p><b>Paul Henry</b></p>	
<p><b>Artist</b></p>	<p><b>Paul Henry (1876-1958)</b></p>	
<p><b>About the Artist</b></p>	<p>Born in Belfast in 1876, Paul Henry studied at the Belfast School of Art and at the Academie Julian in Paris. He also worked in the studio of James McNeill Whistler. While in France he was influenced by the plein-air style of painting where artists worked outdoors focusing on nature and the landscape. He was influenced by Realist artists, such as Jean Francois Millet (1814-1875), who painted scenes of ordinary people working in the countryside and also by Post-Impressionist artists, such as Paul Cezanne (1839-1906), Vincent Van Gogh (1853-1890) and Paul Gauguin (1848-1903), in particular their emphasis on expression and their vibrant use of colour.</p> <p>He moved to London where he worked as a newspaper illustrator and in 1903 he married the artist Grace Henry. They returned to Ireland in 1910 and moved to Achill Island, off the coast of Mayo. Henry was inspired on Achill to paint landscapes and scenes of local people working on the land, cutting turf, harvesting seaweed and launching boats. He left Achill in 1919, and his work from that point on focused on pure landscapes.</p> <p>In the 1920s and '30s several of his paintings featured in posters advertising Ireland as a tourist destination in Great Britain, Europe and the United States. This increased the exposure and popularity of his work and also contributed to a stagnation in the development of his practice. These images became associated with romantic and nationalist associations of west of Ireland as an idealised 'authentic' Ireland.</p> <p>Few of Henry's paintings are dated</p>	
<p><b>About he Artwork</b></p>	<p><b><i>Errigal, Co. Donegal</i></b></p>	
<p><b>Date</b></p>	<p>c. 1930</p>	
<p><b>Materials</b></p>	<p>oil on canvas</p>	
<p><b>Dimensions</b></p>	<p>36 x 38 cm</p>	
<p><b>Subject Matter</b></p>	<p>Collection Irish Museum of Modern Art Heritage Gift by Bank of Ireland, 1999</p>	
<p><b>Subject Matter</b></p>	<p>Primarily a landscape painter, Henry's early work featured figures working in the landscape. In his later work, such as <i>Errigal, Co. Donegal</i> the figure and other representational objects, such as cottages and animals, are absent from the work, suggesting a shift towards abstraction in his practice. Many of his works feature low horizon lines with mountain ranges in the middle ground, framed by expansive areas of sky with large cloud formations. He is concerned with depicting aspects of nature and weather manifest in the landscape.</p>	
<p><b>Materials and Technique</b></p>	<p>The artist uses oil on canvas. In the early stages of his career charcoal was his preferred medium and he continued to use charcoal throughout his career in his preparatory sketches, many of which were done outdoors. He constructs his image through form and colour rather than line. He employs a subdued, monochromatic palette which he uses to convey the mood and atmosphere in the painting, rather than attempting to depict the reality of the actual scene.</p>	

<b>Artist 1</b>	<b>Jack B. Yeats</b>	
<b>The Artist</b>	<b>Jack B. Yeats (1871-1957)</b>	
<b>About the Artist</b>	<p>Considered to be one of the most important Irish painters of the early 20th century, Jack B. Yeats was born in London in 1871, and spent much of his childhood in county Sligo. He studied in several art schools including the Westminster School of Art in London and initially worked as an illustrator and cartoonist for London magazines and journals. He visited New York in 1904 and was exposed to the work of key modern artists. The influence of the vernacular realism of the Ashcan School in New York is evident in Yeats' choice of subject matter – aspects of everyday life – and also his dark palette and expressive brushwork. Several works by Yeats were included in the seminal Armory International Exhibition of Modern Art in 1913. In 1910 he moved to Ireland and painted scenes of everyday life, in particular events and spectacles, such as horse races, the circus, markets or street scenes. He was friends with the Expressionist artist Oskar Kokoschka and the influence of the Expressionist movement can be seen in his work from the 1920s, with its emphasis on use of colour and subject matter to convey mood and emotion rather than to depict reality. His later work is characterised by a gradual loosening of style, less dependency on line and use of a broader colour range and thick impasto paint. His later work is concerned with the expression of emotions of joy or grief through vivid brushstrokes and unmixed primary colours in dreamlike images.</p>	
<b>About the Artwork</b>	<b><i>St. Stephen's Green, Closing Time</i></b>	
<b>Year</b>	1950	
<b>Materials</b>	Oil on canvas	
<b>Dimensions</b>	36 x 53.5cm	
	Collection Irish Museum of Modern Art Heritage Gift by Brian Timmons, 2002	
<b>Subject Matter</b>	<p>This painting was created towards the end of the artist's career when his style of painting had become very loose and dynamic. The painting shows two figures sitting on a bench in St. Stephen's Green, in Dublin, at twilight. The figures are very loosely painted so that it is not possible to identify them or their demeanour. One figure appears to be sitting on the arm of the bench and the other may be squatting on the bench. The title tells us that the park will be closed yet the two figures do not seem intent on leaving, creating a sense of tension and expectancy within the work. The viewer looks through foliage onto this scene and is required to speculate on the figures' identity and purpose.</p>	
<b>Materials and Technique</b>	<p>In the early stages of his career Yeats worked as a graphic artist and cartoonist using ink and pencil and also watercolour. Later he began working in oils, using paint brushes, palette knives and sometimes applying thick paint using the impasto technique directly to the canvas from the tube or with his fingers. In this painting he uses oil on canvas. Some of the paint is applied in fast, broad brushstrokes directly to the canvas using a dry brush technique which leaves the surface and texture of the canvas visible to form the background of the painting through the painted foliage. Small amounts of thick white impasto paint indicate a source of light above the figures and create a diagonal of light which draws the viewer's eye to the centre of painting, to the figures and upwards to the source of the light. With the exception of the two loosely-painted figures on the bench in the foreground, the painting is almost abstract. The colours used are sombre and muted, expressing the mood of the painting rather than the reality of the scene.</p>	

<b>Artist 2</b>	Jack B. Yeats	
<b>The Artist</b>	<b>Jack B. Yeats (1871-1957)</b>	
<b>About the Artist</b>	<p>Considered to be one of the most important Irish painters of the early 20th century, Jack B. Yeats was born in London in 1871, and spent much of his childhood in county Sligo. He studied in several art schools including the Westminster School of Art in London and initially worked as an illustrator and cartoonist for London magazines and journals. He visited New York in 1904 and was exposed to the work of key modern artists. The influence of the vernacular realism of the Ashcan School in New York is evident in Yeats' choice of subject matter – aspects of everyday life – and also his dark palette and expressive brushwork. Several works by Yeats were included in the seminal Armory International Exhibition of Modern Art in 1913. In 1910 he moved to Ireland and painted scenes of everyday life, in particular events and spectacles, such as horse races, the circus, markets or street scenes. He was friends with the Expressionist artist Oskar Kokoschka and the influence of the Expressionist movement can be seen in his work from the 1920s, with its emphasis on use of colour and subject matter to convey mood and emotion rather than to depict reality. His later work is characterised by a gradual loosening of style, less dependency on line and use of thick impasto paint and a broader colour range. His later work is concerned with the expression of emotions of joy or grief through vivid brushstrokes and unmixed primary colours in dreamlike images.</p>	
<b>About the Artwork</b>	<b><i>The Small Ring</i></b>	
<b>Date</b>	1930	
<b>Materials</b>	Oil on canvas	
<b>Dimensions</b>	61 x 91.5 cm	
	Collection Crawford Art Gallery, Cork	
<b>Subject Matter</b>	<p>The subject of this painting is a boxing club in London where a young man has just felled his opponent. It is a scene of everyday life that captures a moment of anticipation and tension shared by a crowd of people. The composition consists of the young boxer in the foreground; his figure is enlarged, looming over his opponent. He has just delivered a punch to knock out his opponent who lies on the ground below him. His body is still tense with light illuminating his bare back. The ropes of the ring provide space and depth in the composition as they divide the boxers from the audience. The crowd are surging forward in astonishment and excitement. The fallen fighter's trainer is clinging to a white towel, his face buried in disappointment and a young woman rushes forward to the ring, to console or congratulate one of the men.</p> <p>The light is pouring into the packed room from behind the men at the back of the crowd and Yeats uses sombre, neutral colours to depict the onlookers, with only a few faces distinguishable. The ring and the victorious boxer are bathed in light, focusing the viewer's attention as we are drawn to the enlarged stature of the victor and then see the crumpled figure below him.</p> <p>The mood is dramatic and exciting; Yeats has captured a moment filled with the various emotions experienced by each person in the painting, the shock, disbelief and thrill of the crowd, the pride, glory and aggression of the victor and the sorrow and pity of the loser.</p>	
<b>Materials and Technique</b>	<p>Yeats uses very fluid brushwork, thick impasto paint and a muted palette consisting of dark greys and browns in contrast to the light colours used to depict the key figures. Light is used to direct the viewer through the painting from the action in the foreground – the boxer and his fallen opponent – up through the crowd to the light in the background. The figures are depicted using broad brushstrokes and planes of paint with little detail. This fluid use of paint and thick brushwork creates movement and a dynamic within the work evoking the mood and tension of the scene depicted.</p>	

Artist 3	Louis le Brocquy	
The Artist	Louis le Brocquy (b. 1916)	
About the Artist	<p>Born in Dublin, Louis le Brocquy studied chemistry at Trinity College Dublin. Following a period of travel in Europe studying artworks in the museums of France, Spain and Venice, he returned to Ireland to pursue his artistic career. He was a founding member of the Irish Exhibition of Living Art in 1943, along with Evie Hone and Mainie Jellett, which aimed to promote the work of emerging and avant-garde Irish and international artists in Ireland. A self-taught Irish artist, le Brocquy is most famous for his paintings, including portraits of Irish literary and cultural figures, such as William Butler Yeats, Samuel Beckett, James Joyce and Seamus Heaney, but his broad practice also encompasses tapestry, printmaking, book illustration and set design. His work explores aspects of the human condition, in particular the experience of the individual in the modern era. In his portraits he attempts to capture the essence of human experience rather than an exact representation.</p>	
About the Artwork	<b>A Picnic</b>	
Year	1940	
Medium	Wax-resin medium on canvas mounted on board	
Dimensions	40 x 40 cm	
	Collection Irish Museum of Modern Art	
	Loan, the Beecher Collection, 2002	
Subject Matter	<p>This is an early work by Le Brocquy, in a realistic style prevalent in Europe and the USA during the 1930s. The painting depicts three figures having a picnic on the beach. All three figures are reclining at different angles. Le Brocquy uses the angles of their bodies to create a dynamic movement and to lead the eye through the painting. The woman in the foreground holding the cup looks out from the picture plane but her gaze is directed beyond the viewer. The angle of her body leads the eye to the man in the middle who looks down at the empty, white picnic blanket. Behind him is a woman smoking, who is also gazing at the picnic blanket. There is an open umbrella in the sand at her legs – its ambiguous presence suggestive of either sun or rain. Despite the title, there are only a few, carefully placed objects – cups, saucers and an apple – to indicate a shared picnic. The figures do not interact with or even look at each other; they stare pensively into the distance. The melancholy demeanour of the figures contrasts with the festive event implied in the title. The figures are bathed in light and it seems to be a sunny day in contrast with the mood of the painting which is pensive, as each figure is engrossed in their own thoughts. The composition of the painting reinforces the solitary nature of each figure.</p> <p>The composition and treatment of the figures suggest the influence of Impressionist artists such as Edouard Manet and Edgar Degas, also evident in the muted palette and use of black. The flattening of the picture plane is reminiscent to the work of the Nabis artists and ultimately Japanese Ukiyo prints. The colours are neutral in a reduced palette, with rhythm created through the use of black and grey against a light background. This early work shows Le Brocquy's interest in capturing a person's inner thoughts, revealing a sense of their personality and psychology, beyond exact physical representation in portraits.</p>	
Materials and Technique	<p>Le Brocquy has experimented with a wide range of materials and techniques in his practice, including oil paint, ink and textiles. This early work displays a high level of skill and technical ability in draftsmanship, handling of paint and composition. His later work is characterised by loose brushwork and more fluid compositions verging on abstraction. In this early work, the artist uses pigment mixed with wax medium - a non-yellowing wax and resin mixture - which protects the paint surface from shrinkage, cracking, dirt, air and moisture. Portraiture and the exploration of the figure are constant features through the course of Le Brocquy's diverse practice.</p>	

<b>Artist 4</b>	<b>Mainie Jellett</b>	
<b>The Artist</b>	<b>Mainie Jellett (1897-1944)</b>	
<b>About the Artist</b>	<p>Mainie Jellett was born in Dublin 1897, and is credited, along with her lifelong friend Evie Hone, for introducing Modern Art to Ireland. She is most famous for her abstract paintings that often have a religious subject matter.</p> <p>Jellett studied art in the Metropolitan School in Dublin and in the Westminster School of Art in London. She continued her studies in Paris where she was introduced to Abstract and Cubist painting. She became a pioneer of Modern Art in Ireland following a joint exhibition with Evie Hone at the Society of Dublin Painters in 1924. The exhibition was met with harsh criticism from the press and public as many had not seen abstract or cubist art before and realist, figurative art was most common at the time. In 1943 she established the Irish Exhibition of Living Art along with Evie Hone and Louis Le Brocquy, which aimed to promote the work of emerging and avant-garde Irish and international artists in Ireland.</p> <p>Her paintings often have a religious subject matter and are noted for her exploration of colour, form, geometric shapes, rhythm and movement. She worked in oil, gouache and watercolour.</p>	
<b>About the Artwork</b>	<b><i>Madonna and Child</i></b>	
<b>Year</b>	c. 1937	
<b>Medium</b>	Oil on canvas	
<b>Dimensions</b>	61 x 46 cm	
	Private Collection	
<b>Subject Matter</b>	<p>The subject matter of this painting is religious as it depicts the Virgin Mary and her child, Jesus. The style shows the influence of the Cubist artists, in particular Albert Gleizes with whom Jellett studied in Paris. Gleizes was a key figure associated with a form of Cubism known as Orphism, which is characterised by the use of bright colours and radiating forms as opposed to the monochromatic palette of Cubism associated with Pablo Picasso and Georges Braque.</p> <p>The composition of the painting depicts two abstract but distinguishable figures in the centre, the Virgin Mary on the right, and Jesus on the left. The painting is abstract, comprising flat surfaces and lacks volume and perspective. The form of the figures has been reduced to flat, geometric shapes. Rhythm and movement have been created in the composition through varying the size of the curved bands encircling the figures as well as the precise use of harmonious colour tones and hues. There is a white arc above each of the figures, probably meant to represent their halos. The painting is framed by borders of colour and in the area between the figures and borders paint has been applied in a Pointillist style.</p> <p>Jellett believed there was a spiritual link between shape and colour and she has translated this into religious imagery. Through her vibrant use of colour and harmonious composition Jellett has created a mood of joy and elation. Light is emanating and radiating from the figures in the centre with slightly darker tones visible in the bottom part of the painting.</p>	
<b>Materials and Technique</b>	<p>Jellett's paintings and are noted for her exploration of colour, form, geometric shapes, rhythm and movement and, while predominantly abstract, many have religious subject matter. She worked in oil, gouache and watercolour. In this work oil paint is applied to the canvas in flat, geometric planes, where form is suggested through the juxtaposition of these shapes rather than by line. The paint is applied smoothly with little evidence of brushstrokes, contributing to the flattened, two-dimensional effect of the painting. She employs a broad range of colours but her palette is muted creating a soft, harmonious effect.</p>	

<b>Artist 5</b>	<b>William Scott</b>	
<b>Artist</b>	<b>William Scott (1913-1989)</b>	
<b>About the Artist</b>	<p>William Scott was born in Scotland in 1913 and moved to Ireland with his family in 1924. He studied at the Belfast College of Art and went on to study sculpture and painting at the Royal Academy Schools, London where he received an academic training grounded in the figure and still life.</p> <p>Influenced by the work of French Post-Impressionist artists, such as Paul Cezanne, Pierre Bonnard and Amedeo Modigliani, his early work was mainly small-scale still life arrangements, depicting kitchen utensils and domestic objects. In the 1950s, influenced by exposure to the work of American Abstraction Expressionist artists, such as Jackson Pollock and Mark Rothko, he turned to large-scale, abstract painting, with carefully balanced compositions of simple forms and limited colour ranges.</p> <p>Based in London for most of his lifetime, his work was exhibited internationally and received numerous prestigious awards. He exhibited at the Irish Exhibition of Living Art in 1950, which promoted the work of emerging and avant-garde Irish and international artists in Ireland.</p>	
<b>About the Artwork</b>	<b><i>Red brown and Black</i></b>	
<b>Date</b>	1967	
<b>Medium</b>	Oil on canvas	
<b>Dimensions</b>	167.6 x 381 cm	
<b>Subject Matter</b>	<p>Scott moved between figuration and abstraction throughout his career and this is an example of his more abstract work. The minimal composition of simple forms, large expanses of colour and muted palette acknowledge the influence of the Colour-Field artists associated with Abstract Expressionism, such Mark Rothko and Barnett Newman. His preoccupation with the arrangement of forms in space, evident in his depiction of kitchen implements in his still lifes, can also be seen in this work; however any recognisable forms are broken down to their bare essentials. The elimination of recognisable objects enabled Scott to focus attention on other aspects of the work such as colour, form and texture.</p>	
<b>Materials and Technique</b>	<p>Scott worked in a number of media including oils, gouache, watercolour, pencil, ink, charcoal and collage. He also experimented with printmaking and sculpture. In this painting thin layers of paint are applied to create a smooth, flat surface devoid of brushstrokes, in keeping with the style of Colour-Field Painting. His subdued colour palette is offset by the dynamic tensions he creates between these muted colours by carefully balancing the values of tones and hue.</p>	

<b>Artist 6</b>	<b>Robert Ballagh</b>	
<b>Artist</b>	<b>Robert Ballagh (b. 1943)</b>	
<b>About the Artist</b>	<p>Robert Ballagh was born in Dublin in 1943. He studied architecture at the Dublin Institute of Technology and began painting in the 1960's without any formal training. He was influenced by Pop Art and his work developed towards photo-realism in the late 1970's. A large body of his work comprises portraits of well known twentieth century figures. A versatile artist, his work also encompasses graphic design, stage design and illustration.</p> <p>His most famous works include a series from the 1970's, which depicted people looking at famous works of art by Jackson Pollock, Roy Lichtenstein and Mark Rothko among others. Another series explore his own life, family and environment. His portraits include detailed background which contextualise and enhance the sitter.</p> <p>He first exhibited in 1967 at the Irish Exhibition of Living Art and his work has been featured in numerous exhibition and collections.</p>	
<b>About the Artwork</b>	<b><i>Liberty on the Barracks (After Delacroix)</i></b>	
<b>Date</b>	1969-1970	
<b>Medium</b>	Acrylic on canvas	
<b>Dimensions</b>	183 x 244 cm	
	Collection Irish Museum of Modern Art Heritage Gift by Bank of Ireland, 1999	
<b>Subject Matter</b>	<p>This painting is an interpretation of <i>Liberty Leading the People</i> (1830), a painting by the French Romantic painter, Eugene Delacroix. The subject matter of Delacroix's painting is the turmoil and violence that continued on the streets of Paris following the French Revolution in 1789. In France, Liberty is depicted as a lady, her image is influenced by the statues of Ancient Greece, explaining her partial nudity and alluding to the ideals of democracy that began in Ancient Greece and Rome. Liberty charges forward holding the French flag to represent democracy. To the right of Liberty is a figure representing the working class and to the left a figure representing the middle class. At her feet we see fallen men, victims of the battle. The figure on the left in a nightshirt refers to the cruelty of the King's soldiers who often killed men in their beds. The figure on the right is one of the King's soldiers. Behind Liberty a mob of men surge forward and in the background the city is shrouded in smoke.</p> <p>During the late 1960s, Ballagh created several works which reinterpreted the material of classical artists whose work depicted scenes of political upheaval and violence, such as Francisco Goya and Jacques-Louis David. These works reflect Ballagh's own concerns about social and political issues, in particular the conflict in Northern Ireland.</p>	
<b>Materials and Technique</b>	<p>Ballagh uses a range of media in his work including paint, printmaking, collage and montage. He also works as a graphic artist and has designed stamps for An Post as well as set design and illustration. In this work, Ballagh recreates the composition of Delacroix's painting but, in keeping with the graphic style of Pop Art, he simplified the elements of colour, tone and texture, reducing the image to a bold outline using flat, opaque areas of colours. The use of subtle grey, blue and navy in the figures and background provides a tonal quality to the work.</p> <p>A version of this work has also been recreated using the technique of silkscreen printing which facilitates the creation of smooth, flat areas of paint.</p>	

**List of artists featured in The Moderns**

	<b>First name</b>	<b>Last name</b>
1.		Abbas
2.	Valerio	Adami
3.	Joseph	Albers
4.	Francis	Bacon
5.	Enrico	Baj
6.	Robert	Ballagh
7.	Samuel	Beckett
8.	Joseph	Beuys
9.	Max	Bill
10.	Basil	Blackshaw
11.	Fergus	Bourke
12.	Charles	Brady
13.	Deborah	Brown
14.	Father	Brown
15.	John	Burke
16.	Anne	Butler Yeats
17.	Jack	Butler Yeats
18.	George	Campbell
19.	Roger	Casement
20.	Patrick	Caulfield
21.	J.J.	Clarke
22.	James	Coleman
23.	Patrick	Collins
24.	Thurloe	Conolly
25.	Barrie	Cooke
26.	Michael	Craig-Martin
27.	William	Crozier
28.	Carlos	Cruz-Diez
29.	Ralph	Cusack
30.	Giorgio	de Chirico
31.	Edward	Delaney
32.	Antonio	Dias
33.	Gerard	Dillon
34.	J.P.	Donleavy
35.	Bill	Doyle
36.	Elliott	Erwit
37.	Michael	Farrell
38.	John	ffrench
39.	Cecil	ffrench Salkeld
40.	Barry	Flanagan
41.	T.P.	Flanagan
42.	Robert J.	Flaherty
43.	Lucien	Freud
44.	Gerda	Frömel
45.	Alberto	Giacometti
46.	Phelan	Gibb
47.	Adolph	Gottlieb
48.	Harley	Granville-Barker
49.	Eileen	Gray
50.	May	Guinness
51.	Kenneth	Hall
52.	Richard	Hamilton
53.	Stanley	Hayter
54.	Patrick	Hennessy
55.	Paul	Henry
56.	Grace	Henry
57.	Hilary	Heron
58.	Patrick	Heron
59.	John	Hinde
60.	Evie	Hone
61.	Mainie	Jellett
62.	Nevill	Johnson
63.	Roy	Johnston
64.	Allen	Jones
65.	Philip	Jones Griffiths

66.	Michael	Kane
67.	Sean	Keating
68.	John	Kelly
69.	Oisín	Kelly
70.	Padraig	Kennelly
71.	Joan	Kennelly
72.	Harry	Kernoff
73.	Brian	King
74.	Cecil	King
75.	Paul	Klee
76.	Oskar	Kokoschka
77.	Joseph	Kosuth
78.	Sonja	Landweer
79.	Peter	Lanyon
80.	Louis	le Brocqy
81.	Melanie	Le Brocqy
82.	William	Leech
83.	Julio	Le Parc
84.	Les	Levine
85.	Andre	Lhote
86.	John	Luke
87.	Maurice	MacGonigal
88.	Anne	Madden
89.	Norah	McGuinness
90.	Edward	McGuire
91.	James	McKenna
92.	Seán	McSweeney
93.	F.E.	McWilliam
94.	Colin	Middleton
95.	John	Millington Synge
96.	Henry	Moore
97.	François	Morellet
98.	Frank	Morris
99.	Sidney	Nolan
100.	Roderic	O'Connor
101.	Brian	O'Doherty / Patrick Ireland
102.	Tony	O'Malley
103.	Daniel	O'Neill
104.	Dennis	Oppenheim
105.	Bob	Quinn
106.	Basil	Rákóczi
107.	Nano	Reid
108.	Bridget	Riley
109.	Elizabeth	Rivers
110.	Patrick	Scott
111.	William	Scott
112.	Sean	Scully
113.	George Bernard	Shaw
114.	Noel	Sheridan
115.	Maria	Simonds-Gooding
116.	Jésus Rafael	Soto
117.	Pierre	Soulages
118.	Camille	Souter
119.	Stella	Steyn
120.	Mary	Swanzy
121.	Patrick	Swift
122.	William	Turnbull
123.	Charles	Tyrrell
124.	Doreen	Vanston
125.	Victor	Vasarely
126.	Michael	Warren
127.	Alexandra	Wejchert
128.	Robert	Welch
129.	Elinor	Wiltshire
130.	Jack	Butler Yeats