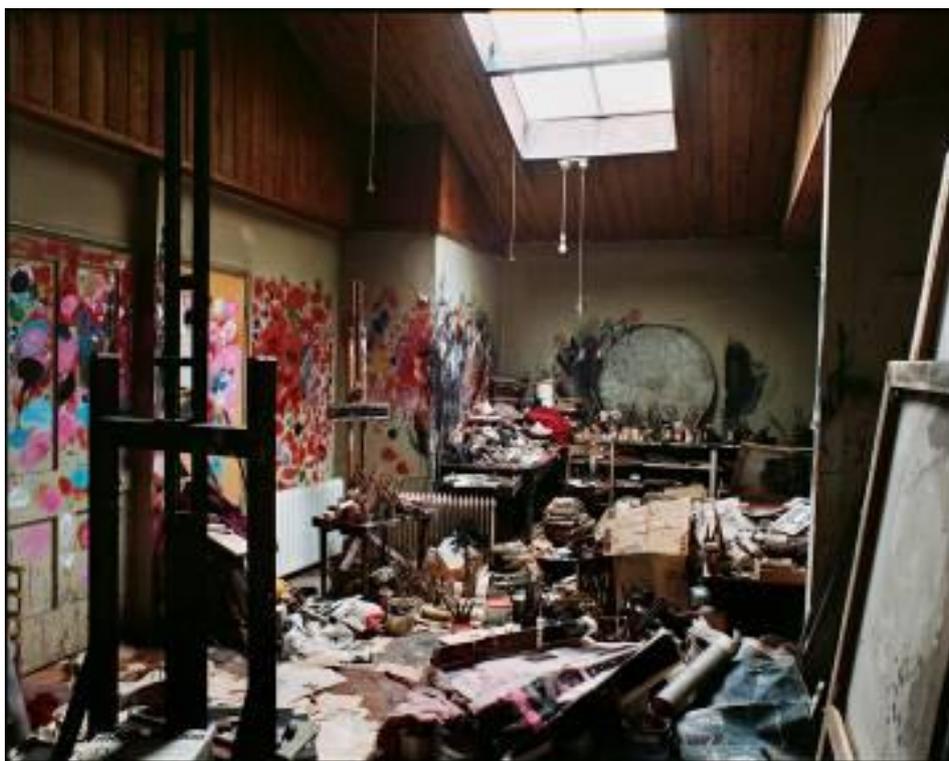


Dublin City Gallery The Hugh Lane

Francis Bacon Studio

A Resource for Leaving Certificate Art Craft and Design Students
Considering the Gallery Question



7 Reece Mews Francis Bacon Studio. Photograph: Perry Ogden. Collection: Dublin City Gallery The Hugh Lane. © The Estate of Francis Bacon

The Gallery Question: Considering The Francis Bacon Studio

Aim of Resource

This resource provides you with an overview of how you could incorporate the Francis Bacon studio, as your chosen exhibit for the gallery question within the Art Appreciation section of the Art History Leaving Certificate Paper.

The Francis Bacon studio is a permanent exhibit housed in Dublin City Gallery The Hugh Lane. This resource will guide you through the Francis Bacon studio by posing a series of questions in order for you to respond and reflect on your experience of viewing the exhibit. The studio space itself is an exhibition that presents to the viewer the artist's working environment, the materials he used and the visual resources that provided inspiration for him. Although the questions contained within this resource are specific to the Francis Bacon studio and accompanying works by the artist on display, many of the questions are relevant in terms of how you can examine and reflect on any exhibition that you will view.

The aim of the resource is to facilitate you, as Leaving Certificate Art Craft and Design students to:

- Identify and examine the key points you need to cover when approaching the Leaving Certificate Gallery Question on the art history exam paper.
- Assess and evaluate how an exhibit is presented to, and considered by, an audience in a gallery space.

Section 1

Structure of Leaving Cert Art History paper

The Leaving Certificate art history paper has three defined areas in which you must answer one question from each category.

- The first section focuses on Irish art
- The second section relates to European art
- The third section is concerned with your opinions and ideas that reflect your appreciation and understanding of art in your everyday life. The gallery question is contained in this section.

The gallery question asks you to recall and detail your experience of an exhibition that you have recently viewed. This can be any exhibition in a gallery, museum, cultural or heritage centre or your experience of viewing a virtual gallery.

Tips: How to approach the gallery question

If possible visit more than one exhibition. While visiting the exhibition refer to all the important aspects that you will need to address in your exam answer. By viewing at least two exhibitions you can compare and contrast the different approaches taken by the galleries/museums and therefore have a wider experience to draw from when addressing the gallery question.

- Following on from your visit to the exhibition search for reviews of the exhibition.
- Familiarise yourself with how an art critic evaluates, analyses and critiques an exhibition by reading exhibition reviews in newspapers, magazines and on the internet. Examples of exhibition reviews can be found, for example, by going to: <http://www.irishartsreview.com/>
- Analyse previous art history Leaving Certificate papers. You can access and download past Art Craft and Design exam papers at <http://www.examinations.ie/>
- When sitting the exam ensure to read the exam question very carefully.
- Focus on exactly what you are being asked to recall and analyse about the exhibition that you have visited.

Each year the question can be presented and phrased differently, requiring different information relating to your experience of the exhibition space and the context of how the work is shown. Examine how the gallery question is structured in previous years to become familiar with the topics that you are asked to address within your answer. In general they will ask you to consider the following areas when visiting an exhibition:

- Name, location and function of the institution that houses the exhibit;
- Exterior/Interior architecture; was the gallery purpose built to hold art/artefacts or is it a converted building?
- General facilities for visitors, disability access, signage;
- Title of the specific exhibit you will review;
- Provision of Information: leaflets, catalogues, maps, labels and so on;
- The style and scale of the exhibition;
- Layout: floor plan of gallery/exhibition room, flow;
- How the artworks are presented, grouped and categorised (style, media, chronologically, geographically and so on);

- Display: how the works are hung/displayed, frames, level and arrangement of how works are viewed;
- Lighting: positioning and effect, does it enhance the work?
- Are there workshops/discussions/lectures/tours or other events programmed?
- Use of technology, touch screens, interactive activities, information on Gallery website. Does the gallery offer virtual tours on the internet?
- Is there an Entrance Fee/Free/Book Tickets?

Section 2

A brief history: Dublin City Gallery The Hugh Lane



Exterior view of Dublin City Gallery The Hugh Lane

Include in your introduction to your gallery question a brief, concise overview of the **name, location, function** and **history** of the institution that is holding the exhibition. Here is some information to help you concerning Dublin City Gallery The Hugh Lane.

- Dublin City Gallery The Hugh Lane is housed in a Neo Classical building designed by William Chambers and James Gandon.
- It was built for James Caulfeild the first Earl of Charlemont in 1763-65
- Hugh Lane, a Cork born art dealer and collector founded The Municipal Gallery of Modern Art in 1908. The Municipal Gallery of Modern Art was originally housed in Clonmell House, Harcourt Street, Dublin and moved to Charlemont House in 1933 where it is today. A purposed built gallery extension to Charlemont House was built at that time designed by the Dublin City architect Horace O'Rourke. In 2006 a new wing designed by the

architects Gilroy McMahon was opened resulting in increased exhibition space, a Learning Resource Centre, a bookshop and café among other enhanced facilities.

- Dublin City Gallery The Hugh Lane is a gallery of modern and contemporary art.
- The collection of art work the gallery houses spans from mid the 19th century to the present day.
- Artworks included in the collection are by Impressionist masters, Irish 20th and 21st century artists, Sean Scully, the Francis Bacon Studio, Irish and International 20th and 21st century artists.
- The gallery supports Irish and International contemporary arts practice.
- The gallery has an extensive education programme for diverse audiences.
- There is no admission fee and the Gallery is completely wheelchair accessible.

The context: Dublin City Gallery The Hugh Lane

Following on from your introduction give an overview of the context of where the work is shown by answering the following questions about Dublin City Gallery The Hugh Lane:

Prior to entering the gallery does the architecture or exterior of the building tell you anything about the collections held inside?

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

As you enter the space of Dublin City Gallery The Hugh Lane describe your initial impression, what is the atmosphere like?

Where can you access information concerning the gallery and the exhibition you want to visit and in what format is the information presented to you? (catalogues, maps, programme of events brochure, leaflets, display monitors etc)

Are there floor plans of the gallery/exhibition room available to you? Did you find them helpful, Why/Why Not?

As you enter the ground floor gallery, 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.

When you walk through the ground floor gallery space, prior to entering the Francis Bacon studio take note of the type of art works that are displayed in the gallery. How do you feel the artwork is presented within the space? (Traditional, Interesting and so on)

The work you are viewing as you pass through the gallery are works from the Gallery's permanent collection on show. What do you think is meant by a permanent collection?

Choose one room on the ground floor Gallery. How would you describe the work? What era would you think it is produced in? Is it predominantly the work of Irish or international artists that hang on the walls? Are there paintings by Francis Bacon or photographs of Francis Bacon's studio on display elsewhere in the Gallery spaces?

Do you think it is important for a gallery to exhibit national and local contemporary/emerging artists? Why?

Find out whether the programme of exhibitions in Dublin City Gallery The Hugh Lane shows international, national and local artists? Ask the tour guide or attendants in the gallery or see the Gallery's website for details of past exhibitions for this information.

Section 3

The Francis Bacon Studio

When you enter the ground floor of the gallery and continue to walk straight through the gallery you will find yourself at the entrance of the Francis Bacon studio. The Francis Bacon studio is located within a studio complex that comprises an AV Room, display cases showing a changing selection of items found in Bacon's studio; the reconstructed studio, a micro gallery with touch screen terminals and the Chambers Room housing a number of unfinished paintings by the artist.

The Francis Bacon studio was previously located at 7 Reece Mews, South Kensington in London where Francis Bacon lived and worked from 1961 until his death in 1992.

Do you think much thought was given to the positioning of the Francis Bacon studio? What do you think about its location within the overall gallery?

Why do you think the space is divided from the rest of the gallery by a glass door that automatically opens as you approach it?

Describe the atmosphere as you enter the space that houses the Francis Bacon studio complex? Does it differ from the rest of the gallery? How and Why?

What is your initial opinion as to how the space is designed for the public to view the studio? Describe how you feel. Are you curious to venture further?

The first room that you enter, as you pass through the glass doors, houses a large screen that presents to the viewer an excerpt from the seminal interview conducted by Melvyn Bragg with Francis Bacon in 1985 as part of the Southbank Show.

Where does the interview take place? The film is c. 10 minutes in length and is played on a continuous loop. Why do you think the time frame of the film might be important for the audience? How are the audience accommodated to view the film?

What is the significance of this piece of film, what information does it convey to the audience? Does viewing this film enhance the experience of viewing Francis Bacon's studio? In what way, if any, does it generate curiosity in the viewer to find out more about the artist? What do you think about this film?

What do you think is significant about what Bacon speaks about during his interview? Listen closely and record some of Bacon's responses to Melvyn Bragg's questions.

As you look around the AV Room there is text on the walls. What is your opinion as to how the text is presented? How is the information relevant to the artist?

Do you think it is important to hear the artist describe in his own words his life and work? Why?

Do you feel there is ease of movement from one area of the exhibit to another? Why/Why Not? Describe how you walk from one area to another.

As you enter the area where the Studio is located what is your first impression?

Did you read any of the text written on the wall? Do you feel the quotes engage the viewer and explain the significance of the Studio for Bacon?

What is your opinion about the choice of colour for the walls and the colour and texture of the stone floor that you are walking on? What materials are they? How do these contrast with the interior of the actual studio space?

Who do you think made these choices about the design and selected the materials that were used in the exhibition space where the studio is located?

Two long glass cases surround the studio on the opposite walls. They house a changing display of items found in Francis Bacon's studio. What is their connection with Bacon's work?

Can you find the wooden stairs that is inset into the ground of the studio complex? It is the original stairs from 7 Reece Mews. How does it feel hovering over the stairs? Can you imagine Bacon ascending the stairs, to enter the studio and his living quarters that were located on the first floor of the mews? What do you think is the significance of visualising this journey?



7 Reece Mews Francis Bacon Studio. Photograph: Perry Ogden. Collection: Dublin City Gallery The Hugh Lane. © The Estate of Francis Bacon

'I work much better in chaos, chaos for me breeds images'

Francis Bacon

Do you think preserving the studio in its original state and putting it on display to the public is important? What does it tell us about the artist?

Imagine Bacon working in the studio. Can you feel his presence? What do you think working in the studio might have felt like? Is this the kind of space you could work in? Why/ Why Not?

Bacon referred to the walls of the studio as his 'only abstract paintings'. Describe the walls of the studio, what else did they function as?

Describe the floor space of the studio and its contents.

Bacon rarely painted from life. Speculate as to why Bacon gathered such a diverse range of visual resources. How did they influence his work?

Find the two tubular peepholes that are situated on the exterior walls of the studio space. Look through them, record what you see, why do you think they focus the viewer to that particular area of the studio? Describe all the ways the visitor can see the studio from different viewpoints.

There were over two thousand samples of painting materials found in the studio. What materials and implements did Bacon use to paint with? Make a list of the diverse materials that he used to create his artworks.

Bacon often worked directly onto un-primed canvas, with a general idea of how he would compose the painting. Many unfinished and destroyed canvases were found in the studio. What do these unfinished and slashed canvases reveal to you about the working processes of Bacon and how he approached his painting?

As you walk all the way around the exterior of the studio you are brought to the two original sash windows. Once again you can peer through and examine the extensive range of contents that the studio contains and wonder how Bacon would have worked surrounded by the mass of imagery and materials dispersed throughout the studio.

What do you think the circular mirror in the studio, pock marked with rust, functioned as? Did you know that Bacon had been a furniture designer for a period of time?

What do you feel the gallery achieves by preserving the studio in its original state? Did you learn anything new about how the artist worked by looking at his studio and its contents? Was it what you expected?

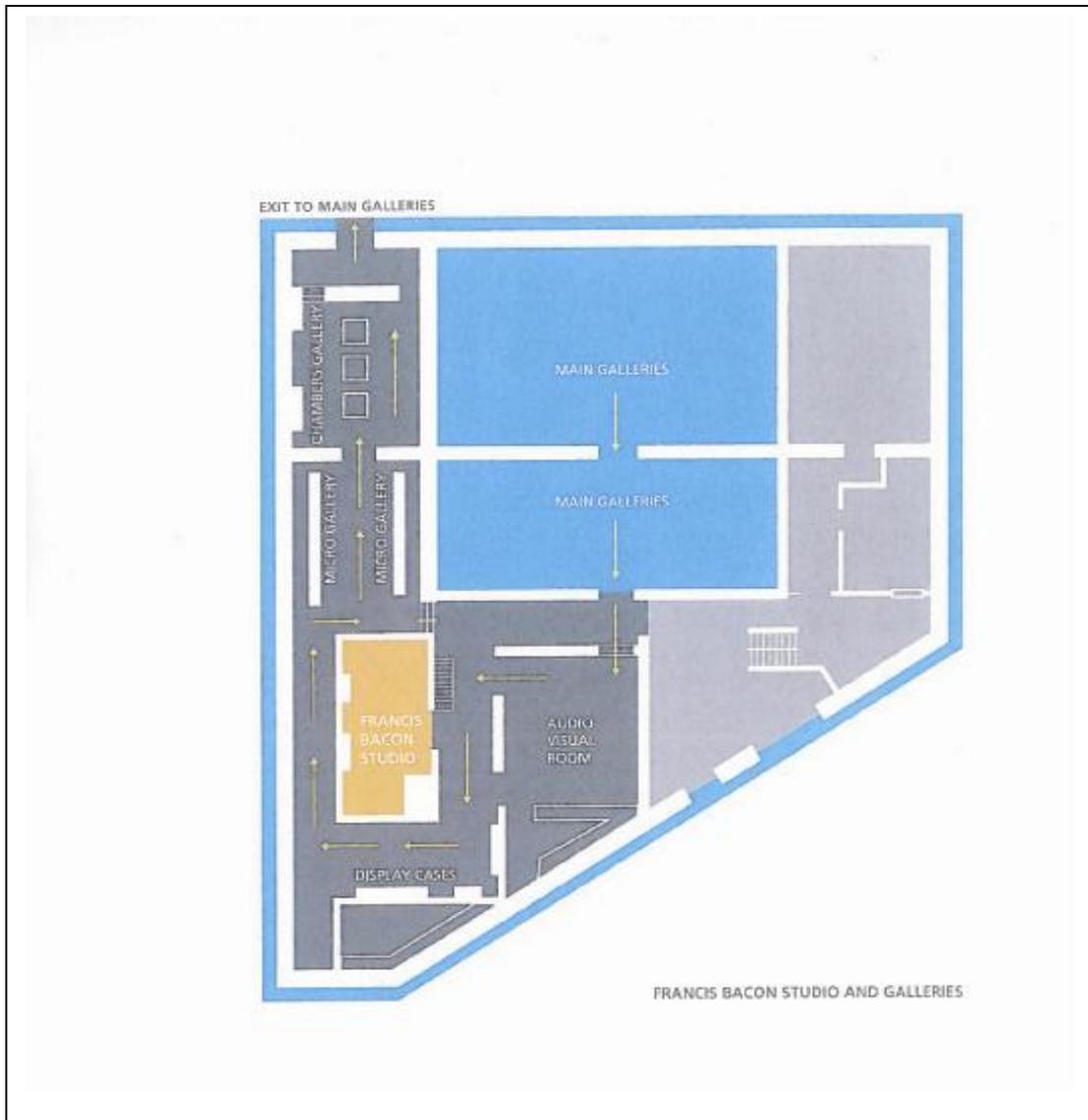
Why do you think you cannot go into the actual studio space?

Was there anything you wanted to get a closer look at? What/Why?

If you were the curator of the Francis Bacon studio and exhibit would you do anything differently? Suggest alternative ways how the studio might be presented and the information communicated to an audience.

Look at the Hugh Lane website www.hughlane.ie. Is there information on the Francis Bacon studio throughout the website (exhibitions, collections, education, kidsclub, publications)? Do you think it is interesting? What would you like to see in an online art resource for students?

Floor Plan of the Francis Bacon Studio complex



Source Material: to influence and inspire

Francis Bacon's studio revealed the extensive and varied imagery that he gathered to use as visual references for his painting. His paint stained finger marks are ever present on the images, revealing the intensity with which he studied these images to use as an influence and inspiration. Bacon was drawn to images of inherent drama, fascinated by movement and the human body in extreme situations, disease, injury and fragments. Medical journals and books containing imagery of skin disorders, forensic pathology and surgical procedures were found in abundance in the studio. Books of x-rays photography were found, and it is speculated that the recurring motif of circles and arrows that appeared in Bacon's painting, may have been as a result of him studying these symbols which were used to identify injuries on x-ray film. (Cappock, 2005, p 103)

Bacon is often described as a figurative painter. As one of the leading figurative painters, at the mid point of the 20th century, Bacon pushed the boundaries with his subject matter, enthralling and capturing the attention of the gallery viewing public. In what way do you think he achieved this?

Describe the figures that are ever-present in Bacon's work and how he represents them. Analyse why Bacon's work is instantly recognisable in terms of style and recurring themes. How would you describe Bacon's style of painting? Can you trace the influence of the medical imagery that Bacon studied to one of his paintings?

Photography

Photographs were used extensively by Bacon as source material for his work and often became his preliminary compositional studies for his paintings. Multiple versions of the same images were discovered in the studio space, including images of his significant partners, Peter Lacy, George Dyer and his friend John Edwards. The photographer John Deakin took photographs of George Dyer in several different poses in the studio. These images are a constant reference that Bacon returned to. Recurring themes of isolation, violence and death are explored in Bacon's painting; he often used images of his partners and friends as subject matter to draw from. (2009, Dawson, p. 66)

Bacon spent much of his time socialising in Soho, London, where he inhabited the bars and clubs accompanied by an eclectic mix of friends that were characterised by their avant-garde, bohemian life style. The Colony Room was a favourite haunt that Bacon, alongside friends Lucien Freud, Isabel Rawsthorne and Henrietta Moraes who all featured in Bacon's paintings, would frequent on a regular basis. Think of other art movements that you have studied in Art History, and the artists that are associated with those movements. Find out where the Impressionist would meet

and socialise in Paris or where the Abstract Expressionist gathered in New York. How does an environment influence an artist's work?

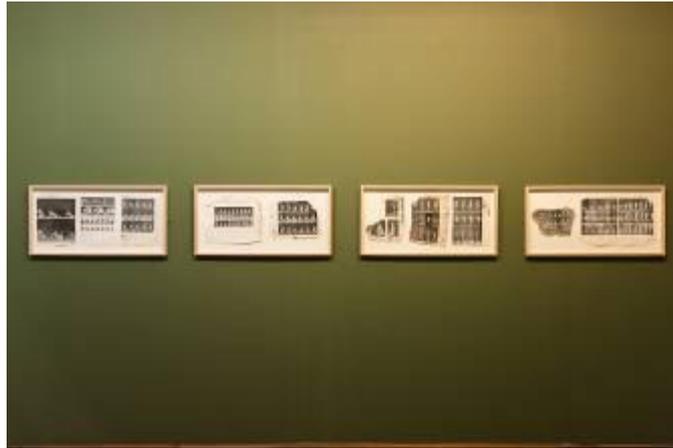


Photograph of George Dyer by John Deakin found in Francis Bacon's Studio. Collection: Dublin City Gallery The Hugh Lane. ©The Estate of Francis Bacon.

John Deakin (1912-1972)

The celebrated vogue photographer John Deakin was commissioned by Bacon to take many of the photographs of his friends. There were over three hundred photographs, fragments and negatives by Deakin found in the studio. Have you ever used photographs or found images to use as starting points in your own artwork?

Bacon often manipulated these photographs by superimposing heads on to different people's bodies to explore a myriad of possibilities, for example the likeness of John Edwards onto the body/pose of George Dyer. He manipulated photographs by tearing, folding, pinning and sometimes painting over them to create new visual sources of inspiration and ideas for his paintings. In doing so he took ownership of the image and gave it new meaning to use as a source for his paintings. (O'Donnell, 2009, p 103)



Eadweard Muybridge (1830-1904)

The photographer Eadweard Muybridge, whose photographs capture the human figure in every conceivable action and activity, was another constant reference that Bacon returned to. Several copies of Muybridge's book *The Human Figure in Motion* and *Animal Locomotion* were discovered in Bacon's studio. (Dawson, 2009, p.59)



Photograph of Rhinoceros by Peter Beard found in Francis Bacon's studio. Collection: Dublin City Gallery The Hugh Lane. ©The Estate of Francis Bacon

Peter Beard (1938-)

The American wildlife photographer and artist Peter Beard, who became Bacon's friend also provided him with pictures of animals. Bacon also painted many portraits of Peter Beard. Beard's seminal book entitled *The End of the Game* (1965) recorded the demise of Africa's wildlife. The book documented, among other animals, aerial photos of elephants, starving and dead in different states of decomposition. Around

two hundred Beard related images were found in the studio and are testimony to their friendship and collaboration. (Daniels, 2009, p.135)

Francis Bacon and Photography

Bacon had a complex relationship with photography often contradicting the significance that photography played in his work. He stated that he used photography purely as compositional and memory aids, but he also rationalised how important photography was as an influence and source of inspiration by stating that 'photography haunted him'. (Harrison, 2009, p. 73)

Why do you think Bacon used photography as a constant reference?

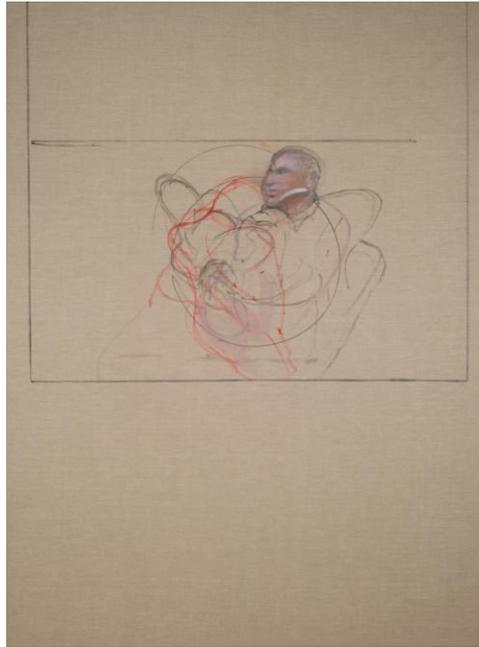
What do you feel photography captures that perhaps a drawing or painting might not?

Can you trace the influence photography had on Bacon's subject matter in his paintings? Read up about Francis Bacon (see bibliography) to make connections between his paintings and photographs that were found in the studio.

Francis Bacon and Drawing

Bacon continually said that he did not make preliminary sketches for his paintings but rather 'immediately attacked the canvas.' Despite this nearly 70 works on paper of sketched or written compositional ideas by the artist were found in the studio. The unfinished paintings by Francis Bacon on view in the Chambers Room are also an example of the artist's preliminary working methods.

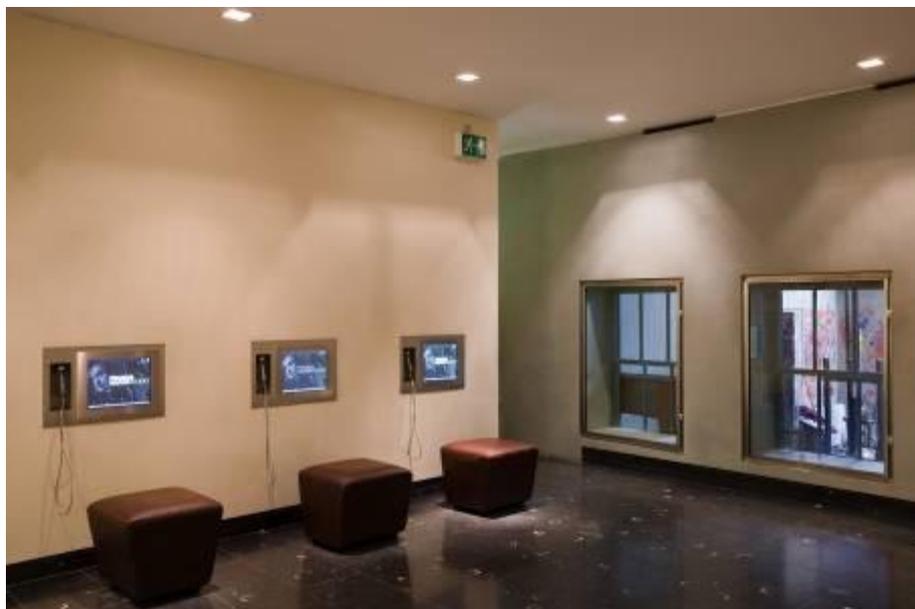
Bacon often emphasized that central to his working methods was the role of chance and how chance affected the outcome of his paintings. (Shepard, 2009, p.153). What do you think Bacon might have meant by this statement?



Untitled (Final Unfinished Portrait) 1991-92 by Francis Bacon. Oil on canvas, 198.2 x 146.7 cm. Presented by John Edwards, 1998. Collection: Dublin City Gallery The Hugh Lane. © The Estate of Francis Bacon

Digital Resource: The Micro Gallery

Use of technology



Installation view of the touch screen terminals in the Francis Bacon Studio complex.

The Micro Gallery, which comprises of seven interactive digital screens, gives the viewer the opportunity of exploring the studio in more detail. Each terminal acts as a comprehensive visual archive that contains an edited version of the Francis Bacon database that the gallery has compiled. The database was created *'to highlight the*

wealth of material whose discovery has altered and deepened our understanding of the artist' (Dawson, 2005, p 21)

The touch screens are accompanied by a voice over, and also have subtitles on selected screens. These can be accessed through the listening device attached to the side of the terminal, and navigate the user through the digital resource. The resource contains a very detailed account of Bacon's early life in Ireland and the houses that he lived in. It recalls significant relationships of partners and friends that defined and influenced the direction of his paintings. It documents the extensive array of imagery that was found in the studio including books, catalogues and magazines and explains the influence the imagery had in providing Bacon with source material for recurring themes in his work.

Here are some questions you can research by exploring the information available to you on the digital terminals:

- What artists inspired and influenced Bacon?
- Where in Dublin was Bacon born?
- What painted portrait by Velázquez was a huge influence for Bacon?
- Name one of the paintings that Bacon created as a direct response to viewing Velázquez' painting?
- What was the name of the photographer who captured animal and human movement and was an important source for Bacon?
- Describe the range of artists materials found in Francis Bacon's studio.

Section 4

The Journey: 'A Homecoming of Sorts'

After your experience of viewing the studio are you curious as to how the studio came to exist within the context of Dublin City Gallery The Hugh Lane?

Is it the original studio that Francis Bacon created his paintings in?

Barbara Dawson, Director of the Dublin City Gallery The Hugh Lane, described the relocation of the studio to the gallery and the decision to house the studio at a Dublin location as a 'homecoming of sorts' (Dawson, 2005, p 11)

What do you think Ms. Dawson meant by that statement?

The journey of relocating Francis Bacon's Studio from London to Dublin began in 1998. John Edwards, who met Bacon in the 1970s and remained his friend and companion until his death in 1992, became the sole heir to Bacon's estate. John Edwards along with Bacon's friend and executor of Bacon's Estate Professor Brian Clarke believed that the studio at 7 Reece Mews encapsulated Bacon's working processes. They both felt that by preserving the studio in its original form and donating it to a gallery, the studio would have an ongoing significance and the chaos that prevailed would metamorphose into a fruitful archive beneficial for scholars and researchers of the artist. Following their exploring a number of options the focus turned to Dublin, the city of Bacon's birth in 1909. The Director of the Hugh Lane, Barbara Dawson, expressed an immediate interest and discussions ensued. The project was funded by Dublin City Council and the Ireland Funds among other sources. The Francis Bacon studio complex was designed by the architect David Chipperfield. Why not find out more about David Chipperfield's work and compare it with the Francis Bacon studio complex.

Excavation and Relocation

The process of removing the studio in its entirety and subsequent relocation to Dublin to become a public exhibit was a pioneering project that presented many challenges. The gallery team needed to ensure that the integrity of the space would remain intact and that the exhibit functioned as a space that could be viewed, explored and experienced by the public in many ways.

Prior to dismantling the studio at 7 Reece Mews a team of curators, conservators and archaeologists carried out an extensive survey to assess, examine and document the exact location of the studio contents. The team documented the space using archaeological methods to record the contents before they were removed over a two week period. They recorded all the relevant information through site maps, survey drawings and photographs to ensure that the studio could be restructured correctly in its new environment and faithful to the original configuration/layout of the space. The photographer Perry Ogden took photographs of the studio prior to its relocation and a number of these beautiful photographs are part of the permanent collection of the Hugh Lane.

Discoveries

On closer examination of the studio, the research revealed that although the space was chaotic, it was an ordered chaos. Bacon had specific areas and designated spaces where he painted, stacked his visual resources, arranged his jars of pigments and materials and placed his abandoned/slashed canvases. Once all the content of the studio was recorded, packed and transported, the structure of the studio, including the internal walls, the ceiling, floor boards and the door were dismantled and shipped to Dublin.

On the same floor of the studio were Bacon's modest and unassuming living quarters, not quite what one would expect considering the success and wealth that Bacon had achieved at this stage of his life. The living quarters were tidy and functional, sparse and ordered. This was in stark contrast to the chaotic studio. The

living quarters comprised of two rooms. Each room had a dual function. The living room also functioned as a bedroom and the kitchen also functioned as a bathroom. The photographer Perry Ogden also documented Bacons living quarters. Look up the Gallery's online catalogue on www.hughlane.ie to compare and contrast Francis Bacon's living area with his studio.

Reconstructing the studio in Dublin and cataloguing the over 7,000 items archaeologically excavated from the space took three years from 1998-2001 when the Francis Bacon studio complex was officially opened. The studio now serves as a fascinating source to examine and encapsulate Bacon's processes and rituals as an artist and his working methods and diverse influences. (Dawson, 2005, p 11-19)

Significant exhibitions of Bacon's work which have taken place at the Hugh Lane include *Francis Bacon in Dublin* (2000) and *Francis Bacon: A Terrible Beauty* (2009).

Section 5

Student response/ task

Discuss two of Francis Bacon's paintings on view in the Gallery.

The Chambers Room, also part of the Francis Bacon studio complex at the Hugh Lane is a room that houses a number of Francis Bacon's unfinished paintings. Either here or from examples of Bacon's paintings on view elsewhere in the Gallery choose two of his paintings that you are interested in and discuss them under the following headings:

Size/Format: Does the size/scale of the artwork affect the way you view the painting in any way? Is its format horizontal or vertical?

Composition: How are the composition/forms arranged in the painting, describe the foreground, middle ground and background. Is the composition symmetrical or asymmetrical? How is the artwork balanced? How is this achieved?

Art elements: give a formal analysis of the work examining the artist's use of line shape, tone, texture, pattern, form and so on.

Style: How would you describe the painting style of Francis Bacon? Representational, abstract, semi abstract, expressionistic? Give reasons for your choice of style that you feel defines Bacons work.

Process, Materials, Techniques: Describe the process Francis Bacon engaged in when creating a painting. What type of materials did Francis Bacon use? How did he use the canvas? How did he apply paint to the canvas, what implements did he use?

Theme/Subject Matter: Francis Bacon is often described as a figurative painter. What subject matter did Francis Bacon draw from to create his paintings? What themes were explored in his work as a result of working with this type of subject matter?

Context: When was the work created? Who and what do you think might have influenced Francis Bacon when he was creating the painting?

Colour Palette: Do certain colours dominate and reoccur in Francis Bacon's paintings? What kind of mood do the colours express?

Interpretation, Symbolism/Meaning/Message: What do you think the artist is trying to convey in his paintings? Are there symbols in the artwork? What do you think they mean? Does anything in the painting connect with you and your life in some way?

Display/Framing/Lighting: How are the paintings hung in the space? Describe the frames; do they enhance the painting or detract attention from the painting? Describe the way the space is lit? What information is given about the painting? Is it informative? Are the paintings glazed?

The Artist's process: What do you think might have inspired Francis Bacon when making the two paintings that you choose to critique?

What type of imagery or other artists' work do you think might have influenced Bacon?

If you were creating a piece of artwork what research methods would you use?

What type of images would you gather to begin the process and stimulate the imagination?

In what way might Francis Bacon's paintings, working methods and processes inspire how you create artwork?

Student response/task

Young Curators

If you were given the responsibility to curate and organise an exhibition of Francis Bacon's work in your school/community what works would you include and why?

Describe the location you would choose to display the works.

As a curator how would you display and group the works?

What security and access would you provide for the works?

What type of audience would you expect to visit your exhibition?

How would you advertise and promote the exhibition?

Glossary of Terms

Abstract Art: The term abstract art refers to art that has no representational form.

Archives: any extensive collection of documents or records that are compiled and stored in an institution. In the Francis Bacon Studio over 7,000 items were found in the Studio. Each Item was catalogued on a specially designed database. The Database is the first computerised archive of the entire contents of a world famous artist's studio. Every item in the studio has a database entry. Each entry consists of an image and a factual account of an object. A public interface of this database has been designed and is accessible as touch screen terminals in the micro gallery of the Francis Bacon studio complex. See <http://www.hughlane.ie/history-of-studio-relocation>

Avant-Garde: In terms of art, this term refers to an artist or their work that is radical, innovative, cutting edge and experimental in its creation.

Curator: A museum or gallery curator is a person who acquires, cares for, develops, displays and interprets a collection of artefacts or works of art. The curator will oversee the organisation and presentation of an exhibition in order to inform, educate and inspire the public. When a curator is organizing an exhibition they will make a series of choices on how they will display the artwork. The following terms describe some of the ways a curator may display the artwork, when organizing an exhibition.

Chronologically: the artwork is organized and hung in sequential order in terms of the timeframe/dates of when they were created by the artist. The curator creates a visual time line, for example that may present the artist's early works as a starting point moving on to the later works of the artist as the viewer works their way through the exhibition. In doing so the public can examine how the artist's style and subject matter changed over years of production.

Thematic: The artwork is organized in terms of themes that emerged in the artist's work at different stages of his/her life. The work could be themed through recurring techniques, use of media or subject matter that the artist focused on over a sustained period of time in their work.

Geographical: The artwork is organized according to the locations that it was created in. The artist may have lived in different places over a certain period of time. These environments may have had an important influence on the work that was created

Context: The circumstances or events that inform the environment within which something exists, is created or takes place. In terms of an exhibition it is important to put the artist's work into context. This can be done in many different ways including historical, cultural or biographical information that accompanies an exhibition. Also part of a text, statement, quotes from the artist or images that surrounds a

particular piece of art work can give information to the public to help them determine the artwork's meaning and the artist's intentions.

Contemporary art: of the present time; contemporary art is a term used to describe current and recent creations of art. Contemporary art practice is attributed to the periods from c. 1970s to the present time.

Expressionism: Expressionism relates to a style of art originating in Germany at the start of the twentieth century. The subject matter was presented in a very subjective way that expressed the artist's innermost experiences as opposed to the pure representation of the object. The artist exaggerated his use of colour or distorted the subject matter to create an emotive mood or atmosphere.

Figurative Art: This term refers to paintings and sculptures that are clearly derived from real objects and sources. The viewer can clearly identify the source the artist drew from to create the artwork. Often the human figure or an animal is the subject matter that the artist will study to create figurative art

Modernism and Modern Art: These terms encompass a wide variety of movements and theories that reject traditional, classic styles of art. Modernism spans from Impressionism to such movements as Cubism, Surrealism, Pop art and Abstract Expressionism. Modern art refers to art created between the 1860s to the 1960s

Primary Source: In terms of creating art an artist will often draw from a primary source as a starting point. A primary source is an object or person that is a real life object or source that the artist can observe from all angles and make observational drawing studies/paintings from.

Secondary Source: In terms of art practice secondary sources are visual resources that an artist may use as inspiration to influence the artwork that they will create. Visual images are often sourced from magazines, books and photographs, sources that Bacon constantly referred to when creating his paintings. Text based sources such as poetry, literature, a piece of writing or correspondence can also be used as secondary sources to inspire works of art.

Juxtaposed: To place side by side, often to compare and contrast.

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Useful websites:

www.hughlane.ie

www.francis-bacon.com

Dublin City Gallery The Hugh Lane: A Resource for Leaving Certificate Students

Written by Fiona King.

Edited by Jessica O'Donnell, Curator of Education and Research, Dublin City Gallery The Hugh Lane.

Fiona King studied Fine Art Print in Crawford College of Art and Design, graduating in 1991. In NCAD she graduated with a Diploma ATD in 1997 and a Masters in Visual Arts Education in 2011. She is currently working as a part time lecturer in the Education Faculty in NCAD, as a portfolio tutor in Dublin City Gallery The Hugh Lane and a classroom practice supervisor for Froebel College of Education. In her most recent role, Fiona was employed by the University of Limerick as coordinator of the Ubuntu Network, a national development education programme. On behalf of Ubuntu Fiona has delivered a development education module in Trinity College Dublin. Her practice as a photographer acts as an echo chamber to her research interests, exploring the significance of place as a metaphor to map identity and to recognise how one is defined by the spaces they inhabit and how generations are imprinted within the experience of that place. Her work, emanating from her research interests, was recently shown in a collaborative exhibition in the NCAD Gallery *The Art of Enquiry: Picturing the invisible in educational research*, 2012.

Visiting Dublin City Gallery The Hugh Lane

Guided tours of the collection and temporary exhibitions as well as the Francis Bacon studio may be booked for schools or visiting groups with a minimum of two weeks notice. Tours cost €25 per group, up to a maximum of 30 people per group. For further information on how to arrange a visit to view the Francis Bacon Studio at Dublin City Gallery The Hugh Lane please contact the Education and Research Department, Dublin City Gallery The Hugh Lane, Charlemont House, Parnell Square North, Dublin 1. T. 01 2225550/2225553 or visit the Gallery's website: www.hughlane.ie/education

Details of all current and forthcoming exhibitions and education programmes can be found on the Gallery's website www.hughlane.ie and in the Gallery's programme of events.

Gallery Opening Hours

Tuesday-Thursday 10.00am-6pm

Friday and Saturday 10.00am-5pm

Sundays 11.00am-5pm

Closed Mondays

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