

Transition Year Programme

January 2025



Adrian
Alexandra
Andrea Mae

Carla
Dylan
Hazel

Holly
Juliet
Kayla

Laura
Luke
Marla-Tait

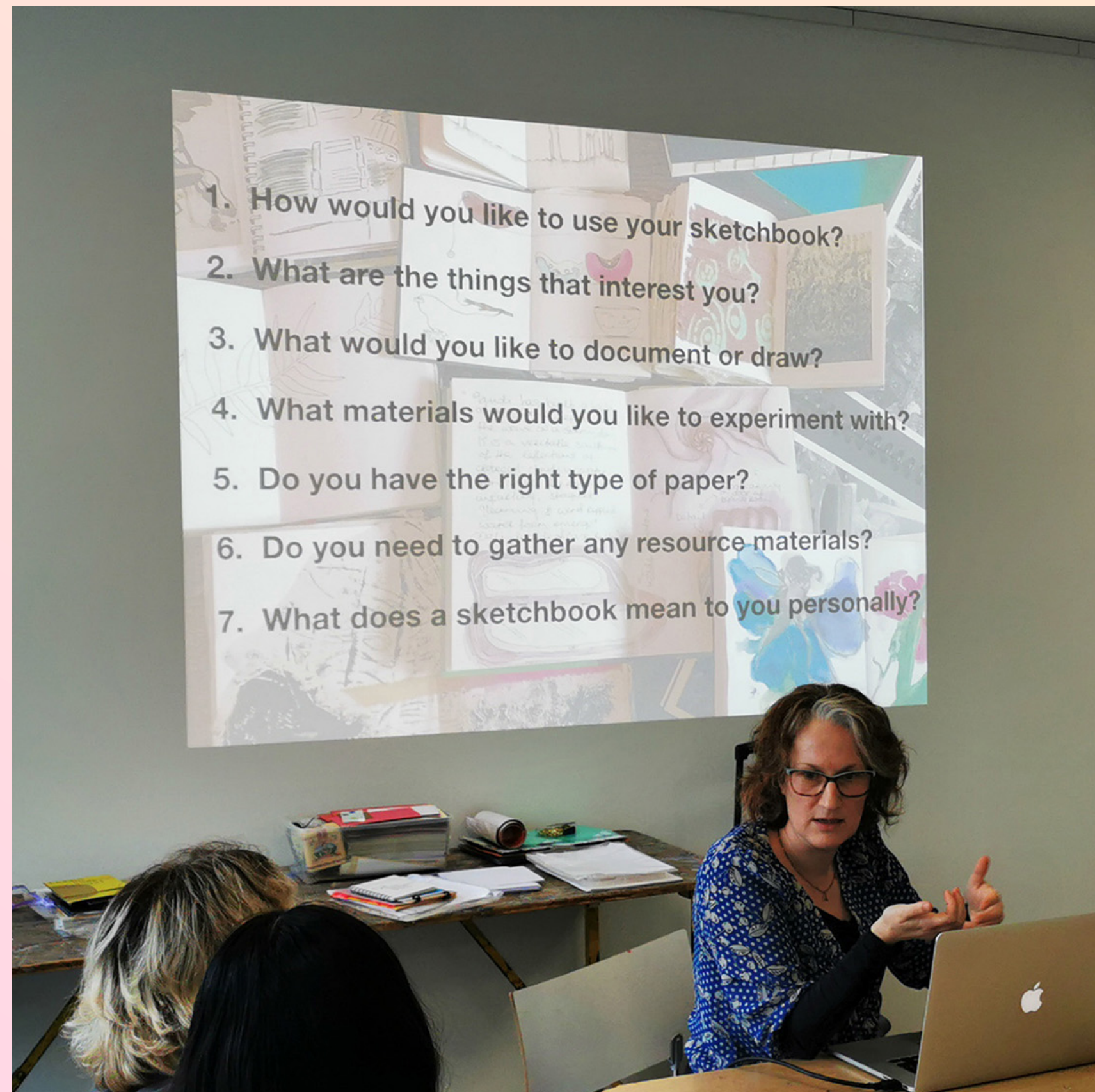
Naomi
Oisin
Rory

Sophia Violet Zack

DAY 1

Week 1

Welcome!



Group 1
parquet pattern
Michael Collin's left ear
countless paintbrushes
a blue bonnet + bow
a faded shop sign in french
100 stripes or more

Group 2
a piano
2 umbrella symbols
16 ram's heads
painted spirals
a stairwell you can't climb
100 stripes or more

Group 3
2 panes of orange glass
a no.10 pool ball
8 white spotlights
three umbrellas
stars + sparkles
100 stripes or more

Group 4
a vase
a large round mirror
multiple musical instruments
8 grooved columns
Kentucky Fried Chicken
100 stripes or more

Group 5
blue glass
4 screens in a row
draped fabric carvings
a clothes horse
is it a moon or a fried egg?
100 stripes or more

Group 6
a cannon
a 'FRAGILE' sticker
tropical plants
autumn berries
multicolour paint splodges
100 stripes or more

On Day 1 participants met each other and the course facilitators for the first time, before forming small groups to explore the gallery through a 'treasure hunt' with clues to guide them around the different areas of the building.

After this, artist Ashleigh Downey led the first session in the Education Space with a presentation on the importance and role of sketchbooks, followed by a workshop to make mini sketchbooks to use during the two week course.

DAY 1

Week 1

COLLECTIONS

- How much of a gallery's collection is actually on display?
- What happens to Collections when they are off display?
- How do you store your collections?
- Is there guidelines in how collections are presented?
- What's the difference between a collection and an Exhibition?
- Is there a limit on how many art pieces a gallery can have from an artist?
- What type of art is the most popular?
- Is it harder to get collections from artists who are dead?
- ~~Do you~~

EDUCATION

- Other than schools, what type of people do you work with?
- What forms of education did they find successful?
- What inspired you to work in education?
- What's the best way to get children interested in art?
- Would you usually write/design the leaflets that go alongside exhibitions and collections?
- Should more branches of art included and introduced to the education system?
- Are tours usually handled by someone inside or outside the gallery?

What is... (in an art Gallery)

- Exhibitions: are where collections of art are displayed (!)
- Collections:
- Education: The education section would be involved with TY courses etc.
- Conservation:
 ↳ Up keeping, conserving, looking after the art in the gallery.

Questions

Department Questions

- Exhibitions:
- Is there a certain process picking exhibitions?
 - How they display their exhibitions?
 - How does an exhibition become prominent?
- Collections:
- What happens to collection off display?
 - The process of moving different collections to different museums / countries etc.
 - Is there any problems with ownership of collections?
- Education:
- What are the goals with education?
 - Any favourite type of education?
 - Any type of education that they have found successful?
- Conservation:
- Is there any piece that cannot be preserved?
 - What would happen?
 - What methods are used for conservation?

Conservation

Preserving art, keeping it looking good, making sure it doesn't deteriorate

Questions

- What are the best/worst conditions to keep art in?
- How do you get a job in conservation?
- What are the different methods of conservation?

Exhibitions

- Different types of art that's displayed
- Communicate with artists

Q. What responsibilities do you have?
Q. Is it ever difficult to acquire artist's pieces?

Collections - Is it harder to collect from living or dead artist?
→ Q. Is there a limit between how many exhibits you can have?
→ Q. What type of art is the most popular.

Education

Q. How ~~do~~ the gallery help students learn about art?
Q. Do you think historical art ~~can~~ be taught more than modern art?
Q. Do you think art for the hearing ~~can~~ should have more branches?

Conservation

Q. How do you transport art safely?
Q. How do you restore art without ruining it?
Q. How do you conserve art properly?
↳ how is it stored?
Q. How can we insure displayed art isn't damaged?

Conservation

Questions

- How do you store your collections?
- How do you loan the artworks?
- How do you add/increase collections?

What are the different conditions an artwork must be kept under for conservation?

Questions:

How do you keep paintings in good condition?

How does flash photography affect paintings?

How difficult is it to preserve paintings?

Are there artworks that cannot be displayed because of how bad they are?

The next task was to think about all of the departments in the gallery - Exhibitions, Education, Collections and Conservation. In small groups, students had to brainstorm questions to ask team members from each department, to find out more about what goes on behind the scenes in the gallery!

CONSERVATION

- What are the different main methods of conservation?
- Is there any piece that can't be preserved?
- What ways have you already made a difference with your conservation projects?
- How does flash photography affect artworks?
- how do they restore art without destroying it?
- What do you do when someone damages the art?

EXHIBITIONS

- How do you pick what artworks to display and when to display them?
- How expensive is it to put on an exhibitions?
- How do communicate with artist in an exhibition?
• Do artists contact you or do you contact the artist?
- Who decides how an exhibition is organised, you or the artist or someone else?
- What's involved in transporting lots of works?
- How do exhibitions become permanent?

In the afternoon the group were introduced to an assignment on writing about art. They had to choose two artworks in the gallery collection, exploring works on display and the online e-collection, and respond to them through writing, poetry or word drawing.

DAY 2

Week 1

On Day 2 artist and programme facilitator Michelle Hall introduced a collaborative project to the group, beginning with a presentation on the use of fabric and quilting techniques in art and craft traditions. This spanned the use of fabric in the work of contemporary artists, and the use of banners and signage in activist movements.



They group were also joined by Meabh Delaney, Assistant Exhibitions Curator, for a presentation on the many aspects of her role and her rich curatorial journey so far!



DAY 2

Week 1



In the afternoon everyone continued working on their quilt squares. Each person was given a 25 x 25cm piece of canvas fabric to create their own design, to be displayed together in Week 2 for a temporary large scale collaborative installation. A range of materials were used to draw, paint and collage onto the fabric squares, including velour paper, felt, paint markers and watercolours.

After the practical workshop, gallery Registrar Philip Roe from the Collections department spoke to the group about how artworks are handled, packaged and cared for during transit.



DAY 3

Week 1



On Day 3 participants took part in New Media: Sound, an experimental audio workshop with artist Megan Scott.

Using a range of materials, four groups responded to selected paintings with an improvised audio piece. Each group was recorded by Megan who paired the audio with images in a video compilation, which can be viewed through the link on the next page.



DAY 3

Week 1

[CLICK TO VIEW](#)



Video compilation of audio works in response to:

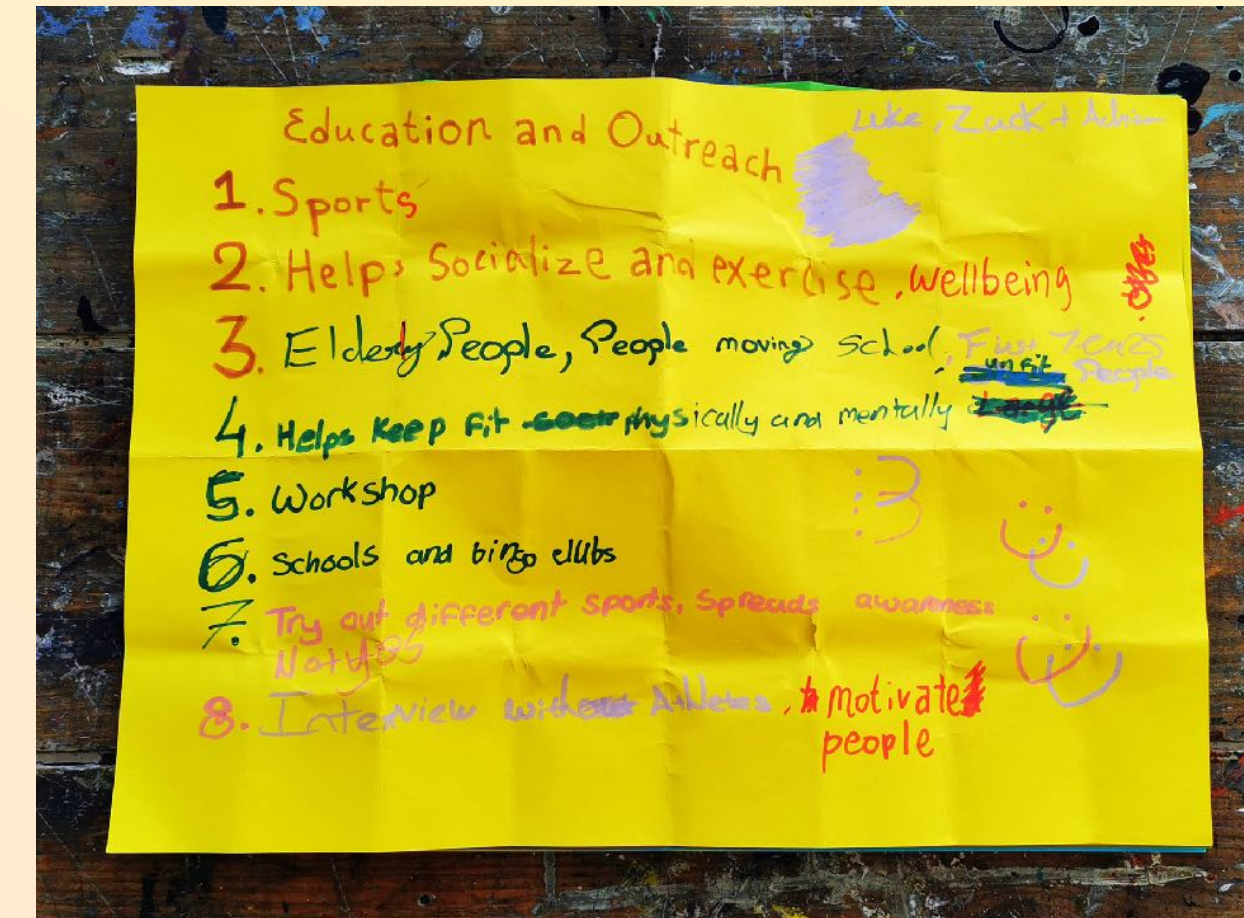
1. 'Beach Scene' by Edgar Degas, 1876.
2. 'The Diligence in the Snow' by Gustave Courbet, 1860 (pictured).
3. 'Origin of the World' by Elizabeth Magill, 2009.
4. 'La Musique aux Tuileries' by Édouard Manet, 1862.

DAY 3

Week 1

In the next session, the group met Eimear Murphy from the Education department. Eimear talked about her art practice and role as Zoom Project Facilitator, for which she coordinates the participation of primary schools and artists in the Gallery's city-wide programme.

She then led the group in a series of exercises, which included coming up with ideas for events and activities for the Education programme, in response to gallery artworks.



DAY 3

Week 1

In the afternoon, artist An Gee Chan delivered a screen printing workshop. For this technique, students cut their unique design out of newsprint paper and used this method to print onto a tote bag, with the screen and a choice of bright blue or pink ink!



DAY 1

Week 2



In Week 2 Ashleigh Downey joined the group again, beginning with a Visual Thinking Strategies discussion looking at three paintings in the Brian Maguire exhibition 'La Grande Illusion'.

Ashleigh then led a life drawing session in the Sean Scully Room. The group were joined by a life model in the gallery, which was set up with easels and a range of drawing materials. The students were given a series of drawing exercises to practice their drawing skills.

DAY 1

Week 2



The afternoon programme continued with two engaging presentations from members of the Conservation team, speaking about the scope of their work and how the department operates across a range of activities.

The group were then joined by art historian Yseult O'Driscoll for a talk on some important innovative figures in the Irish artworld in the 19th & 20th Centuries.

DAY 2

Week 2

On Day 2 of the second week, artist Anca Danila led the group in a series of portraiture exercises, beginning with a drawing session in the gallery at 'La Grande Illusion' by Brian Maguire.

Anca then delivered a workshop in the Education Space, with a demo in portraiture drawing, followed by a technique using the projector for silhouette outlines, and expressive paint techniques.



DAY 2

Week 2

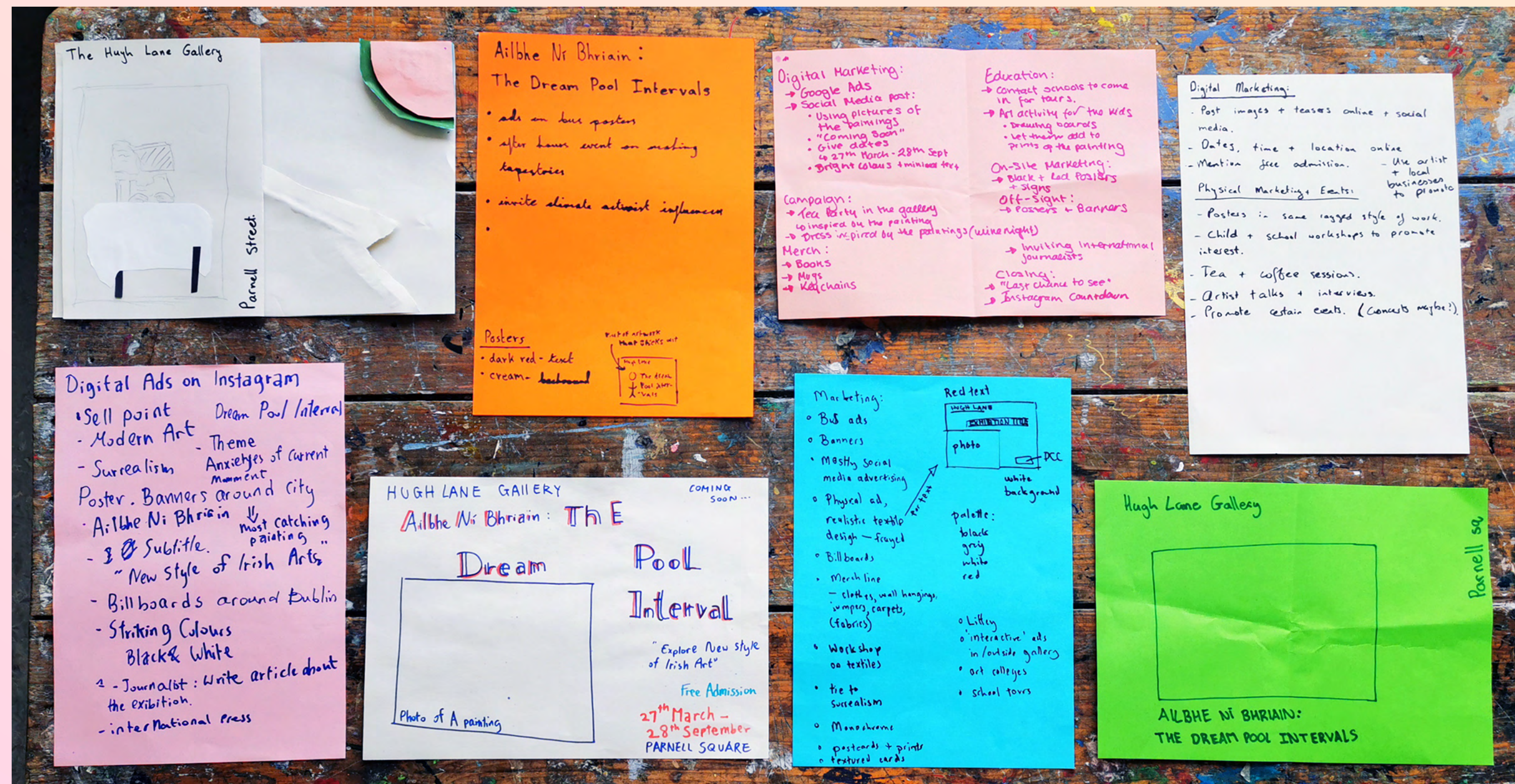
In the afternoon the group were joined again by art historian Yseult O'Driscoll, who brought them on a gallery tour to the Stained Glass Room to see 'The Eve of St. Agnes' by Harry Clarke, and to visit the Francis Bacon Studio.



The day ended with a visit to the newly launched 'Bafushia', a group exhibition of work by Traveller artists. Jessica O'Donnell, art historian and Head of Education & Community Outreach, gave a talk on the work in the show and its significance in terms of Traveller culture and showcasing the work of the artists involved.

DAY 3

Week 2



The final morning of the course began with a presentation by Shatabdi Roy, Marketing and Admin Support Officer.

Shatabdi spoke with the group about all aspects of gallery marketing, as well as graphic design. The students were set an activity in small groups, tasked with planning a marketing campaign for upcoming gallery exhibition 'The Dream Pool Intervals' by Ailbhe Ní Bhriain.

DAY 3

Week 2



The final activity of the TY programme for 2025 was an Open Studio session. During this time, students could put finishing touches to the artwork they made during the course. Their work was photographed and features alongside a selection of their art writing pieces in the following pages. The quilt fabric pieces were also installed on the wall of the Education Space, and an image of the collaborative installation was printed out for each participant to take home!

QUILT INSTALLATION

Collaborative Group Project

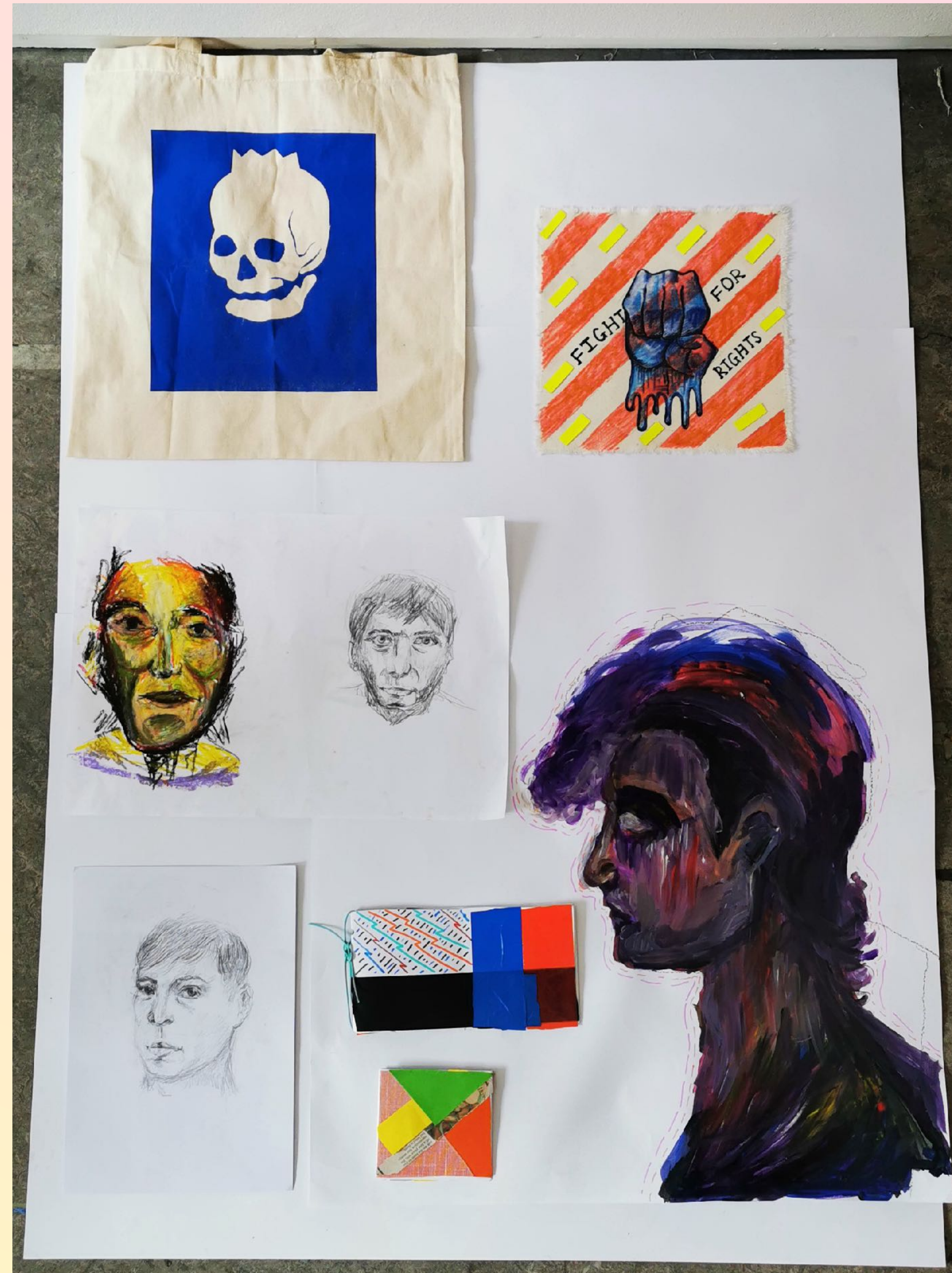


ADRIAN

TY 2025

Word Poem: A Cold Monday in Dublin

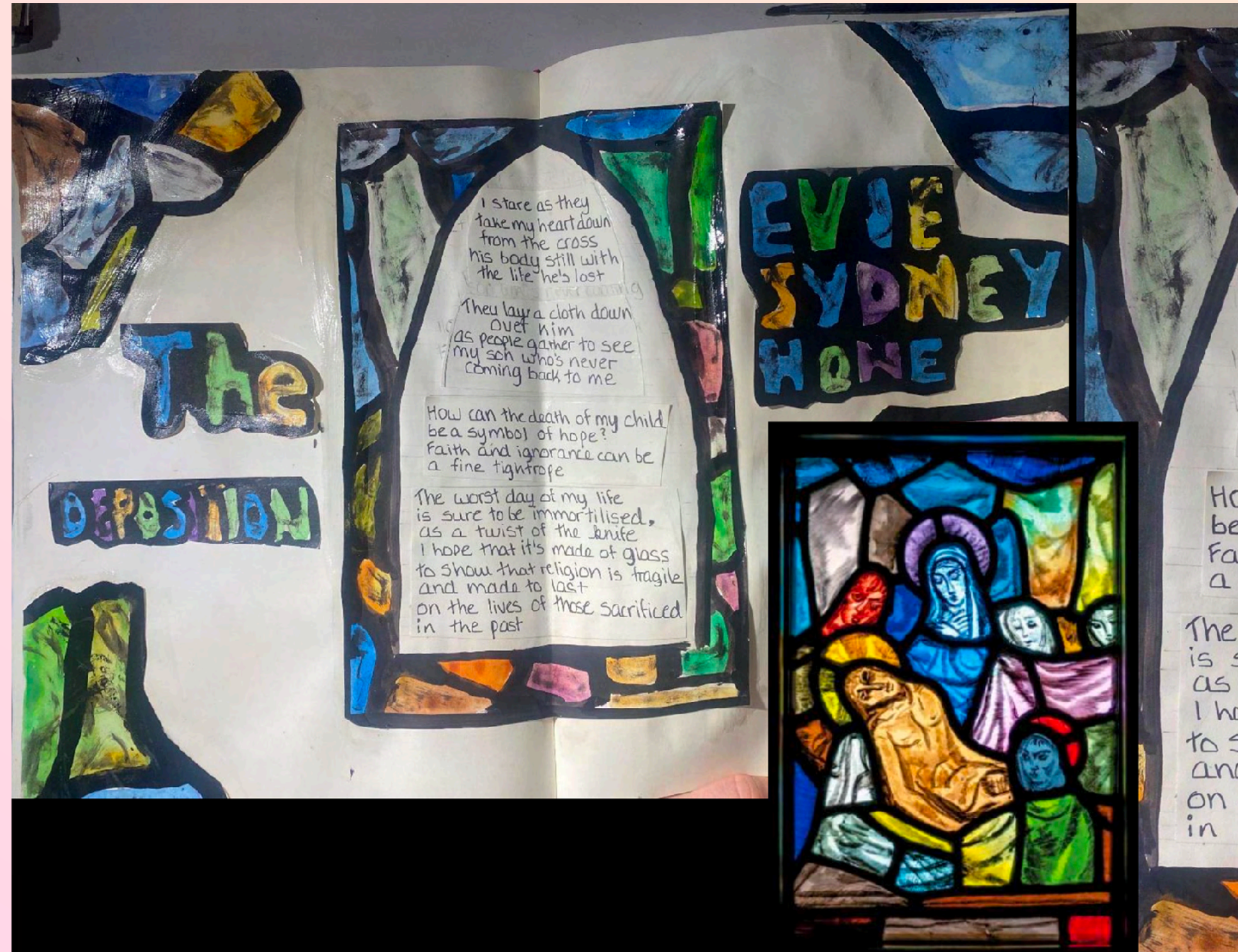
As rain drop from the sky
And working people pass by
The streets that are wet and cold
With the seagull that are quite bold
Flying around to find food
messing with people's mood
As the day pass by slowly
Family in the mind daily
After work is done today
Go home enjoy and play
Relax and let stress to stray
Wait for tomorrow to starts



This is a drawing of my grandma, and I used a variety of colour from the colour scheme to finish the face of my grandmother, I chose a picture of a smile, to show the emotion of my grandmother which is inspired by the portrait of Miss Iris Tree.

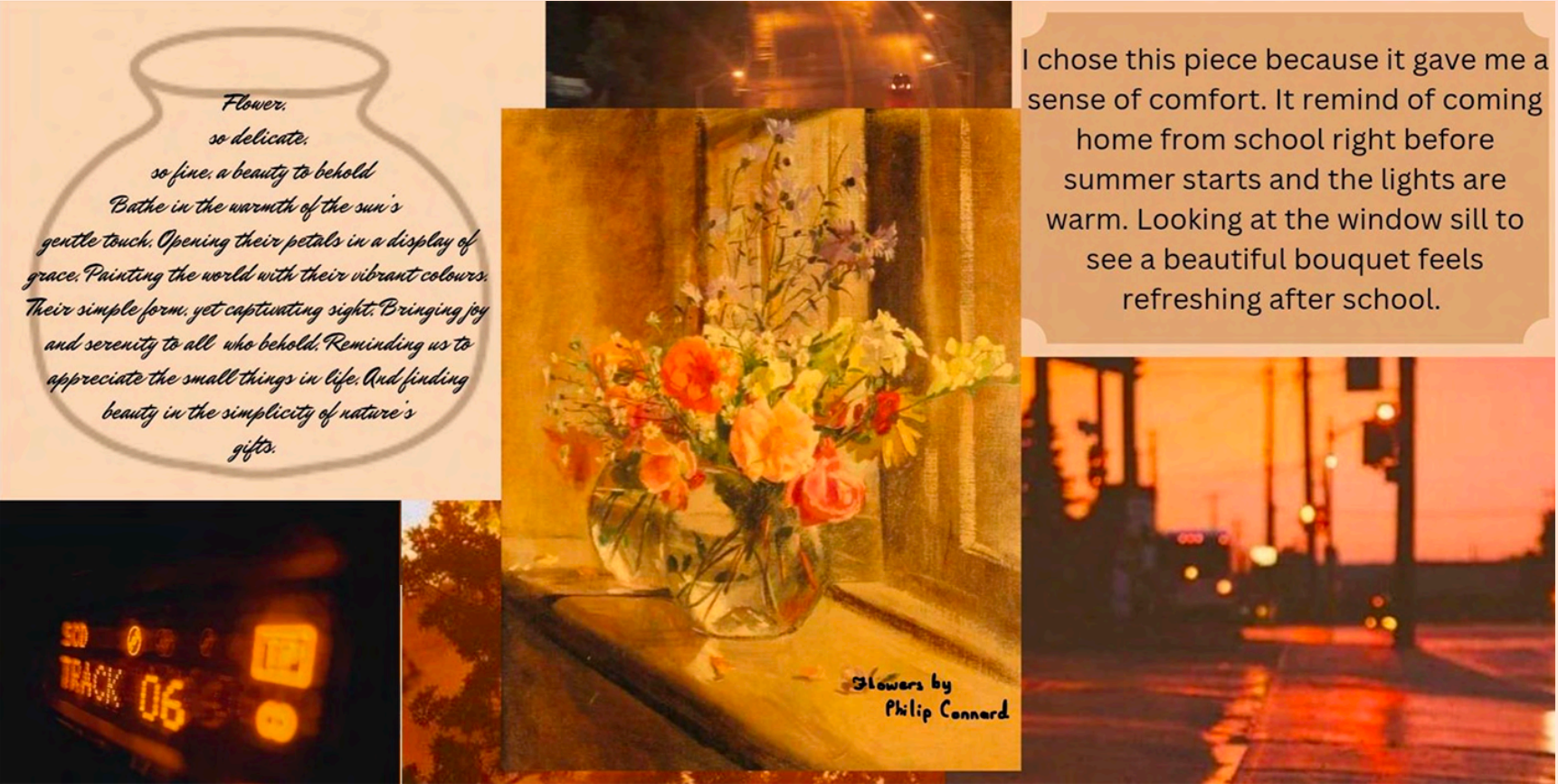
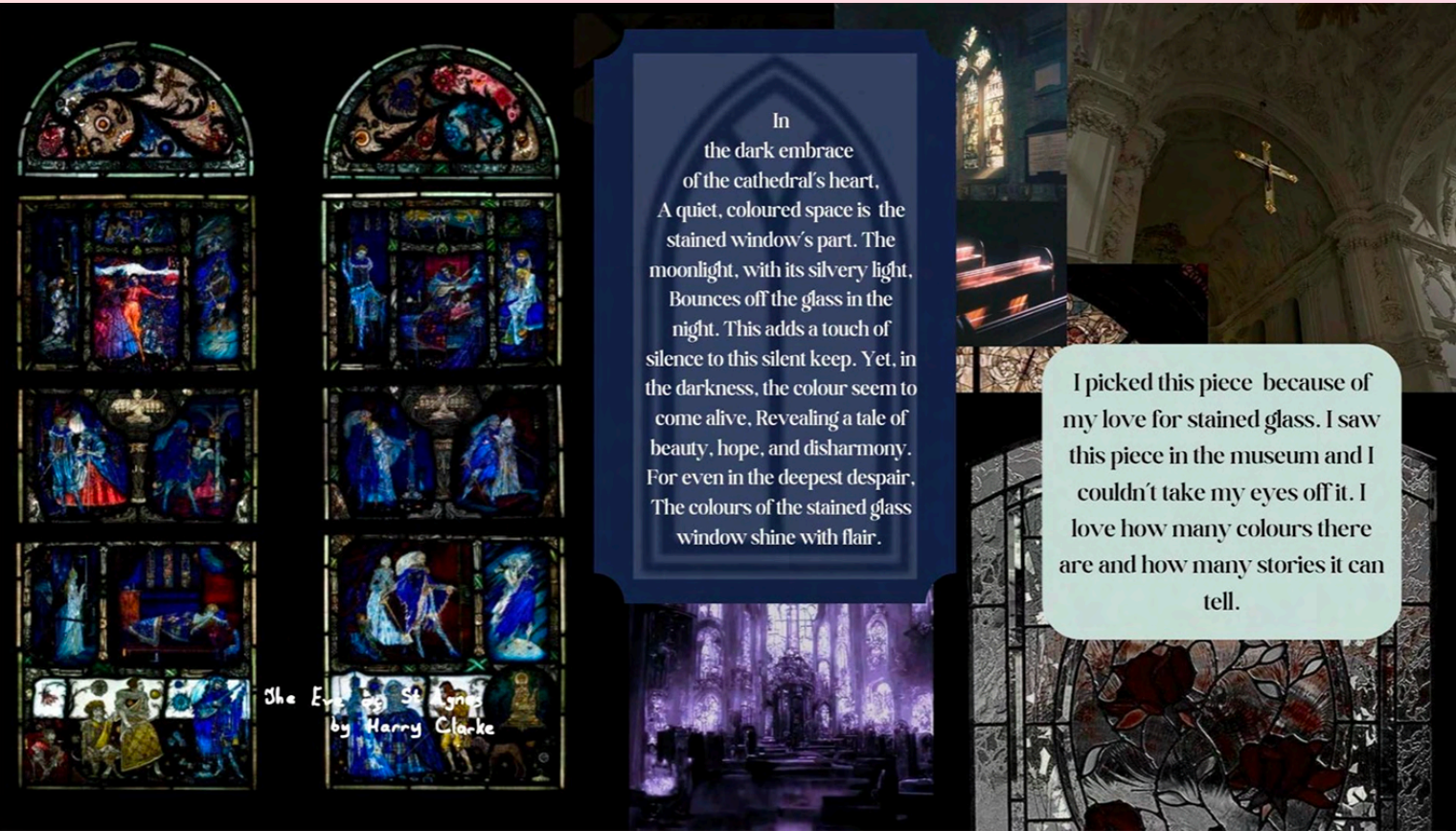
ALEXANDRA

TY 2025



ANDREA MAE

TY 2025



CARLA

TY 2025



Venus Rising from the Sea by James Barry [1772]

I particularly like the depiction of the Roman Gods in specifically paintings and sculptures so this piece was drawn to me when I saw it. Venus especially has always been interesting for me on how artists depicts her, she is the Roman Goddess of Love and Beauty, similar to her Greek counterpart of the famous Aphrodite. Barry depicts Venus quite majestically as she stands close to the shore as a cloud lays beneath her. I have always found Venus gorgeous and this painting is an example of it. The artist has captured the goddess beautifully and respecting her and I adore this piece for it.



DYLAN

TY 2025

Portrait of John EDWARDS

Francis Bacon

You just sit there
Left leg laying atop the Inverse
Your head laying above the universe
And your hands begin merging
Hiding from the earth
He sits on a chair who's
left legs are missing as he subtly
looks into the vacuum of nullity
He casts a coloured shadow
Light has ripped his matter
"Will I stand"
Or am I fused to my seat
The shade beneath me makes me believe it
Now my arms are unseen
So I cannot reach the keys."



HAZEL

TY 2025



The feeling the painting gives me is all muddled. I *should* be feeling outcast by the scratchy rock faces, blurred out human features, rough grey terrain, and outright remoteness. But just thinking of the reactions other 'fans' would have had to this work changes how I personally view it. Imagining 'Look, it's Don and Sancho from Don Quixote! Other people love that story like I do! Oh wow – other people. There. An immediate connection. The painting becomes about adventure, and companionship, not only between the characters it depicts, but between everyone who becomes involved in it, who lights up when they recognise it.

Oxford Dictionary defines fan art as 'art created by a fan of, and featuring characters from, a particular TV series, film, etc'. Don Quixote and Sancho Panza by Honoré Daumier depicts two characters from the bestselling fiction book of all time, The Adventures of Don Quixote, by Miguel de Cervantes. That's what first popped out to me: this skilful oil on oak work circa 1855, this is fan art. Era and notoriety might make us think otherwise, as well as gender, fan art and fan fiction being heavily tied to the 'fangirl' trope, but on closer inspection, it's plain as day.

Permission has been granted: art can be empathetic while being obsessive, just like us. It demands: build on the creations of others. After all, Don couldn't have done it without Sancho (I'm guessing, I haven't read the book).



HOLLY

TY 2025



JULIET

TY 2025



View of Rome from the Pincio

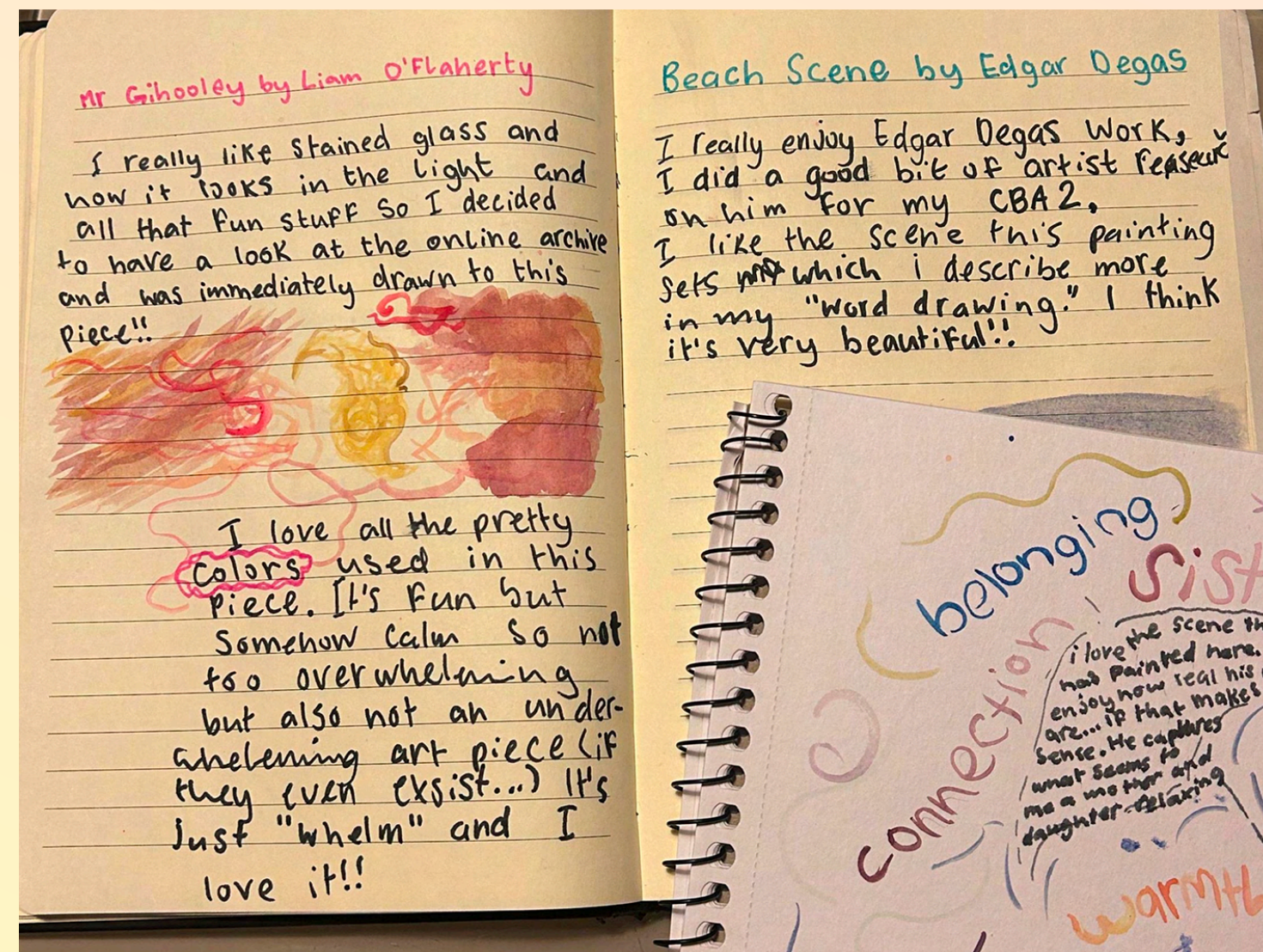
By Gustavo Bacarissas

I chose this painting because I love the use of the colours. The soft warmth that makes it look like sunset. My favourite part of the painting would be the light blur or smudge in the painting as it creates a relaxing, general atmosphere within the painting.



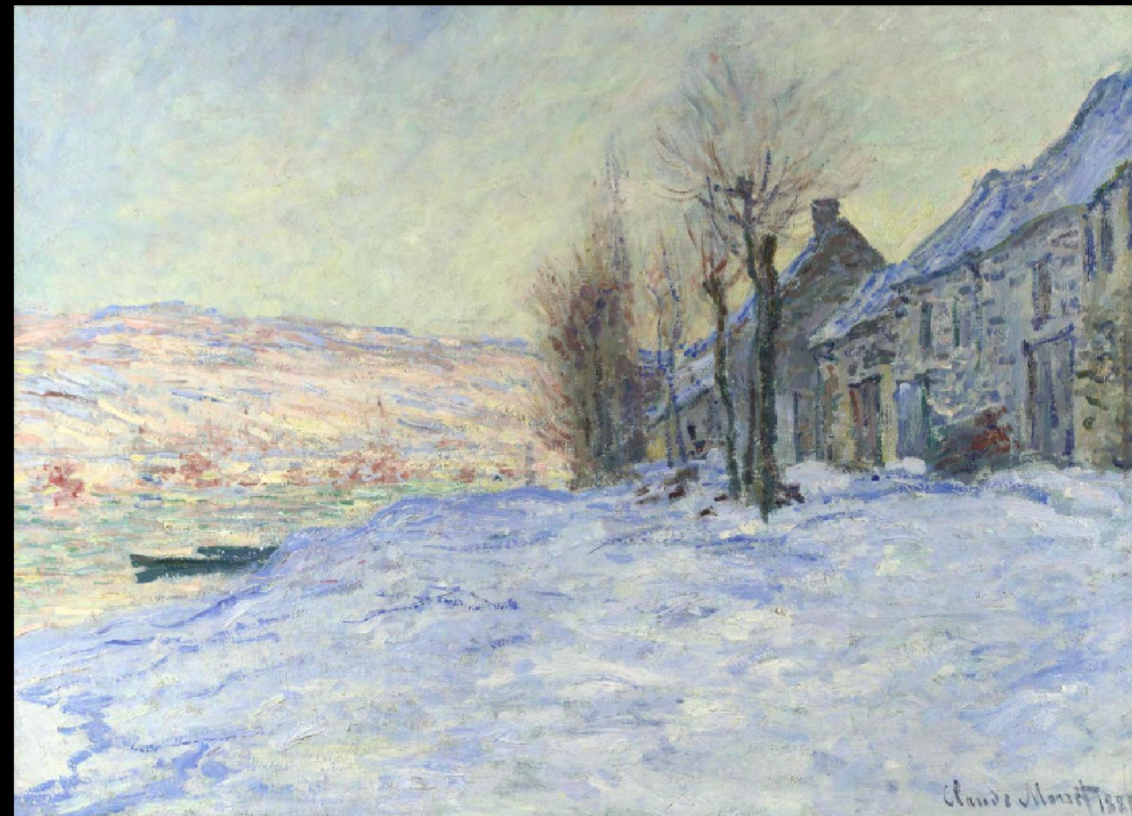
KAYLA

TY 2025



LAURA

TY 2025



Lavacourt Under Snow – Claude Monet

I chose this artwork because it reminds me of the winters back at home. The tall trees without leaves, the ground covered in a thick layer of snow, and the houses, old but standing proud. Not a single cloud in sight, the sun barely peaks through the winters short days. The smell of coal is prominent in the air, this is what snow smells like to me. I can imagine going sledding on the hill, or having some hot chocolate and sitting by the fire. Claude Monet's works have always spoken to me, with the way the colours harmonize and every brush stroke can be seen.



LUKE

TY 2025

The Deposition by Mainie Jellett

I admire *The Deposition* by Mainie Jellett because it beautifully combines abstract techniques with recognisable subject matter, reflecting her innovative approach to modern art. Inspired by her rigorous training under Albert Gleizes and later by Chinese art, Jellett masterfully merges rhythmic abstraction with spiritual themes. In this painting, the figures are simplified yet clearly defined, standing out against the abstract, symmetrical background. The oval composition and flat tones of red, grey, and blue create a harmonious and balanced aesthetic. Jellett's ability to infuse traditional church art with modernist principles makes *The Deposition* both emotionally profound and visually captivating.



MARLA-TAIT

TY 2025



NAOMI

TY 2025



Pro-Cathedral Dublin 1922 – Sir John Lavery.

This painting inspired me due to my love of history, and the connection this painting makes me feel to it. There is a real sense of community portrayed by the artist's use of perspective, and it almost feels like one is presiding over the funeral, watching and judging the congregation, but also part of it. The remorse for the loss of a leader, a hero and most importantly, a man who gave his life for Ireland's freedom. The colours used are reminiscent of purity and peace but also feel as if we are watching the scene through a veil, with the coffin, draped in the tricolour, standing out from the rest of the slog. The lighting casts an angelic light over the pyre, giving justice to the life Collins lead, and his legacy as a martyr of the revolution.

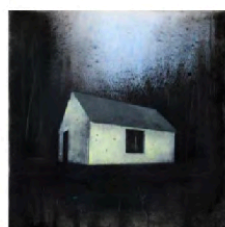


OISIN

TY 2025

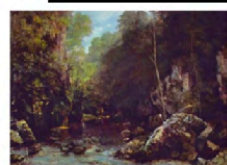
Lodge.

This oil painting was made by Canadian-born Irish artist Elizabeth Magill in 2006. It is an oil on canvas piece that explores themes of fear, familiarity, mystery, and symbolism of colour. It shows a white house surrounded by dense, dark, shadowy forest, with a pale sky above.



My first impression of this painting was how unsettling it was. The stark difference from the ghostly white house to the pitch-black forest made me feel uneasy. Thin, faint silhouettes of the trees and slivers of light made me feel trapped and enclosed by the darkness. The light blue, off white sky looks like scraggy hair between the shapes and branches. Finally, at the center of it all, the house stands alone and foreboding amongst the dark, with slightly dirty white paint. It is intimidating to look at and gives a spooky atmosphere.

This piece explores the theme of fear, making the viewer feel scared and anxious. The familiar shape of the house takes on a different context with its background making it creepy rather than cozy and warm. It reminds you how things look different and take on a whole new meaning at night or in the dark. The dark inside of the house through the windows elevates this fear, making it feel abandoned and even haunted. The art is similar in style to works done by Gustav Courbet, whose pieces give a similar unnerving feeling. An example is shown to the right called The Stream.



The theme of mystery is another prominent theme in the piece. The name of the piece, 'Lodge', is a rather blunt and vague name, strangely not using the definite article of 'The Lodge'. This name gives the building a mysterious and powerful status. The blank look of the house and its weird location adds additional mystery to its origin and its residents.

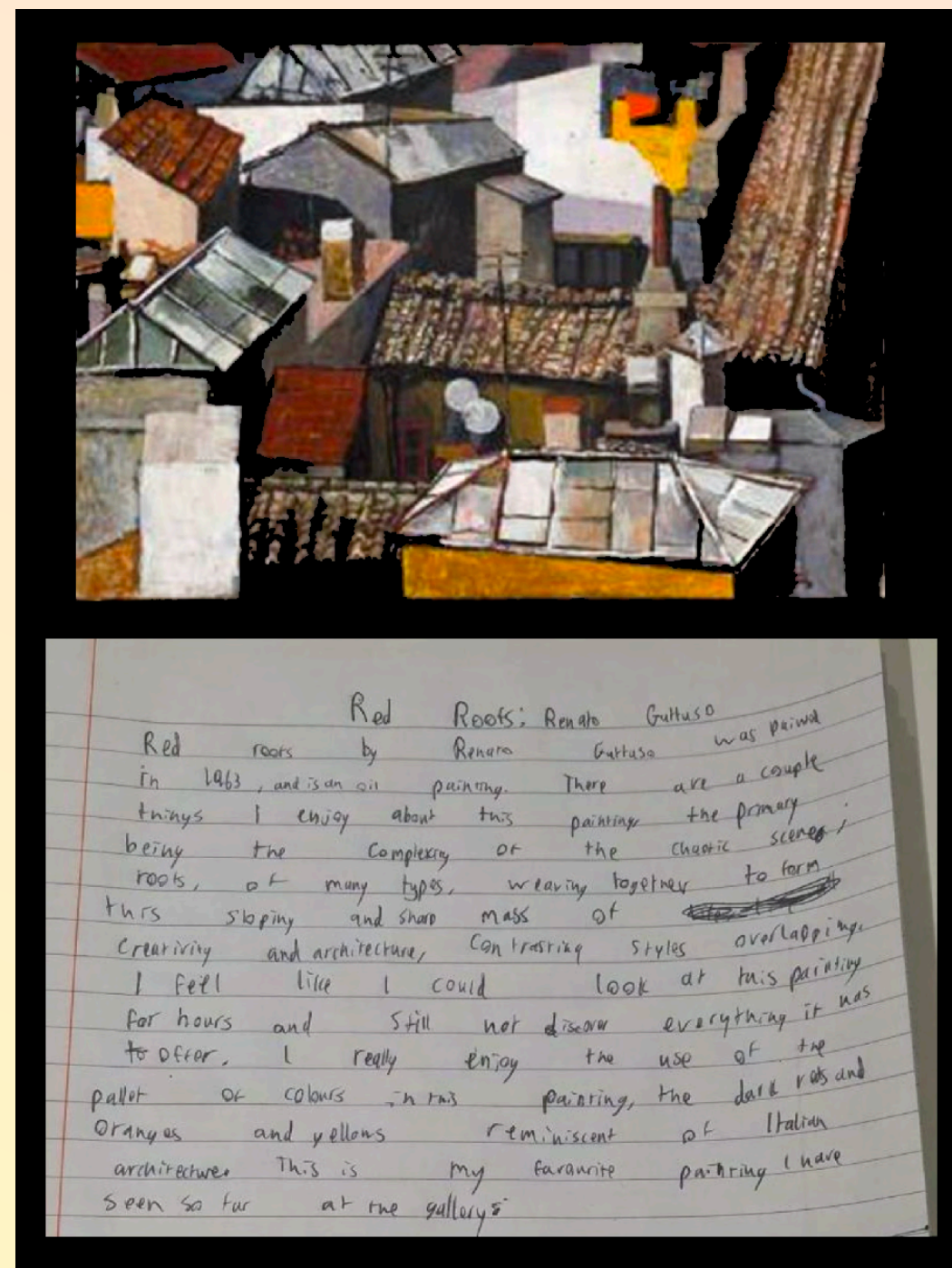
In relation to the theme of fear, the artist used colour to put further emphasis on this theme. The two most prominent colours in the work are white and black, conflicting colours making the piece appear harsh and cold. White can symbolize blankness, death, and isolation. Black symbolizes death, mystery and can even evoke power. The choice of black for the forest gives the location a sense of danger and unknown mystery. The stark difference with the house being pale white not only draws attention but makes the building feel different, isolated, and cold. Almost like the shadows of the forest creeping up to the out-of-place colour. The black makes the ground beneath the house seem to disappear, as mounds and shapes of the ground are lost in the darkness. This adds further unease, as the house looks like it is almost floating and makes you fearful of where you place your steps towards it.

The whole piece is meant to unnerve and unease the viewer, putting fear and wonder on the viewer about the house.



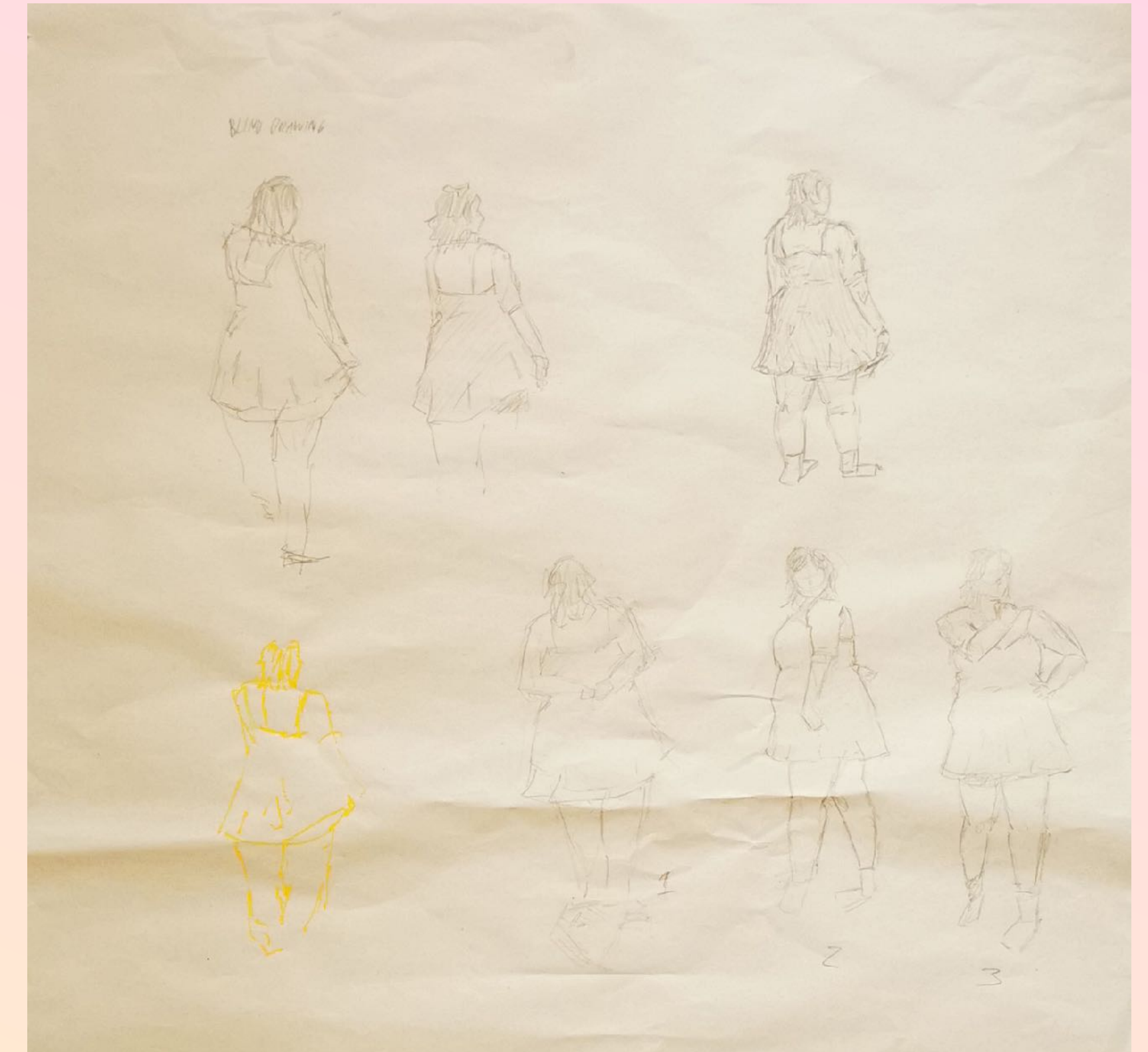
RORY

TY 2025



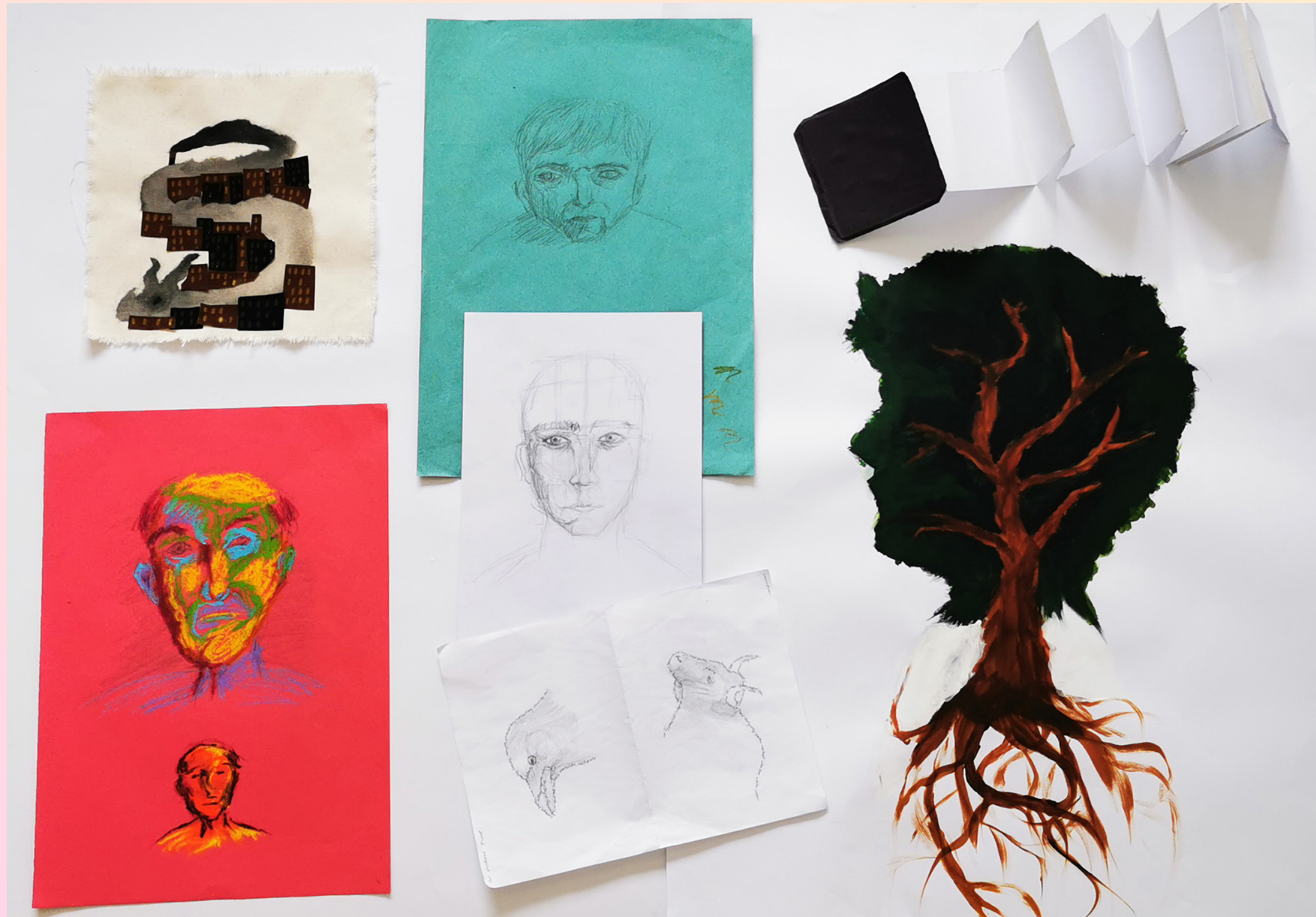
VIOLET

TY 2025



ZACK

TY 2025



GROUP DRAWING & FEEDBACK

TY 2025



“I liked the fact that we had the chance to create art using different and new ways but also that we got to hear from the ‘non-artistic’ people that work in galleries, especially the conservators as I found that quite interesting.”

“I loved how organised everything was...and I enjoyed trying things I never would have before.”

“I enjoyed speaking about paintings and learning about different styles, and I found the digital marketing talk especially interesting.”

“I loved all of behind the scenes talks, especially the conservators and I loved the screen printing too.”

“I really enjoyed all aspects of this course, I enjoyed the art making and talking to each of the curators and different people who work in the gallery. It was really interesting to hear about how they got into their jobs and all the stuff that is done behind the scenes!!”

“I loved the creative craft parts of the course such as the painting, drawing and sketchbooks and tote bags.”

HUGH LANE GALLERY

Transition Year Programme January 2025

The Transition Year Programme 2025 was curated by Jessica O'Donnell,
Head of Education and Community Outreach.

The programme was facilitated by artist Michelle Hall and
assisted by Schools Coordinator Tori Boccarossa.

The e-zine was compiled by Michelle Hall.

Many thanks to all the participating TY students and to all Hugh Lane Gallery
Artist Panel members and staff who contributed to the programme.

www.hughlane.ie

**HUGH LANE
GALLERY**



Comhairle Cathrach
Bhaile Átha Cliath
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