

HUMEMORY LANE E ZINE

Hugh Lane
Gallery

Transition Year
Programme 2023





choose a name 🖐



choose a date ~



Sean McDonagh



Anthony Nwosu



Sienna Wright



Ella Harris



Georgia Smith



Anna Cranmer



Caroline Gillespie



Joseph Bonar



Mori Cox



Isabella Cardiff



Angel O'Toole



Matilda Staunton



Tori Daly



Helena Zubanova



Sammy Ibrahim



Ciara Poutch

Hugh Lane Gallery

Transition Year Programme

Tuesday January 24th

Wednesday January 25th

Thursday January 26th

Tuesday January 31st

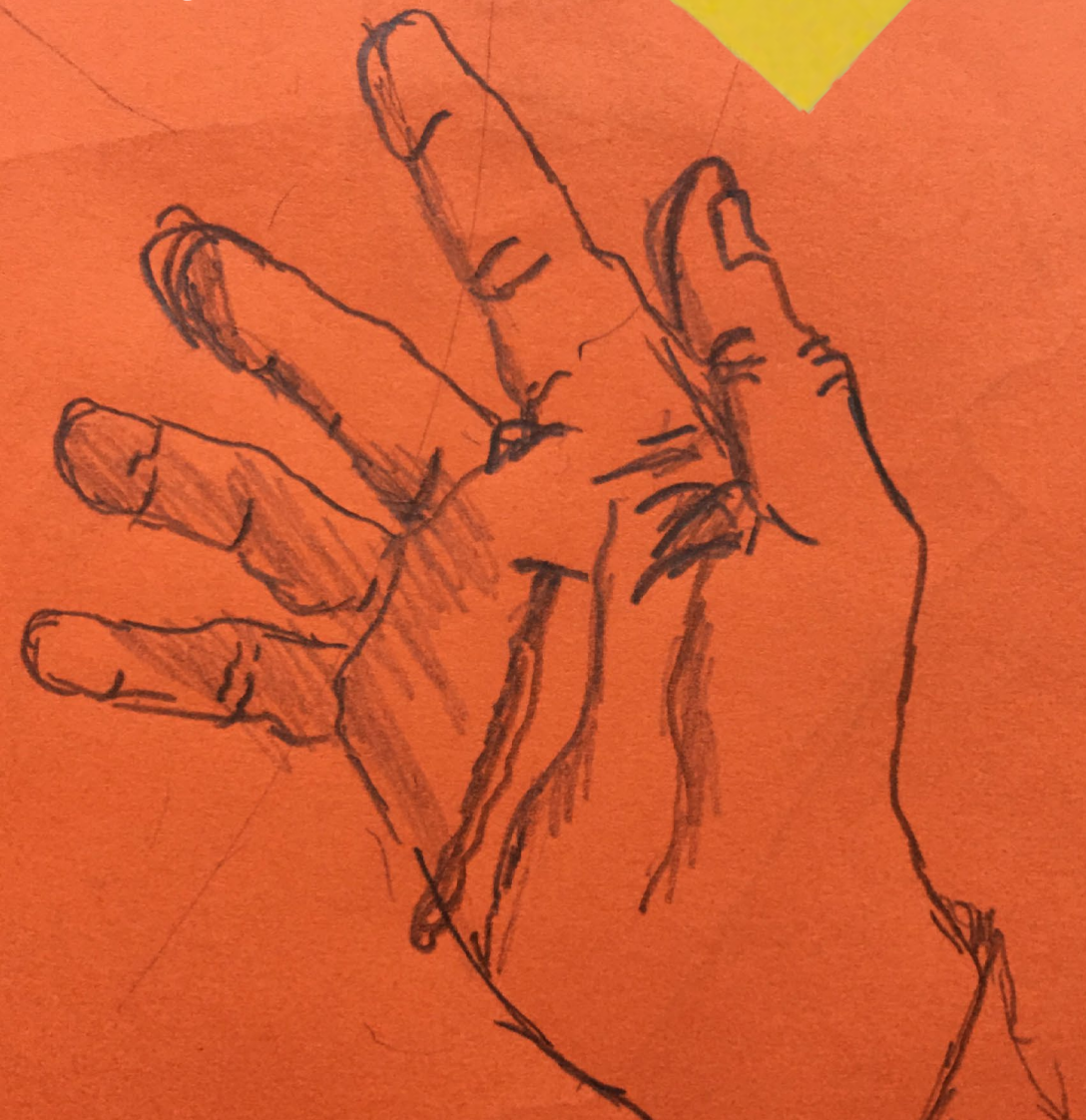
Wednesday February 1st

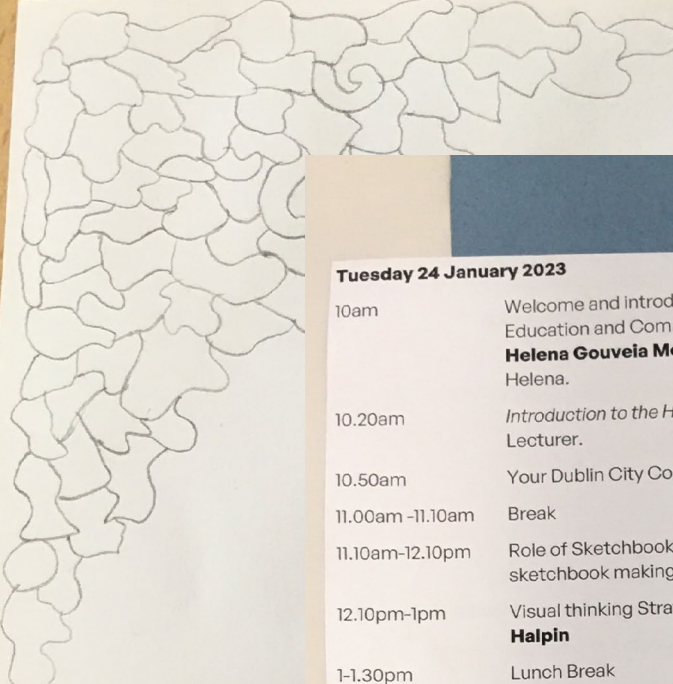

Thursday February 2nd

2023



<http://www.hughlane.ie>



Tuesday 24 January 2023

10am Welcome and introductions **Jessica O'Donnell**, Head of Education and Community Outreach, Hugh Lane Gallery; Artist **Helena Gouveia Monteiro** Facilitator. Icebreakers led by Helena.

10.20am Introduction to the Hugh Lane Gallery with **Aoife Convery**, Art Lecturer.

10.50am Your Dublin City Council with **Sinead Drumm**, Staff Officer

11.00am-11.10am Break

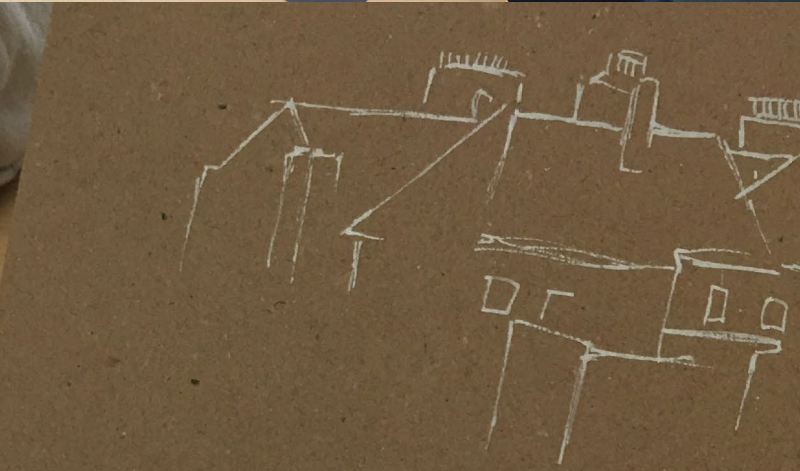
11.10am-12.10pm Role of Sketchbooks talk/mark making and practical sketchbook making session with artist **Ashleigh Downey**.

12.10pm-1pm Visual thinking Strategies (VTS) session with artist **Claire Halpin**

1-1.30pm Lunch Break

1.30-2.20pm **Pin-hole photography** workshop with Helena Gouveia Monteiro.

2.20pm-2.30pm Reflections/Catch up with Helena.



All your teachers
OR
You and your friends

Wednesday 25 January 2023

- 10am-10.05am Good morning with Helena Gouveia Monteiro.
- 10.05am-10.35am **Ask a Curator.** Discuss what questions you would like to ask departments: Exhibitions, Collections, Education and Conservation. Group discussion and compilation of questions for each department. Try to have a three questions for each department mentioned above,
- 10.35am-10.50am Introduction to Art Activity: **Writing About Art**/Introducing the Gallery's online e-museum collection with Helena Gouveia Monteiro. Homework: Choose two works from online collection or what's on display and write a short text or poem and/or a word drawing. [Due date for this assignment is Tuesday 31 January]
- 10.50-11.00am Break
- 11am-11.30am Ask a Curator: Education - **Cleo Fagan**, Education Curator
- 11.30am-Noon Art Activity with Cleo: Participants break into groups to brainstorm and share art ideas for programmes that they think would interest a specific group or demographic such as teens.
- Noon 1pm VTS discussion with artist **Renata Pekowska**
- 1pm-1.30pm Lunch Break
- 1.30pm-2.20pm **Pinhole photography** session using pinhole camera with Helena Gouveia Monteiro
- 2.20-2.30pm Reflections/Catch up with Helena.



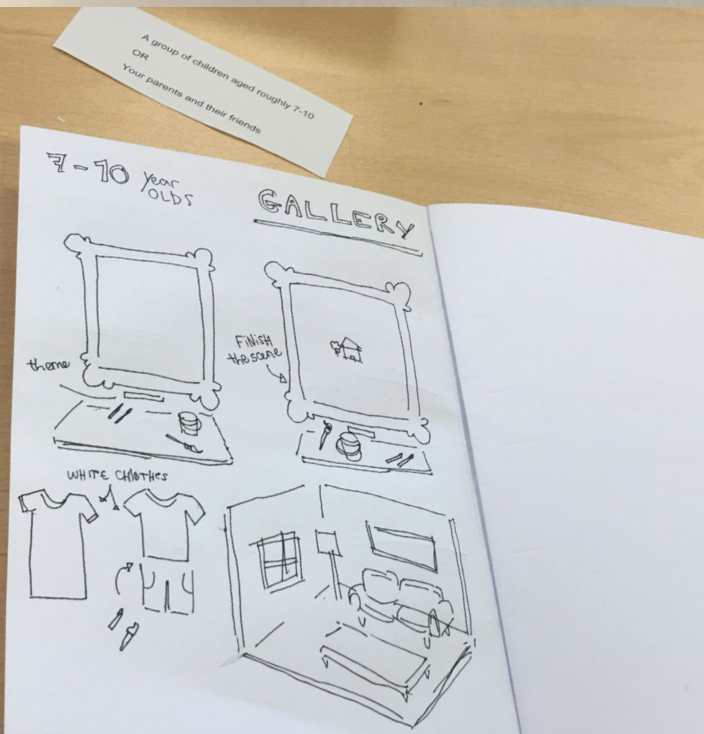
Do you research the artist?
What media do you use?
Are you financially stable?
What is a day in the life of an artist like?
Have you ever been inspired to make a piece by something that isn't considered critical?
Was it difficult starting off as an artist?
Where did you get the idea of the piece from?
How do you find inspiration?
What keeps you going?
Have you been influenced by social media, do you doubt yourself comparing to other artists?

EDUCATION

Do you get schools or people that come from other countries that participate in the education in the Hugh Lane.

What did you have to learn to become a curator

What did you study in college to get this job and what subjects did you have to do in secondary school to be able to do the course?



Children under 3

- Maze (foam)
- floor is soft
- Sensory things (velcro wall)
- Things hanging from ceiling
- White wall (paper to draw + experiment)
- Chalkboards
- hopscotch on ground
- Exhibition maze like.
- magnet drawing
- music / movie on wall
- big bed on ground

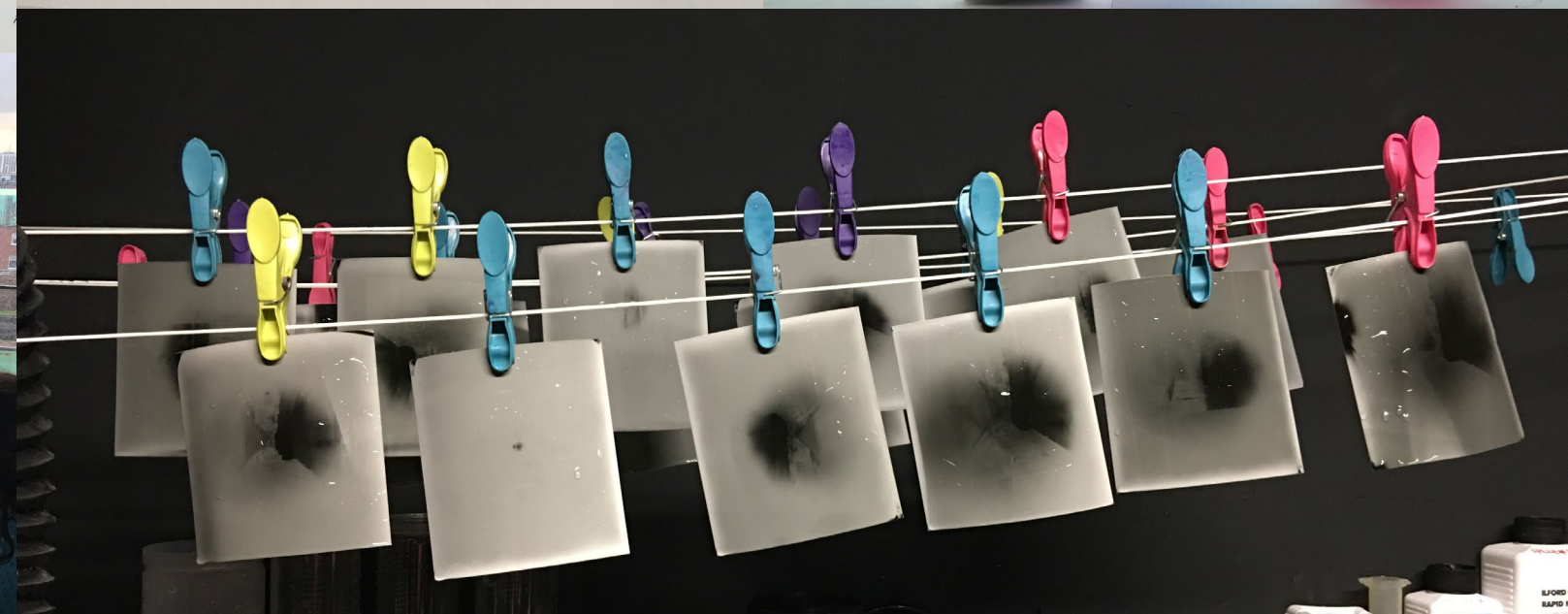
Questions

- What's the routine of a curator?
- How do you decide what paintings/art to use?
- Do you have a favourite artist?
- Have you ever encountered a rude artist before / how would you handle it?
- What made you become a curator?
- What's the most unique artwork you have seen?
- Conservation
- Do you have to clean / take care of paintings? Art often?



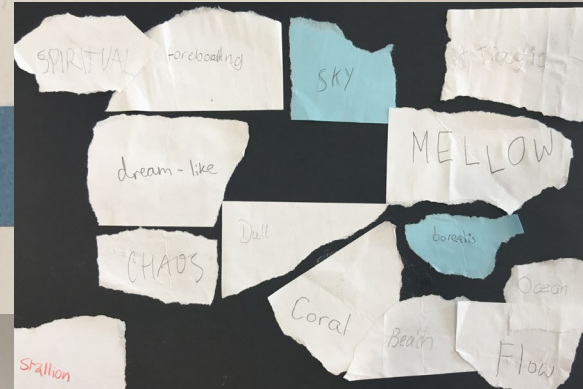
Artist
• Was it hard to start off?
• Where do you get your inspiration from?
• Do you stick to one medium?

A group of women who meet to sew, and whose first language isn't English
OR
Children under 3



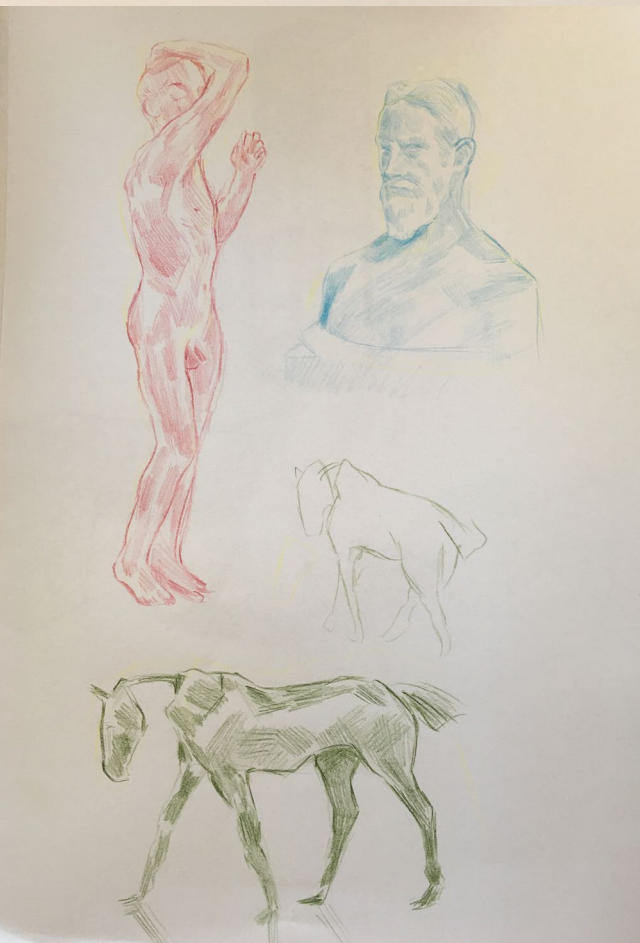
Thursday 26 January 2023

10am-10.05am	Good morning with Helena Gouveia Monteiro
10.05am-10.50am	VTS discussion in the Gallery spaces with artist Michelle Hall.
10.50-11.05am	Quick sketches/Word poem in the Gallery with Helena
11.05am-11.15am	Break
11.15am-Noon	Ask a Curator: Exhibitions – Meabh Delaney, Exhibitions Department
Noon- 1pm	Art Activity: Printmaking with artist Janine Davidson.
1-1.30pm	Lunch
1.30pm-2.20pm	Art Activity: Printmaking with artist Janine Davidson.
2.20-2.30pm	Reflections/Catch up with Helena



Tuesday 31 January 2023

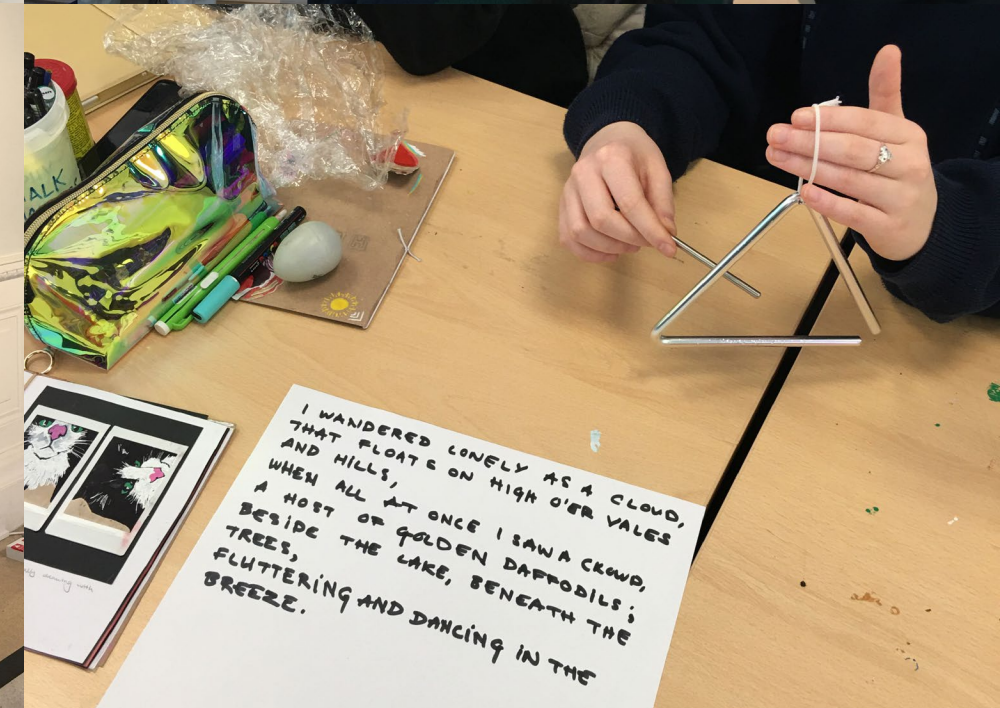
- 10am - 10.05am Good morning with Helena Gouveia Monteiro
- 10.05-10.45am Illustrated talk: Innovators in Focus – Sarah Purser; Lady Mary Heath by John Lavery; Mr and Mrs Thomas Haslam by SC Harrison and Self Portrait by Sarah Cecilia Harrison with **Aoife Convery**
- 10.45am-10.55am Questions and discussion with students, Helena and Aoife
- 10.55am-11.05am Break
- 11.05-Noon Sketching in the Gallery with artist **Renata Pekowska**
- Noon-1pm Visit to Conservation Studio /Introduction to the role of a Conservator – **Lucia Fabbro**, Head of Conservation and **Letizia Marcatilli**, Conservator.
- 1pm-1.30pm Lunch Break
- 1.30pm-2.20pm Visit to the Francis Bacon Studio with **Aoife Convery**
- 2.20pm-2.30pm Reflections/Catch up with Helena



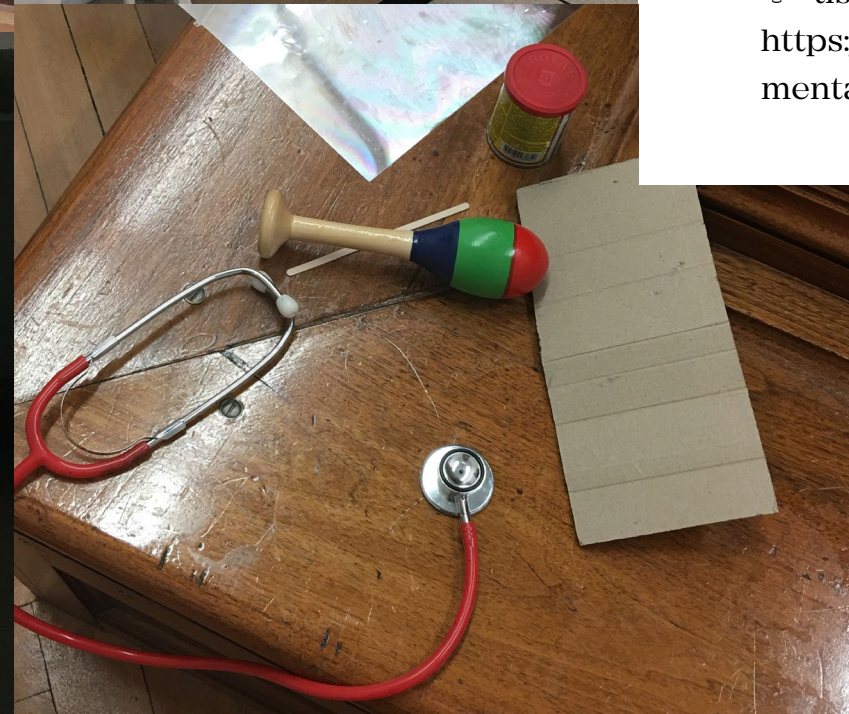
"This mess here around us is rather like my mind; it may be a good image of what goes on inside me, that's what it's like, my life is like that."

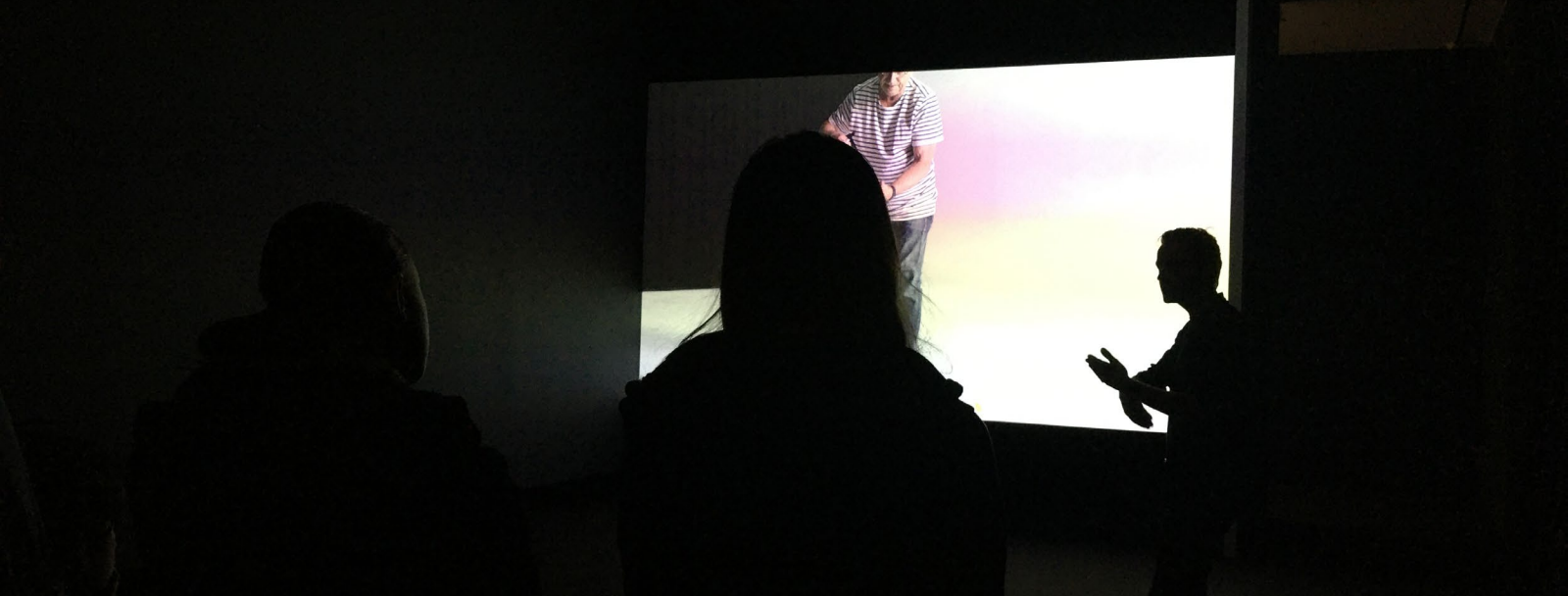


Wednesday 1 February 2023	
10am-10.05am	Good morning with Helena
10.05am-10.50am	Ask a Curator- Collections with Logan Sisley , Head of Collections
10.50am-11am	Break
11.00am-Noon	VTS Discussion with artist Renata Pekowska
Noon-1pm	Art Activity: Introduction to New Media in Contemporary Art and Sound session workshop with artist Megan Scott
1pm-1.30pm	Lunch
1.30pm-2.20pm	Art Activity: Sound session workshop with artist Megan Scott.
2.20-2.30pm	Reflections/Catch up with Helena Gouveia Monteiro



👋 listen to the students' sound creations here:
[https://soundcloud.com/user-423888426/experi-mental-soundscapes](https://soundcloud.com/user-423888426/experimental-soundscapes) ~

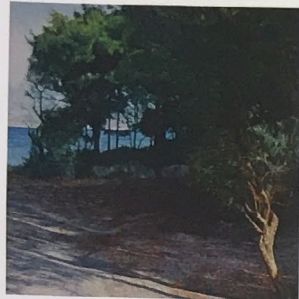




1st Piece:

Agios

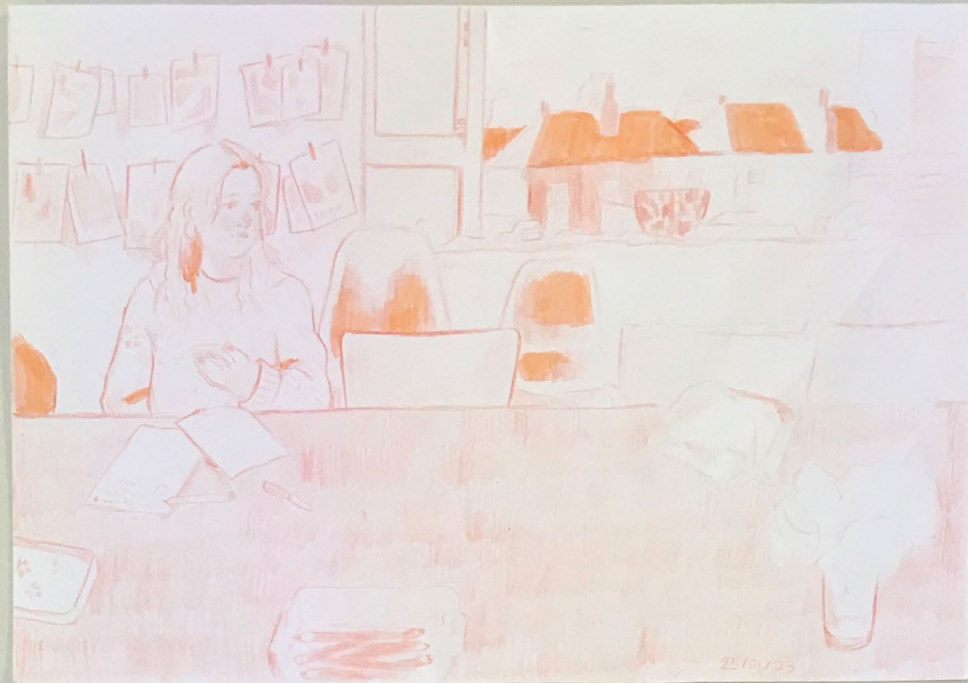
Athanosios by
Paul McKinley



(2020) Why I chose this piece: When walking through the gallery this artwork caught my eye. Its vivid use of colors and mix of realism and impressionism are striking and quite beautiful.

The trees in the painting remind me of my trips to Turkey and Greece when I was younger, this piece brought me back to those times. Looking at it now I can still remember the humid scent of the trees, and the nuts that fell from them.

Overall this painting invokes a feeling of nostalgia for me and gives me a warm, comforting feeling when I look at it.



A sketch I did on the first day as
a view from where I was seated.

My written assignment

Ciara Pouch

my pin hole photography
result,

it's a bit blurry
but I think that
makes it look cooler.

← the camera
didn't actually
look like that...

2nd Piece:

Deposition by
Mainie Jellett



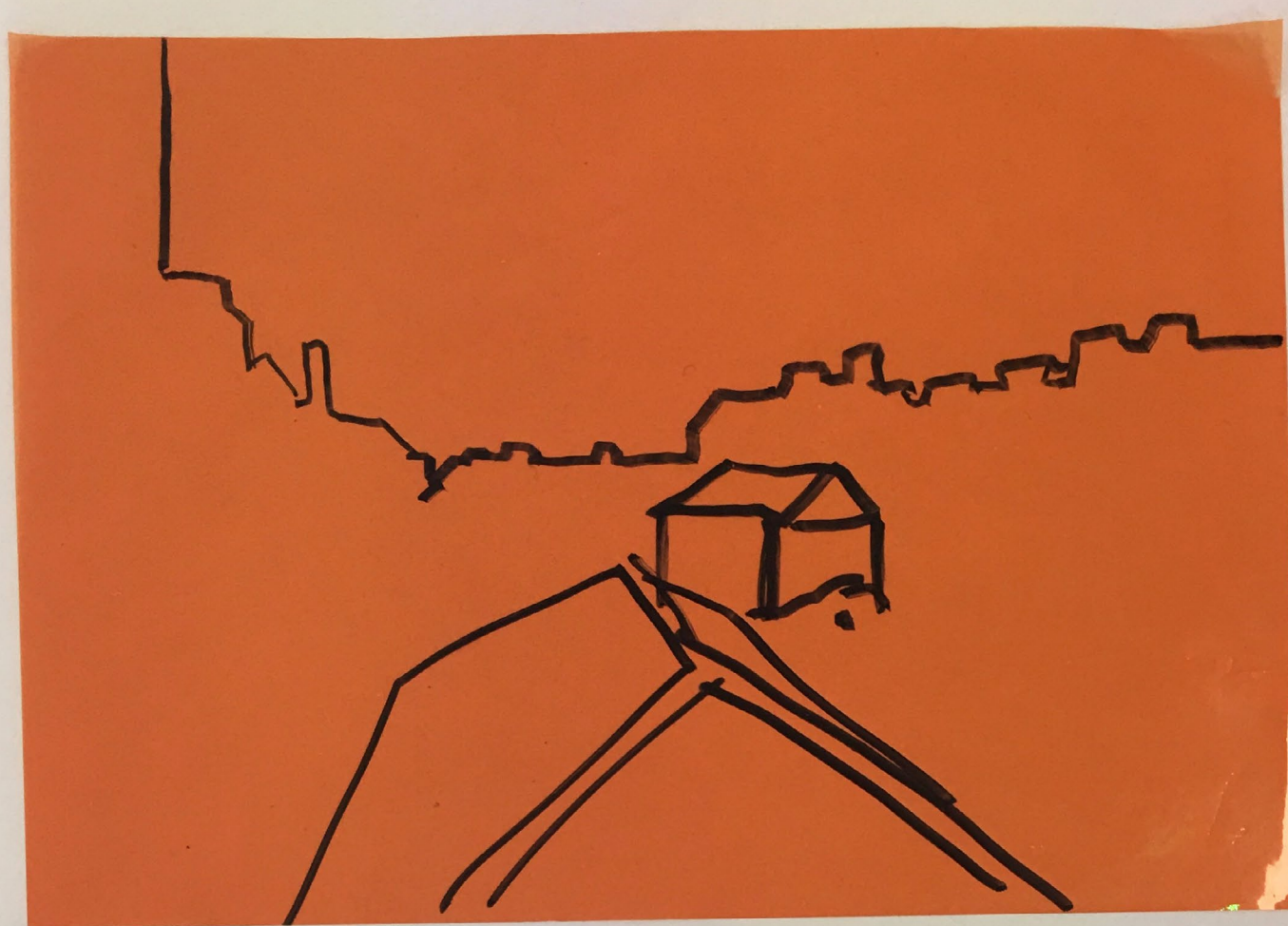
(1939)

Why I chose this piece:

Usually I'm not a massive fan of abstract art, but this piece definitely demonstrates a different side to it.

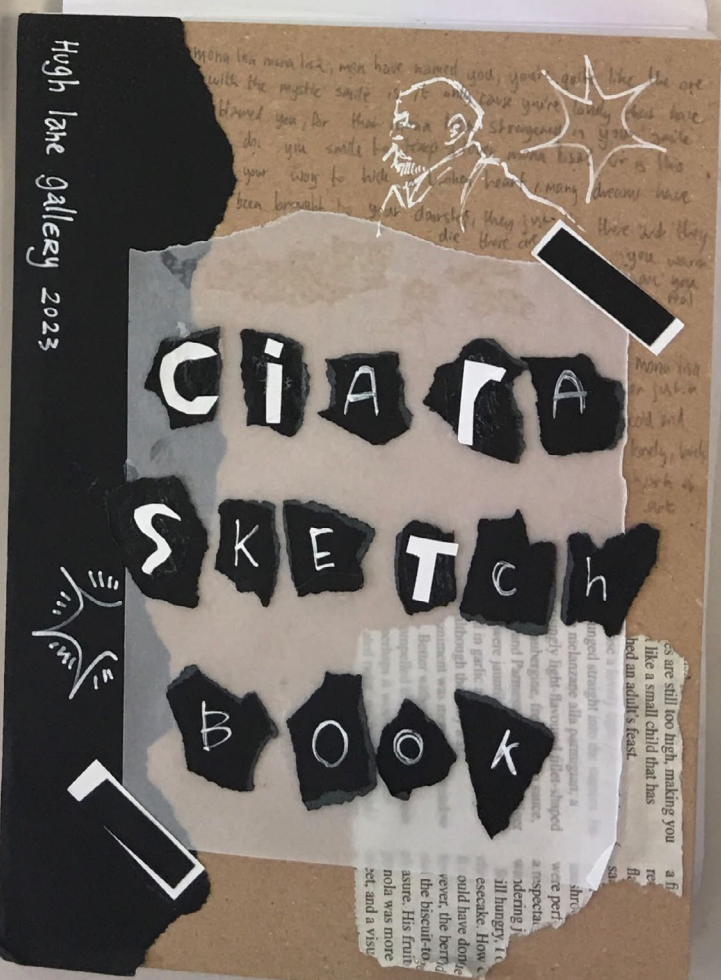
The colors are spectacular, and the geometric shapes of the figures make an interesting composition.

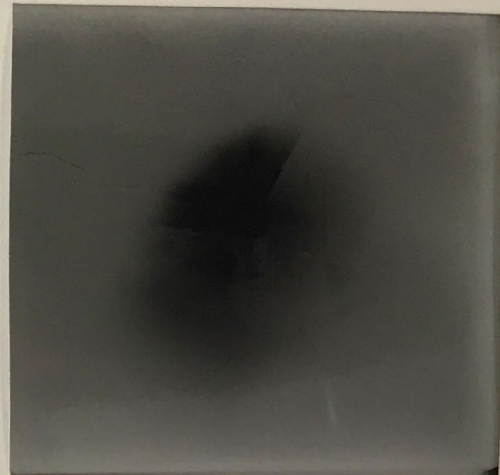
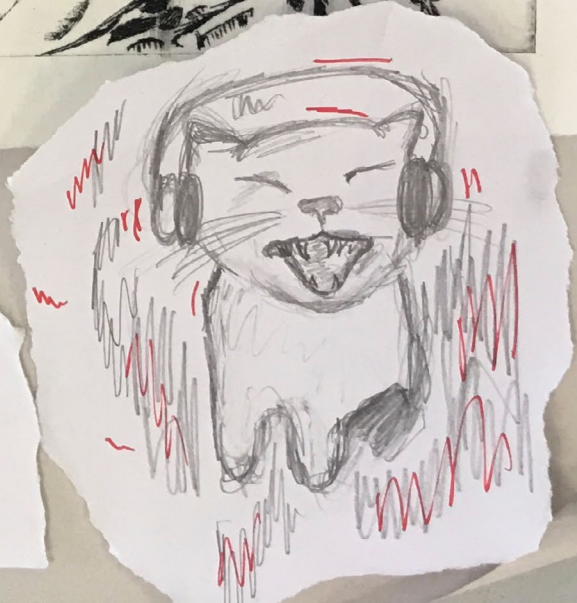
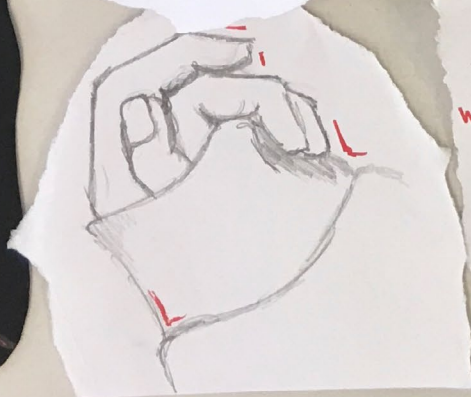
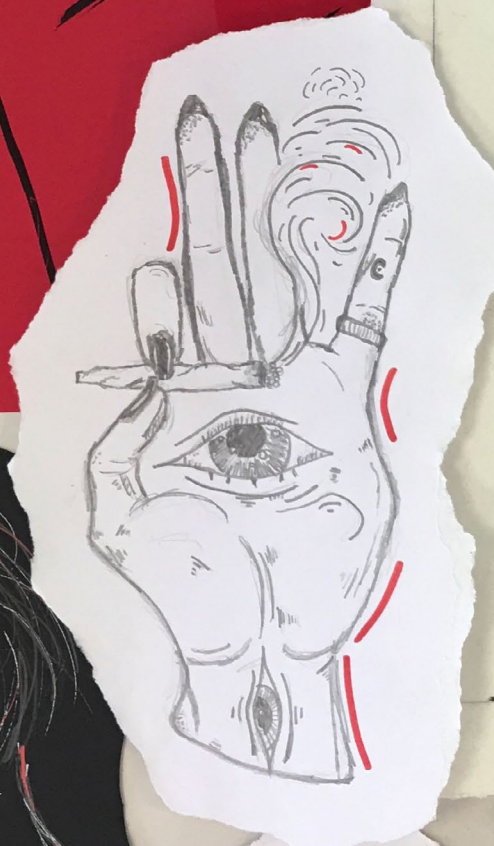
I don't know what exactly is happening within this painting, but to me it has a lot of religious imagery, like the halos around the figures heads, often seen on saints and depictions of Jesus.



traced cityscape.
(on cellophane?)

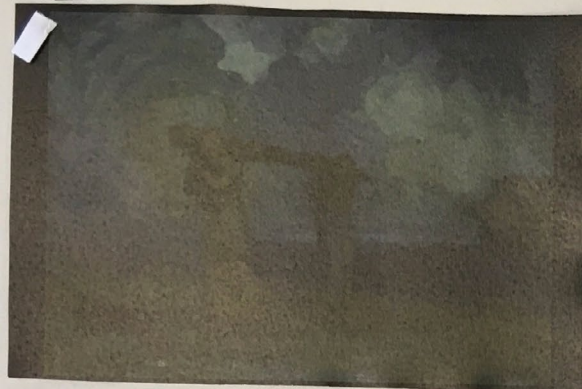
my print!



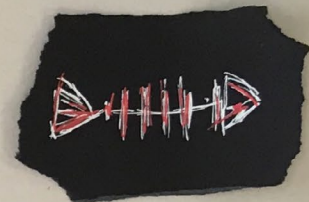
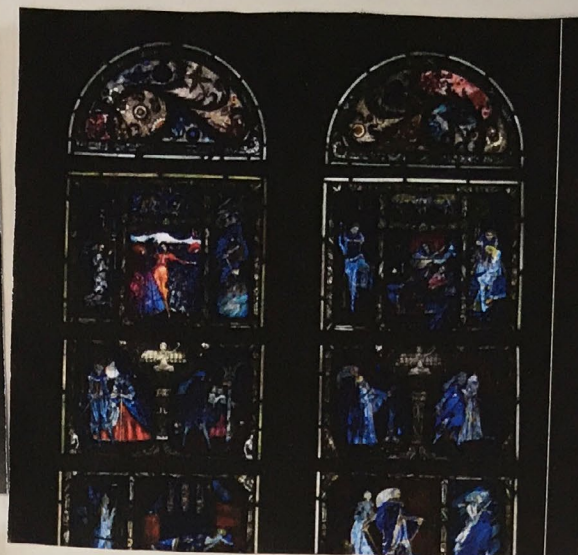


Picture taken by a camera I made

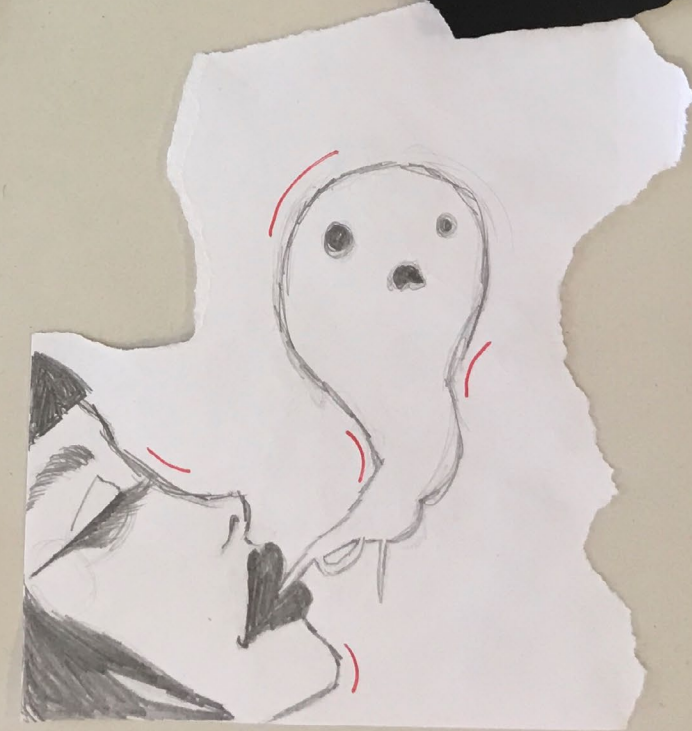
I chose the eve of st agnes by Harry Clarke and the log carriers by George William Russel.
Harry Clarke was born on the 17th of March 1889 in Dublin, Ireland. Clarke produced more than 130 windows, he and his brother Walter having taken over his father's studio after his death in 1921. I really like The Eve of St Agnes because the colours are really beautiful. I have always loved stained glass.

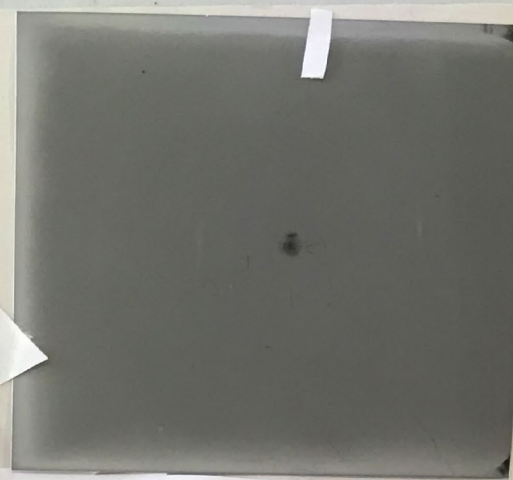
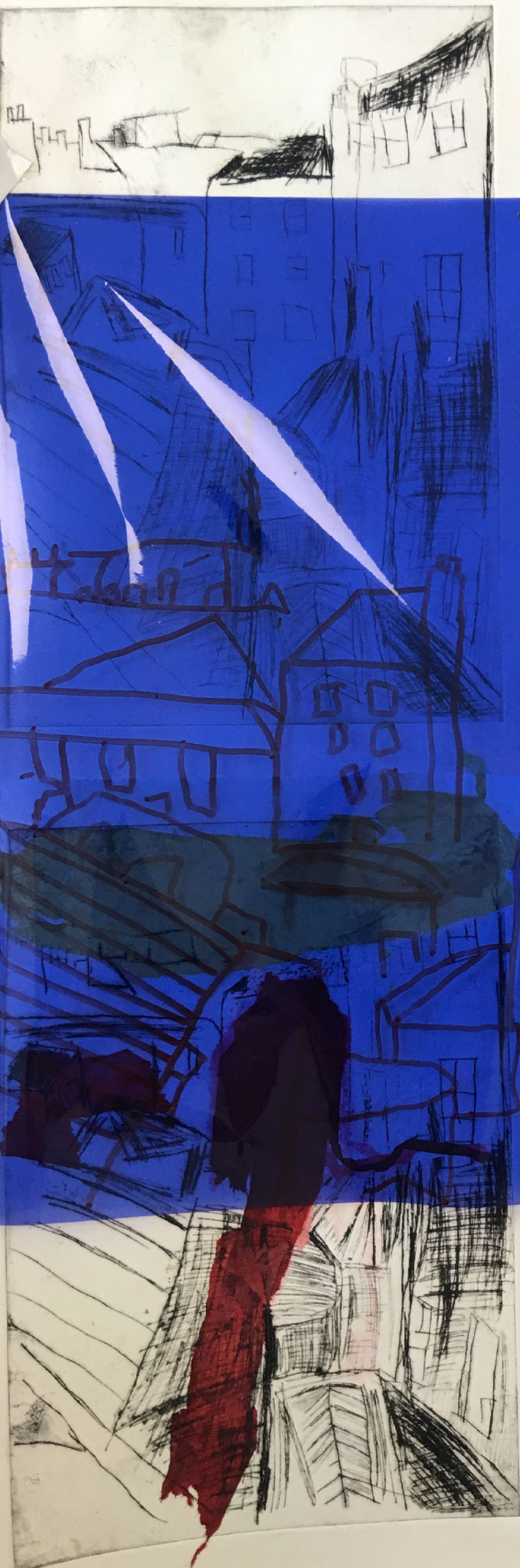


I also chose The Log Carriers by George William Russel. I really liked the way all the colours blended and matched each other but you can still distinctly tell what everything is. I like the way the sky is done I circular motions and it looks like there's giant greying clouds in it.



Sienna 2023





Art Assignment

The Eve of St Agnes by Harry Clarke

The piece I have picked for this assignment is The Eve of St Agnes by Harry Clarke. I have chosen this piece because of its rich lore and its interesting colour composition. I really admire how Clarke was able to create such detailed and intriguing imagery from only a poem and how he has portrayed this story using only stained glass. By his use of very deep colours like dark blues and deep crimson he creates an almost fairy tale like aesthetic making me more interested with learning about the source material and it in turn draws me to the piece. The colours also give this piece a very regal look which even further connects it to the source. I also like how each portion of the glass has a unique border which makes the story easier to follow and almost turn these sections into their own artwork which further shows Clarke's skill and ability.

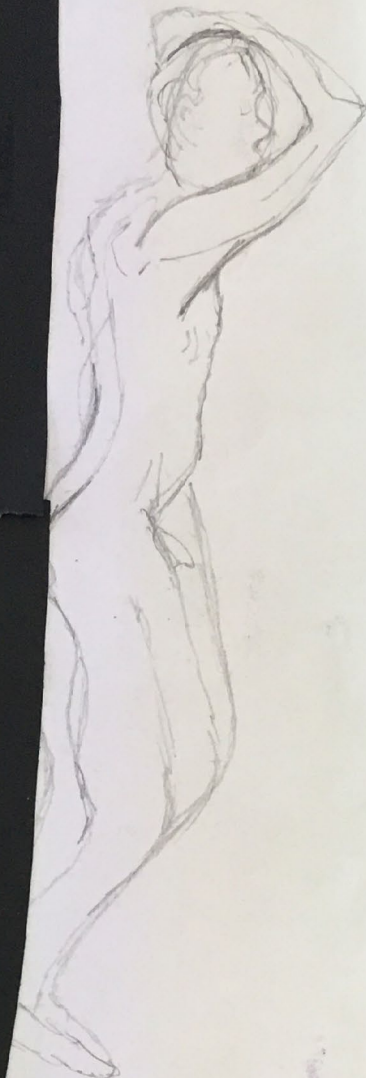
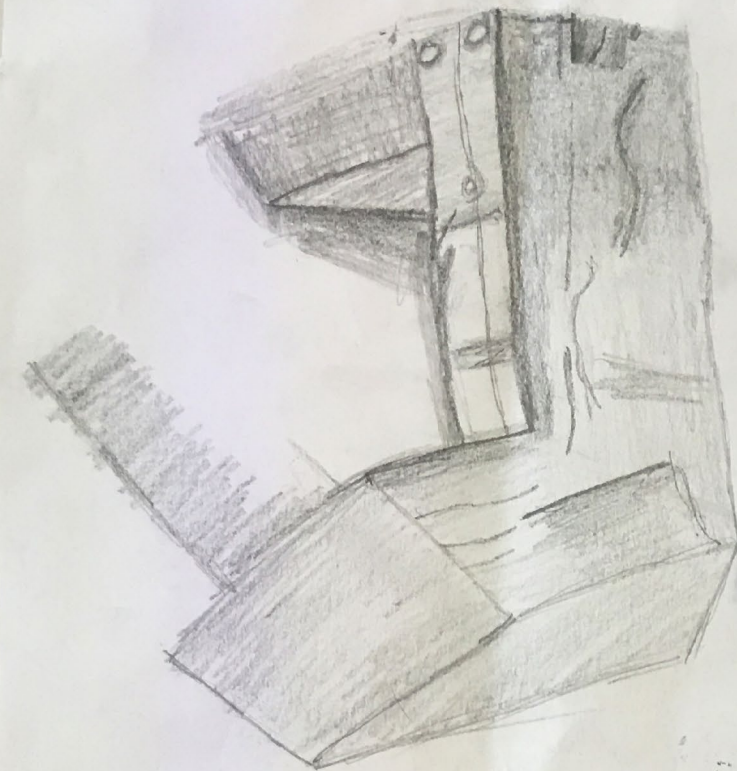
In conclusion, I was really impressed by Harry Clarke's use of different stained-glass techniques and beautiful colour composition that I felt compelled to do my assignment on the Eve of St Agnes.

Eccles Street by Patricia Cooke

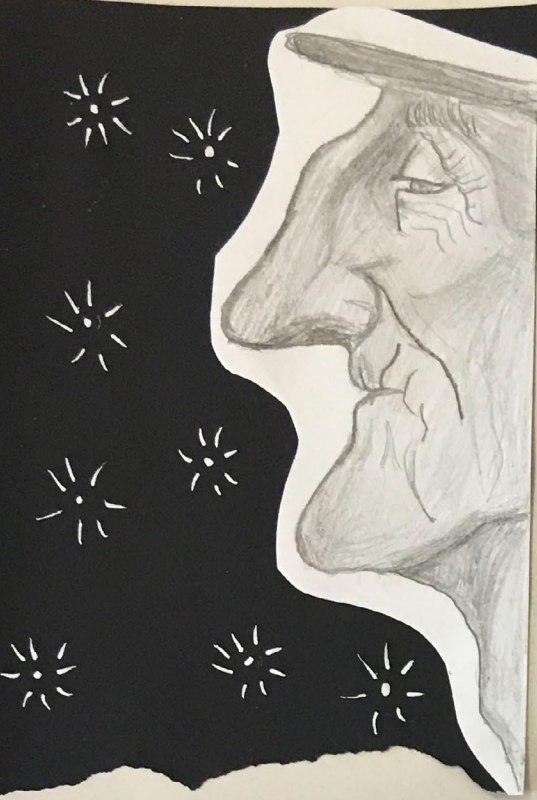
The Second Piece I picked for this assignment is Eccles Street by Patricia Cooke. I chose this one because of its unique style and very interesting atmosphere. I quite like the pen and ink style of the drawing as it creates this gothic look which works very well with the early nineteenth century style of the drawing, this is further complimented by the dark clouds that help to create this melancholic aura around the street which adds to the general aesthetic of this piece. I also like how Cooke uses light tones in the drawing, which is shown through the church as it is predominantly white which draws my attention to it and makes it stand out which I believe was done purposely as churches are seen as holy places of worship which shouldn't be associated with anything dark.

Overall, I found this drawing very moving and thought-provoking due to the clever techniques displayed by the artist as a result of her immense skill.

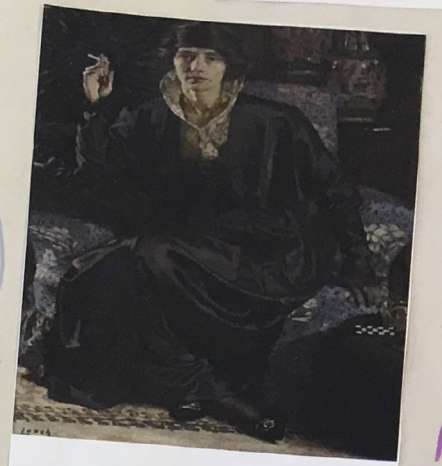
Eccles Street



Anthony

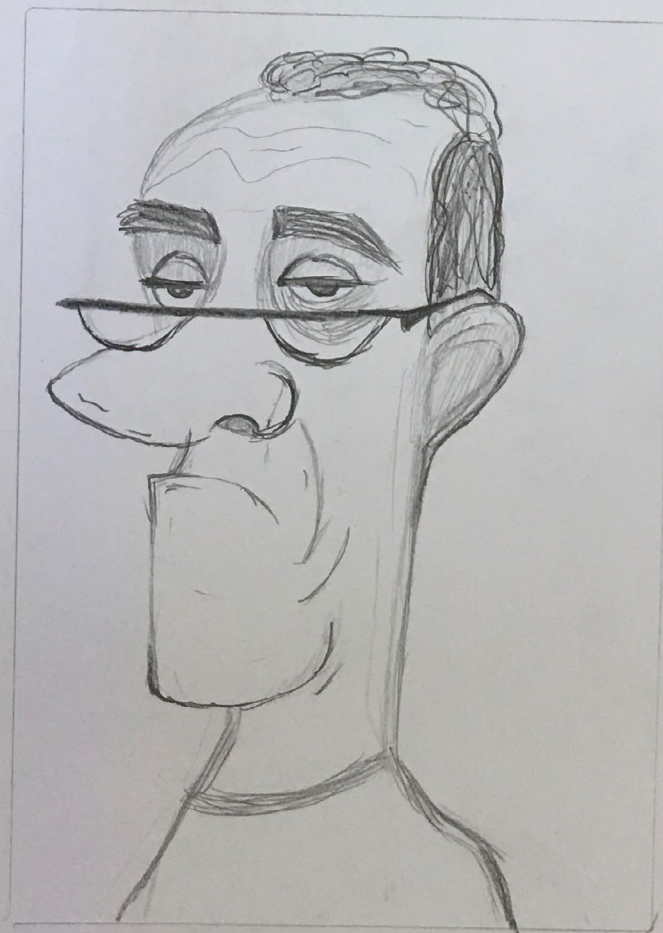


The cigarette



William John Leech (1881-1968)
Oil on canvas
62.6x 41cm

I think this artwork is about a rich woman taking a break in her home as we can see in the background she has some expensive looking vases and a nice big arm chair, I also think that maybe she could be a widow since we can't see any wedding rings, but I also think that maybe she was just home from a funeral since she looks quite down and shes wearing a lot of



HUGH LANE

2023!



we took our photos using a made camera!

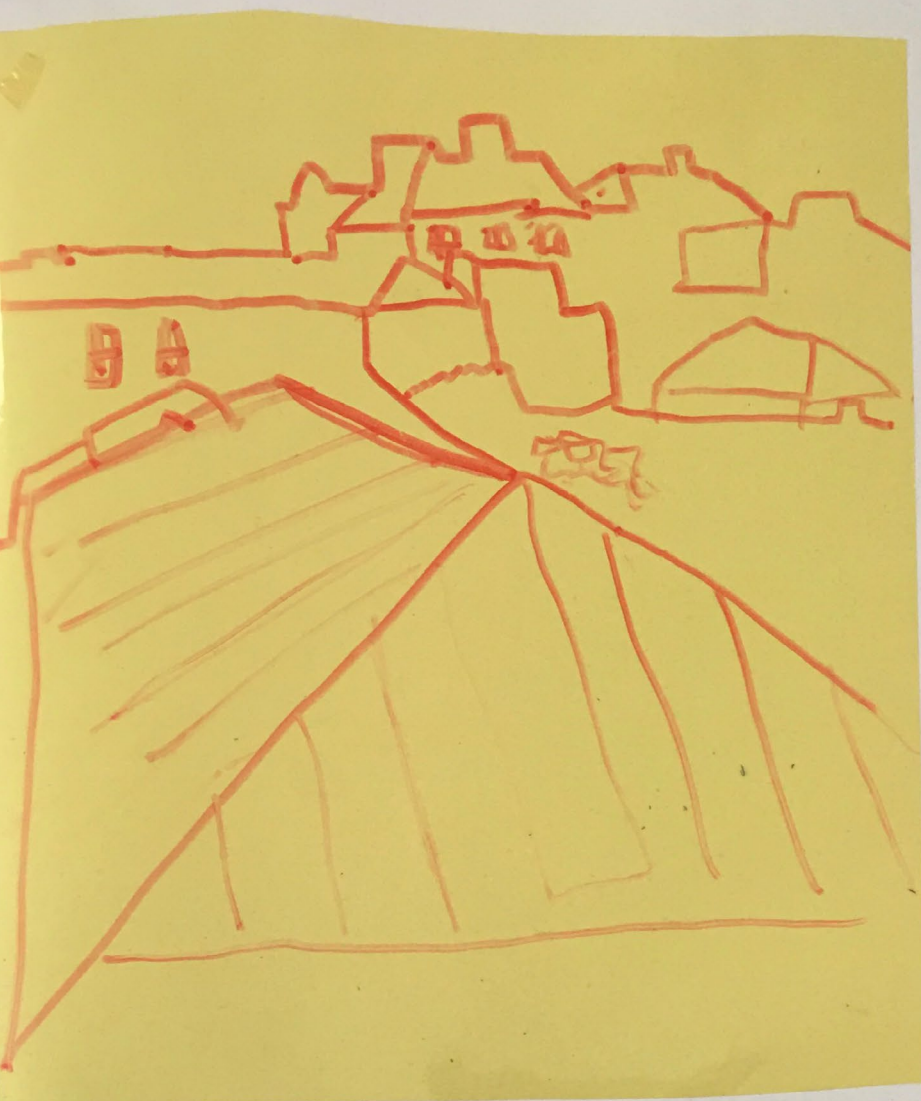
Beach scene



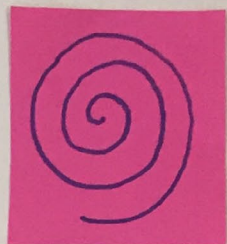
Hilaire-Germain-Edgar Degas (1876-1877)

Oil on paper mounted on canvas

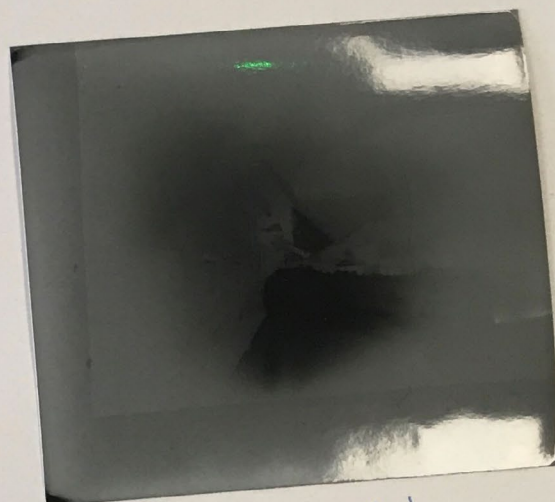
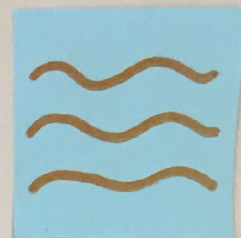
I think this painting is about a father and a daughter on a sunny day out at the beach together, or it could be her brother we can't really tell, but we can tell that they have some sort of platonic relationship because we can see that he is sort of braiding her hair and she is lying next to him. I really like this painting because I think the colour on it is nice and it's really bright and just resonates good energy!



Outline of pinhole photograph...



Sound
Art



Pinhole photograph!



Horse sketch

Print 1



Isabella
Cardiff

The Eve of St. Agnes

The Eve of St. Agnes,
a vision in blue

The Eve of St. Agnes
lets light shine through.

The Eve of St. Agnes
is an extraordinary tale
which shows how young love
can prevail

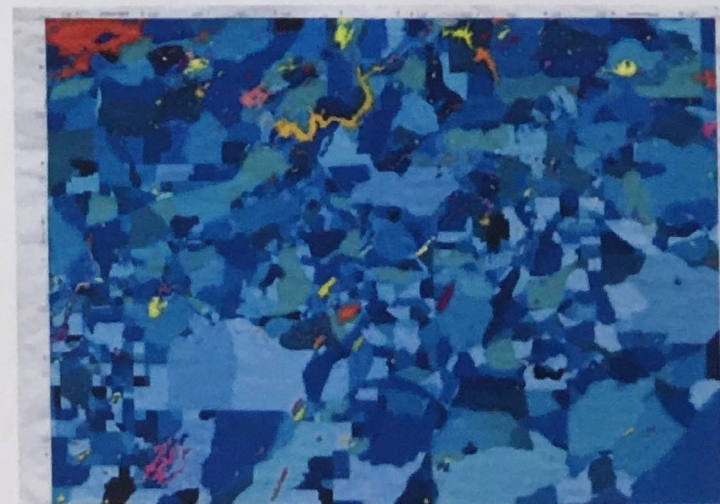
The Eve of St. Agnes
is full of beauty in different ways
I could sit and admire it
for days

The Eve of St. Agnes,
a vision in blue
The Eve of St. Agnes
lets light shine through.

by Harry Clarke

Road Trip by Kathy Prendergast

In this piece, I see almost a metaphor for a battle between logic and emotion. We humans are emotional beings who try to use logic and reason to make decisions. It isn't always that easy because emotions have a massive influence over us. The structure of this piece is very precise and not over-complicated. It is in the shape of a simple rectangle containing compact shapes that slot together, in shades of cool blues and greens. They look as if they are trying to cover the entire space they are contained in, to control the space. There are some almost spatters of bright, warm colours of pink, red and orange. To me, these colours represent emotion, which can be flamboyant and unstructured. The blues and greens are trying to cover up the pinks, oranges and reds, as if logic was trying to get rid of emotion.

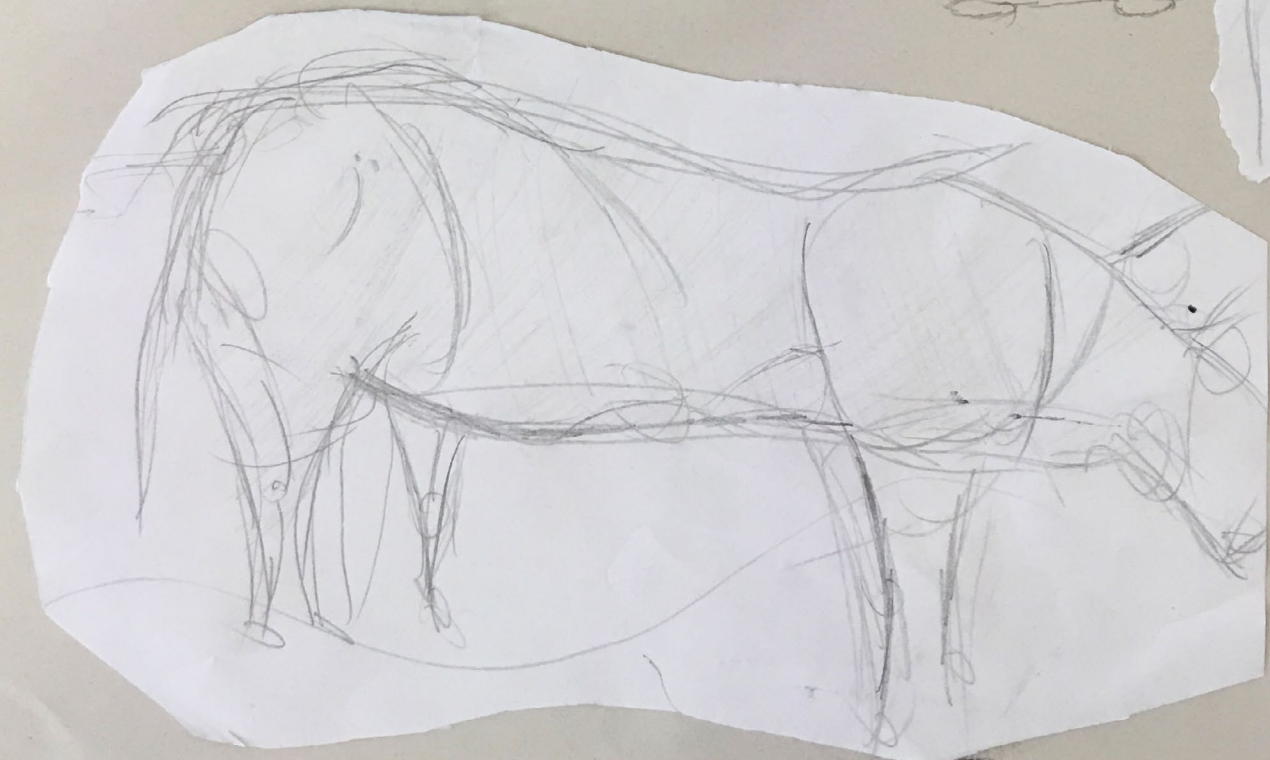
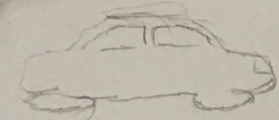
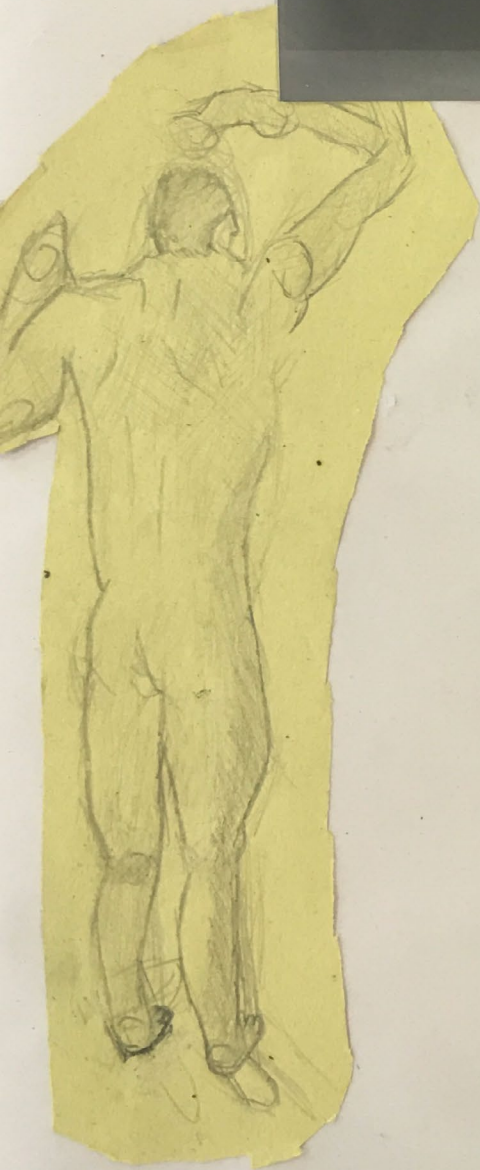


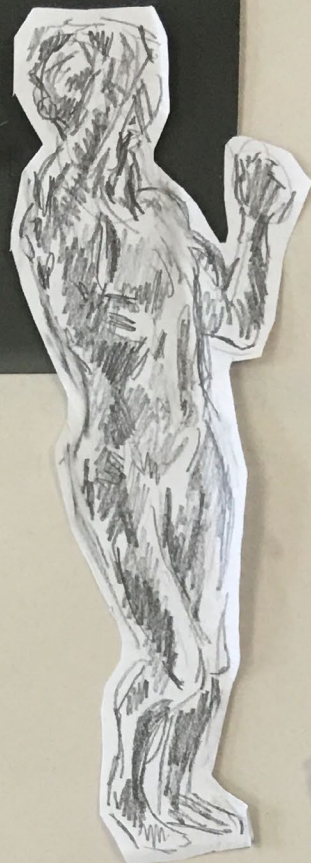


The second painting I have chosen to do is "The Village, Twilight" by Henri Eugene Augustin Le Sidaner. I have chosen this painting because of how it resonates with me. When I saw this painting, I looked at it for a few minutes, just to take in the atmosphere surrounding the painting. In my opinion, this painting is very laid back and relaxed, like an outsider looking in to a busy house. I can feel the quietness of this paintings surroundings, and how relaxing that must be. It reminded me of going out for a walk on Christmas Eve, as if this painting is made to give that feeling of serenity in a busy situation, like an outsider looking in.



The first painting I have chosen to write about is "There is no Light", painted by Jack B Yeats. I originally stumbled upon this painting a few weeks ago, whilst doing research on what to expect in the Hugh Lane Gallery. The painting struck me when I saw it, as it seemed to give off a different feeling and aura like no other painting did in the gallery. Then, during my first week in the gallery we, as a group stopped at this painting and did a quick fire word game, giving the first word we thought of when seeing this painting. As I previously mentioned, this painting gave off a "different" feeling, an almost unearthly feeling, so I chose the adjective "ethereal". I think this adjective rightly gives the impression of "There is no Light". It is definitely my favourite painting within the gallery. Jack B Yeats used different mediums on this oil painting; an example of which was pouring paint onto the painting straight from the tube, which I found interesting.

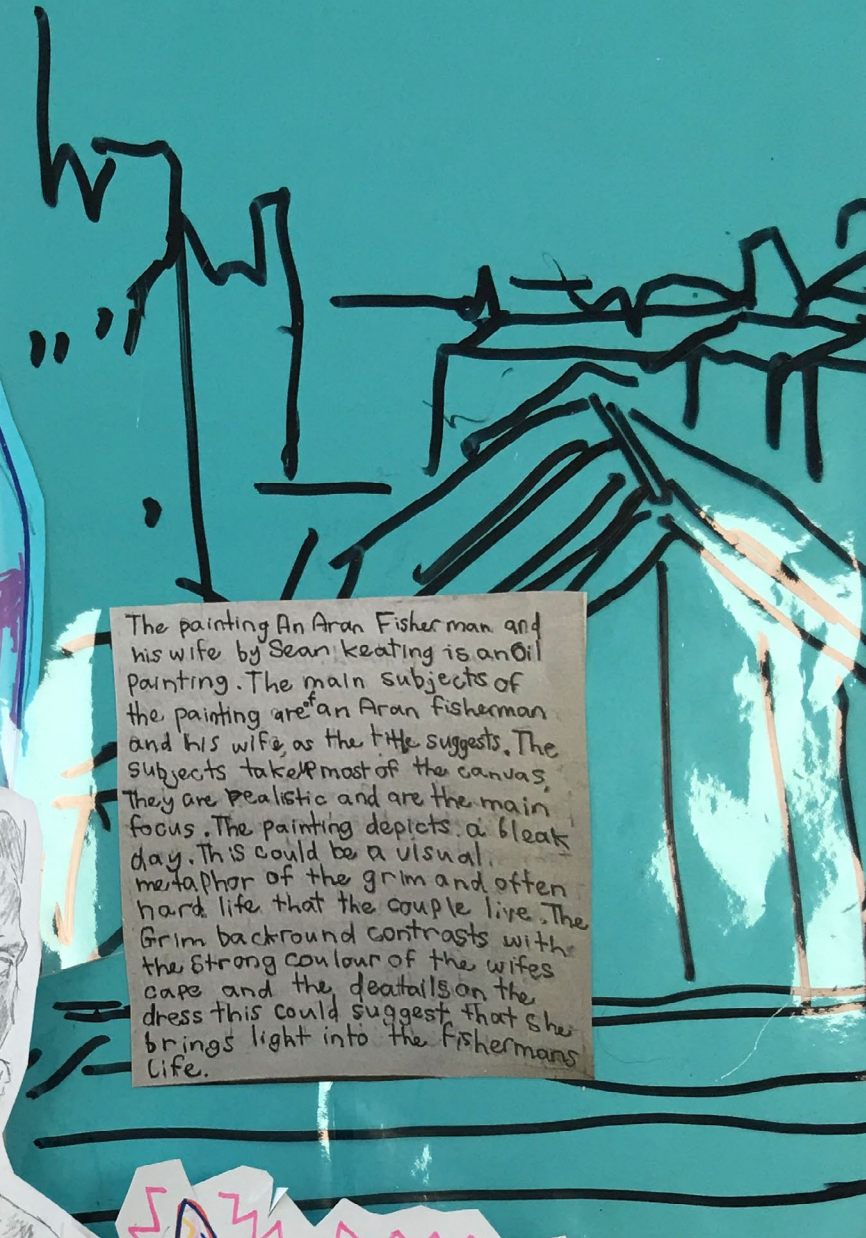




AN ARAN FISHERMAN AND
HIS WIFE



SEAN
BY KEATING

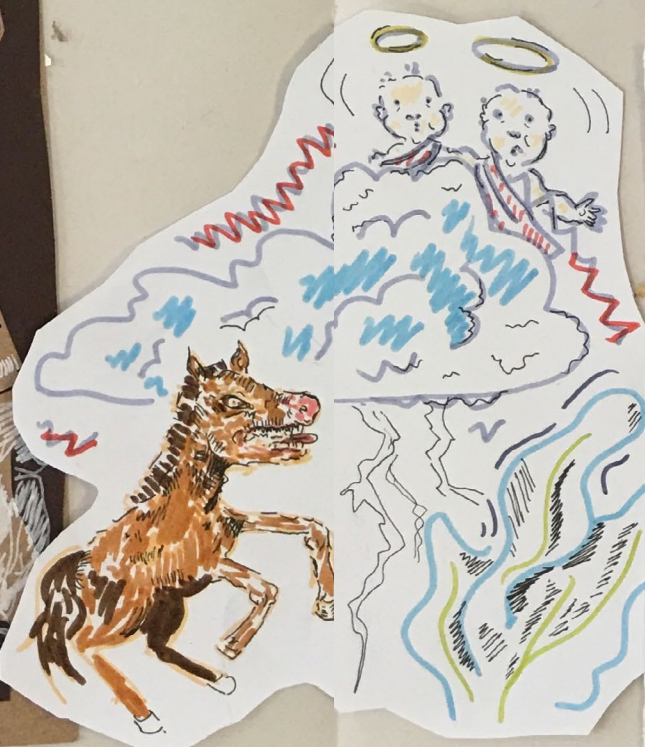
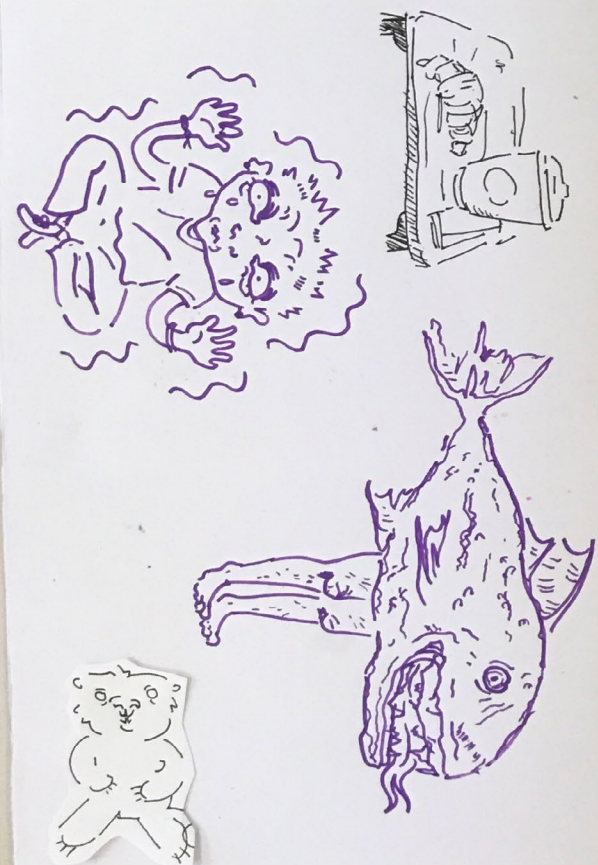


ARTIST BACKGROUND

Sean Keating was an Irish painter born in 1889 in Limerick. He went to a technical school in Limerick to study drawing. And then went to the Dublin Metropolitan School of Art. He travelled in the Aran Islands in 1914 with his friends. The people of the Aran Islands greatly inspired him and he painted them many times.

Keating is a romantic-realist painter. He sought to include the essence of his life and human kind in his paintings.

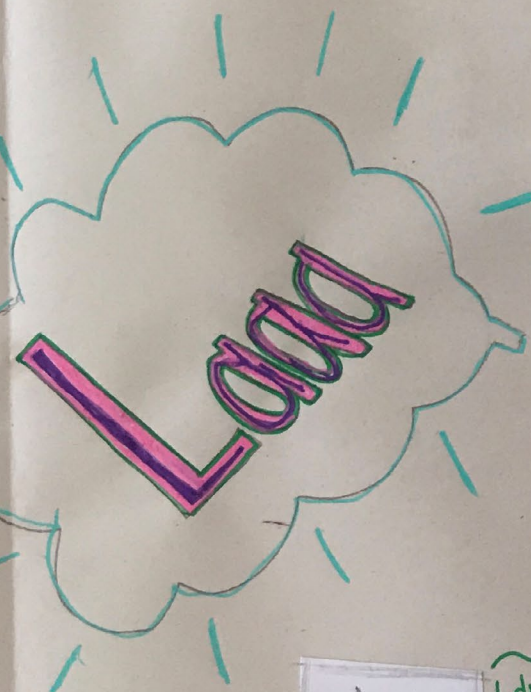
The painting An Aran Fisherman and his wife by Sean Keating is an oil painting. The main subjects of the painting are an Aran fisherman and his wife as the title suggests. The subjects take up most of the canvas. They are realistic and are the main focus. The painting depicts a bleak day. This could be a visual metaphor of the grim and often hard life that the couple live. The grim background contrasts with the strong colour of the wife's cape and the details on the dress this could suggest that she brings light into the fisherman's life.



Georgia
Ali
Smith

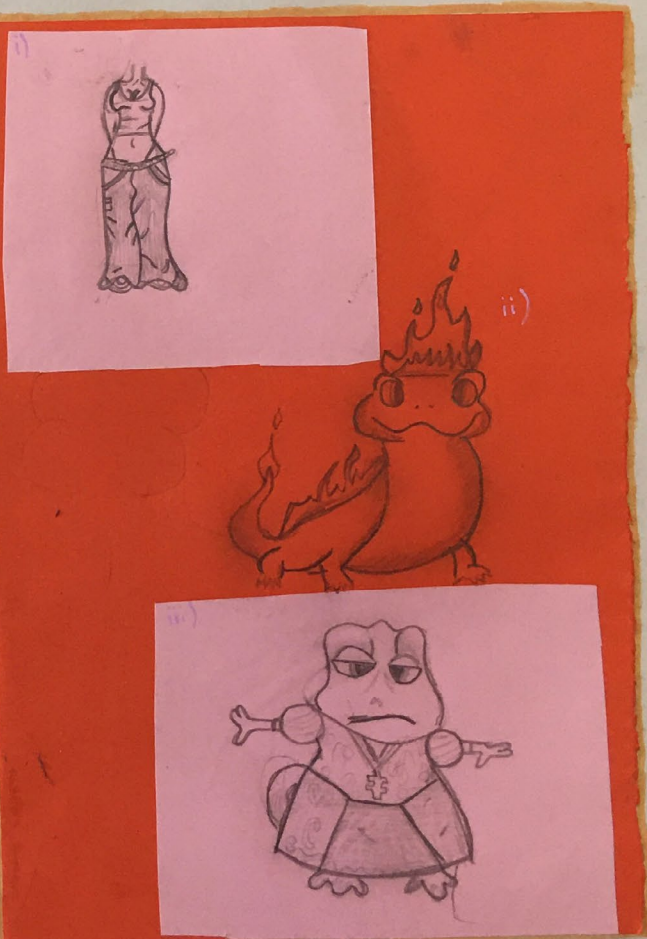
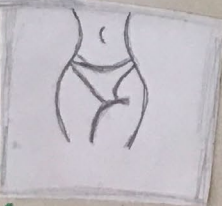


This is my
ink print
that we did
on the first
week of the
course.



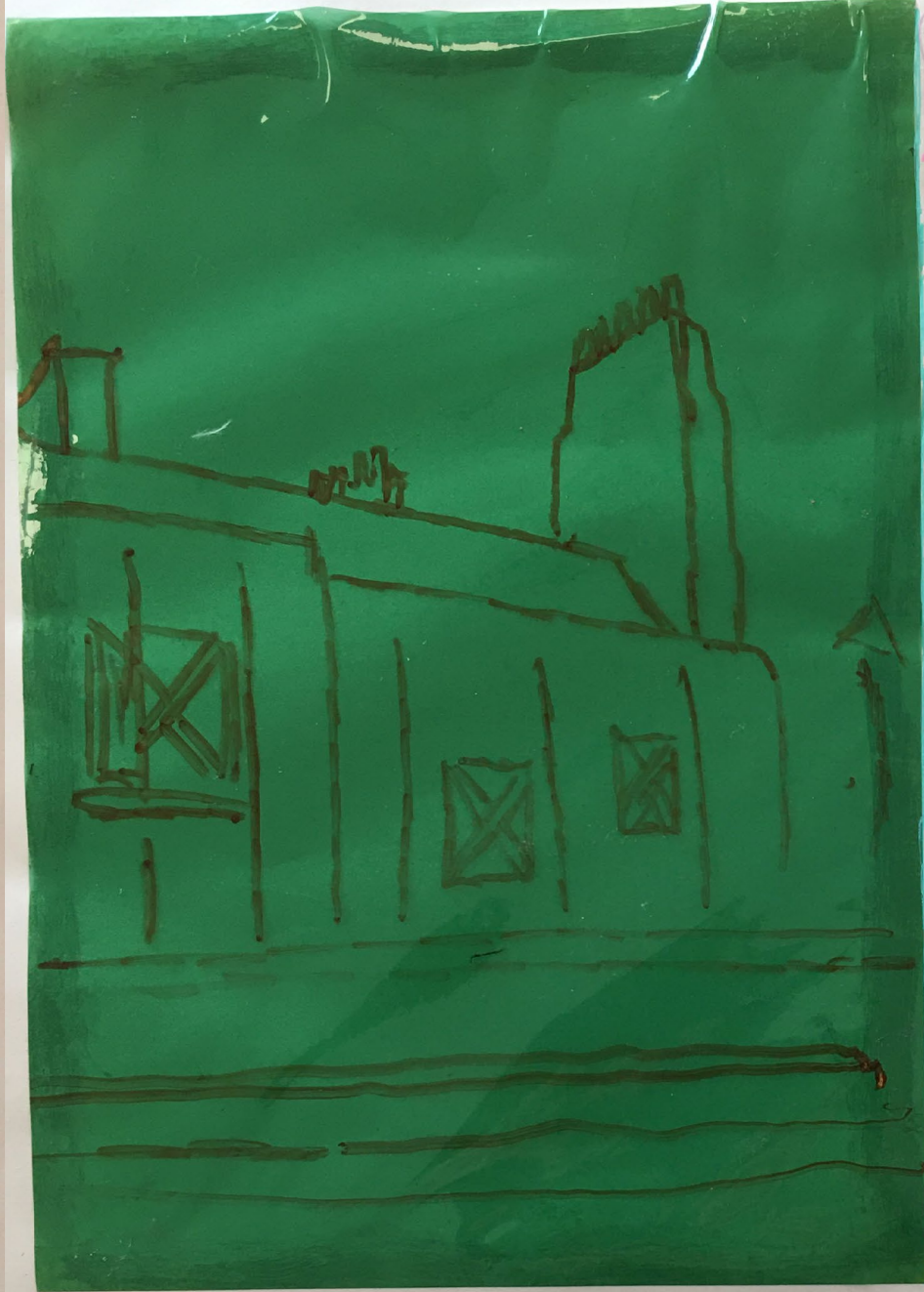
I drew these
on the second
Tuesday of the
course.

I seen this
first on
Pinterest
and tried
to recreate
them.

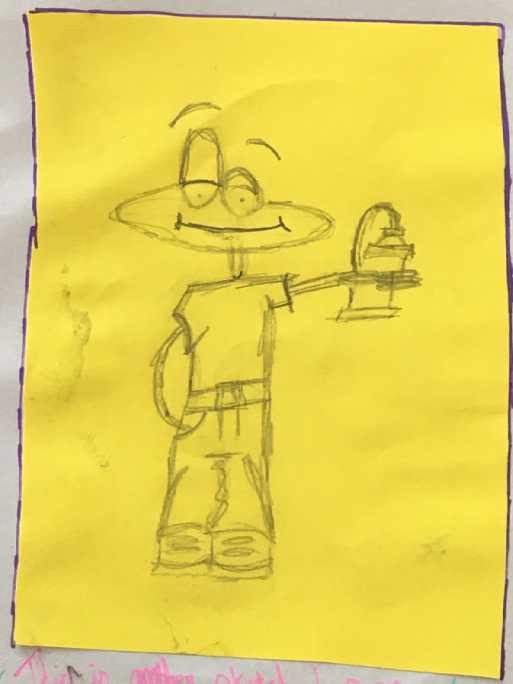


Drew these on my last day of the
course.

- (i) human body
- (ii) frog in a dress
- (iii) lizard from frozen 2



Cityscape
Rough sketch



This is another sketch I seen
on Pinterest that I thought
was very cool. I drew this
on my second last day.



pin hole photography.



Tou



Caroline
Gillespie

Coast Region, Skager Rock - by Herbert H Newton



This oil painting was made in 1939 and I really enjoy looking at the scenery in this one. It would be a nice relaxing place to have a picnic. I love the colours, they're soft kind of ones and blend really well together. I like how you can see the details but there's not too much either. I think this artwork is just a nice scenery picture of the coast line. It also seems like its painted kind of far away as you can see the 'earth' curve a bit.

There is No Night - by Jack B Yeats



I was really drawn to this oil painting when I saw it in the gallery, it reminds me of it being underwater because of the types of blues used, there's a hint of green in there like the ocean, and how the artist painted the brush strokes in a swirly kind of way It could look like someone swimming. The colours at the bottom of the painting makes me think of a coral reef and the grey kind of clump in

the middle left looks like a rock hill to me just like the way the mess of colours scenery.

too. I make a nice

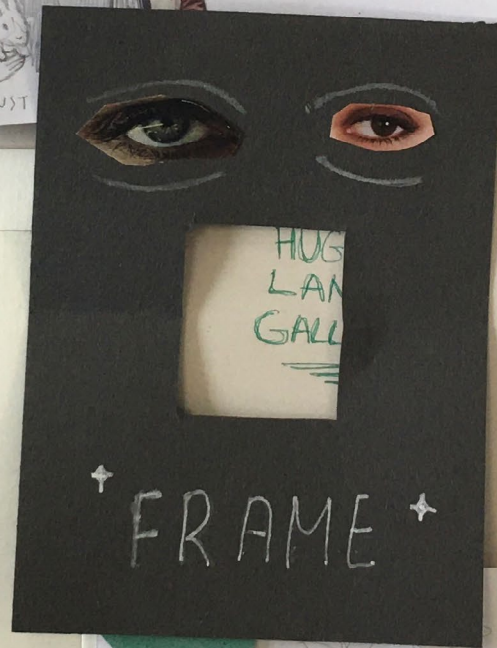
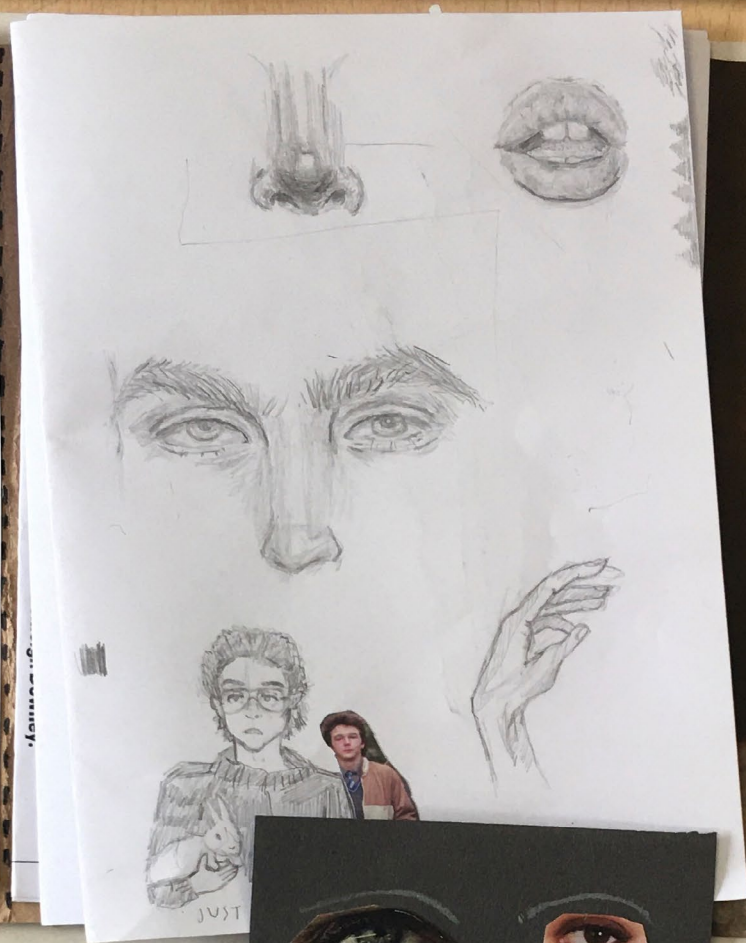


pin-hole
photography



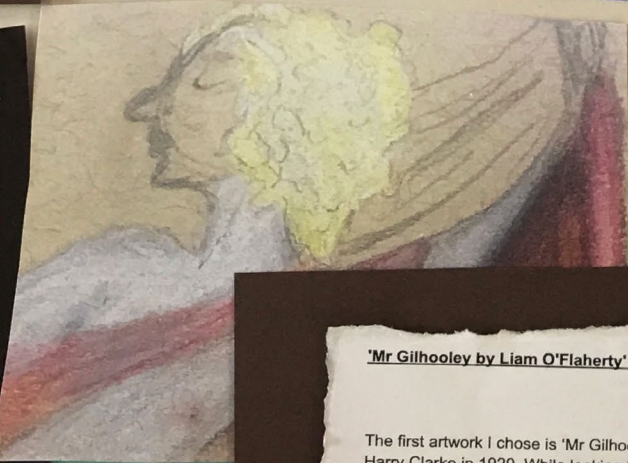
Ink prints





La Dame aux Perles by Sir John Lavery

The second artwork I chose is La Dame aux Perles by Sir John Lavery in 1901. This painting is part of the Hugh Lanes online collection. I really love this work, it is beautiful to look at and is quite mesmerising. The white, pink and grey tones contrast wonderfully with the darker background. When I observe the painting, I feel a sense of calmness and solitude. The lady in the painting is regally attired and the pearls are a significant part of her outfit. She appears to be gazing off to her right, maybe she has noticed something and it has captivated her. She looks magnificently serene and delicate. The woman sitting for the painting is called Marguerite Von Höllrigl. This picture captures her beauty and elegance however her life was

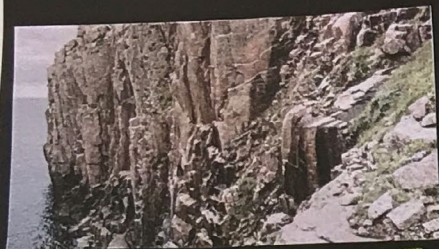
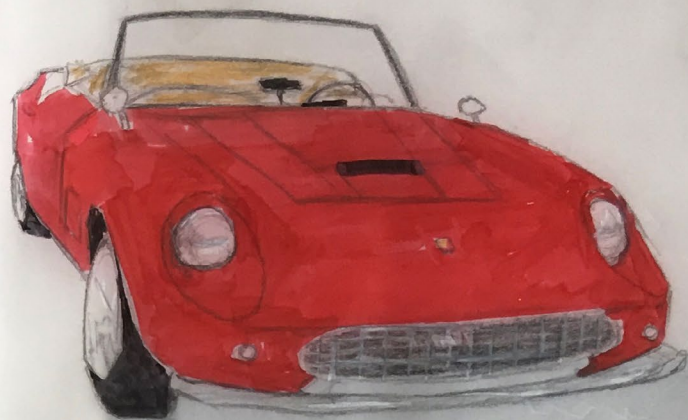
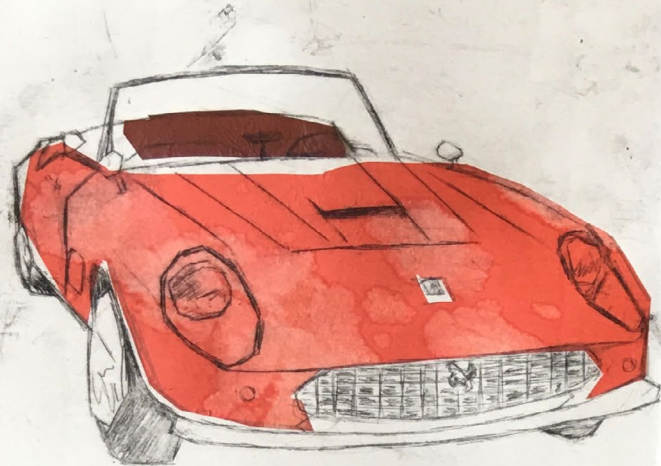


'Mr Gilhooley by Liam O'Flaherty' for the Geneva Window, 1929 by Harry Clarke.

The first artwork I chose is 'Mr Gilhooley by Liam O'Flaherty' for the Geneva Window by Harry Clarke in 1929. While looking through the gallery, this stood out to me. For such a small work there is an amazing amount of detail when looked at up close. There is a striking use of reds with the highlight of yellow. The vibrant colours contrast brilliantly against the dark background. I love the woman's pose and it's synchronised beautifully with the movement of her cloak. I also think this piece stands out to me because it is unlike other artworks of that time. She looks like a siren, dancing provocatively. I believe the word that describes her perfectly is ethereal. This work was completed two years before Harry Clarke's death in 1931. You can see his exceptional talent as a stained glass artist. It was rejected due to censorship at that time and remained in the family until it was acquired by the Hugh Lane Gallery.

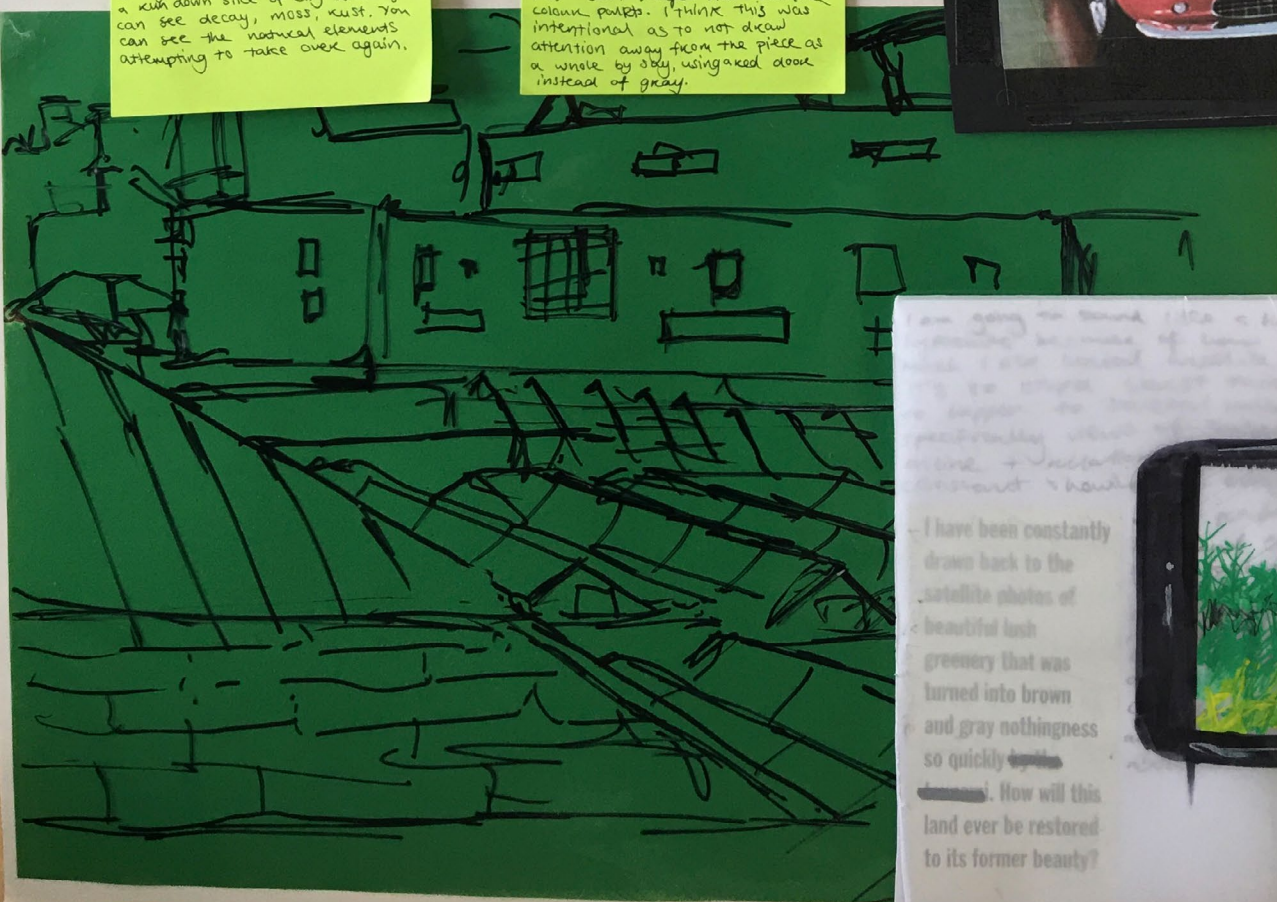
FERRARI GT 250 CALIFORNIA SPYDER

DREAM CAR
FERRARI GT 250 CALIFORNIA SPYDER
FERRIS BUELLER'S DAY OFF
\$18.5 MILLION



Another piece of art that peaked my interest was Willie Donnelly's Loose Ends V. I seen this while doing a word poem in the Gallery about it. I thought it had a very compelling point which was the contrast between 2 places. This piece made me kind of upset because on the left you see the earth in its natural state, these big cliffs with grass and rocks everywhere, then on the right is a run down slice of city where you can see decay, moss, rust. You can see the natural elements attempting to take over again.

I think that the point of this artwork is to show you that both of these things exist at the same time, but I think it's also to show what we've done as a society to what was previously naturally in place of the right picture. That's why I found it sort of sad or depressing. I wish that we could see more of what the earth naturally makes. Another little thing I noticed was that both images have similar colour palettes. I think this was intentional as to not draw attention away from the piece as a whole by only using red doors instead of gray.



ANNA CRANNER.



Photography is also a very effective way to tell a story. Within the same image you can represent a complex event or action frozen in an instant or see it unfold in a sequence of images. Meaning can be created and changed by altering the order of the pictures.



I watched the Rocky Horror Picture Show the other day and felt very inspired by Frank's big red mouth.
My lips have been chapped all winter so I'm manifesting better lips by drawing them.

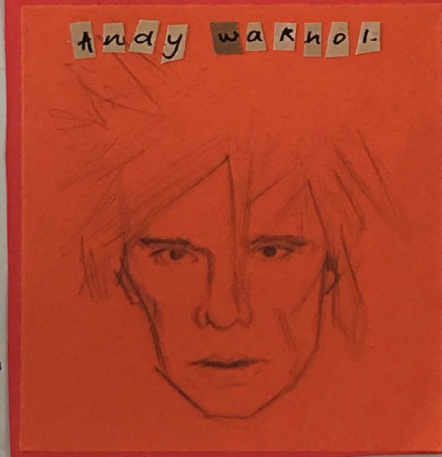


practicing using colouring pencils & mouth anatomy. Pinterest references.

Pictures we took with the cameras we made. They look sick



Andy Warhol.



I think I've always loved Andy Warhol's art, even when I was younger. I used to think how did he get famous by painting a big banana and doing some funky parts but I get it now. He's sick. He's like he takes commercialism and he amplifies it to this childlike explosion of colour and nostalgia. He's such an interesting person.

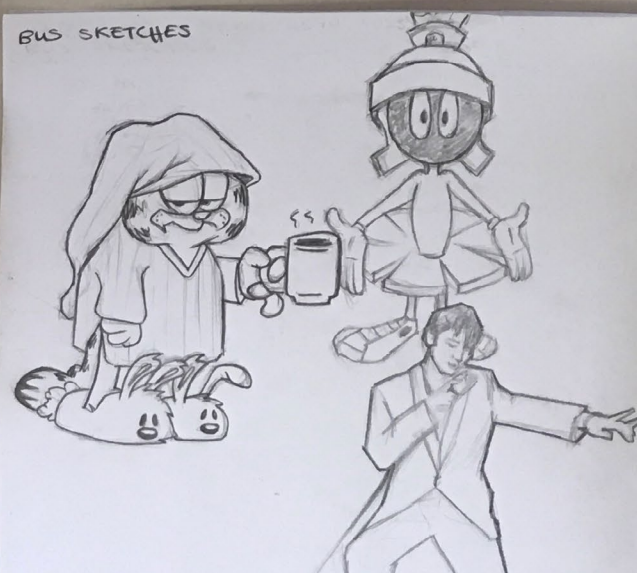


As I was walking around the gallery looking for pieces that interested me, I seen this. A Portrait of Miss K's Tree by Augustus John. I found it really captivating. The boldness of the character jumped at me. I thought it was really cool. Prior to seeing this piece, I didn't know who Miss K's was but I feel like I knew everything about her like I knew everything about her personality / character just from the painting. She just struck me as this powerful, headstrong, unique person, who isn't

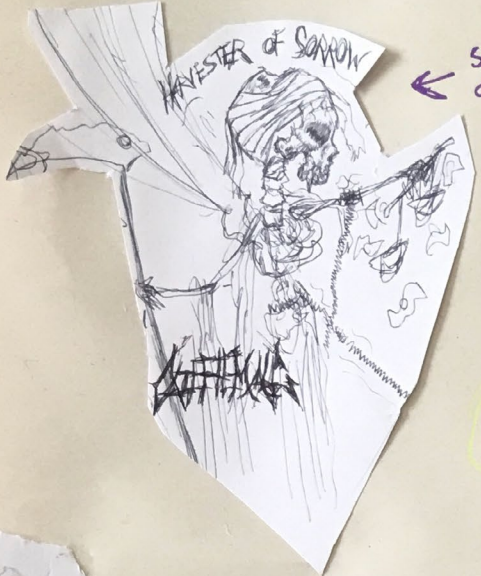
afraid to say what she believes is right or even just to speak her mind. She seems incredibly individual and ahead of her time. I say this because from 1912, her clothes and hair seems very 20's of note. She seems like such an eccentric and unique person, which is something I aspire to be which is why I think it stood out to me.
The colours used for this piece as well as the way of the exhibition went so well together. The contrast of the green of her cardigan, the wine in the background and the bright red wall of the exhibition just flow amazing together.



BUS SKETCHES

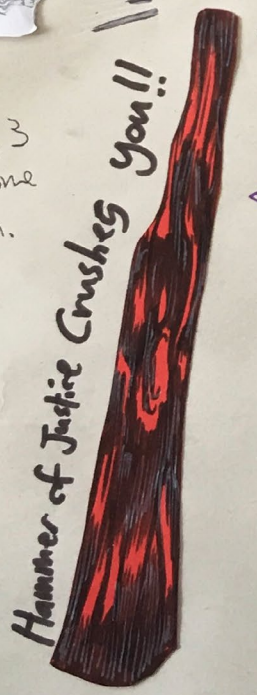
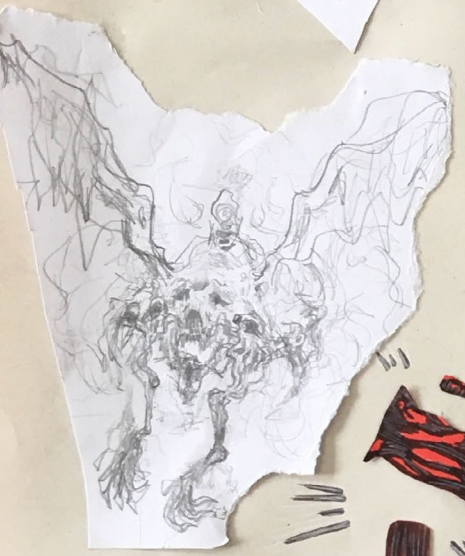
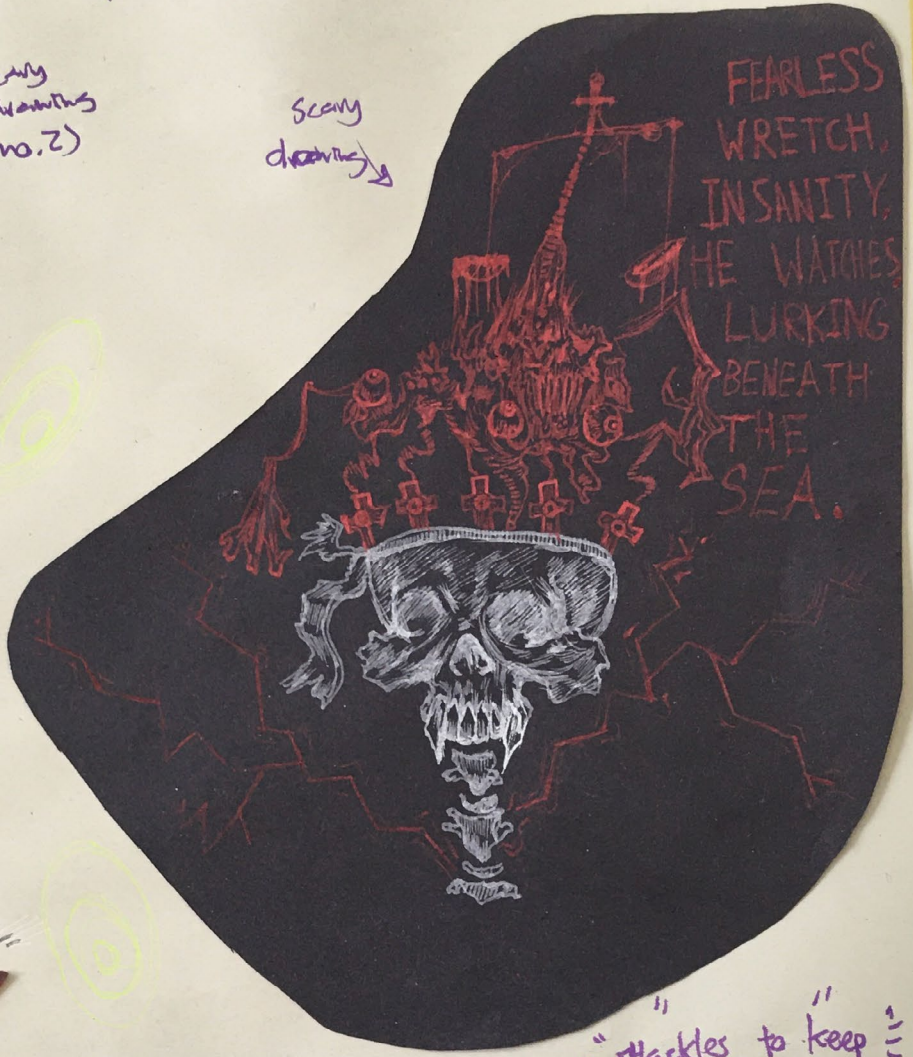


Corner of Spoon!!!



← scary drawings no.2)

scary drawing



← This is a hammer (presumably of Justice)

Lift my brow



← This is a very normal person with no secrets.



← this is Garfunkle (H:)

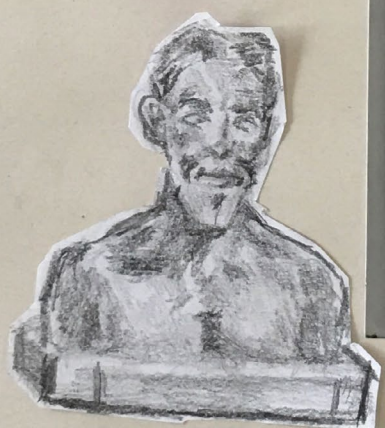
Sammy

Im the two headed Centaur!!!

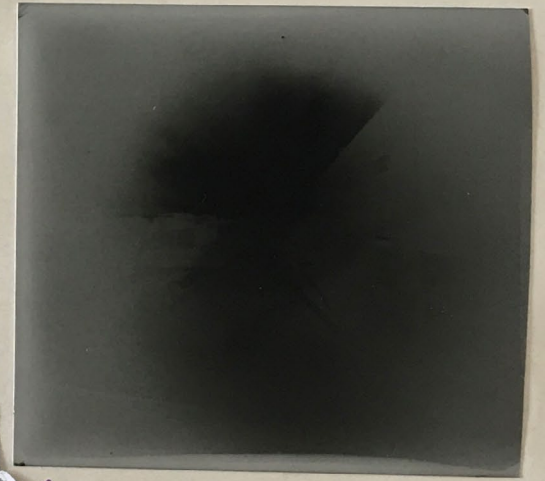
this is a stone

It is not a Centaur

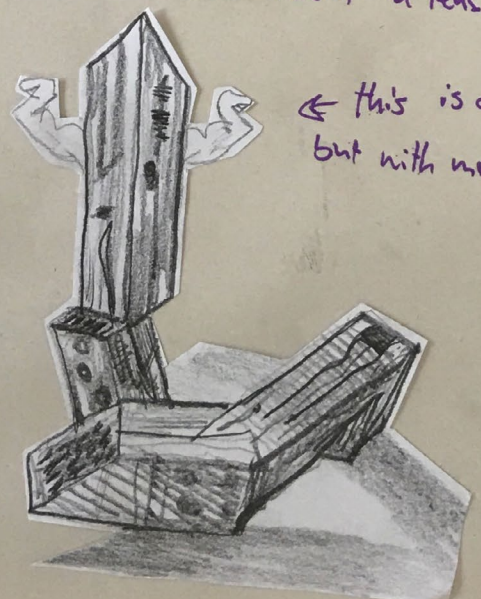
← this is a horse



← This is a photo within the use of a lens



← this is a wooden structure but with muscles?



This is a marker drawn building



I've been assigned to analyse two pieces from the Hugh Lane art Gallery. The two I have chosen are Number 6 by Rodney Dickson and Juno and the Paycock by Harry Clarke.



This is a badly spelt critique.

↓



(Number 6 on the left, Juno and the Paycock on the right)

Number 6:

1. Number 6 is a 243.8 x 152.4 x 5 cm oil on canvas painting made in 2009. I had the privilege of seeing it particularly caught my eye. I got to see the heavy texture where it seems that the brush strokes of paint are curling outwards from the piece. The colours were of shades of red and black. The way it was painted was harsh with the strokes looking like claw scrapes with an overall muddy look around. With the colour and how it was painted it felt like I was staring into the depths of an inferno. It simply looked evil. Maybe the labelling, "number 6" of the painting was a reference to the number of the beast for all we can speculate.

Juno and the Paycock:

2. Juno and the Paycock 46 x 19.5cm Watercolour and pencil Watercolour made in 1927. What stood out from Harry Clarke's other watercolours was the contrast between the bleak greys and heavily watered down hues with the vibrant popping colours. Another theme of contrast is the detail around the piece. The setting is very simplistic and bubbly in detail and same with most of the figure, (I assuming Juno) till you get to his face which looks very grave and well shaded. The figure, presumably rubbing his hands and with bottles of presumably of alcohol in his pockets is open to interpretation for why he's in such a merry setting.

Jan 24th

The first thing we did was introduce ourselves to everyone. We said our names and our school and what we liked. Then an art lecturer came in to talk to us. A woman from Dublin city council also came in. After that we made our sketchbooks using different colour paper and a rubberband. Then we started our pinhole photography. We covered tin trays in black paper so no light could get through and poked a hole in the bottom.

30th Jan

We had a girl come in and talk to us about art history and different times. We had an assignment to do where we pick a piece from the gallery and write about it. Then we went to see the Kevin Bacon Studio.

Jan 25th

We had a speaker come into us and talk about what a curator is and what their role is in the gallery. Then we had an actual curator come in and talk to us. When the curator was finished we did our pinhole photography again. We put the tray up to the window and took the picture. They were taken to be developed.

1st Feb

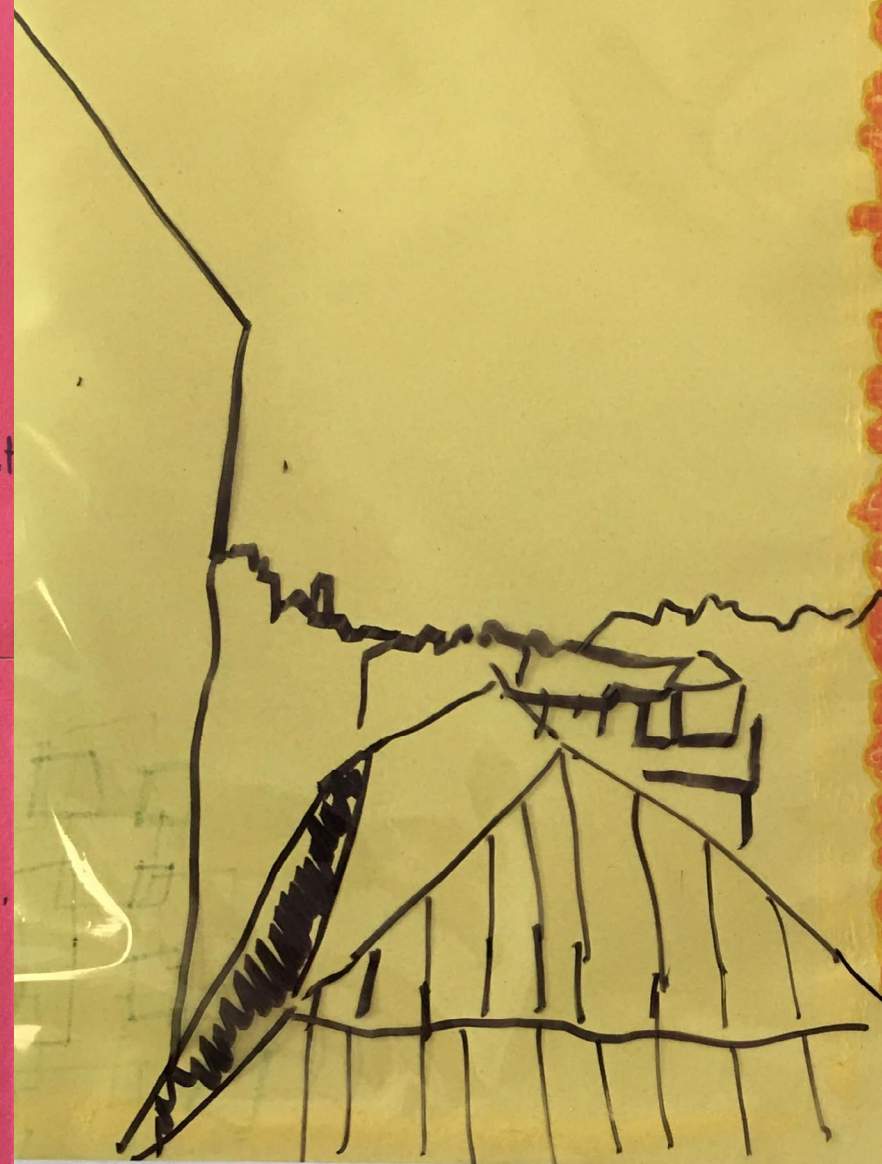
We had a ~~person~~ come into and talk about how he puts collections together and who he works with and how they import and export paintings. Then we did another VTS, but made sounds for a painting that we picked. We went to the gallery and drew different sculptures.

Jan 26th

First thing we did was an intro again. Then we went to a VTS session. We went down to the gallery and had to say what we seen in the painting and what we think it meant. Then we started our printing press project. We sketched a drawing then scraped the drawing into plastic, covered it in ink and put it in the printing press.

Thurs 2nd Feb

We had an artist come into us and talk about one of his exhibitions that was in the gallery. When he finished we went down to see his exhibition. There was a film in it. When we came back up to the education room we did a sheet full of everything we did over the two weeks. We went to

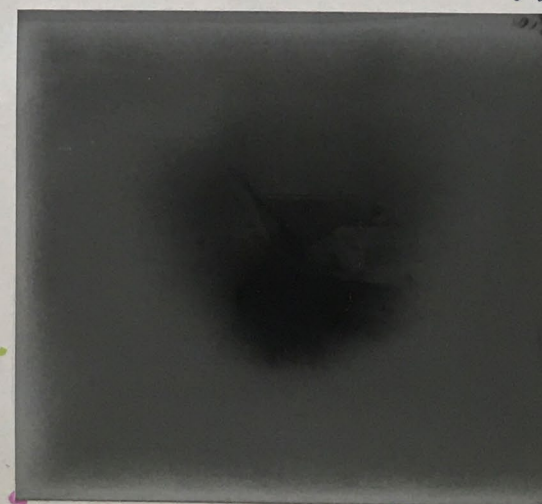


Sketch of scenery out the window

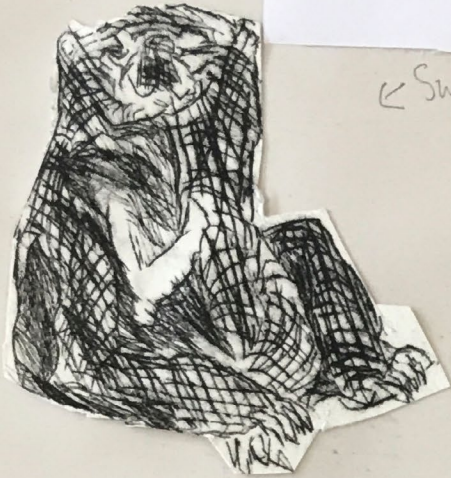
Printing Press Project



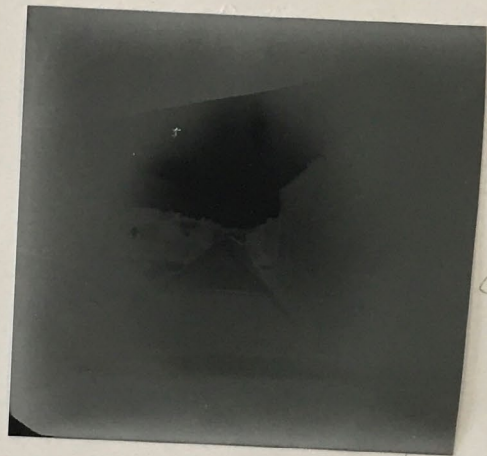
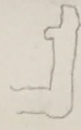
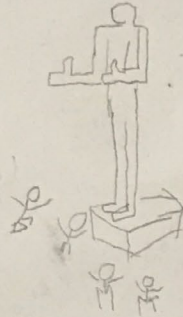
Finish product of pinhole photography



This abstract piece resonates with me as it I enjoy how uniquely it displays a landscape of complete and unrestrained chaos. The generous splodges of white paint obscure the would-be quite standard looking abstract painting beneath. The splodges have drowned the piece so much that they are quite literally protruding from the painting. I personally love this aspect of the piece especially as I find being a very unique and striking creative choice that makes the painting really stand out.



← Sup
blet
(3rd day)



← (last
day)
window
photo



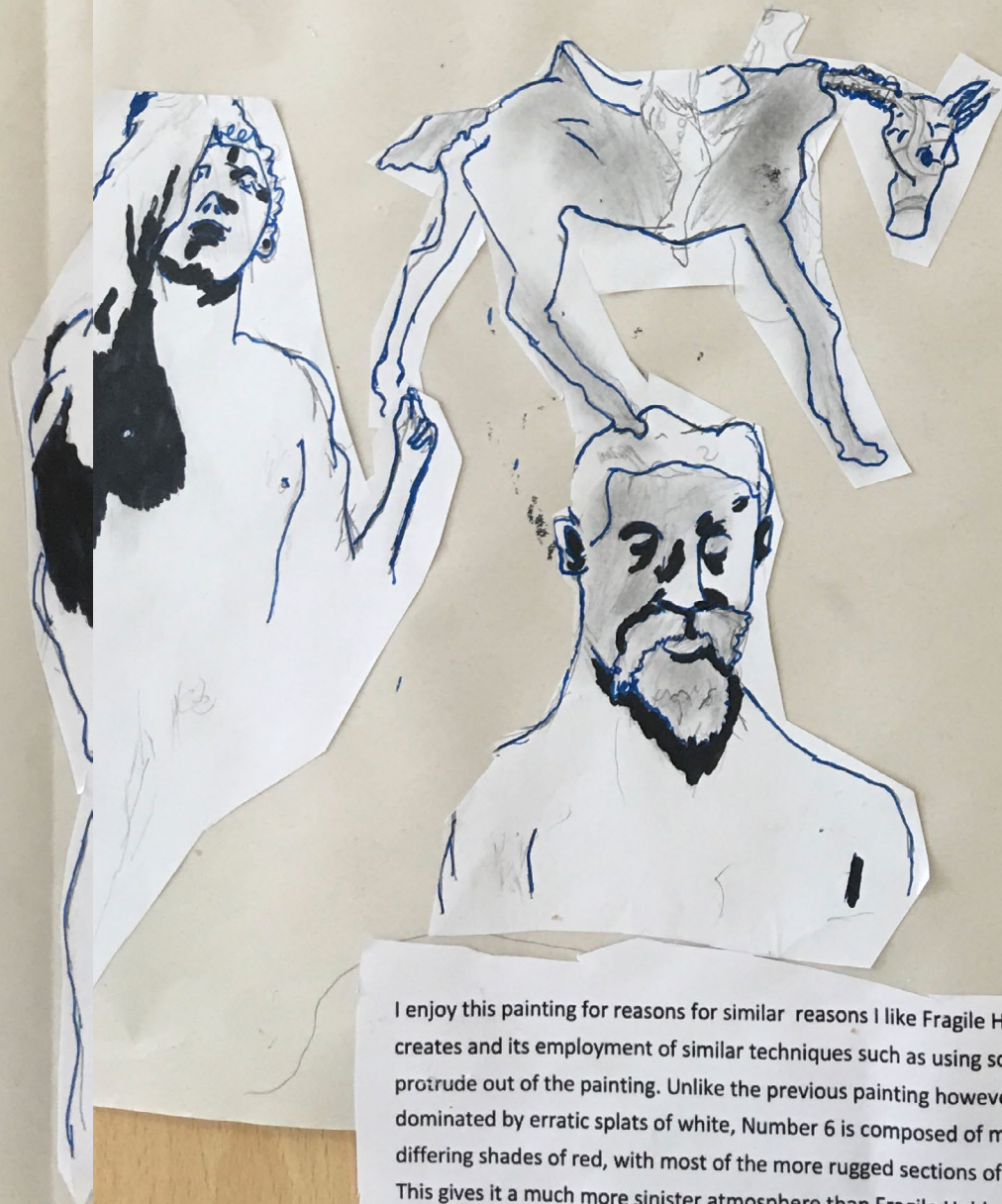
1st day
window
sketch



(Kurt
Vonnegut
(with day))



Ecotic
woman
(3rd day)

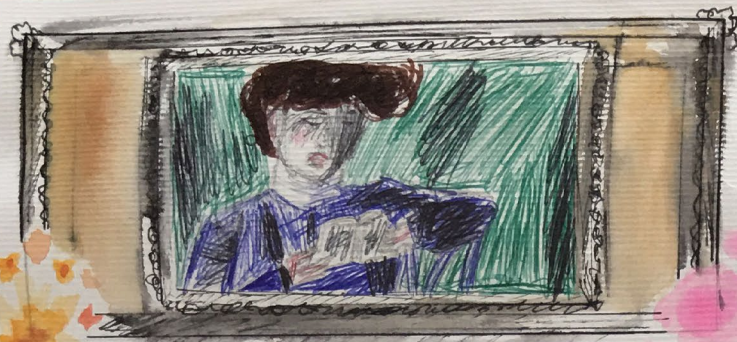


THE INFLATION
SUPERMARKET



A new car
a new car

I enjoy this painting for reasons for similar reasons I like Fragile Hold, that being the unstable atmosphere it creates and its employment of similar techniques such as using so many layers of paint that it begins to protrude out of the painting. Unlike the previous painting however, which used many colours but was dominated by erratic splats of white, Number 6 is composed of mainly very dark colours such as black and differing shades of red, with most of the more rugged sections of the painting being placed in the middle. This gives it a much more sinister atmosphere than Fragile Hold and gives it its own remarkable identity.



Ellen Hellen Lesant
Katherine McCausland 1905

Fragile Hold - 2007

Timothy Hawkesworth

I awake at Hugh Lane searching past
the paintings,
Making my way through a corridor filled
with abstract and weird shapes.
I stumble upon a painting worth my
heartbreak.
It feels as though all the seasons
have been splattered onto the canvas.
It has the texture of a scaly
fish and the colours of ice-cream.

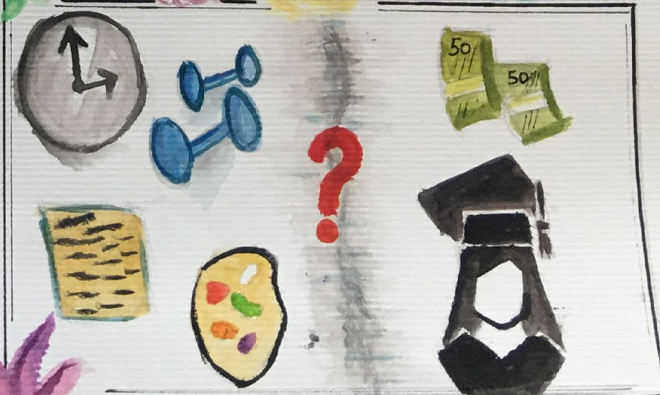
"Fragile hold" is the reflection of my
childhood,
Though it looks like a plague to
some.

To me it shows all the birthday
cakes I ate,
All the lakes I've swam in,
All the bellyaches I've had
from laughing too hard.
All the headaches I've
had,
All the milkshakes and
cheesecakes I've tried.
All the time I begged my
mum
to let me stay awake past
bedtime.

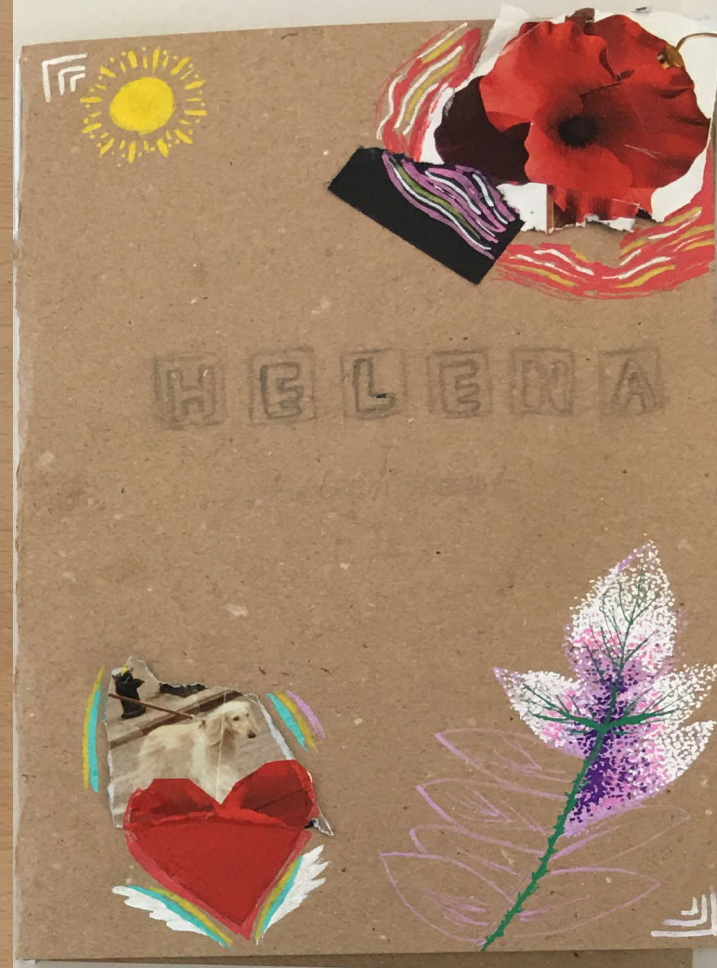
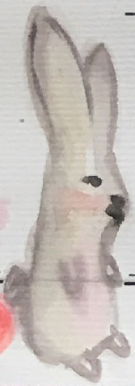
I feel ~~lost~~ ^{connected} and under-
stood.

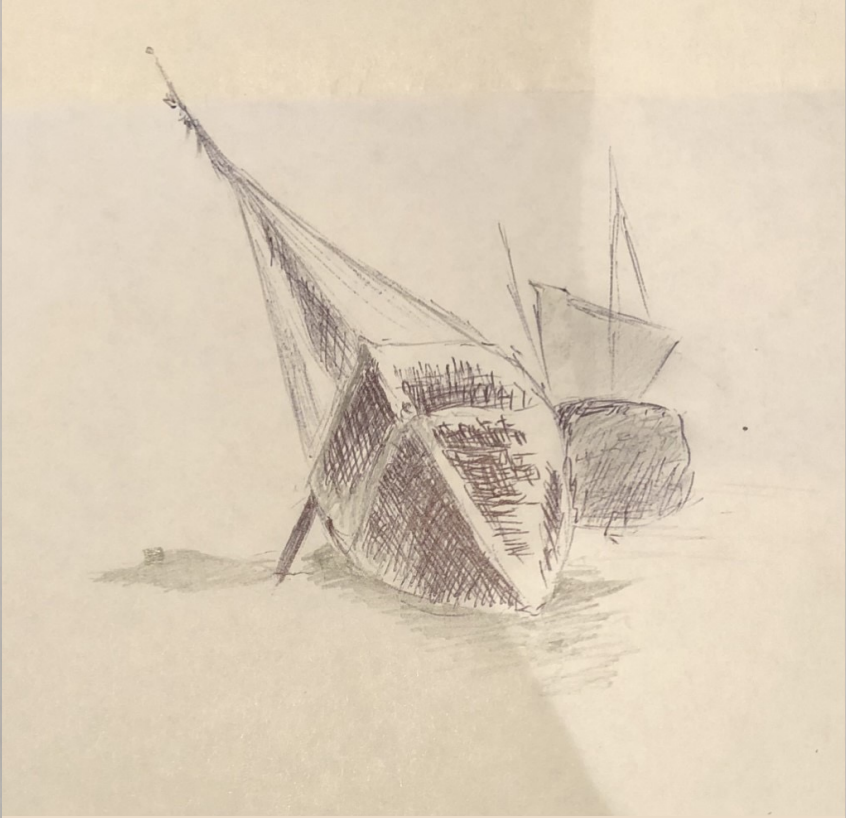
Helena

...



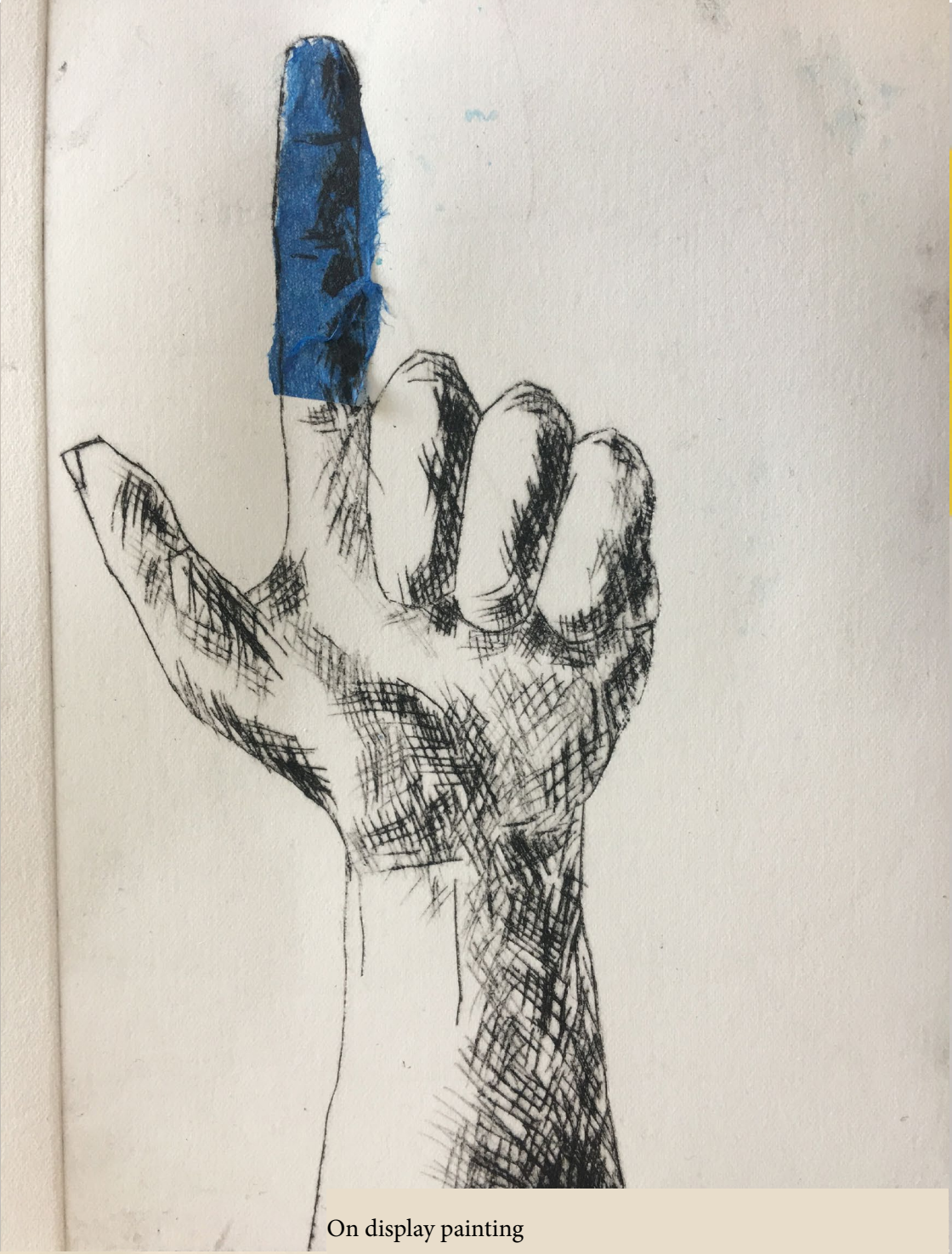
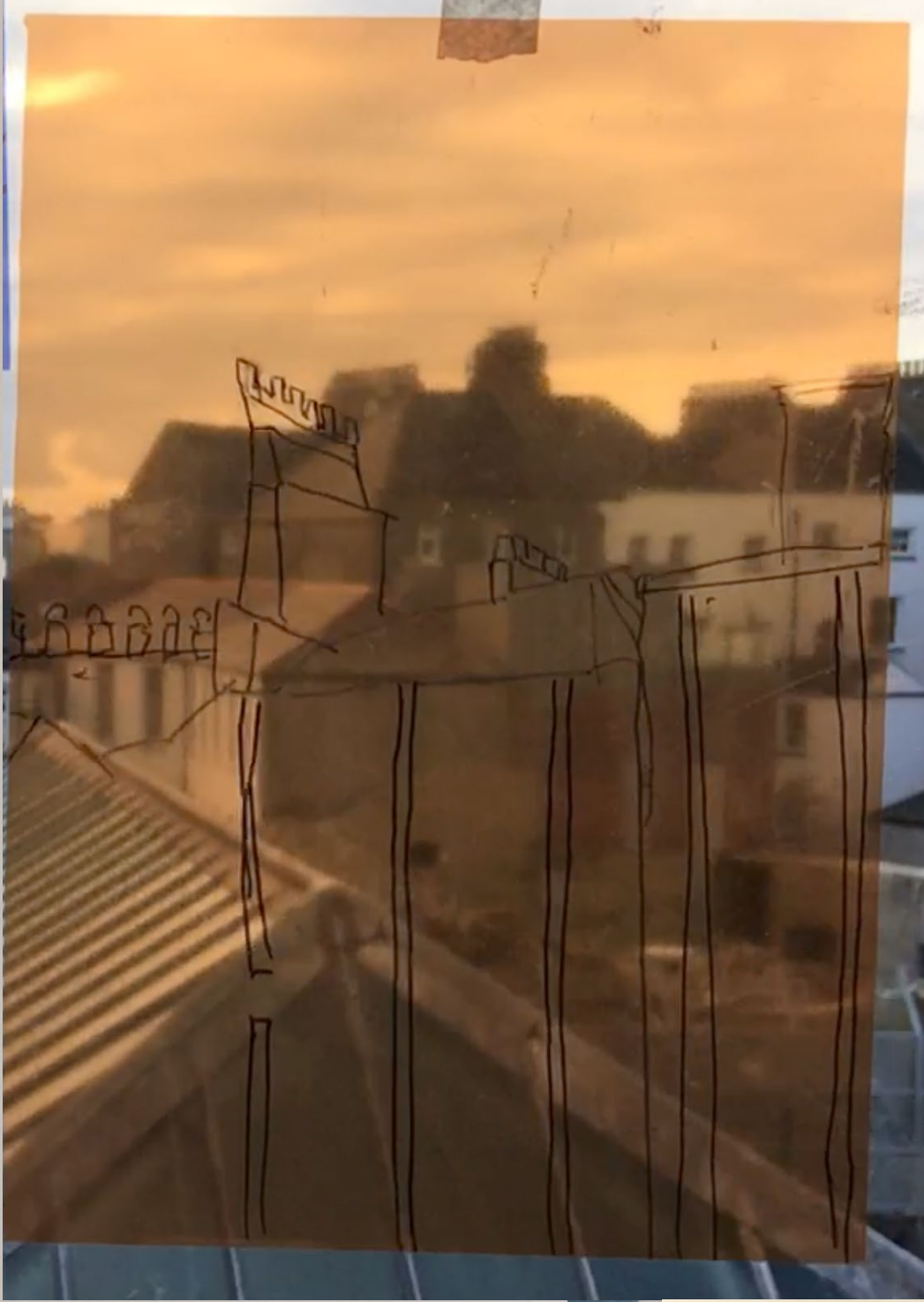
This is an oil on canvas painting. The
painting depicts Ellen Hellen reading.
Ellen Hellen is the daughter of the
painter Paul Cesar Hellen and
Alice Guerin. This artwork reson-
ates with me personally. I see my-
self in this painting as I enjoy
reading. But I don't make time
for my hobbies and this painting
of Ellen Hellen shows her en-
joying her hobby of reading. Based
on my sketch, I feel torn bet-
ween focusing on academics and
getting a good job or making ti-
me to pursue my hobbies. This
painting has calm and cool tone
colours and Ellen Hellen looks
relaxed and happy. Which makes
me want to start making time
for my hobbies outside of se-
hool and academics. I also re-
ally like Ellen Hellen's hairst-
yle, it makes her look
elegant and poised.



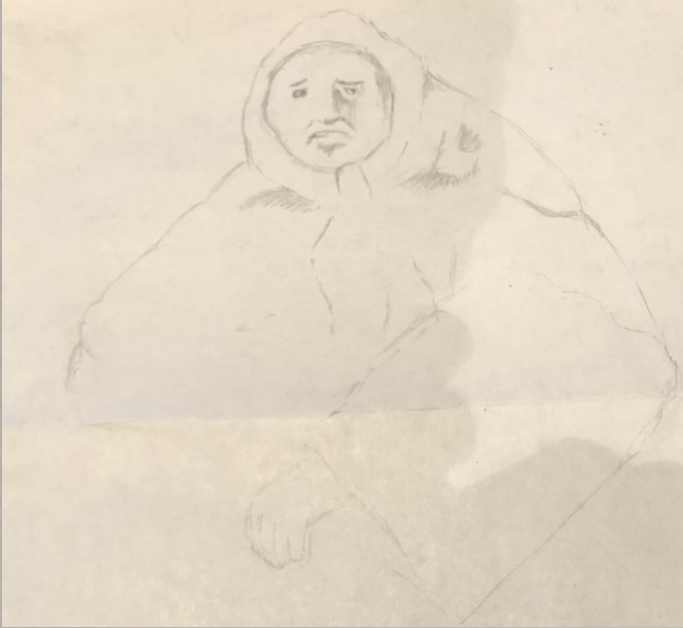


E-gallery painting

From the selection I found at Hugh Lane’s E-gallery on their website I chose one that stood out in particular. This painting was “The Coast Scene” by Edwin Hayes. This painting in particular stood out to me the most because of its similarity to J.M.W Turner who is a big inspiration of mine. I liked the medium of the oils on the linen fabric and the warm colours such as orange and yellow. These colours really highlighted the painting, drawing most of my attention to the top right where it seems like the sun is setting. The painting gives me a warm feel as it really emphasises the colours that are shown on the water and in the sky.



On display painting



The painting I have chosen that I saw in the Gallery myself was “Woman in Train on Way to Market, Glens of Antrim. Grace Henry was born in Scotland in 1868. She decided to do art in Brussels and Paris where she would meet her future husband Paul Henry. They later co-founded The Society of Dublin Painters. During the 1930’s she travelled across Italy and France studying from André Lhote in Paris. She was elected Honorary Member of the Royal Hiberian Academy.

This painting by Grace Henry really interested me in who she painted and there backstory and also the technique used In the painting is very unique to her art style. This painting in my eyes looks like a cold, worried woman who is on a mode of transport, perhaps a bus. The women’s expression seems anxious or sad about something. I Believe the women could perhaps be an older maybe poorer women who is very isolated as you don’t see her with company.

Cover image: Hugh Lane Gallery exterior drawing by Anna Cranmer

The TY Programme 2023 was curated by Jessica O'Donnell, Head of Education and Community Outreach, Hugh Lane Gallery, and facilitated by artist Helena Gouveia Monteiro.

This E-Zine was created by the students and designed by Helena Gouveia Monteiro.

Thanks to all of the participating students, artists, TY course guest contributors, and Catherine Neville, Assistant Education Curator.

Hugh Lane Gallery, Charlemont House,
Parnell Square North, Dublin 1.
www.hughlane.ie

**HUGH LANE
GALLERY**



Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council