

Hugh Lane Gallery

Francis Bacon Studio

A resource for Leaving Certificate Art students considering the assessment criteria for the practical coursework and the Visual Studies written examination.



7 Reece Mews Francis Bacon Studio (1998)

Photograph by Perry Ogden

Collection Hugh Lane Gallery.

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**HUGH LANE
GALLERY**



Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council

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1. Francis Bacon Studio Complex Resource

Aim of Resource

This resource provides teachers and students with information about the Francis Bacon Studio at the Hugh Lane Gallery including the transportation of the studio and its contents from London to Dublin. It also provides information about some of Bacon's paintings now in Hugh Lane Gallery's collection, and how a study of his studio and work relates to the Leaving Certificate Art Curriculum specification. This resource aims to help students in their preparation for their practical coursework and written examination.

The aim of the resource is to facilitate you, as a teacher or student of Leaving Certificate Art, to:

- Develop language and vocabulary that is useful in being able to analyse and discuss artworks and exhibitions.
- Assess and evaluate how an exhibition is presented to the public and what its purpose is i.e. how are ideas communicated through the display of specific works in a space.
- Learn and be inspired by another artist's practice; including their research methods, the context they are/were working in, their use of materials and art-making techniques.
- Identify how this information and experience of visiting the Gallery can be used in the Visual Studies written examination.

How to use the Resource

It is intended that this resource can be used to supplement and aid an in-person visit to the Francis Bacon Studio at the Hugh Lane Gallery. The resource can be used prior to, during, and post visiting the Gallery. In the classroom it can help you prepare by providing you with background information about the Gallery and the artist, and questions and prompts to get you thinking. The resource has also be used during your visit, guiding you through the space and encouraging you to actively look and engage with specific objects and rooms, and to help you to formulate your own opinion about

the work and the exhibition. The resource can also be used retrospectively, allowing you to respond and reflect on your experience and what you saw, asking you to think critically, and make connections with your own art practice and research.

Although most of 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 other exhibitions and artworks that you view, and some consider contemporary issues and concerns for artists working in Ireland.

Hugh Lane Gallery Website

The resource can be used in consultation with images and information on the Hugh Lane Gallery's website. Search the online collection to view images of Bacon's work and photographs of his studio and living quarters as part of the archive. You will find out more here www.hughlane.ie

Learning Outcomes

By visiting the Gallery and answering the questions in this resource the students will cover some of the [Learning Outcomes from the Research Strand of the Leaving Certificate Art Specification, 2019](#).

The student should be able to:

- 1.1 Looking: analyse an artwork
- 1.1 Looking: recognise an art style and identify relevant features
- 1.1 Looking: use critical and visual language to describe an artwork
- 1.2 Recording and documenting: collate information from a variety of sources and media
- 1.4 Contextual enquiries: engage with a recognised artist or work of art
- 1.4 Contextual enquiries: explain how context and period influence artistic thinking



7 Reece Mews Francis Bacon Studio (1998)

Photograph by Perry Ogden

Collection Hugh Lane Gallery.

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2. **Your Visit to the Francis Bacon Studio Complex at the Hugh Lane Gallery and its Relevance to the Visual Studies Written Examination**

Visual Studies

This resource has been written in consultation with the guidelines outlined in the Leaving Certificate Art Specification, 2019, which states that:

The study of the visual expressions of all aspects of culture, created by past, recent modern and contemporary societies, is called Visual Studies. By researching, creating and responding, learners will learn to know and understand the work they make as well as works by other artists... Using appropriate critical and visual language, learners will be enabled to consider the area/s of practice and use of media these

works have been expressed in and through, including understanding the ideas and contexts that underpin their creation. It is also important that learners understand their own role as artists. As they learn more about Visual Studies, it may influence their own thinking and making.

The three main questions identified as important to Visual Studies in the specification are:

- What was created?
- How was it created?
- Why was it created?

The six elements identified in the Visual Studies Framework are:

- Context
- Artists and Artworks
- Analysis
- Art Elements and Design Principles
- Media and Areas of Practice
- Innovation and Invention

When studying a period/movement, these elements should be used to understand what occurred before the period/movement being focused on, the period/movement itself and any effects of the period/ movement on later ideas or artwork.

Sections in the written examination and where Bacon and his studio fit in

There are three sections in the Visual Studies examination paper:

A - Today's world (Short answer questions. Answer 5 out of a choice of 7 questions)

B - Europe and the wider world (6 long answer questions. Answer one question)

C - Ireland and its place in the wider world (6 long answer questions. Answer one question)

Section A

This broadly covers critical literacy and contextual inquiry to decode, decipher and make meaning from a range of art-led experiences that students can study locally, nationally, internationally or virtually. Students are encouraged to explore, experience and reflect on art and culture in their everyday lives, by considering:

- *Artists' theory and thinking*
- *Artists' processes and media*
- *Art as social commentary*
- *Art and the environment*

A question asking you to explain and reflect on your experience of visiting an exhibition in a gallery/museum, or critically analysing a piece of text such as a review of an exhibition, or of conducting research and looking at artworks online might appear in Section A.

After visiting the Gallery and seeing Francis Bacon's Studio attempt to answer these questions:

1. Why is the role of the curator in a public gallery important?
2. What makes an exhibition popular with the general public?
3. Why is it important that the government invests in Ireland's public galleries?
4. Describe how public galleries might improve their exhibition spaces to make them more appealing and accessible.

Sections B & C

The last question in Section B (Europe and the wider world) and Section C (Ireland and its place in the wider world) relates to artworks made Post 1960. Depending on how the question is worded, there might be an opportunity to name and discuss the work of Francis Bacon and his studio (according to the context, art elements and design principles, materials and techniques) to answer one of these questions.

After visiting the Gallery and seeing Francis Bacon's Studio and artworks attempt to answer these essay questions, using the work and studio of Bacon in your answer:

Post 1960

1. Discuss how artists explored new ways of making and displaying their work during this period. Refer to named artists and their artworks in your answer. Include discussion of context, themes, art elements and design principles, media and processes.
2. Compare the work of two Irish artists who explore the theme of identity. Refer to two named artists and their artworks in your answer. Include discussion of context, subject matter, media and processes, art elements and design principles.
3. Compare two figurative artworks, by different artists, produced during this period. Refer in your answer to each named artwork by your chosen artists. Include discussion of context, subject matter, art elements and design principles, media and areas of practice.
4. Discuss the work of two Post 1960 Irish artists, whose work communicates any social and/or political messages. Refer to two named artists and their artworks in your answer. Include discussion of context, innovation and invention, materials, art elements and design principles.

Advice on How to Respond to and Reflect on your Gallery Experience

Below is some advice on how to respond to and reflect on your gallery experience, helping you to prepare for Section A of the examination paper.

1. Visit more than one exhibition, enabling you to compare and contrast the different approaches taken by curators in different galleries and museums and to figure out how the display of art objects affects the communication of ideas to an audience.
2. Search for reviews of the exhibition in newspapers, print journals, online and view the gallery's website, and social media accounts.
3. Familiarise yourself with how an art critic evaluates, analyses and critiques an exhibition by reading exhibition reviews in newspapers, magazines and online.

Consider “**Who? What? When? Where? How? and Why?**” when visiting an exhibition:

- Whose work is being shown in the exhibition?
- Who do the works belong to?
- Who is the exhibition for?
- Who curated it?

- What is the exhibition called?
- What is it about?
- What is its purpose?
- What ideas does it communicate?

- When is it taking place?
- When was the work in the exhibition made?

- Where is the exhibition taking place?
- Where is the work in the exhibition from?
- Where can you learn more about the exhibition and the artists?

- How did you find out about it?
- How are the works in the exhibition displayed and lit?
- Describe the colour of the walls.
- How did you move around the space?
- How would someone with a disability access it?
- How can you learn more about the exhibition and the artists?
- Explore the Gallery’s website for programmes presented in tandem with the exhibition.

- Why is the exhibition on?
- Why is it important?
- Why were these specific artworks/artists/objects selected to be displayed?

Can you create some of your own **who, what, when, where, how** and **why** questions?

3. Your Visit to the Hugh Lane Gallery

A Brief History of the Hugh Lane Gallery



Exterior of the Hugh Lane Gallery

The Hugh Lane Gallery (originally known as The Municipal Gallery of Modern Art) is a local authority museum under the auspices of Dublin City Council and is located in Dublin's city centre, on Parnell Square North.

Considered to be one of the earliest public galleries of modern art in the world, the Municipal Gallery of Modern Art was founded by Hugh Lane (1875-1915), a Cork born art dealer and collector, in 1908. Hugh Lane was inspired to found a gallery of modern art having seen an exhibition of work by the Irish artists Nathaniel Hone and John Butler Yeats organised by the artist Sarah Purser in 1901. Impressed by what he saw, Hugh Lane felt that the best of Irish and international art should be exhibited together. Hugh Lane bought and donated exceptional examples of Impressionist and other art for the Gallery and persuaded others to do the same.

Artwork donated by Hugh Lane included work by Renoir, Manet, Monet, Morisot, Courbet, JBC Corot and others. The Gallery was owned and run by Dublin Corporation from its inception and Hugh Lane's incredible philanthropic vision reflected the dynamic and pioneering Celtic Revival Movement in Ireland at the turn

of the 20th century. Hugh Lane was the nephew of Augusta, Lady Gregory, who with the poet WB Yeats and others was an incredible power house behind the Celtic Revival.

When it first opened, the Gallery was originally housed in Clonmell House, Harcourt Street, Dublin and moved to Charlemont House in 1933. Charlemont House was suggested by the artist Sarah Purser as a suitable permanent location for the Gallery. Charlemont House was designed by William Chambers and James Gandon. It was built for James Caulfeild, the first Earl of Charlemont, in 1763-65, and was his townhouse. The 1930s wing of the Gallery was designed by the Dublin City architect Horace O'Rourke. In 2006 a new wing designed by the architects Gilroy McMahon was opened creating more exhibition space, a Learning Resource Centre, a bookshop and café among other facilities.

The Hugh Lane Gallery houses a superb collection of modern and contemporary art, spanning from the mid-19th century to the present day. Artworks in the collection include Impressionist masters, Irish and International 20th and 21st century artists, the Sean Scully room, the Francis Bacon Studio and stained glass by Harry Clarke, Evie Hone, Wilhelmina Geddes and others. As well as displaying artworks from the collection and temporary exhibitions, the Gallery also offers an extensive education and public programme for diverse audiences and ages from early years, to schools, teens, families and adults. There is no admission fee to the Gallery and it is fully wheelchair accessible. To delve further see www.hughlane.ie and the suggested reading at the end of this resource.

Looking, Recording & Documenting the Hugh Lane Gallery

In your visual sketchpad take notes and answer some or all of these questions, making annotated sketches where appropriate.

The building itself...

1. Before entering the Gallery, describe the architecture or exterior of the building. How does it make you feel? Make a sketch and annotate it.
2. Is there any signage or advertising outside for current exhibitions? If so, describe what it looks like, refer to the art elements and design principles, and what information it communicates to the public.

3. If there is no exterior exhibition signage on the building why do think this may be?
4. Describe the artwork and architectural features you see on the Gallery's forecourt. Describe the impact of the artwork *Suzanne Walking in Leather Skirt* by Julian Opie.

First impressions...

1. As you enter the building describe your first impression. What is the atmosphere like? Is it loud or quiet? Is it bright or dark? Do you feel calm or excited?
2. Note any artworks you see in the Entrance Hall.
3. How would describe the architectural style?
4. Where can you access information about the Gallery and the exhibition you want to visit? What format is the information in (catalogues, maps, brochures, leaflets, display monitors, text panels on the wall, QR codes, signage)?
5. Is there a Reception area to find out information about your visit?

Gallery spaces and exhibitions in general...

1. As you walk through the Gallery spaces are there any decorative architectural features that stand out? Make sketches and annotate them.
2. Describe the artworks in the gallery spaces as you walk through and notice how they are displayed.
3. What colour are the walls? In your opinion, do the colours complement the architecture and the artworks?
4. Find out and explain what is meant by a permanent collection.
5. What is a temporary exhibition?
6. Do you think it is important for a gallery to exhibit national and international artists together? Explain your answer.
7. Do you think it is important for a gallery to exhibit living and non-living artists together? Explain your answer.
8. Why would it be important for an artist to have their work included as part of a permanent collection of an established gallery or museum?
9. Who is represented both as artists and subjects and are there socially engaged themes explored?

4. Your Visit to the Francis Bacon Studio Complex

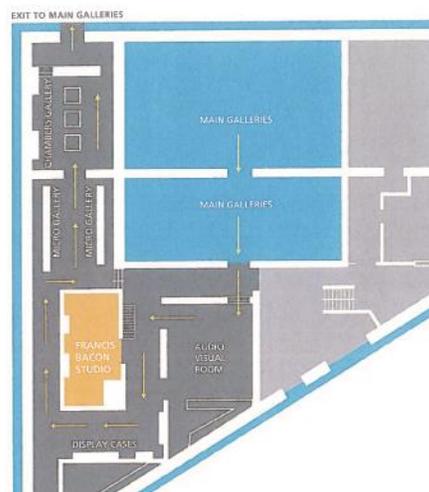
The Complex

A visit to Francis Bacon's Studio at the Hugh Lane Gallery gives you a unique opportunity to experience the working process of one of the twentieth century's greatest artists. Born in Dublin in 1909, Bacon grew up in county Kildare. He left home at the age of sixteen and eventually settled in London where he established himself as one of the leading international artists of his generation. Francis Bacon died in Madrid in 1992.

The Francis Bacon Studio Complex is a self-contained space located on the ground floor. Walking through galleries 1-5 on the ground floor you arrive at the entrance to the Francis Bacon studio complex. A transparent, automatic sliding door opens to complex.

The Complex includes:

- An Audio-visual room
- Display cases, showing a changing selection of items found in Bacon's studio
- Francis Bacon's studio
- Micro Gallery with touch screen terminals
- Chambers Gallery, housing several unfinished paintings by the artist or objects/artworks related to the artist



About the Studio

Francis Bacon's studio was originally located at 7 Reece Mews, South Kensington in London where Francis Bacon lived and worked from 1961 until his death in 1992. In 1998, director Barbara Dawson secured the donation of Francis Bacon's studio from the artist's heir, John Edwards, and Brian Clarke, executor of the Estate of Francis Bacon. The entire studio, including all of the items as well as architectural features such as walls, door and the wooden stairs were relocated to the Hugh Lane Gallery. This was an extraordinary feat. A team of conservators, curators and archaeologists were assembled to carry out the move. Over a two-week period, archaeologists made survey and elevation drawings of the studio, mapping out the spaces and locations of the c. 7,000 objects and giving a number to each of these. 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 these striking photographs are part of the Hugh Lane Gallery's permanent collection. The conservators packed and prepared the objects for transportation to Dublin. The archaeologists' drawings along with photographs recording the studio in London assisted with the three year reconstruction of Bacon's studio in Dublin. A specially designed database with entries for each of the objects in Francis Bacon's studio was created. The Francis Bacon studio complex opened to the public to great acclaim in 2001.

1. Does anything in this text about the studio surprise you?
2. Would you like to work with a team of people on a project like this? Which role would you be good at?

Looking, Recording & Documenting the Francis Bacon Studio Complex

In your visual sketchpad take notes and answer some or all of these questions, making annotated sketches where appropriate.

Entering the Complex...

1. Consider the positioning and construction of the Francis Bacon studio complex within the Hugh Lane Gallery. Describe the architectural style and floor, wall materials used.
2. Describe the atmosphere in the Francis Bacon studio complex. Is it different from the rest of the Gallery?

Audio-visual room...

The AV room contains a large screen playing a 10-minute excerpt from an interview by Melvyn Bragg with Francis Bacon as part of the Southbank television show in 1985.

1. Why is this interview important and why is it being screened in the Studio Complex?
2. What did you learn about Bacon and his studio from watching this excerpt?
3. Is it important to hear the artist describe in his own words his life and work? Why?

Display cases...

1. What objects are in the display cases? Is there a theme?
2. How does having objects in display cases add to your understanding of Francis Bacon's studio and his life and art?
3. What information is there to accompany the display?

The walls...

As you walk around the Francis Bacon studio complex what text do you notice on the walls? How do the quotations from the artist add to your appreciation and understanding of the studio and Bacon's life and art?

Francis Bacon's studio...

1. Describe how you feel as you enter the area where the Studio is located?

2. What is your opinion about the choice of colour for the walls and the texture of the stone floor you are walking on? Who do you think made these choices? How do these exterior features contrast with the interior of the studio?
3. Find the wooden stairs covered by glass and set into the floor of the Complex. This is the original stairs from 7 Reece Mews. Bacon's studio was on the first floor of an old mews building. Can you imagine Bacon going up this steep and narrow stairs to enter his studio? Why do you think the stairs were included as part of the Francis Bacon studio complex at the Hugh Lane Gallery?
4. "I work much better in chaos, chaos for me breeds images" is a quote by Francis Bacon. Does this quote make sense when viewing his studio?
5. How many viewing areas are there for visitors to see into studio? Describe them.
6. Do you like to work in a chaotic or clean environment? Could you work in a studio like this?
7. Describe your ideal studio. Sketch an aerial view and annotate it.



7 Reece Mews Francis Bacon Studio (1998)

Photograph by Perry Ogden

Collection Hugh Lane Gallery.

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8. 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 and their art-making process? Is it important to see the studio in real life or could you learn as much from looking at a photograph of it online?
9. Francis Bacon referred to the walls of the studio as his “only abstract paintings”. Why did he say this? What did he use the walls of the studio for?
10. Describe the floor space of the studio and its contents. List the objects you can see on the floor and around the studio and where they are found. Draw a map or an aerial view of the studio, or make a sketch from observation and annotate it.
11. How and why do you think Bacon used source material from books, magazines and photographs in his art?
12. In your opinion, what is the most intriguing object you can see in the studio?
13. What artist’s equipment and art materials do you see?
14. Do you notice the circular mirror? What purpose/s could a mirror have in a studio space?
15. Find the two tubular viewing ports that are situated on one of the exterior walls of the studio space. Look through them. Describe what you see.
16. Why do you think you cannot go into the actual studio space?
17. Was there anything you wanted to get a closer look at? What and why?

Micro Gallery...

The Micro Gallery, which contains interactive digital screens, gives the viewer the opportunity of exploring the studio in more detail. Each screen acts as a visual archive that contains an edited version of the Francis Bacon database. The database was created “to highlight the wealth of material whose discovery has altered and deepened our understanding of the artist” (Dawson, 2005, p. 2). The touch screens are accompanied by a voice over and some screens have subtitles. This digital 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 his paintings. It documents the extensive array of imagery that was found in his studio including books, catalogues and magazines, and explains the influence this imagery had on the recurring themes in his work.

Explore the information available to you on the digital terminals to find the answers to these questions:

1. What artists inspired and influenced Bacon?
2. Where in Dublin was Bacon born?
3. What painted portrait by Velázquez was a huge influence for Bacon?
4. Name one of the paintings that Bacon created as a direct response to viewing reproductions of Velázquez' painting?
5. What was the name of the photographer who captured animals and human figures in motion and whose work was an important source for Bacon when painting?

The Chambers Room...



The Chambers Room, also part of the Francis Bacon Studio Complex, is a room where a number of Francis Bacon's unfinished paintings or objects/artworks related to Francis Bacon's life and art are displayed. Photographs of Francis Bacon's studio taken by Perry Ogden in 1998 are also displayed in the Chambers Room when artworks by Francis Bacon are displayed in other spaces in the Hugh Lane Gallery. If the paintings by Francis Bacon are displayed elsewhere in the Gallery describe the context in which they are displayed.

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. It

could also be argued that the unfinished paintings by Francis Bacon on view in the Chambers Gallery are also an example of his preliminary working methods. Bacon often emphasised that central to his working methods was the role of chance and how chance affected the outcome of his paintings

1. An interpretation of this is that Bacon did not know exactly what the painting would look like until it was finished. He might have a vague idea, but not every detail was planned out. Would you agree or disagree with this interpretation of his process?
2. How do you think Bacon would have felt about his unfinished work being displayed in a gallery?
3. The finished paintings by Bacon have a gold frame specified by the artist while the unfinished paintings have a dark wooden frame. What can we learn about Bacon's approach to his work by looking at his finished/unfinished works?
4. Describe how the paintings, photographs or objects are displayed.
5. Choose one painting by Francis Bacon on display and discuss the subject matter, its context within Bacon's life and art; describe the painting according to the relevant art elements and design principles, and the materials and techniques used to create it. Make a sketch and annotate it.
6. Why was Bacon creating these paintings? What ideas do you think he was trying to communicate?
7. How do the photographs of Francis Bacon's studio by Perry Ogden add to our understanding of Bacon's life and art?
8. Look up and describe the ceiling of the Chambers Room. How does this architectural space relate to other areas of the Hugh Lane Gallery?

5 Francis Bacon and the Leaving Certificate Art Practical Coursework

Consider Francis Bacon's artistic process under the same headings used in the practical coursework:

- Initial Research
- Development Sheets
- Realised Artefact
- Reflection and Evaluation for Realised Artefact

Use the information and personal insights you have obtained by visiting the Francis Bacon Studio Complex to answer the questions below and/or read the text provided in the preceding section of this resource.

1. Imagine what Bacon would put on his Initial Research sheet. Create an Initial Research sheet for Bacon using a theme he explores in his work as the starting point.
2. What would you expect to see on his two Development Sheets? What materials would he experiment with? What types of drawings would he make?
3. What other artists would he look at and reference in his coursework?
4. What primary sources would he gather and/or use?
5. Help him to write a statement reflecting on and evaluating the realised artefact (this could be one of his already existing finished paintings). Describe what was created, how it was created and why it was created.

6. Francis Bacon and the Leaving Certificate Art Visual Studies Framework: Questions and Activities

Visual Studies Framework

Consider these six elements when reading the information below in order to ensure that you have a well rounded understanding of Bacon's relevance to the history of art and visual studies:

- Context
- Artists and Artworks
- Analysis
- Art Elements and Design Principles
- Media and Areas of Practice
- Innovation and Invention

A Day in the Life of Bacon in his Studio in London in the early-20th century

Read the texts below and answer the subsequent questions and/or complete the practical activities.

Bacon's subject matter and source material...

Having access to 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 them while working. 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-ray photographs were also found, and it is speculated that the recurring motif of circles and arrows that appear 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.

Bacon is often described as one of the leading figurative painters of the mid-20th century. He is noted for pushing the boundaries with his subject matter, enthralling and capturing the attention of the gallery viewing public. Recurring themes of isolation, violence and death are explored in Bacon's painting; he often used photographs of his partners and friends as subject matter to draw from.

1. What does figurative painting mean?
2. How did he push the boundaries with his subject matter?
3. Bacon's work is instantly recognisable in terms of style and recurring themes. Describe his innovative style of painting, referring to his use of line and colour, and his application of paint.
4. Did Bacon paint his subjects from life? Describe the role reproductions of artworks, photography and other visual sources had on his art.

The role of photography in Bacon's work...

Photographs were used extensively by Bacon as source material for his work. He tended to work from looking at photographs rather than direct observation of people and objects. Multiple versions of the same photographs were discovered in the studio space, suggesting that he used photography to plan his compositions. There were many photographs of his significant partners, Peter Lacy, George Dyer and his friend John Edwards found in the studio. The photographer John Deakin took

photographs of George Dyer in several different poses in the studio. These images were a constant reference that Bacon returned to.

1. Do you find it easier to paint or draw from looking at a photograph rather than the real thing? Why?

The celebrated vogue photographer John Deakin was commissioned by Bacon to take many photographs of his friends. There were over three hundred photographs, fragments and negatives by Deakin found in the studio. 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.

1. Create a new figure using collage or photo-collage in your sketchpad.
2. Make a painting or drawing of this new figure.

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.

1. Experiment with the shutter speed on a camera or mobile device. You can capture movement by taking a photograph of a person/people moving using a long shutter speed.

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 titled *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.

1. Can you think of another artist who is concerned or interested in the environment and the loss of natural habitats for animals?
2. Do you think artists have a duty to respond to and make work about political and social issues and concerns?
3. What are the crises facing animals, biodiversity and natural habitats today?

Bacon's social life and his environment...

Bacon spent much of his time socialising in Soho, London, where he frequented the bars and clubs accompanied by an eclectic mix of friends that were characterised by their avant-garde, bohemian lifestyle. The Colony Room was a favourite haunt that Bacon, alongside friends Lucien Freud, Isabel Rawsthorne and Henrietta Moraes who all feature in Bacon's paintings, would frequent on a regular basis. Think of other art movements you have studied in Visual Studies 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.

1. How does an environment or location influence an artist's work?
2. Is it important for artists to meet up and talk, and socialise together?
3. Where do you think artists in Ireland or your home city/town hang out?
4. Design a club for artists in Ireland. What does it look like? What music is played? etc. Make an aerial view sketch and annotate it.

The Journey of Bacon's Studio from London to Dublin

The Journey...

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 Bacon's 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 was a legendary space that uniquely 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 beneficial for scholars and researchers of the artist. In 1998 the

Francis Bacon studio was donated to the Hugh Lane Gallery. Bacon was born in Dublin in 1909 and spent his formative years in Ireland in Co Laois and Co Kildare. At a young age Bacon left Ireland for Paris and Berlin and ultimately settling in London. The relocation of the Francis Bacon studio and reconstruction 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. Look up the work of David Chipperfield. How would you describe his architectural style?

1. What other artist's studio would be curious to see?
2. Have you seen or know of other examples of an artist's studio reconstructed in a gallery context? How do they compare with the Francis Bacon studio complex?

Excavation and relocation...

1. Imagine you are working as part of a team of conservators and archaeologists that want to preserve the art room in your school. Document the room and its contents, using photography and drawing, so that a record of it exists for future generations.

Ordered chaos...

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

1. Compare and contrast Francis Bacon's living area with his studio. Visit the Gallery's online collection to view photographs by Perry Ogden of Bacon's studio and living area. <https://onlinecollection.hughlane.ie/search/ogden>



7 Reece Mews Francis Bacon Studio (1998)

Photograph by Perry Ogden

Collection Hugh Lane Gallery.

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Reconstruction and cataloguing...

1. Create a system to catalogue the items in your art room.
2. Think of a numbering system, titles, descriptions, locations, categories, images and other relevant details.

7. 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 and added to a specially designed database. The database is a leading computerised archive of the entire contents of a world famous artist's studio. Every item in the studio has a database entry. The database is designed to enable each entry to have an image and description. The public interface of this database is accessible as touch screen terminals in the Micro Gallery of the Francis Bacon Studio Complex.

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 organising an exhibition they will make a series of choices on how the artwork is displayed. The following terms describe some of the ways a curator may display the artwork, when organising an exhibition.

Chronologically: the artwork is organised and hung in sequential order in terms of the timeframe/dates of when they were created by the artist. The curator creates a visual timeline, 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 makes 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 where it was created. 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 artwork 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: relates to a style of art originating in Germany at the start of the 20th 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/her use of colour or distorted the subject matter to create an emotive mood or atmosphere.

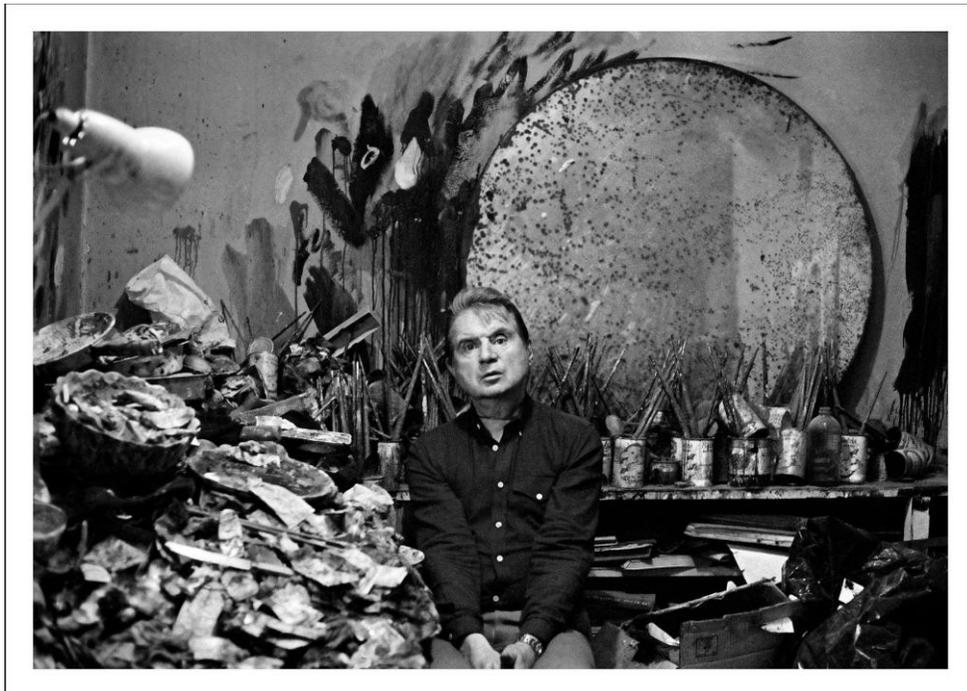
Figurative Art: refers to paintings and sculptures that are clearly derived from real objects and sources. The viewer can clearly identify the source the artist drew from to create the artwork. Often the human figure or an animal is the subject matter that the artist will study to create figurative art.

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: when 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: This can be 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. Bacon, for example, was inspired by reproductions of artworks such as Velazquez's portrait of Pope Innocent X.

Juxtapose: to place side by side, often to compare and contrast.



Photograph of Francis Bacon in his studio (1980) by Jane Bown.
Collection: Hugh Lane Gallery.

8. Further reading and resources - available from most public libraries.

- Cappock, M. **Francis Bacon Studio**, London: Merrell (2005)
- Daniels, R. *Francis Bacon and Peter Beard: the Dead Elephant Interviews and Other Stories* in **Francis Bacon: A Terrible Beauty**, Steidl (2009)
- Dawson, B. *Francis Bacon Studio: The Dublin Chapter*; in Cappock, M. **Francis Bacon Studio**, London: Merrell (2005)
- Dawson, B. *Francis Bacon* in **Francis Bacon: A Terrible Beauty**, Steidl (2009)
- Dawson B. **Hugh Lane Founder of a Gallery of Modern Art for Ireland** (2008)
- Harrison, M. *Latent Images* in **Francis Bacon: A Terrible Beauty**, Steidl (2009)
- Harrison, M. *In Camera: Francis Bacon, Photography, Film and the Practice*
- O'Donnell, J. (*The Street...the only valid Field of experience*): *Francis Bacon and the Photography of John Deakin* in **Francis Bacon: A Terrible Beauty**, Steidl (2009)
- Shepard, J. (2009) *A game of Chance: The Media and Techniques of Francis Bacon* in **Francis Bacon: A Terrible Beauty**, Steidl p. 152-175
- Stevens, M and Swan, A, **Francis Bacon: Revelations** (2021)
- Sylvester, D. **Interviews with Francis Bacon**, (1993)
- Sylvester, D. **Looking Back at Francis Bacon**, (2000)
- Explore more Francis Bacon related publications here <https://www.francis-bacon.com/bacons-world/bibliography>

Online Resources include:

<https://hughlane.ie/>

https://hughlane.ie/arts_artists/francis-bacons-studio/

<https://onlinecollection.hughlane.ie/search/bacon>

<https://onlinecollection.hughlane.ie/search/ogden>

<https://www.francis-bacon.com/> to find out more about Francis Bacon's life and art.

<https://hughlane.ie/watch-read-listen/>

Hugh Lane Gallery YouTube channel has several videos related to Francis Bacon and his studio.

Visiting the Hugh Lane Gallery

Admission is free. The Gallery is open every day except Mondays.

To arrange a guided tour or a self guided visit please see <https://hughlane.ie/book-a-tour/>



7 Reece Mews Francis Bacon Studio (1998)

Photograph by Perry Ogden

Collection Hugh Lane Gallery.

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Francis Bacon Studio: A Resource for Leaving Certificate Students

Written and compiled by Sarah Edmondson, Fiona King and Jessica O'Donnell.

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We look forward to seeing you and hope you enjoy your visit.

www.hughlane

**HUGH LANE
GALLERY**



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