

HUGH LANE GALLERY

TRANSITION YEAR PROGRAMME FEBRUARY - MARCH 2026



Welcome to our TY Zine 2026!

DAY 1

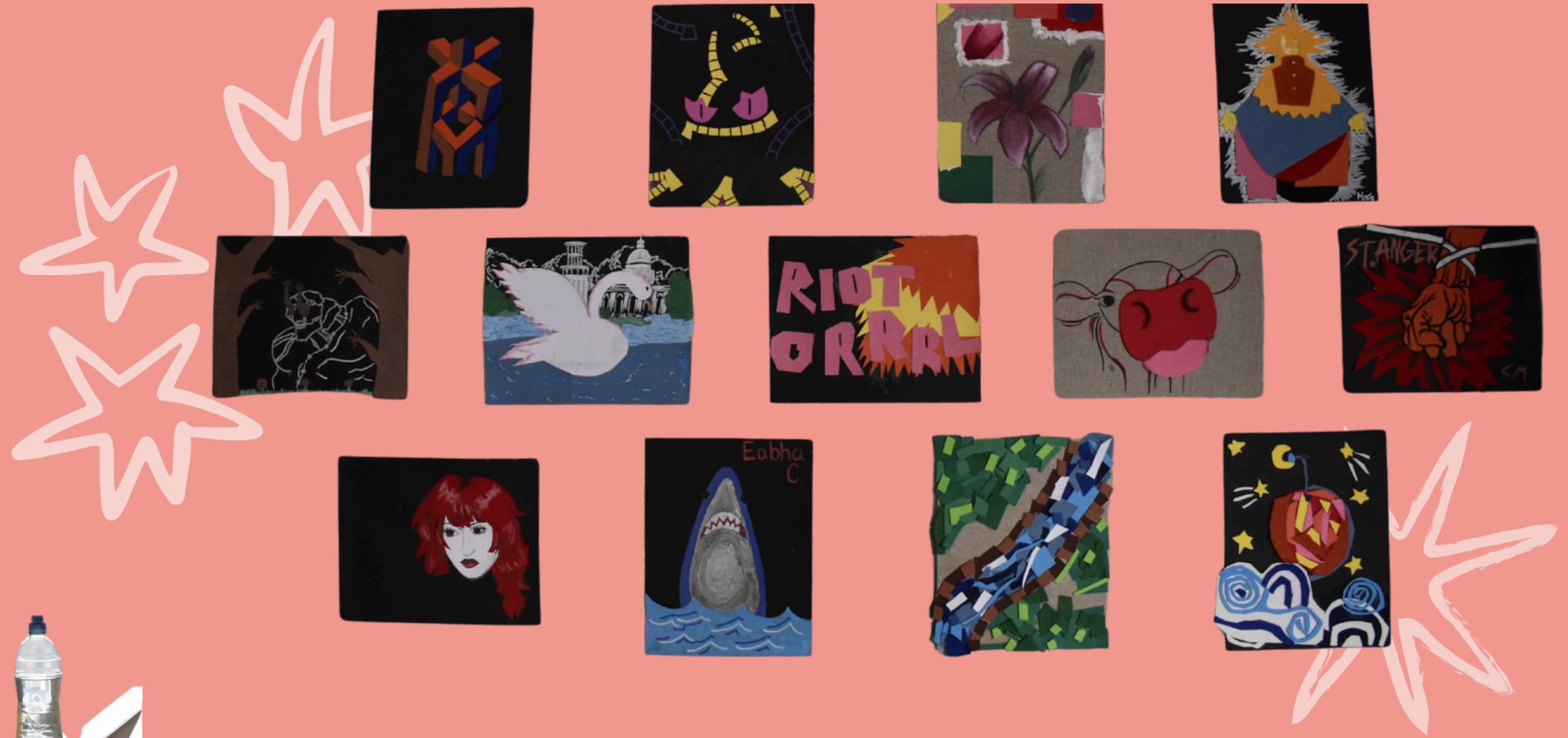
On Day 1 participants met each other and the course facilitators for the first time, before forming small groups to do speed curating. This exercise got the group mixing and exploring the idea of curatorial practices.

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

The afternoon followed with another workshop led by Ashleigh. This time it was a life drawing session with life model Ygraine Bright. Ashleigh introduced different ways of exploring form and movement.



DAY 2



The second day of the TY programme began with a discussion of what questions you would like to ask each of the departments: Exhibitions, Collections, Education and Conservation. Questions were compiled so everyone was prepared when meeting staff from each of these departments.

The rest of the morning was spent on a collaborative quilt project, led by artist Michelle Hall. Michelle introduced the rich history of textiles and protest art; finishing with a practical workshop creating individual quilt squares that came together as one artwork for the TY exhibition.



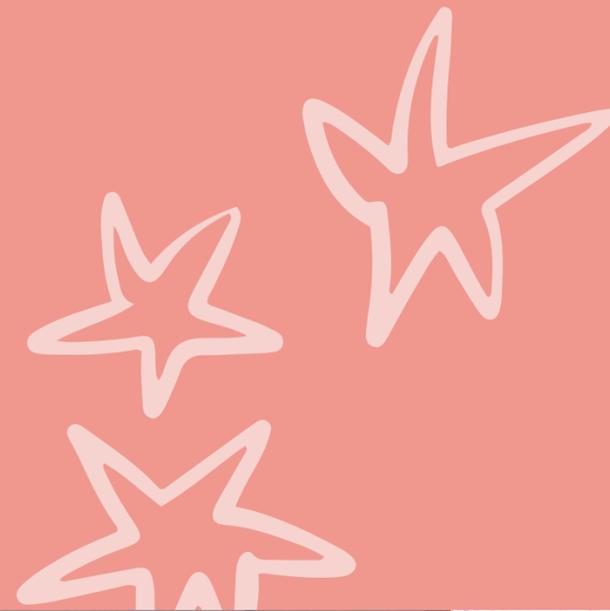
DAY 2

Day 2 was concluded with the first of many talks by Hugh Lane Gallery curators. Victoria Evans, Exhibitions Curator, presented to the group. She shared her day-to-day work and showed some past project she worked on. In particular, Victoria highlighted work she had done on 'Bones in the Attic' and 'Andy Warhol Three Times Out,' two large exhibitions from the last few years. Lastly, Victoria shared some upcoming projects that she is currently working on while Hugh Lane Gallery is closed for refurbishment. Victoria answered questions that the students prepared during the morning, as well as new questions as they came up.



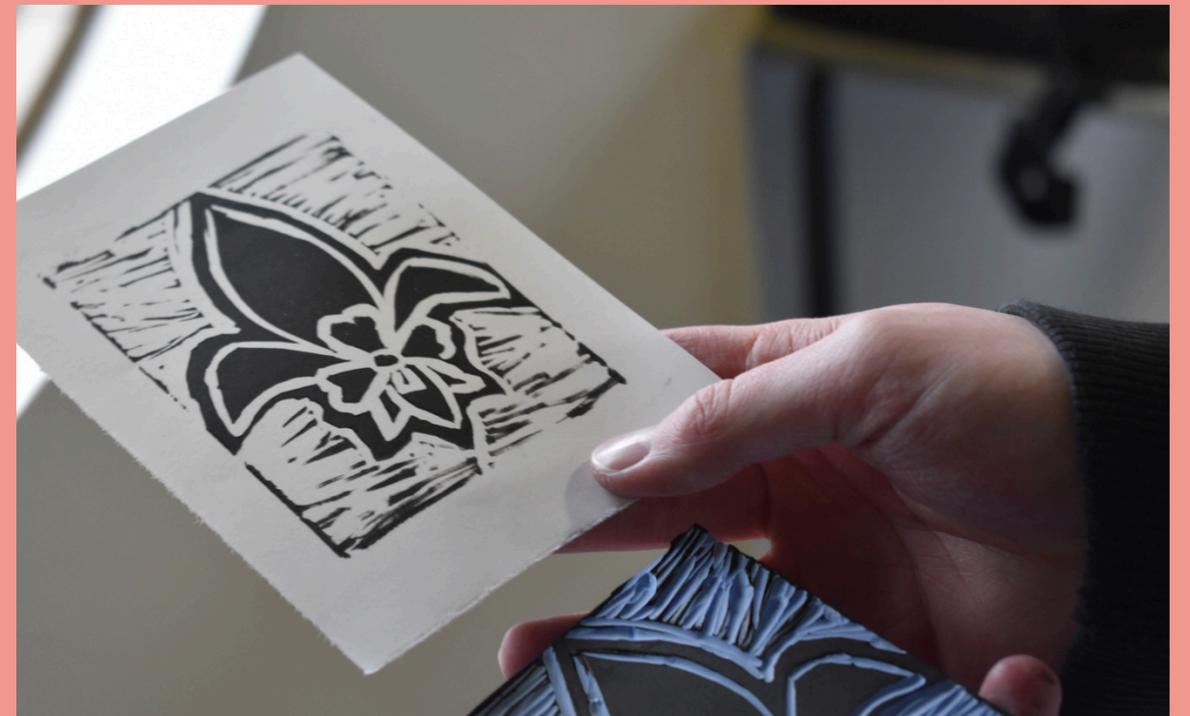
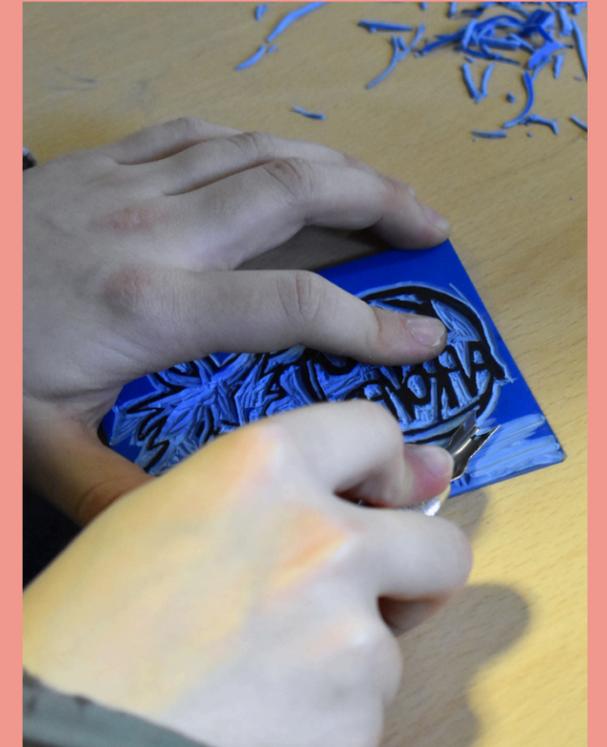
DAY 3

Day 3 featured talks from three departments; Evelyn Murray spoke about Marketing, Cleo Fagan discussed Education, and Reuben Ruxton and Heidi Forsyth presented on Conservation. Both Evelyn and Cleo had the students complete exercises to design a marketing campaign and an education programme for a certain exhibition and demographic. Reuben and Heidi demonstrated the use of multi spectral imaging in conservation. They showed us how these special cameras can detect pigments in paintings and how they can show us preliminary drawings under a painted surface.



DAY 4

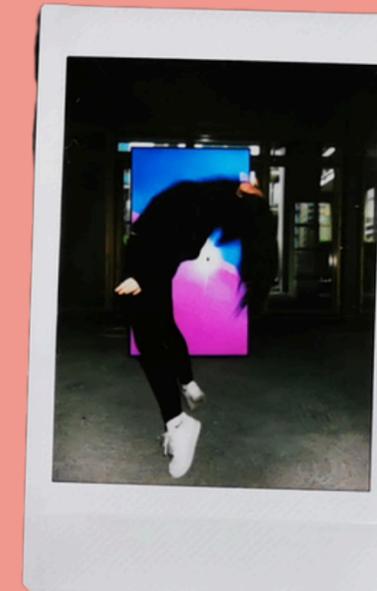
The second week of the programme began with talks with Art Historians Yseult O'Driscoll and Aoife Convery. Aoife's talk explored Sir Hugh Lane and the founding of the collection we see today in the gallery. Yseult explored innovators, such as Sarah Purser, who had a significant impact on modern art in Ireland. Day 4's practical workshop was a printing workshop with artist Bex Shelford. Bex introduced the group to lino cutting. Beautiful designs were cut into lino blocks, which were then printed onto different papers in different colours.



DAY 5

On the fifth day of the programme, we had offsite visits to two spaces. The first was the LAB Gallery where we met artist and curator Clara McSweeney who told us about her art practice and curatorial work experiences. After this, Michelle Hall facilitated a VTS session in the gallery space.

In the afternoon, we were welcomed into Green On Red, where Jerome O'Drisceoil introduced us to the artwork on display. He shared his experience as the director of a commercial gallery. After a break, Michelle then facilitated an activity in the space, where students did a physical response to an artwork on display. These were captured on film.



DAY 6

Day 6 began with an Art and Wellbeing workshop with artist Sarah Ward. Sarah introduced artists from the Hugh Lane Gallery's collection, Claude Monet and William McKeown. Her presentation explored the idea of wellbeing and expression through figurative and abstract art before beginning a weaving workshop.

Threads, felts and papers of a variety of colours were woven onto a loom which was made by Sarah. Other forms of mark making, such as bilateral energy drawings, were explored. After lunch, Logan Sisley discussed the Hugh Lane Gallery's impressive collection.



DAY 7

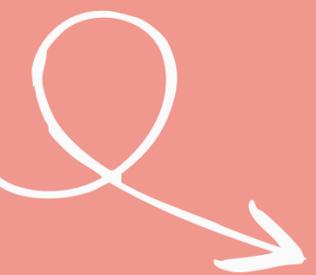
On the seventh day, artist Roxy Manouchehri facilitated a stained-glass inspired workshop. The ancient technique of reverse painting was explored and put into practice on acrylic perspex panels. These designs were locked in with acrylic sand and turned into beautiful window panels, inspired by the work of Harry Clarke in the Hugh Lane collection.



DAY 8

After two weeks of back-to-back talks and workshops, we began the week after midterm break with a visit to the International Centre for the Image. There, founder of Photolreland, Ángel González Fernández, introduced the space and the exhibition that was on. He also introduced the students to exhibiting artist, Eamon Doyle, who shared his own practice. The exhibition inspired a conversation about our own exhibition at the Seán O’Casey Community Centre at the end of the programme.

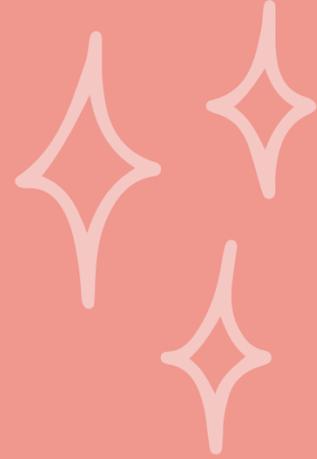




DAY 9

The last workshop of the programme was on day 9, at the studio of visual artist, Anca Danila. Anca facilitated a portraiture workshop, stemming from sensory explorations. We began with a presentation on the topic ‘the Creative Universe of an Artist.’ This explored the artist’s studio as a space for inspiration, with a focus on Francis Bacon’s studio at Hugh Lane Gallery. Next, it was time to explore scents and find colour associations with them. These colours would then form the basis of portraits everyone made of each other. Watch a short film of the visit to Anca Danila’s studio [here](#).

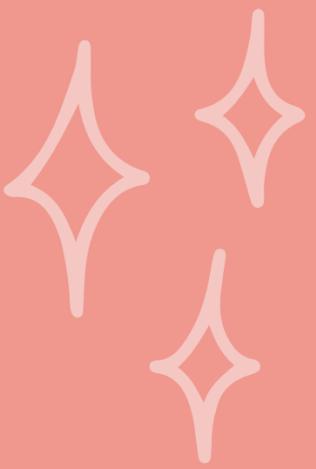
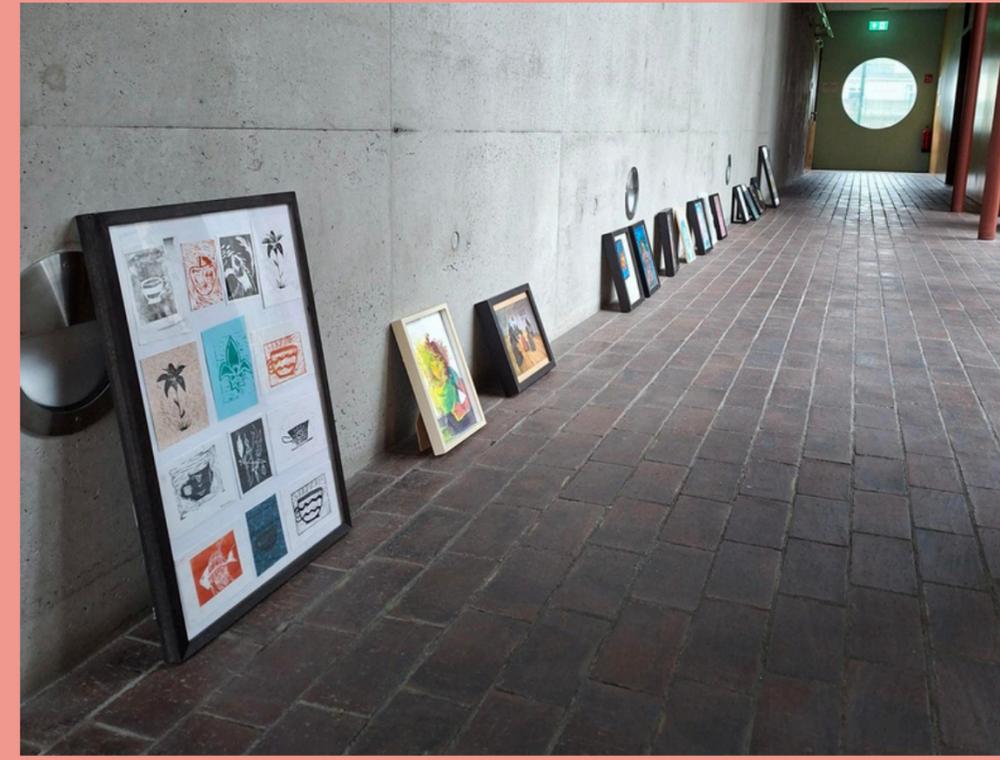




DAY 10

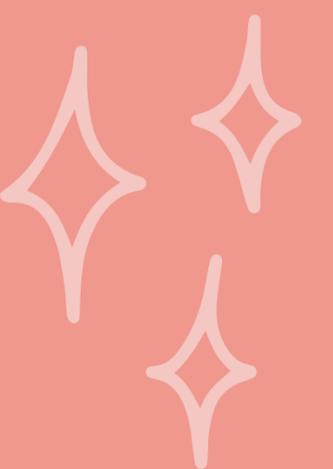
The last day of the course was dedicated entirely to the curatorial project. The day was spent framing artworks, exploring creative titles for each piece, and deciding how they would be displayed in the Seán O’Casey Community Centre. A selection of prints, portraits, photographs, and perspex paintings were chosen and were installed by Hugh Lane Gallery’s art technician team.

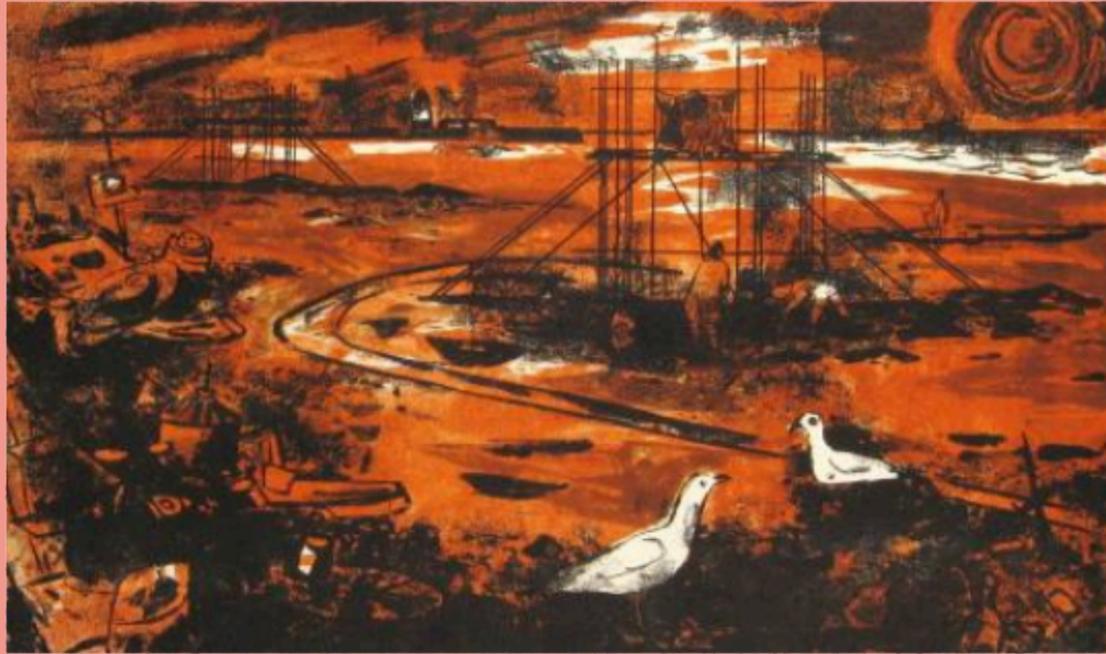
The exhibition ‘Art in the Making: A Transition Year Gallery Experience’ is running from 16 March - 25 April 2026 and can be seen at the Seán O’Casey Community Centre, Dublin 3.





Writing About Art
Selected by students and inspired
by artworks in the Hugh Lane Gallery's collection





“Dublin Bay” ~ Norah McGuinness



“Lavacourt under Snow”

- Claude Monet

The two artworks that I chose present very different ways of viewing a place. The Dublin City image feels more active, shaped by the city's structure. The intense red and brown tones suggest tension and a restless scene.

Monet's winter landscape focuses on the light, stillness, nature and pale cold colors, creating a peaceful and quiet atmosphere and distance from modern life.

Seen together, the paintings highlight a strong contrast in colors, mood and in how a place is experienced.

Antonia



Ashley



Ashley



The Freedom of the seas

Frank Brangwyn

Freedom of the seas

Your waves fight with
such power

Oh let us be free

Hole in the sea

Barry Flanagan

A hole in the sea

As if something is
missing

Forgotten by me



Ben



Hugh Lane Challenge DATE 1 1
Hanna² Question 10/21/20
the artwork i chose was is
"over the Dublin mountains" by
Norah & Chertton. the reason i
chose said painting is because
it reminds me of hiking with
the scouts with Higher Peaks
slowly fading in from the distance
and a looney path ahead. The painting
encapsulates the ~~modern~~ feeling of a
hike.

Callum



This art piece is a realistic illustration of what the cities in France looked like in the 20th century. You can distinctly see what people are wearing and how the world looked like then, even if it doesn't have all the details you still get the big image of how the people lived then. I think this is an interesting art piece as it mainly uses lines as its primary painting technique, without losing information on what the artist is trying to show us.

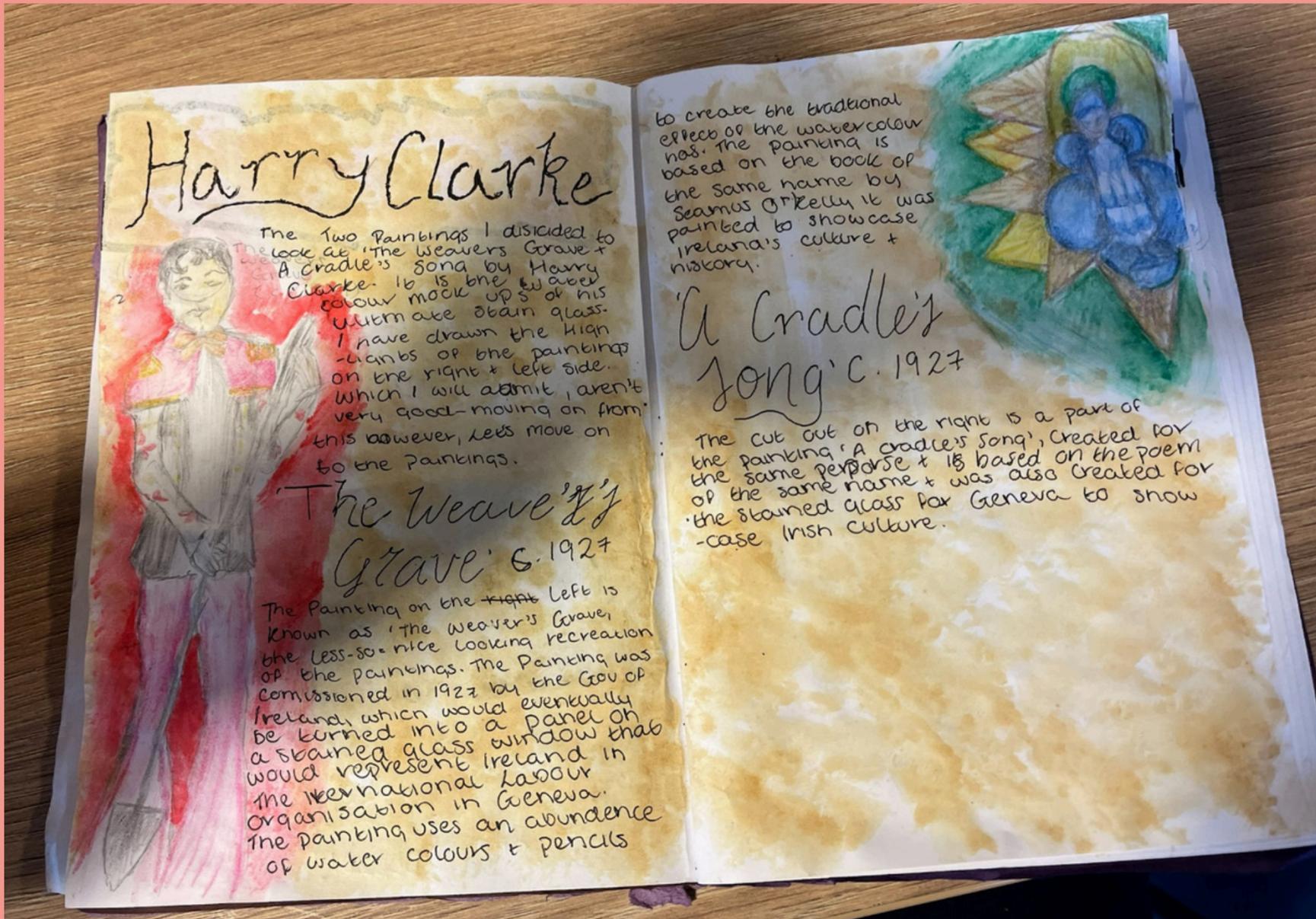


Similarly, in this painting we can see people being attacked and even the fear that they have only through their body language. This painting has even less detail as we just have outlines of people, buildings, objects and environment, but we cannot see any facial expressions. In my opinion this not only shows the situation these people are in but also how less detailed work can show so much just through shapes.

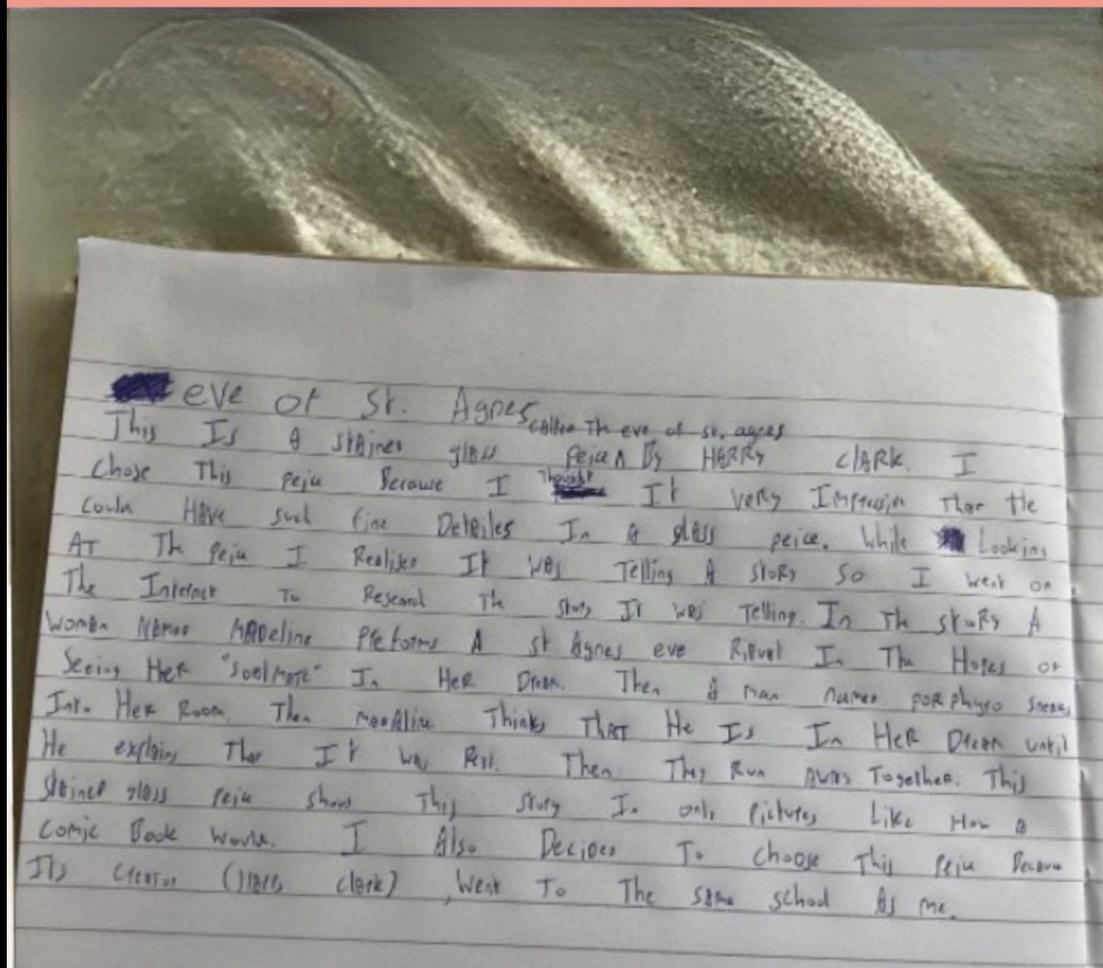
Catinca



Chris



Clara



~~The~~ eve of St. Agnes ^{called the eve of St. Agnes}
 This is a stained glass piece by Harry Clark. I
 chose this piece because I ~~thought~~ it very impressive that he
 could have such fine details in a glass piece. While looking
 at the piece I realized it was telling a story so I went on
 the internet to research the story it was telling. In the story a
 woman named Madeline performs a St. Agnes eve ritual in the hopes of
 seeing her "soulmate" in her dream. Then a man named Porphyro sneaks
 into her room. Then Madeline thinks that he is in her dream until
 he explains that it was real. Then they run away together. This
 stained glass piece shows this story in only pictures like how a
 comic book would. I also decided to choose this piece because
 its creator (Harry Clark) went to the same school as me.

Dylan



Frank's Studio
This is an exact replica of the shop when Frank was
to make most of his artwork. From this display you
can see tell him about different things he did. For example,
you can see his work on the walls. This could have been his
making comes to see how it would be you can see clearly
see that his studio was extremely messy. This made it so that
he work well in unorthodox situations. It could be that that
he would find ideas while making his work. This means
he - see ideas going into a creation. I feel really like
this display because it gives the viewer a glimpse into
the life of Frank's work. For the most part, his studio.

Dylan



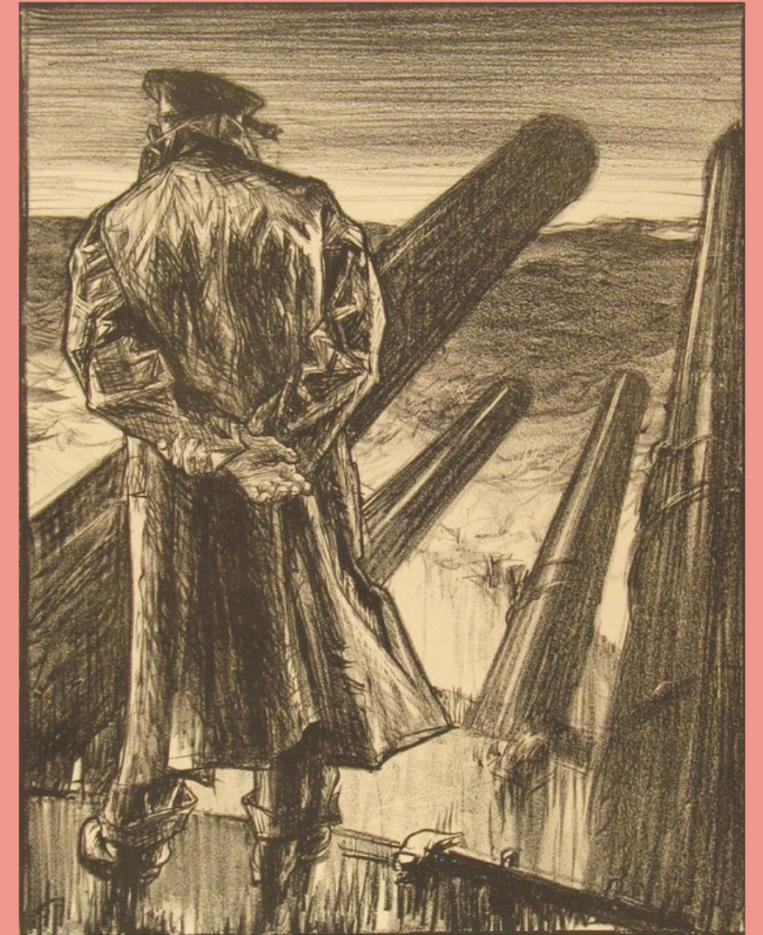
Hugh Lane Gallery Homework

Sir Frank William Brangwyn

(1) Old Bridge, Harrow - 1924
- Etching and drypoint on paper

(2) The Look Out - 1917
- Lithograph on paper

These two pieces by the same artist caught my eye the most when looking through different artists and their work. It mainly caught my eye because there wasn't any actual colours in it and I like the kind of tea stained or old look to it ~~pretty~~ purely just because I think it looks cool and I like the look of older art pieces. I like looking at older pieces and comparing them to what type of colours and pieces and different materials we have nowadays and to me it's just interesting to see the difference in art compared to now and 100 years ago.



Eabha

Naples Harbour
Artist: Stephen McKenna

The painting of itself is a pleasant split between bland and exotic colours, creating a casual, almost welcoming tone, but despite the normally busy setting among the colourful abstract buildings there is no one to be seen. The area is devoid of life. It raises questions like, if the rest of the city, to the horizon is as quiet as this? Or if the ship docked to the right, even has a crew? And if so, where are they? This not knowing, is what draws me to this painting, imagining, and filling in the gaps.



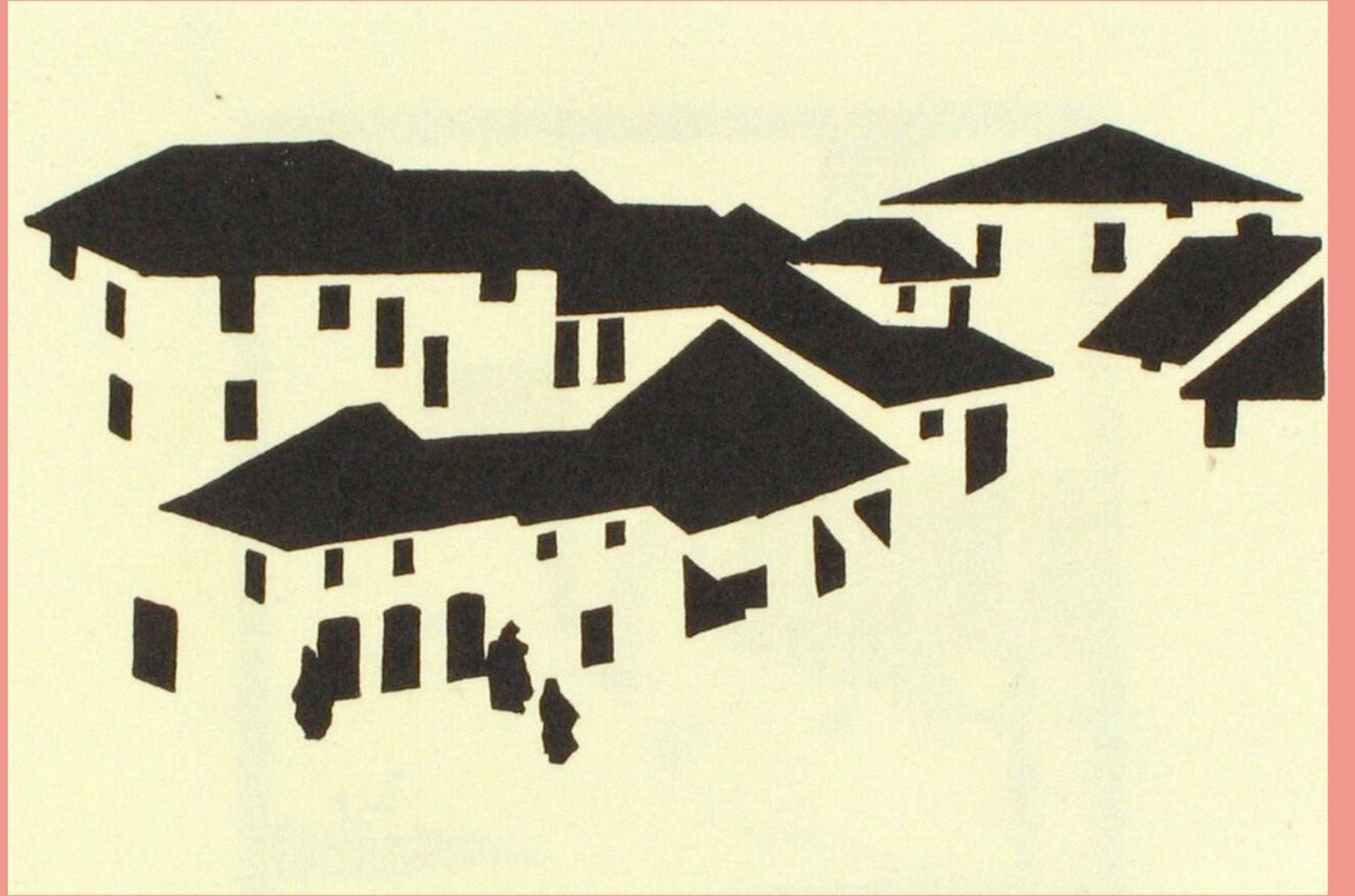
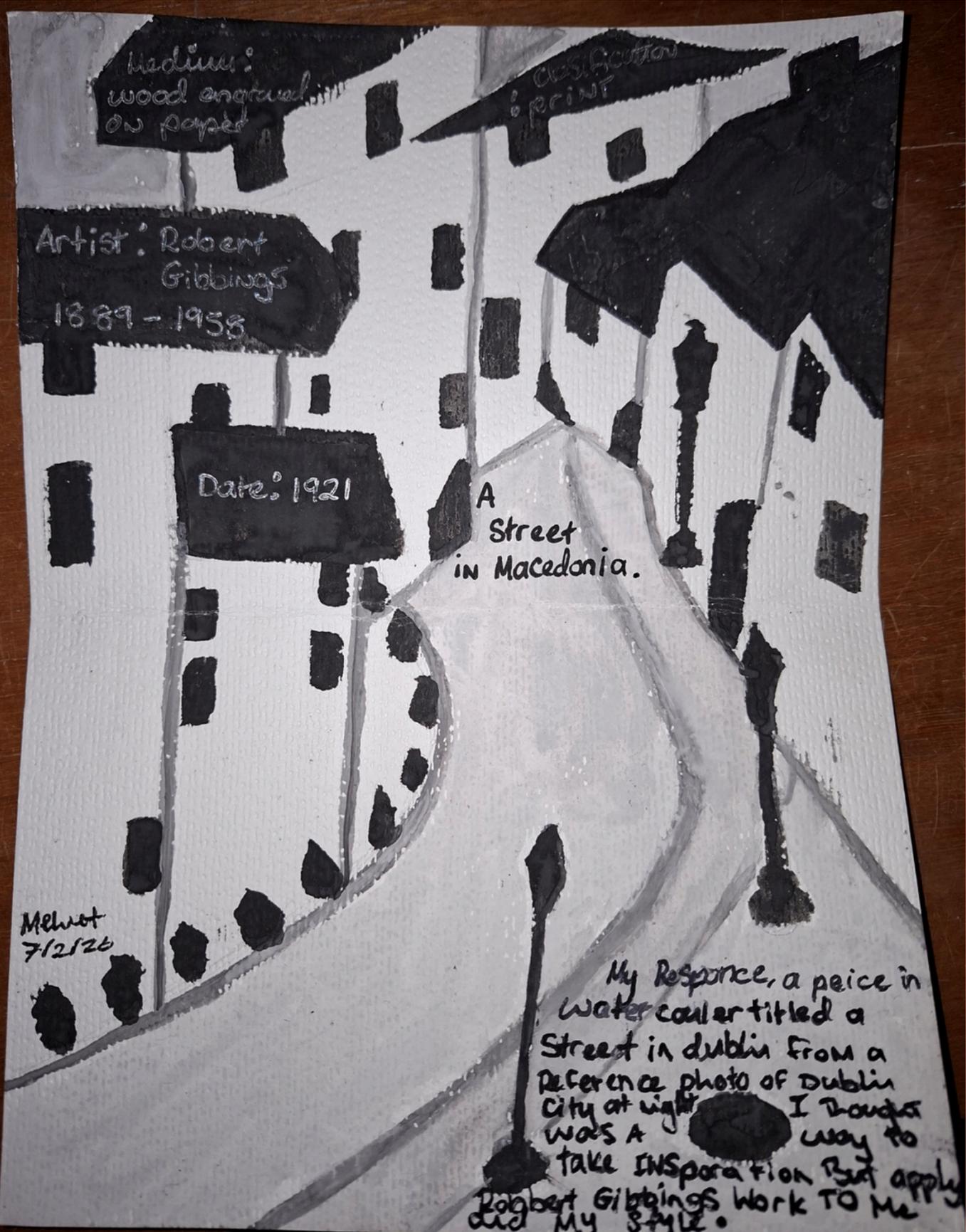
Gabriel

Southwark Cathedral London 1920 (Terence MacSwiney)
Artist: Sir John Lavery

The cathedral's hall is large and grand with dim and depressed light entering through the stained glass. The miniscule figures on the ground floor only make the tall room seem even greater. On the floor tells a story, the white coffin being lifted, stands out from the enormous crowd, showing its importance and significance. I admire this type of art because the piece is not just for display or decoration but also reflects on a significant moment in history.



Gabriel



Mehret



I chose this painting because it features tulips, my favourite flower, which symbolize perfect love, elegance, and rebirth. As flowers that bloom in spring, tulips represent new life and fresh beginnings.

I was inspired by the variety of colours in the bouquet, as each colour carries a different meaning, such as red for passion, yellow for joy, pink for affection, and white for purity and forgiveness.

This inspired me to create my own DIY tulip bouquet using chenille stems, allowing me to express these meanings in a creative and personal way while connecting more closely to the artwork.

-Serena Peng



Spring.

*Artist: Father Jack P Hanlon
(1913 - 1968)*

Medium Oil on canvas

Dimensions: 55.3 x 46.4 cm

Classification: Painting

Credit line Collection & image ©

*Hugh Lane Gallery. Bequest of
Father Jack Hanlon (the Artist),
1968. © The Estate of Father Jack
P. Hanlon.*

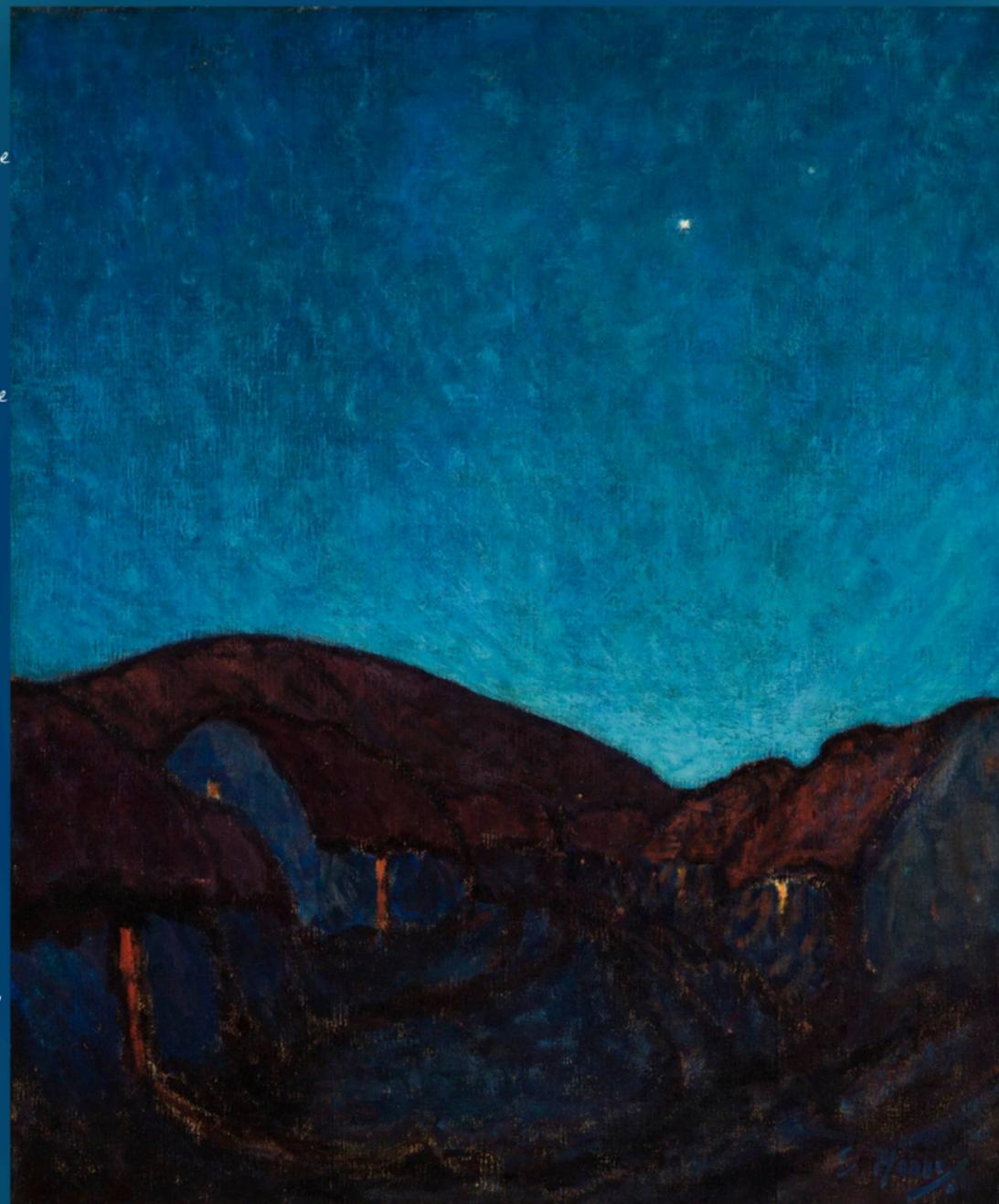
Object number 1286



Serena

I chose this painting because the moment I saw it, it felt like a memory of a song I already knew. Evening, Achill by Grace Henry carries the same quiet feeling as RIIZE's "Midnight Mirage"—a moment where the world seems to pause, and everything becomes still. The deep blue of the evening sky settles over the land, and a single star hangs softly above, as if watching. Standing before this painting feels like standing in silence, where thoughts grow louder and imagination begins to move.

"Midnight Mirage" lives in that same space between night and morning, when everyone else is asleep and the mind feels most awake. The song's idea of a mirage—a faint haze when it twinkles—appears in the painting through its small lights: the warm glow spilling from cottage windows, and the distant star breaking the darkness. These lights are gentle and fragile, yet they softly illuminate the scene, just as the song speaks of dreams bright enough to light the night.



EVENING, ACHILL
ARTIST GRACE (1868 - 1953)
DATE: 1912-19

The blue tones of evening bring everything together, wrapping the landscape in calm, while the textured brushstrokes in the sky suggest quiet motion, like thoughts drifting through the mind. The cottages feel alive, shaped by the land itself, as if they belong there naturally. This echoes the song's image of filling an empty canvas through the night—of letting imagination slowly take form, one gentle idea at a time.

As the small light hidden in the clouds begins to expand, the idea of flying becomes less about motion and more about release—freedom found through understanding and self-discovery. It is the moment when something inside feels lighter, when imagination slowly turns into confidence. Even as dawn approaches and the darkness begins to fade, the dream does not disappear. Like the faint star still visible in the painting's sky, the light remains, glowing softly from within. Even as darkness deepens or morning arrives, the star does not fade, and neither does the dream. Together, the song and the painting remind me that creativity often begins in quiet moments, and that even the smallest light—if held close and never let go—can guide us through the night.

-Serena Peng

Serena

Hugh Lane Gallery's annual Transition Year Programme 2026 was facilitated by Schools Coordinator Tori Boccarossa and co-curated with Jessica O'Donnell, Head of Education and Community Outreach, Hugh Lane Gallery.

The e-zine was compiled by Tori Boccarossa and designed by Heidi Forsyth.

Many thanks to all the participating TY students and to all Hugh Lane Gallery freelance Artists, Guides and Lecturers panel members and staff who contributed to the TY programme. Special thanks to Michelle Hall for support throughout the programme.

To find out more about our HLG offsite citywide education programmes see

www.hughlane.ie



**Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council**