

Primary School Teacher Notes

**Patrick Scott: Image Space Light**

**Garden Galleries, Irish Museum of Modern Art, 16 February – 18 May**

**VISUAL Centre for Contemporary Art, Carlow, 16 February – 11 May**



Patrick Scott in his studio: catalogue image by Kevin Dunne

[Patrick Scott](#) was born in 1921 in Kilbrittain, Co. Cork. From 1945 he spent fifteen years working with the architect Michael Scott in the practice that became Scott Tallon Walker. He became a leading graphic designer with the Signa Design Consultancy (set up in 1953 by Michael Scott and [Louis le Brocqy](#)). All the while, Scott continued to test various ideas in his painting. On winning a National Prize at the [Guggenheim](#) International Award in 1960 and representing Ireland at the XXX [Venice Biennale](#) in the same year, Scott became a full-time artist. Image Space Light brings together the most comprehensive representation of this remarkable Irish artist's 75 year career. The exhibition

brings together more than 100 pieces that illustrate the breadth and longevity of his career as an architect, designer and artist. The exhibition in IMMA's Garden Galleries concentrates on Scott's early works from the 1940s to the early '70s, while concurrently [VISUAL](#) displays works from the 1960s to the present.

For primary school children visiting the exhibition at IMMA, there is an opportunity to experience first-hand the work of a major Irish artist who has had a significant impact on the culture of his country. Children can see how Scott used a range of visual arts media and materials in different ways:

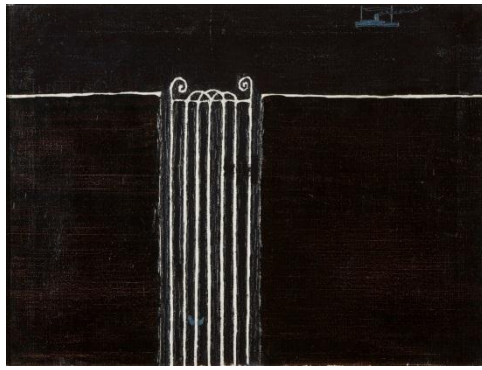
- Gold and silver - associated with concepts of preciousness and sacredness, reflecting light
- Paint and colour – the use of tempera paint can be seen in the exhibition (tempera has a lot of similarities with classroom poster paint), as well as Scott's carefully selected palette
- Fabric and fibre – Scott incorporated raw [unprimed canvas](#) into many paintings, and he also designed commercial textiles and produced tapestries
- Print – such as Scott's artwork [Untitled, 2009](#)

### **First Floor**

Patrick Scott's early work features simplified forms which represent everyday experiences, objects or places. There are pictures of leaves, trees and gardens, walls and gates, ducks and peacocks, ponds and fish, tables and house interiors, piers and boats, goal posts, and people. Many of these early paintings have a naïve or childlike quality, but Scott's later use of a limited colour-range with compositions featuring strong geometric shapes was already evident in these works.



Girl Carrying Grasses, 1958  
Oil on canvas, 183 x 122cm  
Private collection

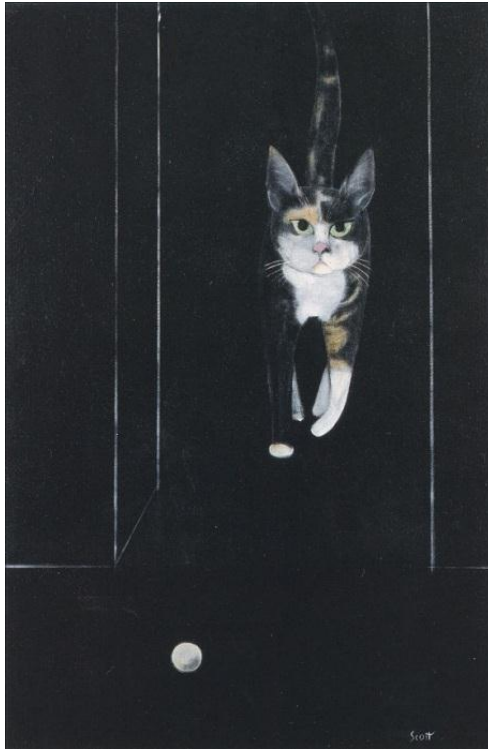


Renvyle, 1943  
Oil on canvas  
30 x 40cm  
Private collection



Under the pier, 1959  
Oil on hardboard  
76 x 61cm  
Collection Crawford Art Gallery,  
Cork Great Southern Collection

There are also examples of Scott's work as a designer. There are three textile pieces shown as [wall hangings](#); one of which was made for Brown Thomas, and another which uses the Irish writing system [Ogham](#) as part of its pattern. There is also a poster by Scott showing a map of Ireland and places associated with pagan and early Christian times. The motif used in the textiles can also be seen in the mosaics Scott created for [Busáras](#).



Miss Mouse Playing Bell, 1956  
Oil on canvas  
107 x 70cm  
Collection the artist

There's a portrait of Scott's cat Miss Mouse playing ball. Close by there is an illustration of the colour scheme Scott designed for CIÉ trains (teachers may remember travelling in these trains with their distinctive black, white, and deep orange stripes – apparently these were based on the colours of Miss Mouse's fur. The orange colour was used throughout CIÉ's corporate branding).

### **Ground Floor**

This floor features many examples of the type of work Scott became renowned for: his Gold Paintings such as [Gold Painting 34](#) and [Gold Painting 47](#). These totally abstract images use geometric lines and shapes – squares, rectangles, circles, and various degrees of curves. There tends to be just one or two colours, and the raw surface of canvas is combined with precious materials like gold or silver. Layers of white paint are washed onto the surface of light brown canvas, creating patterns and shapes, as well as subtle shifts in tone.

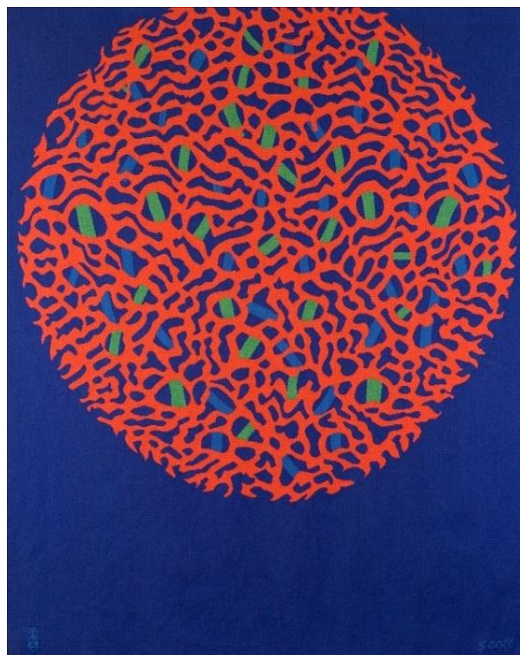
A sheet of postal 25p stamps from 1980 are on display which show Scott's Gold Painting 57.

Scott also was involved in the design of the early Rosc exhibitions. Rosc was the international art exhibition held in Ireland between the late 1960s and late 1980s. There are some examples of his abstract [Rosc](#) paintings here.



Small Rosc Diptych, 1967  
Oil on canvas  
122 x 243cm  
Donation, the artist 2013,  
Collection Irish Museum of Modern Art  
IMMA.3812

In the entrance foyer to the Garden Galleries there is a fine example of a tapestry by Scott from 1971.



Device, 1971  
Wool tapestry  
Woven by Tabard Frères et Souers, Aubusson, France  
148.6 x 120.6 cm  
Collection Irish Museum of Modern Art  
Heritage Gift, Heritage Gift, P.J. Carroll & Co. Ltd. Art Collection, 2005  
IMMA.1874



## Basement

In the early 1960s, Scott explored using tempera paint on dampened raw canvas. The images were produced by pouring, dripping, dispersing, and pooling paint. The titles of these works are evocative – [Autumnal Landscape](#), Quiet Morning, The Lake (Bog Flowers).

Scott then started a series of powerful and beautiful works, entitled Device paintings. Referring to H-Bomb test explosions and the threat of the nuclear arms race, these paintings feature ‘explosions’ of paint, with drips radiating outwards and down onto bare canvas.



Found Device, 1964  
Tempera on unprimed canvas  
124 x 102cm  
Collection Cyane Kingston