

TROVE

Dorothy Cross selects from
the National Collections
sponsored by BNP Paribas

information and resources for **students and teachers**



Thomas Ruff, *Portrait 2001 (A. Roters)*, 2001
Collection Irish Museum of Modern Art



Pampooties, c. 1930
Collection National Museum of Ireland - Country Life



Hans Hoffmann, *Hare* (after Albrecht Dürer),
Collection National Gallery of Ireland

03 December 2014 – 08 March 2015
Garden Galleries
Irish Museum of Modern Art
Royal Hospital Kilmainham, Dublin 8

About the Exhibition

TROVE

Dorothy Cross selects from the National
Collections
Sponsored by BNP Paribas

Irish Museum of Modern Art
03 December 2014 – 08 March 2015
Garden Galleries

IMMA has invited internationally renowned Irish artist Dorothy Cross to select an exhibition of work from the Collections of

- Crawford Art Gallery, Cork
- The National Gallery of Ireland
- The National Museum of Ireland
- IMMA

This exhibition showcases the extraordinary depth of the National Collections in one unique and very subjective presentation.

This is the first time that the National Collections have worked together in this way: presenting a combination of objects and artworks as one single exhibition. Thus *Trove* is a unique opportunity for people to see works from both our art and object-based National Collections together for the first time, presenting these works in a new and fascinating light.

By the inclusion of works rarely seen by the public, *Trove* also celebrates and rediscovers many of the hidden treasures of our National Collections, revealing much about our collective identity through the objects we have chosen to collect.

“The excitement of pulling open a drawer in the National Museum to find a row of bronze-age pots or considering Poussin in the same breath as a pale-blue penguin egg is what *Trove* is about”

Dorothy Cross

Curation refers to the strategy for an exhibition]: how it is displayed, its themes, content, layout, etc.

Curation Artist Dorothy Cross selected works from the National Collections with an approach which is very much in keeping with her own practice which is informed by the use of found objects and the generation of associations and meanings of objects from their form and materials and relationships to each other.

Dorothy Cross searched through the National Collections and selected a range of artworks, artefacts and objects which are on display in the Garden Galleries in IMMA.

Commenting on the selection process, Dorothy Cross said:

- “The invitation to search through the collections of four national museums to find things that attract and excite, and then to bring these together in a show, was an extraordinary offer - a chance to **re/consider** things that have already been considered exceptional.”
- “The idea of Trove is to make **new relationships** or arrangements of painting and object from collections that would rarely meet.”
- “The selection will not necessarily aim for the celebrity works but also the **less known** in the shadows - fragile items waiting for restoration showing their scars of survival and the protective care given by the curators.”
- “The excitement of pulling open a drawer in the National Museum to find a row of bronze-age pots or considering Poussin **in the same breath** as a pale-blue penguin egg is what Trove is about.”

display and layout The exhibition comprises a variety of art works, art objects and artefacts from the national collections spanning diverse timeframes and contexts.

- The works are displayed so that relationships between objects can emerge, suggested by their materials, size, subject matter or context.
- Viewers are encouraged to make their own associations between art works, artefacts and objects drawing on certain themes such as 'hands' or 'rebels' or perhaps on the material or form of an object.
- Works are hung on walls, displayed on plinths or placed on the floor. Many of the works are very old and fragile and need to be displayed in such a way that they can be seen but that their safety can be ensured. Some fragile works are displayed in perspex cases or in display cases.
- The Garden Galleries consists of many small rooms which enables relationships to be suggested between groups of objects displayed in a room.

Lighting Some of the works are also susceptible to damage from light (fading, etc.) so a range of artificial (spotlights) and natural light (daylight) is used throughout the exhibition to manage the light exposure.

information The exhibition is accompanied by a gallery guide which includes information about the exhibition and a list of the works in the exhibition. There are also some information panels.

About the Artist
Dorothy Cross Dorothy Cross lives and works in Ireland. Cross works in a variety of media including sculpture, photography and video. Her work explores the relationship between living beings and the natural world where the body and nature are sites of constant change. Based on the west coast of Ireland, many of her works incorporate objects found on the sea shore such as boat parts and animal carcasses.

- She has worked on a number of large-scale public projects, such as *Ghost Ship*, 1998. A major retrospective of Cross's work took place at IMMA in 2005. Cross had a solo exhibition at The Turner Contemporary in October 2013 which toured to the Royal Hibernian Academy, Dublin, in March 2014.
- **Dorothy Cross at the National Gallery of Ireland**
3 December 2014 to 8 March 2015
To coincide with the exhibition at IMMA, *Eyemaker* by Dorothy Cross will be shown at the National Gallery of Ireland from 3 December 2014 to 8 March 2015.



Drár bán, Báinín and Pambooties
National Museum of Country Life



Straw Hen Nest, National Museum of
Country Life



Artist	Kathy Prendergast
Art Work	<i>City Drawings</i> (from a suite of 100 drawings)
Date	1992
Materials	pencil on paper
Dimensions	24 x 32 cm
Collection	Irish Museum of Modern Art Purchase 1996
Location	First Floor Room 7

About the Artist Irish artist Kathy Prendergast was born in 1958 and studied at the National College of Art and Design, Dublin, and the Royal College of Art, London. Incorporating materials such as wool, fabric, human hair and found objects, her drawing and sculptural works explore issues of sexuality, identity, mapping and power. Prendergast has exhibited widely nationally and internationally, including a solo exhibition at IMMA in 2000. Her work is represented in public collections worldwide including Dublin City Gallery The Hugh Lane; Tate Gallery, London; the Albright-Knox Museum, Buffalo, New York; and the Contemporary Museum, Honolulu. Prendergast was awarded the prestigious Premio 2000 prize at the Venice Biennale for the 'City Drawing' series in 1995.

About the Artwork The *City Drawings* series is an ongoing project to map all the capital cities in the world. The project reflects Kathy Prendergast's continuing interest in drawing and map-making.

Form The delicate web of lines that represent a modern city bear a remarkable resemblance to the organic patterns of veins and leaves. By subjecting all of the cities to the same limitations of paper size and to the same treatment of pencil on paper, Prendergast imposes a form of democracy on the world. All have an equal status, no matter how intricate or crowded they seem, and the understated pencil marks and framing device indicate that this mapping project differs from a typical map making exercise.

Materials All of the City Drawings are created using pencil on paper and every page has the same dimensions. This ongoing project is theoretically difficult to complete as the capital cities of the world are constantly changing.

See www.immacollection.com



Artist	Willie Doherty
The Art Work	<i>Protecting/Invading</i>
Date	1987
Materials	Black and white photograph with text
Dimensions	122 x 183 cm (each)
Collection	Collection Irish Museum of Modern Art Purchase, 2003
Location	First Floor Room 6

About the Artist Born in 1959, Willie Doherty is from Derry, Northern Ireland. He lives in Donegal and continues to work in Derry. He uses photography, video and sound installation in his work. Doherty studied at the University of Ulster, Belfast, and began exhibiting internationally in the early 1990s. He was twice nominated twice for the Turner Prize, in 1994 and 2003, and he represented Northern Ireland in the Venice Biennale in 2007. His work has been the subject of many solo museum exhibitions including *False Memory*, 2002, in IMMA, the first major solo exhibition of Doherty's work in Ireland. His film *Secretion* created for DOCUMENTA 13, was shown in IMMA in 2012. He is Professor of Video Art in the University of Ulster.

About the Artwork Doherty's work addresses the subject of memory and representation, and how the meaning of an image can be influenced by the perception of the viewer. *Protecting/Invading* is an early work in which two photographic images of the same landscape have the words 'PROTECTING' and 'INVADING' superimposed on them, which influences the perception of these places depending on which side of the political divide one identifies with. Many of his earlier works such as 'Protecting/Invading' draw on his experience of the political context of Northern Ireland.

Materials While his work is predominantly **lens-based**, he also uses language in the form of text superimposed on the work, as titles of the works or as sound accompaniments to his filmworks. Sometimes the words appear to contradict each other or to contradict the image they accompany, drawing attention to the potential for language to influence the meaning of an image and challenging the viewer to make up his or her own mind about the true meanings of the work.

Form Many of Doherty's photographic images feature urban or rural scenes, usually with no people. Two similar images of unidentified rural and urban landscapes are presented side by side. Both evoke a sense of forboding and surveillance which is complicated by the imposition of words over the images.



Jacopo Tintoretto, *Portrait of a Young Gentleman*, c. 1555, oil on canvas
Oil on canvas

Artist
The Art Work
Date
Materials
Dimensions
Collection
Location



Jacopo Tintoretto (1518 - 1594)
Portrait of a Venetian Gentleman
1555
Oil on canvas
146 x 111.5 x 11 cm
National Gallery of Ireland
Basement | Room 8

The Venetian School As an independent city state Venice had a thriving art environment associated with artists such as Jacopo Tintoretto, Giorgione, Jacopo Bellini, Titian and Paolo Veronese. Their emphasis on colour and light was very influential on other artists of the Renaissance.

About the Artist

The Renaissance A French word for rebirth, the Renaissance was a cultural movement originating in Italy in the late fourteenth century, prompted by the revival of ancient classical sources. Extending until the sixteenth century the movement spread throughout Italy and Europe affecting all aspects of social, political and cultural life. Characterised by the adoption of a humanist approach, Renaissance artists placed an emphasis on naturalism and the use of linear perspective.

Mythological refers to collective stories and legends of a group of people such as Greek, Roman or Celtic mythology.

About the Artwork

Jacopo Tintoretto was born Jacopo Robusti in Venice in 1518. He was given the nickname Tintoretto because his father worked as a dyer (tintore). Tintoretto was an **Italian Renaissance** painter associated with the Venetian School. Artists associated with the **Venetian School** such as Giorgione, Jacopo Bellini, Titian and Paolo Veronese varied in their style but they had in common a particular interest in light and colour.

Tintoretto spent most of his life in Venice but little is known of his life. Many of his works were created and situated in sites in Venice such as the church of the Madonna dell'Orto and the Scuola Grande Di San Rocco where they can still be seen (www.scuolagrandesanrocco.it).

Tintoretto was influenced by other Renaissance artists such as Michaelangelo in terms of composition and Titian in terms of his use of colour although Tintoretto employed more muted colours than Titian. Most of Tintoretto's works were commissions and he specialised in religious and **mythological** subject matter but also created many portraits.

Tintoretto painted many portraits over the course of his life including a number of self-portraits. Influenced by the rich colours and painterly technique of Titian, Tintoretto was interested in evoking a heightened sense of emotion through the use of dramatic light emphasising the figure's face and hands.

Form The format of this portrait - a three-quarter length pose where the figure is standing at an angle rather than facing to the front - is a common composition used in Tintoretto's portraits (see also *Portrait of a Young Gentleman*, 1555).

Function This painting was probably a commission by a wealthy Venetian Gentleman. Venice was a rich city state, strategically situated on the trade route between east and west. Many merchants became wealthy from this trade and commissioned artists to paint their portraits.

Materials The painting is created using oil on canvas which was the typical medium of Italian Renaissance painters. The slow drying of the oil paint enabled artists to work on a painting over time and also the addition of mediums such as linseed oil to the paint enabled artists to create rich colours and transparencies.



Pierre Bonnard, *Le Déjeuner*, 1923
National Gallery of Ireland Collection



Gwen John, *Self-Portrait*, 1902

Artist
The Art Work
Date
Materials
Dimensions
Collection
Location

Joseph Higgins, 1885-1925
Portrait of a Girl in Pink
undated
Oil on canvas
47 x 56 cm
Collection Crawford Art Gallery, Cork
Basement | Room 8

About the Artist

Joseph Higgins was born in Ballincollig, near Cork, in 1885. He attended night classes at the Crawford School of Art and worked as a teacher in Fermoy and Midleton. He created work in painting and sculpture. He contracted tuberculosis and died in 1925, aged only thirty-nine. He had never received a commission and none of his sculptural works were cast during his lifetime.

About the Artwork

Form

While Joseph Higgins did not travel outside Ireland, his work suggests influences from other artists possibly seen in journals or exhibitions. The figure is presented in a half-length pose, staring out to the side of the canvas. The half-length pose is a common composition for portrait studies which enables the artist to focus attention on the sitter's face. The colours are subdued and used to convey mood rather than a naturalistic representation. The pose, painting style and muted palette are similar to the work of English artist Gwen John. There are also similarities in terms of use of colour and technique with artists associated with the **Fauves** such as Matisse and also **Les Nabis** such as Pierre Bonnard.

Function

The portrait may be a commission or a study of someone the artist knew. The lack of detail in the background and on the sitter offers little information about the subject and the emphasis seems to be on capturing the mood of the sitter.

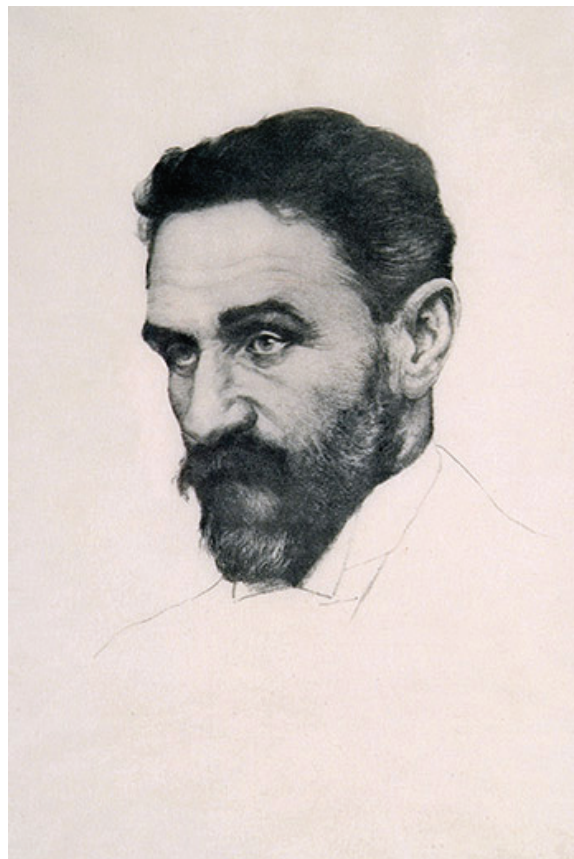
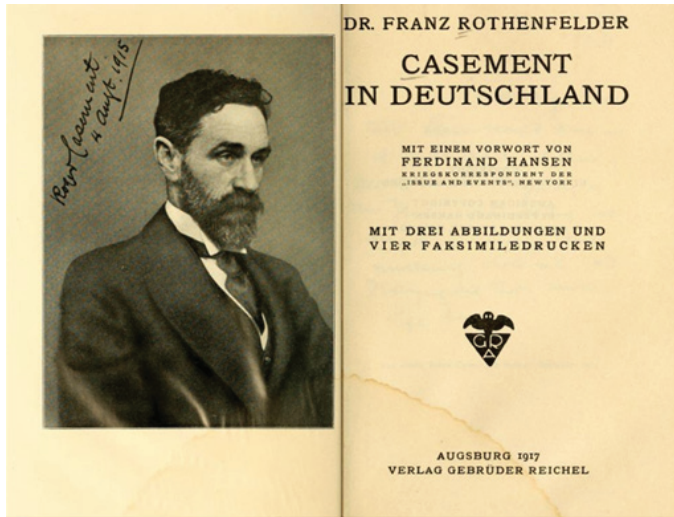
Materials

The painting is oil on canvas. Oil paint enables artists to work on a painting over a period of time. The use of thinners and varnish can produce interesting lighting effects. The artist has used the paint loosely so that we can still see the marks of the brush strokes and he has also diluted the paint to create a **translucent** effect.

Fauves From the French 'Fauve' meaning wild beast, a post-impressionist movement in the early twentieth century which placed an emphasis on colour and brushwork rather than representation.

Les Nabis were a group of French artists including Édouard Vuillard, Pierre Bonnard and Maurice Denis active around the 1890s. Their work is notable for its innovative colour and layout and they were influenced by the work of Paul Gauguin and Symbolism and also Japanese prints.

Translucent an effect where light is able to pass through but the result is slightly blurry.



Publication *Casement in Deutschland* (Casement in Germany), published in 1917, a year after Casement's execution.

Artist	Colm Ó Lochlainn After Leonhard Fanto (1874–1958)
The Art Work	<i>Portrait of Roger Casement</i>
Date	c.1915
Materials	Lithograph
Dimensions	40 x 27.5cm -
Collection	Crawford Gallery of Art, Cork
Location	First Floor Room 4

About the Artist Colm Ó Lochlainn (1892-1972) was an Irish printer and typographer. He was involved in the Candle Press and the Sign of the Three Candles Press. He was also a member of the Irish Volunteers in 1916. This print of Roger Casement is taken from a photograph of Roger Casement by Leonhard Fanto, an Austrian painter, set designer, graphic artist and illustrator who was based in Dresden in Germany. The original photograph was used to illustrate the book *Casement in Deutschland* (Casement in Germany), 1917.

About the Artwork The image is a lithographic print by Colm Ó Lochlainn taken from a photograph of Roger Casement by Leonhard Fanto. Roger Casement was an Irish diplomat, human rights activist and Irish nationalist. Casement worked for the British Consul in the Congo in Africa and also in Peru in South America where he campaigned for human rights. He attempted to secure arms to support a military uprising in Ireland and was prosecuted for treason by the British Government and sentenced to death. He was executed on 3 August 1916.

Function The photographic portrait on which the lithograph is based was taken by Leonhard Fanto in Dresden in 1915. Casement was in Dresden in 1915 and the photograph was signed by him and used for a publication 'Casement in Deutschland' printed in 1917 in Augsburg, Germany.

Form The lithographic portrait is of the head and shoulders of Roger Casement turned at an angle which is referred to as a three-quarter view. The lithographic print was produced from a photograph and the image has been reversed in the lithographic process. Also, Ó Lochlainn has only printed the head of Casement concentrating the viewer's attention on his face and his intense gaze.

Materials Lithography is a printing technique where an image is transferred to a large stone, etched onto its surface and then printed onto paper using a printing press.



The Art Work	The Ogham Stones
Date	4th - 7th century AD
Materials	stone
Dimensions	varied
Collection	National Museum of Ireland - Archeology
Location	Ground Floor room 2

About the Artwork
Form

Ogham is the earliest form of writing in Ireland, it dates to around 4th century A.D. and was in use for around 500 years. These perpendicular cut stones bear inscriptions in the uniquely Irish Ogham alphabet, using a system of notches and horizontal or diagonal lines/scores to represent the sounds of an early form of the Irish language.

Function

Ogham Stones were originally used as territory boundary markers and later used as markers for burial sites. The stones are inscribed with the names of prominent people and sometimes tribal affiliation or geographical areas. These inscriptions constitute the earliest recorded form of Irish and, as our earliest written records dating back at least as far as the 5th century AD, are a significant resource for historians, as well as linguists and archaeologists.

Materials

The alphabet was carved on standing stones using the edge of the stone as the centre line. They normally read from the left hand side bottom up, across the top and if need be down the other side. Ogham is sometimes referred to as the "Celtic Tree Alphabet" as a number of the letters are linked to old Irish names for certain trees.

(source: The Celtic Studies Department of the Institute for Advanced Studies
<http://ogham.celt.dias.ie>)

Ogham Stones

- Collection of the National Museum of Ireland - Archeology
1. Ogham stone, Gortatlea, Co. Kerry, 6th century A.D.
 2. Ogham stone, Derryquin, Co. Kerry, late 6th -early 7th century A.D.
 3. Ogham stone, Ballinvoher, Co. Kerry, early 6th century A.D.
 4. Ogham stone, Martramane, Co. Kerry, early 6th century A.D.
 5. Ogham stone, Lisselane, Co. Kerry, 5th century A.D.
 6. Ogham stone, Ballyhank, Co. Cork, mid to late 5th century A.D.
 7. Ogham stone, Whitefield I, Co. Kerry, 5th-6th century A.D.
 8. Ogham stone, Whitefield II, Co. Kerry, mid to late 5th century A.D.
 9. Ogham stone, Kilorglin, Co. Kerry, 5th century A.D.
 10. Ogham stone, Derrygarriv, Co. Kerry, 5th-7th century A.D.



Rembrandt van Rijn, *Portrait of a Man*
1632, oil on wood

About the Artist
Genre refers to categories of traditional painting such as history, portrait, landscape, animal and still life. Genre can also refer to a sub-category of painting concerned with depicting scenes from every day life

About the Artwork

Form

Many Dutch artists, particularly those based in Utrecht, were influenced by the work of Italian Renaissance painter Caravaggio, in particular his use of strong light-dark contrast. This influence is evident in Lievens' *Head of an old Man* where he uses a lot of contrast between light and dark areas and also muted colours.

Function

This painting is a 'tronie' (a 17th century Dutch word for 'face') rather than a portrait. A 'tronie' is a study of a certain type of expression, character or mood; therefore the sitter in a 'tronie' such as 'Head of an old Man' is not identified. The painting was not commissioned but made on the artist's own initiative. Rembrandt also painted many 'tronies', showing himself or others dressed in costumes.
(Source: National Gallery of Ireland: Essential Guide, 2008)

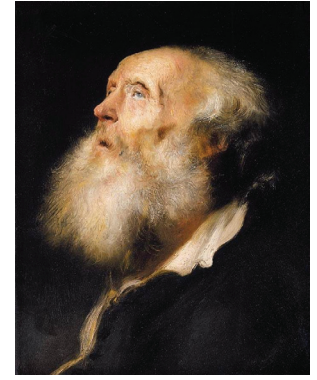
Materials

This painting is oil on wood panel. Oil paint enabled artists to work on a painting over a period of time and also to use mixing mediums such as linseed oil to create lighting effects and transparencies. Many Dutch painters preferred to work on wooden panels as the hard surface enabled them to paint with greater precision especially when working on a small surface.



Jan Lievensz (or Lievens) (b. 1607, Leiden, d. 1674, Amsterdam)
Head of an Old Man
c.1629

Oil on wood panel
91 x 80.6 x 8.7 cm
National Gallery of Ireland
Ground Floor | Room 3



Jan Lievensz, *Study of an Old Man*, c. 1630

Allegorical refers to the use of symbolic figures, places or events to convey moral or hidden meaning about a subject.



Artist	Thomas Ruff
Art Work	Portrait 2001 (A. Roters)
Date	2001
Materials	C-print
Dimensions	210 x 165 cm
Collection	Collection Irish Museum of Modern Art Purchase, 2002
Location	Basement Room 8

c-print is a chromogenic print. Chromogenic refers to photographic processes that work by forming a conventional silver image and then replacing it with a dye image. Most films and papers used for color photography today are chromogenic.

About the Artist

German photographic artist Thomas Ruff was born in 1958 in Zell am Harmersbach, West Germany. He lives and works in Düsseldorf. He studied photography from 1977 to 1985 with Bernd and Hilla Becher at the Düsseldorf Art Academy, where fellow students included the photographers Andreas Gursky, Candida Höfer and Thomas Struth.

About the Artwork

For his portrait photographs Ruff asked friends to pose in similar contexts with a neutral expression on their faces. He concentrates on images of the ordinary, usually from a direct frontal position.

Form

Resembling a passport photograph, this photograph is produced in a very large format. Ruff uses scale and focus or depth-of-field to create tension and drama between the image and the viewer.

Function

Ruff works in series, creating bodies of work whose subjects include empty domestic interiors, appropriated interplanetary images captured by NASA, abstractions of modernist architecture, three-dimensional computer-generated Pop imagery, and obscured pornography.

Materials and Methodology

As a photographic artist, Ruff experiments with a variety of techniques and methodologies ranging from digital technology to traditional darkroom techniques. He works in series and other subjects in his work include domestic interiors, modernist architecture and astronomy. He also uses found images from newspapers, magazines and the Internet.

‘It is not enough to make a portrait of just one person if you want to get an idea of the human being. In order to have as comprehensive a picture as possible, you have to make portraits of as many people as possible.’



Ground Floor Gallery

Gallery Layout List of art works

IMMA = Irish Museum of Modern Art
 NGI = National Gallery of Ireland
 NMI - NH = National Museum of Ireland-Natural History
 NMI - A = National Museum of Ireland - Archaeology
 NMI - CL = National Museum of Ireland - Country Life
 NMI - A&I = National Museum of Ireland - Art & Industry
 CAG = Crawford Art Gallery

Ground Floor | Room 1

1. Patrick Hall
Black Stone Being Lifted by Angels, 2004 (IMMA)
2. Georgian Irish wing armchair (CAG)
3. Iron Meteorite from Campo del Cielo, Argentina. 137kg nickel iron alloy, c. 4.5 billion years old, fragments of debris left over after planets formed in the early Solar system. (NMI-MH)
4. After Antonio Canova
A Sleeping Nymph, c. 1820 (NGI)
5. A projection of *The Assumption of the Virgin*, 1645-1650, by Charles Poërson currently under conservation at the National Gallery of Ireland.

Ground Floor | Room 1a

6. Hans Hoffmann
Hare (after Albrecht Dürer) (NGI)
7. Harry Jones Thaddeus
The Wounded Poacher, c.1881 (NGI)

Ground Floor | Room 2

8. Sheela-na-gig, Seir Keirnan, Co. Offaly, late medieval period (NMI-A)

Ogham Stones

9. Ogham stone, Gortatlea, Co. Kerry, 6th century A.D. (NMI-A)
10. Ogham stone, Derryquin, Co. Kerry, late 6th -early 7th century A.D. (NMI-A)

11. Ogham stone, Ballinvoher, Co. Kerry, early 6th century A.D. (NMI-A)
12. Ogham stone, Martramane, Co. Kerry, early 6th century A.D. (NMI-A)
13. Ogham stone, Lisselane, Co. Kerry, 5th century A.D. (NMI-A)
14. Ogham stone, Ballyhank, Co. Cork, mid to late 5th century A.D. (NMI-A)
15. Ogham stone, Whitefield I, Co. Kerry, 5th-6th century A.D. (NMI-A)
16. Ogham stone, Whitefield II, Co. Kerry, mid to late 5th century A.D. (NMI-A)
17. Ogham stone, Kilorglin, Co. Kerry, 5th century A.D. (NMI-A)
18. Ogham stone, Derrygarriv, Co. Kerry, 5th-7th century A.D. (NMI-A)

19. Willie McKeown, *Hope Painting (Going Through the Looking Glass)*, 2005 (IMMA)

20. Image of Apollo, c. 350 BC, originally selected to stand with the Ogham stones however the work is too fragile to travel (NGI)

Ground Floor | Room 3

21. Elephant bird egg (*Aepyornis maximus*), Madagascar (NMI-NH)

22. Jan Lievensz, *Head of an Old Man*, c. 1629 (NGI)

23. Cash register (Private Collection)

24. Ammonite (*Arietites bucklandi*) from Lyme Regis, Dorset, England. Jurassic age, c. 200 million years old (NMI-NH)

25. Ammonite, no original data, probably Jurassic, Lyme Regis, Dorset, England.

26. Ammonite (*Arietites brookii*) from Lyme Regis, Dorset, England. Jurassic age, c. 200 million years old (NMI-NH)

27. Penguin egg collected 31 October 1950 from Heard Island, near Antarctica, From Dr. A.M. Gwynn, 1985. (NMI-NH)

Ground Floor | Reception and Stairwell

28. Martin Parr
The Site of the Stolen Painting, Lissadell House, Co. Sligo, 1996 (IMMA)

29. Marcel Duchamp
Rasée L.H.O.O.Q., 1965 (IMMA)

30. Ligier Richier
Saint John the Evangelist, 1530s (NGI)

31. Photograph of South Kensington Museum: National Art Training School. Male Life Class Room (CAG)

32. E.F. Bond
Studio with Greek Statue, 1887

33. Samuel Forde
Antique Study, c. 1822 (CAG)

First Floor | Room 4

1. George Townley Stubbs after Henry Singleton
Terror or Fright, 1800
(NGI)

2. George Townley Stubbs after Henry Singleton
Crying, 1800
(NGI)

3. William Orpen
The Revolutionary, 1902
(CAG)

4. Football
On loan, Athlone Castle Visitor Centre

5. Circle of Frederic William Burton
Underside of a foot, c. 1860
(NGI)

6. Murdo MacLeod
Portrait of Roy Keane, 2002
(CAG)

7. Skeleton of extinct *Rodriguez solitaria* (Pezophaps solitarius). Assembled from bones excavated on Rodriguez, Indian Ocean, by party from the Transit of Venus expedition 1873-1874.
(NMI-NH)

8. Training Rifle
(NMI-A&I)

9. Brain Coral (*Diploria cerebriformis*) from Florida
(NMI-NH)

10. Colm O' Lochlainn after Leonhard Fanto
Portrait of Roger Casement, c. 1915
(CAG)

First Floor | Room 5

11. Orrery (solar system model), c. 1800
(NMI-A&I)

12. Patrick Scott
Meditation Painting 28, 2007
(IMMA)

13. Gold Beads, Tumna, Co. Roscommon
Late Bronze Age c. 800-700 B.C.
(NMI-A)

14. Corban Walker
CAD Drawing 6, 2004
(CAG)

15. Nest of oven bird (*Furnarius rufus*) from Buenos Aires, Argentina. From Rev. J. Bannon SJ, 1904
(NMI-NH)

16. Nest of oven bird (*Furnarius rufus*) from Brazil
(NMI-NH)

17. Fergus Martin
Untitled, 1996
Collection Crawford Art Gallery, Cork

18. John Hogan, 1800-1858
An arm showing muscles, c. 1820-21
(CAG)

19. Paul Nugent
Cardinal 1, 1997
(IMMA)

20. Giovanni Battista Naldini
The Corselet Bearers (after Mantegna's painting 'The Triumph of Julius Caesar'), early 16th century
(NGI)

First Floor | Room 5a

21. Master of the Annunciation to the Shepherds
Christ Disputing with the Doctors, 1640s
(NGI)

First Floor | Room 6

22. Home Alter, c. 1950
(NMI-CL)

23. Wooden Shrine, c. 1950
(NMI-CL)

24. Home Alter, c. 1945
(NMI-CL)

25. Charles Lamb
A Quaint Couple, 1930
(CAG)

26. Photograph of the Crawford School of Art - Life Drawing, c. 1930
(CAG)

27. Dry Turf Barrow, c. 1950
(NMI-CL)

28. Soap Bars, c. 1940
(NMI-CL)

29. Hen's Nest of plaited straw with single compartment, 1955
(NMI-CL)

30. William Fisher
Portrait of Samuel Skillin, undated
(CAG)

31. Joseph Higgins
An Strachaire Fi, c. 1923
(CAG)

32. Paul Henry
Five Sketchbooks, 1910s-1930s
(NGI)

33. Paul Henry
Dawn, Connemara, 1918-19
(NGI)

34. Willie Doherty
Protecting/Invading, 1987
Collection Irish Museum of Modern Art

35. Báinín Jacket, 9162
(NMI-CL)

First Floor Gallery

List of art works

IMMA = Irish Museum of Modern Art

NGI = National Gallery of Ireland

NMI - NH = National Museum of Ireland-Natural History

NMI - A = National Museum of Ireland - Archaeology

NMI - CL = National Museum of Ireland - Country Life

NMI - A&I = National Museum of Ireland - Art & Industry

CAG = Crawford Art Gallery

36. Drár bán, 1963
(NMI-CL)

37. Pampooties, c. 1930
(NMI-CL)

38. Bog butter
(NMI-CL)

First Floor | Room 7

39. Annie Leibovitz
Louise Bourgeois, New York, 1997
(IMMA)

40. Nigel Rolfe
Blood of the Beast, 1990 (part of a triptych)
(IMMA)

41. Les Levine
The Troubles: an Artist's Document of Ulster (From a suite of work containing 80 colour photographs), 1972
(IMMA)

42. After Josiah Wedgwood
Am I not a man and a brother, c.1790
(NGI)

43. Richard Thomas Moynan
Study of a Dead Zulu, c.1883
(NGI)

44. Margaret Clarke
The Foundling, c. 1925
(CAG)

45. Kathy Prendergast
City Drawings, 1992 (from a suite of 100 drawings)
(IMMA)

46. Rachel Howis, c. 1908
Two hands
(NGI)

47. Circle of Frederic William Burton.
Arm and shoulder of nude model, c. 1860
(NGI)

48. Shell of noble pinna (*Pinna nobilis*) with byssus threads that anchor the shell on the sea floor. Threads are used in textile manufacture
(NMI-NH)

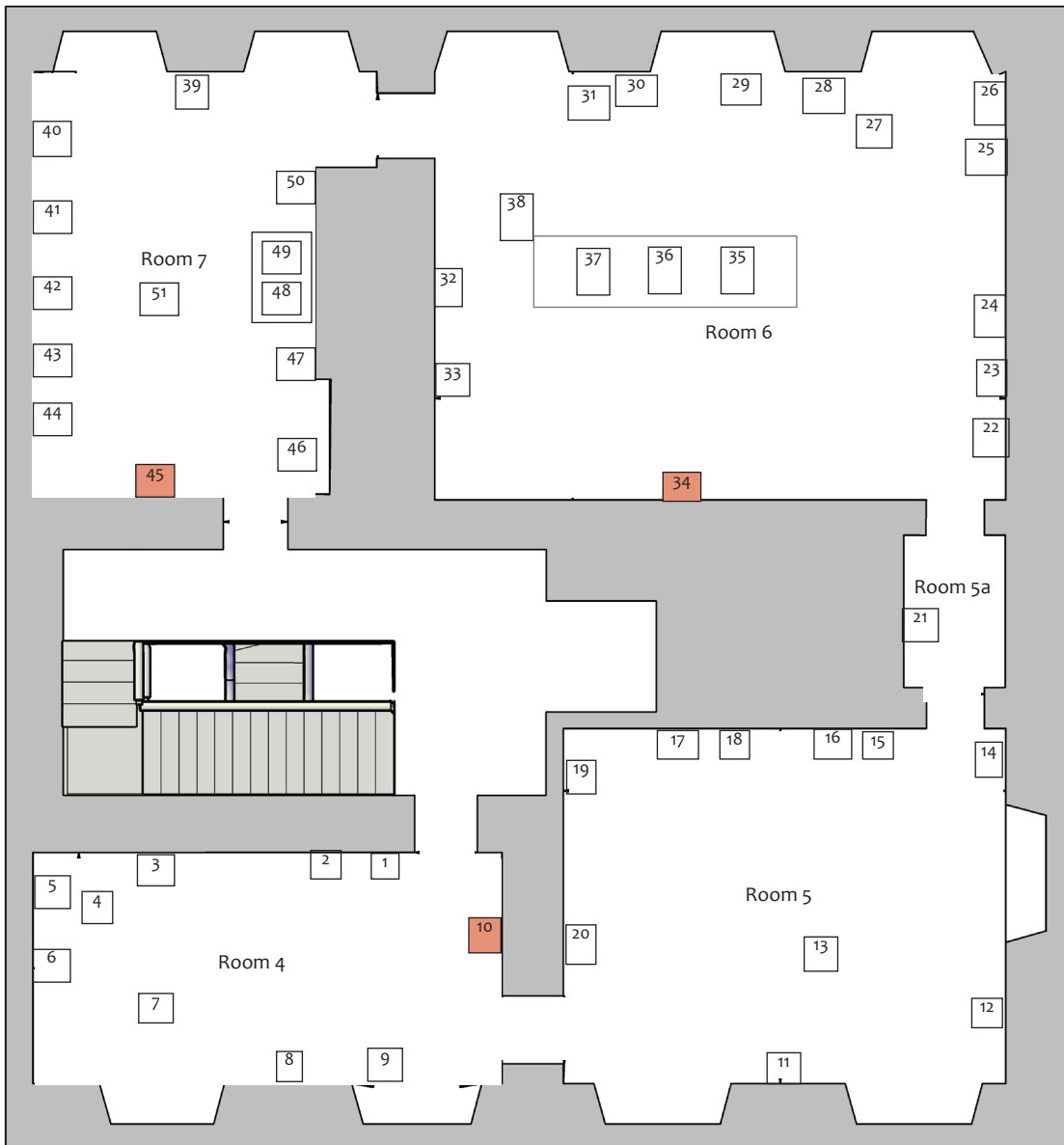
49. Gloves made from byssus thread of noble pinna (*Pinna nobilis*). From S. Henson (wildlife dealer, London)
(NMI-NH)

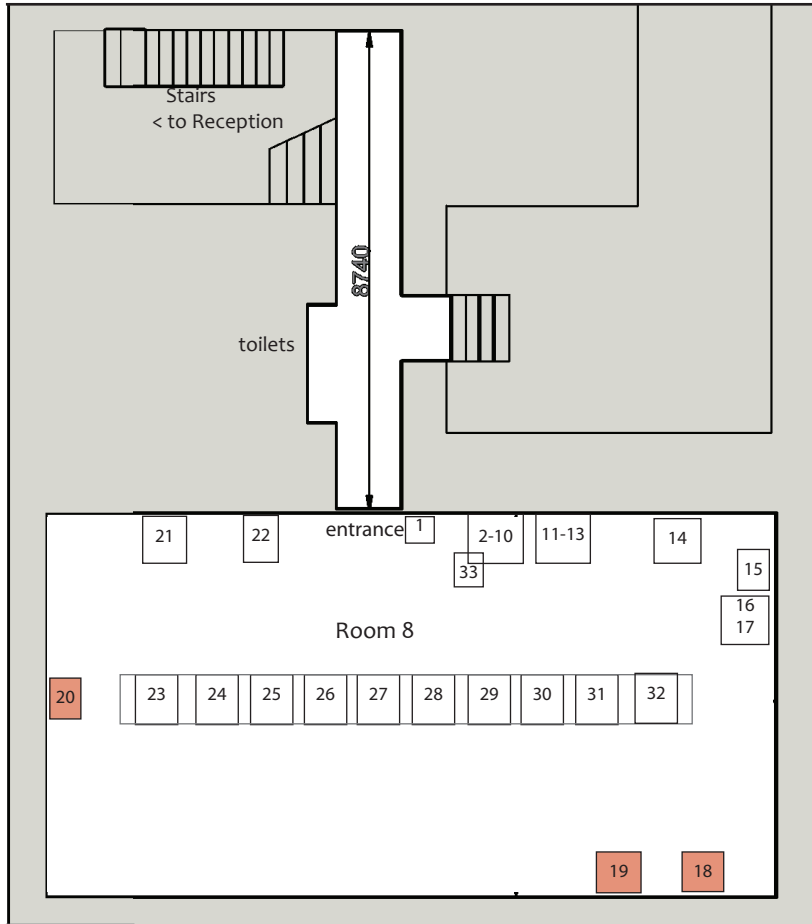
50. Rugged crab or 'horrid elbow crab' (*Daldorfia horrida*), Mauritius
(NMI-NH)

51. Shiva Lingam
(NMI-A&I)

First Floor Gallery

Gallery Layout:
List of art works





Basement Gallery | Room 8

- 1. Jean-Antoine Watteau
Head of a man, c.1718
(NGI)
- 2. Fossil shark teeth
(NM-NH)
- 3. Nathaniel Freese
Portrait of a woman in a white dress, c. 1810
(NGI)
- 4. Thomas Frye
Portrait of lady, 1761
Portrait of a man, 1761
(NGI)
- 5. Horace Hone
Self-portrait, c.1778
(NGI)
- 6. John Comerford
Robert Emmet, c.1803
(NGI)
- 7. Nathaniel Hone I
Sarah Sophia Banks, 1768
(NGI)
- 8. William Bate
Robert Stewart, Viscount Castlereagh, 1822
(NGI)
- 9. Nathaniel Hone I
Portrait of a man in a pink turban, 1751
(NGI)
- 10. Thomas Clement Thompson
Mrs Reid, wife of Captain Reid of Co. Tipperary, 1799
(NGI)

- 11 Group of 8 unfinished portraits in watercolour on ivory by John Comerford (1770-1832). May have been used by the artist as a sample board to show the different types and sizes of miniatures available for commission around the 1790s.
- Garratt Tench
- Judge Kelly
- Sir Thomas Edmonde, Bt
- Woman with a red shawl
- Man with white hair
- Man in a brown coat
- Woman with a lace collar
(NGI)
- 12. Nest of bee humming (*Mellisuga helenae*), from St Andrews (uncertain location) in 1888.
(NMI-NH)
- 13. Thomas Gainsborough
Portraits of an unknown man and woman, 1743
(NGI)
- 14. Dennis Oppenheim
Reading Position for Second Degree Burn, 1970
(IMMA)
- 15. Skin mask, 1990
(NMI - CL)
- 16. Hallow'een Mask, 1951
(NMI-CL)
- 17. Hallow'een Mask, 1956
(NMI-CL)
- 18. Joseph Higgins
Portrait of a Girl in Pink, undated
(CAG)

**Basement Gallery
Gallery Layout**

- List of art works**
IMMA = Irish Museum of Modern Art
NGI = National Gallery of Ireland
NMI - NH = National Museum of Ireland-Natural History
NMI - A = National Museum of Ireland - Archaeology
NMI - CL = National Museum of Ireland - Country Life
NMI - A&I = National Museum of Ireland - Art & Industry
CAG = Crawford Art Gallery

- 19. Thomas Ruff
Porträt 2001 (A. Roters), 2001
(IMMA)
- 20. Jacopo Tintoretto
Portrait of a Venetian Gentleman, 1555
(NGI)
- 21. Giovanni Battista Naldini
Pietà, c.1566
(NGI)
- 22. John Haynes
Samuel Beckett (in dark glasses), Royal Court Theatre, 1973
(NGI)
- 23. Skull of northern bottlenose whale (*Hyperoodon ampullatus*) from Co. Louth
Sir Henry Bellingham, 1990
(NMI-NH)
- 24. John Lawlor
The Blind Girl at Castle Cuille
(NGI)

- 25. Skull of long-finned pilot whale (*Globicephala melas*)
(NMI-NH)
- 26. Thomas Kirk,
Sir William Rowan Hamilton Mathematician and Astronomer Royal in Ireland,
(NGI)
- 27. Skull of Cuvier's beaked whale (*Ziphius cavirostris*) from Slyne Head, Clifden, Co. Galway
Mr James O'Malley, 1930.
(NMI-NH)
- 28. John Hogan
Portrait of a Young Woman
(NGI)
- 29. Skull of long-finned pilot whale (*Globicephala melas*), found buried in sand on beach at Roundstone, Co. Galway. Mr D.R. Tristram, 1959.
(NMI-NH)
- 30. Christopher Moore
Thomas Moore (1779-1852), Poet, Date
(NGI)
- 31. Skull of Cuvier's beaked whale (*Ziphius cavirostris*) from Slyne Head, Clifden, Co. Galway
Mr James O'Malley, 1930.
(NMI-NH)
- 32. Edward Foley
Portrait of a Girl, 1873
(NGI)
- 33. Spyglass in case
Collection National Museum of Ireland – Art & Industry

Mapping the exhibition

Use the attached floor plan to map out the exhibition indicating the following:

Exhibition Space

What kind of exhibition space is it – new, old, renovated, etc.?
How many rooms and floors does the exhibition comprise?

Display

How are the art works displayed?
What is the layout of the exhibition?
Describe the spaces of the exhibition?
Is there a theme/s to the exhibition?
How is/are the theme/s presented throughout the exhibition?

Access

How do visitors find their way through the exhibition?
Is it possible to get close to the artworks?
Are there any obstacles to getting around the spaces?
Consider the following in terms of access: space, lighting, information.

Seating

Is there seating for visitors to sit and rest and/or contemplate the works?
What kind of seating is available?
Where is it situated?

Lighting

What kind of lighting is used in the exhibition – daylight, artificial, bright, low, spotlight, theatrical?
What are the effects of the lighting?

Information, Reading and Resource Material

What kinds of information, reading and resource material about the exhibition are available in the gallery spaces, at the reception desk, on the website, over the phone, etc.?
Are there labels and/or wall texts, gallery guides, guided tours, etc.?

Security

What are the security issues for this exhibition?
What security mechanisms are in place?

Suggestions for teachers

Provide time for the students to look at and become familiar with the art works.

Provide factual and contextual information about the artist, the exhibition and the art works.

Try to facilitate a discussion that takes account of the student's observations and impressions.

Encourage students to:

- o spend some time looking at the art works before beginning a discussion
- o make visual and written notes about the exhibition
- o interact with the art works where appropriate
- o discuss their impressions and observations
- o support their impressions and observations with examples
- o think about the materials and techniques the artist uses in her work
- o make comparisons with other artists and art works
- o identify aspects of the exhibition they consider successful and unsuccessful
- o consider the broader context of the artist's work: the cultural context such as literature, film, music and popular cultural references; the social context; the political context.

Research the artist and the exhibition.

Further reading and resources

Websites

Irish Museum of Modern Art
www.imma.ie
www.immacollection.com

National Museum of Ireland
www.museum.ie

National Gallery of Ireland
www.nationalgallery.ie

Crawford Art Gallery
www.crawfordartgallery.ie

Web Gallery of Art
www.wga.hu

Art Terms

IMMA, *What is_?* programme - Glossary of Art Terms
www.imma.ie/en/subnav_112.htm

Tate Modern, Glossary
www.tate.org.uk/collections/glossary

Museum of Modern Art, New York, Index of Art Terms
www.moma.org/collection

Dorothy Cross

http://frithstreetgallery.com/artists/bio/dorothy_cross
www.imma.ie/en/page_73744.htm
www.artistsvisitgalapagos.com/artists/dorothy-cross.aspx
www.kerlingallery.com/artists/dorothy-cross/selected-works

Thomas Ruff

www.gagosian.com/artists/thomas-ruff
www.davidzwiner.com/artists/thomas-ruff

Ogham Stones

<http://ogham.celt.dias.ie/menu.php?lang=en>
www.megalithicireland.com
www.unicode.org/charts/PDF/U1680.pdf

Acknowledgements

Content and Layout: Lisa Moran, Curator: Education Programmes
Specialist Advice: Rebecca Devaney, Second Level Art Teacher

All images, text and information on Trove: Johanne Mullan, National Programmer, Collections, IMMA

IMMA is grateful to our colleagues at the National Museum of Ireland, the National Gallery of Ireland and the Crawford Art Gallery for their commitment to this exciting project and also to the Irish Traditional Music Archive.

The exhibition is sponsored by BNP Paribas.

Trove | Talks and Events

Lunchtime Gallery Talk | Johanne Mullan

Fri 12 Dec 2014, 1.15pm - 2pm, Garden Galleries
Johanne Mullan (National Programmer, IMMA)
introduces the exhibition Trove at IMMA

Lunchtime Lecture | Fintan O'Toole

A History of Ireland in Objects
Tue 16 Dec, 1pm - 2pm, The Lecture Room
Fintan O'Toole (Journalist, Literary Editor: Irish Times) will explore how artworks and objects reveal the paradoxes and complexities of collective identity and provoke important questions of our past. O'Toole draws on his Irish Times series *A History of Ireland in 100 Objects*, in which to show how neglected or lovingly restored objects manifest the evolving representation and perceptions of Irish history and culture.

Roundtable Discussion | Collecting for the Public

28 January 2015, 6.30–7.30pm
This discussion will address key factors that determine the objects we choose to collect for our national collections and will explore how issues of conservation, restoration, custodianship and provenance influence an object's meaning, value and memory within society. This discussion will be chaired by Catriona Crowe (Senior Archivist, Special Projects National Archives of Ireland). Panelists include: Christina Kennedy (IMMA); Nigel Monaghan (National History Museum); Peter Murray (Crawford Gallery, Cork); Anne Hodge (National Gallery, Dublin); and Nessa O'Connor (National Museum Ireland).

In Conversation | Dorothy Cross + Lisa Le Feuvre | The Artist as Curator

28 February 2015, 2–3.00pm
Dorothy Cross and Lisa Le Feuvre (Head of Sculpture, Henry Moore Institute, UK) discuss how artist-curated exhibitions provide new ways of looking at and thinking about art.

Talks on Ireland's National Collections

Trove exhibition partners invite you to explore the treasures of their collections with their in-house specialist team of curators and conservators through a series of talks and tours taking place across the partner institutions.

As these talks are announced details will be available on our website.

Talks are free but booking is essential.

For further information or to book please see our website:

www.imma.ie/en/subnav_50.htm

National Cultural Institutions**Crawford Gallery of Art**

Emmet Place
Cork
Ireland
Tel: 353 (0)21 480 5042
Email: info@crawfordartgallery.ie
Website: www.crawfordartgallery.ie

National Gallery of Ireland

Merrion Square West
Dublin 2
Tel: +353 1 661 5133
Email: info@ngi.ie
Website: www.nationalgallery.ie

Irish Museum of Modern Art

Royal Hospital Kilmainham
Military Road
Dublin 8
Tel: 353 1 612 9900
Email: info@imma.ie
Website: www.imma.ie

National Museum**Archeology**

Kildare Street
Dublin 2
Tel: 353 1 677 7444
Email: marketing@museum.ie
Website: www.museum.ie

Decorative Arts & History

Colins Barracks
Benburb Street
Dublin 7
Tel: 353 1 677 7444
Email: marketing@museum.ie
Website: www.museum.ie

Country Life

Turlough Park
Castlebar
Co. Mayo
Tel: 353 94 903 1755
Email: tpark@museum.ie
Website: www.museum.ie

Natural History

Merrion Street
Dublin 2
Tel: 353 1 677 7444
Email: marketing@museum.ie
Website: www.museum.ie

Notes