TROVE
Dorothy Cross selects from the National Collections
sponsored by BNP Paribas

information and resources for students and teachers

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

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Irish Museum of Modern Art
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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.

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 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.
Kathy Prendergast

**City Drawings** (from a suite of 100 drawings)

1992

pencil on paper

24 x 32 cm

Irish Museum of Modern Art

Purchase 1996

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
Willie Doherty

**Protecting/Invading**

1987

Black and white photograph with text

122 x 183 cm (each)

Collection Irish Museum of Modern Art

Purchase, 2003

First Floor | Room 6

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.

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.

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.

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 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 comissions and he specialised in religious and mythological subject matter but also created many portraits.

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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.

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).

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.

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.

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**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.

**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.

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**About the Artwork**

**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.

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**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

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

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.

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.

**Function**

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.
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.

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.

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.

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.

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

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<th>The Ogham Stones</th>
<th>4th - 7th century AD</th>
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<tr>
<td>Date</td>
<td>stone</td>
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<td>Materials</td>
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About the Artwork

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. Oghan stone, Gortatlea, Co. Kerry, 6th century A.D.
2. Oghan stone, Derryquin, Co. Kerry, late 6th -early 7th century A.D.
3. Oghan stone, Ballinvoher, Co. Kerry, early 6th century A.D.
4. Oghan stone, Martramane, Co. Kerry, early 6th century A.D.
5. Oghan stone, Lisselane, Co. Kerry, 5th century A.D.
6. Oghan stone, Ballyhank, Co. Cork, mid to late 5th century A.D.
7. Oghan stone, Whitefield I, Co. Kerry, 5th-6th century A.D.
8. Oghan stone, Whitefield II, Co. Kerry, mid to late 5th century A.D.
9. Oghan stone, Kilorglin, Co. Kerry, 5th century A.D.
10. Oghan stone, Derrygarriv, Co. Kerry, 5th-7th century A.D.
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 Lievens (or Lievensz) was a Dutch painter of portraits and religious, allegorical and genre subjects. He was born in 1607 in Leiden in the Netherlands. Lievens was a contemporary of Rembrandt van Rijn and possibly shared a studio with him in Leiden in the later 1620s. Both were pupils of Pieter Lastman. Many works of this period show the influence Lievens and Rembrandt had on each other. According to the National Gallery, their painting technique was so similar during this period that some of their unsigned works are difficult to attribute with certainty. Lievens was also influenced by the courtly style of Van Dyck.

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.

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.
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.

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.

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.

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.

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 | Room 1

1. Patrick Hall  
Black Stone Being Lifted by Angels, 2004  
(IMMA)

2. Georgian Irish wing armchair  
(After Albrecht Dürer)  
(NMI-A)

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-NH)

4. After Antonio Canova  
A Sleeping Nymph, c. 1820  
(NGI)

5. A projection of The Assumption of the Virgin,  
1645-1660, by Charles Poërson currently under  
conservation at the National Gallery of Ireland.  
(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.  
(NGI)

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.  
(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  
Rude 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  
(CAG)

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 solitaire (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 (CAG)
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 Corset 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 (NMI-CL)
31. Joseph Higgins
An Struchaire 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 (IMMA)
35. Bánín Jacket, 9162 (NMI-CL)
36. Dráir 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-ADJ)
IMMA

PART 2
student and teacher

First Floor Gallery

Gallery Layout:
List of art works
Basement Gallery

List of art works

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)

19. Thomas Ruff  
    Portrait 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:

<table>
<thead>
<tr>
<th><strong>Exhibition Space</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What kind of exhibition space is it – new, old, renovated, etc.?</td>
<td></td>
</tr>
<tr>
<td>How many rooms and floors does the exhibition comprise?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Display</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>How are the art works displayed?</td>
<td></td>
</tr>
<tr>
<td>What is the layout of the exhibition?</td>
<td></td>
</tr>
<tr>
<td>Describe the spaces of the exhibition?</td>
<td></td>
</tr>
<tr>
<td>Is there a theme/s to the exhibition?</td>
<td></td>
</tr>
<tr>
<td>How is/are the theme/s presented throughout the exhibition?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Access</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>How do visitors find their way through the exhibition?</td>
<td></td>
</tr>
<tr>
<td>Is it possible to get close to the artworks?</td>
<td></td>
</tr>
<tr>
<td>Are there any obstacles to getting around the spaces?</td>
<td></td>
</tr>
<tr>
<td>Consider the following in terms of access: space, lighting, information.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Seating</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Is there seating for visitors to sit and rest and/or contemplate the works?</td>
<td></td>
</tr>
<tr>
<td>What kind of seating is available?</td>
<td></td>
</tr>
<tr>
<td>Where is it situated?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Lighting</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What kind of lighting is used in the exhibition – daylight, artificial, bright, low, spotlight, theatrical?</td>
<td></td>
</tr>
<tr>
<td>What are the effects of the lighting?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Information, Reading and Resource Material</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>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.?</td>
<td></td>
</tr>
<tr>
<td>Are there labels and/or wall texts, gallery guides, guided tours, etc.?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Security</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What are the security issues for this exhibition?</td>
<td></td>
</tr>
<tr>
<td>What security mechanisms are in place?</td>
<td></td>
</tr>
</tbody>
</table>
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:
- spend some time looking at the art works before beginning a discussion
- make visual and written notes about the exhibition
- interact with the art works where appropriate
- discuss their impressions and observations
- support their impressions and observations with examples
- think about the materials and techniques the artist uses in her work
- make comparisons with other artists and art works
- identify aspects of the exhibition they consider successful and unsuccessful
- 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.davidzwirner.com/artists/thomas-ruff

Ogham Stones
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 I 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 Insitute, 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