



Talking Art With IMMA / 2

Welcome to Talking Art with IMMA, where we invite you to take a closer look at selected artworks from the permanent collection of the Irish Museum of Modern Art. We encourage you to use the questions below to have a conversation about the work with someone in your household, or with a friend or family member over the phone. There is no limit to the number of participants, the more the merrier!

Talking about an artwork with someone else can open our eyes to new details and reveal things we did not see at first. There is no need to rush, so get comfortable, take your time to discover and remember, there are no right or wrong answers. Have fun!

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→ Let's Look Closely

This screenprint is full of details that could be missed at first glance, so let's slow down, take a close look and tackle the image bit by bit.

- What do you see?
- How would you describe this place? What shapes, colours, patterns do you see?
- How would you describe the people? Their clothing? Their expressions? What are they doing?

→ Let's Delve Deeper

After looking closely, we can have more questions than answers - this invites us to wonder what the artwork might mean or represent. Let's see what interesting ideas emerge!

- Do you think these people have a relationship to one another? Why do you think that? Is there a particular figure that stands out to you?
- Do you think all these people are in the same room? Why do you think that?
- The title of this work is Power Cuts Imminent, what do you think the artist is suggesting with this title?

→ Let's Connect

Let's use what we have discussed and uncovered to connect more personally with the work.

- Imagine you were also in this room. Where would you be positioned? What would you be doing? What sounds do you hear?
- How would you describe the overall mood of the artwork?

→ Let's Create

Tim Mara, the artist, often used repeated patterns in his work. How would you design a room using pattern and shape? Using materials from around the house and images from a newspaper/magazine, design your own interior by layering to create a collage.

We hope you've enjoyed Talking Art with IMMA and we'd love to hear your feedback. Please send us your thoughts either by post, using the enclosed IMMA-addressed postcard, by email to talkingart@imma.ie or leave us a voicemail on our Talking Art phoneline at 01 612 9952.

Talking Art with IMMA was developed by Bairbre-Ann Harkin, Bryan Hogan, Ciara Magee, Aidan O'Sullivan and Domnick Sorace and produced by IMMA as part of Creative Ireland's Creativity in Older Age Programme.

Find Out More

About the Artwork

Artist:	Tim Mara
Title:	Power Cuts Imminent,
Date:	1975
Medium:	Screenprint
Dimensions:	77 x 97 cm
Credit Line:	IMMA Collection: Donated by the artist's family, 1999

About the Artist

Tim Mara was a Dublin-born printmaker. He attended Wolverhampton Art College and the Royal College of Art in London, where he later became a professor of Printmaking and Head of the School of Fine Art until his death in 1997. His work has been linked with the Pop-Art movements of the 1970's, although Mara himself saw his work as influenced by painters such as Vermeer and Velasquez, who he greatly admired. His work adopts some of the features of these masters' works. Light, clarity and stillness can be seen, whilst also incorporating themes such as shadow, reflection and repeating patterns, as displayed in this work.

'I like the constancy of life, like Shakespeare in modern dress.' - Tim Mara

'Power Cuts Imminent' can be read as a modern version of Velasquez's famous portrait of the Spanish Royal Family in his studio, 'Las Meninas'. The multiplicity of portraits or partial portraits of family members and colleagues is reminiscent of Velasquez, while the claustrophobic build-up of technical gadgets makes this utterly contemporary. The artist was particularly interested in using screenprinting to create his work, a process that is very time consuming. It could take him up to three months to complete a work. Seen by fellow printmakers as an outstanding technician, Mara himself saw technique only as a tool for expression, saying "in the hierarchy of fine art, printmaking is usually associated with craft skills – with technique. My work was always about the ideas, more than the medium".

Mara exhibited in over 80 group shows in the UK, and in more than 50 international exhibitions, including a solo show at IMMA in 2000. Mara's work is in public and private collections worldwide including the Tate and the Victoria and Albert Museum.
