



# ARK1x1

Classroom guide



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# **INTRODUCTION to ARK 1x1**

**The idea for ARK 1x1 arose from discussions with Jobst Graeve, the exhibition's curator, around the challenge to utilise The Ark's visual art collection in a more effective way. Jobst had for some time been exercised with the idea of slow learning/gradual absorption in a world of exponential growth in the volume and pace of visual exposures, especially for children.**

**ARK 1x1 is a unique experiment to allow children to view an exhibition of 13 works on a very gradual basis.**

**Each picture will hang in each participating school for 3 weeks at a time and will then be replaced by a further picture for a further 3 weeks, and so on until all 13 pictures have been viewed over the academic year. The pictures will be exhibited together in the County Library in Cavan Town during June 2014.**

**In this way, and supported by these teachers' notes and a response mechanism, it is believed that the children will develop a profound knowledge of the works individually and collectively. The potentially transformative nature of this approach will endow the children with a visual awareness and a visual confidence which will hopefully endure.**

**Specifically, this initial exhibition, designed for slow learning, is themed around the word ARK. There are obvious Biblical references to Noah's Ark which was the voyage of a vessel used by the Old Testament God to provide a kind of re-birth, a salvation, of humanity. There are also biblical references to The Ark of the Covenant, which contained the 2 tablets of The Ten Commandments brought down from the mountain by Moses during his journey to deliver the Israelites out of slavery in Egypt**

to the Promised Land. Moses himself was rescued by the daughter of the Pharaoh from an ark of bulrushes floating in the Nile. There are other ancient references to an ark of bulrushes in which Romulus and Remus, the twin founders of Rome, were delivered from almost certain death. The Blessed Virgin has been likened to The Ark of the Covenant as the 'vessel' that nurtured and delivered The Son of Man.

There are also many more contemporary and secular associations with the word ARK, which while perhaps deriving from these ancient references, are more generally associated with challenging journeys, protective vessels, procreation, biological diversity, saving graces, tests of goodness, perilous adventures, and so on.

The pictures in this exhibition therefore are chosen for their ability to conjure up some notion of ARK, both literally and metaphorically; obviously and more obscurely. While each picture is a strong work in its own right, it is hoped that as the exhibition unfolds during the

year, a more complex and satisfying sense of the ARK theme will begin to emerge. There is however no linear narrative to the exhibition.

Most of all, it is the intention that the children viewing this work will be free to see for themselves what the work means to them. There should be openness to the children expressing their unique perspective of the work, whatever that might be. Stimulating questions may help to enrich the range of their interpretation of the work but should not lead the children to some pre-determined outcome.

As this is a new project which we hope to repeat, your evaluation is extremely important to us. Please do share your own observations, and those of your pupils, with us. Ongoing and updated information on the project will be made available on [ark.ie](http://ark.ie) throughout the year.

Lastly, and most importantly, the children's experience of ARK 1x1 should be fun!

# 'FROM AN ABANDONED WORK' VI (Beckett Suite)

## Diarmuid Delargy (b. 1958, Belfast)

**Medium:** Aquatint, engraving & etching

**Signed and dated:** Diarmuid Delargy (1996) 4/70

**ARK 1x1 context:** Noah sent out a raven first, followed by a dove (Genesis 8:7-9)

Diarmuid Delargy studied at the Slade School of Art in London. He was elected to Aosdána in 1999 and to the Royal Society of Painter/Printmakers Bankside London, in 2005. He is represented in Ireland by the Taylor Galleries, Dublin and the Fenderesky Gallery, Belfast. Painter, sculptor and print-maker, Delargy has exhibited extensively nationally and internationally. He has received numerous bursaries and spent time working with the Artists' Union Workshop in Berlin. He has received many awards for his work including the Gold Medal at the European Large Format Print Exhibition, Dublin (1991).

Delargy completed a suite of 24 prints based on a text by Samuel Beckett, with the author's written approval, in 2000. He recently collaborated with the poet Paul Muldoon in the limited edition publication *Hard Drive* in the United States. He lives in Sligo with his family.

### Further information

<http://aosdana.artscouncil.ie/Members/Visual-Arts/Delargy.aspx>

<http://diarmuidelargy.com>



# Classroom trigger questions

# Notes/Observations

What kind of birds can you see?... Are they happy?  
... Are they preoccupied?

Is it a man or woman and why? ... How old do you think he is?

Does he watch the birds? ... Does he listen to them?  
...Why?...What might he think?

Do you remember a story where a bird message  
is very important?

What can you see in the background?

What kind of technique did the artist use?

Do you recognise the man?

Do you know the story of Noah's Ark - especially towards the end?

# PARLOUS LAND (DeerParkClearing)

**Elizabeth Magill** (b. 1959, Canada)

**Medium:** Lithograph

**Signed and dated:** Elizabeth Magill No 21/45; 2006

**ARK 1x1 context:** It could be the setting the night before Noah's ark is afloat. The animals wonder whether they are the chosen ones.



## About the artist

Elizabeth Magill grew up in Northern Ireland but lives and works in London. She is a painter of great versatility and inventiveness whose work draws from a wide range of visual sources. While she has often integrated photographic materials and processes into her painting, in a number of novel ways, her primary fidelity has been to the medium of painting, in all its bewildering variety. In 1990 she was included in the seminal British Art Show, which first introduced many of the most prominent younger British artists to a wider public. She has had one-person exhibitions at various venues in Ireland, Britain, Germany, France and Spain including at the Hugh Lane Municipal Gallery, Dublin. Magill is represented in many public and private collections and she was awarded The Royal Academy Sunny Dupree Award in 2011.



## Further information

<http://www.kerlin.ie/artists/elizabeth-magill/selected-works>

# Classroom trigger questions

# Notes/Observations

What is the mood and why?...Can you describe the colors?

What time of day is it?

Is it windy and why?

How many animals can you see?...who or what are they watching?...  
are they ready to run?

What material and technique did the artist use?

Where do you think it is?



# THE MASSACRE OF INNOCENCE

**David Godbold** (b. 1961, England)

**Medium:** Pencil and Watercolor

**Signed and dated:** David Godbold NY1999

**ARK 1x1 context:** Nativity; Ark of Bulrushes (innocence)

## About the artist

David Godbold studied at Goldsmiths College, University of London and completed a PhD in fine art and visual culture at the National University of Ireland. He first came to prominence in the mid-1980s as one half of the duo Godbold & Wood. He works in a variety of media, but is best known for drawings and texts overlaid onto found materials, which involves a complex process of quotation and grafting of disparately sourced imagery to produce witty, irreverent and iconoclastic commentaries on a range of topics. David Godbold participated in the Artists' Residency Programme at the Irish Museum of Modern Art in 2009 and his work is represented in the collections of Trinity College, Dublin, and Irish Museum of Modern Art as well as numerous private and corporate collections in Europe and the USA.

## Further information

<http://www.kerlin.ie/artists/david-godbold/selected-works>



# Classroom trigger questions

Who are central figures?...Where have you seen similar ones?  
...Why are they central?

Who are the onlookers?...Are the trees part of them?  
...List the kinds of people in the painting.

Who are the background characters?  
....Do they look at the central figures?

What is the mood?...Is it nice or scary?...Why?

How does it make you feel?

What is the meaning of innocence in the foreground  
and background?

What material did the artist use to make the work?  
...Is it a print or a watercolor?

How many different stories are being told?

Read the texts...Could you write your own text?

The text that appears on the work is below.

“a drip’

accidents happen they have to just be  
incorporated into the design

I’ll stop here as I have run out of paper -  
you can imagine the rest

The Massacre of Innocence;

AGGELI.I.;

David Godbold;

Always see through the eyes of a child;  
massacre innocence”

## Notes/Observations

# LOSS AND MEMORY

## Amelia Stein (b. 1958, Dublin)

**Medium:** Photogram; Diptych

**Signed and dated:** Amelia Stein 2005

**ARK 1x1 context:** Exile; War; Natural Disaster

### About the artist

Amelia Stein lives and works in Dublin. Over the past 30 years she has established herself as a photographer whose work is characterised by meticulous attention to detail in tandem with the attributes of fine black and white photographic printing, many of her images having a theatrical presence. Her area of expertise has been portraiture, working with actors, performers, playwrights, poets, authors and musicians on commissioned images and on production photography in the Irish Theatre/Opera and Music Industry. Many of these images have had worldwide exposure. Much of her work addresses the universal subject of loss and memory, absence and presence. *Loss and Memory* comprises the dark and intimate still lives of her late parents' personal belongings and household items.

Through it she examines how memories imbue ordinary objects with status and meaning. Amelia Stein became a full member of the Royal Hibernian Academy in 2004, the first photographer ever to be elected to that body. She was elected to Aosdána in 2006.

### Further information

<http://aosdana.arts council.ie/Members/Visual-Arts/Stein.aspx>



# Classroom trigger questions

# Notes/Observations

What color is it and what might it signify?...Is it ghostly?

What type of objects are there?...Are they personal?  
...Are they precious?

Do the objects belong to one person?  
...Are they from a woman, a man, a couple or couples?

Is there foreground or background...from where do we look?

How did the artist make the work?

Have you seen a similar image when you travel  
(airport security x-ray)?

Have you heard of the book/film *The Boy in the Striped Pyjamas*?  
Does this picture remind you of it in any way?

# I AM BART THEREFORE I AM

## Tom Molloy (b. 1964, Waterford)

**Medium:** Oil on Panel

**Signed and dated:** Tom Molloy 99

**ARK 1x1 context:** It is Noah's ark with its three levels; the white balloon as a look out post of hope; it contains a token of everything.

### About the artist

Tom Molloy is a conceptual Irish artist and was born in Waterford in 1964. He holds a BA in Fine Art and an MA in Fine Art, both from the National College of Art and Design. With his poetic use of materials, especially his pencil drawings, Molloy often presents his finished works as a product for his audience to view, as a starting point, to reassess the human suffering synonymous with global conflicts. He is represented by Rubicon Gallery in Dublin and his work has been the subject of many solo and group exhibitions, most recently at the Rubicon Gallery; Dunamais Arts Centre; Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, Catherine Clarke Gallery, San Francisco; Sharjah Biennial, United Arab Emirates; Crawford Gallery, Cork; and at the USA Art Fair in New York. His work appears in the collections of the Arts Council of Ireland, Goldman Sachs, Irish Museum of Modern Art and at the University of Texas at Austin.

### Further information

<http://www.rubicongallery.ie/tom-molloy>



# Classroom trigger questions

# Notes/Observations

Is there a foreground, background or central figure?

Who do these possessions belong to and what do they describe?

Are they from one person?... Is the person shown?...Is it a boy or a girl?

How many Russian dolls are there?...Is there any meaning to them?

What is the mood?...do you like it?

What continents are represented?

How many levels does the shelf unit have?

...How many levels did the ark have?

What does the white balloon signify and why is it going out of the picture?

What material did the artist use and how did he paint it?

# TONY POTTS

## Michael Boran (b. 1964, Portlaoise)

**Medium:** Photographic Object

**Signed and dated:** Michael Boran (1988) 2/5

**ARK 1x1 context:** Natural Disaster, Apparition, Flight, Promised Land



### About the artist

Michael Boran's photographic work tracks the fleeting traces of interactions between time, place and activity. Tracing and mapping different movements and directions across the surface, they open up a bird's eye view of underlying patterns and shifting co-ordinates. Often using aerial viewpoints from a height, at which the camera seems to be about to float away from the world, Boran's photographs offer the viewer unfamiliar visions of the familiar. Notions of scale and transference between micro and macro-cosmos are explored in a manner of map making.

Born in 1964, Michael Boran lives and works in Dublin. He graduated with a BA in Fine Art from the National College of Art and Design in 1988. His work is in a number of private and public collections in Ireland, UK and Spain. He is represented by the Kevin Kavanagh Gallery, Dublin and is a Full Member of Temple Bar Gallery + Studios.



### Further information

<http://michaelboran.blogspot.ie>

<http://www.kevinkavanagh.ie/wp-content/uploads/2012/09/Michael-Boran-file-CV.pdf> <http://michaelboran.blogspot.ie>

<http://www.kevinkavanagh.ie/wp-content/uploads/2012/09/Michael-Boran-file-CV.pdf>

# Classroom trigger questions

# Notes/Observations

What is the mood?...Why is he dashing off?

Why is the house so bright?

Is it a real house?...Is the landscape real?...Where have you seen something similar?

Is the house being flooded?

Is there a foreground/background...or more than one background?

How did he make the picture?

How was the man made? Does this mean something?



# GOD PITCHED HIS TENT AMONG MEN

**Patrick Pye** (b. 1929, Winchester)

**Medium:** Oil on Canvas

**Signed:** PPYE (1997)

**ARK 1x1 context:** Nativity

## About the artist

Born in Winchester in 1929, Patrick Pye was raised in Dublin. He started painting in 1943, and later studied at the National College of Art in Dublin. In 1957 he received a scholarship to attend the Jan Van Eyck Academy in Holland, where he began working with stained glass. He has completed many major commissions on religious themes, including at Glenstal Abbey, Co. Limerick and a triptych illustrating man's expulsion from the Garden of Eden at Bank of Ireland headquarters. The Royal Hibernian Academy exhibited Triptychs and Icons, a retrospective of his work, in 1997. Since the Millennium, a large painting *Theologian in his Garden* has been acquired by St Thomas' University in St Paul (MN) for their Centre of Catholic Studies. In 2005 Patrick was invested with a D.Phil (hon.causa) by Maynooth University. He is a founding member of Aosdána.

## Further information

<http://aosdana.artscouncil.ie/Members/Visual-Arts/Pye.aspx>



# Classroom trigger questions

# Notes/Observations

Can you identify the story?... Name the characters?...  
Why is the baby white?

What is in the foreground/ background?

Where is the centre of the picture and how would you know this?

Does the picture look realistic?

What time of the day is it?...Where could it be?

What material/technique did the artist use?

What is the mood?

What are the dominant shapes in the picture?

Is there a contrast of shapes?

# NATIVITY

## Christopher Banahan (b. 1958, Nottingham)

**Medium:** mixed media; diptych

**Signed and dated:** C Banahan 1999

**ARK 1x1 context:** Nativity, Adeste

### About the artist

Christopher Banahan was awarded a first class honours degree from Nottingham Trent University in 1981, and received an MA in Fine Art from Goldsmiths College, University of London in 1984. In 1990 he received a Rome Award in Painting, from the British School of Rome. He has lived in Ireland since 1993, and as well as receiving numerous awards from the Arts Council of Ireland, he has represented Ireland in many international art exhibitions. In Ireland he is represented by the Hallward Gallery, Dublin. He has had his paintings selected for several open competitions in Ireland including EV+A in Limerick and the RHA Annual Open, Dublin.

### Further information

<http://chrisbanahanportraits.com/cv.html>



# Classroom trigger questions

# Notes/Observations

What material did the artist use?...Is it a painting?

Why is it in two parts and what is the difference between the two?

When was it painted?...Is it meant to be old?...  
Is it broken?

Does it represent somebody or something?...  
Is there a man or woman in it?

Are there other people present...Is there a medal?

Is the picture complete?...Are there pieces missing?

Can you read any of the writing?

What are the two main colors?...  
What does gold or blue represent?

What do the blue lattices remind you of?

Are there nails?...Is it from a shed?...

Is it like the inside of an old wooden boat?

# THE FLIGHT INTO EGYPT

**Martin Gale** (b. 1949, Worcester)

**Medium:** Oil on Canvas

**Signed and dated:** Martin Gale 1999

**ARK 1x1 context:** Flight into Egypt

## About the artist

Born in Worcester in 1949, Martin Gale moved to Ireland at a very early age and graduated from the National College of Art and Design in 1973. His work generally responds to the contemporary Irish landscape, and how people interact with it. His paintings often create a dark commentary on rural life in modern Ireland. He paints in a realist manner, employing both oils and watercolour. Through his work he aims to capture the unease about identity and place that fundamentally determines much of the contemporary Irish debate, and his landscapes are defined by the activity of their occupants. In the early 1980s he was the subject of an Arts Council touring exhibition, travelling throughout Ireland. In 2004 he was the subject of a major retrospective, held first in the RHA Gallagher Gallery, and later in the Ulster Museum in Belfast in 2005, under the auspices of the Nissan Art Project. He has been a full member of the Royal Hibernian Academy since 1996, where he is presently the Keeper, and a member of Aosdána since its inception. He is represented by the Taylor Galleries in Dublin.

## Further information

<http://aosdana.artscouncil.ie/Members/Visual-Arts/Gale.aspx>



# Classroom trigger questions

# Notes/Observations

What is the material the artist used?

Is it meant to be in the past or the present?

Where is the picture set?...is it a cold or a hot place?

Is there any sense of water in the picture?

Are there any people in the picture?...Do you think people have just left?...How long ago?...Do you think they were in a hurry?

What is the focal point of the picture?

Is it the calm before or after the storm?

Is this a road to somewhere?...Does it lead to the buildings?

Can you describe the buildings?...Are they on fire?

Why might a sandal be lying on the ground?

Do you recognize any plants?...Are these the cliffs of Moher?

# OF LAND AND SKY

## Mary Lohan (b. 1954, Dublin)

**Medium:** Oil on Wood; Diptych

**Signed and dated:** Mary Lohan:1998

**ARK 1x1 context:** It is what Noah might have seen.

### About the artist

Born in Dublin in 1954, Mary Lohan studied painting at the National College of Art and Design. Her work is in the collections of the Irish Museum of Modern Art, Office of Public Works, Department of the Taoiseach and numerous other public and private collections both in Ireland and abroad. She is represented by the Taylor Galleries in Dublin, where she has had six solo shows since 1991.

Her subject material is landscape, but her gaze is always out to sea, away from the land, to the extent that her paintings are primarily about the sea and the screens of weather that endlessly recreate its appearance. Usually we are offered a tidal threshold, a momentary vantage point of sand or sometimes mud from which we might find our way into the expanse of ocean and sky. Some years back, Lohan began to extend the standard compositional rectangle canvas by using diptych and triptych formats. In her last show, she went further and included several polyptychs. She continues to explore this format. She lives and works in Dublin.

### Further information

<http://aosdana.artscouncil.ie/Members/Visual-Arts/Lohan.aspx>



# Classroom trigger questions

# Notes/Observations

What material did the artist use?

Does it look wet or dry?...Would it be safe to swim in it?

Is there a foreground and background?

Is there land in sight?

Could it be Cavan?

What is the mood of the picture what time of the day is it?

Can you identify any people or animals?

Could the ark land there?

Can you name all the different colors of the picture?



# COUNTY ARMAGH

## Daniel de Chenu (b. 1961, Dublin)

**Medium:** Photographic Print

**Not signed but dated:** (1997)

**ARK 1x1 context:** It is a quarry...it provides material for construction... for buildings like the tower of Babylon built by the generation after the great flood (Noah's Ark) or for roads (the role of roads in the Bible) or linking communities north/south east/west to create understanding to pass messages.

### About the artist

Born in Dublin in 1961, Daniel was educated at the Dublin Institute of Technology, the National College of Art and Design and the Waterford Institute of Technology. He holds Diploma qualifications in photography, a Masters in Fine Art Media and a Masters in Education Management. In 1987 he was awarded the inaugural Irish Life Arts Award for photography and in the same year he began teaching photography at the Institute of Art, Design and Technology in Dun Laoghaire. He has coordinated the development of the photography programme at IADT from the first full-time, nationally accredited, photography course in Ireland established in 1988 through to Diploma courses and currently, the BA (Hons) Photography. His photographic works are in the collections of the Government of Ireland, the University of Salamanca, Microsoft, Guinness Ireland and Ville de Paris. Daniel has been the recipient of two visual arts bursaries from the Arts Council of Ireland.

### Further information

[http://www.galleryofphotography.ie/contemporary\\_collection\\_print\\_draw/large-11.html](http://www.galleryofphotography.ie/contemporary_collection_print_draw/large-11.html)



# Classroom trigger questions

# Notes/Observations

What material has the artist used?...Is it a painting?

What is in the foreground what is in the background?

Was this landscape formed naturally?...Is it labyrinth?

What is the mood?...What are the colors?...  
Is it hot or cold or dry or wet?

What kind of activity is happening here and to what end?

Can you see any signs of human presence?...Have they just  
passed?...Where does this road lead to?

Where is it meant to be?...Is this landscape familiar?

Is it from the past or present day?

Is it a gold mine?

Could it be Cavan?

# NATIVITY

## Rita Duffy (b. 1959, Belfast)

**Medium:** Oil on Leather and Canvas

**Signed and dated:** Rita Duffy 1999

**ARK 1x1 context:** Nativity Scene; Refugee

### About the artist

Rita Duffy was born in 1959 in Belfast. She received a BA at the Art and Design Centre and a MA in Fine Art at the University of Ulster. Her art is often autobiographical, including themes and images of Irish identity, history and politics. Duffy's work has grown and evolved but remains intensely personal with overtones of the surreal. Homage is paid to the language of magic realism and always involves exquisitely crafted materials. She is an associate at Goldsmiths College, University of London and is currently working on an artistic exchange with Argentina and Northern Ireland, looking at the role art has in post conflict societies.

Rita Duffy's work is increasingly preoccupied with international themes. Currently she is developing a series of new works for the Public Records Office of Northern Ireland which is designed into the new building. Her work appears in numerous public and private collections at home and abroad.

*"A good painting always makes me think longer and deeper thoughts"* **Rita Duffy**



### Further reading

[http://www.gormleys.ie/artist\\_display2.asp?ArtCatID=&ArtistID=370](http://www.gormleys.ie/artist_display2.asp?ArtCatID=&ArtistID=370)

# Classroom trigger questions

# Notes/Observations

Look at picture. What can you see?

Can you identify all the objects in the background?...What do they all have in common?...What can they be used for?...

List all the ways you have travelled.

Are there any people in the background?

What is the mood?...Do you like the colors in the picture?

What happens in the three little pictures within the picture?...why are the trees broken?

What might be the connection between the 3 little pictures and the overall picture?

What materials did the artist use to create the picture?

# WHITE TENNIS SHOE

**Charles Brady** (b. 1926, New York d. 1997, Dublin)

**Medium:** Oil on Canvas

**Signed and dated:** Brady (1975)

**ARK 1x1 context:** The single shoe as a symbol for running, escape, panic, exile



## About the artist

Born in New York, Charlie Brady studied at Arts Students League of New York, before moving to Ireland. He was a lecturer in painting at the National College of Art and Design from 1976-83 and was elected as an Honorary Member of the Royal Hibernian Academy in 1994. In 1995, Seán Ó Mórdha produced a film documentary profile about him, *An American in Ireland*. In Dublin his work was most frequently shown by the Taylor Galleries and he participated in group shows at the Metropolitan Museum of Art, New York. Among his many awards were the Douglas Hyde Gold Medal, Oireachtas (1973); PJ Carroll Award, Living Art Exhibition (1978); Landscape Award, Oireachtas (1975); and the Keating/McLoughlin Medal awarded by the ESB and RHA (1996).



## Further reading

<http://aosdana.artscouncil.ie/Members/Visual-Arts/Brady.aspx>

# Classroom trigger questions

# Notes/Observations

What are we looking at?...Why is there only one shoe?

Is the shoe new or is it used?

Why is it unlaced?

Who do you think left this shoe behind and why?...

What is the mood of the picture?...Can you describe the colors?

How does the space around the picture feel?...

Is there much space and why?

Where is the shoe?

Is it real or imaginary?

# GLOSSARY OF HELPFUL TERMS

**ABSTRACT:** Paintings or other works of art that don't try to represent things from the real world. Even though they may not look like anything, abstract artworks often express feelings and ideas through colors, shapes, and/or lines.

**ACRYLICS:** Almost like oils but more durable and quicker to dry. They can be used on any unprimed surface and will not crack over time.

**AOSDÁNA:** A group of Irish Artists, established by The Arts Council in 1981 to honour artists whose work has made an outstanding contribution to the arts in Ireland. *Aos dána* is means 'people of the arts' in Irish.

**AQUATINT:** Similar to the etching process, aquatint uses acid to make the marks in the metal plate. Where the etching technique uses a needle to make lines that print, aquatint uses powdered rosin to create a tonal effect.

**BACKGROUND:** The part of a picture that appears to be farthest from the viewer.

**BALANCE:** An arrangement of parts so that they have equal force.

**CANVAS:** A prepared cloth surface used for painting.

**COLLAGE:** The technique of building up a picture in two-dimensional form with materials like newspaper, magazines, wallpaper, and wood. Sometimes drawn or painted sketches are added to a collage background.

**COMPOSITION:** The plan, placement or arrangement of the elements of art in a work, usually according to the principles of design.

**CONTRAST:** Opposites placed next to or near each other in a picture.

**DEPTH:** How deep or three-dimensional an artwork looks. The illusion of space can be created using color, line, and shape.

**DESIGN:** To create or plan in an artistic manner an idea in a decorative pattern.

**DIPTYCH:** A two-part work of art.

**ETCHING:** is a method of printing where a metal plate is covered with a wax which the artist scratches into with a pointed needle to create a design. The plate is then dipped in a bath of acid, which "bites" into the exposed parts of the metal, leaving behind lines sunk into the plate. The remaining wax is then cleaned off the plate and the plate is inked all over and then put through a printing press together with a sheet of paper to make a print.

**FOCAL POINT (or centre of interest):** The part of an artwork you look at first.

**FOREGROUND:** The part of a picture that appears to be closest to the viewer.

**HORIZON LINE:** The line where the earth meets the sky.

**ILLUSTRATION:** The artistic interpretation of an idea, scene, or writing, used to better describe text in books, magazines, and posters.

**LANDSCAPE:** A picture of a natural scene, such as a valley, a mountain or the ocean.

**LINE:** An element of art which refers to the continuous mark made on some surface by a moving point to define a space. It may be two-dimensional or three-dimensional (as with wire) or implied (the edge of a shape or form).

**LITHOGRAPHY:** A printing process based on the fact that oil repels water. An image is drawn, painted or photographically applied onto a flat stone or plate using a greasy medium. The image will repel water and accept ink. The plate is placed on a special printing press, and paper is placed on top before it is run through the press by hand.

**MATERIALS:** What a work of art is made of. Artists can use virtually anything for their materials, even bottle caps or old car parts, as well as paint or clay.

**MEDIA:** The material used to make marks on the artwork such as oils, water color, acrylic, inks, to name a few.

**MID-GROUND:** The part of a picture that appears to be in the middle layer of a painting. The midground is in the middle of the foreground and background.

**MIXED-MEDIA:** A technique involving the use of two or more artistic media, such as ink and pastel or painting and collage, that are combined in a single composition.

**MODERN:** In art and architecture, something that was made roughly within the last 150 years, but especially something from the 20th century.

**MOOD:** The feeling created by an artwork.

**OIL PAINTS:** A mix of ground pigments and linseed, poppy or walnut oil. Dries slowly so artists can take more time to work on details and capture textures.

**PATTERN:** A pattern is created by repeating a line, shape or color over and over again.

**PERSPECTIVE:** The technique artists use to project an illusion of the three-dimensional world onto a two-dimensional surface to create a sense of depth.

**PHOTOGRAM:** A photographic image made without a camera by placing objects directly onto the surface of photographic paper and then exposing it to light. The result is a negative shadow image that shows variations in tone that depends upon the transparency of the objects used. Areas of the paper that have received no light appear white; those exposed through transparent or semi-transparent objects appear grey to black.

**PORTRAIT:** A painting, drawing, photograph, sculpture or other representation of a real person, especially of his/her face.

**PRIMARY COLORS:** All other colors are made from these and they cannot be made by mixing other colors. They are red, yellow and blue.

**PRINTS:** Woodcuts, etchings, engravings, and lithographs are forms of original prints. Each involves the artist's hand in brushing, or cutting a pattern onto a surface, which is then used to make an image.

**RHA MEMBERSHIP:** The Royal Hibernian Academy is an artist-led organization based in Dublin. Its main role is to support contemporary art and artists in Ireland through exhibition, education and advocacy.

**SETTING:** The place, environment, or surroundings in a picture.

**STILL LIFE:** Inanimate objects grouped indoors.

**SYMBOL:** Something that represents another thing.

**TEXTURE:** Appears or feels rough or smooth.

**THREE-DIMENSIONAL:** Objects that have height, length and width.

**TRIPTYCH:** A three-part work of art.

**TWO-DIMENSIONAL:** Flat, 2 sides only.



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## Participating Schools

St. Mary's NS Ballyhaise

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