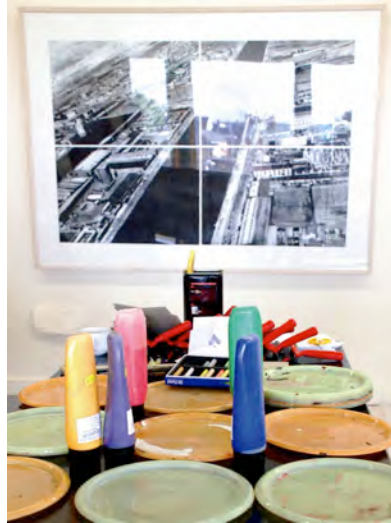


# MANDSCAPE

A national visual art initiative by The Ark, A Cultural Centre for Children



## FINAL REPORT FOR THE TOURING EXPERIMENT



Research Partner in the Arts Council Touring Experiment

Written by Jo Holmwood, Project Officer

Copyright © 2008 The Ark, A Cultural Centre for Children



# MANDSCAPE

## FINAL REPORT

### Contents

Summary:	Page 2
Key Elements of Mandscape:	Page 3
Attendance Figures:	Page 7
Demand:	Page 8
Human Resources/ Man Hours:	Page 9
Logistics:	Page 10
Qualitative Report – Artistic:	Page 11

### Appendix

Information and recommendations from feedback – 1	Page 15
Biographies of exhibiting artists – 2	Page 20
Full outline of tour schedule – 3	Page 22
Workshop designs – 4	Page 24

# MANDSCAPE

## FINAL PROJECT REPORT

### SUMMARY

Mandscape is a national contemporary visual arts project, conceived and managed by The Ark, which holds a visual art collection of over 150 artworks by artists. With funding from the Arts Council of Ireland, it provides an opportunity to create a project for children that would enable them to access and engage with the very best of contemporary visual art. This ground-breaking project linked four venues and a number of professional artists in a nationwide network to share methodologies and ideas about best practice for children and young people.



The participating venues were:

South Tipperary Arts Centre, Clonmel – 5<sup>th</sup> October – 3<sup>rd</sup> November, 2007

Venue representative: Ronan Tully, Director/ Ronnie Fitzgerald, Outreach Officer

Axis Arts Centre, Ballymun, Dublin – 6<sup>th</sup> December, 2007 – 26<sup>th</sup> January, 2008

Venue representative: Mark O'Brien/ Orla Kelly, Education and Gallery Co-ordinator

Glór, Ennis, Co. Clare – 4<sup>th</sup> February – 28<sup>th</sup> February, 2007

Venue representative: Sinead Cahill, Box Office, Marketing and Gallery Co-ordinator

Regional Cultural Centre, Letterkenny, Co. Donegal – 4<sup>th</sup> March – 29<sup>th</sup> March, 2008

Venue representative: John Cunningham, Visual Arts Manager/ Sally Murphy, Education Officer

### KEY ELEMENTS OF MANDSCAPE

#### The Exhibition

Curated by Martin Drury, Founding Director of The Ark, the exhibition comprised ten original art works by high profile Irish and International artists. The art works spanned a range of media, treatment and technique. The size and number of works was designed

---

\* A two year action research project designed to shape and inform policy for future touring in Ireland.

to provide children with the space to focus fully on each piece and to formulate their own responses.

The theme of the exhibition was 'Mandscape' (man + landscape) – curated with the understanding that each art work represented a landscape where mankind was present or where mankind had left a trace.



The art works in the exhibition were:

**Brian Bourke** – View from the Roosevelt Island Elevated Tram – Oil on Canvas

**Oliver Comerford** – Campsite and North Star – (Diptych) Oil on Wood

**Daniel de Chenu** – County Armagh, 1996 – Photograph (C Type Colour Print)

**Michael Durand** – Jet Trail, 1,2 & 3 – (Triptych) Perspex/Metal Light Boxes/  
Photograph

**Martin Gale** – The Sky is Falling – Oil on Canvas

**Joy Gerrard** – City of Bits – Etching

**Nickie Hayden** – My Strange Fruit – Mono Type

**Clare Langan** – Propeller – Super 8 Film and Filters

**Brendan Neiland** – Cumulus – Print

**Barbara Rae** – Venus Snow Path – Mono Print<sup>†</sup>

### Workshops

Each venue hosting Mandscape held a series of workshops that would seek to invite a deeper engagement for children with the theme of the exhibition and to allow for a richer, more holistic experience that would be in keeping with The Ark's child-centred approach.

---

<sup>†</sup> Full biographies

As an 'experiment' The Ark sought to maximise the opportunity afforded by this tour across four very different venues in Ireland. The venues were chosen by The Ark to reflect a varying demographic (urban and rural settings across a wide reach of the country) as well as a mix of venues that had well established programmes for children and young people in the visual arts and those that were seeking to develop and extend their work in this area.



Different artists who had worked with The Ark before, delivering programmes in The Ark's building (hereafter named 'Ark' Artists) were assigned to each venue and designed a brand new workshop for that venue, where they then rolled it out. The workshops were devised specifically to respond to the theme of the exhibition, but in each venue, the design was different and reflected the artists' own preferred medium and technique that they used and developed within their own practice. Therefore, the experience of the children in each region was unique. Across the four venues, children created work through the media of: acrylic painting; 3-D model boxes/animation/moving image; collage and wax rubbing; charcoal sketching; print-making and site-specific sculpture.

Each Ark Artist was paired with an artist working locally to the venue. This aimed to provide a richer collaboration and a 'working' relationship between The Ark and the venue, with mutual learning passing between the artists in relation to child-centred approaches. This also led to the emergence of the **Artists' network**, which is described in more detail further on.

### Artists Talks

In two of the participating venues, The Ark managed free public talks with some of the exhibiting artists. This aimed to draw a wider audience to Mandscape, beyond children and their families, i.e. local artists, adults interested in the artistic process etc. and to build on the venues' existing audience base as much as possible and in some cases, extending it to develop new audiences within this particular sector.

By asking these high-profile artists to talk about their work, The Ark posited Mandscape within the arena of contemporary visual art as well as that of 'art for children and young people'. The Ark wished to demonstrate that work for children **does not need to be dumbed down or simplified**. Rather, they would have an exciting opportunity to engage with artists who are working at the highest level. As few of the exhibiting artists had created their work with children in mind, it also gave them an opportunity to reflect on the importance of allowing children to engage with their work.

The details of the artists' talks are as follows:

South Tipperary Arts Centre – Saturday 27<sup>th</sup> October 2007

Artists: Nickie Hayden/ Daniel de Chenu

Chair: Mark Maguire, Children and Young People's Programmes, Museum of Modern Art

Axis Arts Centre, Ballymun – Thursday 6<sup>th</sup> December 2007

Artists: Brendan Neiland/ Joy Gerrard

Chair: Deirdre Healy, Research and Learning Development, CREATE

### Artists~Teachers Seminars

Two of the participating venues (Glór in Ennis and the Regional Cultural Centre in Letterkenny) hosted free Artists~Teachers Seminars, organised by The Ark, which sought to provide opportunities for interchange and dialogue between artists and teachers about arts provision for children and young people within a learning environment. Following a keynote address by the Chair on the value of building the relationship between artists and teachers towards a better practice for children and young people in the arts, participants were given an experiential understanding of the process that The Ark adopted to engage children with Mandscape. They were brought on a tour of the exhibition by the artists who had worked on the project, and subsequently, took part in a practical workshop that had been offered to children in one of the venues of the tour.

### Networks

In addition to the Artists' Network referred to earlier and which is outlined in more detail in the artistic evaluation, Mandscape afforded two other key networking opportunities:

1. Artists and teachers who came together to attend the Artists~Teachers seminars in Ennis and Letterkenny

The objectives and the outcomes of the seminars reflected the need for networking opportunities to link artists with each other and with teachers, and to link both teachers and artists with venues where work for children is being developed and provided. Building on the knowledge gained across the education sector from previous similar events, The Ark recognised the importance of providing teachers with their own creative experience and to stimulate the application of their own creativity in the classroom.

2. The venues network, made up of the four venues participating in the tour, each located in a different part of the country

The Ark was committed to providing opportunities for all of the venue representatives to come together in regular meetings to share their experiences of Mandscape and to discuss the learnings and recommendations. At the initial meeting in September,

parties were explicit about the unique nature of the opportunity to see the work in advance of the tour, to receive a full brief from the curator and to meet with the other participating venues to discuss common objectives and methods for information sharing. This would have provided a network, equally unique to the artists' network, had it been fully realised. However, logistical and resource constraints, made it impossible for the network to continue, at least through physical meetings. Venues acknowledged the benefits of such a network, but were forthcoming in recognising that in practical terms, this was simply not viable.

### Print Materials

The quality of the print materials that accompanied Mandscape reflected the need for a serious presentation of 'art' for children.

The catalogue and other print materials were given free to teachers and provided a resource to prepare the children in advance of workshops, or to do follow up work with them in the classroom. Teachers who were unable to bring their class groups to workshops, could also avail of these materials as a resource for stimulating creative thinking around the exhibition back in schools. Every child who attended the exhibition also received a free poster with a essay about the exhibition specially written by the curator on the reverse side.

## ATTENDANCE FIGURES

Venue	Event	No of events	Attendance figure
<b><u>South Tipperary Arts Centre</u></b>	Workshops for schools	6	161
	Workshops for public	3	17
	Exhibition	(31 days)	886 (+32 in workshops run by the centre)
	Artists' Talk	1	14
<b>Total:</b>			<b>1,110</b>
<b><u>Axis Arts Centre</u></b>	Workshops for Schools	6	118
	Workshops for public	3	33
	Exhibition	(46 days)	2,497
	Artists' Talk	1	31
<b>Total:</b>			<b>2,679</b>
<b><u>Glór</u></b>	Workshops for Schools	7	97
	Workshops for public	2	11
	Exhibition	(22 days)	242
	Artists~Teachers Seminar	1	33
<b>Total:</b>			<b>383</b>
<b><u>Regional Cultural Centre</u></b>	Workshops for schools	7	160
	Workshops for public	2	28
	Exhibition	(19 days)	250
	Artists~Teachers Seminar	1	26
<b>Total:</b>			<b>464</b>
<b>TOTAL ALL VENUES:</b>			<b>4,636</b>

### Comment on attendance figures

Three out of the four participating venues booked out all of their schools workshops. The demand that venues experienced for these workshops is outlined below.

Other figures represent more uneven attendance. This is because venues used the opportunity, particularly with public workshops, to trial schedules and to experiment with the booking patterns of their own audiences. South Tipperary, for example, experimented with Sunday programming at varying times, which they had never done before. The learning for them was that it didn't work. Glór also opted to programme two

workshops for first class students in the afternoons. They also came away with the learning that either the target age group or the afternoon scheduling did not work.

The attendance figures also do not reflect:

- a) DEMAND
- b) QUALITY OF EXPERIENCE

Each of the venues has submitted information relating to demand for schools workshops, which in most cases, could not be met. This is outlined below.

The quality of experience of those who attended the workshops and the exhibition is addressed in the section relating to the artistic evaluation and in the appendix.

## **DEMAND**

### South Tipperary

Schools workshops booked out within 4 hours. This alone gives an indication of demand in the area for this kind of quality engagement with children and young people. The arts centre also found the exhibition to be of great interest to transition year students. Such was the interest from this age group, that the centre programmed their own workshops around the exhibition specifically for Transition year students. For some schools this was the first time that they had attended the arts centre, and for many children, it was the first time that they had ever been in an art gallery.

### Axis

Schools workshops booked out in a day and Axis held a waiting list for schools who wished to attend. Three schools wanted to book out the entire run of workshops. They were: Lindsay Road National School, Glasnevin Educate Together and Holy Spirit Girls National School

None of these schools had a strong relationship with Axis prior to Mandscape. Some had never attended a programme at the arts centre.

### Glór

Some schools travelled more than an hour to get to glór for the Mandscape workshops. On one day, the workshop was attended by a whole school (33 children), which demonstrates Mandscape's standing as programme that could be made relevant to children of all ages.

The artists reported great commitment from parents who were so keen for their children to attend that they went to lengths to arrange lifts among themselves, travelling long distances, and waiting in Ennis for the workshop to finish.

### Letterkenny

In this venue we were told that they could have filled at least double the number of schools workshops. In particular, Gaelscoil Adhmhnain (Letterkenny) and Scoil

Colmcille (Newton Cunningham, Letterkenny) requested to be informed if more places were made available.

Schools travelled more than an hour to get to the cultural centre. Again, on one occasion, the whole school attended the workshop.

The Ark offered an option of delivering some of the workshops in Letterkenny in Irish, as one of the artists was a fluent speaker and because such a high number of schools local to the area were gael scoils.

## **HUMAN RESOURCES /MAN HOURS**

While The Ark had stated that it would oversee full management of the project, the impact on human resources was a good deal higher than we had anticipated.

In total, between Helen Barry (Project Manager), Jo Holmwood (Project Officer), and Mark Rooney (Production Manager), Ark staff members worked a total of 38 days outside of the Ark building for Mandscape.

In addition to this, a calculation of man-hours revealed that The Ark contributed the equivalent of approximately one full-time person to Mandscape between mid-August 2007 and Mid-January 2008, and one part-time person from Mid-January to Mid-March.

The time frame of the project, according to the specification of the Touring Experiment, meant that each leg of the tour followed immediately from the one before. Thus, pre-production for one leg coincided with the roll-out of another, and the post-production follow up of another.

Through our experience of Mandscape, we ask the question, do projects that promote best practice for children and young people demand more rigour and resources than work of the same kind for adult audiences? If so, how does this impact on venues that have a wider reaching audience?

The Ark was only able to allocate sufficient human resources to Mandscape by moving resources across from other projects. The cost of this is shown in the financial report.

In addition to the management of the project on the ground, The Ark managed all of the marketing and press for the project. It was important to have one line for marketing across all of the venues to ensure consistency and quality control. The effect of this was very positive with extremely good coverage Mandscape in regional and national press.

## LOGISTICS

As with any tour, logistics were a key part and integral to the roll out of the project.

Transportation of the artworks was a big logistical task. The Ark engaged Tony Magennis & Co. to carry out this work well in advance of the tour, when all the dates for each venue had been set.

At one venue, the work arrived early, before the insurance had come into effect. This meant that The Ark was responsible for the work while on another premises. In theory, a 'nail to nail' policy would have covered such an occurrence, but venues could not secure this kind of cover from their insurance companies.

The early arrival of the work also raised issues of storage. Venues were able to accommodate the work until the exhibition was hung but the spaces in which the work was stored were not always ideal.

Ark staff members were dependent on public transport to travel to the venues participating on the tour. This had an impact on time efficiency. The location of some of the venues made travel quite problematic or costly. The same applied to venue representatives, who found it a lengthy trip to Dublin for the purpose of attending meetings relating to Mandscape.

Venues were explicit about the fact that their staffing resources were already stretched thin. Staff members within the venues were managing various other projects in addition to Mandscape. This meant that total collaboration and communication between The Ark and the venues was essential for the roll out of the tour to work.

One venue representative wrote:

*“With regard to the meetings, [we are] in the busiest period of the year (Similar to most other venues). I am [...] not dedicated wholly to exhibitions unfortunately, and I am finding it very difficult to find time away from the office. It is quite a trek for me to get to Dublin. [...] We are also turning exhibitions around once a month and both meetings thus far have fallen on the opening day or the previous day of the exhibition.”*

Transport was also an issue for some artists, who did not drive. They needed help with the transportation of materials and some materials had to be couriered between Dublin and venues, which incurred higher costs.

It was also hard for artists to travel to the seminars, which were held in Ennis, and Letterkenny. Despite being available on the day of the seminar in Letterkenny, one artist could not attend, due to work commitments in Cork until 5.30pm the day before. It was physically impossible for him to be in Letterkenny before midnight or 1am, when he would be in no condition to deliver a workshop the following morning.

The seminars ran extremely well, but this was an element of the tour that required a high level of management and strong collaboration from venues. Although The Ark made a lot of the organisational arrangements for the seminars, we were very dependent on venue representatives to assist us with the management of invitations, RSVP lists, catering, spatial arrangements, technical set-up etc.

### Evaluations

To feed in to the action research, The Ark put a rigorous structure of evaluations in place. However, venues and artists alike expressed the difficulty of implementing these systems. Artists found it intrusive at the end of the creative process, and venues found the management of distributing and collecting evaluation forms tricky. Attendance figures, photographic documentation, comments and feedback, provided a mix of quantitative and qualitative data.

In Letterkenny, some experimental methods for evaluation were planned, following extensive discussion about the difficulties posed. Artists suggested the encouragement of more subjective methods. With this in mind, the Regional Cultural Centre installed a video booth where children could give feedback and planned to use essay writing, both before and after the visit as a means to gauge how it had changed their understanding and approach to the theme. However, staffing resources did not allow for these to be fully rolled out.

Due to the different nature of the space of each venue, some found it easier to record attendance than others. All were rigorous in providing figures, however.

## **QUALITATIVE REPORT**

### **ARTISTIC**

It was always understood that Mandscape would be child-centre and Artistically-led.

For children who could not attend a workshop, the exhibition was an entry into the world of high-profile contemporary visual art. For those who could also attend a workshop, they experienced close engagement with a professional artist. The approach and media used in the workshops served to support and value the expertise and artistic discipline of the individual artists.

Within this project, there were two categories of artists:

- those that were commissioned or sold work for a programme at The Ark, which became part of The Ark's visual art collection, subsequently included in the Mandscape exhibition;
- those who were engaged specifically for this project to deliver workshops to children and young people in each of the venues, creatively responding to the images, themes and media that were being presented in the exhibition.

### Exhibiting Artists

The involvement of the exhibiting artists was not limited merely to the exhibition of their work. For the compilation of the exhibition catalogue, we sourced their original statements and invited them to provide a quote about their childhood. This allowed the artists to reconnect with their art works, which in some cases, had been created several years before, and to view them within the framework of this new exhibition. One artist had recently revisited this area of her work and so drew much relevance from Mandscape in relation to her current practice.

Four of the ten exhibiting artists, Nickie Hayden, Daniel de Chenu, Brendan Neiland and Joy Gerrard, spoke about their work at the artists' talks that were scheduled in two of the venues, detailed earlier in this report. This was an opportunity for these artists to publicly discuss the nature of their work with an audience of children, families, teachers and artists.

In addition to this, one of the artists, Brendan Neiland, delivered a workshop to children in Ballymun which was a mutually enriching experience. For Brendan, this was an opportunity to consider his work in the context of a child-centred approach, and for the children, it was an exciting opportunity to meet and learn from a professional, high-profile, contemporary artist.

### Workshop Artists

The second category of artists grew as the project developed. The nature of the project was such that the value of involving the artists in a shared dialogue about the process became very clear and was essential to the creative development and planning of the project.

As a result of this, the **Artists' Network** emerged. The Artists who formed the network were a combination of 'Ark' Artists, who had delivered a programme at The Ark before, and 'Local' Artists who were working locally to the venues and were put forward for the project by the venues themselves.

The criteria set out by The Ark for artists put forward by venues, resulted in an extremely high-quality of artists coming to the project. All had extensive experience with children and young people and were willing to engage in the shared dialogue and mutual learning that the project promoted.

The artists in the network were:

Colin Crotty (Cork), Deirdre Matassa (Clonmel), Beth O'Halloran (Dublin), Orla Kelly (Dublin), Jole Bortoli (Dublin and Clare), Shona MacGillivray (Clare/Galway), Liz Smith (Dublin), Laura de Búrca (Dublin) and Moya Muldowney (Dublin).

Within the context of this project, The Ark's leadership role was about acting as a catalyst for infrastructural change and supporting venues and artists to instigate this change for themselves. One such example was in South Tipperary, where the arts

Centre put in place a whole new programme for children and young people as a result of the success of Mandscape. They also engaged the local artist, Deirdre Matassa on an ongoing basis to deliver workshops as part of this programme.

The Ark Artists were responsible for the design of the workshops and overall management and responsibility of them. However, they worked closely with the Local Artist to deliver the workshops on the ground and the division of roles and responsibilities was mutually agreed in advance.

The action research element of Mandscape meant that the workshops were in ongoing development during the project rather than fully conceived in advance. Therefore, input was invited from all of the artists at the artists' meetings. Some workshops were altered as a direct result of feedback from artists who had already delivered the programme. This meant that as a group, the artists were constantly reshaping and honing the model of the workshops to clarify their understanding of best practice within the context of this particular project.

The artists' meetings, which took place on average every second month, for 3 or 4 hours at a time, provided a platform for the exchange of ideas, handing over of learning and recommendations for the work to be undertaken in the next venue. Meetings allowed for the building of trust among all the artists, which enabled honest and open dialogue. A high attendance level at all of these meetings demonstrates the value that artists drew from them.

The collaboration between Ark Artists and Local Artists in each venue provided a new way of working for most of the artists, who were used to working on their own. It was also rare for a project to offer such an opportunity for professional development, in which artists could come together to enter into a dialogue about developing child centred methodologies and sharing new ways of working.

For the workshops, the artists were given a certain level of artistic freedom, which allowed for a richer experience for both the children and the artists, and fed into the experimental nature of the project. It was never the case however, that the experimental aspect would in any way compromise the quality of the workshops.

#### Observers of the Visual Artists' Network

A number of people from across the education, arts and youth sectors were invited to attend the artists meetings as observers, which enabled another rich opportunity for the processes to be charted and for the benefits of this best practice initiative to be disseminated.

The observers of the artists' meetings, over the whole process, were:

Eimear Chaomhánach – Executive Assistant, the Touring Experiment  
Christine Ferguson – Assistant National Co-ordinator, Primary Curriculum Support Programme

Deirdre Healy – Research and Learning Development, CREATE  
Catherine Marshall – Visual Arts Advisor to the Touring Experiment  
Orla Moloney – Head of Arts Participation, the Arts Council  
Regina Murphy – Head of In-service Education, St Patrick’s College  
Seóna Ni Bhriain – Youth Arts Advisor, the Arts Council  
Gaye Tanham – Head of Young People, Children, and Education, the Arts Council  
Derek West – Co-ordinator, Creative Engagement

## INFORMATION COLLATED AND RECOMMENDATIONS FROM FEEDBACK FORMS—APPENDIX 1

### Children's responses to the exhibition across four venues:

*"My favourite art work is County Armagh by Daniel de Chenu because you never see something like that where I live."*

Danielle, aged 10.

*"City of Bits was my favourite because it's like Ballymun in black and white."*

Michelle, aged 9.

*"What was he thinking and feeling when he was painting?"*

Sophie, aged 10.

*"The best thing was to see a real artist called Brendan."*

Megan, aged 9.

*"View from the Roosevelt Island Elevated Tram was my favourite because when you're looking at it, something else catches your eye! I would ask them are they very passionate about their work, and how did they get such lovely colours."*

Kye, aged 10.

*"The Campsite and North Star was my favourite because I like the way it had very bright, bright and dark colours. I would ask the artist why he had chosen to do two pictures and put them into one."*

Kelsie, aged 11.

*"My Strange Fruit [was my favourite] because of the colours and the inspiration in it. How do you prepare for doing such art work?"*

Aisling, aged 12.

*"I really like My Strange Fruit by Nickie Hayden. It showed that things and people are trying to live and grow but we can't with all these gases and chemicals around us."*

Charlotte, aged 12.

## **Impact on artists delivering workshops**

*“The meetings I took part in with the panel of artists from the Mandscape tour enabled critical and constructive feedback whilst I developed a programme for my workshop*

*[...] I believe art education at this level should be made accessible for other rural communities like Clonmel.”*

Colin Crotty

*“One of the areas that I found to be most empowering was the 'Artists meetings'. These meetings enabled me to access important information from other artists and Ark staff. Shared ideas, experiences, and skills were very helpful for me in undertaking and facilitating the workshops. The opportunity to network through these meetings has contributed greatly in building my confidence and enthusiasm for 'Mandscape'. I believe discussion is a vital component for artists and the Ark in the touring experiment.”*

Deirdre Matassa

*“Working with The Ark was a very positive experience with good learning and collaborative experiences. Working in conjunction with the Ark with the children in the community was definitely of great benefit to the children and their class teachers and to me as an artist, arts worker in the Ballymun community and in axis as education co-ordinator”*

Orla Kelly

*“It is great for the artists to share thoughts and ideas and to bring back the experience at the end of each run of workshops. Thanks to this sharing we were able, in glór, to build up on that experience and to change the format of the workshop with good results. [...] I had the impression that both the schools and the venue really appreciated working with a professional organisation like The Ark and that there is a need for more programmes of this quality.”*

Jole Bortoli

*On a practical level, I would like to have had more engagement with the teachers and assistants before and after the workshops to discuss the nature of the experiment, the workshops and the evaluation forms. Dialogue with the children as to the outcome of their work would also have been of benefit.*

Deirdre Matassa

*“It was very useful to meet the other artists and voices from the phone in person. It felt very supportive and informative and sociable. I would like to work like that again. [...] I revisited glór a week later and was seeing the exhibition again. They felt like old friends.”*

Shona MacGillivray

*“It was extremely enriching to work with the panel of artists, gaining insights into different approaches in working with children. Also the programme included artists’ talks, of which I attended one, and found very rewarding, and beneficial to the workshops also. I would love to work in such a way again.”*

Laura de Búrca

*“It was an enormously beneficial and supportive way of devising workshops. To see how other artists work and approach the exhibition and theme was really interesting. All the artists involved were so supportive of each others ideas and it was great to meet likeminded artists who enjoy working with children and to share our experiences. I really benefited from seeing the way others work and the individuality of each artists approach. It is rare that an artist gets the opportunity to work in this manner sharing their ideas collaboratively with other artists. Sometimes the art world can seem so competitive, but this environment was the opposite. Its great to have a forum of discussion with people you are familiar and comfortable with. It was a quite a different feeling from attending an artists talk, but more akin to an informal seminar.”*

Liz Smith

## **Impact on venues**

*“The Mandscape programme allowed the South Tipperary Arts centre to launch and develop an ongoing schools outreach model working with a high quality visual arts exhibition.*

*[...] Through the well structured workshops and the exhibition itself it allowed the organisation to learn and develop its own ongoing programmes with minimal stress on the Arts Centres resources. This is something that the centre would have been unable to do without this project.”*

Ronan Tully, Director, South Tipperary Arts Centre

*“Glór has developed an extraordinarily successful relationship with schools in Co. Clare since we opened in 2001. Mandscape has helped to strengthen those links, particularly the seminar element. [...] I found it difficult to attend the venue meetings that were scheduled. Glór does not have a dedicated visual arts officer, who could be devoted full-time to the management of the exhibition and who could benefit from the feedback from the other venues who had participated in the tour previously. Some assistance with the organisation of the event (and other upcoming exhibitions) in-house would have freed up my time, in order to travel to meetings”*

Sinead Cahill, Marketing, Box Office and Gallery Co-ordinator, glór.

*“Perhaps the value [of having the process managed by The Ark] was having a coherent, thought-out gallery and workshop programme that engaged the participants as a packaged whole.*

*[...] Axis has a good and regular relationship with schools in the surrounding area. Mandscape allowed us to use this relationship but also to continue our programming goals by offering a quality art experience. Further to this and perhaps quite importantly we did engage two new schools who had never been to axis previously. This relationship can be built on further in the future.”*

Mark O'Brien/ Orla Kelly, Axis Arts Centre

### **Impact on teachers (bringing children to a workshop)**

*“Great exhibition aimed exactly at children’s age and mentality. They loved the paintings and workshop.”*

Teacher, South Tipperary (name not given)

*“The children found the ‘talk’ discussion about the paintings a bit difficult. I definitely think that they would have benefited much more from a shorter more focussed discussion on 2/3/4 paintings/exhibits and a general overview of the others. The loved the art workshop and due to the very low pupil-teacher ratio the children enjoyed and succeeded in fully finishing quite a complicated piece of craft.”*

Teacher, Ballymun (name not given)

*“Fantastic trip. Very well organised. Kept all children focussed.”*

Teacher, Glasnevin Educate Together.

*“We were delighted to be invited to the launch and workshop with all of you and Brendan [Neiland]. The children really appreciated the opportunity and the experience was really beneficial to them. I would be very interested in partaking in any workshops or other themed events. Thanking you all.”*

Teacher, Holy Spirit Girls’ School

### **Impact on teachers and artists who attended seminars**

*“I would also have liked to see some of the work done in the workshops. The workshop area that we worked in was excellent and the materials were all of the best quality, which is very important to expose these children to ‘the best’. I think that it would be a great idea to tour this kind of programme and would love to be involved if it came to Carlow/ Kilkenny/ Wexford/ Waterford area. The more of this kind of project the public experiences, the higher the profile and awareness becomes around the arts in general.”*

Mairead Holohan, Artist and Arts Facilitator

*“By going through the process you understand where children are coming from and it empowers teachers to feel more confident in attempting the process.[...] I was delighted to receive brochure and detailed information on the exhibition and workshop. It makes such a difference to have the children prepared. I enjoyed the workshop and found the seminar interesting as we very rarely get an opportunity to discuss and listen to each other.”*

Primary Teacher

*“I enjoyed the spectrum of perspectives on Mandscape that the day provided – I would have liked to do both workshops. I thought the discussion around fear was very useful and the range of media/ approaches to art represented by the exhibition – allowing for different interests and curiosity and mixture of abstract with representational. I think the discussions (including at lunch, thanks!) were a very important element of the day. Thanks for an excellent, well thought out project.”*

Kathryn Daly, Chairperson, Letterkenny Educate Together N.S. and Creative Arts Facilitator

*“The thing I liked most about the Mandscape exhibition was that although it was based around a single theme, it incorporated quite a few media. On this level I would find it useful in a discussion on understanding and appreciation of art. Thank you, I have really enjoyed the day.”*

Primary School Teacher

*“The materials in the folder are very good, especially the catalogue and description of the workshops (how to carry out a similar class in the classroom)”*

Primary School Teacher

*“I would have benefited from the opportunity of attending both workshops. [...] It was a real treat (as a drama facilitator) to see how others work within their medium. I enjoyed the opportunity to talk with an artist for the day. Both seminars, exhibition and practicals worked very well together. Informative and creative. Well done. More of the same for the North West please!”*

Educational Drama

## BIOGRAPHIES OF MANDSCAPE EXHIBITING ARTISTS – APPENDIX 2

**Brian Bourke** studied at the National College of Art & Design in Dublin and St. Martin's School of Art in London. He represented Ireland at the Paris Biennale and the Lugano Exhibition of Graphics. He is represented by the Taylor Galleries in Dublin.

**Oliver Comerford** is a graduate of Chelsea College of Art and Design, London and the National College of Art and Design, Dublin. He has exhibited nationally and internationally and has work in private and public collections in Ireland and abroad. He exhibits with the Kevin Kavanagh Gallery, Dublin.

**Daniel de Chenu** studied at the Dublin Institute of Technology and London City and Guilds. He is a photographic artist and has had many solo exhibitions worldwide. Daniel is Head of Photography at the Institute of Art, Design and Technology in Dun Laoghaire, where he has lectured for the past 20 years.

**Michael Durand** graduated from the Dun Laoghaire College of Art & Design with a Diploma in Photography and a Degree in Fine Art. He has exhibited nationally and internationally, including at the Cite des Arts in Paris, and Artotec, Grenoble. In 2004 he represented Ireland as resident artist at the Council of Ministers in Brussels.

**Martin Gale** graduated from the National College of Art and Design, Dublin. He first represented Ireland at the XI biennale in Paris in 1980. In 2004, Martin was the subject of a major retrospective exhibition at the Royal Hibernian Academy in Dublin. He has been a full member of the RHA since 1996, where he is currently Keeper.

**Joy Gerrard** is currently based in London. She studied at the National College of Art and Design in Dublin and the Royal College of Art, London. Joy's most recent group exhibition was the *Man Group Drawing* exhibition at the Royal College of Art. Her work is in collections both in Ireland and abroad.

**Nickie Hayden** is a self-taught artist and following her first solo exhibition in 1988, she has exhibited extensively in Ireland, including at the Royal Hibernian Academy and the Original Print Gallery. More recently, Nickie has been working on her latest exhibition *Protection and Passion* for the Talbot Gallery Studios, Dublin.

**Clare Langan** is a graduate of the National College of Art and Design, Dublin and also studied at the Intensive Film Workshop at New York University. Among her most recent exhibitions is *Metamorphosis*, which showed in London, Frankfurt, and Tokyo. This film also went to the Oberhausen International Film Festival in 2007, where it won premier prize for International Film.

**Brendan Neiland** graduated from the Birmingham College of Art and the Royal College of Art, London. He is one of Britain's foremost painters and printmakers represented in museums and galleries worldwide, including The Victoria and Albert Museum and The Tate Gallery. He was appointed Professor of Painting at the University of Brighton in

1996 and was Keeper of the Royal Academy Schools from 1998 to 2004. He has won numerous prizes and awards and has been represented by the Redfern Gallery in London since 1992.

**Barbara Rae**, CBE, studied at the Edinburgh College of Art. She exhibits regularly in Edinburgh, Dublin and London, but has also exhibited worldwide. She is a member of the Royal Academy, London, The Royal Scottish Academy and the Society of Scottish Artists. Barbara has an honorary Doctorate from both Napier University, Edinburgh and Aberdeen University and was awarded an Honorary Fellowship from the Royal College of Art in 2003.

## FULL OUTLINE OF TOUR SCHEDULE – APPENDIX 3

### Tour Dates

South Tipperary Arts Centre, Clonmel – October 5<sup>th</sup> – November 3<sup>rd</sup>, 2007

Axis Arts Centre, Ballymun – December 6<sup>th</sup>, 2007 – January 26<sup>th</sup>, 2008

Glor, Ennis – February 4<sup>th</sup> – February 28<sup>th</sup>, 2008

Regional Cultural Centre, Letterkenny – March 4<sup>th</sup> – March 29<sup>th</sup>, 2008

### Artists Talks:

27<sup>th</sup> Oct 2007                      South Tipperary Arts Centre  
Chair:                                Mark Maguire [IMMA]  
Exhibiting Artists:                Nickie Hayden/ Daniel de Chenu  
Attendance:                        15

6<sup>th</sup> Dec 2007                        Axis Arts Centre, Ballymun  
Chair:                                Deirdre Healy [CREATE]  
Exhibiting Artists:                Brendan Neiland/ Joy Gerrard  
Attendance:                        31

### Artist ~ Teachers Seminars

9th Feb 2008                        Glor, Ennis, Co. Clare  
Chair:                                Regina Murphy Director of In-career Ed. at St. Patrick's College  
Attendance:                        33

8th Mar 2008                        Regional Cultural Centre, Letterkenny, Co. Donegal  
Chair:                                Derek West, Co-ordinator of Creative Engagement and member of the  
Special Committee on Arts and Education.  
Attendance:                        26

### South Tipperary Arts Centre Workshops:

Sun 7 <sup>th</sup> October 2pm	6– 7 yrs	Public
Mon 8 <sup>th</sup> October 10.30am		Schools
Tues 9 <sup>th</sup> October 10.30am		Schools
Sun 14 <sup>th</sup> October 3pm	8 - 10 yrs	Public
Mon 15 <sup>th</sup> October 10.30am		Schools
Tues 16 <sup>th</sup> October 10.30am		Schools
Sun 21 <sup>st</sup> October 4pm	11 – 12 yrs	Public
Mon 22 <sup>nd</sup> October 10.30am		Schools
Tues 23 <sup>rd</sup> October 10.30am		Schools

### Axis Arts Centre, Ballymun Workshops:

Friday 6 <sup>th</sup> December, 10am, Brendan Neiland	Schools
Wed 12 <sup>th</sup> December, 10am	Schools
Wed 12 <sup>th</sup> December, 3pm	Public
Thurs 13 <sup>th</sup> December, 10am	Schools

Thurs 13 <sup>th</sup> December, 12.30pm	Schools
Wed 19 <sup>th</sup> December, 10am	Schools
Wed 19 <sup>th</sup> December, 3pm	Public
Thurs 20 <sup>th</sup> December, 10am	Schools
Thurs 20 <sup>th</sup> December, 3pm	Public

Glór, Ennis Workshops:

Mon 4 <sup>th</sup> Feb, 10am	Schools
Mon 4 <sup>th</sup> Feb, 2pm	1 <sup>st</sup> Class (cancelled)
Tues 5 <sup>th</sup> Feb, 10am	Schools
Wed 6 <sup>th</sup> Feb, 10am	Schools
Wed 6 <sup>th</sup> Feb, 2pm	1 <sup>st</sup> Class (cancelled)
Thurs 7 <sup>th</sup> Feb, 10am	Schools
Friday 8 <sup>th</sup> Feb, 10am	Schools
Mon 11 <sup>th</sup> Feb, 11am	Public
Mon 11 <sup>th</sup> Feb, 2pm	Public

Regional Cultural Centre, Letterkenny Workshops:

Fri 7 <sup>th</sup> March, 10am	Schools (5-7yrs)
Fri 7 <sup>th</sup> March, 12pm	Schools (8+yrs)
Mon 10 <sup>th</sup> March, 10am	Schools (8+yrs)
Tues 11 <sup>th</sup> March, 10am	Schools (8+yrs)
Wed 12 <sup>th</sup> March, 10am	Schools (8+yrs)
Thurs 13 <sup>th</sup> March, 10am	Schools (5-7yrs)
Fri 14 <sup>th</sup> March, 10am	Schools (5-7yrs)
Sat 15 <sup>th</sup> March, 10am	Public (3-5yrs)
Sat 15 <sup>th</sup> March, 2pm	Public (5-7 yrs)

Artists Meetings:

12 <sup>th</sup> Sept 2007	4pm-6pm
20 <sup>th</sup> Sept 2007	3pm-6pm
28 <sup>th</sup> Sept 2007	1-5pm
9 <sup>th</sup> Nov 2007	1-5pm
25 <sup>th</sup> Jan 2008	1-4pm
28 <sup>th</sup> Feb 2008	10am-1pm

Venues Meetings:

14 <sup>th</sup> Sept 2007	full day
1 <sup>st</sup> Nov 2007	cancelled
7 <sup>th</sup> Dec 2007	cancelled
8 <sup>th</sup> Feb 2008	12 to 4pm (glór and Letterkenny only in attendance)

## **WORKSHOP DESIGNS – APPENDIX 4**

### **LAURA DE BÚRCA - MONOPRINTING**

Regional Cultural Centre, Letterkenny

Duration: 1 \_ hours (including short tour of the exhibition)

Age group: 3-5 Year Olds

#### Materials:

Aprons!

Acetate Plates A4

Acetate off-cuts for mixing colours + pre-rolling ink

Fine grade sandpaper

Sugar paper Window frames, frame measuring A4 minus 1cm all around.

Water based printing inks

Rollers

Wide masking tape

Fabiano Rosapino printing paper

Damp sponges

A3 Cartridge paper

Wax crayons

Small squares of paper to draw/cut stencils from.

Water spritzer

Bin liners to keep paper damp

Mark making tools: cardboard squares, cotton buds, dinky cars, dry brushes, lollipop sticks, sponge pieces etc.

(Supplier: Christian Hayden: A4 Art, Thomas St. Dublin. Ph: 01 6719103)

#### Synopsis:

A very simple printing process will be explored with the children, a combination of drawing and printmaking.

For this workshop, the children are responding to the Mandscape exhibition, I ask the children to imagine they are making the very first marks upon an untouched planet, they have discovered! But any number of themes can be used, the techniques are very adaptable.

Initially, a quick wax crayon drawing is made as examples are shown and the mark making process is talked about. Also at this stage, small drawings are to be made on small squares of paper for stencils. These shapes can be whatever the child might like to include in their own landscape, i.e. castle, windmill, Ferris wheel! Encourage a broad variety of shapes/lines/textures to be explored with the crayon, colour is not too important, so 1 or 2 crayons each is fine. This process aims to loosen up the children for mark making on the ink, which they roll onto the plates and will utilise the collected tools...lollipop sticks, dry brushes etc.

\* It's important to use proper printing paper, as most other papers will wrinkle too much when damp.

#### Set up:

Lightly sand the acetate plates all over.

Spray the Fabriano with water from spritzer (Febreeze/plant sprayer etc) and lay between bin liners to keep damp.

#### Print station prep:

A4 sheet of heavy acetate (sanded finely all over, to help the roller grip when inking-up)

Each plate of acetate is held down with wide masking tape, a half cm inside the edges. Window frame attached above/beside, with strip of masking tape, so that when flipped back, the cut-out window sits inside the masked edges. The window measures approx 20x28cm, i.e. just smaller than the A4 plate. Another off-cut of acetate alongside, on which to roll the ink out evenly before applying to plate. Implements to make marks with and paper stencils from preparatory stage, the crayon drawing may also be useful to re-create the most successful marks. Damp sponges to wipe ink away/clean tools of ink etc.

#### Procedures:

At the prepared table/set of tables the children (4-6 at a time in a classroom perhaps) the ink is first rolled and mixed on the acetate off-cuts, alongside the plates. This is to achieve equal distribution of ink on the rollers and even blending of inks if they are mixing their own colour. When the roller is coated then apply to mono-printing plate, the masking tape frame will indicate the area to ink-up within. A thin layer is all that is needed, and ensure corners and edges aren't forgotten. Nearly anything can be used to make impressions in the ink. The damp sponges are useful for wiping the tools of ink as they go. After the mark-making on/in the ink the stencils are also placed straight onto the inky surface. This will give lovely sharp shapes of white on the finished pieces. When they are happy with their plates, the window frame is flipped over in place and the dampened paper laid down. Dampened printing paper is laid on top of the worked-into acetate plates and pressure is then applied with the hands by rubbing the back. The dampened paper soaks up the ink well but make sure it is **evenly damp** and too soaked, it definitely should not be dripping!

\*Registration: You can pre-register the Fabriano on the window frames with L-shapes at each corner to indicate where exactly to lay the Fabriano or let the child do this themselves just after they lay their Fabriano down, depending on whether they will be doing another layer of printing over their first.

## **LIZ SMITH – SITE SPECIFIC SCULPTURE WORKSHOP**

Regional Cultural Centre, Letterkenny

Workshop Duration: 2 \_ hours (including tour of the exhibition)

Participants: 8 years and upwards

#### Content:

- This workshop aims to challenge the children to use their local environment as a catalyst to designing and building a futuristic building that will continue grow and change. The workshop will develop skills in observation, perspective and spatial awareness, through drawing, designing and sculpture.
- This is a site-specific sculpture workshop, which means that the participating students are invited to make a piece of sculpture in response to and for a particular place.
- In the context of the Regional Cultural Centre, the students will choose a space within the centre, which is of interest to them.
- The students will note and draw the things in this space that interest them. They should also note how the space makes them feel.

- The emphasis of this workshop is on the process, rather than the finished product. So the most important thing is that the students' skills in spatial awareness and sculpting are developed.
- Of course the workshop is directed towards the creation of a product, but experimentation and the exploration of materials and subject matter is primary and the product is secondary.
- Before the students choose their site of interest, the artists will show them examples of futuristic looking buildings for example the Armidillo Building in Scotland or the Fred and Ginger Dancing Building in Prague and buildings, which include plants and as part or their design.
- The students should feel very free to call any shape they design a building. It could be a building that looks like a musical instrument, a hat or an animal. They should have fun!
- When they are designing their building they need to decide whether they want their building to echo the shapes in their site or to look very different from the space so that it stands out.
- They will have a variety of natural and man-made materials to choose from in making their sculptures. There will be twigs, willow, wire lengths and a fine pliable wire mesh to use for the structure of their shape. They will fill these structures with gauze mesh of which there will be many colours to choose from. They will then fill their buildings, which are essentially 'containers' with a liner of moss to prevent the inner soil from falling out. In the centre of the sculptures we will plant compost and some flower seeds.
- The natural and man-made materials have a reciprocal relationship and when the students bring home their sculptures they can put them in a garden and their sculptures will grow and little insects may even use them as a home of their own.

#### Materials Provided:

- One foot lengths of wire.
- Two foot lengths of wire for tall narrow sculptures.
- 15cm lengths and shorter lengths for tying
- Sheets of fine mesh chicken wire
- String and twine for tying
- Willow branches, twigs and sticks.
- Variety of colours of gauze mesh
- Moss
- Sugar paper
- Chalks
- Gardening gloves
- Hopefully buy some cheap flower seeds for the moss

Suppliers: Wire and gauze from Tip Top Ltd, 49 East Arran Street, Dublin 7, Ph: 01-8731844.

## **COLIN CROTTY – WATERCOLOUR WORKSHOPS**

South Tipperary Arts Centre

Duration: 2 hours (including tour)

Age group: 6+ years

1. Gallery tour – 20-30 mins: Open discussion with the children about their ideas and responses to the art works in the exhibition. This is led very much by the children with the artists merely providing pointers for discussion or asking questions about aspects of

the images that the children might want to pick out. The children can identify common elements or unusual things that they see. They may wish to think about contrasts of night/day, light/dark, urban/rural, the perspective of the artist, shadow, warmth/cold, passing of time, man-made and natural material, traces of man's presence. Their instinctive feeling in response to the art is very important.

2. Sketching: In groups of 3 the children sketch their ideas about the theme of Mandscape. Some sketching in the gallery could take place, so as to gain ideas from the art works themselves.
3. Short demonstration: Demonstrating to the children about the ways and techniques of watercolour.
4. Creating panoramas: Drawing on the scenic and picturesque elements of the art works in the exhibition, the children use very watered acrylics to paint landscapes of their own. They share large rolls of paper in order to work to join their piece of landscape to that of the person on either side and thus, think more carefully about how landscapes change and develop.

For this workshop we use Chinese ink brushes, which provides the children with a material that they may not have used before.

The techniques with the watercolour can be 'wet on wet', 'wet on dry', drawing with paint, creating plains of colour, pouring and staining.

The children will fill the whole roll of paper to create a long and colourful panoramic for exhibition in their school.

### Materials

Chinese ink brushes  
Coloured acrylics  
Thick Fabriano Paper long rolls  
Plastic cups for water  
Aprons

### **BETH O'HALLORAN – MOVING IMAGE BOXES**

Axis Arts Centre, Ballymun  
Duration: 2 \_ hours (including tour of the exhibition)  
Age Group: 8 + years

### Materials

1 A3 piece of white card per child  
2 pencils per child  
Markers – whiteboard non-toxic  
Strips of clear acetate  
Cellotape

### Workshop Outline

The card is scored widthways in two lines equidistant from the short edges and from each other, so that it folds into a three sided structure. The open panel is the front of the box where the image will be placed.

The pencils are used to push holes through the card. Four holes are created in the four corners of the card, which become left and right, top and bottom, looking at the box.

The children use the markers to create an image of a landscape on the acetate. Some preliminary sketches help them to decide what kind of a landscape they want to create. The principle of the moving scroll allows the children to create a landscape that 'changes', i.e. it can move from night to day as they draw across the acetate, or it can change from urban scenery to rural. When they have completed their picture on the acetate, the pencils are taped to the short ends of the acetate strip and rolled in towards each other to create a scroll with a central panel.

The four ends of the pencils are pushed through the holes in the card and the box is complete.

The pencils are rolled in one direction or another for the acetate to move and the changing landscape to be seen.

If there is time left over, the children can create a 'backdrop' by drawing additional features of the landscape on the back panel of the box.

## **JOLE BORTOLI – CHARCOAL SKETCHING/ WAX RUBBING AND COLLAGE**

Glór, Ennis

Duration: 2 \_ hours (including tour of the exhibition)

Age group: 8+ years

### Materials:

Drawing: Boards, A4 black paper and A4 light coloured paper, black soft pencil and white soft pencil.

Rubbing exercise: A selection of natural and man made material, sugar paper, chunky wax crayons, glue, scissors.

### Summary of Workshop:

- 1) Introduction by the artists with short description of where we live and what we do.
- 2) 'We are all artist' and distribution of 'Artist' Stickers
- 3) Intro to first part of workshop is done by concentrating on the idea of 'framing' and therefore choosing what you want to represent or interpret. This is done by using paper frames that the children would use for framing and viewing each other first, and then the mandscape around them.
- 4) Drawing exercise: The children are asked to go around the café and reception area, to look through the numerous windows (frames) and choose what to draw from the mandscape around.

This exercise lasts about 20 min. This section of the workshop links in with many pictures in the exhibition and with the idea that artists 'frame' a specific area in a landscape and from a particular angle that interests them.

5) The children view the exhibition. They are given a short intro to remind them what a Mandscape is and what they should look for or be alert to in viewing the pictures. They can divide into small groups and are encouraged to go around and discuss the pictures amongst themselves. The adults, artists and teachers, would be on hand to help with explanations when needed. The children then come back into the group after 15min approx and the favourite pictures would be discussed and any questions answered.

6) Back in the workshop room we have a 15min break. This is a good chance to sit down with children and teachers and to talk to them over a cup of tea.

7) Rubbing and collage – The children are shown samples of rubbings done outside in the land/mandscape which includes a selection of surfaces from tree barks to gravestones and metal grids. Then they are asked to do numerous rubbings from the material provided and then shown how to create their own Mandscape by cutting the rubbings into specific shapes and using them in a collage.

8) As a conclusion to the workshop, all artworks are displayed on a table and children have a chance to say something about their personal piece which often includes very imaginative stories.

The first part of the workshop relates mostly to how the artists in the exhibition might have chosen a particular aspect or angle in a land/mandscape. The second part (rubbings) relates to the identification of textures and to a more personal and imaginative interpretation of a scape and specifically to the artwork 'My strange Fruit' by N. Hayden.

Written by Jo Holmwood – Project Officer, The Ark, A Cultural Centre for Children