

Patrick Scott

IMAGE SPACE LIGHT

information and resources for second level
students and teachers



Patrick Scott, *Small Rosc Symbol*, 1967

16 February – 18 May 2014
Garden Galleries, Irish Museum of Modern Art Dublin
and VISUAL Centre for Contemporary Art, Carlow

Patrick Scott *IMAGE SPACE LIGHT* will travel to Glebe Gallery, Churchill, Co. Donegal,
14 July - 29 August 2014 and Regional Cultural Centre, Letterkenny, Co. Donegal,
14 July - 27 September 2014.

About the Resources

These resources are intended to provide information and ideas about the exhibition *Patrick Scott Image Space Light* for second level teachers and students before, during and after the exhibition.

The resources provide information about the exhibition, the artist and his materials and methodologies. We have five selected artworks to look at in detail in terms of form, materials and style. Key words are highlighted in red and are explained in text boxes throughout the document.

Other resources include a timeline which situates Patrick Scott within the events of the twentieth century; some ideas and suggestions for looking at and discussing the exhibition; and a map of the gallery spaces indicating where the selected artworks are situated.

Further information including suggestions for books, websites and other resources are included at the end of the document.

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We hope you will enjoy your visit to the exhibition and that these resources will be of use.

Lisa Moran,
Curator: Education and Community Programmes

About the Exhibition **Patrick Scott *Image Space Light***

16 February –18 May 2014
 Garden Galleries, Irish Museum of Modern Art, Dublin and
 VISUAL Centre for Contemporary Art, Carlow.

This exhibition is a major **retrospective** of the work of Irish artist Patrick Scott, showing across two venues - IMMA and VISUAL Carlow - the exhibition Patrick Scott *Image Space Light* will bring together the most comprehensive representation of this artist's long career.

A **retrospective** is an exhibition of an artist's practice over a period of time. It usually features the work of a well-established artist who has built up a body of work over time.

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

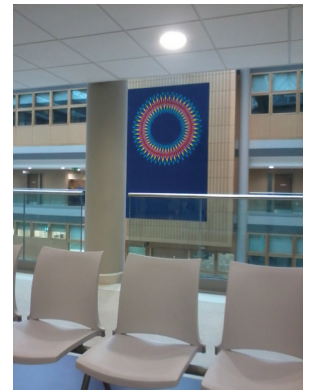
curation The exhibition is curated by Christine Kennedy, Senior Curator: Head of Collections, IMMA, and the exhibition coordinator is Johanne Mullan, National Programmer, IMMA. The exhibition considers Scott's career as a **Gesamkunstwerk**, looking at the interdisciplinary nature of his work spanning architecture, painting, drawing, textiles and furniture design.

Gesamkunstwerk is a German word for 'total work of art'. It refers to the idea of an artist working in many disciplines and in different mediums where the overall body of work is considered to be the work of art.

The exhibition at IMMA concentrates on Scott's early works from 1940-1969 while VISUAL displays works from the 1960s to the present. The immense scale of the spaces at VISUAL provides a unique opportunity to exhibit together a number of Scott's monumental tapestries which were created for many of the leading modernist buildings of the 1960s designed by architectural firm Scott Tallon Walker, such as the Bank of Ireland Headquarters.

display and layout

Patrick's Scott's work varies considerably in size and medium from small paintings to industrial-sized tapestries. The size and form of an artwork can influence the way in which it is displayed - large works need large spaces - and also to what extent it can be shown in relation to other works so that themes can be explored and developments in an artist's practice can be seen over time.



Patrick Scott tapestry in the new Mater Hospital, Dublin 2014.

The exhibition is displayed in two venues: the Irish Museum of Modern Art in Dublin and VISUAL in Carlow. In IMMA, the work is displayed in the Garden Galleries which is a self-contained building comprising a number of medium-sized rooms on three floors. The layout of the rooms enables the viewer to encounter the works thematically, where similar works such as the *Bog Paintings* and the *Devices* are displayed together to show the development of Scott's ideas over time and through his use of materials. Much of Scott's work is painting which requires suitable wall space and lighting. VISUAL has very large gallery spaces and high ceilings which provide a good opportunity for Scott's very large tapestries to be shown together along with other large-scale works such as his tapestries, *Kite* and his *Mediation Tables*.

lighting

The lighting for the exhibition includes the use of natural and artificial lighting. Many of Scott's paintings use bright colours which are vulnerable to fading under strong light. Spot lights are used on many of these works to manage the amount of light they are exposed to. In some rooms there is a combination of natural light (from the windows) and artificial light. Some of the large paintings such as *Girl with Grass*, 1958, need a careful balancing of spot lighting to ensure there is an even lighting over the entire painting. The drawings and works on paper are particularly vulnerable to light exposure and they are displayed in **vitrines** using spot lights.

A **vitrine** is a glass or perspex display case for the presentation of art objects or fragile material.

information

The exhibition is accompanied by a catalogue of images and essays from artists, writers, curators and collectors who provide an insight to the artist's broad practice. There is also a gallery guide which provides an overview of the exhibition.

Biographical material is information about an artist's life, their history and their life events.

The exhibition includes documentary, photographic and **biographical** material which provides insights into the artist's interests, influences and motivations.

There are guided tours and talks and events about aspects of the exhibition. See IMMA's website www.imma.ie for further information.



Patrick Scott in his studio

About the Artist

Patrick Scott was born in Kilbritten, Co Cork. He studied architecture at UCD and, from 1945-1960, he worked for the architectural practice of Michael Scott where he was involved in the design of Busáras and Iranród Eireann trains. He also created design work for Signa design consultancy established in 1953 by Michael Scott and Louis le Broquy.

The **White Stag Group** was a group of artists established in the early 1940s which included several emigre artists such as Kenneth Hall and Basil Rakosci who came to Ireland during WWII.

In 1941 he became affiliated with the **White Stag Group** and had his first solo exhibition at the White Stag gallery in 1944. He represented Ireland at the Guggenheim International Award in 1958 and 1960 and he also represented Ireland at the Venice Biennale in 1960.

Scott gave up architecture to become a full-time artist in 1960 and has continued to practice as an artist and designer. In 1969 he joined the board of Kilkenny Design Workshops and in 2007 he was elected Saoi of Aosdána.



Patrick Scott (second from left) at White Stag exhibition.

Methods and Techniques

Patrick Scott's work encompasses a range of methods and techniques spanning architecture, painting, drawing, printmaking and design. As a self-taught artist he did not identify with or subscribe to any style, school or theoreticla framework, although many associations can be made with Minimalism, Pop Art, Taschime and Lyrical Abstraction.

Mosaic is an artwork created by assembling small pieces of glass, tile or other objects in different colours to create a pattern or image which is embedded or fixed to a flat surface such as a wall or floor or to an object such as a vase.

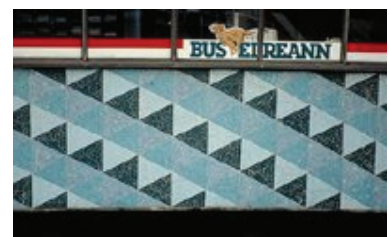
Architecture

Scott worked as an architect in the offices of Michael Scott (no relation). He was involved in the design of Busáras, the central bus station in Dublin, including the complex **mosaics** throughout the building. The use of murals and colour as decorative elements was also associated with the modernist architecture of architects such as **Le Corbusier**, who included murals in the interiors of many of his public buildings and private buildings. Scott was also involved in the design of Iranród Eireann trains. His training as an architect influenced his ongoing concerns with structure and space.

Le Corbusier (1887-1913) was a pseudonym for Charles-Edouard Jenneret-Gris, a Swiss-French modernist architect, designer and artist whose work was very influential on modern architecture.



Busaras, c. 1953, architect Michael Scott



Busaras, c. 1953, architect Michael Scott, mosaic detail

'I have no aim in my painting, other than my own happiness.'

Abstraction the process of making a work abstract through the elimination or avoidance of any representational elements and by emphasising the formal elements of an artwork.

Geometric abstraction is a form of abstraction which uses geometric forms: cones, cylinders, cubes, rectangles, etc. It is associated with Cubism, Vorticism, DeStijl, Suprematism, Constructivism and Minimalism.

Motif is a recognisable element or theme which may be repeated in a work in various formats, such as the circle in Patrick Scott's work.

Tempera is colour pigment mixed with a waterbased medium such as egg yolk. It is associated with fresco painting where the pigment is applied to wet plaster on a wall.

Painting Scott is considered to be one of the first Irish artists to employ pure **abstraction** in his painting which is evident in his flattening of the picture plane (abandoning both perspective and use of light and shade to create depth) and his use of **geometric** forms such as the rectangle and circle. However, despite the label of abstract artist, Scott believed all his work begins with a form in his vision.

Scott's work in the 1950s can be seen to evolve over several phases. His early work employed simple motifs such as birds, trees and geometric shapes, in particular the circle which is a recurring **motif** in his work. In the early 1960s he created a series of 'bog' paintings inspired by his journeys between Dublin and Galway. This was followed by his 'device' paintings which employed the circle motif and the use of **tempera** on canvas. These works involved spilling and dripping paint on the canvas which was often saturated. They were partly inspired by the testing of hydrogen bombs in the 1950s and '60s during the early stages of the Cold War.

Scott is most well known for his 'Gold' paintings which he began in the mid 1960s. These works combine gold leaf and tempera on raw canvas to create geometric images which emphasise the beauty of materials. Scott employed a more precise and controlled technique creating these works. These works are partly influenced by his interest in eastern philosophy and his visits to China and Japan.

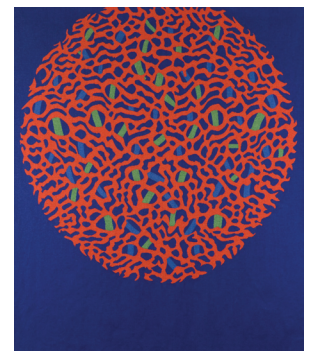
Design Scott's design work included tapestries, textiles, set designs, screens, furniture, posters, brochure covers, Christmas cards and postage stamps.

Textiles Scott designed tapestries woven at Atelier Tabard, Frères et Soeurs in France and carpets produced by V'Soske Joyce in Galway, and he also designed a variety of rugs. He created a kite for the Kilkenny Arts Festival in 1981 which can be seen in VISUAL Centre for Contemporary Art in Carlow.

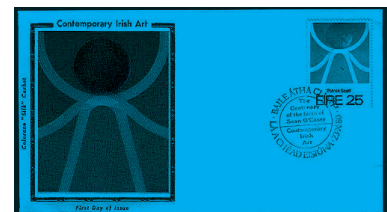
Furniture Other design works include folding screens and meditation tables. Between 1977 and 1984 Scott created ten screens made of raw canvas mounted on wood and thinly framed with pale oak. These screens were square or rectangular and employed simple design motifs such as the circle or square. In 1991 he made a series of *Tables for Meditation* inspired by his interest in Zen Buddhism. When folded vertically the table tops provide opportunities for visual contemplation while meditating in a seated or lotus position.



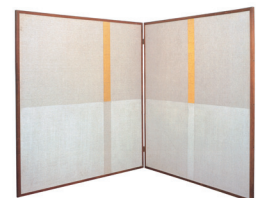
Patrick Scott, *Meditation Painting 28*, 2007



Patrick Scott, *Device Tapestry*, 1971



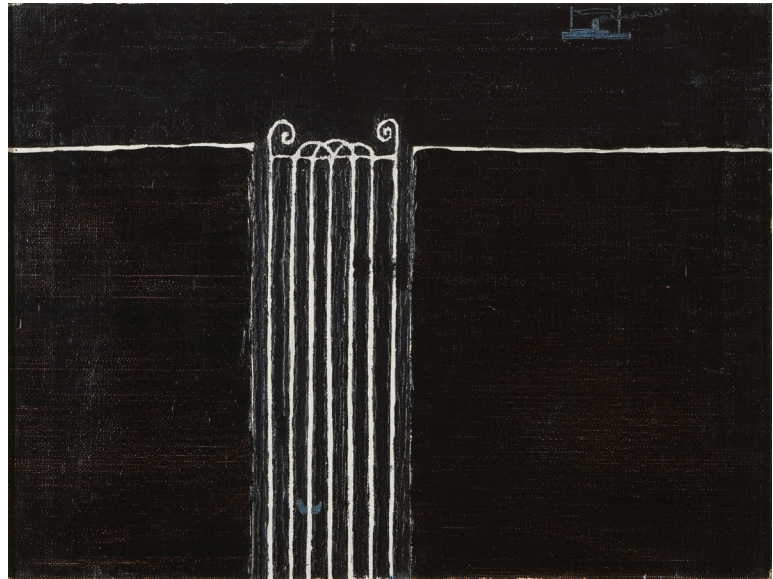
Patrick Scott, *Goldpainting 57*, design for postage stamp, date of issue 23 October 1980



Patrick Scott, *Double-sided Twofold Screen I*, front, 1979



Patrick Scott, *Table for Meditation III*, 1991



The Art Work	<i>Renvyle</i>
Date	1943
Materials	Oil on canvas
Dimensions	30 x 40 cm
Location	Room 1 , First Floor
Collection	Private Collection

About the artwork

Form

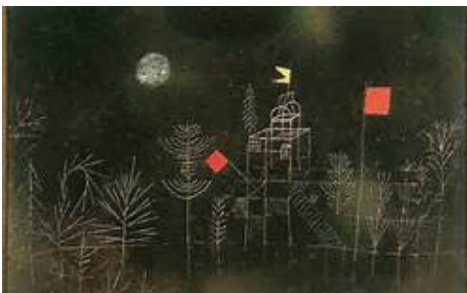
Renvyle is a very early oil painting by Scott which gives an indication of his interest in abstract form and its relationship to space which becomes a recurring feature of his later work. In this work he flattens out the picture space by simplifying the form of the wall and gate so that they form a series of horizontal and vertical lines. We know it is a gate by the small decorative elements at the top. He reasserts depth in the picture with the tiny faint boat in the upper right-hand corner.

Materials

Scott uses oil paint on a very small canvas in this work. The paint is applied thinly onto the canvas so that the linear mark making in a grid format can be seen. This echoes the grid form of the gate and contributes to the flattening of the picture plane. In later works Scott began to use tempera and acrylic paint on unprimed canvas which enabled him to experiment with colour and techniques by applying paint through dripping, pouring and saturating.

Style

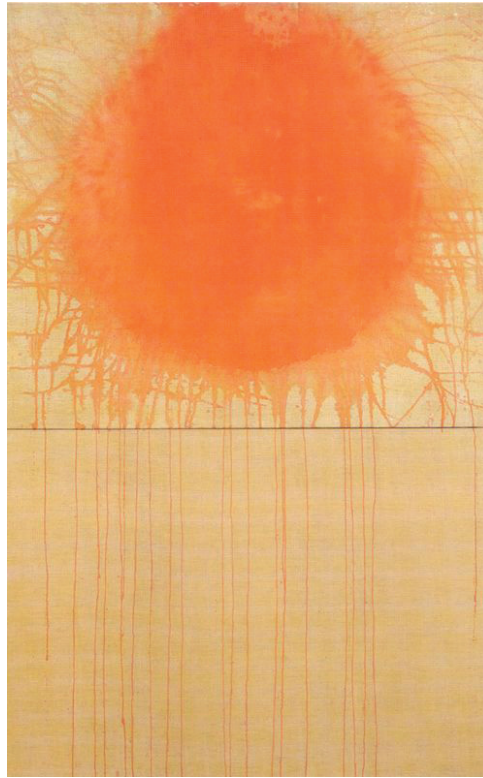
This painting is created during the period when Scott was associated with the White Stag group. The influence of artists associated with that group such as Kenneth Hall can be seen in Scott's work of this period. In its use of simple graphic forms and mark making and the play on abstract and representational forms, it is also suggestive of the work of Paul Klee, a Swiss artist who was very influential to many artists in the 1940s.



Paul Klee, *Pavillion Decked with Flags*, 1927



Ivy Mike test, US hydrogen bomb test on the Enewetok Atoll in the Marshall Islands, October 31, 1952



The Art Work	<i>Big Solar Device (Large Solar Device)</i>
Date	1964
Materials	Tempera on unprimed canvas
Dimensions	234 x 153 cm
Location	Basement
Collection	Dublin City Gallery The Hugh Lane

About the artwork Form

This painting is part of Scott's 'device' series where he employs a large **centrifugal**, circular form in the upper part of a vertical canvas. The origin of the form is influenced by the mushroom clouds associated with the testing of hydrogen bombs in the US in the 1950s which were referred to as 'devices'. The large circular motif also refers to Scott's interest in meditative forms associated with Zen Buddhism which is a recurring element in his work. In this painting he uses two canvases (**diptych**) one above the other which creates a horizon line.

Centrifugal refers to a force or movement outwards, away from the centre.

Diptych a pair of paintings hung together. Traditionally they featured religious imagery painted on two panels hinged together.

Materials

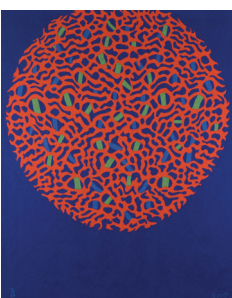
Un/Primed Canvas primed canvas involves coating the canvas with material which protects it from the corrosive properties of paint by creating a barrier between the canvas and the paint. Unprimed canvas is very porous and absorbs the paint or liquid.

In this work Scott uses tempera on **unprimed canvas**. The unprimed canvas absorbs the paint very quickly giving the work its saturated, luminous effect. The sunburst effect is created by positioning the canvas in an upright position and rotating the canvas so that the wet paint can drip down the canvas. Scott also experimented with devices such as straws to blow the paint on the canvas. The paint has congealed along the horizon line where the two canvases meet.

Style

The work is suggestive of the staining techniques employed by artists such as Helen Frankenthaler who was also associated with **post-painterly abstraction** in the 1960s. Similarly the use of bright, clear, saturated colour suggests the work of artists such as Kenneth Noland and Louis Morris.

Post-painterly abstraction is a term devised by American critic Clement Greenberg to describe a form of painting employing clear, flat colour as opposed to the dense expressive painting associated with abstract expressionism. It was associated with the work of Helen Frankenthaler, Kenneth Noland, Louis Morris Ellsworth Kelly and Jules Olitski.



Device, 1971
Tapestry / Wool

Abstract Expressionism was an American abstract art movement in the 1940s and 1950s which emphasised a non-figurative, emotionally engaged, expressive approach to painting. Predominantly New York based, it was also referred to as the New York School. It was associated with artists such as Jackson Pollock, Mark Rothko, Willem De Kooning, Arshile Gorky and Barnett Newman.

'I painted them in sort of anger. They were all very explosive kind of paintings.'



The Art Work *Gold Painting 47*
Date 1969
Materials Oil and gold leaf on linen
Dimensions 178.2 x 81.8 cm
Location Room 6, Ground Floor
Collection Collection Irish Museum of Modern Art, Donation Gordon Lambert Trust, 1992



Patrick Scott, *Girl Carrying Grass*, 1958

About the artwork
Form

Referred to as his *Gold Paintings*, these paintings use simple geometric forms in gold leaf and tempera paint. Many of his gold paintings are created on large rectangular unprimed canvases presented vertically. There is often a horizontal line dividing the canvas in two. In this work the gold leaf is employed to create a rectangular form open at the bottom which marks out the lower half of the painting. This is balanced by a centred circular form in the upper half of the painting containing three black V forms which converge on the centre. In these paintings Scott is concerned with balancing the relationship between the forms and the space in which they are placed.

Materials

Gold leaf is a traditional technique in painting that involves applying thin sheets of hammered gold onto objects such as paintings, frames or ornaments. It is often associated with medieval paintings and Russian Orthodox icons.

Scott began using **gold leaf** in his work from 1964. The technique for applying the thin sheets of gold leaf is complex and requires considerable dexterity and patience. Scott employs a subdued palette of colour in these works to emphasise the subtle qualities of the gold leaf.

Style

Scott's use of clean, simple geometric forms with little expressive markmaking or gesture, and the creation of these works in a series, is suggestive of 1960s Minimalism. The richness of the colour and texture of the gold leaf are the only areas where personal mark making are evident. While this work is considered to be a form of pure abstraction, Scott continues to reference the figure through the use of the vertical canvas (usually used for portraits) and by his combination of a circular form in the upper half and a square or rectangular form in the lower half. This combination of forms is reminiscent of his earlier figurative work such as *Girl Carrying Grass*, 1958.



Copy of Russian Orthodox icon
Our Lady of Kazan, 16th century.



Small Rosc Symbol, 1967, cover image for the first Rosc in 1967



The Art Work *Rosc Diptych*
Date 1967
Materials Acrylic on canvas - two panels
Dimensions 122 x 121.5 cm each panel
Location Room 6, Ground Floor
Collection Irish Museum of Modern Art, Donated by the Artist, 2013

About the artwork This work, which comprises two square canvas panels (diptych), was created in the context of the first Rosc exhibition of international art in 1967. It was not included in the exhibition which featured the work of international contemporary artists.

Form The motif for the diptych is drawn from the Small Rosc Symbol (see image upper left) which Scott designed as the motif for Rosc 67 and which was featured on the cover of the catalogue. In the diptych Scott inverts the colours of the Rosc symbol and employs the motif in a repeating pattern. This work was informed by Scott's interest in forms from early Christian sites and structures which he used to create motifs and designs. It also reflects an ethos of the Rosc initiative to create a link between traditional and modern Ireland. They also suggest the ongoing influence of simple, meditative forms such as the circle derived from Scott's interest in eastern philosophy and Zen Buddhism.

Function While the *Small Rosc Symbol* was used as the motif for Rosc 1967 the large *Rosc Diptych* was created as an artistic response. It remained in Scott's studio for many years and was recently donated by the artist to the Irish Museum of Modern Art.

Materials The diptych consists of two square panels of unprimed linen canvas displayed horizontally. One panel is an inversion of the colour and pattern of the other. Scott's interest in colour is evident in the way he activates the neutral colour of the canvas by using a bright contrasting colour of similar value. This is more evident in the Small Rosc Symbol where the colours tend to vibrate.

Style The bright, flat colours and simplified forms are reminiscent of the work of artists associated with **Pop Art** in the 1960s such as Andy Warhol and Edward Ruscha. The use of simplified forms and the presentation of work in a series is also suggestive of Minimalism however Scott resisted the tendency within Minimalism to abandon forms of expressive mark-making and the transcendental potential of the artwork.



Andy Warhol, Self Portrait, 1966

Pop Art was an art movement which developed in the UK and US in the 1950s drawing on aspects of popular culture and entertainment as subject matter. It is associated with artists such as Andy Warhol, Edward Ruscha and Richard Hamilton.



The Art Work *Meditation Table IX*
Date 1991
Materials Sculpture / Tempera and gold leaf on native ash
Dimensions 76 x 87 x 87 cm
Location VISUAL Carlow
Collection Collection Irish Museum of Modern Art, Purchase, 2006

About the work

Form

Inspired by his interest in Zen Buddhism, Scott created a series of mediation tables. Each table has a square top surface which can be folded down to function as a low-standing screen. Each table surface is decorated with a unique version of a circular motif (mandala) to facilitate mediation. A small circular form is also painted on the back of the table top which can be seen between the folded forms of the legs.

Function

The mediation tables function both as table and, when the table top is folded down, as mediation screen. They are designed to facilitate a person mediating on the floor in a lotus or sitting position.

Materials

The tables are made from a light ash wood and are decorated on the table top with tempera and gold leaf. The use of natural materials and simple geometric forms is in keeping with the ethos of Zen Buddhism and mediation

Patrick Scott Timeline

Timeline

1920s

1921 born in Kilbritten, Co Cork

1921 Irish Free State established

1930s

1939 studied architecture at UCD

1929 Wall Street crash

1933 Nazi party assume power in Germany

1940s

1941 became affiliated with the White Stag Group

1943 foundation of the Irish Exhibition of Living Artists (IELA)

1944 first solo exhibition at the White Stag gallery

1945-60 worked for the architectural practice of Michael Scott:
involved in the design of Busáras and Iranród Eireann trains

1936 Spanish Civil War

1939-1945 World War II

1943 Irish Exhibition of Living Art formed

1945 Atomic bombs dropped on Hiroshima and Nagasaki

1949 Creation of NATO

1950s

1953 created design work for Signa design consultancy established
by Michael Scott and Louis le Broquy

1958 represented Ireland at the Guggenheim International Award

1950-1954 Korean War

1951 Samuel Beckett *Waiting for Godot*

1955 Warsaw Pact

1960s

1960 represented Ireland at the Guggenheim International Award
and won the National Prize for *Bog Grasses*

1960 represented Ireland at the Venice Biennale

1960 gave up architecture to become a full-time artist

1960 beginning of 'bog' paintings

1962 beginning of 'devices' paintings

1963 began designing tapestries

1964 early 'gold' paintings

1967 designed the catalogue motif for 1st Rosc exhibition

1969 joined the board of Kilkenny Design Workshops

1959-1975 Vietnam War

1962 Cuban Missile Crisis

1963 Assassination of President Kennedy

1963 Civil Rights movement in US

1968 Student riots in US and Europe

1969 Moon landings

1970-present

1980 exhibited work in Rosc

1983 elected member of Aosdána

1984-45 Visits China as part of trade mission for Kilkenny Design
Workshops

1986 Visits Japan and Australia

2007 elected Saoi of Aosdána

2014 Patrick Scott died

1972 Bloody Sunday in Derry

1986 Chernobyl nuclear disaster

1987 Stock Market crash

1989 fall of the Berlin Wall

1990 invention of world wide web

1999 Euro introduced

2001 September 11 attacks

2003 Iraq war

2005 end of IRA military campaign

2007 beginning of global recession

Gallery Layout:

Location of featured art works

- A. *Renvylle*, 1943
- B. *Big Solar Device*, 1964
- C. *Gold Painting 47*, 1969
- D. *Rosc Diptych*, 1967
- E. *Mediation Table IX*, (VISUAL, Carlow)

First Floor

Room 1 - early work / White Stag
Sea Fish, 1942
Renvyle, 1943
The Sun, 1944
A Bird at the Zoo, 1943
Flemish Garden, 1944

Room 2 - late 1940s - 1950s
Wet Day 1949
Box of Pippins, 1949
The Courtyard, 1952

Room 3 - early geometric abstraction
The Deserted Racecourse, 1954
Study for the Fifteen Acres, 1955
Under the Pier, 1959
Girl Carrying Grasses, 1958

Room 4 - commercial design
Miss Mouse Playing Ball, 1956

Basement

Room 5 - Bog and Device series
Bog Flora, 1960
Quiet Morning, 1962
Painting 24162, 1962
Purppe Device, 1963
Large Solar Device, 1964
Found Device, 1964

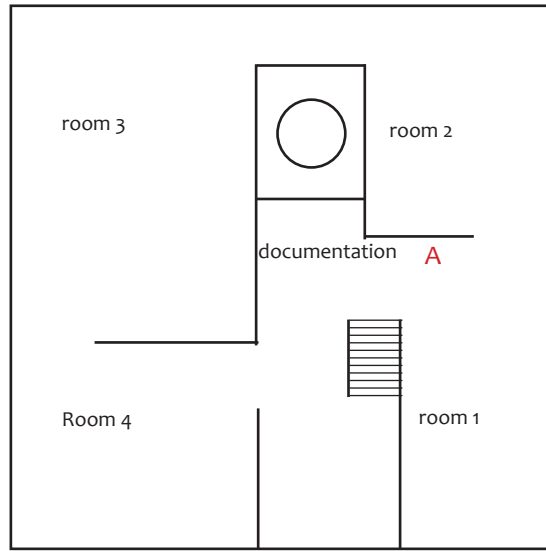
Ground Floor

Room 6 - Rosc 67
Rosc Diptych, 1967
Small Rosc Symbol, 1967
Gold Painting 3, 1967
Gold Painting 47, 1968

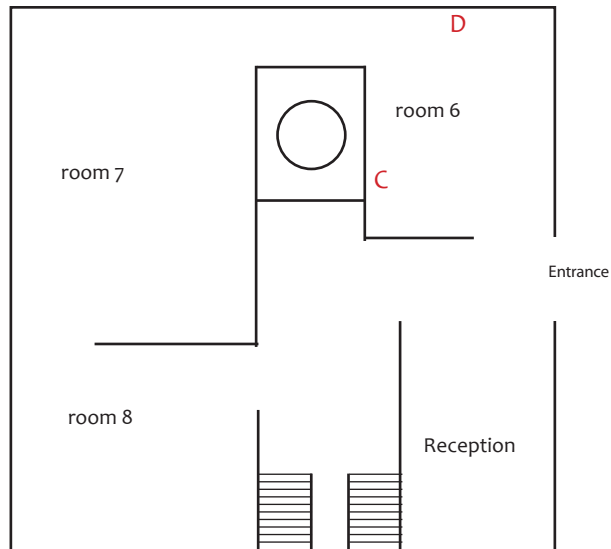
Room 7 - Gold Paintings
Gold Painting 6, 1964
Gold Painting 34, 1965
Gold Painting 56, 1968
Gold Painting 57, 1968

Room 8
Object 2, 1972
White Fount, 1974
Arcady 4, 1974
Pyre, c. 1970-75

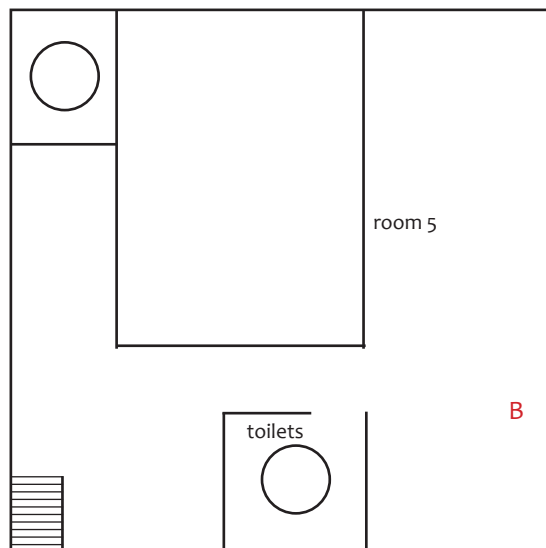
1st Floor



Ground Floor



Basement



Mapping the exhibition

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

Exhibition Space

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

Display

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

Access

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

Seating

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

Lighting

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

Information, Reading and Resource Material

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

Security

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

Suggestions for teachers and tutors

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

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

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

Encourage students to:

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

Research the artist and the exhibition.

Further reading and resources

Publications

Christina Kennedy, *PATRICK SCOTT: IMAGE SPACE LIGHT*, Dublin: Irish Museum of Modern Art, 2014

Patrick Scott, *Patrick Scott*, Dublin: Liberties Press, 2008

Yvonne Scott, *Patrick Scott, Retrospective*, Dublin: Hugh Lane Gallery, 2002

Websites

Irish Museum of Modern Art

www.imma.ie

VISUAL Carlow

www.visualcarlow.ie

Dublin City Gallery The Hugh Lane,

www.hughlane.ie

Stoney Road Press

www.stoneyroadpress.com

Patrick Scott on the Kite tapestry

www.tcd.ie/artcollections/exhibitions/scott-kite.php

Art Terms

IMMA, *What is_?* programme - Glossary of Art Terms

www.imma.ie/en/subnav_112.htm

Tate Modern, Glossary

www.tate.org.uk/collections/glossary

Museum of Modern Art, New York, Index of Art Terms

www.moma.org/collection

Acknowledgements

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Patrick Scott: IMAGE SPACE LIGHT

Curated by Christine Kennedy, Senior Curator: Head of Collections, IMMA

Exhibition Coordinator, Johanne Mullan, National Programmer, IMMA

Notes