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Leaving Certificate Art Appreciation

Resource Pack & Worksheet



TULCA
EDUCATION

tulca.ie/education

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Resource Pack & Worksheet Content - Dee Deegan



TULCA
EDUCATION

Introduction

This resource pack and worksheet has been designed to complement the video tour of 'The Law is a White Dog' available on our website. It contains suggested activities for students to complete before, during and after viewing the video. It also covers information on the background of the festival and the structure it takes. Meet the education team, learn about the role of a curator and how artwork is selected for TULCA each year. Read a summary that gives some insight into the title of this year's festival.

At the end, you will find worksheets you can fill out. These will help you gather the information needed to answer the gallery question on the Leaving Cert Art History and Appreciation exam paper.

Be Prepared – Do your Research

Before viewing the video, visit the TULCA website at www.tulca.ie

See what information you can find about TULCA and this year's exhibition. Is there enough or too little information and is it presented well? Does it make you curious about the exhibition?

The video tour will cover 4 artists' work in one venue, the main festival gallery. Do some background research on artists at other venues in the festival exhibition. Consider the title of this year's festival. Does the title give you any clues on what to expect from the video tour?

What is TULCA

TULCA is a festival celebrating contemporary visual art, that takes place annually in November across Galway City and County. The Law is a White Dog, curated by Sarah Browne, is the title of the 18th edition and features work by 23 artistic contributors across 4 exhibition venues together with screenings, workshops and performance events. This year we have reimagined the Education Programme to deliver exciting activities online.

Every year, TULCA commissions an Irish curator to develop a concept for the festival. Through a process of open call and invitation the curator selects national and international artists to respond to the theme. This results in a programme of multi-venue exhibitions and events that present as TULCA Festival of Visual Arts. The Festival Gallery this year is the An-Post owned building, just off William Street in Galway City Centre. It is currently a temporary gallery space also used by the Galway International Arts Festival. TULCA is funded by the Arts Council of Ireland, and both Galway City and County Council.

TULCA Team

Each year the curator is selected by the TULCA board that is made up of several professionals with different areas of expertise that have an interest in the arts. The curator is supported by a production team who assist with the realisation of the exhibitions. The production team at TULCA includes a Festival Producer, Volunteer Coordinator, Education Coordinator, PR Manager and a team of technicians including electricians and carpenters. The team work with the curator throughout the year to present the festival.

TULCA CURATOR - Sarah Browne



What is a Curator?

A curator is a person who designs and creates an exhibition. The role of the curator includes devising an exhibition theme or concept, developing an open call, selecting artists and artworks for exhibition, planning and implementing the overall layout of the exhibition spaces and devising relevant support material for the exhibition which may include a catalogue, a written essay or a series of talks.

About Sarah

Sarah Browne is an artist based in Ireland concerned with non-verbal, bodily experiences of knowledge, labour and justice. Her practice involves sculpture, film, performance and public projects, as well as forms of writing and publishing in diverse contexts.

Solo exhibitions of her work include *Report to an Academy*, Marabouparken, Stockholm (2017), *Hand to Mouth* at CCA Derry~Londonderry & Institute of Modern Art, Brisbane, and *The Invisible Limb*, basis, Frankfurt (2014). Selected group exhibitions include *Sick and Desiring* at Bergen Assembly (2019); *Strange Foreign Bodies* at the Hunterian, Glasgow; *TOUCH*, nGbK, Berlin (both 2018); Liverpool Biennial (2016) and *All Men Become Sisters*, Muzeum Sztuki, Lodz (2015).

In 2016 with Jesse Jones she made *In the Shadow of the State*, a transnational co-commission for Artangel and Create. This involved close collaboration with women in the fields of law, music, material culture and midwifery, to explore the 'touch' of the law, and proposed a hypersensitivity to contact with the state. The project unfolded as a series of four performances and legal drafting workshops in Derry, Liverpool, Dublin and London, staged in a domestic home, in a feminist bookshop / as an online broadcast, in a maternity hospital and in a former children's court. In 2019, Browne presented *Public feeling*, a commission for South Dublin County Council that was presented in leisure centres in Clondalkin and Tallaght. *Public feeling* explored the health impacts of austerity on the individual and collective body and the politics of 'resilience', and was staged in the format of participatory fitness classes. The project suggests that 'feelings' – like joy, shame, anxiety and depression – are not only individual emotions, but also have a shared social dimension, and asks how we can re-imagine and re-work these collective experiences.

Browne's work proposes that, even while bodies can hold onto trauma, there is the possibility of learning and practicing different ways to move. Since 2015 she has curated a number of discursive film screening programmes as part of her expanded research process. These include *Gastromancy* in partnership with aemi, and *To train the whole body as a tongue*, an Irish national touring programme, also with aemi. With Jenny Richards and Mint in Stockholm, she is currently developing *FALLOUT / falling out: work injuries and resisting voices in the wake of second wave feminism*.

Browne co-represented Ireland at the 53rd Venice Biennale with Gareth Kennedy and Kennedy Browne, their shared collaborative practice in 2009. She is associate artist in residence with University College Dublin College of Social Sciences and Law.

TULCA

How Artists are Selected

Who exhibits at TULCA?

TULCA presents exhibitions that feature local, national and international artists at various career stages from emergent to established. It is the role of the curator to select the artists. Participating artists are selected by invitation and through an open call.

What is an Open Call?

This is a process whereby the curator outlines a concept or theme for the festival. Artists then submit a proposal in response to it for consideration by the curator. The proposal can be for new or existing work by the artist. It is open for both national and international artists to apply. The curator selects artists from this submission process that best reflect or contribute to their curatorial vision for the festival.

Invited Artists

The curator identifies artists whose practice complements the existing curatorial concept and invites them to participate in the Festival. This may be to exhibit an existing artwork or in the form of a commission to create new work.

What is a commission?

A commission is when the curator requests the development of a new artwork from an artist and very often supports the artist in the process both in the developmental stages and financially.

What type of art is exhibited at TULCA?

TULCA is a contemporary visual arts festival. The exhibitions reflect the dynamic nature of contemporary visual art and are designed to excite audiences around the world. The artists are mostly living and currently producing work that address current social issues through a diverse range of practices. They present work in a broad variety of disciplines. This ranges from the more traditional forms of painting, drawing, photography and sculpture to contemporary practices such as installation, projection, performance, film screenings and discussions.

THE LAW IS A WHITE DOG

What is it all about?

This year's theme *The Law is a White Dog* reflects on the implications of past and current legal systems and how they influence our thinking and attitude. In particular it looks at how work made by artists responds to categorisation and labelling in society and how this work can challenge us to reconsider any assumptions we made or things we may have accepted without questioning. The work invites us to begin conversations that can make us feel uncomfortable. Societal issues concerning equality, status, power, hierarchy, accessibility, and climate change underpin the work in this year's festival. These works invite us to ask: Who do we include or exclude when we communicate through language and the spoken word? How do we agree on ownership? Where are our boundaries? Does status give us rights to knowledge? Who decides what is right and just in society? Who is responsible for the care of our planet? All challenging questions that we are asked to consider as we engage with the work through the festival this year.



TULCA EXHIBITION GUIDE

THE LAW IS A WHITE DOG

TULCA Festival Gallery ①

William Street, Galway

Rossella Biscotti Rajinder Singh
Julie Morrissy Gernot Wieland
Forerunner Anne Tallentire

Galway Arts Centre ②

47 Dominick Street, Galway

Sibyl Montague Kevin Mooney
AM Baggs Suzanne Walsh

126 Artist-Run Gallery ③

15 St Bridget's Place, Woodquay, Galway

Rory Pilgrim

Booking advised for screenings on the hour. See: www.tulca.ie

Engage Art Studios ④

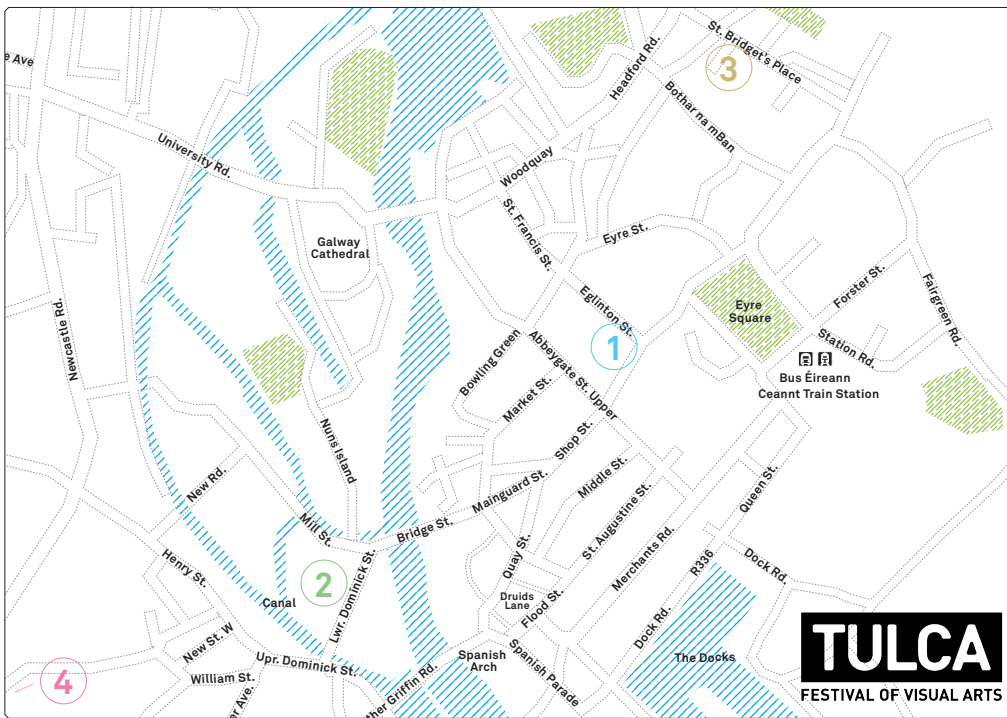
Churchfields, Salthill Rd Lower, Galway

Saoirse Wall

TULCA Festival of Visual Arts 2020
curated by Sarah Browne

www.tulca.ie

Open 9th - 18th December
Opening hours: 12 - 6pm



TULCA
FESTIVAL OF VISUAL ARTS



THE LAW IS A WHITE DOG

The Law is a White Dog borrows its title from a book by Colin Dayan, which explores how legal rituals have the power to ‘make and unmake’ persons. Historically, certain categories of person have been invented mainly in order to confine or punish them — the slave, the criminal, the homosexual, the insane — and these categories are further entangled and haunted by classifications based on race. Conceived in the legal imagination in this way, these different classes of person are allocated unequal capacities for reason and for pain, and are distributed different rights to property — whether rights to own one’s own body, or to acquire land.

Where Dayan’s book explores the interaction of personhood and dispossession within the USA, its themes find particular resonance in the province of Connacht, the alternative to hell as offered by Cromwell during the time of the Penal Laws and the mass evictions of the Plantation era in Ireland. Today, it offers new ways to recognise persistent legal spectres and zones of exception in the west of Ireland landscape, such as the asylum-seekers detained in Direct Provision Centres who are awaiting a ruling, and those who survived (or tragically died) inside state-approved religious institutions, such as the Mother and Baby Home at Tuam, or the Industrial School at Letterfrack. While these historical and painful losses may not be confronted directly by all the artists in the festival programme, they have been witnessed by the buildings and landscapes that form its backdrop.

The Law is a White Dog festival programme includes this exhibition, a book, a podcast series and a public programme, involving online workshops and artist talks, outdoor artworks and film screenings.

Like every year, it has been selected through a process of direct invitation as well as TULCA’s annual open call. Artists have been invited to consider their work as forms of address that could relate to processes such as bearing witness, giving testimony, granting pardon, lodging complaint, forming contracts, presenting evidence—or steadfastly refusing to speak in those terms. There are four venues associated with the exhibition: The TULCA Festival Gallery (formerly a postal and telegraph exchange); Galway Arts Centre (formerly a residential home on Dominic Street); 126 Gallery (currently an artist-run gallery and group studio); Engage Art Studios (previously run as a medical centre, and before that as St. Joseph’s Industrial School, Salthill until the 1970s).

TULCA Festival Gallery

[Rajinder Singh](#) seeks to engage with such an embodied understanding of spatial in/justice. *Border Tours* (2020) is laid out across the floor of An Post, comprising an interactive audio tour of an outlined floorplan. This plan represents the living space of a Direct Provision centre in the Galway region. On activation by the presence of a visitor, an audio tour begins of the (very limited) space available to asylum seekers who are lodged in these spaces.

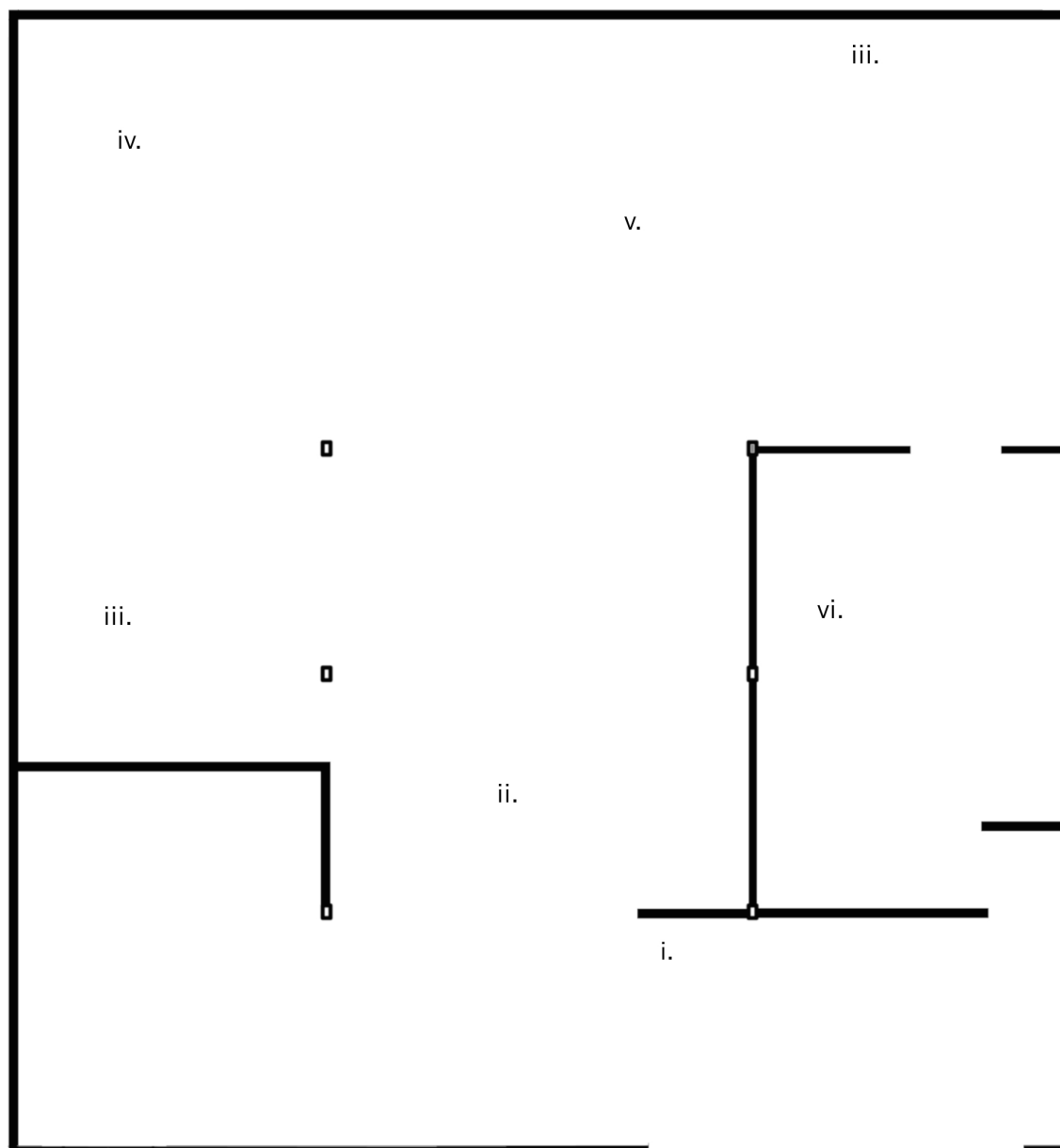
[Julie Morrissy's](#) book-length poetry project, "Certain Individual Women" responds to embedded gender biases in Irish society that persist as legal artefacts. The project involves lyric sequences and what she describes as 'docu-poems', constructed from Irish legal texts, including legislation and the Constitution. The poem in the gallery, *Positions Gendered Male in Bunreacht na hÉireann / 1937 Constitution of Ireland*, is an incisive close reading of the manner in which gender is designated in the most recent edition of the Irish Constitution. Morrissy's project exists in multiple forms: on the printed page, at a familiar and intimate scale; enlarged on the walls of the Gallery, so the viewer's body is diminutive in comparison; and as a recorded vocal reading that can be accessed as part of the podcast series.

the Future and stuff is a new work by [Forerunner](#) (Tanad Williams and Andreas Kindler von Knobloch) that is concerned with the conditions necessary for 'access' (physical, cognitive, sensory). Forerunner have been researching the practice of Noel Dowley, architect of the An Post building, and the story of an erased pencil line of an interior staircase in one of his plans that became accidentally rendered as an exterior architectural detail. They have been inspired by the efforts of artist and technician Noel Arrigan in his ingenious repairs of the leaky An Post roof for TULCA 2019, comprising a series of channelled plastic diversions to keep the artworks safe. Extending Dowley's concern with the use of modest materials and their own interest in the values of the non-hierarchical Gothic building site, their new work *the Future and stuff* points to the height of the An Post building with reference to architecturally stunning, but practically limited cast concrete 'fish ladders'— structures on or around constructed barriers, such as dams, that aim to enable migrating fish to leap up a series of steps, typically with little success.

Other artworks in the An Post exhibition space also use playful-practical modes of critique to highlight the redundancies of dominant institutional forms. [Rossella Biscotti](#), known for her investigative work of reconstruction and interrogation, often against the backdrop of State institutions, presents *Walking Wolf* (2018). This 'fully functional' set of stilts includes four stilts (two pairs for back and front legs), and meet the ground in a wolf's foot, cast in plastic. Merging the motif of ornamental clawed animal feet on furniture with a tool for circus performance, Biscotti's pedagogical sculpture proposes an awkward, risky and ritualised (if possibly comical) encounter with lupine embodiment.

TULCA Festival Gallery Map

- i. Rossella Biscotti, *Walking Wolf*, 2018. Oak and cast plastic
- ii. Rajinder Singh, *Border Tours*, 2020. Audio tour on headphones, vinyl floorplan, 12:43 minutes
- iii. Julie Morrissy, *Positions Gendered Male in Bunreacht na hÉireann / 1937 Constitution of Ireland*, 2020. Site-specific vinyl text installation
- iv. Gernot Wieland, *Ink in Milk*, 2019. Super 8 film transferred to video, 12 minutes
- v. Forerunner, *the Future and stuff*, 2020. Cast concrete, steel pipe, timber, water, water pump. Audio description accessible via QR code
- vi. Anne Tallentire, *Bound Words – Stolen Honey*, 1988, revisited 2020. HD video, 13:21 minutes (with thanks to George Bularca and Professor Máire Ní Mhaonaigh, Department of Anglo-Saxon, Norse, and Celtic, St John's Oxford)



TULCA Education Programme

The TULCA Education Programme welcomes inquiring viewers of all ages to think and talk about visual art together. Audiences are encouraged to follow our website and social media for details on events, venues, dates, and times. We aim to encourage people to engage with the artwork, feed their curiosity and visit venues across the city, either virtually or in person where possible. All types of conversations are sparked through the shared experience of looking together!

TULCA Education Programme is a unique programme that focuses on looking at and responding to visual art. It is about reaching out and engaging with schools and the wider community to create an increased awareness and a shared understanding of the Visual Arts. The programme engages a process of slow looking, reflection and response. Artists probe, question and investigate topics of social concern. TULCA's Education Programme is designed to continue this process of critical thinking by creating a space for dialogue and learning exchange. It draws on individual personal experience and acknowledges that we all have our own set of visual codes, value systems, likes and dislikes.

To compliment the 2019 programme of events a dedicated education team welcomed schools through the gallery doors, engaging directly with the exhibition and ideas underpinning the artworks. Last year almost 1100 children and young people joined us in conversation to look, investigate and respond. A further 200 members of the general public engaged with the festival through our Education Programme. This year in compliance with COVID-19 guidelines we will bring you an Education Programme with a difference.

TULCA EDUCATION TEAM

Dee Deegan Education Coordinator



Dee Deegan is a Galway based Artist-Teacher and owner of Galway Art Academy. Dee is not only an experienced educator but a practicing artist who continues to hone her

craft through exhibitions, providing inspiration for her students. She holds an MA in Creative Practice, Higher Diploma in Art and Design Teacher Education, BA in Art and Design, and BA in Fine Art (first-class honours). As a freelance art teacher, she works in primary and secondary art education and has also lectured in Contemporary Art at GMIT, volunteered in the Limerick Prison Education Centre and worked in nursing homes with Alzheimer's patients. Dee integrates elements of her own art practice into her teaching and delivers workshops that inspire creativity and use a cross curricular approach. Highly regarded nationally, Dee has begun working as a Creative Associate for the Arts Council of Ireland this year. She is also a member of the Education Panel for the Design & Craft Council of Ireland, Galway Rural Development and Clare County Council. She has recently reviewed the new Leaving Certificate Art History & Appreciation Book for Gill Education. This is Dee's second year working with the TULCA EducationTeam.

Judith Bernhardt Education Officer



Judith Bernhardt is passionate about the arts and graduated from GMIT with a BA (Hons) in Fine Art in 2010. Judith has worked as an educator and trainer for almost

40yrs, volunteered with the Galway International Arts Festival, worked as an Art Educator/Facilitator for Barboro International Children's Art Festival and Cuirt Literature Festival. As a member of 126 Gallery she founded and managed the Creative Cafe, an artist's hub for local artists. Judith also assisted with the development of the Schools Education Programme at the Galway Arts Centre until 2018. Judith has been working with the TULCA Education Team for the past six years.

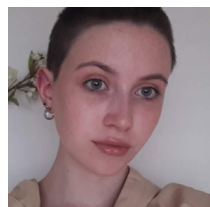
Aoife Natsumi Frehan Education Assistant



Aoife Natsumi Frehan graduated from LSAD with a BA (Hons) in Ceramic Design in 2015. She is presently the vice-chair and was previously the chair (2017-2019) of Forge Clay Studio

in Galway. While working under the guide of Maeve Mulrennan as an assistant at the Galway Arts Centre Aoife has become more involved in youth work and arts education. Aoife has exhibited with Forge Clay Studio Group Exhibition (2018, Galway City Gallery), RDS National Craft Awards Exhibition (2015, RDS Concert Hall), as well as multiple Ceramics Ireland member's exhibitions. This is Aoife's second year as part of the TULCA Education team.

Kate McSharry Education Assistant



Kate McSharry (b.1998, Dublin) is a final year student of Contemporary Art in the Centre for Creative Arts and Media at GMIT in Galway. While undertaking her degree, Kate has also

been involved with TULCA as an intern and this year as an education assistant. Her practice currently involves manoeuvring concepts through multiple forms of communication and media, within changing contexts. Kate also has a keen interest in the educational and developmental aspects of contemporary art practice. Kate has recently shown work in a joint exhibition with Corban Walker at the Sarah Walker Gallery in Castletownbere, Cork.

Student Worksheet

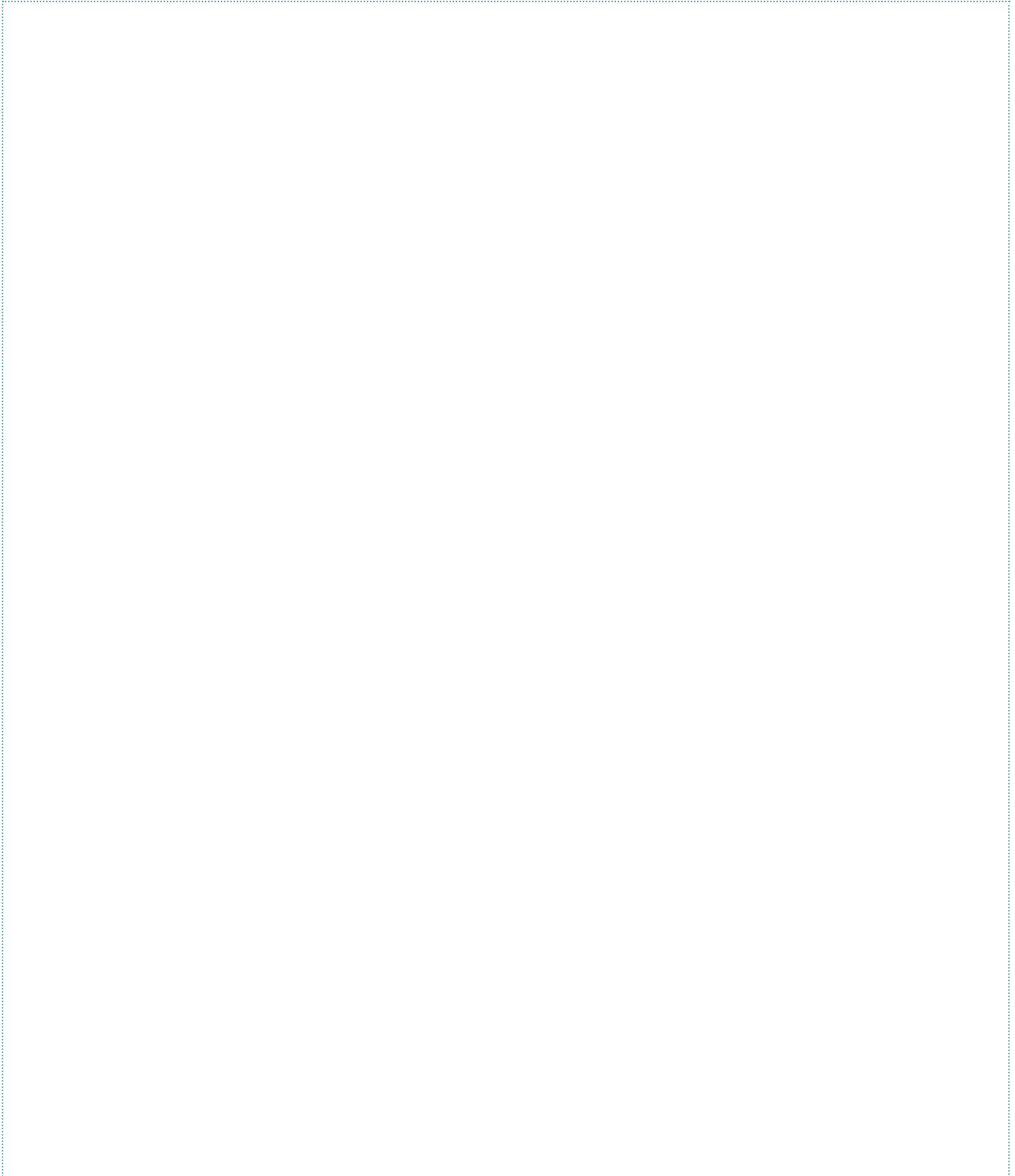


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FIRST IMPRESSIONS MATTER!

Look at the video tour (Part 1 & 2) from start to finish without pausing. Become aware of your own reactions to the space you see and the artworks during this time. Record your first impressions, thoughts and any questions that might arise in the space below.



QUESTION TIME

Q. This building has been repurposed to be used as an art gallery.
Can you name any purpose-built permanent exhibition spaces in Ireland?



Horizontal dotted lines for writing the answer to the first question.

How does this venue compare to them?

Horizontal dotted lines for writing the answer to the second question.

SECTION 2

ABOUT TULCA FESTIVAL

In the video introduction the Education Coordinator Dee Deegan provides some information on the background of the TULCA Festival. She also explains the role of the curator and talks a little about the theme of this year's festival. You will find more information on the role of a curator and the theme of this year's festival in the Student Teacher Resource Pack.

Write down 3 Key Points that you learned about TULCA from the video introduction.

1.

2.

3.

SECTION 3

FOCUS ON THE ARTWORK

Watch Part 2 of the video again focusing on the 4 artists' work featured. Use the prompts below to help you to describe two of them. Chose work by two different artists as this will give you more material for answering your exam question. Base your answers on your own opinion as well as what you have learned in the video tour. Write some notes below and then write at least one paragraph on each artist.

Prompts:

**Scale / Theme / Shape / Form / Idea / Concept
in the work / Texture / Colour / Subject Matter /
Composition / Likes / Dislikes / Mark making /
Materials / Mood / Atmosphere / Lighting /
Contrast / Balance / Harmony / How and where
it is displayed**

Notes:

Artwork 1

Artist:

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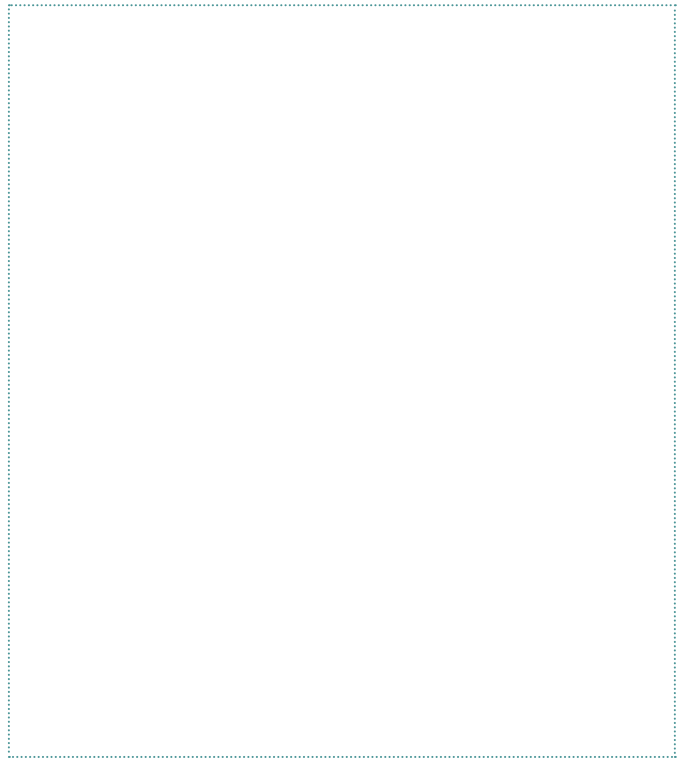
Title:

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Medium/Materials:

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First paragraph - (use the prompts to describe your chosen artwork)

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Second paragraph

Explain how your two chosen artworks fit within the overall theme of the exhibition. Consider how the themes and issues addressed in this artwork make you feel? How does the artist make sure they are successful in communicating these ideas/issues?

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Artwork 2

Artist:

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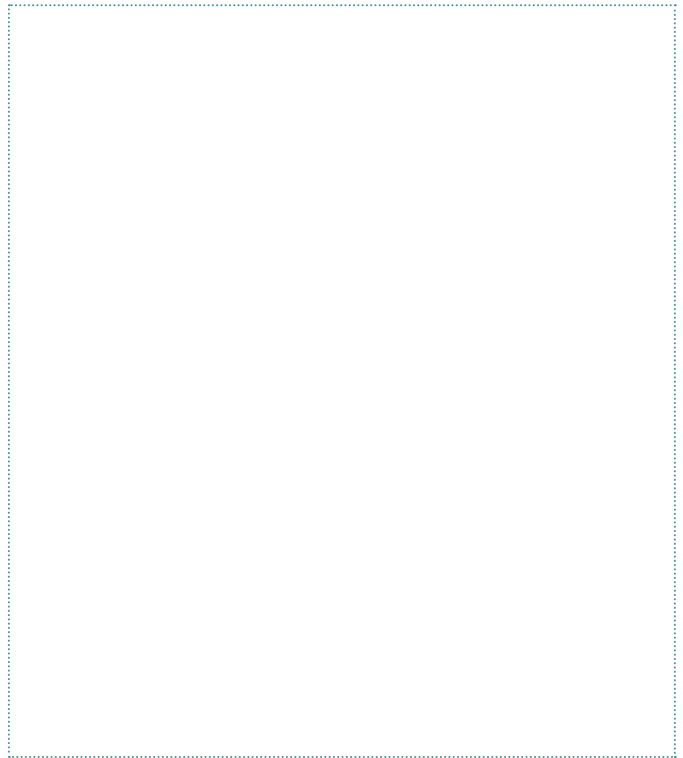
Title:

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Medium/Materials:

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First paragraph - (use the prompts to describe your chosen artwork)

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