

Exhibitions can take months to plan and develop. The curator wants to focus on two things: the message they want to communicate and the audience it is aimed at. There are certain things you should think about when visiting an exhibition:

# The National Gallery



Throughout history, very few artists have caused as radical a change in pictorial perceptions as Caravaggio. From the moment his talent was discovered, he swiftly became the most famous painter of his time in Italy, as well as a source of inspiration for hundreds of followers throughout Europe.



# Common headings for the gallery question

- Name, location and function
  - of the institution that houses the exhibit;
- Exterior/interior architecture; was the building purpose built to hold art/artefacts or is it a converted building?
- General facilities for visitors, disability access and signage

Name – National Gallery of Ireland

Location –In the heart of Dublin, near Trinity college, the Natural History Museum and

Purpose built Gallery building which was designed by Francis Fowke and which had as a condition that its exterior design would replicate that of the Natural History Museum.



- The National Gallery is located in the heart of Dublin city. The gallery is only minutes away from Trinity College. We entered via the Millennium Wing entrance .
- We entered the building via the Millennium wing on Clare street as we were meeting the tour guide in the main foyer



The exterior of the building is modern and crisp with an elegance that echoes the original buildings presence. While the modern wing is assertive in its own right, the building complements its surrounds by its juxtaposition.





The entrance is wheelchair and buggy accessible. Once inside the space is open, airy and welcoming. Clean lines, minimal decoration and industrial scale furnishings create a modern grandeur.

The gallery provides a cloakroom facility which allowed us to leave our heavier belongings. We were split into smaller groups and taken around the gallery by a tour guide.



## Things to consider:

- Provision of Information: leaflets, catalogues, maps and labels
- The style and scale of the exhibition;
- Layout: floor plan of gallery/exhibition room, flow
- How the artworks are presented, grouped and categorised (style, media, chronologically, geographically and so on)



- Display: how the works are hung/displayed, frames, level and arrangement of how works are viewed
- Lighting: positioning and effect, does it enhance the work?
- Are there workshops/discussions/lectures/tours or other events programmed?
- Use of technology, touch screens, interactive activities, information on Gallery website. Does the gallery offer virtual tours on the internet?
- Is there an Entrance Fee/Free/Book Tickets?

There are free tours of the permanent collection at weekends. You can also arrange a private tour of the Gallery, or bring a school group for a visit.

Free audioguides of selected highlights of the collection can be borrowed from the Information Desks. The audioguides are available in English, Irish, French, German, Italian and Polish. There is also a special children's audioguide which is available in English only.

The site has a downloadable app to enhance your experience of the gallery, along with virtual tours and videos on the website.



Visitors with hearing impairments:

The lecture theatre, AV Room and shop are all fitted with a loop system.

Tours for the deaf and hearing impaired are available.

Visitors with visual impairment

Visitors with guide dogs are welcome in the Gallery.

Tours for the visually impaired and the blind are available.

Accessible education:

The Gallery is committed to ensuring that all learning programmes and courses are accessible and tailored to the needs of each individual

Baby changing areas are available in the Millennium Wing, in the Clare Street bathrooms.

## Accessibility

Wheelchairs are available to borrow from the Millennium Wing cloakroom.

The Gallery has elevators, ramps, platforms and bathroom facilities which have been adapted for visitors with mobility impairment.

## Lost and Found

A lost and found facility is in operation in the Gallery. If you lose something during your visit, please report it to the information desks at the Clare Street entrance.

## Cloakroom

You may deposit coats, small bags and umbrellas free of charge at the Gallery cloakroom, for the duration of your visit.



Leaflets were available near the information desk. There are large maps displaying the galleries various sections via a colour-coded image. We were given a guided tour of the Beyond Caravaggio exhibition

Each painting had a label next to it stating the name of the piece, artist, date and a synopsis of the work. These labels also had a numbered code which visitors could type into their headsets to hear the information – this use of technology is beneficial to people with impairments and for those who require the information in other languages.

# Layout, lighting and floorplan





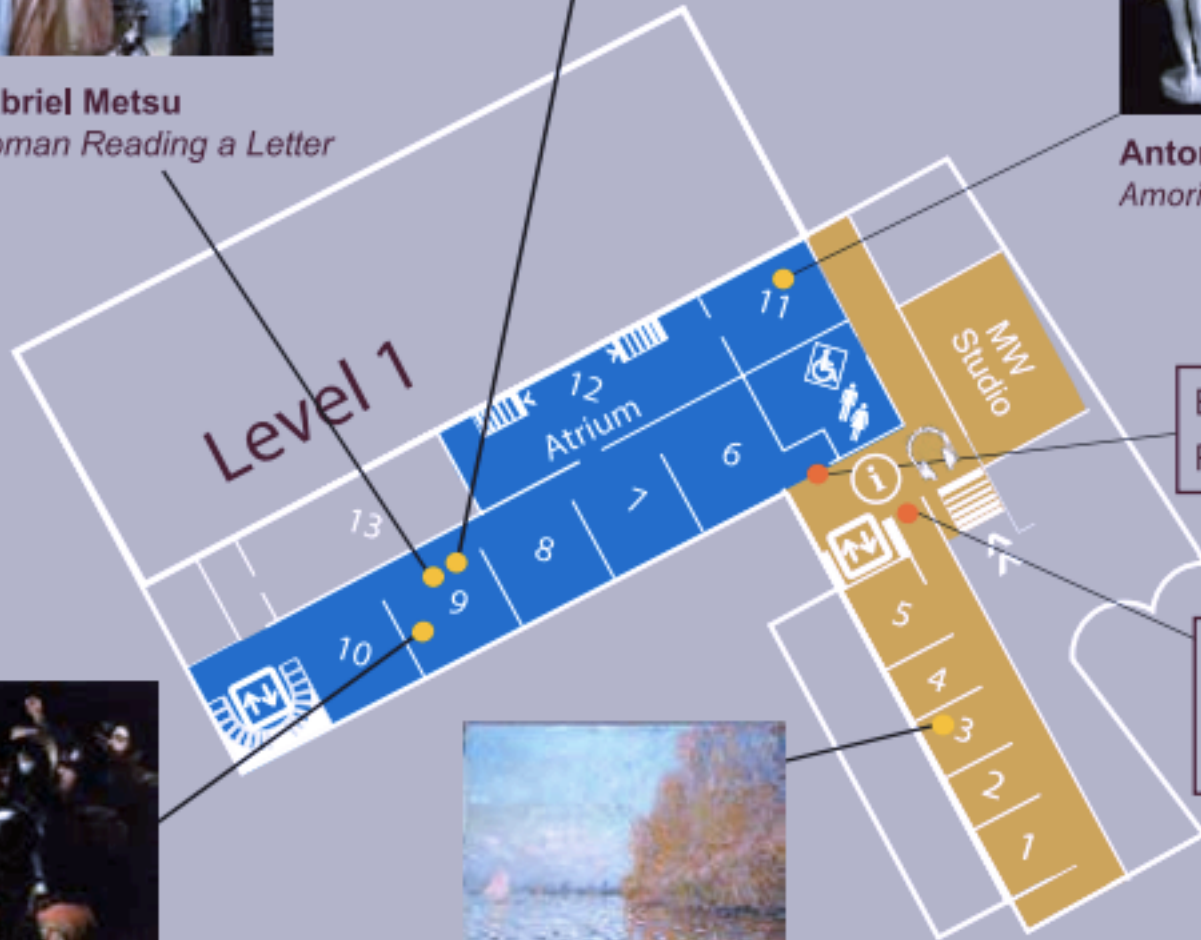


**Gabriel Metsu**  
*Woman Reading a Letter*

**Rembrandt van Rijn**  
*Landscape with the Rest on the Flight into Egypt*



**Antonio Canova**  
*Amorino*



Entry to Masterpieces  
Rooms 6 – 10

Entry to European Art  
1850-1950  
Rooms 1-5



**Michelangelo Merisi da Caravaggio**  
*The Taking of Christ*



**Claude Monet**

Level 1 in the Beit wing rooms 6- 10

# Lighting, layout and floorplan

- The lighting was artificial. The Beit wing has no windows. The lighting is low to **protect and preserve** the paintings. The low light gives the paintings a much more theatrical impact. It feels like a darkened church interior. The rich red walls also highlighted Caravaggio's love of using strong splashes of blood red. The lights are angled to suit each individual painting – display them at their best. The low light hints to how they would have been originally lit by candle light.
- The rooms had seats located near the 4 Caravaggio pieces, to allow visitors to sit and gaze at the works. The collection had 40 paintings in all, the 4 Caravaggio's and 36 from followers of his style. The curator allowed for plenty of room and movement. The arrangement of the Caravaggio works, along with his followers, complemented one another and highlighted the significant impact of his style had in art history.



The paintings are hung with plenty of space around them to allow you, the visitor, to fully engage with the work. The ornate frames enhance the opulence and drama of the paintings themselves.

The majority of the works are large scale paintings. They are all presented at eye level. The works are not displayed in chronological order. They are displayed via colour, theme or

A thin wire barrier runs around the perimeter of the room and acts as a deterrent against people leaning, touching or hitting off the artwork.

- Named after the small town of Caravaggio, near Milan, Michelangelo Merisi is regarded today as the world's leading exponent of chiaroscuro. Receiving his art apprenticeship in nearby Bergamo, he then moved to Rome and worked in the studio of Cavaliere d'Arpino. Religious art commissions followed under the patronage of Cardinals.
- With most artists we know about their lives and personalities from biographies that friends or contemporaries wrote about them. In the case of Caravaggio, however, we know about his life primarily from police records. From these accounts, we learn that he had a bad temper and could be violent, and that he was frequently arrested and imprisoned for assault. He appears on the police records for mild offenses like carrying weapons without permission, as well as more serious ones where he is involved in violent fights. He was even questioned once because he "gave offense" to a woman and her daughter—one wonders what that could mean!



About 1595 he began to sell his paintings. He caught the attention of Cardinal Francesco del Monte who commissioned Caravaggio, at age 24, to paint for the church of San Luigi dei Francesi. In its Contarelli Chapel Caravaggio's realistic naturalism first fully appeared in three scenes he created of the life of St. Matthew. The works caused public outcry because of their **realistic and dramatic nature**. Despite or perhaps because of this violent criticism, his reputation increased. Unfortunately at about the same time, Caravaggio had many encounters with the law. He was imprisoned for several assaults and for killing an opponent after a disputed score in a game of court tennis

# William John Leech

In this picture, Leech's first wife Elizabeth, posing as a novice of the Soeurs du Saint-Esprit, looks up from her prayer book as nuns from the same order process in the background. She wears the Breton bridal costume traditionally worn by novices on the day they took their final vows. The setting is the walled garden of the nuns' hospital and convent in Concarneau, in which Leech had convalesced in 1904. The painting reflects an interest in the religious devotion of the Breton community that Leech shared with many visiting artists, but also the artist's love of sunlight and pattern.





The National Gallery of Ireland today (June 1st) launched *Magnus Modus*, a large scale, seven metre tall, free-form sculpture by Irish designer, Joseph Walsh. Assembled and designed in Joseph Walsh Studio in County Cork, *Magnus Modus* is made of multiple layers of laminated olive ash wood.

The meticulously crafted curved sculpture is now a permanent feature of the new Courtyard in the refurbished National Gallery of Ireland.

Resting upon a small Kilkenny limestone base, *Magnus Modus* delineates space in its slender aspect, stationed on a tiny footprint, reaching upwards and then outwards. As the sculpture ascends, it becomes lighter and reacts to subtle changes in atmosphere. It creates surrounding spaces, shadows and delicate lines of movement, thereby transforming the viewer into an actor by its responsive presence.

Joseph Walsh, founder of Joseph Walsh Studio:



From 1871-78, Monet lived in Argenteuil on the outskirts of Paris. During this period, he fitted out a boat as a floating studio and painted many views of the River Seine and its banks. He made this picture in 1874, the year that the first Impressionist exhibition was held in Paris. Monet has used distinct broken brushstrokes and complementary colours, to suggest light and movement. The shifting clouds, rippled water, autumn leaves, and gliding yacht further evoke a sense of transience. Most of the scene is composed of sky and reflections.

