# An Investigation into Irish State Patronage of the Visual Arts.

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**Thesis submitted for the**

***Masters of Arts in the History of Art and Design***

Sponsored by **The Galway Mayo Institute of Technology**



This research has been supervised by

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**Submitted to the Higher Education and Training Awards Council**

**February 2006**

**Acknowledgements**

I would like to express my gratitude and thanks to all those who played a part in the realisation of this thesis. Particular thanks must go to my supervisor Dr. Gavin Murphy, Head of Art History and Critical Theory in the Galway Mayo Institute of Technology. The support and guidance you have provided throughout the formation of this thesis has been invaluable.

To the Theresa's of the Cluain Mhuire campus library, Martina and others, my many thanks.

To my ever-supportive family, thank you. You have provided an endless supply of encouragement and help throughout this project. With a special thank you to my daughter Elise.

And finally to Anne, I shall always be very thankful that you have been my partner in the pursuit of this project. You have provided so much kindness, support and humour throughout. So thank you.

## ABSTRACT

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The focus of this research is in ascertaining how and why the Irish state patronises the visual arts. The framework that the state puts in place for the support of the arts influences the creation of art. The initial standpoint from which to evaluate the system is founded on the belief that art is of social good. The second source of belief is in the necessity for an autonomous setting in which it can be created.

These two beliefs underpin state patronage of the arts in contemporary society. Therefore they have to be examined carefully in order to see if they hold up. This requires an investigation into the formation of value. This is undertaken by looking into the social development of western society and its influence on the placement of arts value. Establishing how arts value to society is defined provides a means by which to investigate the manner in which the state patronises the visual arts.

Two case studies provide the evidence in how the state supports the arts and why it chooses to do so. The Irish Museum of Modern Art is used as an example of the state's role in the maintenance of the canon of art. The second case study looks at the work being done by Breaking Ground. Breaking Ground is an extensive art project as an element of the regeneration process happening in Ballymun funded by the state. It provides and insight into how the state utilises art in the unification of a social group.

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## Introduction

The focus of this research is on the Irish state patronage of the visual arts. State patronage is considered a necessary expenditure of public funds. Varying methods of providing this support have been set in place. These include the financial support given to public institutes of culture and grants given to individual artists in order to allow them to pursue their creativity. The provision of tax breaks for the artist on the earnings gleaned from their work also offers support in pursuit of creative endeavours. The existence of such patronage has resulted from developing cultural policies. The forms of patronage provided as a result of such policies reflect a national concern with the visual arts. The national concern for the arts has much to do with how art is valued in contemporary society. It is therefore necessary to understand how value is measured in order to investigate the state's patronage of the arts.

Before a clear analysis of state patronage can be offered a number of issues need to be investigated and points established. How art functions in contemporary society is an example of such an issue. This needs to be determined, as this will prove to be a key feature in the relationship between the state as patron and the art it supports. Also the very existence of the state's provision of public funds for the arts needs to be questioned. Why is it that the state sees fit to patronise the arts?

The primary reason underlying state patronage is in the belief in art's social good. This needs to be looked at in light of how it then utilises this believed value. Another established perception is that state funding enables the visual arts to pursue creative

output removed from economics influences and the market forces. The influence of economics, in other words, the influence of the patron on the artist's realisation of a work of art, is viewed as detracting from the value of that art. Therefore, the provision of a space for the artist to develop and create his work in, autonomous from such concerns has been deemed necessary. As a result of this, the system that the state has in place to support the visual arts subsequently sets the framework for much art, of considered value, to be created in and is ultimately responsible for the maintenance of the canon of Irish art. But what needs to be challenged is why art, if it is to be of value, must it remove itself from financial concerns. For, as will be shown, the canon of art in contemporary western society is based on this premise. And perhaps more importantly, if this is actually the case, whether art can ever be autonomous from economic concern.

In order to provide a comprehensive study of Irish State patronage, the basis of a number of society's accepted values of art need to be broken down. The values that art holds in contemporary society are as a direct result of the social values established. Therefore it is necessary to consider the history and the social development of western society as a means of doing so. These shifts offer insights into the formation of the canon of art, which have then led to arts role in society today and therefore the patronage it receives.

The main areas that shall be looked at in the provision of the context from which to evaluate Irish State patronage of the visual arts start with the influence of the Church as patron in early Renaissance, followed by the effects of individualism, the birth of capitalism and the Reformation. An investigation into the consequences of the

Revolution, Romanticism and Avant-Gardism will then be dealt with. Then an examination the significance of postmodernism in art's relationship with patronage shall be provided. Each of these stages has altered art's relationship with patronage and has influenced the formation of the canon of art. Once the key factors have been highlighted, their influence on the development of Irish canonical art can be asserted. A number of the factors that have had particular influence on placement of value in Irish society will be provided. Post-colonialism and the swift conversion to late capitalism have both had a significant impact on how art functions in Irish society. It is only from this point that the present system of state patronage and the impact that it has on the creation of art in Ireland can be investigated.

With the context for the investigation established two case studies shall be undertaken. The first is shall look to the Irish Museum of Modern Art. This is a publicly funded museum and is viewed as being one of the major Irish institutes responsible for the maintenance of the canon of Irish art and therefore arts perceived value to society. The second case study shall turn to the work being accomplished in the Breaking Ground project in Ballymun. This is a project that is funded by the State under the Per Cent for art Scheme. It offers a valuable insight into the States reasons for the provision of funds for the arts. As it links the economic and social regeneration of an area with the type of culture they consume.

## Chapter One

As has been outlined in the introduction, before investigating Irish State patronage an understanding of notions around patronage and the art is produces is necessary. Establishing the key shifts in the perceptions of arts value and role in society provides this basis. It lays down the context from which a clear analysis of the complexities contained within the contemporary systems of patronage can be made. A number of assumptions of arts role and value in contemporary society form the basis for it receiving public funds. Whether or not such assumptions are reliable in the evaluation of the Irish State patronage of the arts needs to be established. This is done by looking to arts history in conjunction with western social development.

An indicator of the changing role and value of art through western society's social development is in the formation of the canon of art. It provides a method of measurement by which the value of the visual arts can be judged. What will emerge is that the canon itself is heavily influenced by major changes in western social and economic development. Therefore the art created is influenced by the taste and values of those who are economically in a position to patronise the arts. The provision of state patronage is viewed as a method of removing those influences. How arts value has been determined is achieved by looking at what influenced each new placement of value in art.

A useful starting point in the relationship between art and patronage is found in the Church's use of art in early Renaissance Italy. At this time the Church held much power. The teachings of the word of God were the guide to how a person should lead

their life[1]. The people of the Church also possessed the ability to read and write, unlike the general public resulting in the heavily reliance on the visual image to communicate its thinking. These two assets placed the Church in a socially powerful position. At this time the Church was art's sole patron, of any significance. If someone wanted to experience art, it would be within the realm of the Church, as it was, effectively, art's only outlet. As a creator of art the artists' influences would have drawn from the works it displayed. The following text further explains the influence of the Church as patron on the artworks of the time.

Art was utilised as a method of relating the *truth* of religion and for the purposes of this thesis, Christianity. The Church saw the use of religious imagery as having a three-fold purpose. Michael Baxandall, in his book, Painting and Experience in Fifteenth Century Italy, refers to John of Genoa's late thirteenth century work, Catholicon, to illustrate this point.[2] Firstly, as the instruction of the simple people, secondly, so that the *"mystery of the incarnation"* and examples of the saints be more present in the mind and lastly to encourage devotion[3]. Visual imagery was seen as conveying these points most effectively. Artists and art were therefore serving the greater glory of God. (Plate 1)

This was to be challenged by the emergence of a new patron in the form of the individual. How the individual's role in the visual arts developed shall be looked at in order to establish the connection between changing social structures and their influence on the creation of art and art's role in society. Jacob Burckhardt, in his book The Civilisation of the Renaissance in Italy, states that previous to the existence of the individual, *"Man was only conscious of himself as a member of a race, people,*

*party, family or corporation- only through some general category."*[4]Burckhardt links the rise of the individual with the changing politics of the time. The manner in which the cities were run, politically, led to the emergence of the individual.

Franco Cesati stated, in his book, The Medici, that some of the Italian cities increased in importance such as Venice, Florence, Genoa and Ferrara. Many of these cities began to appropriate some of the powers that, in theory, belonged to the Emperor [5]. The most influential families, mainly the nobility at first but also the merchants, started to take control of various functions of government.[6]

The development and growth of each city was now based on their individual needs. The cities became a profitable place to be and seeing this the rural families relocated to them. The Medici's would be a case in point, moving from the country to the city of Florence. Florence became a guild city, as did many of the cities at that time. In order for an artist to work and be considered a citizen of the city he had to be a member of a guild[7]. With the success of the guilds and merchants came the rise of the middle class.[8] Arnold Hauser, in his book, The Social History of Art, goes on to say that, the middle class, in the form of the guilds, demanded a greater say in the political decisions of the state. They took over the power of the city (Florence). This illustrates the links between economics, power and the influence of culture on both. According to Hauser, the system of power appeared to suggest a democratic representation of all the citizens but in reality it was the needs of the upper class that were best served. This feature is as pertinent in the functioning of contemporary society.

When the guilds were in power they created the environment in which art was made. But eventually they were then seen as stifling the economic progress of the city. Arnold Hauser records that more cultural tasks and less political power was given to the guilds until they finally collapsed to the success of the free market in other words capitalism.[9]

Eventually, the Medici family, mentioned previously, emerged as rulers of the city.[10] The Medici's success lies somewhat in their realisation of the power of the Church and their ability to rise through its hierarchy. Considering the link between the Church and the rise of the Medici's allows for a more fluid understanding of how the political shifts occurred. As it illustrates that it is from within the system that change occurs.

The success of capitalism was taking hold here and the characteristics of the capitalists can be found in their desire to patronise the arts. The definition, in part, of the capitalist, given by Karl Marx states, which the pleasure of the capitalist is not only in the accruement of wealth but also in the display of wealth.[11] It is this desire that sees the move from the purpose of the artist being that of serving the greater glory of God to the glorification of the patron. The institutes of power had now moved into the hands of the wealthy mercantile and as the church had utilised art in its domination so too did the rising middle class. [12]

Baxandall refers to Giovanni Rucellai, a Florentine merchant, in order to provide an insight into the character of the developing individual. Rucellai, commenting on the large amount of money he spent on varies commissions, said that such things give him the greatest pleasure because they, among other things, commemorate him.[13]

According to Hauser, the second generation of the rising middle class, of which Rucellai belonged, commonly displayed such a preference. Lorenzo Medici, grandson of Cosimo the Elder, further exemplified this phenomenon from financial concern to the love of art collecting.[14] He did not have the passion and acumen for business as Cosimo did and while Cosimo did patronise many churches and buildings in Florence this could be viewed as a method of achieving a higher political status. Whereas Lorenzo can be seen exclusively as an art collector, as that attainment of status had been secured. Hauser notes that the rationalist ethos by which the middle class man lived was relaxed when he became financially secure and what seeped in were the *"...ideals of leisure and the beautiful life."*[15] This phenomenon shall be further investigated at a later stage as the importance of taste takes on a more central role as an indicator of status.

The people of the Church had made up the majority of the learned but now an increasing amount of merchants and statesmen began to concern themselves with education. In the Renaissance a revival of texts such as Aristotle's, Ethics and Politics, occurred.[16] Returning to the classical works of Antiquity and the increased number of educated people is linked with the inception of Humanism, as it illustrates the recognition of the ability of education in the advancement of the individual in the system that exists.

The Humanists placed the emphasis of living in the belief of the intelligence of man rather than on the dogma of religion.[17] That a desire to understand the world around them would ultimately lead to an increased standard of living. They strove to

comprehend the structures of life; there existed a rational and reason for all things.[18] The effects of such thinking can be seen in the work done by artists. They became absorbed in accurate and proportionally correct representation of the subject matter, turning toward nature as their source. The growing middle class and their dependence on accurate measurement in business would have had some bearing on the focus of these concerns. Highlighting the influence of social concerns on art's focus.

It should not assume that this led to a disregard for religion, the Church was still held in high regard but the two factors of humanism and increased financial success of the individual point to the decline in the power the church held over the public in the manner in which the individual lived.[19] Both of these elements led to the emergence of a new patron and also to a desire for a different type of art. The art that was being patronised in the courts illustrate this shift. Hauser maintains that the art of the courts moved away from that of an ecclesiastical nature toward a recording of a chivalric court life.[20] Such things as hunting, dancing and battles were portrayed. What this points to is that courts understood that art had a value in the display their success and provides a method of projecting an image of them, as individuals, as both intellectual and cultured.

How, financially, art's value was measured was also to alter. The medieval notion of fixed value was to disappear as the Renaissance man recognised that the value of a commodity was subject to a variety of factors.[21] The effects of, what Hauser refers to as, Rationalism can be seen when looking at the open market.[22] It, among other elements, led to the commercialisation of the market. The businessman had realised that he need not create something new in order to create a new value.

In Northern Europe some of the more obvious examples of the influence of the open market on art can be found. The Guilds of the north, just as it was in Italy, controlled the standard and production of the work. Most of the works were done as specific commissions but as the cities grew their demand for art grew and there became a need to stockpile works. These were then sold at fairs and markets. Here we see one of the first major instances of work being produced for an unknown consumer. This shift from private commission to the unknown consumer resulted in the work having to posses a general appeal in order to be successful. Craig Harbison, in his book The Art of the Northern Renaissance, said that the work was designed to attract the man on the street.[23] So while the it is suggested that direct patronage exerted too many conditions on the creation of the work working for an unknown patron also influenced to art done. Influence of patronage had just become subtler.

The quality of the altars produced in the Netherlands was exceptional and they were exported to other countries as a result of their high reputation. When the production of altars went from being specifically patronised, to being mass-produced it then enabled the lower classes to purchase them.[24] As is often the case today, a commodity usually perceived as being the preserve of the upper classes it carries with it a mark of prestige that the lower classes wish to be attached to, thus ensuring its success. This was the case with the altarpieces.

The development of the open market and the realisation of a fluctuating value of a commodity, gave rise to the differing cost from one artist to another. Cost was then based not only on the materials and labour but also on the skill and the name of the

artist[25]. The estimate of value based on name is something that has continued through to present day economics. The demand for a particular artist gave him a degree of power over the patron. This is still to be seen as nominal when compared with the supposed control over the work a contemporary artist has.

Another factor that impacted on the creation of artwork concerned the agreed method of payment for work between artist and patron. Evidence of how artwork was paid for can be found in the contracts that were drawn up between the two. Baxandall offers various examples of contracts and in them the changing priorities of the patron are illustrated, which echoes the theory of changing ideals during the establishment of the middle class.

Within these contracts lay strict stipulations of what was required and the only thing to change in them was where the emphasis was placed. Baxandall draws on the contract concerning work commissioned by the Duke of Ferrara in order to illustrate the medieval notion of fixed value. Ferrara had requested frescoes for the Palazzo Schitanoia Brosco; the payment was made in relation to the square footage of the final piece.[26]

Another method of payment concerned itself with the amount and quality of ultra marine and gold to be used in the work. This was strictly set out in each contract, as these materials were a considerable price and therefore perceived as an indicator of opulence. If a painting contained a significant amount of either it was interpreted as a sign of affluence on the part of the patron. At this stage the patron is keen to display

his wealth utilising sumptuous materials as a marker of this.[27] These two accounts show that value was placed in size and materials.

It continually needs to be taken into account the effects of the emergence of the open market, the development of the individual and the rise of the middle class. All of these factors intertwine to bring about the changes in the Renaissance man's desires for art. As the patron became financially secure, along with the social changes that were occurring, the need to display wealth, so overtly, gave way to a concern with skill. Baxandall asserts that clients were *"...less anxious to flaunt sheer opulence of material before the public than they had previously been."*[28] With the spread of wealth taking place in the middle class the upper echelons of society wished to distance themselves from the new rich. A new set of indicators was necessary in order to identify themselves as the upper class.

In Alberti's treatise, On Painting, he argued against the use of gold in painting, valuing the skill of the artist to portray gold using white and yellow.[29] It can be seen here that the artist and the patrons are in accordance as to what constitutes quality art. This highlights how art and patronage work together. Neither party is solely responsible for the new ground being made in arts history; both elements are reliant on each other to provide the kudos needed to succeed. The dynamic of interdependence between the two provides the energy that edges art forward.

The decline in the incorporation of gold into painting left a void, which was then filled with landscape. Some contracts went so far as to specify in detailed description the form the landscape would take. Baxandall sees that such a detailed specifications

ensured *"...an expenditure of labour, if not skill."*[30] This shows the unsure ground the patron found himself on. Without the gold to illustrate quality, the patron was uneasy about how the work was going to project the desired image of prestige. This was a transient period between the shifting values of art, which eventually led to the placement of value on skill.

The artist, Piero Della Francesco, undertook a commission to paint the Madonna Della Misericordia. (Plate2) Baxandall states that it was stipulated, along with the use of quality materials, that no other hand was to paint it but that of Piero himself.[31] Here we see the patron's recognition of the skill of the artist.

With such recognition came a difference in pay. Baxandall refers to St. Antoninus, the Archbishop of Florence in the middle of the fifteenth century, to illustrate this. When St. Antoninus discussed the art of the goldsmiths and their pay, he referred to painters as an example *"...of payment relative to individual skill."*[32] A record of the differing payments of artist can be found in the Vatican accounts when they employed the artist Fra Angelico and his assistants.[33] The budget for works under taken became not only a balance between material and labour but the price of the skills sought. The patron no longer illustrated his status by the quality and quantity of materials used but by the skills he patronised.

An example of the emergence of value being placed in skill and therefore the increased status of the artist can be taken from the book, The Changing Status of the Artist, by Emma Barker, Nick Webb and Kim Woods. It concerns the relationship between the artist Benvenuto Cellini and his patron, the King of France; Francis I. Cellini was a court artist for the King (Plate Three).[34] The relationship was one of

control of the patron over the work undertaken, but Cellini became overly confident in his position and started to pursue his own projects. This led to the King reprimanding Cellini for he had not completed work of which he had been directed. He was deemed as being too presumptuous and reminded that he would not be able to create work without the support of the patron and he would do well to remember that. What is interesting is that the King subsequently retracted his harsh words but nevertheless Cellini returned to Italy never taking work from him again. Cellini viewed himself above that of a servant of the court.

What can be taken from this example is the increased status that the artist held himself in. Cellini had the confidence and opinion of self-importance to pursue his own vision of artworks and while reprimanded had his importance acknowledged. The artist was someone both the aristocracy and the middle class desired to obtain the services of. It also illustrates the demand for a particular artist; this was based on his ability but also the influence of the emergence of the value of individual renown. The placing of value was being slowly removed from the attributes of the work and increasingly more on the infamy of the artist.

Some of the effects of individualism on arts relationship with patronage have been asserted. Further changes occurred as a result, in part, of four key developments, the emergence of the artist biography, the signing of artwork, self-portraits and the appearance of treatises on art. These are specific to the rise of the infamy of the artist. The combined effect of all of these factors has led to the mythology that exists of the perceived characteristics of the artist, which in turn has influenced society's approach to art and the role it plays.

Otto Kurz and Ernst Kris, in their book Legend, Myth and Magic in the Image of the Artist, find that the existence of artists' signatures in the sixth century is the *"...first heralds of future artistic renown."*[35] The recording of the lives of artists illustrates the regard in which they were held. It shows an admiration for the individual qualities of the person.

The fact that this is the case illustrates that the value of a work of art is heavily linked to the creator of the work. According to Kris and Kurz this has led to the value of art being less equated on the single function of itself and increasingly on the artist who created it.[36] They also suggest that from the time that the artist appeared in historical records *"...certain stereotyped notions were linked with his work and his person..."* and that these preconceptions are still influencing the perception of what an artist is.[37]

The signing of an artists work also points to the growing infamy of the artist. Under the guild system the work undertaken was not credited to one person. There was a mark or stamp used but this was in order to identify the guild, not the individual.[38] But this was the change; one of the first examples of the artists signing work can be found on altarpieces from the medieval era. They became aware of themselves as a singular identity.

As indicated by Barker, Webb and Woods, the self- portrait can be seen as a vital marker of both the realisation of the self and the increased status of the artist. [39]In the first instance they look at the self –portraits done by Albrecht Durer. These come across as a personal and private study. They do not appear to be concerned with displaying his greatness so much as exploring his own identity. They then consider

the commission for the decoration of the triforium in the Prague Cathedral, undertaken by the artist Peter Parler and his fellow masters; it will be found that within the work they included effigies of themselves displayed alongside those of the dignitaries and aristocracy. This alludes to a belief in the equality of status of the artist with the upper class.[40]

And finally, the appearance of the treatise on art indicates the increased importance of art. It had removed itself from the notion of a solely mechanical function to possessing a vital cultural theory; it encouraged a theoretical discussion on art.[41] Leon Bassita Alberti's treatise, On Painting, provided a framework for the creation of *great* art. He asserted that an understanding of the ancient art, history, mythology and the application of the rules of proportion were desirable in the creation of art of value. Alberti's preference for measurement and antiquity reflect the mood of the Renaissance man. At this time Roman and Greek artefacts were being uncovered that was attracting great interest but more than this was the return, of sorts, to democratic ruling that stirred interest toward the greatness of antiquity. This again illustrates the fluid relationship art has with society.

So far the provision of evidence in support of this argument has focused in Italy, with small reference made to northern Europe. Initially the Church was the sole patron of the arts of any significance. At that time the Church was also in its most powerful position within society. It recognised the ability that art possessed to convey its theories to the public.

The establishment of the city-states brought with it a need for a new political system. Once again art was utilised in order to convey the power and success of the system. The Medici's and their immense patronage of buildings and churches was used to illustrate this point. When the rising middle class had achieved financial stability they then turned to art to convey leisurely pursuits that their success could afford them. Art was seen as a method of aligning themselves with the upper class and the ideology that goes with it.[42] Tied to this, is the notion of possessing a high culture, which was and still is perceived as illustrating a successful society.

The development of the open market led to an altered notion of value. It was realised that value could fluctuate. The laws of competition now played a part in the success of a product. Closely linked to this was the rise in value of individual skill, which then surpassed the material importance of a work of art. A more detailed explanation was then given on the four key elements specific to the rise in the infamy of the artist.

When this is all drawn together the argument for art's alignment with institutes of power in society becomes undeniable. For further evidence in support of this theory the research shall focus on the events of the Northern Renaissance and their impact on the patronage of the visual arts.

The emergence of individualism and new patrons did not result in a decline in religious art. Religion was still a major factor in the everyday lives of most men. It was only the method in which the art was created that had significantly altered. The effects of the Reformation of Northern Europe gave rise to creation of secular art.

This is a monumental moment in the formation of the canon of art, as it's perceived role and value to society drastically alters.

While Italy remained under the influence of Catholic theology, Harbison states that the art of the north was subjected to the demands of the Reformation.[43] The Reformation, which was a separation from Catholicism, came about when the people protested against the extensive corruption in the Catholic Church. The Church encouraged deeds, such as financially supporting the institute and commissioning works of art that would, as Craig Harbison said, "*...instruct and impress the faithful.*"[44]

One the Reformers issues concerned religious art. Whence once religious art was deemed as the method in which to educate the mass illiterate it was now seen as the epitome of the exorbitant corruption in the Church. Another problem that arose with the use of iconography was the idolisation of the images instead of what they represented.[45]



Looking at how art was targeted so ferociously illustrates how it had become a symbol of power. Its rejection by the Reformers was a method of subverting these powers. It was to have a profound effect on the direction in which artists creatively turned in order to sustain a living. Martin Luther was one of the leaders of the Reformation and he condemned idolatry.[46] This was not just devotional images but, according to Arnold Hauser, all artistic externalisation of religious feelings whatsoever, for example the adornment of churches. John Calvin, the founder of Calvinism, which came under the umbrella of the Reformation, saw no difference

between worshipping an image and taking pleasure in a work of art.[47] Not only was the individual not to support the creation of religious imagery but also the destruction of many works of art was called for.

Harbison states, that one of the continual criticisms of religious art was its ostentatious nature.[48] It was perceived as being gaudy and had more to do with illustrating the skill of the artist then piety.[49] Harbison went on to say that many observed the need for art to be reformed. Art needed to undergo purification, simplification and a focus on the basic elements of form, structure and narrative, rather than the *"...distracting accessories, usually indicative of wealth and social prestige."*[50] The Reformation desired art to portray imagery that allowed the individual to *"...study and learn from rather than to kiss and adore."*[51]

The artist, Albrecht Durer, subscribed to Lutheran thinking and this is reflected in his work. Where previously he had filled an image with high contrast of light and shadow and elaborate detail, in The Last Supper, he pared back from such excesses (Plate Four). Clean lines and angles were used and the meaning of the piece was laid out in simple straightforward terms. He viewed this as achieving a *"...renewed sense of honesty and dignity..."* [52]

Many of the images of the Reformation, as was the case with the Catholic Church, can be viewed as overtly serving the needs of the patron; art was helping to establish a new social order. This use of art has been often been viewed to represent the *"drying-up"* of artistic inspiration and the decline of art.[53] It was deemed that the more petty external demands that are placed upon the artist, the less room there will be for

personal creativity.[54] But ultimately it offers an excellent example of the recognition of the need to mediate cultural output in order to establish a new social order.

As was mentioned earlier religious art was still demanded but the effects of secularisation influenced that art. Taking the painting Virgin and Child with a bowl of Porridge by Gerard David, the shift in the portrayal of religious art is highlighted (Plate Five). The scene is set in contemporary times and the emphasis is on the human traits such as Mary as nurturer and Jesus a fumbling baby. Harbison elaborates on this point, stating that the painting is an example of model human behaviour, not as the miraculous intercessor to which the individual prayed when in need.[55] This illustrates the increased emphasis toward the importance of empirical knowledge on how the individual lived.

A new market for art and artist had to be found due to the curtailed use of religious art. Using religious art was no longer a viable outlet for the display of wealth by the patrons. Due to that fact, the Reformation facilitated the secularisation of art in the later sixteenth century. Also the main patronage of art by the church and guilds diminished, this affected the materials the artist could use for works for the open market. The artist could not afford to make a sculpture from bronze without the assistance of a patron.[56] This obvious economic concern was another factor that influenced the shift from the focus on materials to skill.

The tension between art and economics is something that heavily influences the placement of value in the contemporary canon of art. The supposed necessity of the separation of the artist from economic concern was to be voiced by Domenicus

Lampsonius, in his book Life of Lambert Lombard. He unreservedly criticised the artists that created work for mainly commercial gain.[57] For he believed that their value was not based on individual creative genius but the popularity of the work in the market.[58] The existence of such a belief owes much to the great shift in how art's role in society was changing. The open market had imposed laws of competition on the success of the art and artist and with the decline of religious art its value had to be found somewhere else. Lampsonius assertions were an attempt to find that value for art. It also illustrates the recognition that art wished to remain aligned with the institutes of power.

Prior to the secularisation of art, still- life, portraiture and landscape art were usually to be found as details of a religious painting, not a style of painting. Harbison claims that the Reformation forced art and artist to explore new markets in which to succeed, this led to the development of different genres in art.[59] Still- life paintings were then desired by the successful traders and merchants while landscapes were increasingly popular with the landowners and travelled people.

The portrait was popular among the nobility, as a method of recording their lineage but was also well regarded by the rising classes. It was perceived as providing an image of refinement that previously had been the preserve of the aristocracy. As was referred to earlier, the rising classes were and often still are insecure of their status in society therefore they concerned themselves with the outward display of wealth and prestige as a method of aligning themselves with the upper classes. This would appear to contradict the ideology of the Reformation. The conflicting theories are consolidated in the placement of value in the skill of the artist. As was the case in

Italy, the shift moved from materials to skill. In Northern Europe, it was the detail of the work that marked its value. According to Simon Schama, in his book, The Embarrassment of the Riches, wealth was still very much on display; it simply manifested itself in a different form.[60]

The points that have been made concerning the issues of the Northern Renaissance further indicate art's intricate and necessary relationship with the power institutions of the time. It can seen that art, in its Catholic religious form, was vilified by the Reformers and much of it destroyed but when it provided the Reformers with a way of compounding their creeds to the masses it was taken up. Just as Catholicism had realised the power of the visual image in conveying ideology so too had the Reformers. At that stage in western social history religion played a greater role than it does today. Therefore, the power held by religious institutes was also considerably greater than modern times. They could be, in fact, considered the governing bodies.

The secularisation of art should be viewed as a fundamental stage in art's development. It is in this context that many would encounter much contemporary art. This becomes more important as the influence of the church on society recedes. Therefore at the time of the Reformation it could be asserted that secularisation did allow art to achieve another purpose but suggests that it's purpose simply shifted from displaying the power of the church to the display of personal prestige. In both cases the canons of art have illustrated their links with the positions of power and wealth.

The specialisation of art, which came about as a result of such secularisation, can be put forward as corroboration of such a suggestion. The artist needed to find another

way in which to create art. With the loss of the large commissions from the church the artist had to find another reason for art to be desired. Portraits, still life, and landscape painting offered a solution to this problem as each one offered the display of kudos sought after by the upper and rising classes. It could be suggested that the changes in art that occurred have been made with the needs of the upper echelons of society in mind.

The shifts in arts relationship with patronage have happened during major changes that were taking place in society in general. The research looked to Italy, where the birth of the individual and capitalism took place. The next significant stage was linked to the Reformation in Northern Europe. Both of these places had been the centre of power in Europe when the arts role in society, the patronage it received and the subsequent art it produced altered.

At this point art has been shown to serve two functions firstly it has the ability to communicate an ideology and secondly it acts as an indicator of status. The notions of the necessity for the separation of art and commerce have also been asserted in the placement of value of art. The next fundamental shift that influences perceptions of value in art came about in France. What will be focused on is the time just prior to the Revolution and its impact on the art and patronage dynamic. It is in France that the secular public art galleries emerge, the Salons. The Salons led to the development of public criticism and the art critic. It is also for the first time some of the tensions that exist in the State patronage of the visual arts are encountered. Many of these tensions being highlighted are just as pertinent in contemporary society.

Under the reign of the seventeenth century King, Louis XIII the State recognises the value of State patronage of the arts and established the French Academy of Painting and Sculpture.[61] The Academy adheres to a strict criterion of what holds artistic value, classical and historical works of art would have been favoured. This somewhat echoes the establishment of the guilds in the Renaissance. Art is being mediated by those in the position of power.

At this time in France, a growing discontent of the general public with the privileges bestowed upon the nobility as well as the new thinking and questioning on the social situation they lived in, (brought about by the Enlightenment), all led to the middle class, the bourgeoisie demanding more political power. [62]This led to the continuing rise of the middle class.[63] Hauser states that the displacement of the aristocracy by the middle class had seldom occurred with such clarity[64]. This resulted in the taste of the middle class prevailing. The favoured classical courtly art came under heavy criticism and led to the fall of courtly art. The centre of culture moved from Versailles back to Paris.[65] Intellectual life had been under the protection of Louis XVI but after his demise it then developed under new patrons and centres of art moved away from court and King. The aristocracy and the upper middle class began to merge and as Hauser puts it became one cultural elite.[66]

It is within this social context that the success of the Salons took place. The Salons were run by the Academy of Painting and Sculpture. Thomas Crow explains, in his book, Painters and Public Life, that they were exhibitions of the artwork done by the academics.[67] Prior to their existence the general public's exposure to art was relatively limited, the main source coming from works that the church commissioned and had

on display. The only other place that art would be found was in the houses of the wealthy. The establishment of the Salons allowed for the first public, secular and free setting in which to experience art.[68] It was seen as a method of encouraging all facets of society to engage with art and its considered value on society.

This is quite a monumental moment in art's history, as it was at this point that art was officially perceived as having a positive and beneficial social role for all levels of society, separate from a religious function, albeit, under the direction of the Academy's sense of aesthetic. The Academy and elite patrons were what controlled the aesthetics of the art created, which primarily served the needs of the patron. As Crow puts it, the artist did not address his wider audience but satisfied the demands of the elite individuals and groups.[69]

With the arrival of the Salons, and the art going public it created, it became apparent that there was another force asserting their opinion and taste on what was of value in art. The Salons allowed for a direct discourse to develop between the art and the public. This assertiveness of taste had not been foreseen by the Academy and they held the criticism that it expounded in much contempt.[70] What aided the publics ever more informed opinion was the increasingly widespread availability of literature in the late eighteenth century and the growing number of literate people. Printmaking facilitated the mass production of literature. These were the factors that aided the beginnings of the role of the art critic and their subsequent effects on the development of the canon of art.

The journalists and critics, according to Crow, claimed to be speaking on behalf of the public.[71] There was an attempt, by the Academy, to quash such formulations but this was ultimately defeated. For the first time those formally knowledgeable on art matters had to consider the desires and tastes of the wider public. The Academy was a State body and therefore it is here that we first see the notion of accountability to the people of the State.

The Finance minister at the time, Philibert Orry, considered the Salons in their conception to *"...be like an annual public audit of artistic productivity."*[72] This notion of accountability was also taken up by some of the journals. The Mercure de France stated that the Salons allowed for a judgement to be made on the standard of the artist supported by the Academy.[73] This was then seen as a method in which decisions could be made on who had true artistic merit and should continue to receive State patronage and who should not.[74]

The question that continually lay in this argument was who had the authority to decide what is of value in art? There developed vigorous debates on this very issue. The critic, La Font de Saint- Yenne, argued that *truth* in art was to be found when it valued the opinions of the public and on the counter attack there was Louis Carmontelle whom stated, that to turn to the crowd for guidance was futile in achieving artistic value.[75]

In theory, what was occurring here was a struggle for power from the hands of the few to the general public but in reality, it was the middle class and the literate that held the power, claiming to represent the masses. The issue of power, in who decided what

was of value in art, reflected the broader issue of who held the positions of political power. France at this point was in a precarious financial situation. The general public was realising the unfair distribution of power, wealth and privilege. This was eventually to lead to the first Revolution. Once again art was utilised in the struggle that ensued, compounding the importance of culture in the pursuit of establishing new social and political structures.

The bourgeoisie at this time were gaining more power and removing some of the privileges previously bestowed upon the nobility, such as exemption from tax.[76] These actions aided them in becoming economically successful which in turn resulted in them becoming patrons of art on a significant level. There were a number of elements that drew together which resulted in the Revolution, the thinking and theories of the Enlightenment opened a new way of viewing society and the emerging disgruntlement of the masses on the dispersal of power and wealth.

In terms of the effect of the Revolution on art and patronage, looking at three significant stages in the career of the artist Jacques- Louis David is useful as it illustrates how art and power align themselves. David was accepted into the Academy and produced the painting The Oath of Horatii (Plate Six), which had been commissioned by Louis XVI.[77] It was paintings like this one that captured the mood of the people as it referenced the old Roman republic and it rejected the concerns of the Rococo style, which were then being viewed as frivolous and without any social importance (this highlights the desire for art to assert an overt social role).[78]

As the Revolution was taking hold David was politically active and positive toward it. It was only a number of years since he accepted the commission from the King, through the Academy, to when he voted for Louis XVI to be sentenced to death. It is somewhat strange that the painting the King commissioned, The Oath of Horatii, was to become the symbolic image of the Revolution. It once again illustrates the use of the communicative and symbolic power of art in the establishment of a new governing structure.

David became heavily involved with the Jacobins, who had cast out the old regime. The Jacobins set out to destroy all the French aristocratic institutions, the Academy being one of them. David saw the Academy's strict code of practice restricting artists in their work. The Academy became the Institute of France under David and here under his guidance the "Academy" relaxed its rules on what criteria had to be adhered to in order to become a member.[79] At this stage, further official, recognition by the State of arts value to society can be seen. The Louvre is converted into a museum, which is highly significant in the development of the French people concerning culture. The art of the aristocracy was not destroyed but became the art of the people. It is a clear indicator that the new State saw the need for art to be a part of everybody's life. It illustrates the *preciousness* it was regarded in and its use in the presentation of a successful society.

David's next important stage was his affiliation with Napoleon Bonaparte. When Bonaparte took the title of Emperor of France, once more David shifted allegiance, becoming a court artist. If one looks at David's life it shows that he was close to the centre of each institute of power, even as they radically changed. He went from

royalist to revolutionary to courtier. Looking at a list of his patrons and collectors finds that they include kings, emperors and princes. He was of great influence to many artists and Oath of Horatii is considered to be unsurpassed in its capturing of the mood of society and symbolism of the Revolution. What this illustrates is the importance of the influence of those in a position of power on the formation of the canon of art. It was David's social position, working in tandem with his artistic ability that resulted in the Oath of Horatii becoming such a canonical work of art in western art history.

It was during this time in French social history that art was asserted to have a social value. It was under the patronage of the King that the Academy was established. At his time it was very much an elitist endeavour and held great control over what constituted high art. It opened its doors to the public, in the form of the Salons, wishing to educate the masses and display its greatness. What occurred was an unforeseen force of influence. By exhibiting it's work it created a space in which the public could assert it's opinion and a discourse developed. This eventually led to a deconstruction of the strict criterion of what constituted *good* art and was replaced by a new set of guidelines from which to judge value, in artistic terms, in line with the social thinking of the time.

Each of the shifts in the development of what has ultimately formed contemporary thinking of arts value is based on what has been previously achieved and a reaction to that. Arts history can often been seen as turning upon what has gone before in artistic endeavour, from religious art to its condemnation by the Reformists, from Rococo to Classicism. Romanticism illustrates this point and is an important part of the

existence of the modern perception of the artist as genius and the effect that has had on how art is now valued. Romanticism can be viewed as a reaction to the social demands made of art during the Revolution and the assertion that art must be accountable to the patron. The Romantics had experienced and created art under the demands of the Revolution and now felt that art needed to remove itself from all social contexts and refer only to itself.[80] The Romantics asserted that they were rejecting the patron's influence on the creation of work, and had to *"...go their own way unhelped and unhindered."*[81]

Fredrick Schegel's assertion that artists were to humanity what mankind was to the rest of creation highlights the enormous jump from the pre- revolutionary ideas of the status of artists, that of domestic servants. [82] [83]The public perceived that art was of higher importance then at any previous stage. This is as a result of the changes in the social structure and the values held by those in power. This allowed for the Romantics to be able to *remove* themselves from any concern of the patrons, wanting to refer only to themselves. They did not believe that art should connect with the masses. Prosper Marilhat stated that he did not wish to speak their language, nor cared for the publics praise or criticism.[84]

Coupled with the Romantics claims of needing social distance was the reality that many of the moneyed nobility had fled the country and the middle class with their open markets are where an artist had to find success.[85] As has been discussed earlier, the open market subjected the artist to many pressures, competition being one of them. The Romantics can be seen as the main protagonists in the prevailing image of the artist as genius, following a vocation rather than a career choice.[86] This suggests

an awareness, on the part of the Romantics, that they needed to market themselves and their work as containing a higher value. With the rejection of the patron develops the image of the poor struggling artist. The Romantics subscribed to an ideology that the attainment of true artistic endeavour lay in the separation of art from social concerns. This has resulted in the prevalent notion of artists being on the fringe of society.

The art critic Lemmonier, perpetuated this thinking when he described the painter Delacroix as *"...lonely upon a rock, high above all the universe..."*[87] (Plate Seven) The new status of the artist allowed for more power to be placed in their hands, as Hugh Honour said in his book Romanticism, the patron now came to the artist with the attitude of *"...giving benefit for benefit."*[88]

They claim to have rejected society in their pursuit of artistic excellence but as members of that society, at that time and place, looking back, their work can be seen as representing the concerns of their environment[89] (Plate Eight). It was at this time industry was establishing itself as a major factor in the economy and the changes that it caused featured in the concerns of the Romantics. They pressed the notion of individualism as being where value should be placed not in the growing mass production emerging and the effects that it had on the placement of value.

According to Hauser, another important aspect emphasised by the Romantics was its ability to challenge the very class from whence it derived its intellectual and material existence.[90]Romanticism was essentially a middle class movement, although Hauser points out, that with the merging of the aristocracy and the middle class there arose a

two- tiered middle class.[91] There was the upper bourgeoisie and the bohemia. Essentially one is witnessing yet another struggle between the classes, with the Romantics attempting to assert their superiority and taste and in order to achieve a more powerful autonomous position.

One of the legacies of Romanticism was the establishment of the image of the artist as following a vocation and possessing a particular outlook, knowledge and insight of life. The rejection of monetary concerns in the creation of art placed an increased value on it on this has greatly influenced the present day system of patronage. As an artist, the suggestion was that their way of life was of equal importance to that of the art they created. The product was not necessarily where the total value lay.

It could be asserted that it was at this point in art's history that the life of the artist and that of mainstream society become distinctly separate. The life of the bohemian was viewed as unconventional and pursuing different goals. With this separation comes the decline in the high political position artists were held. Hauser states that the *"...capitalist now monopolises the leadership of society."* [92] This leadership is not only in the sense of political structures but also in the domination of their taste and values.

The Romantics shift in focus has been shown to have much to do with a re-establishment of high value that was being threatened by the emergence of mass production created by the development of the industrial age. The effect of industry was to be found in all aspects of society and at this time two differing views emerged. The first view held by Henri Saint-Simon, called for art to be utilised in the

foundations of the establishment of a socialist society.[93] An opposing view, asserted by Theophile Gautier stated that art should become autonomous from social and political functions, using the phrase *"art for art's sake".*[94] Both of these theories are reactions to the social changes of the time and helped to shape the context from which art is now experienced and therefore valued.

Saint- Simon, perhaps considering the success of previous engagements of art in the establishment of social change, saw that art was a vital element in achieving a balance in life. In a time were the tempo of life was rapidly gaining momentum due to the advancements in industry, the reflective qualities that art possess could have been seen to counteract it.

The industrial age had shifted the methods of working and production of goods; this therefore led to a shift in the value of those goods and how society used them. Walter Benjamin, in his essay, The Work of Art in the Age of Mechanical Reproduction, said that art had up until that point had served a ritual purpose.[95] He further explained that the aura, uniqueness, an artwork possessed was linked to its ritual value. With the arrival of the mechanical age the ritual value (uniqueness) of a work of art was replaced by its exhibition value (reproducibility), therefore removing its aura.[96]This then impacts on how art receives patronage.

Looking at the effects of photography on the art portrait help to explain the terms of ritual, aura and exhibitional value. Benjamin sees the success of the photographic portrait as significant. It is the aura and cult value, which the painted portrait provided that was desired. Portraiture was perceived as the preserve of the wealthy. Some of

the issues surrounding this area have been dealt with previously in this thesis, display of prestige, record of lineage and such. The photograph allowed for a broader section of society to avail of this commodity. This in turn devalued the art portrait; evidence of this can be seen in the decreased amount of painted portraits displayed in the Salon exhibitions in Paris. According to Paul Wood in his book, The Challenge of the Avant- Garde, a fifty percent reduction was witnessed from the years 1833 through to 1870 in the exhibition of portraiture.[97]But once photography concerned itself with recording the wider environment and with that, the aura, according to Benjamin, was lost.[98]

Photography also provides evidence of the distinctions of taste and placement of value and the battle for sustaining the canon of art when threatened by a media that can reproduce a number the functions previously the preserve of art. Charles Baudelaire held an extremely low view of photography and according to Wood linked it with *"...mass taste... [and] that it contributed substantially to the destruction of the imagination of true art."*[99] But Wood also found that there was support for photography from critics, viewing it as instrumental in the development of the autonomy of art as it assumed the function of recording therefore pushing art's function onto another plane.[100]

The writings of Theophile Gautier, on the notion of art for arts sake, provide evidence of the desire for *autonomous* development. As was stated earlier photography allowed art to dispense with recording and as Wood put it *"...pursue its own, increasingly, inward- looking, agendas".*[101] Benjamin viewed the invention of photography as the emancipation of art from its "*parasitical dependence on ritual."*[102] Art had to, once

more, redefine its position in the provision of a unique and luxurious item. Benjamin went on to assert that Gautier's theory on art was a reaction to the crisis that art was moving towards.[103] It could be suggested that the establishment of such a doctrine as art for art's sake was a method of recreating an aura, therefore higher value, in art that mechanical reproduction was eradicating.

Arnold Hauser, in his book, The Social History of Art, Vol IV, claims that another reason for the pursuit and success of the ideal of art pour l'art was because the bourgeoisie, whom had previously hoped that art would promote its ideals, but by the 1830's, had become suspicious of the social function of the artist and supported the ideal of art that did not possess any social or political motives.[104] In Hauser's view, by applying, what he refers to as, a "*...superpolitical status...*"[105] upon the artist, this placed the artist in a "*...golden cage...*"[106] The middle class had moved away from viewing art as a tool in which it could establish it's own social and political ideals. With the growing support of socialism, which was in many ways, a reaction to the inequality and dangers of the developing capitalist society and capitalism's greatest challenger, the middle class wished to reframe art as apolitical and taking an increasingly more leisurely role. Hauser puts it, "*Art as a form of 'relaxation'...*"[107] This outward claim of arts apolitical status is a key feature in how art is now utilised in contemporary society. It could be asserted that the formation of the present canon of art is based on a misrecognition of its role in society.

An example of art that was viewed as apolitical was Impressionism. Hauser, among others, heavily criticised Impressionism for providing the bourgeoisie with an art that conforms to its ideals thus maintaining a status quo in the dominating ideology.[108] On

the other hand, T.J.Clark, in his book The Painting of Modern Life, refers to Impressionist painting portraying contemporary middle class life but that in the background, references are made to the struggles that French society was undergoing.[109]The work of Edouard Manet deals with subject matter that was quite shocking in its portrayal of the bourgeois life (Plate Nine). One can therefore argue that the work of the Impressionists did highlight the tensions within the developing modern society. But it was in conjunction with the type of ideology espoused by its patron. It political and social communicative abilities are disguised but it is important to note that they still exist.

The Impressionism would appear to fall into the Gautier vision of the avant- garde in terms of experimentation with painting techniques. A focus on capturing the essence of the moment could also be viewed as a reaction to photography's ability to record the exact moment. But photography did so without creating an aura that Benjamin talked about and from the perspective of the lens, which had an objective vision. But with Impressionism, art also contained aspects of the Saint-Simon view of avant-garde. The two opinions held on the work of the Impressionists illustrate the tensions that occur as art struggles to assert a new role and placement of value for itself within society.

The mechanical age has forced art to re-establish its value. The twentieth century visual culture was changing radically. Art was becoming increasingly abstract and Wood states that the partnership of radical art with radical politics, the Saint-Simon vision of art, was no longer successful. Wood stated that in order for an art to lead

society forward, it had to be understood by society, this was no longer the case.[110] Art's social function was perceived as lost.

John Dewey, in his book, Art and Experience, claimed that as society became industrialised, artists isolated themselves and turned to self- expression and often felt that they had to "*...exaggerate their separateness to the point of eccentricity...*" in order to remove the threat of influence from trends and economic forces.[111] An effect of this was to see the masses ability to read modern works of art greatly reduced. This was the opposite outcome of the intended ideal of abstract art.

The critic Clement Greenberg in his essay, Avant- Garde and Kitsch, is viewed as pivotal in the fusion of Saint- Simon and Gautier's opposing theories within avant-garde.[112] To surmise, Greenberg asserted that art had to attain to an autonomous state of internalisation and in doing so would move culture forward he referred to this as modernism. Wood further explains the theory saying, that modernism's concern with form, and sense of aesthetic allowed art to address "*...modern society without becoming diluted and losing its cultural power.*"[113] What this suggests is that arts social power would only be effective if a concern with aesthetics and form took priority.

The internalisation that Greenberg spoke of manifested itself in the questioning of aesthetics (Plate Ten). This dominated the thinking of the modernist artist. Wood states that the modernist claimed that the best modern works maintain a "*...level of aesthetic achievement equal to that of works of the past...*" thus sustaining the canon of art.[114] As art was evolving into something new, it needed to provide a new set of

indicators of value by which the patron could connect with. The indicators of value were placed with innovation and form and according to Greenberg such internal focus provided society with cultural progression. Here art and artist appear to be directing the patron to where value lay in art. This is a further rejection of the influence of patron and establishing the perception of art as pertaining to an *otherness* from which its present value is drawn. The art has whole-heartedly become an indicator of a successful society.

Artists of the Russian avant- garde viewed abstract art as the ideal art of the proletariat. T.J.Clark asserts that many believed the two- dimensional aspect of the art imbued a sense of workmanship and *"...flatness was imagined to be some sort of analogue of the "Popular"..."*[115] Its theory was to present an art which the individual reacted to solely from a visually based response but in reality it ostracised much of its intended audience. John Bowlt in his book Russian Art and the Avant- Garde, points out the it was the industrialists and the wealthy aristocracy that were at the bases of a number of influential art groups that emerged.[116] As has been in the many instances previously the evolvement of the canon of art has been shown to be influenced by those in the positions of power. When the balance of power was to alter so too did the direction in which art was to move. Each new structuring of society brings with it a differing set of values and where those values should be placed. The canon of art that emerged during the Russian Revolution illustrates this point.

According to Greenberg, Avant- Gardism, due to its extreme internalisation had alienated the masses. It provided the space for the upper classes to display their distinction. On realising this, the State then saw that it was more beneficial to bend to

the wishes of the masses.[117] Russia turned to kitsch as its *"...national culture..."* [118] Kitsch was easily read by the people especially those who, under the political and social regime, did not have the leisure time to give to understanding modernist art.[119] The balance of maintaining a value for art that points to a successful society and ensuring that the art supported allows for a conversion to the ideology of that society is where the State as patron finds itself.

Establishing the context in which Irish State patronage can be investigated would incomplete without examining the effects of postmodernism on the perceptions of the value of art and the art that is being created as result of such. The sixties are viewed as a major time of social change in western society as it is at this time that according to Fredric Jameson in his essay, Postmodernism and Consumer Society, this is when another new social and cultural order emerges. Mike Featherstone in his book, Consumer Culture and Postmodernism, adds to this that it is also when many formal social codes are relaxed, for example the effects of the civil rights movement, and it is believed that this then forced the individual to have to appreciate other points of view.[120]

It was in America that many of the changes were first to surface. The reason for this was that American capitalist society was further advanced then in Europe, where ideological elements of the old aristocracy still held sway (the continued existence of the House of Lords in Britain is an example of this.) The economic situation should be viewed as central to the changes that occurred. Briony Fer in the book Realism, Rationalism, Surrealism, refers to Max Weber's writings, in which he spoke of the link between rationalisation and modern culture.[121]Weber viewed rationalisation as

the most prominent of characteristics of modern culture under capitalism. He claimed that as a result of this "*...culture was linked to the economic mode of society.*" [122]

According to Daniel Bell in his article, Who Will Rule? Politicians and Technocrats in the Post-Industrial Society, the emphasis had shifted from industry of the production of goods to the exchange value of informational goods, in other words, knowledge.[123] Featherstone refers to this shift, saying that not only has one to have the information but one needs "*...use and consume appropriately and with natural ease in every situation.*"[124] Nigel Wheale, in his book, The Postmodern Arts, supports this when he said that the possession and exercise of the skills of refinement, discrimination and evaluation demonstrated their command of privileged knowledge, which is related to status.[125]

Once more art responded to the social and economic changes. As has been shown previously, with change comes a sense of the unknown and there exists a tension which art can be seen to react to. The move away from formalism in society and increased globalisation sees art rejecting the high formalism found in Modernism.

An example of this is found in the concerns of the Conceptualists. The Conceptualists claimed to be reacting against the institute and canon of art and the commodification of art into a saleable, precious art object as was pointed out by Roberta Smith in her essay on Conceptual art (Plate Eleven).[126] Emphasis and value were laid in the process and theory of the art idea and according to the artist Sol Le Witt the actual production of a piece of art was a "*...a perfunctory affair.*" [127] In view of the trend toward the emphasis on knowledge-based goods one could question whether

conceptual art was truly a reaction against commodification or another example of the strong underlying influence of the *"...economic mode..."* on the creation of art and the adaptation of art to reflecting the social mood. [128]

Where the Conceptualists could be seen to fail is in their misplacement of what the market valued in art. It has been established that it is the sign and symbol of what art stands for, that holds the desired value. It is economics that influence the nature of the art created and the market's need for art is based on arts ability to infer high status. Jean Baudrillard stated that it was the image of what the commodity promotes that holds higher value than the actual commodity in contemporary society.[129]

The canon of art's ability to endure and be successful lies in its ability to maintain its symbolic value. Featherstone stated that with mass production and the supposedly easy availability of products, along with increased leisure time and income has resulted in taste becoming the marker of status in society.[130] Pierre Bourdieu in his book, Distinction, refers to the social hierarchy of the arts corresponding to the social hierarchy of the consumers and that this pre-disposes taste to being the indicator of status.[131]

Bourdieu explains that the individual's consumer preferences, in other words, taste, are in direct relation to his education and social background.[132] What the individual chooses to consume indicates their ability to decode cultural goods. If they do not posses the skills needed, the goods hold no interest for them. Bourdieu states that it is the ability to understand the codes and read into a piece of abstract art is where the pleasure lies in the consumption of those goods.[133] Therefore the individual who does

not possess those skills has no interest in consuming them, this illustrates how art maintains its position and desirability in society. Bourdieu goes on to say, intentionally or not, that cultural consumption fulfils a social function of *"...legitimating social differences."*[134] Once the readability of a product was available to the masses a new marker was needed in order to establish, as Featherstone puts it, the *"...original social distance..."*[135]

Each of the areas that have been dealt with inform the manner in which the State patronises the visual arts. The Church, as the initial main patron of art, provides an example of the power of the visual image in the instruction of living and a perpetuation of a particular ideology. The effects of capitalism and the birth of the individual on the creation of art are presented. The shift in the placement of arts value, from materials to skills, is then pointed out. This led to art acting as an indicator of status. The form that the art took in the provision of this role was linked to the confidence of the patron's position in society.

Art's provision of an image of prestige led to it being associated with success in society. The governing bodies recognised this ability of art. It was realised that presenting a national concern with the visual arts would indicate a successful society. This then resulted in the perceived necessity of State patronage. In the provision of patronage for the visual arts the State influenced the conditions in which art was created. The French Academy illustrated this point. It had a particular vision of what constituted good art.

The Salons provide an example of the pursuit of the State to establish a national concern with the visual arts. It had been assumed that the value of the work being exhibited in the Salons would be accepted by the public. But what occurred was that the Salons were subjected to the rigours of public opinion and differing sets of values held. This illustrates the tension that exists in the State acting as patron. On one-hand lies the desire to support high art and sustain the canon. This aids the presentation of a positive national image. On the other is the necessity to support artistic endeavours that are relevant and representative of the publics concern with art and culture.

The French Revolution highlighted, once more, the political ability of art. Art as a part of culture, helped to unify a group to effect change in the social structure. Once the bourgeois had positioned themselves as the dominating class they moved to repress art's social and political ability. They feared that art could again provide a space in which it's ideology could be challenged. Art was assigned an *apolitical* role, but what is necessary to understand is that this was a deception. The separation of art from its central role in culture is a feature that has influenced contemporary thinking on art and the creation of that art. The assertion that arts value is at its zenith when removed from social, political and financial concerns is pivotal in its evaluation today.

With the arrival of the industrial age came the threat of mass consumption of what had been previously the preserve of the upper classes and how art asserted its value to society had to be re-defined. New methods of indicators of status had to be found and art helped to provide them. The prevalent perceptions of the image of the artist, removed from the petty concerns of living and economics provided the patron with a new method of displaying their status. The economic relationship between the patron

and the artist became more hidden. What was being asserted was the value found in the ability to understand and derive pleasure from the works of art.

What is established through this research is that art has two clear functions in society, as a communicator of dominant ideology and the presentation a high cultural status. The consumption of high culture is linked to the economic success. When applying this logic on a national level, the more people that can consume high art supposedly indicates the more economically successful that nation is. This will prove to be one of the reasons for the State patronage of the visual arts. What history also shows is that the governing bodies must attempt to strike a balance between the maintenance of the canon of art, which signifies high cultural concerns and art's relevance to society. If the distance between the two becomes too great the values espoused by the ruling ideology are rejected. This then presents a challenge to the dominant system of value and social structure. The important elements that have influenced the formation of value in contemporary society and their impact on arts value are then relevant to the Irish State's patronage of the arts.

## Chapter Two

The particulars of what has formed the Irish canon of art have been equally influenced by changing social conditions. Ireland's social history and the desire to establish a sense of identity that reflects its new status have influenced the art it has supported. A number of issues need to be highlighted when regarding the present position of the States patronage of the visual arts.

Culture has been shown to provide a space that allows for the cohesion of a social group. It can also provide a national sense of identity. With the establishment of the new state in 1921, Ireland was recovering from the influence of its colonial rulers. The state turned to culture as a means of redefining its national identity, recognising the ability of culture to do so. As a national confidence grew the type of art that had been patronised was also affected. The changing perceptions that the state had of itself can be illustrated by the patronage it has provided and the art it produced. Again the influence of society and the patronage it provides illustrates how value is placed on art.

The provision of state patronage has been shown to influence the formation of the canon of art. The canon of art acting as the indicator of high status presents the desired image of the nation. It is pivotal to understand the factors that influenced the Irish system of patronage, for the success and advancement of both Irish art and society lies in their inter dependency.

The influence of colonialism on how the State mediated culture shall be looked at. According to Geraldine Moane, in her essay, Colonialism and the Celtic Tiger: Legacies of History and a Quest for Vision, two of the most common legacies of colonialism in the Irish context, are a weak sense of identity and a strong sense of inferiority.[136] The Irish State has endeavoured to overcome such complexes by establishing itself a successful self-governing nation and has done so, in part, by the promotion of nationalism through to the present concern of multi- nationalism. In the beginnings of the State, support was offered to those elements of culture that portrayed an *Irishness*, preferring to remove itself from particular associations with its previous ruler. This can be seen in the types of visual art that reached recognised levels of success such as Jack Yeats and Sean Keating (Plates Twelve- Fourteen). This is supported by Edward Said in his book Culture and Imperialism, he claims that the attainment of decolonisation results in a *"...cultural resistance..."* and assertions of nationalist identity.[137]

The State wished to place value on the experience of being Irish. The very nature of being colonised infers that there was something about Ireland that needed to be ruled. Said offers an explanation for such a theory, the colonisers viewed themselves as bringing civilisation to primitive or barbaric people[138]. The notion of the Irish being primitive or barbaric was based on their notion of 'them' (the Irish) not being like 'us', therefore deserving to be ruled.[139]

As was mentioned, nationalism was the first form of unification and promotion of the new State, a phenomenon that still holds a considerable hold on Irish identity as we move through the first hundred years of self rule. Paddy Little, one of the Ministers of

Government realised the need for State support and promotion of the arts. He lobbied for many years, seeing an arts council as facilitating a forum for " *a cultural renaissance*"[140] to be achieved and went on to say that,

" *Such a revival might easily prove to be one of our best safeguards in a time of national emergency, a way to future national unity and a very desirable and valuable invisible export.*"[141]

This argument of identity and revenue was used as a method of justifying the necessity of an arts supporting body. Little's choice in argument for the establishment of a council underlines the relationship that existed between the arts and the State, this idea that the arts could prove advantageous in financial terms and in the presentation of a successful national image. The argument for the provision of funds for the arts included the expected primary and secondary employment opportunities that would arise as a result of supporting the arts.

The effects that where shown to be displayed by an insecure rising class in previous texts are once again seen, except in this case it is a rising nation. The emphasis in the patronage of the arts was in overt display of the arts. An example of this is seen in the manner in which the cultural Relations Committee was established.

In 1946, some five years before the first Arts Act and the establishment of the Arts Council a proposal for a Cultural Relations Committee was speedily pushed through the Dail and the proposed budget was doubled. The usefulness of the Cultural Relations Committee to the Irish Arts was that it facilitated and encouraged Irish arts

to partake on an international level. The State saw fit to promote the arts abroad before it established an infrastructure for the arts at home. Promotion of the arts abroad was thought to be of huge benefit in the presentation of a desirable image of the new State. To be perceived as a nation of creative people could only benefit the State in terms of the monies that would be received through tourism and investment.

Another example of the type of support offered to the arts in Ireland in the 1960's was the backing of a proposal by Pan-American Airways to have a National Week around Saint Patrick's Day- to include a special park, called the Valley of the Fairies or the Home of the Leprechauns. Sean Lemass, the Taoiseach at the time, rejected some of the more crass ideas but still supported the proposal. This illustrates the type of culture the State was willing to support in order to attract foreign interest, mainly the American market with their, romantic notion of Ireland. The reality of the situation was a country where the majority of people were living in poor conditions with very little infrastructure.

Such direct influence of the State in art matters was contested by Mervyn Wall, secretary of the Arts Council from1957-75. He claimed that, *"The State must of course legislate culture but the State must not call the tune."*[142] This challenging of its patron illustrates a growing confidence from the arts sector. The cycle of shifts in arts status in society through history pointed out previously can be seen to be played out again, in the context of Ireland.

While the State was being criticised for dictating the manner in what should be supported the Arts Council itself was equally culpable. The director at the time of

Wall's comments was Fr. O'Sullivan and it is known that the decisions on what art the Council should purchase were a matter of personal taste on his part. From the years 1960 –1973 the Arts Council had purchased 29 painting by Louis Le Brocquy and 12 by his wife Anne Madden (Plates Fifteen- Eighteen). This is viewed as directly linked to O' Sullivan's friendship with the artists and is also viewed as being a considerable factor in the both artists entering the canon of Irish art.[143] Such instances illustrate one of the underlining concerns this thesis, that of the taste and concerns of those in position of power shaping the direction of art. According to Moane, it should not come as a surprise that such cases occur, for she states that,

*" The post- colonial state is thus a system of domination in which the positions of power vacated by colonisers are occupied by the native elites. It is thus predictable that a post- colonial state would perpetuate patterns of inequality and marginalisation..."*[144]

The next significant moment that needs to be mentioned in the Irish State's patronage of the visual arts was in 1969. The Taoiseach at the time, Charles Haughey introduced the tax- exemption for artists scheme. What this meant was that artists, if approved by the Inland Revenue Office, could be exempt from paying tax on any sales of their creative goods, for example paintings, writings and music. While this was a bold move on the part of the Taoiseach it could be suggested that this was of real benefit to those artists who had already managed to establish themselves as practicing artists. It is interesting to note that at the same time Haughey also provided a tax exemption for horse studs. Both of these exemptions have links with the hierarchies of society.

Also in Haughey's time Aosdana was established, this was *"...an affiliation of creative artists in Ireland."* [145] Entry into this association was based on an artist's considered contribution to the arts in Ireland. The decision of who should be admitted was made by those already in Aosdana. The State was providing support to the artists of Ireland but again it feeds the notion of elitism. Aosdana is for those who have *made it*; it is an indicator of high status and infers that this is where the artist should aspire to be, in order to be considered successful by society.

Haughey has been known for his support of the arts, but a point should be made that this support often manifested itself, according to Brian. P. Kennedy in his book, Dreams and Responsibilities, in the style of "grand gestures"[146] as opposed to comprehensive policy making. Examples of this being the money that was put into renovating buildings that house cultural pursuits but not following this up with financial support for the running costs of such buildings or money needed to research best policies needed.

It was also around the early 70's that the State, through the Arts Council began to support policies that focused on making the arts accessible to the majority of society. The second Arts Act was enacted in 1973, which mainly dealt with the structures of the Arts Council itself but the realisation of arts potential for social improvement added another layer to the manner in which the State invested in art.

In 1949 Dr. Thomas Bodkins had, in his report The State of the Arts in Ireland, highlighted the fact that no formal instruction in art existed in either primary or secondary school. It was almost twenty years later before the Minister for Education

from 1966-1968, Donagh O'Malley stated that, *"It is my conviction that every child should have some formal visual education, be it only drawing class, and as far as in me lies I intend to do a great deal about it"*[147]

As was mentioned, there became the realisation of art having a larger role to play in the improvement of Irish society. The Arts Council encouraged and supported the setting up of community arts programmes. This was seen as a method of engaging the wider public in the arts and its use as a method in which to improve the social conditions of those in more isolated area of society.

Michel Peillon in his essay, Culture and State in Ireland's New Economy, illustrates the need for artistic education as a means of improving the economy, stating that

*"Relatively modern political institutions were introduced into a society which remained predominantly agricultural and which had undergone little functional differentiation."* [148]

By *"functional differentiation"*, Peillon means that the family worked as a social, economic and political unit, whereas the new Irish State worked in highly specialised and structurally separate manner. Luke Gibbons offers further evidence to the gap between the two when he notes that in the 1960's that the public authorities promoted industrial development but showed no commitment to social or cultural modernisation.[149] Michele Dillon saw that Ireland was *"...endowed with a modern economic and social structure while traditional values continued to dominate the cultural sphere."*[150]

What all of this led to, according to Peillon, was culture being viewed as an obstacle to economic development. For he claims that it is generally accepted that culture impacts on the kind of economic system that exists. The specialisation that the State was moving toward, in accordance with the rest of Western Europe, was being hampered by the traditional culture that persisted. When taking this into account, Haughey's interest in the arts could be seen as less about the citizen's enjoyment and pleasure and more to do with altering the cultural basis from where the State was to draw its workforce and ultimately the success of it's economy.

Further evidence of this is illustrated in the opening of the Modern Museum of Modern Art at Royal Hospital Kilmainham in 1991 by Haughey. The theme of the opening was *Inheritance and Transformation.*[151] Its direct reference was to the actual building but on a broader level it conveyed the desire of the museum and subsequently that of the State as its patron to present an image of high culture as a symbol of the New Ireland. Haughey proclaimed, in his opening speech, that IMMA *"...will contribute greatly to the enjoyment and artistic education of our citizens."*[152]

Haughey went on to say how the lay out of the rooms at IMMA emulated the European style of displaying art, drawing comparisons to the Louvre museum in Paris. Haughey continued to emphasise the virtues of the building claiming that its " *...architectural character..."*[153] will attract worldwide interest. It could appear that more emphasis was placed on the prestige of the building rather then the art it was to display which somewhat supports Kennedy's assertion of Haughey's manner of grand gestures. It also highlights the desire to present a particular image that would impact

favourably on the Irish sense of identity. Michael. D. Higgins, whom was minister of arts and culture succeeding Haughey's government, stated that when the arts were under the Department of the Taoiseach, (when held by Haughey) he had *"...the impression that while some useful initiatives were taken it was more like a vanity exercise than policy-making."*[154]

Haughey's support of the arts and his emphasis on display and desire for the nation to partake in the consumption for visual art culture still form the basis for the patronage art receives from the state. The importance of understanding what informs the decisions on state patronage is that it dispenses with a number of the myths that have been developed over time and helps to simplify some of the complexities and tensions contained within the art and patronage dynamic.

What has been established at this point is that the assumptions of where arts value to society lies are not necessarily helpful in analysing the state's patronage of the visual arts. Looking to arts social history and relationship with patronage has led to the emergence of two ways, in which art functions in society. It provides a method by which to indicate high status. The varies notions and perceptions around art and its changing value to society have been shown to have occurred in relation to the needs of those in positions of power. Arts alignment and association with power structures has ensured its position as an indicator of status. How art presented high value has moved from a concern with materials, to skill, and in the contemporary setting it is the ability to de-code the work of art. The choices made in how and what an individual culturally consumes indicates their standing in society. Art's ability to do so has resulted in the utilisation of a state in the presentation of a desirable national image.

What has also emerged is the importance of the impact of the type of culture consumed on the economic success of a society. The continued success of a dominating ideology is reliant on the subordinated groups adhering to the ideology and value system that it sets in place. The social function that art, as a part of culture, is asserted as having is therefore guided by those values. Culture is mediated through those in a position of power. One of the ways this is done is in the maintenance of the canon of art. If the canon of art maintains its position as indicating high value it provides the method by which to judge the level of success and value of all visual art endeavours. Therefore the canon is of great influence in the type of culture that is valued and consumed.

By the state assuming responsibility for the maintenance of the canon of art and the encouragement of the consumption of the values that it advocates it influences how culture is consumed by each section of society. The state also needs to sustain a unified sense of national identity. If the distance between the upper and lower sections of society becomes too great, resulting in the disenfranchisement of the lower sections, it has been shown to lead to a rejection of the dominating ideology and therefore a challenge to the social structure it has in place.

The particulars that have influenced the Irish State's perception of art's value in the formation of an Irish sense of identity and culture and success as a nation can been seen to be influenced by such concerns. The focus of the new Irish state was in the presentation of a national image removed from associations with its previous colonial rulers. The state showed support for the arts when art could offer a desirable image

inline with the ideals of the reclamation of old Ireland. It then recognised that pertaining to such ideals was hampering economic success and then turned to patronising the arts in such a way that would present a modern image. The presentation of such an image would help instil a confidence that was seen to lead to economic success.

Bearing in mind the tensions around the placement of value that history of art's patronage, what will now be offered are two examples of how the State patronises the visual arts today. IMMA shall serve as an example of the balancing act referred to above and in the argument for the necessity for the continuation of the canon of art and it shall be shown that it's role as a public servant ultimately serves the hierarchy of society best. This will be argued as a vital element in the continuation of the State as patron in other art areas such as the Ballymun Regeneration Project, which shall used as the second example of the form State patronage can take.

## Chapter Three

IMMA was established by the State in 1991. It was the first national institute dedicated to the presentation and collection of modern and contemporary art.[155] Since its opening it considers itself as *widely admired* by its international peers.[156] IMMA's range of exhibitions, innovative use of its collection and its educational and community programmes are considered the basis for such repute. It views itself as the leading national institution for the collection and presentation of modern and contemporary art.[157]

According to Aidan Dunne, in his article for Circa, Bricks and Brickbats, *"The advent of IMMA was arguably the most important single event in the development of the arts infrastructure in Ireland..."*[158] It sees that its mission *"...is to foster within society an awareness, understanding and involvement in the visual arts through policies and programmes which are excellent, innovative and inclusive."*[159] Through its Studio, Education and Community and National programmes it sees itself as facilitating a widespread access to the arts and artists.[160]

With regard to exhibiting, IMMA believes that it works to the highest international standards, collaborating as equal partners with prestigious artists and institutions.[161] The language it uses in its own description points to the belief in itself as a central point for the canon of Irish art. It focuses on the exhibition of living artists while also juxtapostioning the work of historical figures in the aim of creating debate about the nature and function of art and its relationship with the public.[162] IMMA also asserts that it has proved to be a valuable and popular addition to the country's cultural infrastructure, alongside such institutes as the National Gallery and Natural History Museum.[163] The mechanics of how IMMA, as a State patronised institution, infusing

value into Irish culture has been established shall highlight some of the issues surrounding maintenance of the canon of Irish art.

Taking a look at the manner in which the museum is structured is needed here, as this has bearing on how it executes its role. The method in which the museum receives State patronage is through The Office of Public Works and a Grant- in- Aid administrated through the Cultural Institutions Unit (CIU), which in turn is under the administration of the Department of Arts Sports and Tourism. The CIU would be involved with IMMA in matters regarding the general policies they operate under as well as the provision of funds.[164] Other than that, IMMA is responsible for its own management. IMMA also relies on finance gleaned from tourism, sponsorship, franchise and its own resource income.[165]

The State was keen that IMMA should be managed as a company so it has in place a director, who works under the overall direction of the board. The board consists of fourteen members with a chairperson, all appointed by the Minister for Arts, Sport and Tourism. The board members and chairperson are either artists or persons with an active interest or expertise in modern or contemporary art.[166] They include a representative of the Department, art critics, artists and patrons of the arts.[167]

As has been previously stated, IMMA, in the most part is responsible for its own management an emphasis was laid on it running itself as a company but the State can be seen to play a large role by the appointing of persons who are responsible for this management. For example, the appointment this year of Eoin Mc Gonigal as Chairman of the Board has been viewed as politically driven. Mc Gonigal was previously a board member but it is his association with Charles Haughey, the former Taoiseach and Ray Burke, a former TD, which has led to this conclusion. (Mc

Gonigal acted as legal advisor to both men in the various tribunals that have taken place investigating their financial dealings.[168])

It is not surprising that the State wishes to play an important role in the running of the museum, as it is after all a national interest. But IMMA's association with high-level government associations also illustrates the State's desire to be overtly linked with the museum. Further evidence of the States intimate links with the museum can be found in the Minister for Arts, Sports and Tourism, John O'Donoghue's speech, announcing the appointment of the present board in June 2005. He referred to the magnificence of the building that houses the collection and how suitable a venue it is for *State protocol occasions* and corporate events, made available by IMMA.[169]

Using IMMA, as a site in which to impress others, illustrates the belief of the State in IMMA's maintenance of high value for art and high culture and the State's desire to be linked with such prestige. This use of IMMA is not a strange phenomenon, as most people can be found to bring out their best china for their visitors or on special occasions, this is no different. It also shows that there is no doubt that IMMA is perceived as maintaining the canon of Irish art. Nevertheless, it could be suggested that the inference of IMMA pertaining to high cultural status is at odds with the aims of the museum in the accessibility of all. The State's use of the museum only exists as long as IMMA is perceived as a symbol of prestige, which in turn could disenchant a substantial proportion of Irish society, believing it to be elitist. On the other side of the argument is that IMMA's value to Irish society is based on its ability to decipher what is of cultural value for the whole of Irish society and therefore has to maintain a specialist aspect to its structure. This tension between the functions of a public

institute for the use of all, in this case IMMA and the maintenance of its value to the public is being continually debated.

What is going to be looked at first is the role of IMMA as a national resource to be shared by all. As it states in its customer charter IMMA does aim at encouraging awareness, understanding, involvement and inclusion in the visual arts. Shortly after the establishment of the museum the function of art museums in general was being questioned. Their role as repositories for canonical art was no longer viewed as appropriate as it was seen as the reinforcement of a dominant ideology.[170] Evidence of IMMA's understanding and subsequent focus on responding to such a shift can be found in its National Programme and the Education and Community Programme, the latter was in fact in place before the museum had even opened to the public.[171] According to Niamh Ann Kelly, IMMA's Education and Community Programme has challenged the preconceived notions of the impact such programmes on art practice and as methods of social inclusion.[172] Kelly points the Unspoken Truths project, which began in 1991 saying that they have "*...undermined in their wake the condescension so rife in the art world towards what constitutes 'community' art and what it might signify*"[173]

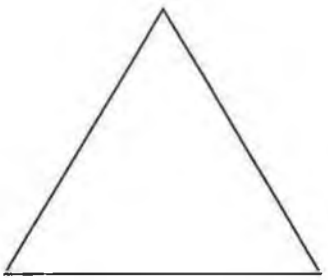
In 2004 the Council of National Cultural Institute (CNCI), of which IMMA is one such institute, published a document called, A Policy Framework for Education, Community and Outreach (ECO). As the name suggests this is a framework from which each of the institutes involved can base their individual ECO programmes. This document offers much information from which to gain an understanding of the dynamics involved in the implementation of IMMA's ECO programme. One of the contexts of this document is in the acknowledgement of the institutions involved, that

education underpins all of their mandates. The ECO views itself as reflecting this more explicitly, in line with worldwide trends in policies and programming of cultural providers.[174]

Helen O'Donoghue, Chair of the ECO Working Group, stated that the document initiates a strategy that alerts the government and wider public to the valuable resources in its institutions and develops new meaningful ways in which the public can interact and contribute to these national cultural institutions.[175] In the preface of the document, the Chairman of the CNCI, Ben Barnes, talks of the removal of the elitist image of art. He viewed culture as helping the individual to transcend limits, challenge oneself and discover talents that lay unknown. This, he felt, is the entitlement of all society.[176] The CNCI asserts that common to all members is the commitment to the care and development of the arts, culture and heritage and to facilitating rich and varied relations between people and culture.[177]

The CNCI states that the work of most national cultural institutions may be characterised as triangular.[178] These are set out below,

Cultural Resource



Service Action The Public

- The cultural resource (art form / heritage resource / cultural object or event) inclusive of its makers
- The service action (create / collect / conserve / document / show)
- The public (general public - residents and tourists / children and young people / older people / communities defined by place, interest, identity or need / researchers and academics).[179]

It is under the area of service action that programmes of education and community in IMMA can be found. These programmes are not solely about improving the public's access to a collection. But also how the public decides on the meaning of the work.[180] The theory and action in the area of improving public awareness and confidence in utilising its national resource is immense. The framework document refers to the psychological and sociological studies of contemporary times that have altered our understanding of learning and how cultural participation is socially determined. [181] Parallels can be drawn between the work done in the education and community programmes in place in IMMA and the second case study of the Ballymun Regeneration Programme, as both are based in the "education" of a social group.

IMMA has in place a wide variety of programmes that aim at social inclusion and increased awareness and access to the collection. There are the Schools and Colleges Programmes, Community and Families Programmes, the Education Resources, Talks and Lectures series, and Projects and Research. They also run In- Career

Development courses, these aim at improving the teachers awareness of IMMA as a resource, which it is hoped will be passed on to the students.[182]

Another programme that aims at further usage being made of the collection can be found in the establishment eight years ago of the National Programme. The setting up of this programme could be viewed as one of the responses to a report commissioned by the museum called Irish Museum of Modern Art Awareness and Usage in 1995. The objectives of this report were to,

- Examine the awareness levels existing for the Irish Museum of Modern Art amongst the total population
- Establish the source of awareness of the Museum
- Investigate the profile of visitors
- Investigate levels of comprehension and the perceived role of the Museum

A questionnaire was set out and put to a sample of people that reflect the national picture in terms of sex, age, class, region and area of residence. When asked to name a museum or art gallery of which they had heard of which only 9% named IMMA. When they were then asked directly if they had heard of IMMA this figure rose to just over half and increased further to 62% by those living in the Dublin area.[183] Only 12% of the adults had visited the museum again this level rose in Dublin. Another important point of interest was the result that those of middle age and from a middle class background were more likely to be aware of and visit IMMA.[184] There is also existent the view that the museum serves as a tourist attraction. This is an important element to the overall perceptions of IMMA as it emphasises its outward display of Irish culture and identity. One final piece of information that was gleaned from the report illustrates the publics' perception of the role of IMMA. When asked what they

viewed IMMA's role as being, they responded that it was to foster interest in modern art generally.[185]

The National Programme's aim is in the achievement of the widest possible accessibility, participation and inclusion in the museums collection and programmes therefore responding to the findings of the survey. It wishes to create opportunities in the visual arts in a range of locations and situations. It does this through establishing projects outside the museum itself, with various communities, using the collection as the basis from which to draw from. It wishes to encourage and aid a better understanding of the collection, considering it an extremely valuable national asset. By bringing it out of the confines of the museum building and into the locale of a community IMMA perceives that this aim can be better achieved.

An example of the Education and Community Programme, the National Programme and the Artists' Work Programme can be found in the exhibition, Once is Too Much. This project was a collaboration between the Family Resource Centre (FRC) of St. Michaels Estate in Inchicore, Dublin, IMMA and four artists, Ailbhe Murphy, Joe Lee, Rhona Henderson and Rochelle Rubinstein. (Plate Nineteen)

The FRC in conjunction with the Women's Aid had been working on a *community awareness model* to raise awareness of the issues surrounding domestic abuse.[186] They were also working with IMMA in an exploration of the use of culture and the arts as tools in which to raise this awareness. The fruition of this project was the exhibition of ten works, drawing on the issues of domestic violence for their inspiration.

The group worked for two weeks with the artist Rochelle Rubinstein from Canada, who was taking part in the artist residency programme. Rubinstein shared an interest in the subject matter. In those two weeks a number of different works were created through fabric prints and handmade book illustrations.

Following this a further development of the project took place working with a number of artists. These included Ailbhe Murphy, Joe Lee and Rhona Henderson. Rubinstein returned to the Artist Residency programme for a second time and an additional piece of work was done. According to the Galway Arts Centre at the core of the process was the self- development and collective awareness of the women involved in relation to issues of violence.[187]

Beauty and the Beast was one of the artworks created. It was made in conjunction with Rhona Henderson. It centred on a larger mirrored table in the shape of a bomb. This symbolised the tension that revolved around mealtimes as the mother and children waited for the *inevitable explosion.*[188]Rita Fagan the Project Coordinator of the FRC described the making of the exhibition as a *"hard process because our subject, violence against women, is painful to deal with."*[189] She goes on to say that,

*"We don't believe art can change the fundamental issue of violence against women and children. However, we do believe it can contribute to debates and discussions which raise awareness about the issue and to the changing of attitudes which could lead to the key issues of prevention, provision, protection and protest."*

Helen O'Donoghue viewed the project as *"...throwing a public light on the plight of too many in contemporary Irish society. The issue is raw the reality is bleak but the artworks can act as a metaphor for the lived experience."*[190]

One of the issues that should be highlighted here is that Women's Aid and the FRC recognised the power of a visual image to convey a message and increase awareness on the given subject. Art's ability to do so is nothing new as its use through history to illustrate new thinking and ways of being has been dealt with earlier. But what is pivotal here is the recognition of Women's Aid and the FRC in power that the museum has in platforming that awareness on a much grander scale, through the touring of the exhibition. This exhibition was shown in IMMA in 1997 and since then has toured many gallery spaces around the country including Sligo, Limerick and Galway. But also by being associated with the museum the subject matter is further validated.

Lastly the process that was involved in creating these art works had two strands. It provides a method for the women involved to be able to understand and articulate what they experienced outside the difficulties of language and also by working with visual artists an imparting of knowledge from the artist to the people involved in the project occurs which provides the women with skills that may lead to further positive opportunities. A further investigation of arts role that has been highlighted here shall be undertaken in the second case study.

It has been shown that IMMA is keenly aware of the need for accessibility to the cultural resource that it contains. It has created structures that attempt, successfully, to make this resource physically accessible through its National Programme. But more importantly it is dedicated to improving accessibility through the removal of barriers

of an intellectual manner. The work done in the Education and Community programmes helps those involved to decode what has become an extremely complex visual language.

The commitment of the museum in achieving its aims as a cultural asset for the all sections of society is therefore clearly evident and not simply lip- service to recent trends in social and political policies. Declan Mc Gonagle, the initial director of the museum wished for art to be experienced as broadly as sport in Irish culture and the emphasis and success in terms of numbers that have partaken in programmes, suggests that IMMA is very seriously attempting to achieve this.[191]

What now needs to be looked at is the collection and the manner in which it takes form remembering that the collection provides the reason for the existence of IMMA in the first instance as it is viewed as reflecting a cultural identity. According to the ECO framework document what is commonly given primacy by each of the institutes involved is the *cultural resource* (the collection) aspect of the triangular relationship outlined previously.[192] It goes on to say that,

*"It is self-evident that the detail of any institutions ECO policy will be determined to a great degree by the core resource of the institution: the cultural assets it holds or hosts, expressed as its' collection..."*

This is echoed in the actuality of IMMA's collection as the base from which the National Programme and many of the Educational and Community programmes draw their inspiration from as was mentioned earlier.

The collection of works by the museum comes in the form of purchases, commissioning of new work, loans and donations. According to the museum, it uses a

guide of collecting that firmly roots the collection in the present. It purchases only the work of living artists but accepts loans and donations of earlier art with an emphasis on the period of 1940 onwards. According to Catherine Marshall, Head of Collections, the *ultimate criterion* for the acquisition of art for its collection should be for the art being considered to remain in the public domain.[193]

As was mentioned IMMA does accept donations and loans from the private sector. In light of the opinion of the museum's limited acquisition budget, Marshall refers to the need to develop and sustain good relations with private collectors for mutual benefit. The reference made by Catherine Marshall regarding the mutual benefit of the museum and the private patron echoes the ideas around the Romantics discussed earlier. Hugh Honour had said that it was at that point that the patron came to the artist with the attitude of giving *benefit for benefit*[194] This illustrates the dance that continues in the relationship between art and patronage but in the twenty first century structures are being put in place to provide society will the ability to effect change if so desired, through education and awareness.

One of the benefits of the private collector donating the work lies in the display of prestige and in the affirmation of the collector's good taste. The positive aspect for the museum- going public are also clear, in the loan or donation of works for exhibition, normally outside the realm of public viewing. Important pieces of art regularly find homes in private collections as the State funded museums often find that they are out bided by the private sectors due to limited funds.

The notion of mutual benefit for the public and private that Marshall refers to appears to hold up. But when one looks more closely at the manner in which the collection is formed, the benefits for the public maybe found to be unbalanced when compared to

those of the private collector. In fact, there is evidence that suggests that the entire system of cultural value that IMMA is at pains to encourage participation in, is based on the wants and needs of the private collector.

According to the Permanent Collection Database, made available on IMMA's website, there are 1568 artworks; of this number IMMA has only purchased 297 with the balance being made up by donations, gifts and loans.[195] It is quite startling that over 10 years IMMA has only been able to purchase so few works and illustrates the extend to which this public institution is dependant on the private collector. Director, Enrique Juncosa said *"Private patronage is vital for any society wishing to develop and maintain a vibrant arts sector."*[196] When the figures in the museum's Annual Report of 2003 are looked at the Grant- in- Aid, which it receives from the State was less then the year before but the sponsorship IMMA received in 2003 had risen by over €40,000 from the previous year. Also the estimated value of the works of art donated up until this point was valued at over three million. The actuality of this creates a tension in the notion of IMMA as a *State* institute of culture.

The donation, loan and gifting of art to IMMA has been aided by the State's establishment of a system of taxation that encourages donation of art to public institutes. The reason put forward for providing these tax breaks is in the encouragement of the taxpayer *"...to foster a greater appreciation of art and to maintain and enhance the national collection."*[197] In relation to IMMA there are a number different ways in which an individual can benefit from these tax breaks. Firstly, the donation of art in lieu of income tax, capital gains taxes, gift/ inheritance tax or corporate tax. In order to avail of this tax break set criteria has to be met. The work must be considered to be an *outstanding example of its type* and also its

monetary value must be no less then €100,000. Another tax break is the exemption of capital gains on an artwork that has been on public display for six years. The patron can loan the museum art and after the set time can then go on to sell this work and pay no capital gains. The museum has to decide if the art is of any value to the collection, not all works are accepted and again the monetary value of the art being loaned has to be at least €31,740.[198] The setting of such high monetary value of the work does much to illustrate the methods that are used to place value on art and points to the benefits being aimed at the affluent section of society and doing nothing to encourage the average Irish citizen to philanthropy or *greater appreciation of art* who may have an interest in art but not the funds.

The very notion of a State funded body is that financial concerns are removed from evaluation of art but the tax breaks that have been highlight place the first step of evaluation of the work in the field of monetary value. It could then be further assert that on the whole the only art that would fulfil this initial criterion is art that has already entered the canon of art and all art that, in economic terms, falls below this figure is not of cultural importance.

Another example of bias toward the patron is in the recent IMMA exhibition, Siar 50, opened by President Mary Mc Aleese. The opening of the exhibition by the President of Ireland signifies the importance and value that is placed on the exhibition. Siar 50 is a collaborative exhibition, between the museum and the Contemporary Irish Art Society (C.I.A.S.). The Society was funded in 1962; according to the society their purpose "*...was to encourage a greater level of patronage of living Irish artists*[199]. This was mainly done by raising funds to purchase art by living artists, which were

then donated to public collections.[200] The C.I.A.S. views itself as "*...an important force in contemporary visual arts culture in Ireland.*" [201]The society also has an advisory role in the collection and display of Irish art, which it sees as leading to a "*...greater appreciation and understanding of the country's dynamic contemporary visual arts movement.*"[202]

The exhibition draws from the works of the private and corporate collections of CIAS members and also from works purchased over the years by the Society.[203] In IMMA's press release regarding this exhibition it praises the society for,

"*The keen eye which its members brought to their choice of works is clearly evident in the number of artists, relatively unknown at the time of purchase, who have since gone on to become leading figures in the Irish, and indeed international, visual art arenas.*[204]

It then adds that it was never the intent for the society's collection to act as a representation of Irish art, but in spite of this it does chart most of the major developments in Irish art over the society's existence.[205] A number of the artists that are included in this exhibition are Louis le Brocquy, Robert Ballagh, Brian Bourke, Barrie Cooke, Patrick Scott and Tony O'Malley. (Plates Twenty, Twenty- One) It could be argued that statements like this clouds the reality that it was *through* the patronage of the C.I.A.S and its subsequent donation of that art to public collections is the very reason that the art in question has entered the canon of Irish art. What is also interesting is that in the press release by IMMA regarding this exhibition no actual artwork is named, only the artist involved, this could suggest that the value of the

exhibition is based on the repute of the artists as opposed to the individual value to society of particular works of art regardless of whose hand created it.

The value of the work was initially placed on the work at the point of purchase. This value is therefore based on the taste of the patron. It is from this instance onward that the work journeys from group to solo shows, private galleries to public art centres. Throughout this process the work is receiving reviews and its meaning and escalating artistic value being espoused, each stage its value (artistic and monetary) is increasing and making its way up the hierarchy of the art world until eventually entering into the canon of art. Private collectors are a major element in this upward movement.

As a public institution IMMA is viewed as basing its choices regarding its collection solely on aesthetical concerns. The value of the work is therefore seen as artistic in nature. A commercial gallery/ art market is not in a position to infer such value, as finance is its impetus. The art needs to enter into a space, such as IMMA, that is supposedly basing value independent of such concerns. This could then lead one to think that what is supported, as a public space could easily be a grand exhibition space of the private collector. It imparts prestige to the owner and furthers the position of the art and artist in the private sector by being given value in the public, a public museum that is meant to be free of capitalist concerns, basing its value on quality and artistic value. It appears ironic that the holy grail of the capitalist, who is looking for new ways in which to display status and further his value, is to be found in the public domain.

Once in IMMA, the maintainer of the canon of Irish art, the work can take on a value outside money but ultimately the supposed disinterest in monetary value is the very thing that launches the monetary value of the work to dizzy heights. It is the fact that not all art can enter into IMMA's collection of exhibitions; its very elitism and perception of adherence to a set of values that are deemed to illustrate high culture, which serve the private collectors needs.

Evidence of the bias toward the interests of the collector can be further found in the manner in which the museum displays many of the donated works. For example if the public goes to view IMMA's collection they will find that a large number of art works donated to the museum by Gordon Lambert (a man whom was instrumental in the establishment of IMMA and a founding member of the C.I.A.S) are displayed not by genre, era or in fact any of the usual terms of reference drawn on in the display of art work but, under the Gordon Lambert Collection. Lambert has also been commemorated in the opening of the Gordon Lambert Galleries in the West Wing of IMMA.

Niamh Ann Kelly looked at the relationship between the private collectors and public institutes and argued that while the private collector is answerable to no one, the public museum is answerable to its public.[206] Therefore the museum has a duty to present the exhibition of its collection in a context that would most benefit the public. The method of exhibiting art under the "collection of..." serves only as a display of the taste of the patron and affirmation of his/her good taste. This is not an isolated case as much donated, loaned of gifted art is displayed in a manner that highlights the patron in question. Other examples of this, in the case of IMMA, are the Rowan and McClelland Collections. In fact looking to the list of exhibitions held in IMMA over

the years what will be found is that numerous exhibitions advertise the name of the donor of the works, giving no indication of the theme or genre of the art on display.

Kelly also referred to Donald Preziosi's theory of the *imaginary order,* which is a concept that as Kelly stated, "*...refers to the fact that the museum visitor, by virtue of conditioned investment, believes that somewhere behind each public exhibition is someone who comprehends its significance."*[207] The public comes to the museum in the belief that the work has relevance and is of cultural value and importance by its very existence in a State funded institute and therefore assumes that the museum as a State funded body, will work with the publics' best interest at heart. There does exist a number of factors that dispute the inferring of such value as they clearly show that cultural value is subjective to the ideology of those whom invest in art. The collection forms the basis of the museums programming in education and awareness of art. In other words the public experience of art and sense of cultural identity is done so through the tastes and values and ultimately the ideology of the private collectors.

This said it is imperative that this belief exists for the continuation of the arts value and the maintenance of the canon of art from which all other cultural activity is drawn. As has been pointed out previously, the ruling classes set the ideological framework from which the rest of society works within. And in a society that has capitalism at its base the ruling class shall be those that have the most financial control of the system. The relationship of IMMA, as a public institute, with the private sector should not condemned because of it's weighting on the side of the private sector as every individual is both the Public and the Private. Also, it should be pointed out that the museum is as subjective to the ideology that is in place as the rest of society. It is not in a position to challenge this system but its power is in the

creation of a space that equips as many sections of society that it can with to tools to effect change in the ideology that exists if so desired or needed. It does this through continually striking a balance between its role as a public institute for the benefit of the whole of Irish society and its need for private investment and interest in order to do so.

## Chapter Four

The second case study is focussing on the support given by the State to what generally termed as community arts. Some of the issues that were touched on in IMMA's Education and community programming shall be developed here. The artwork that is happening in Ballymun under the Percent for Art Scheme, Breaking ground will be used to illustrate the issues around this form of patronage.

The town of Ballymun, situated in north Dublin and built over 30 years ago has, until recently, comprised of numerous tower block estates. There was very little infrastructure considering that it had a population of well over 20,000,[208]consisting of a shopping centre, a public pool and public golf course.[209] It is presently undergoing a regeneration programme, one of the largest of its kind in Europe.[210]

The Dublin City Council has set up the Ballymun Regeneration Limited (BRL) to manage this programme. It is not simply a rebuilding of homes but a creation of a town centre with all the amenities associated with that. Many architects have been used in order to vary the style of buildings in the new town. Also to be included is a leisure centre, shopping centre, playgrounds, parks, an art centre, civic buildings and plazas. The *master plan* as it is referred to by BRL has, with the input of the community anticipated the majority of the needs of contemporary living. As has been outlined previously, western capitalist society has increased leisure time, which has lead to the commodifaction of that time. The provision of a leisure centre allows for a structured and payable consumption of fitness concerns. The arts centre runs a number

of workshops and a theatre, again providing a structured use of time, both in the improvement of knowledge and pleasure.

In the foreword by the Managing Director Ciaran Murray, he lays out a number of the key features of the regeneration as follows,

- Masterplan based on quality design
- Vibrant Town Centre with a variety of commercial activities
- Flagship projects of regional or national significance with large-scale employment content.
- Quality homes with good social mix
- Economic development with sustainable local employment opportunities
- Identifiable neighbourhoods with relevant community facilities
- Well defined parks with appropriate recreational facilities
- Effective local administration with community based local estate management.[211]

As well as physically changing the landscape the regeneration scheme is also influencing a change in the culture of the area. The terminology used in the Masterplan indicates that this not simply looked at as a side effect of the change but something that is being planned for. For example, the provision of *appropriate recreational facilities, a variety of commercial activities* and finally *a good social mix.*[212] The appropriate facilities referred to; so far include a private leisure centre, parks, a civic centre, an arts centre and a new town centre. If one adds to this, the Managing Director's comments in his foreword about the desirability of the area for

investment, due to its direct access to the M50 and only four miles from O'Connell Street, the programme can be seen to be aiming at improving the area for outside interest as much as for the local community. As has been shown in the introduction, art has often been used as instrument in social change and so it is found that BRL has established an art-commissioning programme.

The availability of funds has been made possible by the existence of the Per Cent for Art Scheme. Under the Government Per Cent for Art scheme, one percent of all construction budgets have to be assigned to funding artistic endeavours to be incorporated into the reconstruction of the area. This scheme grew from the Office of Public Works establishment of an artistic embellishment scheme in 1978.[213] The Department of Environment set up a similar scheme 8 years later. In 1997 the Steering Report, Public Art Research Project was undertaken and as a result of that the scheme was expanded to all Government Departments. While the name suggests one percent of the budget, the funds available to the arts are capped at €64,000. That said, the pooling of funds from different construction budgets in the area or through interagency pooling can be adopted.[214]

Both in the 1997 Steering Report on the Per Cent for Art scheme and in the Arts Council publication, The Artist and the Local Authority it was found that commissioning of public art could often result in a weaker version of the artists' proposal due to the agendas of the local authority, the public or community and the artists all having to come to an agreement.[215] It goes on to say that the limited definition of what public art is or might be has lost opportunities and has perpetuated

the notion that public art must reach a wide audience, be placed in public view and be on constant view.[216]

It is through the Per Cent for Art scheme that the BRL established the art-commissioning programme to be managed by Breaking Ground in February 2002. Breaking Ground hopes to run until 2012, when it is imagined that the regeneration of Ballymun will be completed. With each phase of the regeneration process another amount of funding becomes available. As the commitment to art funding is in place for the foreseeable future and taking on the findings of the reports mentioned above, the Breaking Ground programme aims to be more ambitious in it's commissioning of work both in terms of type and longevity of commissions.

The regeneration of Ballymun and in particular the work of Breaking Ground allows a look at the manner in which the State patronises art in such a setting. It illustrates how the State perceives art's role within the regeneration process and asking what criteria the State looks for in the assessment of it's worth.

In order to analyse this a look at both the ideals and the reality of what is happening in Ballymun is needed. This shall be broken down into sections, BRL, Breaking Ground, the artists involved and the participants. The hoped for result of this case study will be the provision of a clear picture of the system in place and how the State, therefore the nation, judges and evaluates the success or failure of a work of art in such a situation. The touchstones of the case study shall be issues of value and identity

BRL states that it, *"...is working with the community to develop and implement the Masterplan for the physical, economic and social regeneration of Ballymun."*[217]

In their brief outlining the plan, three areas are listed, housing, economy and community. The tower blocks that made up the majority of the Ballymun area are being replaced with at least 5,000 new homes that have been designed by a number of architects in order to provide a variety of homes of different sizes and styles. [218] It could be taken from this that there is the desire to create a space that will entice socially diverse sections of society.

The creation of a new town is being viewed as a method of generating a sustainable economy. The design of the town is of a traditional format, a main street with retail and commercial units and adding to that the development of neighbourhood centre focusing on the provision of local services.[219] This is viewed as opening up job opportunities in the area therefore creating a spending economy on the amenities it provides.

Another aim of BRL is the development of the lands around the M50. The location of Ballymun near both the M50 and Dublin city centre could be viewed, as its greatest asset.[220] As physical space for economic growth becomes increasing reduced the existence of an area that can offer easy accessibility to both the capital markets and a large transport system becomes an invaluable asset, so long as the infrastructure is in place to cope with it.

Lastly the subject of community, BRL states that programme is not simply about housing. It lists the many benefits that the residents are presently enjoying that it has created. The arts along with environmental action, recreational and training

opportunities are some of those mentioned. The layout of the physical environment and the new facilities provided, such as parks, arts, and leisure facilities are also seen as improving the community. BRL acknowledges the strong sense of identity and community spirit that exists in Ballymun. It draws attention to the commissioning of a history project to record, remember and celebrate this. It then goes on to say that BRL and the community are well aware that the regeneration programme will *fundamentally* change the lives of the people of Ballymun.[221] This suggests that the regeneration is inferring that while it recognises the history and culture of the area, it wishes to radically alter the type of culture in existence to that of a culture deemed valuable both nationally and internationally.

Evidence of this can be found in the BRL Progress Report 2002-2003.[222] Here comparisons are drawn between the statistics concerning Ballymun and those in Dublin city and nationally.[223] The use of these statistics comes under the heading of performance indicators. These figures include statistics on unemployment levels, residential and commercial values, educational attainment and the visual physical environment. This suggests that BRL measure the success of the regeneration by seeing the cultural trends of Ballymun falling inline with those of a national level.

BRL, as a management group of a State body, convey the wishes of the State. From the evidence offered it could be suggested that the desire for Ballymun could be summed up as a regeneration of a community and location for the advancement of the economy of the area, therefore the State and a bringing in line a set of the values held by that community with those held by the rest of society.

The aims of BRL in the regeneration of Ballymun are therefore a transformation of the physical environment, economy and culture of the area. As has been pointed out in

chapter two the type of economy that exists is greatly influenced by the nature of culture that is present, as it is from here that it draws its workforce. This also applies to the physical environment, as the regard for the environment comes from the values held by those inhabiting that setting. The term regeneration, concerning the community, could be replaced with re-education and once again an area where art, throughout its history, has been shown in the introduction to be of great importance.

When looking at a number of the projects established by BRL quite a considerable amount are directed toward the youths of Ballymun. The two main reasons for this being, firstly, that Ballymun has a higher than average young population. 31% of the total population is aged between 0-14 compared with 16% of the Dublin city population of the same age.[224] Therefore it is viewed that the need for provision of facilities for the youth is greater. The second reason concerns re- education. It has been found that the youth of Ballymun are with out a sufficient amount of adult role models, due to the *skewed* ratio of children to adults.[225] This is linked to the system of values then adopted by the youths. Statistics have shown a high level of truancy and early school leaving among a number of considered problems; both of these facts are believed to impact on the level of anti- social behaviour.[226] In order to stop this cycle intervention at the younger members of the community is viewed as a solution.

A report was commissioned by BRL; it was to be undertaken by fourteen randomly selected members from the Ballymun community. This report was called the Anti-Community Behaviour Ballymun Citizens' Jury Report. In this, a number of other factors were high lighted as causes of such behaviour, one being a lack of communication.[227] Interestingly, when it came to suggesting possible solutions in tackling these problems, unlike sport, music and literature, the members of the

community did not recognise visual art as method in which to increase communication.

In response to the report on anti- community behaviour BRL produced the BRL Initiatives for Combating Anti- Community Behaviour. In this report art *was* highlighted as a method in which to resolve the problem. In fact BRL went so far as to state that,

*"The art programmes developed for children fulfil many of the jury's requests for activities that encourage social interaction, encourage tolerance that entertain and inform children and young adults."*[228]

They also go on to say that the positive effects that such activities have on self-esteem and sense of identity should not underestimated.[229]

What this illustrates is that the community placed value on the benefits of sport, music and literature as combatants to anti-community behaviour but not art. BRL on the other hand have laid a strong value on the benefits of art in such circumstances. This is an example of the re-education of values that is occurring in Ballymun.

BRL wishes to encourage participation in artistic events that, *"...help unite the community and make Ballymun an increasingly attractive place for people to live, work and relax in... [helping] Ballymun to develop a vibrant new identity at home and abroad."*[230]

Breaking Ground is the main art programme in place to manage these artistic events but BRL also supports artistic activities undertaken in other area such as the Aisling After School Programme and the Otherworld Festival held on the Halloween night.

The after school programme is attempting to reduce the level of early school leaving by setting up workshops and programmes of interest to the youths, of which art is included. The aim of the festival, the culmination of two months work with youth groups, was to give the youths an artistic focus on the night instead of reverting to behaviour that is considered anti- community.[231] But it is the artwork done under the direction of Breaking Ground that shall be looked at, so it is here that one now turns to.

Breaking Ground's expectations for the art programme include a *"...wide and diverse range of art..."*[232]They wish for an art that will challenge preconceived notions of art and allow for the creation of art in a new context with new publics.[233] Breaking Ground also wishes to establish Ballymun as a place of international significance in the arts community.[234] Moreover, it aims to be the most ambitious arts commissioning programme under the Per Cent for art Scheme in the history of the State.

What could be read from Breaking Ground's introduction to the programme, as found on their website, is that an opportunity has arisen, due to the nature of the structuring of the funding (a commitment of funding as long as the construction continues), that will allow for a broader interpretation of what art is, along with a freedom to push experimental art. An emphasis is laid on quality and aspirations of high standards while also having relevance and connections with audience and participants. The hoped result of this would be a new public for art and the drawing of the eyes of the international arts community on the art undertaken. While the emphasis of Breaking Ground is within the arts, ultimately such success would impact on the aims of the State in the regeneration of the area.

An Artistic Steering Committee was established by Breaking Ground to ensure that its artistic aims are achieved. This committee is made up of people that have a high level of experience and expertise in various art practices at local, national and international levels.[235] There are representatives from BRL, the Arts Council, the Sculpture Society of Ireland and nominated artists. Breaking Ground views the committee's role as "*...overseeing the integrity...*" of the programme when considering commissions.[236]

The presence of nominees from the private sector is viewed as essential if the goal of sustainability is to be achieved. For example, the nominee, Kevin Kelly of Treasury Holdings, whose area of expertise is deemed to be in the commissioning of art for commercial spaces, is seen as creating links beyond Ballymun.

The commissions that they were required to consider are broke down into four strands, which are as follows,

- Arts projects that specifically engage the local community.
- Working with a built fabric
- Once- off innovative art projects
- Specific arts education, awareness and training initiatives.[237]

Breaking Ground also set out a number of principles that influence the decisions made on commissions. They state that these aim to ensure that a wide range of projects are promoted, giving opportunities to local, national and international artists.[238] The principles are as follows,

- Commissions will be awarded on foot of informed curatorial expertise

- Art projects and artworks commissioned through the programme must aspire to international standards of excellence
- Commissions will be considered in relation to the nature of their interaction with an audience or participants and/ or to their developmental qualities
- Commissions should reflect diversity and should be inclusive of different cultures and traditions.[239]

Sheena Barrett, project manager of Breaking Ground, pointed out that, while four strands of commissioning have been set out, in reality a number of the commissioned works overlap the different elements. [240]According to Barrett, the first phase of commissioning focused on a *transfer of skills* and a standard of excellence was pursued.[241]A selection of the projects commissioned shall be looked at.

Firstly, ones attention should be drawn to the art commissions that involve the youth of Ballymun, a factor that was highlighted in BRL's approach to the regeneration process. Niamh Breslin worked with the Aisling After School project. The children were asked to design their own playhouses; these designs are then to be translated into playhouses that will be situated in the Ballymun area. (Plate Twenty- Two)[242] This would hope to lead to increased confidence and a sense of pride in the area.

Perry Ogden photography project in the Holy Spirit Boys School took the form of workshops that teach the students photography skills, providing them with cameras so to encourage an interest in the environment around them. (Plates Twenty- Three – Twenty- Five)[243]

Breaking Ground in conjunction with BRL ran a series of summer camps for children of the area. Each week a different artist and activity was provided. These have been considered highly successful and many of the children wish to complete more workshops.[244] Another project that compliments the BRL's mandate is the Hoarding Project. With all the construction being carried out in the area there exists much hoarding, which was considered to be *intrusive and visually uninteresting*. In response to this a number of cross community groups have worked together with a number of artists to explore the different ways of making art for the hoardings. This was supported by Breaking Ground, BRL among others.[245]

There have also been commissions directed at the youth within the area of music and theatre. The programmes focused on the children emphasis the desire to impart new skills. This serves the purpose of education and by doing so increases the interest in the visual arts and therefore future audiences, as well as improving the child's range of career opportunities and finally, a channelling of energies away from anti-community behaviour. The success of such projects cannot be found to be measured beyond the statistics provided in the BRL Progress Report on crime, early school leaving and the decreasing sizes of households in Ballymun when compared with the national level. It should be noted that a number of the groups being worked with are of an age that elsewhere in the country are being subjected to a system of examination, for instance the Junior or Leaving Certificate, that use the usual markers of success in art such as form, balance, creativity and development. But there is no obvious reference to their success in this manner within the Ballymun Project.

The second phase of Breaking Ground, BG2, has placed an emphasis on collaborative commissions. According to its remit, BG2 *"...seeks to continue and expand on the standards of excellence achieved through Breaking Ground phase one."*[246] The first series of commissions under BG2 are to be in direct response to an extensive community consultation process. According to Aisling Prior, director of BG2, a series of meetings were held between BG2 and community activists and workers. This was then followed by visual presentations by BG2 and the interested community groups to interested artists.[247]

There were over eighty submissions from artists and twenty-six expressions of interest from local groups. The selection panel has since commissioned a number of projects with the budgets for these commissions ranging from €15,000 to €35,000.One of the commissions is the making of a film which, BG2 is encouraging as many people as possible to get involved. Another project is to focus on working with the women of the Star Project, a resource for women overcoming drug addiction. The artist involved is Jeanette Doyle and she will be providing access to massage and relaxation therapy, life drawing, photography, video and fashion design. This work will culminate in an exhibition in the Axis Centre. (Plate Twenty- Six) Artist, Seamus Nolan, will be looking at the usage of energy and re-cycling. Numerous other artists have been commissioned and shall be starting their research and development in the autumn of 2005.[248]

A separate strand of commissioning is focusing on local artists. The artists must have a *strong relationship* with Ballymun. This can be through either living or working there or by virtue of being born there.[249] The artists are expected to contribute to the

cultural life of Ballymun by *"...setting new standards within the arts and presenting work to the highest standards within their discipline."*[250]

The criteria set out for the local artists a commission differs in a number of ways from that of the first strand. Firstly, the funding, unlike BG1, which was left open, shall be capped at €10,000. The remit for the commissions is more defined. There will be at least five commissions, two for visual artists working in the standard disciplines of art, for example, sculpture, performance, painting and photography. One commission shall be for an artist, director or producer in video or film and two commissions for composers, writers, dancers or musicians. [251]

Finally, the manner in which the artist shall be commissioned also differs from those under BG1 and the collaborative commissions of BG2. In the case of the Local Artists Commissions there are three separate panels for each of the sections outlined above. These panels comprise of five people, three local arts people, joined by two independent curators, Ruairi O' Cuiv and Cliodhna Shaffery. The selection of the three local arts people on each panel was done by BG calling for those interested to put themselves forward. Seventeen people responded and these names were then drawn out of a hat.[252]

Within the information provided for the commission what is found is a much more detailed summary of what is to be expected and how one might go about putting a proposal together.[253] All of the points mentioned, the capped funding (bar an exceptional proposal), clearly outlined mediums, a separate local commissioning panel, led by two highly qualified curators and the detailed information on how one

would go about submitting a proposal highlight the different approach the State takes when patronising "high" art and community art.

While one understands that there is an attempt to draw in emerging artists that may loss out on commissions to more established artists, what can also be read from the local artists commissions is that BG2 does not expect the high quality of art demanded in previous commissions. The inferred emphasis on such a method of commissioning is to achieve that sustainability that features high on the aims of the regeneration process. Instead of artists being "imported" into the area, as was the case with the first strand, BG2 wishes for the area to now produce its own artists. But by the considerable definitions set out, these artists are being somewhat "taken by the elbow" in how the commissions should develop. More evidence of this can be found in the manner in which the selection panel is to work. The three representatives on each panel are all creative and artistic people from the locale yet they are to be *joined* by two curators of high standing. This comes across as a bit of an insurance policy in case the panel choose the wrong commission by themselves.

Bearing these issues in mind a more detailed look at piece of work that is being done under Breaking Ground shall now be analysed. The art project A Map To Care, led by the artist Jochen Gerz has been commissioned by Breaking Ground. The project requires the participation of the Ballymun community and that of other areas. The individual is invited to become a donor of a tree. The participant is asked to donate a minimum of fifty euros for the tree, which he/she can select from over twelve different species. The donor will also get to choose the location of the tree within the

Ballymun area. Beside the donors tree shall be a lectern on which the donor is asked to respond to the following question, *"If this tree could speak, what should say for you"* (Plate Twenty- Seven) [254]The map itself is to be situated in the plaza of Ballymun. It shall consist of a series of lights that represent each tree planted, illuminating a thirty-metre square glass area. The names of the donors shall also be engraved into the granite paving of the plaza that surrounds the glass map. (Plate Twenty- Eight)

When previous commissions undertaken by the artist and the manner in which he realises his work are looked at it can be seen that community participation in the realisation of the art and the tensions that arise from that process are central to his art practice. Gerz is an artist of international standing and one who has undertaken numerous public art commissions as well as many one man shows.[255] The mentioning of this fact immediately infers a value on the artist.

He has recently finished a project in Coventry, England called Future Monument and People's Bench. These were two pieces of work done within a regeneration process that Coventry was undergoing. The creation of these works involved many individual participants from varying communities. As is the case with A Map to Care, the realisation of the art was depended upon the involvement of the community. The public art consultant responsible for the commissioning of Gerz chose him because of his *"...unique approach to the viewer and his way of engaging people in a creative process."*[256] Pat Cooke, the director of the Kilmainham Gaol, has referred to Gerz as an artist that *"...practices the painstaking art of negotiation between past and present, people and things, memories and dreams."* [257] It would appear that Gerz's ability and

focus is in the drawing out of a dialogue from a community, his personal practice focusing on the tension that exists in the shaping of a public space. According to Gerz,

*"The idea for this artwork is to inverse the routine of social housing and institutional urbanism by asking the residents to make a public donation. With an emphasis on public authorship and ownership of public space...and contribute to the future of the area.*[258]

The notion of achieving a sense of ownership is further asserted in the artists seminar held by Breaking Ground. Artist and Ballymun resident, John Duffy, is one of the A Map to Care team members and at the Breaking Ground seminar he talked about the project providing a space for the donor, offering a way in which they can make a mark for themselves. He then referred to one woman's perception of the work as the provision of a second chance for her life in Ballymun. With the physical and emotional changes that are happening to her life, she can mark them with her words on the lectern for her tree. Duffy sees the power of the project in the texts and the in individuals and groups involved in the articulation of those words.[259]

Making a mark for oneself could be considered as a basic human desire. This could be emotionally or physically but either way to acts as an affirmation of an individuals' sense of relevance in society. A Map to Care facilitates the individual in the making of that mark, which is given validity by it taking place within the context of a structured art programme.

The donor takes on half the cost of the tree, with BRL paying for the other half. The sum of money, fifty euro, was deemed accessible while also ensuring a sense of value is placed on it. As has been pointed out before, society places more value on something that is not that readily available or easily accessible. For instance if the tree were to cost five euro there is a strong chance that little appreciation of it's value would be placed on it, seeing it as something that could be replaced relatively easily.

The sense of ownership that occurs as a result of personal investment hopes to create a feeling of pride. It encourages a mentality that sees reward in ownership, both collective and personal, by improving self-confidence and encouraging civic responsibility, resulting in a reduced chance of vandalism. Duffy talked of Gerz's idea to make the vandals of the area into the safe guards of the trees in order to insure their survival.[260]

The requirement of a personal financial investment in the project fits in neatly with one of the concerns of the regeneration programme, sustainability. BRL realises that it must not over burden the area to the point that it collapses in on itself once the focus and funds of the regeneration process is completed.

The call for donors for this project is not limited to the residents of Ballymun. This creates both positive and negative tensions within the work. One of the worries is that due to the financial investment required that a considerable number of the Ballymun community may not be able to get involved and that the projects runs the risk of being taken up by more affluent social groups, who quite possibly, already have a platform in which to be heard. BRL and Breaking Ground have placed an underlying if not

overt emphasis on the community of Ballymun being enabled through the regeneration process and to have other social group's pontifications on the lecterns runs the risk of alienating the Ballymun community instead of creating a confidence. Yet limiting the eligibility of the donors to the residents of the area reduces the projects ability to create a dialogue and mutual understanding of differing values and aspirations.

Bearing such tensions in mind, it could argued that A Map to Care is the creation of a space, aesthetically enhanced, which conforms to the values held by the professional/middle classes, who don't live there, paid for in part, by a disenfranchised community who are given the impression that it is their space. An obvious support of this view is the reality that it is a public space and cannot be privately owned.

The counter argument for the work and its requirement of a financial investment is that in contemporary society value has become intrinsically linked to monetary value. The Ballymun area up until the point of this regeneration programme as been viewed, in the main, as an example of a failed model of State public policy. The notion of public housing under the management of the local council has been shown to be unsuccessful, and more then that, it has resulted in the marginalisation of a section of society. The model that BRL is using in the regeneration process is an attempt to reverse this cycle and create a socially and economically successful area. The envisaged path to this success is through the attainment of sustainability. At the core of sustainability is a move from public investment to a privatisation of the area.

BRL's Masterplan includes a section on economic development. In this section is what they refer to as the *"Virtuous* circle of regeneration*"* illustrated below.[261]


It clearly shows the intent of the State to attract private investment. The enticement of the private sector to the Ballymun area is viewed as the way in achieving sustainability. The Ballymun area is not going to consist of solely of public housing, in fact there has been more housing allocated to private and affordable housing than public.[262] It refers to the proximity of a large university and the provision of student accommodation in the area is being sought.

The sense of ownership and its subsequent effects, confidence, pride and encouragement of civic duty that A Map to Care is attempting to provide is also the key element in the regeneration's realisation of sustainability. The theory of pride in possession is being administered to the local community. While provision is being made for the re-homing of those who lived in the now demolished towers the residents are being encouraged to aim for personal ownership. The A Map to Care

project compounds this desire of the State. The asking the community of Ballymun invest in a public programme in order to achieve a sense of personal ownership appears contradictory but could be viewed as a way in which to generate an awareness of an individual as a member of that public and with that the responsibility and dignity that comes with it.

In order to attract the private sector into Ballymun the area must, somewhat, pertain to values of that sector, the professional classes. Art serves this cause in two ways, the aesthetic enhancement of the area and the education of a social group in line with ruling class thinking. Returning to the illustration of the Virtuous Circle, art can be found to have its role at the stage of *Confidence.* Confidence, in part, comes from an empowerment, which is achieved through learning and understanding, in other words, education. The role of the lectern plays a part in such learning.

The lectern or the text on the lectern would appear to be an intrinsic element to the whole project as it is the lectern that links the tree to the donor and becomes the public manifestation of the donor's voice. The donor is being asked to reflect upon oneself as an individual and within the context of the community. The text on the lectern shall convey the values of the author of the text, their concerns and desires and provide a space for such thinking to be voiced. It is hoped that the text will resonate with the local community but also the wider community. It could therefore be viewed as creating a dialogue between members of the local community each asserting their opinion, views and values on and of, life. As well as creating channels of communication to each other it offers a voice for a socially "marginalised" group within society. With the underlying emphasis on dialogue, the work infers that it

provides a platform for the community to be reflective but also to be politically and socially engaged.

With the regeneration process the resident's physical and emotional space is being alter and the lecterns function as markers of a moment in time, a still space that can be used as a viewing point into the past and also to the future. Here are a couple of examples of the text that has been written. The donor May Harvey wrote,

*"I donate this tree in order to say thank you to this community. I want to give back a little something. Even if this cedar will be big, it is a little thing compared to all the love and contentment that I have found here."*[263]

Eya Ofuka, who moved to Ireland from Nigeria four years ago, wrote,

*"This tree symbolises our arrival here and our attempt to set up a new home. It has not been easy but with time we grow and change, building a new house where we can welcome other people too: like a tree that gives shelter for strangers."*[264]

Both reference their past, present and future. Both of these texts focus on the home environment of each person. Both can be seen as establishing a sense of identity in relation to their surroundings. The desire for a home, a space in life that offers security and comfort is universal. It crosses over social divides and in this way provides a common language for the author and reader of the text.

The use of a tree is more then fitting as it already carries established symbolic connotations of longevity, family and shelter. It also works in conjugation with the major initiative on environmental awareness in the area, again as a method of instilling a civic pride and respect for public space.

Turning to the actual map itself, consisting of materials such as glass and lights, it represents the slick new modern image for Ballymun that the State keenly wishes to convey. Set in the plaza, (the very use of the word plaza conjures up positive images of the continent and Ireland's ever-increasing desire to emulate it) the map somewhat differs in function from trees and lecterns. Gerz's perceives it as the centralisation of the whole project and returns art to its recognisable language and set of codes.[265] This piece can be valued on a wholly aesthetical level unlike the lecterns and to an extent, the trees themselves. The names of those who have participated in the project are engraved into the granite paving surrounding the glass map but as they are encountered on mass they lose there function as a tool of identification and become part of a grander aesthetical experience.

Gerz concerns himself with the notion of authorship and ownership of public space and the project appears to challenge those definitions. The work immerses itself in the creation of dialogue and the difficulties that arise in the achievement of that. For instance the theory of donation has been a contentious issue as it highlights a set of values that have economics at their basis. It infers that without payment the value of the work would be less and that those involved don't *care* as much as they could if monies were paid for the tree. It could be suggested that the very fact that they want to

involve themselves in the work illustrates their already existing concern and appreciation of the values the State is so keen to impart.

Such methods of judging the art and its value to the community are precarious ones to utilise. For the contradiction of course it that it is exactly this manner of allocating value that exists in the everyday living in contemporary western society but in terms of a State supported project that supposedly removes such economic concerns it is viewed as unacceptable. This argument is somewhat weakened by it's isolation of the donation element of the project from the overall concept of the work. When taking in the grander picture of regeneration and its attempt to bring the Ballymun community up to the national standards and modes of living, the donation is vital to the success of the work in terms of process and learning and re-education toward privatisation and the supposed rewards of such.

The A Map To Care has a number of attributes that have a positive influence on those involved and perhaps some who encounter the work. The ability of the work to instil personal pride and a growth in confidence are some of the effects the work. But it needs to be acknowledged that the positivity impact on the community is subjective to the individual's stance on the effects of capitalism on what is of value to society. In this case it is the successful transfer of a citizen to the system of financial participation, in other words becoming a taxpayer and subscribing to higher levels of consumerism as a measure of the quality of life.

It should be pointed out that a conversion to aesthetical awareness and appreciation or in fact a desire for the people of Ballymun to go further with their artistic endeavours

should not be viewed as an aim of the State here but more of a possible side effect. A Map to Care, as a State patronised piece of work, in the context of Ballymun, set it's precedence in re-education through process with aesthetic value in a supportive role to ensure value was believed to exist.

## Conclusion

The reason for investigating the State's patronage of the visual arts in Ireland was in establishing the type of art such patronage creates. The provision of state funding for the visual arts is considered a necessary expenditure of public funds in the continued success of society. The existence of state patronage is based on number perceived beliefs. Art is viewed as providing society with a space in which it can reflect. Art is also perceived as offering the initial space in which social shifts first emerge. Its ability to do so in contemporary society is believed to be dependant on it being able to remove itself from social and economic concerns. Providing an autonomous space for art to be created in is deemed as vital if the work is to be of value to society. The reason that is asserted for the State to step in and fulfil this criterion is based on the belief in arts ability to be of social good. The state is also viewed to be responsible for the maintenance of the canon of art, as it perceived as blind to the biases of the markets. Each of these factors impact on the how the success of the work is measured, where its value lies.

To achieve this aim the thesis had to firstly challenge some of those accepted standards used in the evaluation of art in contemporary society. It had to establish whether or not the methods of measuring value were reliable. The key to achieving this goal was in understanding how value is measured. An investigation into what influences the formation of value enabled that understanding. With regard to art, this lay in examining the various features that affect the formation of the canon of art. The canon of art is the benchmark from which the successes and failures of all artistic endeavours are measured.

This led to an investigation beyond a sole concern with art and into an exploration of the social developments that have led to contemporary society's relationship with art. What has been presented is the development of art role and function with the changing structures of western society and how they have influenced the measurement of value and the formation of the canon of art.

The enquiry into the formation of value has produced two important features of arts role in contemporary society. Its alignment to changing institutes of power in social development has resulted in it serving as an indicator of status. The placement of where value in art lies has been found to adjust to the needs of those in a position to patronise the arts. Art that has successfully provided the patron with ways of displaying prestige has entered the canon of art. The canon then goes on to influence future artistic creativity. When the methods by which art conveys prestige for the patron become available to a wider section of society art in conjunction with the patron re-defines the placement of value. Arts reason for doing so points to its necessity of financial support. It is asserted that the states role is in the provision of that support without the supposed influence of the patron.

Investigating how IMMA functions as a national institute, which is viewed as safe guarding culture for the nation uncovers whether or not the state fulfils this role. But what it reveals is that the formation of the canon of art is very much guided by the taste and desires of the hierarchy of society. Brian Hand in his article Audience as Producers refers to Paul Willemen's claims that the real cultural producers are in fact,

*"...the ones who determine and provide 'templates' for marketable cultural production, the rest of us, artists and intellectuals alike, merely play (i.e. the produce) within the virtual parameters specified for us by the cultural bureaucrat-entrepreneurs"*[266]

The tax incentives for the donation of art to IMMA provide further evidence of this whereby the systems in place by which to patronise the arts are clearly directed at those factions of society that maintain a high social and economic positions. IMMA admits that it would not survive without the private patronage and sponsorship it receives. Pierre Bourdieu viewed patronage as a subtle form of domination but is not viewed as such due to the present perceptions around art. He went on to say that all forms of domination operate on a basis of *misrecognition* that is with the complicity of those who are subjected to them.[267] The State and private sector therefore can be seen as accomplices in the maintaining a particular set of values.

What has also been established is arts powerful ability to convey an ideology. Each ascending power has recognised the importance of influencing culture in the establishment of its dominancy and continued success. The first example of this was found in the Church's use of visual imagery in the guidance of living. The other major moments in the changing structures of society such as the Reformation, the French Revolution also displays this ability to utilise art as a method of conversion.

The evidence of this then provides a clear point of view in which to look at the art supported in the establishment of the new Irish State. The type of art that was provided for presented a particular image of *Irishness*. Edward Said links this desire

to the effects of colonial rule. The state wished to reclaim its culture and assert a value on being Irish. It needed to instil a confidence into Irish society. By providing point of reference that could unify the nation, a positive national image. But the state encouraged a culture that could not produce an economically successful society. The traditional ways and the Irish citizen did not fit into the demands of post-industrialism. Therefore the state needed to mediate culture that brought Irish values in line with values held by the *successful* nations in western society.

The state recognised the ability of art in achieving this aim. It introduced art education into the school systems and the Arts Council provided funding for community arts projects. The use of community arts programmes is based on the theory of art's ability to socially improve those who participate. Jeanne Moore in her report, Poverty: Access and Participation in the Arts, commented that,

*"In recent years, the Arts Council has placed increasing emphasis on broadening access to the arts. Over the last ten years, a series of commissioned policy reports have highlighted the need for greater regional, educational, and vertical (socio-economic) access to the arts"*[268]

Brian Hand notes the replacement of the term *community arts* in the Arts Plan with *audience development.*[269] It is seen as enabling a person and improving their confidence, therefore resulting in them becoming "good citizens", the definition of the term "good citizen" would include being a good consumer. But as was referred to early, this theory comes from measurement of social success based on the values of sustained by the dominant ideology.

This illustrates the role of community arts is not necessarily a celebration of the main beliefs and culture of that community but a conditioning of such communities to subscribe to the values of those in power. The educational and community programmes act as a point of entry into a system of value that would allow for an individual's advancement through the social hierarchies. A participant in Moore's survey raises the following point,

*"I would prefer if 'art' was taken out of community arts. It was designed as a pathway through to high art, which presupposes there is one true art to which all sectors should conform. Their own cultural identity is as strong and as valid as the cultural forms they are trying to aspire to."*[270]

But this manner of thinking ignores the framework that has been established in how to measure value. Each society needs a measuring stick from which to base what is of value. From this develops a framework from which an individual can decipher the differing levels of value. Nicos Hadjinicolaou, in his book, Art History and the Class Struggle, makes this point,

*"The dominant ideology, while it ensures that the people keep their place within the social structure, at the same time it aims at the preservation and cohesion of this structure, principally through class exploitation and dominance. It is in this precise sense that in the ideological level of a society the prevailing ideas, values, opinions, beliefs and so on are those that perpetuate class domination; thus this level is dominated by what may be called the ideology of the ruling class."*[271]

The education and community programmes attempt to break down the barriers of the complex set of visual languages and the perceived elitism of art and aims at social inclusion. In theory, by continually striving to enter into the next level that indicates higher value, the gap between the social groups closes. Although it could also be concluded that entry into the dominant system of value is futile because if the pattern of history continues and while capitalist society prevails the hierarchies will look to find new ways of displaying prestige shifting the placement of art's value once more therefore maintaining the social distance. But the dominant ideology's increasing desire for the consumption of its culture illustrates the threat to the existing balance of power. It acts as an acknowledgement that *other* cultural consumption has the ability to displace it.

The evidence exists that illustrates arts ability to communicate ideas that can lead to the unification of a social group. Unification improves confidence, which is seen as improving economic success. The work done in Ballymun shows the extent to which it can work. But this ability to effect change is often hidden when it is outside the role of community arts. It appears only to be supported when it is deemed necessary to convert a social group that is rejecting the values that lead to economic success.

The emphasis of accessibility for all by state funded bodies could be viewed as an expansion of the market that consumes art. The increasing commodifaction of every conceivable aspect of living and the growing emphasis on accessibility to the arts by state patronised art bodies are intrinsically linked. They are both there to sustain and

improve the economy. The success of the system is best felt by those in the hierarchical positions.

The hierarchies of society shall always be in existence. They will also continue to set out the system of value by which that society lives, as every society needs a framework in which to function, a system of ideology to measure worth. The role of the State is that it continually strives for the attainment of the best possible system for the most people. But it does so by maintaining stability and attempting to achieve an as inclusive society as possible. Dunne's thoughts suggest that, *"...power is different from hierarchical control and manipulation. Ultimately it resides in the capacity for thought, initiative and concerned action of citizens themselves."*[272]

Kirby, Cronin and Gibbons claim that the invention of Ireland one hundred years ago reminds us that resistance must move to creation and that creation requires imagination.[273]Recognising the ability of art to provide a space for unification and articulation of new thinking, by placing art back into society will provide art with an infinitely more successful role in contemporary society. The dispensing with the theories of artist genius and supposed necessary autonomy could help achieve this.

What has become very evident throughout this investigation is that the notion of the necessity of autonomy in order to create great art is a no more than a ruse. Clement Greenberg stated, *"No culture can develop without a social basis, without a stable income."*[274] The canon of art has always been depended on the support of the patron. The values they establish provide the social framework in which society lives. The state provision of patronage for the arts is based on the fulfilment of their needs.

Therefore the manner in which the state supports the arts is influenced by the private patron. The canon of art is a reflection of those values.

The canon is what influences all other artistic production. Arts use in the Ballymun regeneration programme is in aiding the conversion to those values. Culture and art as a part of that has shown itself to be a powerful tool in the successful cohesion of a society. Art therefore plays an important role in society's continued success. At the heart of the visual image is the desire to communicate. The systems of value are what influence what is communicated and how it is done so. The impact of improved accessibility to the arts is ultimately going to alter the placement of value. The Salons in France experienced a resistance to their dominant position. The present canon of art is also going to be effected by growing numbers of cultural consumers. Therefore what is being wished to be communicated it also going to be influenced. Saint-Simon placement of art as a corner stone in the formation of society prevails but it does so in relation to the hierarchies of that society. History has shown that social orders regularly change and with them they bring new placements of value. Arts function and role will continue to be supportive in the success of each one. But it shall also provide the initial space in which the challenge to the system shall emerge.

[1] Arnold Hauser, The Social History of Art, volume II, London, Routledge, 1999, page4
[2] Michael Baxandall, Painting and Experience in the Fifteenth Century Italy, Oxford, Oxford University Press, 1988, page 41
[3] ibid page45
[4] Jacob Burckhardt, The civilisation of the Renaissance in Italy, New York, The New American Library of world Literature, 1961, page 121
[5] Franco Cesati, The Medici, Florence, La Mandragora, 1999, page7
[6] ibid page 7
[7] Hauser Vol II op.cit page15
[8] ibid page14
[9] ibid page 17
[10] ibid page18
[11] Ernst Fischer, The Necessity of Art, Hammondsworth, Penguin Books Ltd, 1981, page50
[12] Hauser Vol II op.cit page32
[13] Baxandall op.cit page 2
[14] Hauser Vol II op.cit page35
[15] ibid page21
[16] Burckhardt op.cit page126
[17] Hauser Vol II op.cit page45
[18] ibid page2
[19] ibid page45
[20] ibid page25
[21] ibid page20
[22] ibid page11-12
[23] Craig Harbison, The Art of the Northern Renaissance, London, The Orion Publishing Group, 1995, page17
[24] ibid page69
[25] Baxandall op.cit page19
[26] ibid page1
[27] ibid page11
[28] ibid page14
[29] ibid page16
[30] ibid page18
[31] ibid page20
[32] ibid page23
[33] ibid page19
[34] Ed. Emma Barker, Nick Webb and Kim Woods, The Changing Status of the Artist, London, Yale University Press, 1999, page 89
[35] Edited by Steve Edwards, Art and its Histories: a reader, London, Yale University Press in association with the Open University, 1999,page125
[36] ibid page125
[37] ibid page125
[38] Barker op.cit page119
[39] ibid page28
[40] ibid page29
[41] ibid page14
[42] Hauser Vol II op.cit page27
[43] Harbison op.cit page107
[44] ibid page109
[45] ibid page110
[46] Idolatry is the worship of idols.
[47] Hauser Vol II op.cit page 113
[48] Harbison op.cit page112
[49] ibid page112
[50] ibid page112
[51] ibid page112
[52] ibid page116

[53] ibid page116
[54] ibid page116
[55] ibid page120
[56] Barker op.cit page141
[57] ibid page129
[58] Harbison op cit page68
[59] ibid page123
[60] Simon Schama, The Embarrassment of the Riches, London, University of California Press, 1988, page 293
[61] Hauser op.cit page179
[62] Arnold Hauser, The Social History of Art, volume III, London, Routledge, 1999, page 8
[63] ibid page6
[64]ibid page 2
[65] ibid page5
[66] ibid page 4
[67] Thomas. E. Crow, Painters and Public Life, London, Yale University Press, 2000, page1
[68] ibid page3
[69] ibid page2
[70] ibid page3
[71] ibid page1
[72] ibid page6
[73] ibid page6
[74] ibid page6
[75] ibid page6 and page19
[76] Hauser, Vol III op.cit page8
[77] Jacques Louis David, www.abcgallery.com
[78]Jacques Louis David, www.essaydepot.com/essayme/2706/index.php, 17 Jan. 2005
[79] Hauser, Vol III op.cit page150
[80] Hugh Honour, Romanticism, New York, Harper and Row Publishers, 1990, page 245
[81] ibid page 245
[82] Hauser, Vol III op.cit page152
[83] Honour op.cit page246
[84] ibid page253
[85] Hauser, Vol III op.cit page152
[86] Honour op.cit page245
[87] ibid page258
[88] ibid page247
[89] The painting the Raft of Medusa by Theodore Gericault. Gericault highlighted the horror endured by the survivors of the lost ship Medusa due to the inadequate and unjust designation of power. As a result of the controversy caused by the painting the king acknowledged his "exclusionary policies" were harming the state and subsequently the captain of the ship was disgraced and the minister of the marine removed
[90] Hauser, Vol III op.cit page166
[91] ibid page 166
[92] Arnold Hauser, The Social History of Art, volume IV, London, Routledge, 199, page 8
[93] Edited Paul Wood, The Challenge of the Avant-Garde, London, Yale University Press, 1999, page24
[94] ibid page24
[95] Edited Richard Kearney and David Rasmussen, Continental Aesthetics, Oxford, Blackwell Publishers, 2001,page 170
[96] ibid page170
[97] Wood op.cit page76
[98] Kearney op.cit page170
[99] Wood op.cit page83
[100] ibid page70
[101] ibid page71
[102] Kearney op.cit page169
[103] ibid page169
[104] Hauser Vol IV op.cit, page19
[105] ibid page19

[106] ibid page19
[107] ibid page83
[108] Wood op.cit page122
[109] T. J. Clark, The Painting of Modern Life, London, Thames and Hudson,1999, page 72
[110] Wood op.cit page190
[111] Cynthia Freeland, But is it Art?, New York, Oxford University Press, 2002, page 6
[112] Edited Francis Frascina, Pollock and After, London, Routledge, 2000, page 48
[113] Wood op.cit page23
[114] ibid page20
[115] Clark op.cit page13
[116] John Bowlt, Russian Art of the Avant- Garde, London, Thames and Hudson, page xxi
[117] Edited Francis Frascina, Pollock and After, London, Routledge, 2000, page57
[118] ibid page 56
[119] ibid page 56
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[130] Featherstone op.cit page17
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[235] http://www.breakingground.ie/BG1_Call.pdf, page10
[236] http://www.breakingground.ie/BG1_Call.pdf, page10 The following people were nominated for the original committee, Peter Sirr, Dublin City Council nominee, Michael Wilson, the Arts Council nominee, John Montague, Ballymun housing task force nominee, Eileen Mc Donagh, the Sculpture Society of Ireland nominee, Cecilia Moore, BRL nominee, Fran Hegarty, BRL nominee, Kevin Kelly, Treasury Holdings, Mick Mc Donagh, representative of the Executive BRL. The Chairman was Jim Barrett, the Dublin City Architect and representative of the Board of BRL.
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[239] http://www.breakingground.ie/BG1_Call.pdf, page9
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Fresco
171 x 151. Cell 9

Fra Angelico

c.1441

Museo di San Marco, Florence, Italy.

Polyptych of the Misericordia

Oil and tempera on panel
Base 330 cm, height 273 cm

Piero Della Francesco

1445-1462

Pinacoteca Comunale, Sansepolcro

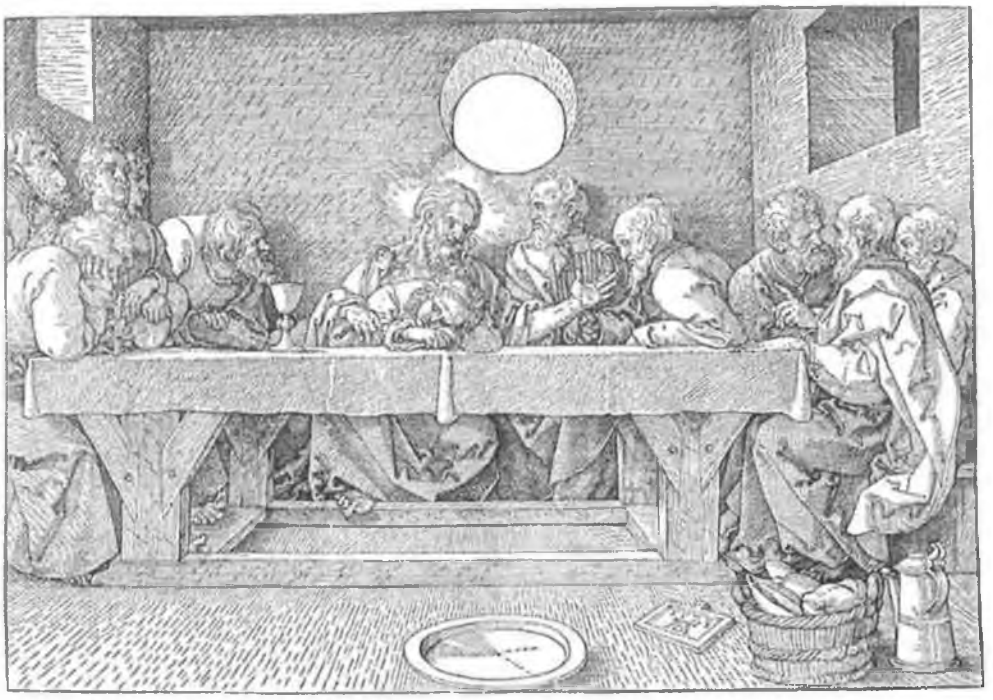
Salt Cellar

Gold, enamel and ebony, 26 x 33,5 cm

Benvenuto Cellini

1540-44

Kunsthistorisches Museum, Vienna



The Last Supper

Woodcut

Albrecht Durer

1523

Graphische Sammlung Albertina, Vienna

Madonna and Child with the Milk Soup

Oil on oak, 35 x 29 cm

Gerard David

c. 1520

Musées Royaux des Beaux-Arts, Brussels

The Oath of the Horatii

Oil on canvas
130 x 167 1/4 in. (330 x 425 cm)

Jacque Louis David

1784

Musee du Louvre, Paris

Orphan Girl at the Cemetery

Oil on canvas
66 x 54 cm

Eugene Delacroix

1824

Musee du Louvre, Paris

The Raft of the Medusa

Oil on canvas
491 x 716 cm

Theodore Gericault

1819

Musee du Louvre, Paris

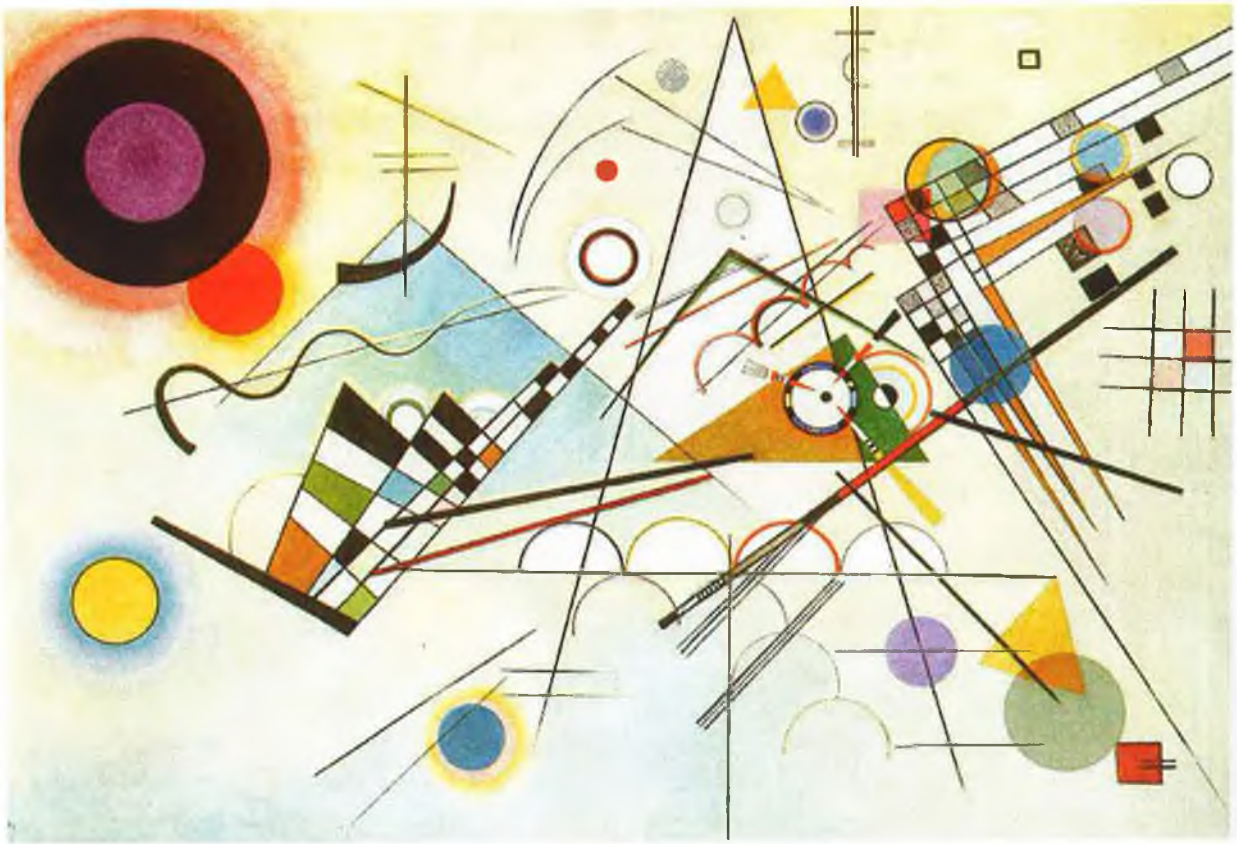
Le Dejeuner sur L'Herbe

Oil on canvas
214 x 269 cm (84 1/4 x 106 1/4")

Edouard Manet

1863

Musee d'Orsay, Paris



Composition VIII

Oil on canvas

Wassily Kandinsky

1923

Solomon R. Guggenheim Museum, New York

A line made by walking

Photograph and pencil on board
375 x 324 mm
on paper, print

Richard long

Tate collection, Britain

The Old Grass Road, Kinsale

Oil, 18.5 x 24in.

Jack. B. Yeats

Courtesy of Sotheby's, London

The Liffey Swim

Oil, 24 x 36in

Jack.B.Yeats

1923.

Courtesy of the National Gallery of Ireland

Men of the South

oil on canvas, 127 x 203.4cm

Sean Keating

1921

Crawford art gallery collection

Image of W.B. Yeats

Oil on canvas, 70 x 70 cm

Louis le Brocquy

1960

Private Collection

Image of James Joyce

Oil on canvas, 70 x 70 cm

Louis le Brocquy

1977

Tate Gallery, London

Big Red Mountain Sequence

Oil on canvas, 185 x 220 cms

Anne Madden

1967

Trinity College Dublin / The Arts Council

Aran Field

Oil on board, 125 x 120 cms

Anne Madden

1957

Shelter No. 30

Rochelle Rubinstein Kaplan

1995

Large Solar Device

tempura on canvas, 234 x 153cm

Pat Scott

Undated

Dublin City Gallery The Hugh Lane

Megaceros Hibernicus

Oil on canvas
168.5 x 183 cm

Barrie Cooke

1983

Collection Irish Museum of Modern Art

CHILD'S DRAWING OF HOUSE

EXAMPLE OF CONSTRUCTION

CHILD'S DRAWING OF HOUSE

EXAMPLE OF CONSTRUCTION

Playhouses

Mixed media

Niamh Breslin

2004

Positive/Negative

Photograph

Keifer Kennedy

2004

Positive/Negative

Photograph

Jonathan Evans

2004

Positive/Negative

Photograph

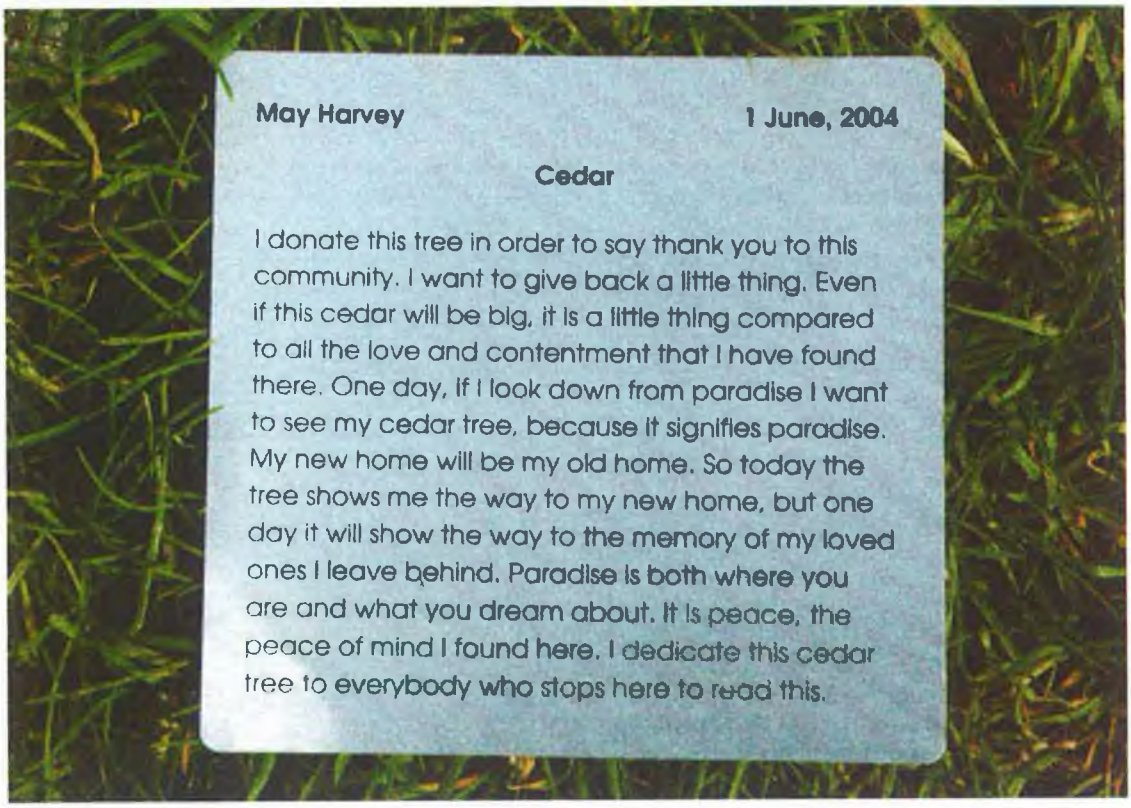
Declan Kenny

2004

Portrayals

Jeanette Doyle with the women from the Star Project

2005

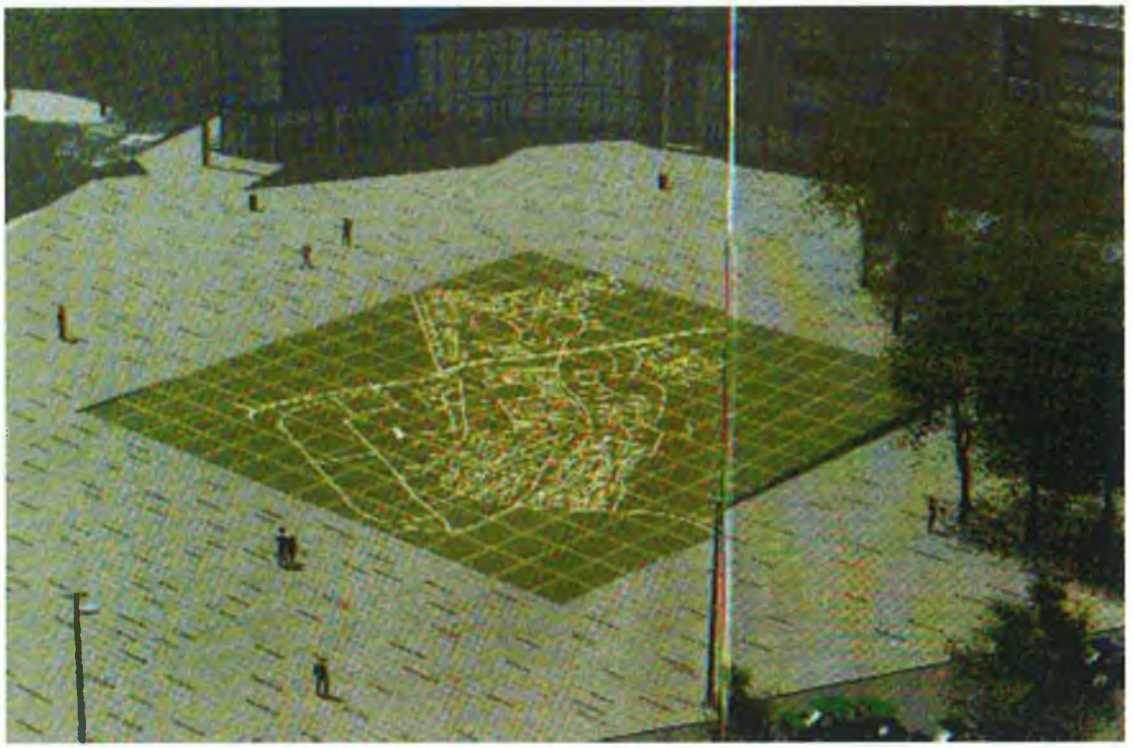



A Map To Care

Dedication plaque for one of the trees

Jochen Gerz

2005



A Map To Care

Artists Impression of The Civic Plaza, Ballymun

2005

# Appendix to Irish Chapter

# Arts Council

The Irish section set out the framework that is in place in which art is created in Irish society. The Arts Council was and still is the primary state patron of the arts. While the Arts Council does not directly fund or have direct authority over the two case studies that are undertaken by the thesis, the Council has affected them through influencing the policy making of the state. Therefore it is necessary to investigate the setting up of the Arts Council, the reasons for doing so and its changing remit over the years.

As has been outlined in the previous chapter, emphasis lay in the use of culture as a method of forming a sense of identity. Years of colonial rule had resulted in the need to project a culture much removed from it preceding image. The theories behind this have already been asserted and the emphasis of this chapter shall be on the actual mechanics of the Arts Council.

Since the establishment of the state many proposals for the arts had been submitted to the Dail over the years but had all been rejected. Reports had been commissioned by the Government to investigate the necessity of a supporting body for the arts. One such commission resulted in the Thomas Bodkin Report referred to in the preceding chapter. When Bodkin had completed the report he claimed that, *"No civilised nation of modern times has neglected art to the extent that we have during the last fifty years"*[1] In Bodkins report he advised that a department or sub-department be established to administrate the various cultural institutes and act in an advisory role to ministries that might require such services.[2]

The Arts Council of Ireland, officially called An Chomhairle Ealaion, was set up on the 4th of December 1951 as a result of the first Arts Act. Its remit was to *"...stimulate public interest in the arts; assist in improving the standards of the arts and organise or assist in the organisation of exhibitions..."*[3] Its secondary role was to advise government on arts matters when requested.[4] The Arts Council working under the guidelines of the 1951 Arts Act was viewed as an effort to *"remedy"* the failings outlined by Bodkins.[5]

The framework of the Council was adapted from the British Arts Council model. The British Arts Council had been established post- war as a means to aiding the *"rebuilding of cultural life in the aftermath of the Second world war."*[6] It was the first arts agency in the world to allocate state funds at the "arms length" from politicians.[7] The arms length principle is viewed as providing the support for the independent space needed by the arts, removed from political and economical pressures and influences.

The reality of the arms length principle is not as clear cut as the theory. A number of examples illustrate the actuality that it is all but impossible to remove the arts from the effects of political, social and economic influence. When the Arts Council was set up it was on probation throughout most of the fifties. According to Brian Kennedy in his book, Dreams and Responsibilities, this resulted in many of the Arts Council members being loathe to publicly criticise the politicians.[8] Another example was when, the then Taoiseach, John Costello, directly requested that a grant be made to the writer Patrick Kavanagh.[9] Also when the Gate theatre badly needed funding the Taoiseach decided to give them an annual grant of £5000. He increased the Arts

Councils funding by £5000 on the condition that it was to be given to the Gate. Any increase in funds for the arts is to be welcomed but the manner in how they were undermined the autonomous status of the Arts Council.

Finally, the quite extraordinary process of appointment of Sean O'Faolain to the post of Arts Council director illustrates most clearly the exerted influence of politics on the arts. Costello on the advice of his son suggested O'Faolain. This was supported by Bodkins but the Archbishop of Dublin, Dr. John Charles McQuaid disagreed. The basis of McQuaid's was on O'Faolain reputation "*...as a rebel and anti-establishment...*" who had also publicly disagreed with McQuaid. The fact that the view of the Archbishop of Dublin was considered in State affairs undermines the arms length principle.

The Arts Council under the chairmanship of Mervyn Wall realised that it was vulnerable to the wishes of the government and could have the grant taken off them at any time. Wall encouraged the Council to establish trust funds.[10]In 1958 William J.B. Macaulay wrote a cheque of £20,000 to be used to award fellowships.[11] This was the first trust fund. By attracting private sponsorship they did remove some of the control of government but this was then replaced by the donor. Macaulay set out a list of criteria that the successful candidate should fulfil.[12]

In 1960 Fr. Donal O'Sullivan became the Chairman of the Council. He remained there until 1973. O'Sullivan instigated the Arts Council collection. As was pointed out in the previous chapter this resulted in a collection of works that bowed to his particular taste and did not represent the spectrum of Irish art of the time. But

Kennedy also maintains that public patronage of artworks by the Council provided the lead for large companies and financial institutes to follow suit.[13] By encouraging major financial institutes to support the arts not only widened the audience of the arts but aided the level of private donations to the Arts Council. This was considered to strengthen the Council's position as an autonomous body from government.

In 1965 the Institute of Public Administration ran a series of lectures and in these they stated that, *"...the arts could no longer being considered a side issue."*[14] Yet the funding that the Arts Council received had only been increase from £20,000 to £40,000 in the space of 15 years. Between the Cork Opera House and the Abbey Theatre, both of who received large funding, and the money invested in the expansion of the collection, there was no money left to develop an arts policy.[15]

O'Sullivan revealed that from 1959-1969 the Arts Council had purchased 800 works of art. In 1971 it spent £17,000 on art from the Rosc exhibition. Colm O'Briain, the chairman of the Project Gallery, who had only received £3000 from the Arts Council in a 4 year period, voiced his concern. On hearing how much funds had been allocated to the procurement of artworks he argued,

*"In a small country like ours, were resources are limited ...every pound spend should be justified in terms of what it produces. They should stop trying to put their money on the winning horse and promote art for all, not just the ones who have made it."* [16]

The attraction of support for the arts by the private sector was an aim of the Arts Council but the cost of collecting prestige's artwork consumed much of the funding that could have been used to research and develop an arts policy. So far the support of the arts had been a very ad hoc affair. The Arts Council needed to alter its agenda and move toward establishing a strong infrastructure for the support of the arts.

It could be argued that the evident sway toward the elitist facet, that all arts can possess, was an inevitable one when faced with art history. As has been asserted throughout the thesis, the maintenance of high value in the arts is something that is a necessary element to arts continued patronage. But as a state body the Council was failing in its aim to encourage and support the arts on a national scale.

By 1968 the ministers of government were starting to recognise the need for some level of formal education in the arts (as was outlined in previous chapter). This interest in broadening the scope of those who engaged in art and the mood of discontent with the work of the Arts Council resulted in the State implementing the second Arts Act in 1973.[17] The act mainly dealt with the organisation and structure of the Arts Council.[18]

Under the directorship of Colm O'Briain the Arts Council introduced individual grants to artists.[19] It also resolved to become media friendly in a bid to shed its image of pertaining to elitism. [20] One of the changes brought about by the 1973 Arts Act was the increase from seven to seventeen in memberships. This was done in order for the Council to be able to better support the broad range of arts in Ireland. It was also hoped that it would allow for a more *"...equitable geographical representation."*[21]

From the years 1951 to 1973 over 70% of the funds for the arts remained in the Dublin area. This imbalance needed to be addressed. By 1985 the Arts Council had initiated a partnership with the local authorities to co- fund the salaries of arts officers. The Council also developed partnerships with local authorities on the advancement of their arts policies[22]. It is during this period that the Per Cent for Art Scheme gets going and Aosdana has been established. (Both of these are outlined in previous text.)

Surprisingly, it was not until 1995 that the first formal arts plan was drawn up, some 44 years after the Council was established. This clearly set out the remit of the arts council for the next 5 years. Within this there was an emphasis on the development of community art. While continuing to provide funding for individual artists and institutions the Council focused on the gathering of information in how to go about tackling the issue of participation. Firstly there was the Arts and Local Authorities report. This was followed by the Local Authority Expenditure on the Arts and the Poverty; Access and Participation in the Arts. It is from now on that the Arts Council can be seen to be trying to develop new policies by the increased level of funding allotted to research of the arts.

A further review of the Arts Council and other state patronage of the arts was undertaken in 2000. This was called Towards a New Framework for the Arts. Following this the third Arts Act was enacted in 2003. This act reiterated a number of aspects of the previous act and for the first time made specific reference to the arms length principle regarding the position of the Council. It also required the local authorities to implement their art policies inline with government art policies.

In 2002, just prior to the Arts Act 2003 the Arts Council launched its second arts plan. In this plan a clear emphasis was placed in the development of audiences. The arts community rejected this plan and it resulted in the resignation of the chairwoman and the shelving of the plan. The Council is now in the middle of the process of producing a new plan that shall set its future agenda. It is doing this in consultation with artists and the broader art community. There is on ongoing effort on the part of the Arts Council to identify the state of the arts in Ireland. From this information the Council is then in a position to improve policies that tackle the problems at hand. It does this in conjunction with other state agencies and other sectors.[23]

The funding the Council receives is much improved from its modest beginnings but still remains short of the funds needed to combat the backlog of problems that exist due to the previous neglect by the State of cultural issues. The Arts Council moved from a concern with supporting the arts in the manner of commissioning, exemplified by O'Sullivan and gestures through to a focus on audience development. Its present position is one of striking the balance between the pursuit of excellence, support of the artist and engagement of society, national and international, with that art. The Council recognises the importance of the artists but equally the importance of the audience of that art. It is from this standing point that the next plan shall be produced.

[1] Brian. P. Kennedy, Dreams and Responsibilities – The State of The Arts in Independent Ireland, Arts Council, Dublin, 1991, p65
[2] Towards a New Framework for the Arts. Department of Arts, Heritage, Gaeltacht and the Islands, 2000, page 8
[3] Ibid page 9
[4] Ibid, page9
[5] Ibid ,page 9
[6] Compendium, United Kingdom Historical perspective: cultural policies and instruments. http://profiles.culturalpolicies.net/_php/pprintm.php
[7] Ibid
[8] Op.cit, Kennedy page 113
[9] Ibid, page115
[10] Ibid, page 134
[11] Ibid, page 134
[12] Ibid, page 134
[13] Ibid, page 141
[14] Ibid, page 143
[15] Ibid, page 148
[16] Ibid, page 168
[17] Op.cit Compendium
[18] Op.cit Towards a New Framework for the Arts, page 10
[19] Op.cit Kennedy, page181
[20] Ibid, page 181
[21] Op.cit Towards a New Framework for the Arts, page 10
[22] www.artscouncil.ie/organisation/main1.htm
[23] ibid