

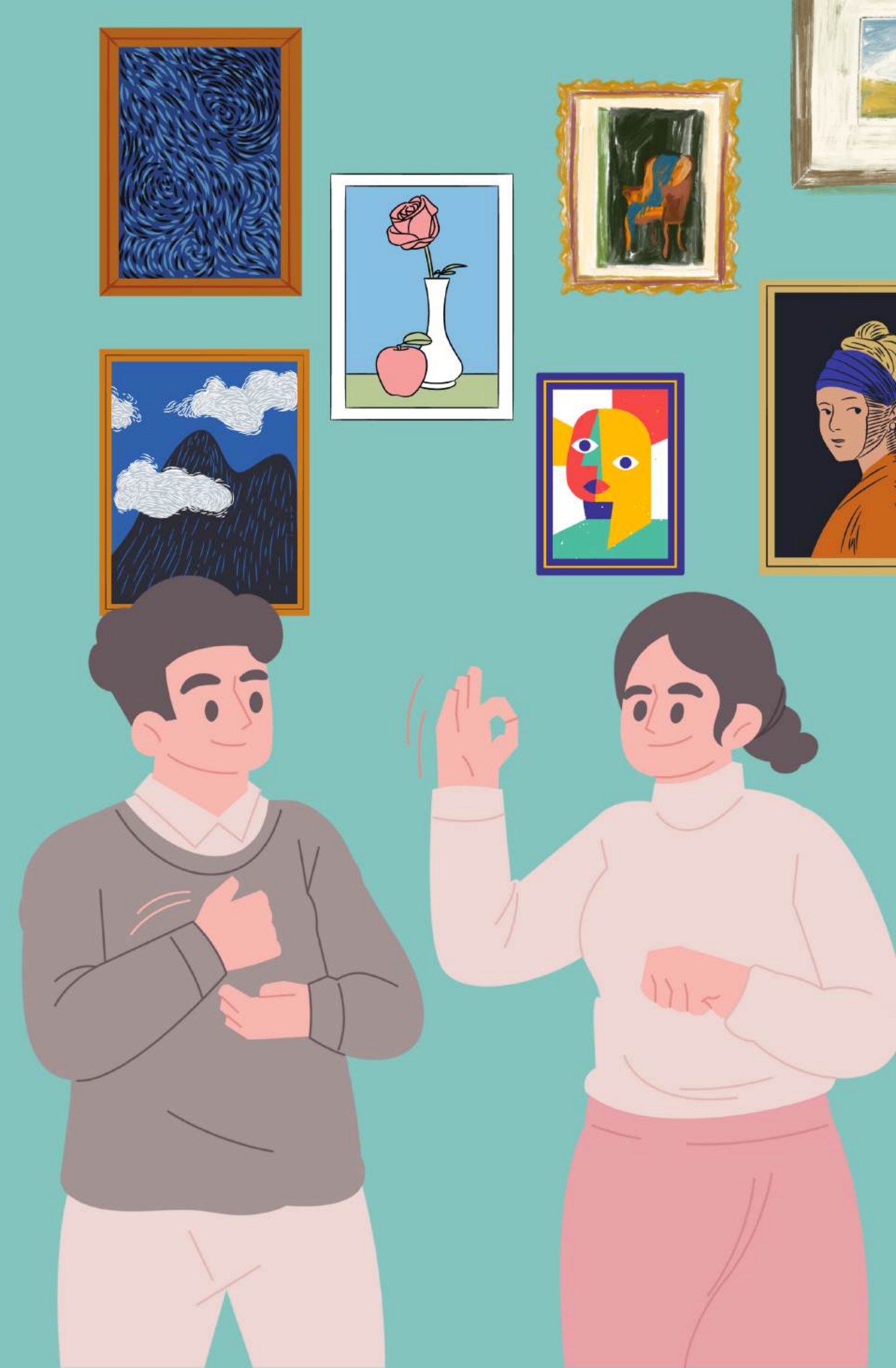
Project Pitch Idea:

# AN IRISH SIGN LANGUAGE ART MUSEUM GUIDE

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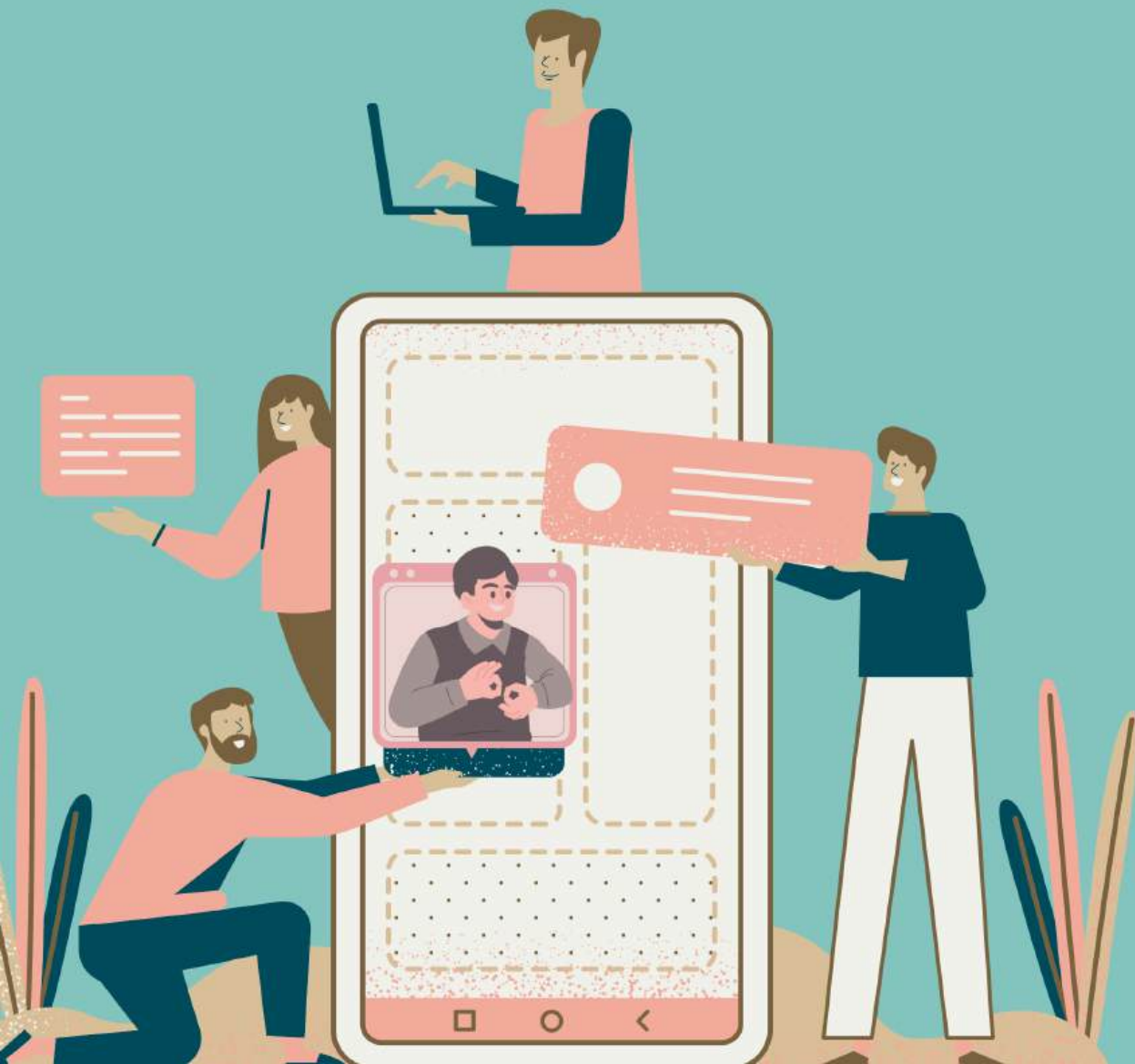
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Robyn Quigley



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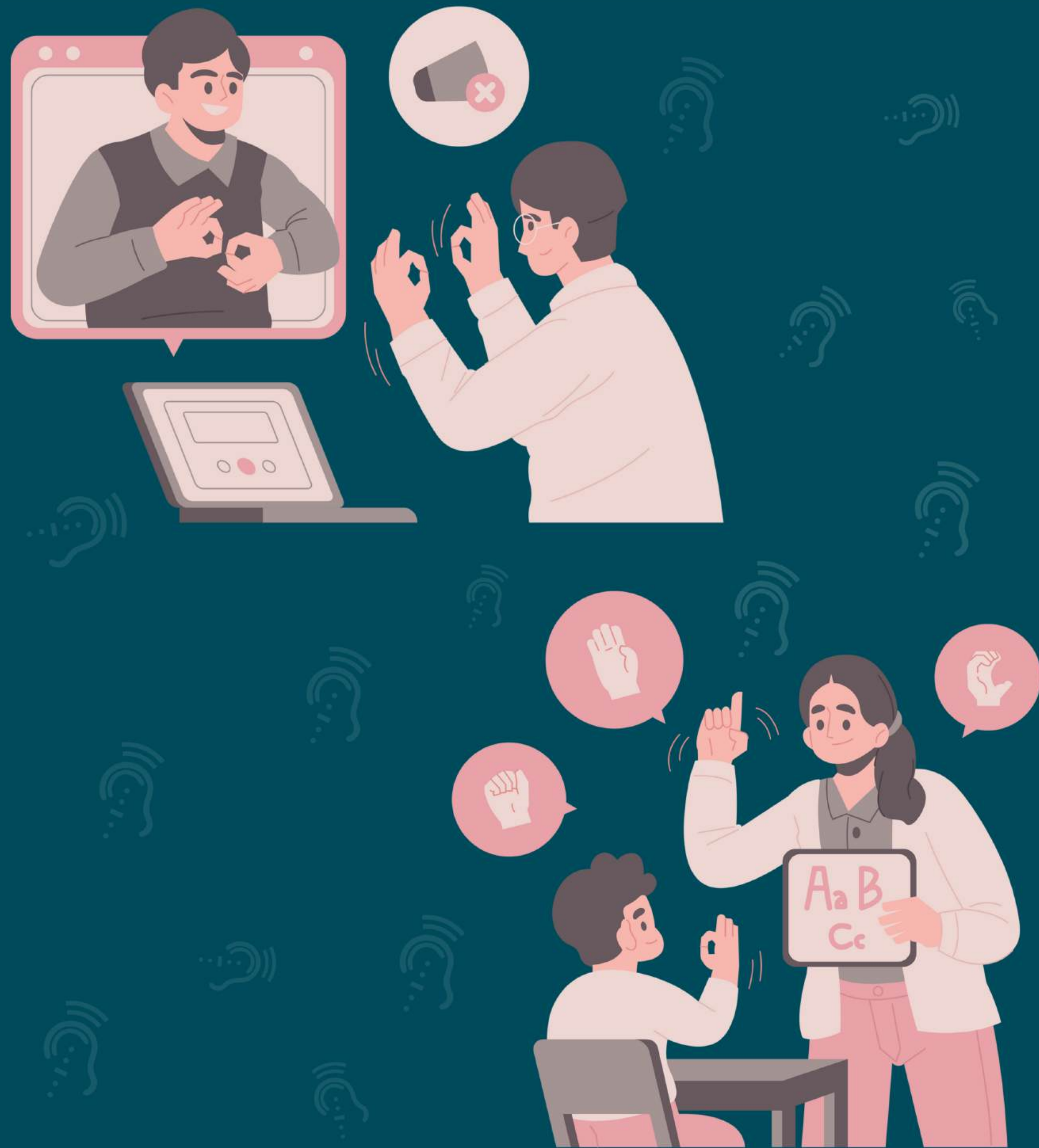




# About My Pitch:

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I would like to create an accessibility-focused **app** designed for Deaf individuals who want to explore and understand artworks in art galleries more deeply. The app will provide detailed information about specific paintings through several interactive and accessible features.





# Such Features:

- **Sign Language Interpretive Videos:** Each artwork will have a corresponding video with a sign language interpreter explaining the background, style, and meaning of the painting.
- **3D Renderings of Paintings:** Users will be able to view a 3D visual representation of the artwork, allowing them to explore texture, depth, and detail in a more immersive way.
- **Quiz Game:** To reinforce learning and engagement, there will be a fun quiz game related to the artworks and their history.
- **Puzzle Game:** A puzzle feature will let users reconstruct paintings virtually, enhancing visual memory and interaction with the artwork.





# Purpose



The reason I'm pitching this idea is because, as a Deaf person myself, I've had first-hand experience of not receiving the access I deserve when visiting art galleries.

While hearing individuals are often given audio-guided tours, Deaf visitors are usually expected to rely only on the written descriptions on the walls. Which creates a clear gap in the experience—one that misses out on the richness and emotional depth that accessible storytelling can offer.



## The Sixties: The Rise of Abstraction

The 1960s saw the rise of some of the important Modernist painters and sculptors of Lebanon. Beirut at the time enjoyed a dynamic cultural scene. Galleries were flourishing and influential cultural institutions supported the development of young artists, in part thanks to the relative stability of the country.

From 1961, the annual Salon d'Automne at the Sursock Museum established itself as an important cultural event, its eclectic exhibitions stimulating public interest in Lebanese art.

This decade saw the widespread adoption of abstraction in the visual arts. Many painters had studied in France, discovering contemporary trends of nonfigurative art, principally that of Neo-Cubism and New Realism, a movement proclaiming new ways of perceiving the real.

The 1964 Salon was a turning point for abstraction in Lebanese art. Two painters who would come to prominence in the following decades took part. Aref el Rayess exhibited a series of abstract works dominated by the interplay of fluid lines and colors, while Shafic Abboud exhibited compositions influenced by Parisian Lyrical Abstraction. Other artists such as Nadia Saikali, Elie Kanaan, and Jean Khalife followed suit in more figurative ways. Saloua Raouda Choucair was embraced as an important abstract sculptor, exhibiting *Architecture de demain* [Architecture of Tomorrow] (1965) and receiving the Sursock Museum Grand Prize.

Paul Guiragossian remained faithful to his streamlined figuration, with its elongated women and maternal figures. His approach echoed that of several contemporary artists of the time, among them his fellow Armenian Georges Guv.

### المسبكات: ولادة التجريد

شهدت الستينيات في لبنان ظهور العديد من روادى الفن الحديث. بيروت في تلك الفترة كانت تتمتع بمشهد ثقافي دينامي. كانت المعارض تزدهر والمؤسسات الثقافية تدعم تطوير فناني الشباب، وذلك بفضل الاستقرار النسبي للبلاد.

منذ 1961، أصبح المعرض السنوي في متحف سركسوك الثقافي حدثاً هاماً، حيث ساهم في إثارة اهتمام الجمهور بالفن اللبناني.

شهدت هذه الفترة انتشاراً واسعاً للفن التجريدي. درس العديد من الفنانين الاتجاهات المعاصرة في الفنون البصرية، وخاصةً في التجريد الجديد والواقعية الجديدة. هذه الحركات أثرت في طرق رؤية العالم.

في عام 1964، كان المعرض نقطة تحول للفن التجريدي في لبنان. فنانين من شأنهم أن يصبحوا من الأسماء البارزة في العقود التالية شاركوا. أرفع الرياس عرض سلسلة من الأعمال التجريدية التي تتميز بخطوط سائلة وألواناً غنية. في حين أن شافيع عبود عرضت أعمالاً تتأثر بالواقعية اللفظية.

فنانين آخرون مثل نادية ساكالي، إيلي كنان، وجمال خليل، تبعوا هذا المسار في أعمالهم التجريدية. صالوة راودا شوقاير أصبحت من أهم النحاتات التجريديات، وعرضت *الهندسة المعمارية للغد* (1965) وحصلت على جائزة متحف سركسوك.

بطل جويرجوسيان ظل مخلصاً لخطوطه البصرية، مع نسجته من النساء الممتدات وصور أمهات. أسلوبه كان متشابهاً لعدد من الفنانين المعاصرين من تلك الفترة، من بينهم الجورجس جوف.

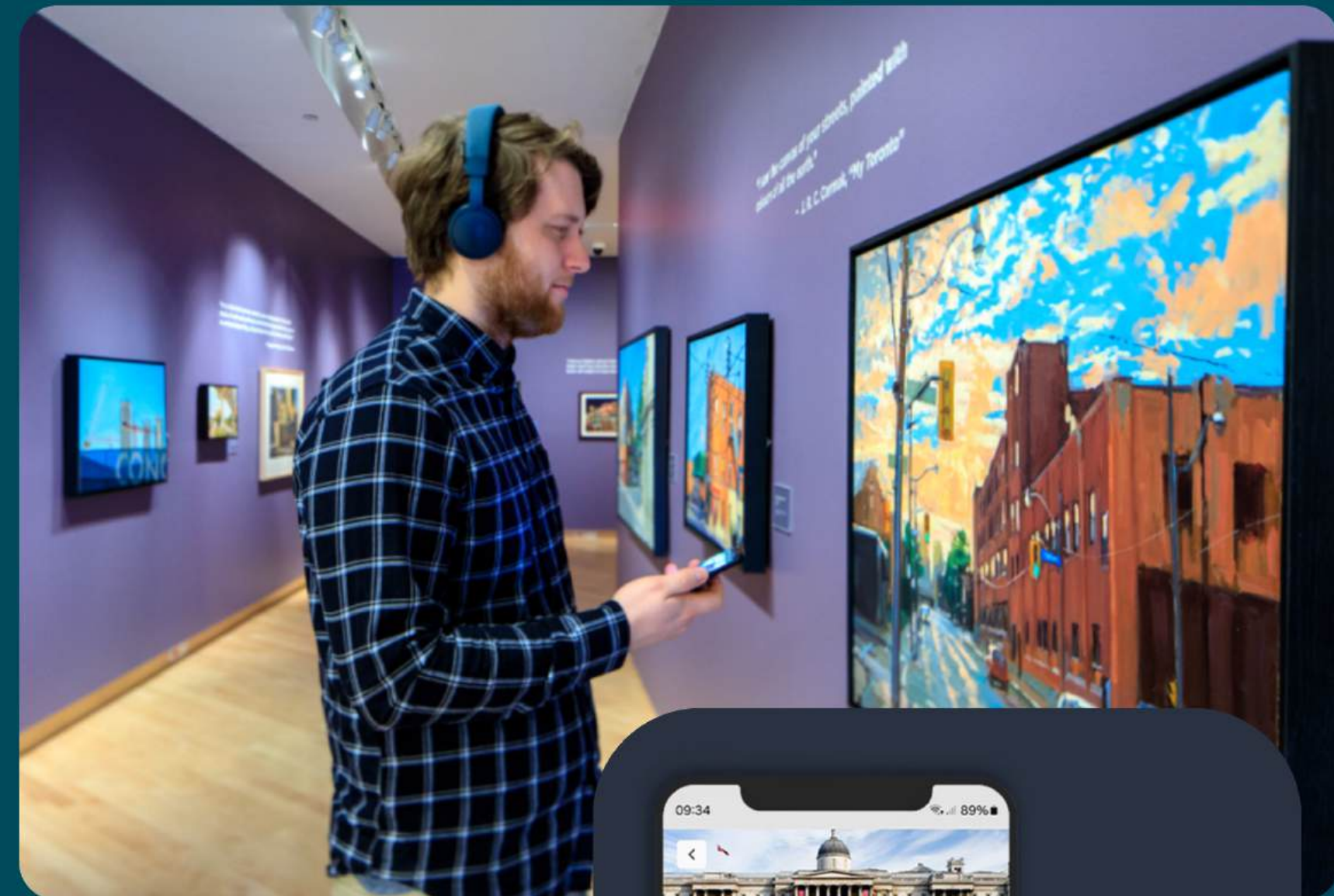


Aristide Maillol  
French, 1861-1944  
Pierre-Auguste Renoir, 1906  
Boulevard

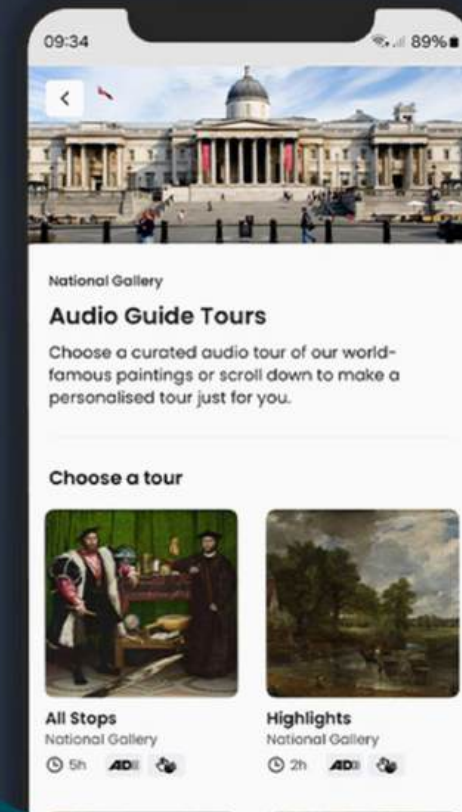
This decade is one of only a few portraits Maillol ever made, and he described the process of depicting fellow artist Pierre-Auguste Renoir (1841-1919) as arduous and complicated. The impressionist painter suffered from health problems in his later years, and at the time of this portrait the effects of his various ailments were already visible. Maillol accurately captured some of those symptoms in his portrait of the artist wearing his favorite hat, showing the painter's sagging facial muscles and drooping mouth. This sculpture is one of a pair of works commissioned by the dealer Ambroise Vollard, who also paid Renoir to paint a portrait of him in which he contemplates a sculpture by Maillol.

Camille Pissarro  
French, 1830-1903  
Mardi Gras on the Boulevards, 1897  
Oil on canvas

Respect for his rural landscapes, the impressionist painter Pissarro turned his eye to the city of Paris only in the 1890s. During what was to be the last decade of his long career, although his Parisian views were undertaken more as a commercial venture, they also presented the artist with an exciting new challenge: how to capture the momentary change of the large crowds that filled the wide boulevards lined with tightly packed buildings of modern Paris. This painting is one of three canvases of the same subject that Pissarro painted in 1897 from the vantage of a room in the Grand Hotel de France. In the foreground, the festive Mardi Gras parade unfolds as the Boulevard Marches, an important and colorful feature in the Parisian scene.



## Audio Information





# The Barriers:

Museum and gallery wall text is often the main way artworks are explained—but for many Deaf individuals, especially native Irish Sign Language (ISL) users, this can be hard to understand.

English is a second language for many Deaf people and has a completely different grammar and structure than ISL. Without access to sound or phonetics, learning to read in English is much harder.

So when Deaf visitors are told to "just read the text," it ignores real language barriers. This is why alternative, visual-first methods—like sign language interpretation and interactive tools—are essential for making museum experiences truly inclusive.

# Audience

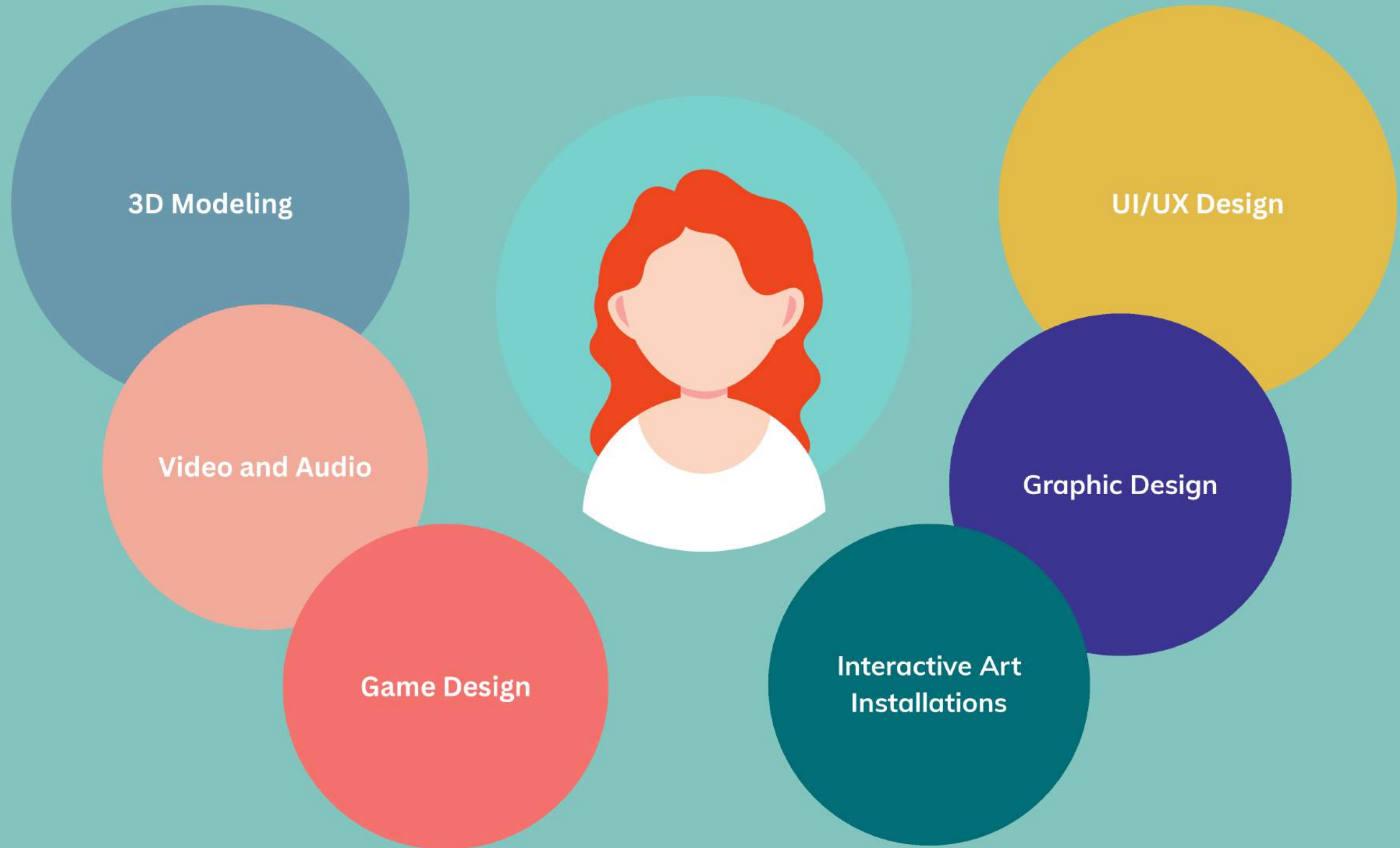


Primarily Deaf and hard-of-hearing individuals, but also inclusive of anyone who benefits from visual, interactive, or non-audio-based ways of learning and engaging with art.





# Areas of Interest:





# Not So Interested:

Programming



Processing



# Time Frame:

- June- Plan / Research
- July- Design, Code & Edit
- August- Debug, Test & Launch





# Want to work with:

## Skills:

UX/UI Designer

Programmer

3D Modelling

Audio

Processing

## Attitude:

Team Player

Doesn't delay things till the end

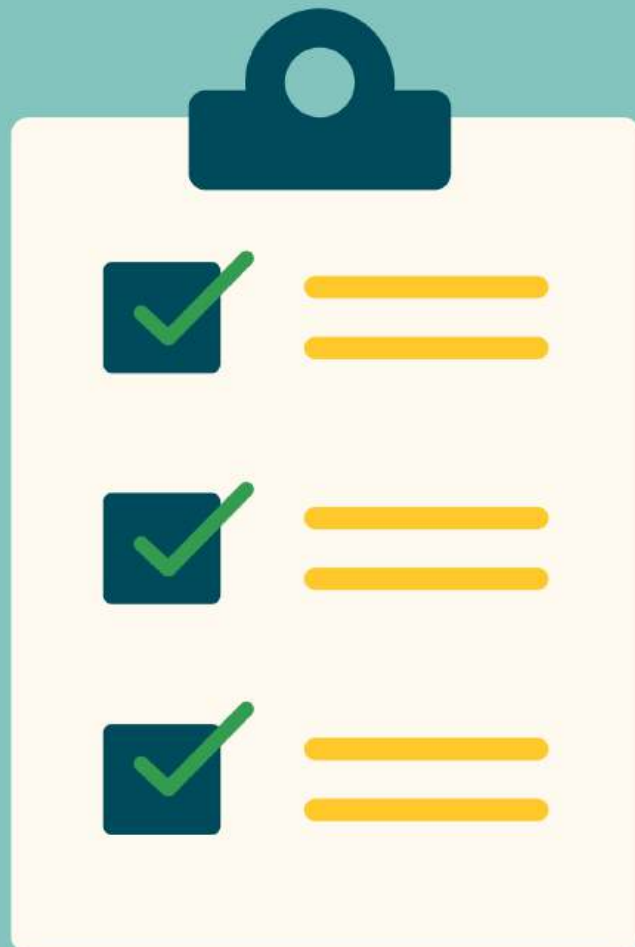
Thinks outside the box

Meetings in person

Gives a 100% to the overall project



# If my project doesn't get picked



## Game Design

I'm also interested in game design specifically 3D models, environments, and assets using Blender rather than coding or narrative.

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## Interactive Art Installation

I'm drawn to art installations as they transform physical spaces into immersive, thought-provoking experiences and I love the idea of using scale, material, and interaction to evoke emotion and invite audiences to see the world in new ways.

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## VR Environment Design

I find it fascinating how VR environment design focuses on creating immersive, explorable 3D spaces using tools like Blender and i would love to be able to design new worlds and spaces for a summer project.

# Attention



Thank You



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