

TEACHERS PACK

art behaviour class dialectic experience
family genius hegemony industry jargon
keywords liberation media naturalism
ordinary peasant racial sex tradition
underprivileged violence welfare

Art, Culture & Society
in 1980s Britain

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INTRODUCTION

Keywords: Art, Culture and Society in 1980s Britain is an exhibition and lecture programme organised by Tate Liverpool in collaboration with Iniva (the Institute of International Visual Arts), London. It is based on Raymond Williams's *Keywords: A vocabulary of culture and society* which was first published in 1976 and revised and expanded in 1983. Focusing on the period of the book's initial reception, the exhibition aims to explore words and their shifting meanings through works of art.

Raymond Williams's *Keywords* is a seminal work in the study of the English language as well as the fields of cultural studies and visual culture. It contains over one hundred and thirty words which are considered in a series of short essays, giving an account of each word's current use, its origin, and the range of meanings attached to it. Williams understood *Keywords* as those terms that crop up repeatedly in discussion of culture and society, such as *Art, Class, Genius, Media*.

The book is organised alphabetically starting with A for Aesthetic and ending with W for Work. Williams said that he often wished some other 'form of presentation could be devised,' for his project which could reflect how words relate to each other. The exhibition *Keywords* attempts to create such a format by arranging 'clusters' of art works around words to invite discussion, interrogation and expansion of their meaning.

The artist Luca Frei working in collaboration with Will Holder has been commissioned to design and draw a number of Keywords directly onto the gallery wall allowing for connections between word and the works installed beneath them to be explored. These are:

- Structural, Private, Folk, Violence, Criticism and Liberation (In the Riverside gallery)
- Formalist, Myth, Anthropology, Native, Materialism, Unconscious, and Theory (Dockside)

As well as reflecting the meaning of specific words, the selection of artworks also hopes to have an affinity with Raymond Williams's ethos – his political concerns as an active socialist, his progressive understanding of the arts, his contribution to cultural studies and its relationship to the multi-cultural society emerging during the 1980s which was transforming Britain as well as the English language. The exhibition focuses on the oppositional politics that became a powerful force during this volatile and often violent period in British cultural history: the politics of gender, sexuality and race that inspired artists such as Lubaina Himid, Willie Doherty, Derek Jarman, Donald Rodney and Sunil Gupta.

This pack has been designed to support teachers and educators in planning a visit to the exhibition,

with a collection of activities, workshops and points for discussion. It is intended as a starting point that will trigger your students' ideas about words, their meanings and possible links with works of art, not only in the *Keywords* exhibition, but other parts of the gallery such as the *DLA Piper Series: Constellations* display.

The activities are suitable for a range of ages and abilities and can be adapted to your needs before, during and after your visit.

For further details about visiting Tate Liverpool with your group see: tate.org.uk/learn/teachers/school-visits-tate-liverpool
Email vsa@tate.org.uk or
call +44 (0)151 702 7400

A special school group price for exhibitions is available if you book and pay at least two weeks in advance

RAYMOND WILLIAMS AND KEYWORDS

'This is not a neutral review of meanings. It is an exploration of the vocabulary of a crucial area of social and cultural discussion, which has been inherited within precise historical and social conditions and which has to be made at once conscious and critical subject to change as well as to continuity.'

– Raymond Williams

Introduction to *Keywords*, 1976

Williams's education at Trinity College, Cambridge, was interrupted by his army service during Second World War. On his return to the university in 1945 he found that not only had attitudes towards politics, religion and culture changed among his colleagues, but also the words they used. 'They just don't speak the same language,' he found himself saying to a friend who had also been away during the war. From a Welsh working class background and a committed socialist, Williams was interested in the relationship between society, language and literature. He became fascinated in the natural process of evolution in language and studied not only the etymology of words which cropped up continually in discussion among his academic circle, but also the shifts in meaning of problematic words such as 'culture' that had taken place in response to changing social, political and economic situations.

Keywords was originally intended as an appendix to his *Culture and Society*, which was completed in 1956. However, when his publisher demanded a shorter text, it was removed and subsequently took on a life of its own as he continually added to the file over the next twenty years with new words, examples and points for discussion.

Williams stressed that his book was not intended as a dictionary of terms and he claimed that it was concerned with 'meanings and contexts.' The second edition of *Keywords*, which he revised himself in 1983 with a further 21 words, reaffirmed his 'sense of the work as necessarily unfinished and incomplete,' and it is in this spirit that *New Keywords: A Revised Vocabulary of Culture and Society*, edited by Tony Bennett, Lawrence Grossberg and Meaghan Morris was published in 2005 (Blackwell Publishing Ltd, Oxford). This updated and revised version builds on Williams's work in order to reflect the transformation in culture and society of the next generation.

In 1989, The Raymond Williams Society was established with the aid of supporters, family and friends of the writer who died in 1988, with the aim of developing intellectual and political projects connected to the writer's work (see: www.raymondwilliams.co.uk/) and the exhibition

and talks programme organised by Tate Liverpool in collaboration with Inviva continues to build on the foundations laid by Williams and keeps the process of interrogating the vocabulary of our society and culture alive.

ACTIVITIES

Choose your own Keywords as a class and pin them on the wall. Invite students to add words, images, newspaper cuttings, ephemera, dictionary definitions, etc, until each word has a 'cluster' of associated material. Assign groups of students to each word and ask them to talk about and expand its meaning by examining the material and making their own connections. You could use the material to make a collage based on each keyword.

In the Classroom: show your students images of works from the exhibition (you could use the Works in Focus from this pack). Ask them to write down words that come to mind and note their personal associations. Collate their responses and decide on a number of keywords of your own for each work before visiting the exhibition.

Compile a list of words which have evolved throughout history so that the modern meaning is different to its original usage.

Write new dictionary entries of words that are used today that aren't already there or are

used in a different context to think about how language is constantly evolving.

Discuss the impact of fonts in text. Can the shapes, sizes or case of letters affect the interpretation of words? Try out a range of fonts on words such as **love, hate, art, comedy, tragedy, violence, peace**, etc. Use different materials for your words such as paper, fabric, paint, clay. Cut out words from newspapers and magazines. Use stencils, plastic alphabet letters or stickers. Experiment with colours. Design your own font perhaps based on your own handwriting.

Listen to a song about words: Tom Tom Club, *Wordy Rappinghood* 1981 www.youtube.com/watch?v=jPNnvdXV5lk) Write your own rap or protest poem.

FURTHER RESOURCES

Williams, Raymond, *Keywords: A vocabulary of culture and society*, Fontana Press, 1976, (revised edition 1983)

<http://sirmykel.files.wordpress.com/2012/11/keywords-raymond-williams.pdf> (complete book)

<http://keywords.pitt.edu/whatis.html>

<http://www.wordle.net/create>

DAVID HOCKNEY MY PARENTS 1977



David Hockney, *My Parents* 1977 © David Hockney Collection: Tate, London

'My paintings have content, always a subject and a little bit of form...you should have a balance between these two to make a really good painting.'
David Hockney (*Hockney on Hockney*, 1976)

In the late 1970s, Hockney began to explore the methodology of painting, often making explicit references to art history in his work. Here he employs the traditional genre of portraiture as a means of investigating the structural relationship between form and content. The subject is his parents, painted with affection and Hockney faithfully captures both their characters as individuals and their relationship as a close couple. However, the painting is also about the act of making art – how the image is constructed, composed and how the artist creates an illusion of space to convince us that we are looking at a representation of real people.

Hockney greatly admired his parents. Laura was a vegetarian, which was unusual among her generation and a devout Methodist. Kenneth was a socialist, an anti-smoking campaigner and amateur artist. They were both happy to pose for their son, though Kenneth was easily bored and inclined to fidget. Hockney described him as being 'in his own world. My mother is sat there, rather patiently, doing what I say. My father cannot do that. He finally picks up a book to look at the pictures.' There is also a sense of tension in Kenneth's pose, with his feet not quite resting

DAVID HOCKNEY

MY PARENTS 1977

on the ground. Neither parent seems entirely at ease, for this is not their own environment – the modern furniture, art books and trolley belong to Hockney's London studio where they visited him in late 1976.

Hockney described the difficulty of looking at his subject through the eyes of an artist and a son: 'It's hard to paint your parents because you are examining both them and yourself, it's a portrait of three people in a way.' Preliminary sketches and an earlier version of this work, *My Parents and Myself* 1975, reveals that Hockney originally intended to place his own reflection in the mirror in order to be included in the intimate family composition. The relationship between the three in this earlier work was emphasised, not only by the internal structure of the painting, but also a flat triangle painted behind them on the wall. (See: <http://theportrait.wikispaces.com/Visual+Index> for an image of this work)

In *My Parents* 1977, he replaces his own image with the reflection of a corner of the 1975 version beneath a reproduction of one of his favourite paintings, *The Baptism of Christ* c.1450 by Piero della Francesca. The Italian master was an authority on the science of perspective and geometry and Hockney places this reference to Piero at the apex of his own composition which is marked out in the clearly defined style of

the Italian by the angles of the chairs and the placement of feet on the rectangular carpet. By emphasising the structure of the image, Hockney is demonstrating that this is not real life: it is an illusion – a painting!

The volume of photography by Aaron Scharf which his father is reading is also significant. In his own book, *Secret Knowledge* 2001, Hockney makes a connection between the development of optics in the 15th century and that of representational painting. He believed that many of the Old Masters used pinhole cameras to help them with their depiction of space. Hockney also took advantage of photographs as an aid and indeed, took many of his parents as part of the process of planning this portrait, but the final work was sketched from life and he was adamant that painting was a superior art. He claimed that he could recognise drawings made from photographs as they lack depth: 'you can tell what they miss out, what the camera misses out: usually weight and volume – there's a flatness to them.'

The book of Chardin's paintings on the trolley provides a further reference to the means of representation or how a painting is constructed. Chardin often used symbolism as part of his complex visual language, just as Hockney does here. The vase of tulips in this portrait could be a reference to the still life imagery of the

French master or *vanitas* motif, a reminder of the transience of life. Next to the Chardin book stand the seven volumes of *Proust's Remembrance of Things Past* (published in 1913–27) which could also be symbolic. Proust's novel recounts the experiences of the author as he grows up, learns about art and love and the relationship of memory, the senses and the spaces we move through.

Hockney's parents in effect occupy both the physical space of their son's studio and the imaginary space of the canvas. Hockney lets us in on the tricks of his trade, by showing us how this illusion has been produced, but at the same time he injects the image with affection and humanity to create an intimate family portrait.

DAVID HOCKNEY

MY PARENTS 1977

ACTIVITIES

Discuss which keywords you would link this painting to. Can you make connections between this and any other works in the Gallery.

Examine other examples of double portraits in art eg Jan Van Eyck, *The Arnolfini Marriage* 1434; Thomas Gainsborough, *Mr and Mrs Andrews* 1750; David Hockney, *Mr and Mrs Clarke and Percy* 1970. Why might an artist use this strategy?

Make your own double portrait of two family members or friends. Take photographs to help you decide on a suitable location, poses, expressions, etc. You could use the structure of Hockney's painting to help to work out your composition. Include books and objects that might tell you something about the subjects of your portrait and their relationship. Which books would you choose for your self-portrait?

Write an imaginary dialogue that could take place between Mr and Mrs Hockney and their son as they pose for this painting. Read Hockney on Hockney to find out what the artist has to say about his own art!

FURTHER RESOURCES

Hockney, David, *Hockney on Hockney: My Early Years*, Thames and Hudson, 1988

Hockney, David and Stangos, Nikos, *That's the Way I See It*, Thames and Hudson, 1999 (new edition)

Hockney, David, *Secret Knowledge: Rediscovering the lost techniques of the Old Masters*, Thames and Hudson, 2006

Livingstone, Marco, *Hockney's Portraits and People*, Thames and Hudson, 2003

Benson, Alan (director) *Hockney at the Tate* (DVD), Kultur Video, 2010

www.npg.org.uk/assets/migrated_assets/docs/learning/digital/NPGTeachersNotes_Hockney.pdf

www.youtube.com/watch?v=JKbFZlpNK10

STEPHEN MCKENNA

AN ENGLISH OAK TREE 1981



Stephen McKenna, *An English Oak Tree* 1981
© Stephen McKenna. Image courtesy Tate.

McKenna has made a number of paintings of trees and plants from city parks and is interested in the coming together of the natural and cultivated or manmade environment. He developed this image from drawings made on the spot of a particular oak tree in Dulwich Park, South London. The artist created the oil painting in his studio, working from numerous sketches of the tree and detailed studies of individual branches and foliage.

McKenna was also very much aware of the oak's significance as England's national tree along with its long history of symbolism in folklore, religion and culture.

The oak is England's best known native tree, found in mixed woodland throughout the country and recognised by its distinctive leaves, acorns and magnificent, broad spreading branches. It is noted for its longevity and the durability of its wood which has been used in building houses, ships and furniture throughout history and holds a special place in the English psyche as the 'king of trees'.

The inspiration for *An English Oak Tree* 1981 was a combination of several sources. McKenna was familiar with Norwich artist John Crome's paintings of oak trees, including *The Poringland Oak* c.1818–20.

In 1977 he had discovered Gustave Courbet's *The Oak at Flagey*, known as *The Oak of Vercingétorix*, 1864 at the artist's retrospective exhibition at the Grand Palais, Paris. McKenna had been struck by the monumental quality and grandeur of Courbet's tree, even though the painting itself was relatively small. McKenna was also impressed by Caspar David Friedrich's *Oak Tree in the Snow* c.1828–30, however he was anxious to avoid the

high degree of romanticism of Friedrich's work and to depict his own tree with less emotion.

During this period, McKenna was dividing his time between London and Brussels. While he was painting *An English Oak Tree* in London, he was working on a similar painting of a beech tree in a park in Belgium, *L'Hêtre au Bois de la Cambre* 1981. Though this tree is also topographically specific, the beech has no significance as a symbol in Belgian folklore or culture. The backgrounds in each of these images were painted after the trees were completed and are imaginary, not their real landscapes.

Perhaps related to his study of trees and their folklore are two other paintings by McKenna based on classical mythology, *Daphne and Apollo* 1981 and *Venus and Adonis* 1981. Both works feature a character turned into a tree by the gods, and the detailed foliage of their trees relates to drawings made in preparation for *An English Oak Tree* 1981.

THE OAK AS A SYMBOL

- Due to its association with strength and endurance, the oak is the national tree of many countries besides England, including Cyprus, Estonia, France, Germany, Poland, Bulgaria and Serbia. In 2004, Congress passed legislation to designate the oak as America's national tree.
- It is used as a symbol by many political parties including the Conservative Party in Britain.
- Oak leaves feature in heraldry and architectural sculpture to signify strength and stability
- The oak leaf features as an emblem for the National Trust and the Woodland Trust in the UK. It also featured on the 1987 £1 coin.

THE OAK IN MYTH AND FOLKLORE

- The oak is sacred to many gods including Zeus(Greek), Jupiter (Roman) and Dagda (Celtic).
- Roman Emperors wore crowns of oak leaves during victory parades
- In Greek mythology, Dryads or faerie-like creatures inhabited these trees.
- The Druids held their rituals in oak groves as they believed in the protective power of the trees
- In Norse folklore, the oak was sacred to Thor the god of thunder
- Couples were wed under ancient oaks in Oliver Cromwell's time
- The festive Yule Log was traditionally cut from an oak tree in England.

STEPHEN MCKENNA

AN ENGLISH OAK TREE 1981

ACTIVITIES

Discuss which keywords you would link this painting to. Can you make connections between this and any other works in the Gallery?

Find other examples of trees in art history (eg Vincent van Gogh, *The Mulberry Tree* 1889; Piet Mondrian, *Gray Tree* 1911; Gian Lorenzo Bernini, *Apollo and Daphne* 1622–5; Rene Magritte *16th September (Tree with Crescent Moon)* 1956; Jean Dubuffet, *Group of Four Trees* 1969–72; Michael Craig-Martin, *An Oak Tree* 1973)

Discuss these different approaches to the subject of trees and make your own painting or sculpture of a tree near you perhaps one that has some significance for you or your community.

Research the myths and legends behind British trees. Find a story that captures your imagination and illustrate it with your own drawings and paintings. Is there a famous or historic tree in your area (eg The Allerton Oak, Liverpool; Major Oak, Sherwood Forest). Find out its story.

Read poems about trees and discuss them in the classroom (e.g. *The Trees* by Philip Larkin; *Loveliest of Trees* by A E Housman; *Birches* by Robert Frost). Print your favourite tree poem on a large sheet of paper and design a border based on leaves and branches.

Photograph your favourite tree. Identify it from its leaves and foliage. Read about it in your library or on the Woodland Trust website and compile a fact-file on this tree. Make your own detailed drawings of tree branches and foliage. Make prints or rubbings from leaves.

Discover other works in the exhibition which relate to folklore, myths and legends (e.g. Rose Finn-Kelcey, *One for Sorrow, Two for Joy* 1976 and *The Magpie's Box* 1977).

FURTHER RESOURCES

www.woodlandtrust.org.uk/learn/british-trees/

www.bbc.co.uk/nature/life/Quercus_robur

www.bbc.co.uk/liverpool/content/image_galleries/allerton_oak_gallery.shtml?1

ELISABETH FRINK

Riace I 1986



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*'I think my figures of men now say
so much more about how a human
feels than how he looks anatomically.'*

Dame Elisabeth Frink

The condition of mankind and his capacity for heroism, brutality, suffering and strength became a chief concern in Frink's sculptures and this interest in the male psyche can be traced to her childhood during the Second World War. The family home in Thurlow, Suffolk was near to the army base of the London Irish Rifles and the RAF stations of Stradishall and West Wrating and the dashing young servicemen became part of village life. She also adored her father, a cavalry officer and hero of Dunkirk who was absent for much of the war. The effects of war would make a lasting impression on the nine year-old: she witnessed the return of wounded men and became accustomed to their disappearance in action; planes were frequently shot down and crashed nearby; bombs were dropped around the village and there was a machine-gun attack by a German fighter plane on her school. She was also deeply disturbed by the news reels shown at her local cinema of the horror of the Nazi concentration camps. The artist became aware at an early age that not all men have the codes of conduct and honour of the officers' mess and that mankind was capable of evil and thuggish behaviour.

Much of her sculpture attempts to reconcile these contradicting views of men or maleness. Her series of Goggle Heads of 1967 portray mindless bullies that hide behind mirrored sunglasses, whilst her *Tribute Heads* 1975 are images of vulnerability and suffering. Besides drawing upon personal experience of military characters, family and friends, Frink was also influenced by myths, legends and the art of other cultures that she encountered during her extensive travels.

Riace I is one of four figures by Frink, inspired by the discovery of two early classical sculptures (c.480–20 BCE) by Stefano Mariottini while he was snorkelling near Riace, Southern Italy in 1972. Following nine years of conservation, the bronzes were displayed to the public in 1981 in Rome and Florence and are now permanently shown at the Museo Nazionale della Magna Grecia in Reggio Calabria, Southern Italy.

Frink described these Greek warriors: 'The original figures were very beautiful, but also very sinister...these were warriors who would go out and fight battles for you, mercenaries. In other words they were thugs. Even though I don't particularly like sinister things, thuggishness is a bit of a preoccupation with me.'

ELISABETH FRINK

RIACE L 1986

The naked Greek sculptures represented human form that was almost god-like with exaggerated muscles, ringlets beneath their helmets and brightly painted eyes. Frink also chose to paint her Riace series with coloured patinas. She explained, 'It's a way of showing that beauty in a sense hides what they are up to.' The painted, masklike face was inspired by her interest in Aboriginal art following a visit to Australia.

Frink's sculpture does not conform to the classical ideals of the Greek warrior though the pose with its twisted torso (contraposto) is copied from the original Riace statues. His physical attributes are emphasised in a more direct or primitive manner. Frink claimed that she 'wanted to produce something which was far more, less beautiful, but meant the same thing.' The rough, pitted surface was created through a process of building up layers of plaster on a metal armature and then paring back the material before casting it in bronze. This crusty texture may also relate to the barnacled condition of the Riace bronzes when they were recovered from the sea bed. Influenced by the expressive surfaces of Rodin and Giacometti's work, Frink endows her art with the 'capacity to suffer or feel' as she put it. The stressed, craggy textures suggest the endurance and physical defiance of these men as well as the fragility of the human being behind the painted mask and within this outer shell.

ACTIVITIES

Discuss which keywords you would link this sculpture to. Can you make connections between this and any other works in the Gallery?

Watch a video about the recovery of the original Riace bronzes and the representation of the human figure in ancient art:
www.youtube.com/watch?v=efS9qOYN0jc
(How Art Made the World, BBC, 2005 Ep 1).

Research the influence of ancient sculpture and non-European culture on modern artists such as Picasso, Henry Moore, Jacob Epstein, Elisabeth Frink, etc.

Discover Frink sculptures in Liverpool – *Risen Christ* 1993 (Anglican Cathedral); *Front Runner* 1987 (University of Liverpool Precinct); *Goggle Head* 1967 (Victoria Gallery and Museum); *Crucifix* 1967 (Metropolitan Cathedral).

Discuss how each of these works portrays a different aspect of human nature. There is also Frink's *Seated Baboon* c.1989 in the Keywords exhibition – how does this relate to the Riace figure?

Research the story of the original bronzes – who the statues may represent and the tale of their discovery, conservation and history. Make your own Riace figures using clay or plaster on a wire armature. Experiment with texture to express the resilience, strength and vulnerability of these characters.

FURTHER RESOURCES

Gardiner, Stephen, *Elisabeth Frink: the Official Biography*, Harper Collins, 1999

Lucie-Smith, Edward, *Frink: a Portrait*, Bloomsbury 1994

McLeish, Kenneth and Frink, Elisabeth, *Children of the Gods: Complete Myths and Legends of Ancient Greece*, Longman 1983

<http://sounds.bl.uk/related-content/TRANSCRIPTS/021T-C0466X0012XX-ZZZA0.pdf>

www.katpad.co.uk/paddysexam/page22.html
www.omnilexica.com/?q=riace

WILLIE DOHERTY THE BRIDGE 1992

'what I tried to do...was not so much force the viewer to take a position but more a case of presenting the viewer with a number of options.... it was possible to look at something from two positions simultaneously.'
Willie Doherty

Willie Doherty was born Derry, Northern Ireland, a place where he continues to live and which has been a focus of his art since the mid-1980s. Located on the border between Ulster and the Republic of Ireland, Derry was a hot spot of the territorial conflict between the British armed forces and paramilitary networks, including the Irish Republican Army (IRA) which became known as the 'Troubles'. Its identity as a city divided by sectarian violence is echoed in its dual name and it is still widely referred to by its British colonial name, Londonderry. As an adolescent, Doherty witnessed Bloody Sunday on 30 January 1972, when British soldiers opened fire on a protest march and subsequent news reports led him to question media reportage of such incidents. He said: 'After Bloody Sunday, it became clear to me that what I had seen on TV and what I had read in the newspapers didn't bear any relationship to what I had seen myself.'

Much of Doherty's work deals with issues concerning the representation of place and often



Willie Doherty, *The Bridge* 1992
© Willie Doherty. Image courtesy Tate.

WILLIE DOHERTY

THE BRIDGE 1992

affords a dual perspective. The two photographs of *The Bridge* 1992 appear to have been taken from opposite ends of a two-tier road-bridge. Seemingly straightforward, the impassive black and white images mimic photojournalism. It is a rainy day and the bridge is empty of people and traffic, except for two lights in the distance. Is it a car or a lorry? Is it coming towards you or driving away? Is this the scene of a crime to which you are the sole witness? Are you alone? Are you going to cross the bridge?

The role and position of the viewer is important in Doherty's art. The cinematic scale of the images and their glossy finish takes them beyond documentary photography and the spectator is drawn into the pictorial space. The frontal low angle places the viewer in the middle of the road, confronted by the slightly tilted tarmac surface and surrounded by the steel structure of the bridge. Its tapering girders and the road markings emphasise the fixed point perspective.

The road bridge depicted is the Craigavon Bridge which crosses the River Foyle in Derry. Doherty demonstrates in these photographs that the view from either end is almost identical. He places the viewer in the position to decide whether the bridge represents a barrier which divides the Protestant and Catholic communities or a point of meeting and exchange between both sides.

ACTIVITIES

Discuss which keywords you would link this work to. Can you make connections between this and any other works in the exhibition?

Write a story based on these photographs. Imagine that you are on the bridge. What is about to happen? Who do the lights belong to? Is a crime taking place or is it just a rainy day in Derry?

Discuss other examples of art made during The Troubles (eg the political murals in Derry and Belfast; Richard Hamilton's triptych, *The citizen* 1981–3, *The subject* 1988–90 and *The state* 1993; Rita Donagh, *Long Meadow* 1982 and *Shadow of six counties* (c) 1980; Paul Graham, *Republican Coloured Kerbstones, Crumlin Road, Belfast* 1984.

Make your own 'diptychs' showing two views of a road, path, bridge, a hall or stairway. You could take photographs from a middle point or from each end.

Read a novel about the Troubles (eg Bernard MacLaverty, *Cal* 1983; Gerry Seymour, *Harry's Game* 1975; Leon Uris, *Trinity* 1976)

FURTHER RESOURCES

Hunt, Ian and Jackson, Camilla, *Willie Doherty: Somewhere Else*, Tate Publishing 1999

Wylie, Charles, *Willie Doherty: Requisite Distance: Ghost Story and Landscape*, Dallas Museum of Art Publications 2009

www.youtube.com/watch?v=ysMwmfzjfDQ

www.youtube.com/watch?v=DupPdLQ1YbU

www.bbc.co.uk/history/troubles

www.jca-online.com/doherty.html

VERONICA RYAN

UNTITLED 1985



Veronica Ryan, *Untitled* 1985 © Veronica Ryan. Image courtesy Tate.

'Essentially, I think in an organic way... in the way that ideas come out of each other.'
Veronica Ryan

The organic forms of Ryan's sculpture were inspired by seeds, pods, fruits and shells that she remembered from her childhood in the Caribbean. Born in Montserrat, her family moved to Britain when she was very young. She grew up in Hertfordshire and studied art at the Slade and the School of Oriental and African Studies (SOAS), London, where memories of the sensory experiences of her birthplace evoked a strong urge to explore her identity through art.

In her early works she attempted to make links with her non-European heritage and to create a sense of place, historically, culturally and psychologically. She achieved this through adopting an abstract approach to her art, using a range of materials, textures and sometimes incorporating found objects in order to encourage viewers to make their own meaning, through personal responses, memories and associations.

Ryan's sculptures always have a human quality: they bear the marks and traces of the artist's hands and they often have softly moulded forms made from materials which respond to touch. For example, bronze – a cold metal which becomes warm when handled or plaster which is easily

VERONICA RYAN

UNTITLED 1985

carved and scratched when hard, manipulated and spread over a surface when wet. She enjoys the combination of opposites: hot and cold, rough and smooth, shiny and opaque, organic and man-made, interior and exterior.

Her forms have a distinctly feminine quality and often relate to pods, shells or contain seed-like forms, suggesting a protective, nurturing environment. Images of enclosure are common in her work and the idea of containment or the container could also be interpreted as a metaphor for displacement and alienation. Her art also encompasses images of voyaging with vessel-like forms which evoke a sense of discovery, exploration the exotic.

Untitled 1985 is an abstract sculpture with a hollowed out interior which is divided into compartments. The softly moulded exterior gives it the appearance of a fruit or vegetable but the harder edged interior could suggest a vessel such as a boat or canoe. The stressed surface of the plaster exterior gives an appearance of an artefact or excavated relic: representing a remnant of a past life – something discarded or forgotten; evoking a sense of the familiar or longing for another time, another place.

ACTIVITIES

Discuss which keywords you would link this work to. Can you make connections between this and any other works in the Gallery?

Imagine that you are an archaeologist and have excavated Veronica Ryan's *Untitled 1985*. Write a description of the object and imagine what it could be...where did it come from...who did it belong to?

Investigate fruit, vegetables, seeds and pods. Cut them open to sketch the inside as well as the exterior. Use your studies to make a sculpture in clay to contain found objects and personal possessions.

Find out about Montserrat. Make a collage or painting with a Caribbean theme. Look at other examples of art inspired by non-European culture: eg David Hockney, *Caribbean Tea Time* 1987; Sonia Boyce, *African Blanket* 1992; Rotimi Fani-Kayode, *Untitled (Hear No Evil, See No Evil, Speak No Evil)* 1985.

FURTHER RESOURCES

www.youtube.com/watch?v=keYG3gkDmV4

Cork, Richard *New Spirit, New Sculpture, New Money: Art in the 1980s*, Yale University Press, 2003

Veronica Ryan – *Artist in Residence: Quoit Montserrat*, exhibition leaflet, Tate St Ives 2000

EVENTS

ARTIST-LED GALLERY WORKSHOPS.

Monday – Friday

10.00–12.00, 13.00–15.00

£70 per group of up to 17

Take an in-depth look at a display or exhibition. An artist will encourage your pupils to develop personal responses, share ideas with their peers and build the critical skills to understand and enjoy modern art. We encourage pupils to use notebooks or sketchbooks to support further work in school or college.

KEYWORDS: STUDY DAY

2 April 2014

10.00–15.30

Free, Limited spaces only four per school, booking essential

Working with Michael O'Shaughnessy – Senior Lecturer in Graphic Design & Illustration at Liverpool School of Art & Design / LJMU, your students will have the opportunity to investigate the relationship between word and image through a range of studio based activities. Using works in the Gallery as a starting point

they will develop their own pieces in response to a concept or issue communicating it through type / calligraphy and drawing with a finished piece to bring back to school or college.

KEYWORDS TEACHERS' WORKSHOP

2 April 2014

16.30–18.30

Free with refreshments, booking essential

A chance for teachers to work with Mike O' Shaughnessy to develop techniques for their own creative or teaching practice.

ARTIST-LED GUIDED TOUR

Thursday 24 April 2014, (15.00–17.00)

£13, £11 (Concessions)

Booking Essential

Join Artist Jagjit (aka Jai) Chuhan for a guided tour of the Keywords exhibition, to examine the juxtaposition of words and images in the gallery, revealing ideas in art, culture and society, with questions such as: What is revealed by titles of artwork? How is English language shaped by colonialism and globalisation? Jai will focus on how art reflects

cultural contexts, as in Helen Chadwick's surrealistic works showing feminist discourses and the use of maps in Rita Donagh's work exposing political narratives.

The gallery tour will lead to a seminar presentation by Jai on her paintings and drawings of the female body, exploring notions of voyeurism, violence and exploitation, underpinned by her perspective as an Indian born artist practicing in Britain. During the seminar a workshop activity will utilise elements such as rhythm in automatic writing and drawing to reveal the interplay between the conscious and the unconscious.

KEYWORDS GENERATIVE DISCUSSIONS

3 April and 8 May 2014, 15.00–16.30

Free Event, Booking Essential

In response to the Keywords exhibition, two generative discussions will take place in the gallery between artists, academics and cultural commentators. Each speaker will present a short fifteen-minute provocation that considers words through works of art on display in the exhibition. This will be followed by a thirty-minute discussion, led by one of

EVENTS

the exhibition's curators, Gavin Delahunty or Grant Watson.

APRIL 3

- Sunil Gupta, artist in Keywords.
- Professor Jonathan Harris, Director of Research, Winchester School of Art.
- Yasmin Alibhai-Brown, Ugandan-born British Journalist and Author.

MAY 8

- Ekow Eshun, writer and cultural commentator.
- Sutapa Biswas, artist in Keywords.
- Dr Amna Malik, Senior Lecturer in History and Theory of Art at Slade School of Fine Art.

COURSE: DRAW TO EXPLORE

Four weekly sessions

Saturday 22 February, Saturday 1 March,
Saturday 8 March and Saturday 15 March
2014 (10.30 – 13.30 each week)

Tate Liverpool

£150, £120 (Concessions), or £40 per session.

Price includes materials.

No previous experience necessary.

In response to Tate Liverpool's current Constellations collection display and forthcoming exhibition, Keywords: Art, Culture and Society in 1980s Britain (28 February – 11 May 2014), this course explores different approaches to drawing and considers the question, 'What is drawing?' Through a combination of practical workshops and discussions led by artist and lecturer Steve Ashton, the course will engage a first-hand dialogue between the 3 and 2 Dimensional. Participants will explore drawing processes and techniques, experiment with drawing as a creative medium, and be guided to produce work inspired by artists in Tate Liverpool's current collection displays and exhibitions. Working directly from the artworks on display in the galleries, this course will use the artworks as a starting point to stimulate critical engagement and creativity.