



Teacher Resource Notes – KS3-5
The Far and the Near
International Art in St Ives
6 October 2012 – 13 January 2013

These notes are designed to support KS3-5 teachers in engaging students as they explore the art work. As well as factual information they provide starting points for discussion, ideas for simple practical activities and suggestions for extended work that could stem from a gallery visit.

To book a gallery visit for your group call 01736 796226 or email stivesticketing@tate.org.uk.

Season Overview

This season Tate St Ives provides an opportunity to view St Ives art alongside British and International modernists such as Henri Matisse, Henry Moore and Jackson Pollock, as well as contemporary artists such as Yto Barrada and Nicholas Hlobo. Over fifty artists from 1900 to today, selected from Tate's global collection, are shown in a series of themed rooms. These open dialogues between the practice of St Ives artists, such as Patrick Heron, Barbara Hepworth, Trevor Bell, Sandra Blow and Alan Davie, and the historic modernist context, as well as contemporary relationships between Modernism and international art.

The Heron Mall shows a sculpture by Yto Barrada, raising themes connected with a sense of place, including the aesthetic and political effects of tourism on a location.

Gallery 5 considers the artist's studio, both as a site for abstraction and as a means of framing views of the outside world. It includes paintings Patrick Heron made in his Porthmeor studio, as well as work by Pierre Bonnard and Georges Braque.

Gallery 4 explores the connections between painting, Constructivism and architecture. A painting by Trevor Bell is displayed alongside constructivist reliefs by Charles Biederman and Victor Pasmore as well as a contemporary sculpture by the Algerian artist Kader Attia, which explores the political and social context of a pier built over a popular beach by the Algerian government.

Gallery 3 displays work connected with themes of improvisation, automatism, symbols and emergent forms in the work of artists including Alan Davie, Barbara Hepworth, Max Ernst and Jackson Pollock. The experimental and influential short film *Tusalava* by New Zealand artist Len Lye is also shown in this room.

The Apse The theme of material action and the presence or absence of the body is explored in this space. It includes works by Sandra Blow, Alberto Burri and Cuban installation and performance artist Tania Bruguera. Bruguera uses tea bags for her work which examines post-colonial India and was worn for an actual performance.

Upper Gallery 2 extends the idea of the body in relation to still-life. William Scott's paintings suggest the sensual body and new sculpture by Sarah Lucas uses everyday materials. These are shown alongside pots by Bernard Leach and Shoji Hamada which use the language of the body (eg neck, belly, foot) to describe ceramic form.

Lower Gallery 2 invites dialogues between the male and female gaze and Western and non-Western perspectives on the female nude. The influence of Primitivism on early modernist sculptures by Barbara Hepworth and Henry Moore is explored, and contemporary paintings and sculptures by Rebecca Warren, Dorothea Tanning and John Currin question the presentation of the female form. This gallery includes work by Jacob Epstein, Alberto Giacometti, Henri Matisse and Amedeo Modigliani.

Gallery 1 presents the theme of economy of line, form and materials. Work by Wilhelmina Barns-Graham, Terry Frost, Ben Nicholson and John Wells is displayed with contemporary drawing by Anna Barriball and sculpture by Karla Black, using contingent and transformed materials. This gallery also shows photography by experimental modernists Katsuhiko Yamaguchi and Shozo Kitadai, who were members of the Japanese new media art collective Jikken Kobo.

The Studio off Lower Gallery 2 is a resource area for this exhibition.

Ways of Looking: ideas for KS3-5 groups

Listening to others/responding personally/sensory experiences

A huge amount of information can be revealed just by asking the question 'what do you see?' Once a few ideas are circulating this often cascades into very imaginative and perceptive ways of viewing the work. Asking 'why do you say that?' invites further considerations and sharing of ideas between students.

- What word(s) does the work make you think about?
- Have you seen anything like this before?
- What do the titles tell you?
- How does it feel to be part of this space?

Visual experience/what can you see

What materials and processes has the artist used to make the work? Have you seen this material in art before? Do you think some materials have more relevance to art than others?

- Is the work part of a series; does the artist paint this subject frequently?
- What is it? (painting, collage, etc)
- How is it displayed? What space does it occupy and how does it relate to other work in the exhibition?
- What is the scale of the artwork and how does this affect our relationship to it?
- Is the work made to be permanent?
- What tactile/surface qualities does the work have?
- Does the work show signs of age?
- What do the archive materials add to your understanding?

Communication of ideas and meaning

- What do you think the artist wants to communicate?
- Is it about real life?
- Is there a story or narrative in the work?
- Does it communicate an issue or theme?
- Does it have cultural, social or political meaning?
- Does it relate to contemporary life?
- Does the title affect the meaning of the work?

Art in context/cultures/times. Local/national/global

- Is the work about a particular place or person?
- Who is the artist? Is it important to know who created the work? Does the artist's background inform the work?
- Does the work comment on contemporary society?
- Does the work relate to a particular period in history?

Heron Mall



Yto Barrada

Palm Sign 2010

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Yto Barrada was born in Paris in 1971 and lives and works in Tangier, Morocco. She studied History and Political Science at the Sorbonne and photography in New York. Her dual French-Moroccan citizenship enables her to explore both Moroccan and Eurocentric views of North Africa. Her work is concerned with the development of Morocco and its relationship with Europe; *Palm Sign* symbolises the marketing of Morocco as an exotic tourist destination. Barrada takes a stand against the destruction of nature by the construction of tourist resorts. Her work is displayed against Patrick Heron's window, which was commissioned for the building of Tate St Ives.

Fairground lights What mood does this sculpture communicate and what impact do the light-bulbs have? Is this use of materials reminiscent of particular tourist destinations you have experienced?

Symbols of place The palm tree is a symbol of Morocco as a holiday destination; palm trees are also used in advertising Cornwall and St Ives tourism. Have you seen any graphics or signage in St Ives depicting palm trees? In your sketchbooks design symbols and logos that signify your home town.

Nature or artifice Yto Barrada is concerned about the natural environment being destroyed by tourist development. Discuss Barrada's contribution to political and environmental debate about tourism and the destruction of the natural environment and local contexts; do you know other artists concerned with political or social issues? Should artists be commenting on the world?

Sustainable materials Should artists be concerned with using environmentally sustainable materials? Sketch ideas about how you might appropriate Barrada's work and develop a sculpture using environmentally friendly materials.

Gallery 5



Pierre Bonnard

The Yellow Boat c1936-8

© ADAGP, Paris and DACS, London 2002

Bonnard was a French painter, lithographer and designer, famous for the rich colour in his landscapes, interiors, nudes and still-life paintings. Although this painting could suggest 'en plein air' techniques, Bonnard's usual practice was to develop sketches in the studio on unstretched canvasses pinned to the wall. The date range suggests Bonnard returned to this work several times before completion. He painted boats and harbour scenes in 1936 and 1937, when he rented a villa in Deauville, Normandy.

Steps to abstraction Draw a study focusing on the composition of this work; Bonnard used intersecting lines formed by the mast, the horizontal stripes of the sea and shore, and the yacht deck and bowsprit. The yellow form of the largest boat dominates the space in the painting. Simplify the line and form in Bonnard's work and develop a series of sketches leading to an abstract composition.

Building a painting around one colour Discuss how Bonnard painted glowing yellow light over most of the canvas, and compare it with Patrick Heron's *Yellow Painting* in which shapes float above a field of acid yellow. Bonnard's warm yellow and ochre sunlight is contrasted with the cool greens of the sea; do you view Heron's work as a purely abstract composition or it is suggestive of particular environments?

Harbour studies Use your drawings from Bonnard's work as a starting point for a series of studies of boats and seascapes around St Ives harbour. Develop ideas for abstract work based on the form, line, colour and light you observe.

Gallery 4



Charles Biederman

Structurist Relief, Red Wing No 20 1954-65

© The estate of Charles Biederman

The American modernist Charles Biederman (1906-2006) first exhibited in New York in 1936 and moved to Red Wing, Minnesota in 1942. He based his practice on observing and abstracting structural processes found in nature and admired the work of Leonardo da Vinci, Gustave Courbet, Claude Monet and Paul Cézanne. He also wrote books on art theory, the most famous being *Art as the Evolution of Visual Knowledge* 1948.

Abstraction from nature/creation not imitation Biederman thought art should not imitate nature. Instead he believed in creating non-representational work through observing structural process in nature. How do you relate this brightly-coloured constructivist relief in industrial materials to the natural world?

Spatial reliefs Biederman simplified structure in nature to geometric elements and used relief, rather than two-dimensionality, to describe space. Do you think relief is the best way to describe such structural space? Make drawings that attempt to suggest spatial qualities; what techniques can you use to create space from linear drawings?

Light and shadow Painters create the illusion of light and shadow in static two-dimensions; Biederman placed geometric shapes on a surface to create real shadows, which constantly change according to lighting conditions. The work also changes as you move around it, observing the relief from different angles. Make studies from different viewpoints, recording the changes created by light and shadow.

Brilliant colour How would your interpretation of this work alter if colours from the natural environment were used instead of a bright synthetic palette?

Gallery 3



Chen Zhen

Cocon du Vide 2000

© Photo: Ela Bialkowska, Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Le Moulin

This newly-acquired work is by the Chinese artist Chen Zhen, who grew up in China during the Cultural Revolution. He attended the Shanghai Theatre Academy and moved to Paris in 1986 to continue his studies at the École Nationale Supérieure des Beaux-Arts and the Institut des Hautes Études en Arts Plastiques, where he developed his practice from painting into installation. After being diagnosed, aged 25, with a rare disease he spent three months living with Tibetan monks, learning about traditional Chinese medicine. He used this experience in his art, exploring relationships between illness, the human body, and the material and the spiritual.

Absence of body The original title *Cocon du Vide* translates as 'Empty Cocoon', suggesting breaking free from your cocoon or comfort zone; it could also refer to spiritual freedom from the body. The empty bead cage curls like a human form on a child's chair; or do you see this as half of the ying/yang symbol, itself suggestive of opposites like full and empty? Produce a mind map of text and drawings exploring your emotional response to this work. Develop this later into painting or textile work.

Multi-cultural objects Beads from an ancient Chinese abacus and Buddhist rosaries are drawn from the artist's cultural background. Discuss objects that connect you to your family culture and history and develop sketches using found objects in ideas for sculptures and installations. How can you avoid cultural stereotypes?

Global belief systems Chen Zhen was interested in encounters between different ideas relating to philosophy and spirituality, especially between Chinese and Western systems. Alan Davie also refers to belief systems and spirituality in his painting. Do you think art can provoke thinking about your own culture and beliefs and their relationship to the world? Do you see this as an artist's role?

Apse



Alberto Burri

Sacking and Red 1954

© Fondazione Palazzo Albizzini Collezione Burri, Città di Castello (Perugia) /DACS 2011

Alberto Burri was an Italian abstract painter and sculptor, as well as an avid footballer who played for the Umbrian first division. He first trained as a doctor and started to paint as a prisoner of war in Texas. This work is part of a number of 1950s collages using sacking, often including text on the sacks which identified their part in the post-war relief effort. Burri was a leading protagonist of Art Informel, a European-wide trend which focused on the artistic process itself, as much as on the finished work. He was an influence on the Arte Povera movement and American Abstract Expressionism, as well as St Ives artist Sandra Blow.

Multiple Interpretations Art invites many possible interpretations, feelings and responses; is it possible to view the work purely in abstract terms, independent of references and cognitive associations, or are we tempted to search for familiar images and metaphors? Possible interpretations include bleeding and stitched flesh relating to Burri's medical background, or landscapes and wheat fields relating to the sacking; compare the different interpretations of this work by your group.

Unconventional beauty Although contemporary art may make use of everyday unremarkable materials, in 1954 this work could have been regarded as subversive. Do you think everyday materials possess any inherent beauty? What materials do you regard as having potential for experiments in art?

Activity not meaning What processes do you think Burri used in making this work? Can you find evidence of violent energy? Would you agree that this collage is purely an investigation of the behaviour and qualities of the materials and how the artist could manipulate them?

Upper Gallery 2



Sarah Lucas

NUD (4) 2009

© The artist, courtesy Sadie Coles HQ, London

Sarah Lucas (b1962) trained at Goldsmiths College and participated in *Freeze*, the show which launched her career in 1988 as one of the generation of Young British Artists. She works with sculpture, photography and installation, employing irony, sexual puns and confrontational humour. The ambiguous biomorphic *NUDS* are made from tights stuffed with fluff and stiffened with wire, which become abstract and primitive stand-ins for the female body.

Readymades Sarah Lucas often uses readymades or ephemeral materials in her work. The nylon fabric of the 'found' tights creates the cellulite-like 'flesh' on these wrinkled disembodied limbs. How does this everyday material impact on your interpretation of these sculptures?

Pun titles Sarah Lucas uses humour, slang language and puns in her titles; *NUDS* could imply nudes or knots. Compare this with Burri's title, naming only material and colour. How important do you consider titles of art works; does humour create more engagement? Make a list, replacing given titles with your pun suggestions.

Abstract bodies There are several examples of abstract female sculptures in this show; make studies in your sketchbook that make connections between works by artists from different generations and cultures. Can you discover legacies or influences?

Lower Gallery 2



Roger Hilton

Oi Yoi Yoi 1963

© The estate of Roger Hilton

Roger Hilton CBE (1911–1975) was born in Northwood, London, and studied at the Slade School of Art and in Paris, where his work was influenced by the European tradition, including Piet Mondrian. After his war service he taught at a London school and at the Central School of Arts and Crafts 1954-6. Hilton visited Cornwall frequently during the 1950s and 1960s. He moved to West Penwith in 1965 and became a prominent St Ives abstract artist. He won the John Moores Painting Prize in 1963 and became a CBE in 1968. He spent his last two years confined to bed and died at Botallack in 1975. The narrative behind this painting is a quarrel between Roger and his wife, Rose, during a French holiday when she shouted and gesticulated at him.

Life vitality What is your response to the energy and vitality of this captured spontaneous moment? Make comparisons between Hilton's, Barbara Hepworth's and Amedeo Modigliani's work in this display. In your sketchbook make 30-second studies of friends from your group as they move around; are you able to express their energy by drawing quickly?

Abstract/figurative Would you agree that Hilton's painting combines both the abstract and the figurative? How do the cropped composition, bold colour and asymmetric shapes affect your interpretation?

Spacial impact Compare the impact of the flattened space and colour shapes in *Oi Yoi Yoi* with *Nude Study in Blue* by Henri Matisse which creates the illusion of deep space. As a viewer, how much space do you feel is created between yourself and the nudes? How does this space affect your emotional response?

Painting process How easy is it to investigate how Hilton created this work? The wobbly charcoal drawing is not concealed; are the charcoal marks as important as the textures of the paint?

Gallery 1



Anna Barriball

Brick Wall 2005

© Anna Barriball, courtesy Frith Street Gallery, London

Anna Barriball was born in Plymouth in 1972, studied at Winchester School of Art and gained an MA from Chelsea College of Art in 2000. Her minimalist work interacts with everyday objects, connecting the languages of drawing and sculpture. Time is an important element in her work, which is produced with repetitious mark marking; her work also demands slow looking into the surfaces and minute textures she creates. *Brick Wall* employs the methodical pencil rubbing of a wall surface until the density of the material produces a complex shimmering surface.

Drawing, image making and representation Discuss how Anna Barriball uses the familiar properties of pencil on paper, not as a traditional preparatory process for another finished piece of art, but to build a final piece skilfully and methodically. Does this make you reconsider possibilities for drawing? Produce a mind map about the possibilities and uses of drawing.

Transformation of the mundane An ordinary brick wall and the familiar and economical medium of drawing are combined to produce a new object/drawing. Does this transformation into a silvery burnished surface evoke poetic or mysterious interpretations?

Labour in process Consider the time and effort involved in obsessively accumulating pencil marks to produce *Brick Wall*. Make small studies in your sketchbooks that build surfaces from repetitious mark-making.

Slow looking The meticulous method and details of making would be overlooked if you viewed this work quickly. Discuss the importance of slowing the pace of viewing and encountering art close up. Make a word list about your interpretation and the differences observed between close-up and distant viewing.

Resources

There is a Guide to the Exhibition on sale in the bookshop: *The Far and Near* £5.95

Weblinks

www.tate.org.uk Visit the Tate website for glossary definitions and for work in the Tate Collection.

www.tate.org.uk/whats-on/tate-st-ives/exhibition/

www.bloomberg.com/news/2010-06-28/rolex-names-artists-to-work-with-anish-kapoor-brian-eno-in-mentor-program.html (Nicholas Hlobo)

www.britishcouncil.org/greece-arts-and-culture-sarah-lucas-

www.caldwellgallery.com/bios/biederman_biography.html

www.charlesbiederman.net

www.designboom.com/contemporary/chenzhen3.html

www.frihstreetgallery.com/press/artist/anna_barriball

www.henry-moore.org/hmi/exhibitions/sarah-lucas-ordinary-things

www.phillipsdeputy.com/ (chen zhen)

www.saatchi-gallery.co.uk/artists/anna_barriball.htm

www.stivesarchive.co.uk/

www.taniabruquera.com

htmtworooms.co.nz/artists/resident/sarah-lucas/

www.ytobarrada.com

Books

Biederman, C. (1948) *Art as the Evolution of Visual Knowledge*. RedWing: University of Michigan

Blake, N., Fer, B., Frascina, F., Garb, T. and Harrison, C. (1993) *Modernity and Modernism* London: Yale University and The Open University

Button, V. (2007) *Ben Nicholson* London: Tate

Button, V. (2009) *St Ives Artists A Companion* London: Tate

Cooper, E. (2003) *Bernard Leach Life and Work* London: Yale University Press

Cross, T. (1994) *Painting the Warmth of the Sun*. Wellington: Halsgrove

Curtis, P. (1998) *Barbara Hepworth St Ives Artists* London: Tate

Deutsche Bank AG (Eds) (2011) *Yto Barrada* Berlin: Deutsche Guggenheim

Elkins, J., Kim, A. and Vicharska, V. (Eds) (2010) *Art and Globalization* US: Pennsylvania State University

Green, L., (2012) *Wilhelmina Barns-Graham: A Scottish Artist in St Ives*. Fife: The Barns-Graham Charitable Trust.

Hall, D. and Tucker, M. (1992) *Alan Davie* London: Lund Humphries

Harrison, C. (1997) *Modernism* London: Tate

Herkenhoff, P., Schwartzman and Storr, R. (2003) *Louise Bourgeois* London: Phaidon

Lynton, N. (2007) *William Scott* NY: Thames and Hudson

McNay, M. (2002) *Patrick Heron*. London: Tate

Page, S. (Ed) (2006) *Bonnard The Work of Art: Suspending Time*. Paris: Lund Humphries

Peterson, S. (2004) *Shoji Hamada A Potter's Way and Work* London: A & C Black

Sidlina, N. (2012) *Naum Gabo* London: Tate

Stephens, C. (2000) *Terry Frost* London: Tate

Stephens, C. (2006) *Roger Hilton* London: Tate

Stephens, C. (Ed) (2008) *The History of British Art 1870- now*. London: Tate

Stephens, C., Clark, M., Hughes, S. and Fitch, A. (Eds) (2010) *Peter Lanyon*. London: Tate

Stutzer, B. (Ed) (2012) *The Unseen Giacometti* Zurich: Scheidegger and Spiess AG

Weisinger, V. (2012) *Alberto Giacometti A retrospective*. Malaga: Fundacion Museo Picasso

Whybrow, M. (2006) *LEACH Pottery St Ives* St Ives: Beach Books

Ideas for follow-up and extended projects

Biederman's structural nature

Charles Biederman based his abstract work on observing structure in nature, using elements of space, light, form and geometry, then working with abstract colour. Develop a workbook from observing structure in nature and internet research, then produce a final piece in a medium of your choice.

St Ives, the legacy and contemporary connections

Develop a project which brings together a 'conversation' between generations: a St Ives artist, the legacy connected to that artwork and a contemporary artist of your choosing. Use your research to produce a piece of art in a different media.

Instinct without preconception; the hidden unknown

Alan Davie uses a Zen approach to art, mixing colours and selecting brushes, then beginning a painting without preconceptions and responding to the colours and marks on the canvas. Davie also synthesises mythologies from a variety of global cultures. Using this process, produce a series of paintings or computer-generated images.

Chen Zhen mind map

Consider the mind map of text and drawings you produced in the gallery exploring your emotional response to Chen Zhen's work; also research other artists such as Tracy Emin and Cy Twombly who have used text in art. Develop these into a final work using textiles, paint or sculpture.

Non-traditional materials

Alberto Burri experimented with manipulating non-traditional art materials such as resin, tar, sackcloth, ashes, ground pumice and netting. He also experimented with burnt and charred materials and tried to push the limits of conventional painting. Burri's work is about the manipulation of diverse materials and the action of the artist upon them. Develop this idea by selecting materials you consider to push the limits of painting or sculpture and produce a body of work.

Found objects

Sarah Lucas uses the human body and gender definitions as her subject matter, producing sculptures, film and installations from unexpected and everyday materials such as worn furniture, clothing, fruit, vegetables, newspapers, cigarettes, cars, resin, plaster, neon lamps and light fittings. Selecting a subject of your choice, produce a final piece of work from everyday and found objects.

Documentation and transformation

Anna Barriball documents objects and architecture by making close contact with them, almost like traditional brass rubbing, then building surfaces that transform the object. Her work connects drawing, sculpture and relief in 'portraits' of surfaces composed of intricate mark-making and sometimes tears and holes formed in the making process. Using Barriball's process, choose materials to document your surroundings in finished art works.