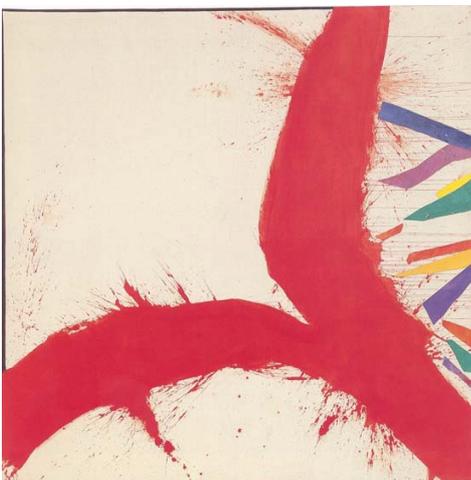


KS3, KS4, KS5

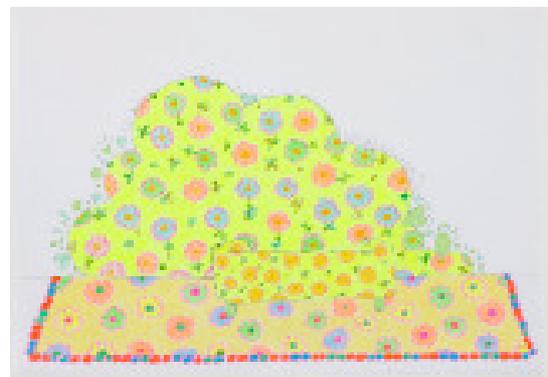
Works In Focus

This pack is designed to complement the **Learning Resource Notes** that accompany Summer Season 2010 at Tate St Ives

We have selected two works to enable you to focus in on some key themes with ideas for discussion in the gallery and extended work in the classroom.

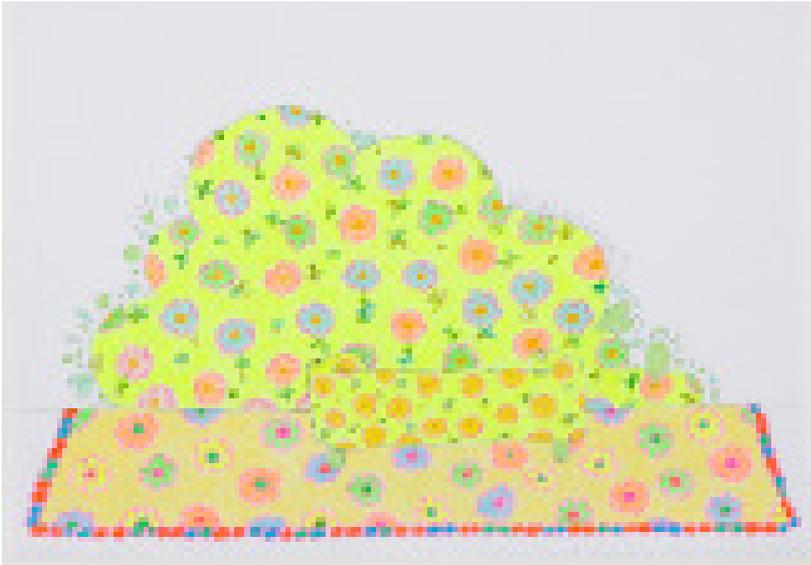


Sandra Blow (1925-2006)
Vivace 1988
© The estate of Sandra Blow



Lily van der Stokker
*Dreams make the world
go forward*
2010

By engaging with original artwork it is hoped that a visit to Tate St Ives would support key strands of learning through speaking, listening, group discussion and interaction. Taking an artwork as a starting point, students can express opinion, work collaboratively to contribute ideas and experience a gallery through an active learning experience.



Lily van der Stokker

*Dreams make the world
go forward
2010*

Some facts

This wall painting has been made especially for this show and incorporates a rug and an Ikea Klippon sofa

Ideas for discussion

- Why might Lily van der Stokker have chosen a child-like style and to work with self-referential ideas?
- Consider whose dreams are represented in this work. Whose identity might be involved and in what context?
- Gender – would you identify the artists as male or female. Consider if you think there is a gender response to events in ordinary life.
- Can you recognise a cultural identity in this work?
- Is this a good choice of medium – what memories and associations are there with colour pencils in the preparatory work? What is your own reaction to the materials?
- Does this connect with fashion and media in contemporary society?
- Meanings of beauty. What is beauty and what should be shown in a gallery space? Lily van der Stokker calls beauty to question and some of her work is about ugliness – what do you consider beautiful/ugly?
- Can the everyday be beautiful?
- Do you think art have to be serious or academic? Do you think artists are too detached from ordinary life?
- Furniture/architecture. Consider if this art is part of the architecture of the gallery – is the sofa part of this too? Is Lily van der Stokker perversely inviting you to be a part of the art work – even though you are not allowed to sit on the sofa?

Quick and simple practical ideas

These simple ideas are designed to engage students practically in front of the original artwork. Only sketchbooks and pencils are permitted for use in gallery spaces.

Mindmaps – On a large piece of paper create a group mindmap, using colour pencils, text, drawings, symbols to link your ideas, personal responses and interpretations of this work.

Storyboard./autobiography/fictions. Create a storyboard sequence about an event in your life, drawing on image/text/pattern/colour to communicate your ideas.

Dreams – sketch ideas about your own dreams and wishes and then describe your drawing to a partner; see how they interpret your description in their own sketch.

Connecting references/memories. Select and sketch images from this work that make connections with some aspect of your life.

Speech bubbles. Invent your own speech bubbles and sound bites that this work suggests.

Extended projects

Interior design/architectural spaces. In 1993 Lily van der Stokker designed room 48 in the Hotel Windsor in Nice, France. Design a personal or public space incorporating pattern/text/colour by creating a 3D model in card.

Workbook/journal. Make an artist's book about a day/week /event in your life, recording your family experiences. Use drawings, photographs, collage, thoughts and words to develop this journal. Use this as a starting point for a large scale painting and/or installation.

Youth culture/fiction. Lily van der Stokker's work has been described as that of 'a day dreaming female student'. Do you feel familiarity and connections with any of these drawings? Lily van der Stokker created a computer-designed wall painting called *Encounters* at Tate Modern Turbine Hall in 2005. Using a software programme design an image for a large painting based on your experiences and day dreams.

Powerpoint intimate lives. Present a slide show using your own images and text, developed from Lily van der Stokker's style, that investigates the theme 'private lives in contemporary society'.

Dumbing down or challenge? Does art have to be meaningful or can it simply be cheerful, innocent or about ordinary issues in contemporary life? Does this challenge expectations of gallery art or make it easy to understand? Research examples from art history such as Delacroix, Courbet, the Euston Rd school, then Keith Haring and Jeff Koons from the 1980's (Lily was working in New York at this time too); use this research as a stimulus for a developed piece of art.

Text as image/meaning/codes. Lily van der Stokker often includes snippets of text, sound bites and speech bubbles in her work. Consider what the text signifies and make a body of work including text. Revisit the work of Robert Indiana, who took advertising text and stripped it of its context to make words into paintings. What messages would you want to communicate?

Time passing quietly. Lily van der Stokker's wall paintings can give the feeling of time passing slowly in ordinary lives. Investigate the work of Vermeer and Pieter de Hooch in their 'interiors', depicting the lives of bourgeois Dutch of their times. How does this connect with Lily van der Stokker's work? Use appropriation to create your interpretation.

Comic and graphic art. In 2002 Lily van der Stokker took part in the 'Wormhole 2' project in Rotterdam; a comic book with a Lily van der Stokker poster insert. Research this on the internet, together with graphic art from Japanese Manga and develop your own art work.

Walls and graffiti. Consider any differences between graffiti and street art and Lily van der Stokker's

gallery wall paintings. What difference would it make if the work was in the street, like the art of Banksy and Blek le Rat? Research female graffiti artists and make comparisons with Lily van der Stokker. The mural tradition has a long history of permanent wall paintings, some celebrating contemporaneous life, some making protests. Also research Egyptian and Roman frescoes and use connections in a design for wall art.

Pop art/cultural influence. Lily van der Stokker's work often makes references to 1960's pop art in colour, pattern and fashion in the context of contemporaneous society. Make comparisons with the 1980's work of Jeff Koons – kitsch, garish, banal and 'no hidden meanings' art. Consider the meaning of 'taste' in art and develop your own project.

Further research

Lily van der Stokker *No Big Deal Thing*

A fully illustrated catalogue will be available from July 2010 (£24.99)

Caniglia, J. (2000) *Lily van der Stokker* [online] **ArtForum**, Feb. Available at www.findarticles.com/p/articles/mi_0268/is (accessed 28/03/2010)

Online

www.galerievangelder.com/artists/stokker

www.frieze.com/issue/review/lily_van_der_stokker

www.worcesterart.org/Exhibitions/past/lily

www.desginnws.com/news/lily_van_der_stokker

www.thefreelibrary.com/LILY=VAN=DER=STOKKER

www.domusweb.it/upd_Art/article



Sandra Blow (1925-2006)
Vivace 1988
© The estate of Sandra Blow

Some facts

Sandra Blow was born in London in 1925. She attended St Martin's School of Art (1942-46) and the Royal Academy Schools (1946-47). In 1957 she stayed near Patrick Heron in Zennor, near St Ives. Made frequent visits to West Penwith during the next few years and was an associate member of the Penwith Society. In 1994 she moved to St Ives where she lived until her death..

Painting is almost biological – it is about the good proportion and balance we need for every movement. **Sandra Blow in interview with Sarah Kent in *Hayward Annual '78* catalogue**

I remember wanting my work to be more daring...[Vivace] was really an attempt to make a gestural work that was not tried and retried...that happened immediately. **Sandra Blow in conversation with Sarah O'Brien Twohig in *Sandra Blow Royal Academy exhibition catalogue 1994***

The dramatic red 'v' shaped form explodes on the canvas, splashing and splattering at the edges. The right-hand side has sharp splinter-like bits of collage and the top and left edge of the canvas has a black band. Both the controlled collage and black band contrast with the energy of the red shape. Sandra made this painting using a bucket of acrylic paint which she threw at the canvas and then spread across using a scraper board, enabling her to create a painting of great energy and immediacy. The title *Vivace* translates from the Italian as lively, vivacious or spirited.

Ideas for discussion

- What emotion does this large painting make you feel?
- If there was a soundtrack to this painting what would it be?
- Stand back to back with a partner and describe what you are seeing.
- Discuss colours, shapes, materials used in this work.
- Sandra Blow talked of the 'the thrill of a leap, a daring, a lightness' when she achieved the right combination of rich texture, shape and colour. Consider how artists who work in this very direct way know when their work is completed.
- Consider the way Sandra Blow combines collage with painting. Why do you think she found collage so useful within her work?
- This large painting is very dynamic and gives the impression that its creation involved a lot of physical action – almost as if Sandra has completed a performance.

Quick and simple practical ideas

The language of abstraction. This painting both explores paint in a fluid, expressionist way and also more 'constructed' and controlled approach to form and colour in the applied collages. Try holding your pencil at the end and drawing with a very loose mark, and then contrast this with holding your pencil in a writing grip, where you can control a lot more. Compare the difference in your sketching and mark making.

Mindmap responses. As a group quickly record your immediate responses to the work and then develop the mind map with related drawings.

One line drawing. Without looking at your paper explore the painting with one pencil line – let your hand trust your eye.

Deconstruction. Make sketches of different parts of the work– does this reveal the process of how it was painted and constructed?

Extended projects

Paint and collage series. Produce a series of work which starts with a very direct, fluid and spontaneous mark in paint., by pouring, splashing and moving the paint around with a brush or knife. If you have outside space use 'paint bombs' by filling small balloons could be very exciting! Make a collection of coloured card, paint samples, recycled coloured paper and follow Sandra Blow's composition technique of placing collage shapes around the image with masking tape until you feel the right balance, structure and colour combination is achieved.

Matter painting. In earlier works Sandra Blow explored 'matter paintings' –and added to and substituted paint for rougher materials such as earth, ash, cement and sawdust. Sandra never disguised the way a painting has been created and the qualities of the materials used. Her work in the 1950s included sacking which she often combined with ash (from her stove) and plaster. She said she used sacking because it makes shapes so immediately. In the mid-1960s she used tea which she combined with paint and ash to create thin washes. She said 'I went through a time of being terribly hard up and I was being economical with my materials. As I was drinking tea I thought well, I might as well use it, plus, of course, I liked the colour of the tea on the canvas.' In later works acrylic texture paste was also used to create a texture similar to work where she added plaster and ash. Make a collection of 'rough' materials and make a series of work exploring the qualities of these.

Textiles/prints. Use the images from the above project to make drawings about interesting juxtapositions and develop these into textiles/prints using found/recycled materials.

ICT/photoshop collage. Research collage techniques by direct response to artists work, internet search and books, then reinterpret these using ICT.

Partner paintings. Develop work where one partner uses paint and colour to make huge gestural marks, then passes the work to the second partner, who collages on to focus areas.

Curate a 'gesture' show. Use webquest to search for paintings you would choose for your own show about 'gesture' – what would your selection be? (www.nmolph.tate.org.uk/webquests)

Further research

Sandra Blow – An illustrated catalogue with an essay by Mel Gooding. £9.99

Waves on Porthmeor Beach Alaric Sumner & Sandra Blow, WordsWorth Books, London 1995

Bird, M., (2005) *Sandra Blow*. Aldershot: Lund Humphries

Sandra Blow: Space and Matter 1958-2001 (Paperback) Mel Gooding

Tate Online

Sandra Blow Space & Matter Tate St Ives (11 December 2001 – 10 March 2002) Notes for Teachers