

Spring 2009

24 January – 4 May 2009

A Continuous Line: Ben Nicholson in England

Luke Frost: Artist In Residence

Bernard Leach & his Circle

Notes for Teachers

These notes are designed to accompany the KS1/2 and KS3/4 *focus works* for the spring season at Tate St Ives. The pack provides a summary of the current displays, key themes and information on Tate resources. It also includes 'questions to ask of any artwork'.

Combined with the relevant focus work notes, this pack should help you create an introductory discussion about some of the issues raised by the current displays. It can be used to help focus work in small groups in the exhibition, and allow follow-up within the classroom.

This pack contains material relevant to non-specialist teachers as well as specialist art teachers.

There is a free exhibition guide that can be picked up at Tate St Ives and downloaded from www.tate.org.uk/stives .

Exhibitions Overview

A Continuous Line Ben Nicholson in England

A Continuous Line is an overview of Nicholson's mature work from the 1920's until 1958, when he left Britain for Switzerland, and provides an opportunity to reconsider Nicholson's lesser-known exploration of still-life and landscape, together with his co-existent development as a leading abstract artist and modernist. This is the first major exhibition of Nicholson's work in the UK for over fourteen years, and ends in his 'home town' after touring to the Abbot Hall Gallery, Kendal and De La Warr Pavilion, Bexhill.

Luke Frost: Artist in Residence

Luke Frost (b.1976) is the sixth artist from Tate St Ives' residency programme, and has completed this work in the historic Porthmeor studio 5 where Borlase Smart, Ben Nicholson and Patrick Heron formally worked.

Bernard Leach and his Circle

This exhibition shows key works in stoneware and porcelain from the Wingfield Digby Estate, and includes work by Leach and other potters who worked at the Leach Pottery, and developed their own styles.

Resource studio Lower Gallery 2

This working space provides useful research space for students, where Tate Online can be accessed and additional information about the current show sourced, including a Ben Nicholson walking trail around St Ives. www.tate.org.uk/stives/exhibitions

An Introduction to Ben Nicholson

Born in Denham, Buckinghamshire in 1894, Ben Nicholson is amongst the most celebrated and internationally recognised British painters of the 20th century. The son of the renowned artist Sir William Nicholson, he attended the Slade School of Fine Art in London from 1910–11 and between 1911-14 he travelled in France, Italy and Spain and briefly lived in Pasadena, California in 1917-18. From 1920-31 he was married to the artist Winifred Nicholson and together they lived in Switzerland, London and Cumberland.

His first one-man exhibition was held at the Adelphi Gallery in London in 1922 and shortly thereafter he began to work on abstract paintings which were influenced by Synthetic Cubism. In 1926 he met Christopher Wood and in 1928, during a visit to Cornwall, he met the naïve painter Alfred Wallis. Both were to become important influences on his work and he became a member of the Seven and Five Society. By 1928 he had adopted a primitive style which was inspired by Henri Rousseau and early English folk art.

From 1931 Nicholson lived in London where he first met Barbara Hepworth and Henry Moore. In 1933, with Hepworth, he visited Jean Arp, Constantin Brancusi, Georges Braque and Pablo Picasso in France and they were encouraged by Jean Helion and Auguste Herbin to join Abstraction-Création. In 1934 he met Piet Mondrian and married Barbara Hepworth. During this period his White Relief paintings were considered to be amongst the most important new styles in international abstract art and in general his reliefs are felt to be his greatest works. In 1937, with Naum Gabo and Sir Leslie Martin, Nicholson edited CIRCLE, the monograph on constructivist art which laid down the guidelines and principles of the modern movement, and was to become a landmark influence on the thinking of artists, architects and art historians.

In 1939 the Nicholson family moved to Cornwall and Nicholson resumed painting landscapes and began to add colour to his abstract reliefs. In 1945-6 he turned from reliefs to linear, post-cubist paintings and in 1952 he was commissioned to paint a mural for the Time-Life Building in London. In 1954 retrospectives of his work were held at the Venice Biennale and at the Tate Gallery, London; a second Tate retrospective followed in 1969.

In 1958 he moved to Switzerland, where he lived until 1971, and began to concentrate once more on painted reliefs. In 1964 he made a concrete wall relief for the Documenta III exhibition in Kassel, Germany and in 1968 was awarded the Order of Merit by Queen Elizabeth. Nicholson returned to England in 1971, living until 1974 in Cambridge and then in Hampstead, London, where he died in 1982.

Jeremy Lewison comments, 'In order to earn a living he [Nicholson] returned to painting landscapes in naive style which his gallery, Alex Reid and Lefevre, considered easier to sell. The return to landscape was generally to be observed in English painting during the war as Britain reverted to a period of isolation. In such compositions Nicholson was interested in being able to unite objects in the foreground with those in the background, allowing the eye to travel over large distances and periods of time at one glance...The impact of the landscape or Nicholson's work was considerable. After his move to Cornwall [in 1939] he ceased to make white reliefs, which could be interpreted as an urban art, and reintroduced subdued colours as well as brighter tones which appear to be derived from his surroundings.'

Key themes

Local, national, global: The displays offer a number of key themes and connections between a local sense of place, northern landscapes and the international context of modernism. Nicholson celebrated the colour and space of Cornish landscapes, together with northern landscapes and explored both within a context of the international modernist movement, contemporary social and political thinking, Nicholson's continuity of vision and his idea of what 'modern' painting could be.

Juxtaposition of still-life and landscape: The juxtaposition of still-life with local landscapes, linked by cubist composition and exploration of space. Nicholson's art moved from a faux-naïve response to a modernist idea of landscape. What is real and what is imaginary in landscape? Many St Ives artists were interested in capturing their sensation or experience of place rather than a view of the landscape and demonstrated an individual response to colour, texture, surfaces and materials of the natural world.

Space: Artists explore and describe space in different ways. How does Nicholson describe space within a landscape painting?

Surfaces: A crucial theme throughout Nicholson's career and styles; painting was treated as an object, not an illusion, and the surfaces arose through the process of manufacture in both landscapes and carved reliefs.

Materials and techniques: The displays embrace a range of materials and techniques. Students can examine Nicholson's working methods from his notebook sketches to finished oil paintings and reliefs. Also contrast this work with Frost's use of colour and space, and compare distressed surfaces in Nicholson's work with ceramics from the Leach Pottery.

The art of drawing: The display in the Apse provides a great opportunity to discuss the value of drawing and the role of notes and sketches in artistic practice. Nicholson placed great value on his drawings, observing and recording with his continuous line; his practise was to draw in front of his subject and use these to develop paintings later in his studio.

Abstraction: Nicholson explored his own particular abstract language using line, colour, transparency, layering, texture, surface, shape and form to play with the illusion of space.

Sense of Place: Nicholson, like many of his contemporaries, was attracted to the landscape of Cornwall. Consider what story these exhibitions tell us about art in Cornwall. Do artists associated with St Ives share certain interests and concerns?

Architecture: The displays offer different opportunities to explore the relationship between art and architecture, encouraging you to explore space both within and outside the building. The ideals of both Nicholson and Leach are represented in the architectural design of Tate St Ives; David Hamilton Eddy stated that the building 'stemmed from the same modernist search for naturalness and honesty of materials that inspired Leach, Hamada, Nicholson, Hepworth and Gabo.' (cited in Shalev and Tooby). Use ideas of outside/inside, exploring the geometry of the building, combining architecture with landscape.

The Gallery Spaces

Gallery 1

Before his arrival in St Ives in 1939, Ben Nicholson had already gained a reputation in London as a leading avant-garde artist of the Modern Movement. The Second World War was the reason for remaining in St Ives with Barbara Hepworth and their three children having been invited down by artist friends Adrian Stokes and Margaret Mellis. He then settled in the town until 1958, becoming one of the most important artists in the post-war colony, and a strong influence on the second post-war generation.

This gallery relates to the period in the 1920's when Ben Nicholson left behind all influences of Edwardian sombre still-life painting, inherited from his successful father, William. Representation of landscape and still-life became less conventional, and he sought simplicity in tone and space. His first abstract experiments began in 1924. Margaret Garlake refers to Nicholson as '*an urban artist who spent most of his career in rural settings.*' (A Continuous Line, p 10). Nicholson and his first wife, Winifred moved to Banks Head House in Cumberland in 1923 and work from this period reflects the northern landscape, painted in a simple faux-naive style; this preoccupation led to Nicholson's admiration for the work of Alfred Wallis at their famous meeting during a visit to St Ives in 1928 with Christopher Wood. The two 1928 paintings of Pill Creek are from this Cornish holiday, and are brought together again for this show.

So in both landscape images of rustic northern farms and Cornish sea-views, Nicholson was experimenting with a modern vision of unconventional simplicity; a sweeping away of slickness in artistic style and an equivalent in painting to the contemporary idealism of the simple modernist life ethic.

Suggested Themes

Sense of place. At this stage in his career Nicholson chose many landscape images; by simply asking 'what can we see' can we identify a sense of place? What makes a landscape northern or Cornish?

Drawing. Look closely to find drawing in the work; sometimes it is covered in paint, sometimes drawing is left unpainted, sometimes drawing is over the paint. Can you find areas that look like paint at first, but then are revealed as pencil? Does Nicholson paint the background or make the drawing first?

Connections. Consider *1922 bread*, *1924 first abstract painting* and *1930 Cornish port*. Can you find links between the blocks of shape and colour? In what order would you expect Nicholson to have painted these works?

Faux-naive art. Consider why an artist would choose to simplify images in a painting; what does this communicate?

Scale and perspective. The paintings alter perspective and scale; why do you think that sometimes the horses seems very large compared with farmhouses?

Palette. What does the colour communicate? Is it easy to identify northern and Cornish landscapes by the colour and light? Is there a sense of changing seasons or weather conditions?

Narrative. Although Nicholson doesn't include people in the paintings can we sense human presence in the farmhouses, and with the horses and boats? What stories and events might be happening? What sounds might be imagined in these paintings?

Viewpoints. Consider how some of the landscapes might make you feel like you are looking from a distant view; do the window-ledge paintings make you feel like you are in the room looking out?

Texture. Look at ways Nicholson created texture; building up gesso, scraping through layers, using thin washes, using big brushstrokes or rag to make marks. Using coloured paper or card overlay layers of paint to make a monochrome painting; consider using washes or opaque paint in the layers. Try Nicholson's technique of drawing on a ground instead of drawing first then painting.

Horses. Horses often appear very large compared to trees or farmhouses; why do you think Nicholson painted horses but not people?

Lower Gallery 2

After 1931, when Nicholson met his future wife Barbara Hepworth, his painting developed from images of rustic simplicity into work showing the influence of cubists like Picasso and Braque, including experimental collages of 1933. Nicholson produced composite images based around his relationship with Hepworth, probably the most personal works of his career. By 1933, he had made the first carved reliefs, where painting became three-dimensional objects. Nicholson's famous elegant white reliefs appeared in 1934, signifying modernity and spirituality in their purity, whilst retaining a certain rurality in their hand carving; the white reliefs series continued throughout the 1930's, the key era in international Modernism.

Suggested Themes

Reliefs. Look closely at how the work is constructed; are there layers of board, is board cut through, are there layers of collage? These ideas could be developed into reliefs made from layers of card; some card allows you to tear the top surface away. Foam board could also be used to construct reliefs.

Printmaking. Using the idea of constructing layers of board in a relief, develop collagraphs to be used for either relief or intaglio printing.

Art and the architecture of Tate. Consider how the reliefs relate to the building: elements of negative space, circles, geometry and simplicity can be found in the interior and exterior spaces of the building.

Collage. Explore how collage allows individual elements to be brought together by this process; elements of painting, drawing, pattern and text are assembled into compositions. Look at *Auberge de la Sole Dieppoise*; consider this as a visual diary collaging a story together. What might be happening in that story? What clues and memories are in this work?

ICT collage. Cut, paste or layer elements from a visual diary into an image, exploring text and font as part of the image. What impact does the foreign language have in *Auberge de la Sole Dieppoise*? Newspaper fonts, tracings and stencils all might be used in text.

The abandonment of subject matter. Consider if abandoning subject matter gives the artist more freedom and also if it allows the viewer more imaginative responses and interpretations; what do we see in simple geometric forms? Even though some reliefs could be regarded as abstracts, elements of still-life and tables can be identified in the colour blocks.

White reliefs. What meanings might be given to a work by painting it white?

Painting or object? Explore the debate 'when does a painting become an object or a sculpture?'

Influences. Discuss how artists are influenced by fellow artists; reflect on the style of Nicholson's work during his marriage to Winifred and friendship with Christopher Wood and how it altered and developed after he met Barbara Hepworth. How much do artists bring autobiography and information about their own lives into their work?

The Apse

The showcase contains a selection of original archive material from Tate's collection of biographical information on Ben Nicholson. Nicholson was an avid letter writer to fellow artists, critics, curators, family, friends and professionals involved in the international art world. Nicholson's drawings are also displayed, mostly line drawings of landscapes, using a minimum of tone, where planes and space become flattened. The 'Continuous Line' of the exhibition title runs on through Nicholson's drawings style, even when his paintings and reliefs appear to experiment with different approaches.

Suggested Themes

Drawing with a continuous line. Students have a good opportunity to explore Nicholson's drawing style here; try to draw using a continuous line by keeping the pencil moving. Follow up work could be to set up table-top still-life and to investigate them by drawing with a continuous flowing line. Another variation is to keep gazing at the still-life, drawing with a continuous line and not looking at the sketchbook; these drawings can be starting points for more developed work in other media.

Drawing from different viewpoints. Set up a still-life in the middle of a table and make four drawings of the same collection from four different sides.

Gallery 3

This gallery shows work from the war years, when Nicholson and his family arrived in Carbis Bay. Nicholson returned to landscape images, but also worked concurrently on modernist abstraction, considering that landscapes gave him the finance needed to enable him to continue his 'real work'. (Letter to the critic E H Ramsden, 1940, Tate Archive). He wrote to his friend Paul Nash '*The country here is very lovely.....I always thought the stories were overdone and the drama and terrific intense colour – but the real thing has been much more so*' (letter to Paul Nash, 4 Dec 1939 TGA 8717).

Variations on abstract images use a palette from the natural environment and the surfaces show marks of the artist's hand; the images from the end of the war years bring together abstraction and representation in the outside/inside paintings of objects on window-ledges, with their flattened cubist space.

Suggested Themes

Landscape into abstraction. Discuss how the Cornish landscape, showing recognisable places like St Ives harbour, has been deconstructed in Nicholson's paintings, and used as abstract shapes in a new composition.

Observation drawings. Local people will be able to identify many places where Nicholson made drawings. Consider how drawings were made in 'transparent layers' where you can see through one object to another. Can you identify continuous lines?

Carving into the surface. Look closely at the surfaces of the small landscapes; Nicholson at times carved into the board to produce edges in shallow relief. Consider how a painting can be 'constructed' before colour is applied.

Several versions. Nicholson explored an idea in several versions during the 1940's; develop this idea into a series of paintings or prints.

Gallery 4

Still-life paintings here show Nicholson's exploration of representation and abstraction within one image. He wrote to Philip James at the Arts Council '*.....I like the more elaborate forms and organisation which emerge from the still-life theme as well as the tension between a certain naturalistic illusion and abstraction.*' (BN letter to Philip James cited in Tufnell 2006, p 58).

His working method involved texture gained from repeated layering and scraping with razor blades, then in a reversal of conventional techniques, drawing and painting over this ground. 1958 marked the end of Nicholson's time in St Ives as he left for Lake Maggiore in Switzerland with his third wife, Felicitas Vogler. Nicholson continued to work on scraped and textured reliefs, abandoning representation.

Suggested Themes

Scale. What impact do these larger works have? Is scale important; would these paintings feel right if they were smaller?

Ambiguity. Is a shape a musical instrument or part of a building? Does it matter if a shape could mean different things to different people? What do you see; still-life or architecture – or something else?

Abstraction from still-life. Identify simple recurring still-life motifs in Nicholson's paintings; mugs and domestic items are deconstructed and reassembled, often on table top compositions. Objects can be found in what, at first, may look like an arrangement of shape and colour.

Cubist space. Consider the depiction of space in the work and how it differs from conventional perspective and illusion, division into a series of planes.

Surface texture. Look closely at the number of layers of paint on some of Nicholson's surfaces, achieved by scraping the paint away with razor blades. What qualities does this technique bring to his work? Consider how working with tools other than brushes alters surfaces. Compare Nicholson's surfaces with sgraffito techniques in Leach's ceramics. Ideas could develop by preparing boards with layers of scraped colour, which form the ground for drawn or painted images. Also explore how applying paint with tools such as rags creates different surfaces. Nicholson sometimes built up layers of thin washes on board by wiping the board with his cleaning rags.

Practical ideas for workbooks. Using drawing and collage, students could gather information from landscape and still-life sources. Using images, forms and colour from the workbook, new arrangements exploring different materials can develop into abstract images. New combinations of landscape, still-life and abstraction can be explored in the workbook, being imaginative with a mix of materials and collage.

Shape recognition

This room offers links to mathematics for young children. As a group project, coloured shapes could be made from board and painted. One group could assemble them into a 'jigsaw' on a tray, within a simple frame. Once this was deconstructed another group could attempt to make the jigsaw within the frame. For very young children readymade blocks and shapes of gumstrip could be used.

3D block. For young children the paintings could be a starting point to make compositions from building blocks on the floor; copying a painting in building blocks. This could be explored by trying to remake it by stacking the blocks. These stacks can be developed into drawings.

ICT shape/colour compositions. Shapes in a drawing programme can be selected, dragged, filled, rotated, flipped – do you think Ben Nicholson would have found computers useful in the process of making reliefs?

Recycling. Look at some of the boards used in the paintings; you can discover many layers of old marks. Sometimes recycling old work allows the history of a painting to be revealed.

Connections. As you move from gallery four to five keep in mind Ben Nicholson's paintings using neutral greys with colour highlights; contrast these with Luke Frost's work in gallery five.

Upper Gallery Two

Bernard Leach and his Circle

Works from the Kenelm Wingfield Digby and Tate Collections

Leach first established the pottery with Shoji Hamada in 1920 on their return from Japan, in an inter-war ethos of reaction to academicism and development of crafts and design. The first Japanese climbing kiln in the UK was built by them in St Ives. Bernard Leach sought to bring Japanese Zen philosophy to Western ideals in his work and was the major influence on studio pottery in the UK last century. Leach described good pots as having 'vitality' in their form, and related the language of the body to them; neck, shoulder, belly and foot, which had to create unity in the whole.

Suggested Themes

Simplicity and surface. Compare and contrast the simplicity and beauty of materials found in a Leach pot with the surfaces and palette in Ben Nicholson's paintings.

Drawing in the layers – wax resist. Compare the process of how Leach draws designs onto a background glaze with Nicholson's drawing over a painted ground. Sometimes a design is drawn in wax and then glazed over. This could be developed by drawing in wax and using water based felt tips to make a wax resist.

The hand of the artist. Discuss how both Leach and Nicholson's work appears 'hand-made' and acknowledges a craft tradition. How does this contrast with Luke Frost's surfaces?

Gallery 5

Luke Frost Artist in Residence

Luke Frost's paintings are uncompromisingly formal and structured, with immaculate layered paint surfaces. Frost acknowledges that he was brought up around colour and colour is a passion; he filters colour from many experiences in his life, then uses intuition for their interactions in his work. Solid areas of saturated colour explore qualities of contrast, balance and rhythm, penetrated by 'volts' – lines of colour. These volts refer to Barnett Newman's 'zips' of colour across a canvas; Frost's naming them 'volts' invites the idea of electricity, flashes and brilliant sparks. The volts themselves require close looking, which reveals how subtle small changes begin to appear, slightly different spaces between volts, and refined shades of colour shifts.

Their sparseness and simplicity brings to mind the 1960's American Minimalist work of Donald Judd or Dan Flavin; when students look closer at the layers of colour shifts of hue, colour contrasts and tensions, subtle asymmetry and relationships with the architectural space are revealed. Frost also acknowledges an interest in Neo-Geo cells and circuit board painting and contemporary Japanese work. Frost's work demands this quiet reflection of the vibrant resonances of colour; an opportunity for students to think about how they view and relate to paintings and how thoughtful time given to a work produces a richer experience. A quick glance walking by is not enough to reveal the layers, variations and refinements within a painting that at first looks very simple.

Perhaps the message is to slow down and to really pay attention to close looking. The paintings themselves are made by a very slow process of layering and tiny brushes and masking tape for the volts. Frost primes the canvas with five layers of primer, sanded into an immaculate surface. The work is not complete until Frost is satisfied that even tiny, pin-head imperfections have been painted out using tiny brushes.

Frost sometimes makes a single work, sometimes paintings are hung as a collective arrangement to invite differing responses from the viewer; he is interested in how these responses change. The aluminium corner pieces bridge two planes of the gallery space and bring those together in an almost sculptural context. Frost chose to work on aluminium for its perfection of surface, and

because he needed rigidity for the right angles; movement of canvas would have cracked the paint. Architectural space is important too; the surrounding wall is affected by colour volts extending around the edges and reflecting.

Suggested Themes

Surfaces. Contrast the 'hand-made' feel of Nicholson's work with Frost's flat surfaces. If the surface was textured, do you think that would detract from the pure, opaque colour?

Titles. How important is a title? Consider what meanings the word 'volt' brings to a painting.

Taking time to look. What do you see when you stand back from Luke Frost's paintings and what else do you notice if you stand close to look? When you leave this space do the paintings still have impact? Gaze at a painting, look away – what do you see?

Technique. Can you see tiny brushstrokes in Luke Frost's paintings? Imagine trying to paint perfect lines without using rulers and masking tape.

Colour. What sort of colour does Frost use: can you find these colours in nature? Where do you find colours like this? Compared to Ben Nicholson's work do these colours look modern? Do some colours appear to shift as you gaze at them? How do you think the colours work together?

Words. How do the paintings make you feel? Do they have an emotional content?

Sound. If Frost's work had a sound, what would it be? Does the work remind you of the sounds of nature, or maybe the sounds of cities?

Space. Do some colours look like they are in front of others? Which colours recede and which come forward? Do the volts ever look like they vibrate or distort? Can flat colour create an illusion of space?

The science of colour and light. These works provide an opportunity to develop workshops in colour mixing and leaning about how colours affect, and are affected by colours around them.

How is the work displayed? Consider the differences between viewing a single work and a group arrangement; which do you like best? When you look at paintings displayed in a stack do you view them from top to bottom or bottom to top? When we view paintings hung as a stack does the white wall become part of the work and do we try to visualise the paintings as a whole, including the wall spaces?

Resonance and vibration. Do some colours move and vibrate? Which parts move, the blocks of colour or the volts? Where do you need to stand to experience this?

Supports. Some work is on canvas, some wood, some aluminium? Is it easy to tell the difference? Why do you think Frost changes what he uses to paint on? Does this alter the surface of the work?

Corner works. See what happens when you view these works from a long way and then move in closer. What can you see directly in front of you and also with your periphery vision? How does this make you feel?

Ways of Looking

The changes to the National Curriculum, September 2008, have been considered in the following suggestions:

These suggested lines of questioning can be applied to any artwork – not just those you see at Tate St Ives. Having a handful of 'standard' questions can help start discussion and encourage lines of enquiry that might otherwise be closed down if just facts about artist and artwork were retold.

Listening to others/responding personally/sensory experiences

Without knowing anything about the artist or the artwork, a huge amount of information regarding the work can be revealed just by inviting the question 'what do you see?' Once a few ideas are circulated, this often cascades into very imaginative and perceptive ways of viewing the work. Asking 'why do you say that' invites more considerations and sharing of ideas from students.

- What word(s) does the work make you think about?
- Have you seen anything like this before?
- What do the titles tell you?
- What does the colour make you think about?
- Be the curator -select six works from the show to produce a small exhibition and explain why you have chosen them.

Visual experience/what can you see/traditional and new media

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?
- Is the work made in traditional or new materials?
- What is it? (Painting, sculpture, drawing, 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?
- Does it have a frame or support?
- Is the work made to be permanent?
- What tactile qualities does the work have?
- Select five works that you think describe Ben Nicholson's development as an artist – themes, subject, colour, texture, materials.

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?
- Can you tell from the work what nationality the artist might be?
- Who is the artist? Is it important to know who created the work? Does the background of the artist inform the work?
- Is the work site-specific?
- Does the work connect to art from other times and cultures?
- Does the work comment on contemporary society?
- Has the work reinvented art from other times and cultures?

Tate Resources

The Studio Resource Room: located off lower gallery two, this space provides access to Tate online, including the Collections Database and micro-sites for Young People and Children. You can also find accompanying catalogues and texts to support a visit to this show.

Visit www.tate.org.uk/schoolteachers for up-to-date listings on CPD opportunities and to download resources – including this one – for free.

For definitions of **key art terms and movements** please refer to the **Tate Glossary** at www.tate.org.uk/collection

Useful Websites

www.tate.org.uk Tate online

www.tate.org.uk/learnonline Tate E-Learning

www.tate.org.uk/schoolteachers Tate resources for schools and teachers

Contacts

General enquires and group bookings

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Tate publications have produced a series of **Key Work Cards for Teachers** which can be ordered online. These include Portrait, Landscape & Prints.

The **St Ives Archive Study Centre** holds a range of material about artists associated with St Ives. Tel: +44 (0) 1736 796408, e-mail: archive@stivestrust.co.uk, or visit www.stivestrust.co.uk/archivesite

Further Research

Button, V. (2008) *Ben Nicholson* London: Tate

Collings, M. and Godfrey, T. (2009) *Luke Frost: Paintings in Five Dimensions* London: Tate

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

Daniel-McElroy, S. (2007) *Art Now Cornwall* London: Tate

de Waal, E. (1999) *Bernard Leach (St Ives Artists Series)* London: Tate

Khoroché, P. (2002) *Ben Nicholson: Chasing Out Something Alive (Drawings and Painted Reliefs 1950-75)* Cambridge: Kettle Yard's Gallery

Leach, B. (1976) *A Potter's Book* London: Faber

Lewison, J. (1993) *Ben Nicholson* London: Tate

Shalev, D. and Tooby, M. (1995) *Tate Gallery St Ives The Building* London: Tate

Stephens, C. et al. (2008) *A Continuous Line: Ben Nicholson in England* London: Tate

Tufnell, B. (2006) *On the Very Edge on the Ocean, The Porthmeor Studios and Painting in St Ives* London: Tate

Online References

artsonfilm.wmin.ac.uk/films.php?a=view&recid=149 - 17k

www.richard-green.com/DesktopDefault.aspx?tabid=6&tabindex=5&objectid=151161 - 54k

The St Ives Artists Series, Tate Publishing includes: <i>Terry Frost, Barbara Hepworth, Patrick Heron, Roger Hilton, Bernard Leach, Janet Leach, Alfred Wallis, Bryan Wynter and Christopher Wood.</i>
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