

KS1 & KS2

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.



Karel Appel (1921-2006)
Amourous Dance 1955
© Karel Appel Foundation



Lily van der Stokker
Monument for my Grandparents 1999,
installed 2010
Acrylic paint on wall and mixed media.
Courtesy the artist and Kaufmann Gallery,
Milan

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, children can express opinion, work collaboratively to contribute ideas and experience a gallery through an active learning experience.



Lily van der Stokker
Monument for my Grandparents 1999, installed 2010
Acrylic paint on wall and mixed media
Tate St Ives
Courtesy the artist and Kaufmann Gallery, Milan

Some facts

Lily van der Stokker starts her work by making small drawings in colour pencil or felt tips and then projects these onto the gallery wall to massively scale up the image. The final wall paintings are made in bright acrylic colours and patterns, depicting themes, often self-referential, from ordinary lives.

The artist celebrates the ordinary and everyday – themes that perhaps might not readily be associated with 'serious' art. Her work raises questions about feminism, the domestic, the value of art and what we expect to see in a gallery setting.

Ideas for discussion

Without previous research or knowledge the simple question 'what do you see?' often cascades into a wealth of responses and perceptions. The further question 'why do you say that?' begins the process of reflection and critical thinking about images, connections, titles, colour, process, texture etc.

- Have you ever seen work on the walls like this?
- Does this work remind you of anything?
- Why do you think Lily van der Stokker made this so huge?
- How does this painting make you feel?
- What type of paint is used here?
- What do you think these people are like?
- What names do you think they have?

Quick and simple practical ideas and games.

These simple ideas are designed to engage children practically in front of the original artwork. Use the art as a starting point to develop responses in creative ways.

Only sketchbooks and pencils are permitted for use in gallery spaces.

Alliteration game. Invent sentences about this wall painting; 'grinning Granny grumbled about the gallery'.

Automatic collective drawings. Fold an A4 piece of paper into five horizontally. One person draw Granny or Grandad's hat in the top section, then pass it on, completing the head, shirt or jacket, dress or trousers, shoes.

Literacy connectives. Imagine all the things that have happened in the lives of these Grandparents, then make up a story, using these words to connect your ideas:

Once upon a time, one day, first, then, next, after that, after a while, a moment later, the next day, meanwhile, soon, at that moment, suddenly, unfortunately, unluckily, luckily, so, although, however as soon as, now, finally, eventually.....

Story drawing. When you have listened to the story you have all invented, draw a flow chart or storyboard in your sketchbook about the most exciting parts of their lives.

Interview role play. A presenter is making a documentary about the lives of these people and why they were chosen to be in the gallery. In threes invent the interview between the presenter and the Grandparents and present your work to the class.

Changing rooms/changing grannies. Look at the patterns and colours in this wall painting and discuss how you would have painted them. What would you change in the work?

Sketchbook grandparents. Draw your ideas about your own Grandma and Grandad. What colours and patterns do they like? Do they have favourite furniture or objects in their home? Does this painting remind you of old people you know? Make a list of descriptions of your grandma and grandpa; what do they like, what do they wear and what do they do?

Extended projects

These suggestions are for follow-up work that could be developed as a result of viewing the original artwork.

Collective wall paintings. Start with small colour pencil drawings, like Lily and then develop a group wall painting from these, choosing your favourite colours and patterns. Do you want words and speech bubbles? You could try them out first with a card template model of part of the architecture of your school.

Ordinary lives in history and globally. Research families in different times, cultures and environments. Investigate differences in family lives, work, school and activities carried out in the family home. Choose a spot on the globe and research information about ordinary lives there.

Intergenerational reminiscences project. Prepare questions and record interviews with your grandparents about their lives and memories. What music did they listen to in their home? How was their life different to yours? Collect photographs and images about their lives and make drawings about them. Are there any surprises here?

Family life mood board. Make a celebration mood board in Lily's style by collecting images and text about your everyday life.

Visual soap./fictional biographies. What conversations might be happening in this painting? Who are these characters? Where are they and what happens? Use voice recorders to record the conversations you invent and then develop these into your own 'soap' about the lives of these Grandparents and their families. I

Email chain story. You are in the gallery by yourself when all the images in this drawing come alive and come down from the wall – describe what happens next.

Further research

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
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Karel Appel (1921-2006)
Amourous Dance 1955
© Karel Appel Foundation

Some facts

Karel Appel used traditional oil paint in this painting but in a very free and versatile way – paint is literally squeezed out of the tube to create thick lines and layers. Appel's paintings of the 1950s are characterised by bold and vivid colours and by the powerful physical presence of the painted surface, at times reminiscent of children's art.

Born 1921. Died aged 85 in 2006.
Worked in painting, sculpture, printmaking, ceramics and poetry. A founder member of the CoBrA Group.

CoBrA was founded in 1948 by the Belgian writer Christian Dotremont and its name came from the three cities where many of the participants lived – Copenhagen, Brussels and Amsterdam. *CoBrA* style is characterised by violent brushwork and strong colour. Their abstracted but still recognisable imagery was often derived from prehistoric and folk art. *CoBrA* artists included Pierre Alechinsky, Karel Appel, Cornelius Corneille, Asger Jorn and Karl Pederson.

Ideas for discussion

Mark making and composition. Make comparisons with other works in the exhibition; for example, the way Mondrian (gallery 5) built his composition using a limited colour range and blocks or shapes to De Kooning (gallery 4) who seems to deliberately choose a loose, haphazard technique of marks across his canvases combined with areas of colour. Appel has an almost childlike approach to mark-making which is very fluid and energetic. Can you tell which colours were applied first and last?

Mood/atmosphere. Create a rapid fire adjective list of responses. Imagine being in this painting – how would you feel?

Sounds. What music do you think they are dancing to?

Distortion in the human form. How easy is it to pick out the dancers in this painting? Do you think this is an abstract painting?

Quick and simple practical ideas

Strike the pose. Can you copy the pose of any of the people in this dance? Twist, turn – how do you think a freeze-frame might look? Draw each other in your sketchbooks.

Back to back drawings. Stand back to back with one partner looking at the work and the other one looking away. As your partner describes the painting make a drawing in your sketchbook and then make comparisons when you have finished.

Speed drawing/slow drawing. Make drawings, using a slow dreamy speed, then make a drawing as fast as you can, without looking at your sketchbook. Compare the different sort of marks you make; is one drawing more lively, does one drawing 'dance' more than the other? Look at your partners work; can you tell which drawing is drawn more quickly? Which do you prefer?

Mindmap. Use your adjective list to start a large group mindmap, and connect fast drawings to your responses. Add your thoughts about the colour and thickness of paint. Suggest music and sounds. The mindmap can be developed back at school using lots of colour links and drawings.

Extended projects and cross curricular links

World music and dance. Collect images of people dancing (by internet search, books or magazines) and find out about different types of dance and music, such as tribal/jazz/ballet/hip hop/breakdance. Look at festivals, ceremonies or just dance for pleasure and fun and the costumes and clothes people wear. Make a group collage or wall display as a starting point, and then select some ideas to develop into your own contemporary dance. Video the complete performance; you could include costume and face paints.

Multiple views and overlays. Develop the freeze-frame poses you made in front of the painting by drawing each other in these poses. Use chunky felt markers and redraw on to large transparent acetates (scrap store is a good source for these) and then create a group drawing by layering these together. Think about line, movement, and colour. What's happening in your group drawing?

Music and colour: moods and emotions. Use photographs and drawings in colour felt tips or markers to record this project. Make a selection of music; what different moods or emotions does the music create? Can you think of a colour for each piece of music and the different moods? Try out your ideas for shapes as the music is playing and when it stops create a pose and freeze, then photograph your partner and make fast drawings of the pose. Think about how the expression on your face helps with the mood. If you are confident show your freeze-frame to the whole group.

Mood/text/words/poems. Use the drawings and photographs you made as starting points for poems and stories, using adjectives about mood and emotion. Experiment with using colour for writing to make it more expressive; what colours would you use to change the mood in writing? What about the background colour of the paper? Can text become a painting?

Recycled painting from the tube. Collect washing up liquid containers and similar squeezable types. Gather from parents, and other sources, water based household paint. Using the drawings and images of dance poses experiment with Appel's technique of painting straight from the tube; a great project for outside on sunny days as the drying time needs consideration. Mix plaster or use filler with card or brushes to experiment with applying texture.

Further research

Appel, K., (2005) Karel Appel - Retrospective 1945-2005 (Hardcover). Danubiana Meulensteen Art Museum.

Bowness, A., (1985) Karel Appel: Paintings 1980-85 (Paperback). Arnolfini Galle