

Summer 2009

16 May – 27 September 2009

**Alfred Wallis/ Lucie Rie/ Barbara Hepworth/ Lawrence Weiner/
Carol Bove/ Bojan Šarčević / Katy Moran**

Notes for Teachers

These notes are designed to accompany the KS1/2 and KS3/4 *focus works* for the summer 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.

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

Exhibitions Overview

For the summer season, Tate St Ives presents seven autonomous but complementary one-room displays by seven international artists. It brings together historic and contemporary figures working in the last eighty years in both fine and applied art.

Alfred Wallis (1855-1942, UK)

A selection of more than twenty paintings by Wallis. The exhibition focuses on his maritime paintings for which he is most famous.

Lucie Rie (1902-95, Austria & UK)

A display of the studio pottery of Rie. The selection demonstrates Rie's use of dramatic glazes and elegant forms that led to her becoming a key figure in modern ceramics.

Barbara Hepworth (1903-75, UK)

This exhibition focuses on works made by Hepworth in the later part of her career. It considers how she revisited her signature forms in studio-based works from 1951-73.

Lawrence Weiner (b1942, USA)

This display comprises a cycle of ten wall text works from 1988 and is part of the Artist Rooms collection of international contemporary art gifted by Anthony d'Offay.

Carol Bove (b 1971, Switzerland)

New York based artist, Carol Bove, has made new works for the curved display case, originally designed for the display of Leach pottery. Bove has created an intriguing sculptural environment that plays with history, location, materiality and scale.

Bojan Šarčević (b1974, Serbia)

Bojan Šarčević presents three new films under the title *The Breath-Taker Is the Breath-Giver* 2009. Each film is exhibited in a transparent perspex display case in which both projection and projector are suspended, transforming the exhibition space.

Katy Moran (b1975, UK)

A selection of recent paintings by London based painter Katy Moran. These energetic small-scale paintings hover somewhere between abstraction and figuration. Moran recently undertook a Tate St Ives residency in Porthmeor Studio no. 5.

Key themes across the displays

These displays offer a number of different ways to explore modern and contemporary fine and applied art. Listed below are some key themes that encourage links across all the displays.

Artists' rooms. Each room of the gallery is devoted to a particular artist. This provides the opportunity for an in-depth look at each artist.

Conversations. While there are few direct links between any of these artists, the displays set up various conversations around art and design. Within some displays some works are grouped to create conversation within an individual artist's work.

The avant-garde. In particular, these displays open up a variety of opportunities to explore and debate ideas about the development and influence of the avant-garde in the twentieth century and its various assimilations into mainstream cultures. In many cases there appears to be a fine line between the radical and the mainstream.

Re-visiting modernism. Broadly speaking modernism and modern art are terms used to describe a succession of art movements in Western art since the 1850s and culminating in abstract art and its developments to the 1960s. The modernist or formalist aesthetic is more narrowly associated with abstraction, clean, elegant lines and an attempt towards purity and inner essence. It is also associated with utopian goals of progress towards social and political equality.

These displays challenge us to consider what the legacies of radical modernism in the self-conscious, post post-modern world of 2009 really are and to ask why contemporary artists are critically re-visiting the history, styles, subjects and ideologies of twentieth century art. The displays include artists associated with modernism (Rie, Hepworth, Weiner), an artist adopted by modernism (Wallis) and artists that are, in different guises, re-visiting modernism (Hepworth, Šarčević, Bove, Moran).

St Ives artists. The displays bring together key artists associated with St Ives in the twentieth century alongside important and emerging international artists. Through these juxtapositions opportunities are provided to reconsider both the historic and contemporary works and the history of modernism in relation to St Ives. What is it about the paintings of Wallis or the sculptures of Hepworth that now seem so quintessentially about St Ives? Katy Moran's residency at the historic Porthmeor Studios provides further opportunities to consider the relevance of St Ives as a place for painters.

Beautiful objects. Whether a film by Šarčević, a sculpture by Hepworth or a bowl by Rie the displays seem to celebrate beautiful, sensual and, in many cases, meticulously crafted objects. Even the painters, Moran and Wallis, share, in their different ways, a similar emphasis on the material quality and presence of their paintings as objects.

Abstraction. There is the opportunity to explore and reconsider the language of abstraction in relation to film, sculpture, paintings and architecture. Is it possible to create abstract paintings today? How much more can be added to the modernist aesthetic? At what point does abstraction become tinged with derivation?

The contradictions of history. The displays highlight the circulatory and reflective rather than the linear evolution of events. Re-visiting twentieth century art provides opportunities to gain fresh insight into the contradictions and complexities of history. Consider how we tend to simplify, mythologise and even

fantasise about the past. Consider also how desires and needs recur and are recycled within cultures and the language of art of design.

Personal narratives. Many of the works allude to the personal narratives of each artist. Their own biographies and histories are often interwoven into their work. Some works seem to appropriate objects and ephemera in a personalised reading of twentieth century art and history. This highlights the disjunction or gap between the private or domestic and the public.

Disrupted narratives. What is personal and what is public? What is familiar and what is unfamiliar? What is real and what is ideal? What is abstract and what is figurative? Are we able to separate the authentic from the representational? These questions hover around the displays. Do words and objects when transposed in time and place lose their original meaning? How do they mature or change?

The psycho-sensuous effect. The word 'psychometry' has been used to describe the specific way the artwork of Carol Bove can evoke a strong cultural and historical ambience. We can see this through time by having physical contact with old objects. Perhaps this idea can be extended to the experience of all the shows. Visitors are invited to wander, linger and daydream amidst various displays and to conjure their own memories and associations.

Scale and frame. Look at the way the gallery spaces at Tate St Ives have been transformed by each display. How does the scale, frame site, setting or installation affect our response?

The world now. The displays advance the idea that it is the work's relationship with the world now that is important. Whether historic or contemporary works, we are challenged to consider how we relate to objects and history, past, present and future. How can we 'breathe life' into these art works and take a fresh journey and explore the stories being told.

The restless museum. These exhibitions present a wide range of media in a variety of ways. They encourage us to reflect on the relationship between artistic practice and the museum institution and to consider what separates art from non-art. The boundaries between objects, people, media, and spaces are being constantly re-defined within each room. It is not always clear what has been made, found or even re-made. At times the gallery becomes an archive, a collection, a cinema, a workshop, a laboratory, a representation area or a place of viewing and contemplation.

Katy Moran - Gallery One

The summer exhibition programme starts with a display of recent paintings by Katy Moran. This exhibition provides the opportunity to consider the role and relevance of painting today and to simply relish these energetic small-scale canvasses.

Katy Moran (b1975, UK) lives and works in London. She was brought up in Stockport and studied for a BA in Graphic Art and Design. She later completed an MA in painting at the Royal College of Art. She had her first solo show in 2006 and has exhibited in the UK, New York, Belgium, Berlin, Vienna and Athens.

Tate St Ives Residency. Leading up to the opening of this show Moran has undertaken a six week residency at Porthmeor Studio No. 5, where both Ben Nicholson and Patrick Heron previously worked. Six works in the show including 'Muffin Power' were developed during the course of this short residency.

Key themes

Abstract or figurative? Moran's paintings have been described as 'fluid abstraction' and she agrees her work is on the cusp of figuration and abstraction. She does not work from a plan or point of reference preferring an open ended proposal for her paintings - they develop through the process. She says the paintings are complete when she can see an image in the work.

Energetic paint. The exuberant way paint has been pulled and swirled across the canvases is quite startling. Moran draws in oil pastel before applying thick layers of acrylic paint, she will then wash some layers off. She prefers to work on the floor rather than at an easel. Even with her choice of monochromatic colours there is a sense of intensity and improvisation. These paintings need to be experienced physically and to be viewed close-up and at a distance. Moran says 'when paint is alive and has energy, it conveys through sensation'. While illustrational or graphic work is understood intellectually, painting in terms of sensation means that the painting is felt first and 'then the brain slowly leaks back to the figurative image'.

Scale. Moran tends to use small canvases. This size, she explains is primarily practical – being the reach of her arm. However the small-scale creates a feeling that these are domestic pictures such as intimate portraits or interiors.

Groups of paintings. Moran has grouped some paintings together to create diptychs and triptychs, specifying the way each group is displayed. She tends to work on three or four paintings at any one time and describes this process as similar to the way someone might coordinate an outfit.

Frames. Moran uses frames in her work as part of the process rather like collage. The frame acts as a picture finder to crop and restrict the painting. She tends to use found frames and particularly loves the 'kitsch stuff'.

Found imagery and sources. Although the current paintings do not relate directly to any sources, Moran does collect and refer to found imagery. Her studio is littered with ephemera and junk shop materials and she gathers images from magazines, internet Google as well as photos taken with her mobile phone. She cites the inspiration of Frans Hals, Francis Bacon, Lisa Milroy, Norman Rockwell, Gordon Matta Clark and Middle Eastern script.

Attraction and repulsion. Moran likes to play with ideas about taste. 'I get quite excited by how close to awful I can push it, while getting something quite lovely from it as well'.

Carol Bove – Upper Gallery Two

Carol Bove has made new works for the curved display case. Her works take the form of 'sculptural assemblages' and she has used a variety of materials, found objects and images such as books, brass, concrete, driftwood, rope, shells, peacock feathers, lava rock and coralised rock.

Carol Bove (b1971) was born in Switzerland but brought up in Berkeley, California. She studied for a Bachelor of Science at New York University. Since 2000 she has exhibited extensively in Europe and America, including solo shows in Austin, Boston and Zurich. She lives and works in Brooklyn, New York.

Key themes

Coded compositions. Although this installation may look like a random selection of objects and materials, it is, as with all her work, meticulously composed. Each item has been carefully chosen or made and displayed to pose questions and comment; a subtle network and rhythm are woven across the whole assemblage to create a tableau.

'Ambience cues'. Bove has used this phrase to describe how her displays operate. She creates settings to draw on the style and substance of certain time-based materials and objects. She thereby reinvigorates these objects with symbolic and historical meaning.

Shelf-based displays. This type of display suggests both a domestic archive of personal memorabilia as well as the idea of an archaeological collection of relics, remnants or fragments from a lost culture. Interior design, anthropology, sociology and art history are all part of these assemblages.

The 1960s. Bove tends to use the 1960s as the focal point for her work. This partly links to her own biography and the fact that she was brought up in Berkeley in the 1970s. It is also her desire to debunk some of the myths that have grown up around the decade known as the 'swinging sixties'. It is as if she is saying that this period in Western society was far more incongruous than popular history suggests.

Historical objects as evidence. Bove says she has a sense of history being contained by objects. However, she questions how we can feel or read history through its physical ephemera. It is not clear if this is part of an attempt to reconstruct and access past moments or to highlight an era's contradictions.

Driftwood. Bove has used driftwood in a number of her artworks since 2004. During the Vietnam War, students in Berkeley assembled driftwood sculptures as peace symbols. It soon became fashionable to display a chunk of old wood in your lounge. But to display driftwood at Tate St Ives in 2009 evokes another historical and cultural context; Cornwall has its own tradition of driftwood art.

Changing tastes. The specific use of a material such as driftwood, coral or a peacock feather highlights the idea of shifting tastes. It demonstrates how objects become coded and acceptable or not within mainstream culture according to, for example, political, economic or ecological circumstances.

Our decade. Bove encourages viewers to reflect on our own decade. What events, beliefs and experiences of the last ten years will be historicised, mythologised and over-simplified? What objects of fashion, what books or texts would be best remembered and what best forgotten?

Surrealist games. Bove's work re-visits some of the devices associated with the Surrealist movement such as the use of the ready-made (found objects) or the bizarre juxtaposition of unrelated objects to create a new sense of reality. Bove explores the legacy of Surrealism and reveals how much of its radicalism has been absorbed, diluted and de-politicised by popular culture since the 1960s.

Barbara Hepworth – Lower Gallery Two

This display focuses on works Hepworth made in the later part of her career. By the 1950s Hepworth was established as an international exhibiting artist and her work was sought after by a number of collectors. Drawing on archive photographs and contemporary reviews, this exhibition explores how Hepworth revisited her signature forms in studio-based works in a variety of media from 1951-73.

Barbara Hepworth (1903-75) was born and brought up in Yorkshire. She attended Leeds School of Art and the Royal College of Art in London. She first learnt to carve in stone during a visit to Italy in 1924. From 1930 Hepworth's work became more abstract. She and her second husband, Ben Nicholson, developed an art based on pure simplified forms and they became associated with many of the leading European avant-garde artists of the day. Hepworth moved to Cornwall with her family just before the outbreak of World War II. In 1949 she bought Trewyn Studio in St Ives where she lived and worked for the rest of her life. During the 1950s she began working in bronze and often on a larger scale. She was awarded many honours and her work is in many collections worldwide. Hepworth died in a fire at her studio in 1975.

Key themes

Signature forms. In the later part of her career Hepworth returned to a number of forms that she had explored earlier, reworking and refining them in different scales and materials. For the first time, Hepworth was experiencing real interest and demand for her work, including public commissions, and she could afford to experiment with different materials and to employ assistants to help her. It was at this time, Hepworth began to work in bronze, further enabling her to explore her preferred forms.

Carving versus bronze casting. Hepworth considered herself first and foremost a carver and Edwin Mullins describes her as the 'most accomplished carver alive' in 1966. It was surprising then to find that she chose to make work in bronze. In fact, through the process of bronze casting (and the intermediary material, plaster) she discovered a way to further develop her sculpture and a material that suited her desire to place her sculpture in the open air.

Crystalline and calligraphic. The critic Herbert Read used these two words to describe Hepworth's sculptures in the 1950s and 1960s. Rather than simply replicating her earlier work, it seems that Hepworth was able to consolidate and clarify her ideas. There is a sense of perfection and craftsmanship in these later sculptures that reflects years of hard work.

Hollow, quiet forms. Hepworth said there are an inside and an outside to every form. These sculptures explore both solid shape and open space. She carved into and through her sculptures to explore both the inside and outside. Sometimes her sculptures seem to explore stillness and sometimes movement.

The landscape. Many of Hepworth's sculptures explore the forms, shape, history and seasons of the landscape and she always said she was deeply inspired by the landscapes of Yorkshire and Cornwall. She wanted to make sculptures that could express the feeling of being in the landscape. Works such as *Two Personages (Menhirs)* 1965 relate both to the idea of figures in a landscape but also to the ancient stones within the landscape of West Cornwall.

Figures in space. Hepworth's interest in the human figure, seen in her early work, was transformed into vertical shapes that were more about mass, surface, line and balance in her later work. The *Single Form* was a signature work she returned to again and again. She also made two and three forms, multi-part and group sculptures, exploring the tension between separate but inter-related forms.

Lucie Rie - Apse

In the Apse a display of the studio pottery of Lucie Rie, curated by Emmanuel Cooper ceramist and editor of *Ceramic Review*. Rie is often described as one of the most influential studio potters of the twentieth century and her work has been the subject of major exhibitions. It is interesting to consider today what her legacy as an international modern artist is and also to look at her work in the specific context of St Ives.

Lucie Rie (1902 – 95) was born in Vienna and studied at the Kunstgewerbeschule. In 1926 she married Hans Rie. During the 1930s she exhibited extensively. She moved to London in 1938 after Hitler entered Vienna, eventually establishing a workshop in Albion Mews, London. During the 1940s and 1950s she worked alongside Hans Coper and along with her studio pottery, made ceramic buttons for the fashion industry. Although success came only slowly in England her pots were selected for the Festival of Britain in 1951 and in 1967 the Arts Council organised a retrospective. In 1948 she became a naturalised British citizen and in 1968 she was awarded an OBE and later a CBE.

Key themes

Elegant forms. Simple, precise and uncluttered are typical words used to describe Rie's wheel-thrown functional pots. The artist said of pottery 'there is nothing sensational about it only a silent grandeur and quietness'. The display here highlights Rie's pure elegant jars, vases, bowls and bottles in stoneware and porcelain.

Natural forms. Rie was inspired by natural forms such as flowers, seashells, the spiralling colour in a pebble or marble or the delicacy of a feather. A number of works on display here are characterised by her use of a rising spiral design suggesting a sense of growth.

Rims. For Rie the rim 'takes on the quality of a drawing' and was a vital part of the design dividing inside from outside but also defining the sense of space created by the piece.

Gorgeous glazes. Rie's pots are characterised by their rich and subtle glazes. She used a delicate technique known as raw glazing whereby she would fire the pot only once rather than the more usual practice of making a biscuit firing first before applying a glaze. She also chose to use an electric kiln rather than one fired by oil, wood or gas.

'Knitted' pots. Rie's raw glazing technique enabled her to use both *sgraffito* (scratching into the surface) and its reverse, often building up an intricate criss-crossing effect she referred to as 'knitted'. Her method of causing the glaze to interact with the clay body also produced gritty or mottled textured surfaces. Rie said that she was inspired by prehistoric pots she saw at Avebury in Wiltshire which were decorated with lines incised with bird bones.

Modern pots. Rie's work epitomises a particular aesthetic that combines function and beauty. As a student she was in contact with leading members of the Modern Movement in Austria. She was influenced by architects and designers such as Joseph Hoffman who sought functional clarity and purity, stripping away any unnecessary decoration.

She made modern pots for a modern world, and her work came to be admired particularly by architects. Rie thereby confronted and transformed the limitations of studio pottery that has so often been seen as a rural pastime.

Leach and Hepworth. This display provides opportunities to contrast Rie's work with that of Bernard Leach (visit the Leach Pottery in St Ives, see pg 14). Although Leach and Rie became life-long friends, Rie's sleek, modern, essentially urban pots, strongly contrast the Leach's rough, hand-crafted pieces.

Alfred Wallis – Gallery Three

A selection of more than twenty paintings by Alfred Wallis is on display in gallery three. It includes important works from Tate, Kettles Yard, Cambridge and from private collections; some of which have not been seen in St Ives since Wallis's time.

Alfred Wallis (1855-1942) was born in Devonport in 1855. He worked as a fisherman out of Penzance harbour in the 1870s & 1880s. In 1876 he married Susan Ward and in 1885 they moved to St Ives where he set up in business as a marine scrap merchant. He began painting 'for company' after Susan died in 1922. In 1928 he was befriended by Ben Nicholson and Christopher Wood after they saw him painting in the town. He was thus championed by a number of leading British modernist artists, critics and collectors. Wallis died in Madron workhouse in 1942 and is buried in St Ives cemetery.

Key themes

A sea-feeling. The display focuses on Wallis's maritime paintings. These paintings recall memories and experiences from Wallis' own life as a fisherman, and as the collector Jim Ede put it, attempt to describe 'the sea-feeling' and 'the ship-feeling'. They also recall events around the coast, such as the wreck of the *Alba* in 1938. Wallis was unaware of linear perspective but arranged objects in terms of relative importance, determining their sizes accordingly. His use of shifting perspective and scale leads your eye around the pictures.

A grey sea. Wallis nearly always painted the sea grey or white maintaining that if you held a glass of seawater to the light it was not green or blue but colourless! Wallis used household paints and limited his palette to earth colours as well as white and black.

Material quality. Wallis would use any available surface to paint on such as old irregular shaped cardboard and wood. He built up layers often scratching and scraping into the surface. He seemed to emphasise the painting as an object first and foremost. Note how in many of his paintings, the base colour of the support becomes an active part of the composition because he left areas unpainted. Note also how the shape of the base becomes the key to the movement and rhythm within each work.

A fresh journey. Billy Childish talks about the poetic language of art in his catalogue essay for this exhibition. He also includes a poem entitled *Old Alfred* suggesting that Wallis' childlike qualities are to be admired. Consider how we can 'breathe life' into these paintings and take a fresh (poetic) journey and explore the stories being told.

A modern primitive. Wallis had no training as an artist and is therefore usually bracketed as a so-called 'primitive' or 'naive' painter. He is one of a number of artists, such as Henri Rousseau, who were championed by professional artists in the twentieth century. Wallis' work was admired for its freshness of vision and his direct handling of paint. They saw in his work an 'authenticity' which they sought in their own art. It was this relationship with artists such as Nicholson and Wood that introduced Wallis' work to the art world of the time and, in effect, secured his place in art history.

Seaside modernism. Nicholson and Woods' interest in Wallis was intensified by what they saw as his intrinsic relationship with a remote seaside location; he represented a certain attitude to history and society which was detached from the realities of modern life. The fact that Wallis chose to paint pictures of a vanishing world (by the 1920s the sailing ships had long been replaced by steam and motorised versions and even the fishing fleets were virtually depleted) only increased this sense of nostalgia and romanticism.

The mythology that consequently grew up around Wallis' life and work can easily limit discussion. In fact, as this display demonstrates, Wallis did develop quite complex compositions exploring a range of subject matter.

Bojan Šarčević – Gallery Four

In gallery four, Bojan Šarčević presents three new films entitled *The Breath Taker is the Breath-Giver*. Each film explores a sculptural space and the particular aesthetic and material qualities of the various objects and assemblages he creates. Šarčević has created Perspex pavilions to house both the projector and projections, transforming both the gallery space and the films into sculptural objects. Each film features a soundtrack by the Turkish composer Ulas Ozdemir.

Bojan Šarčević (b 1974) was born in Belgrade but spent part of his childhood in Morocco and Algeria. He studied art in Paris and Amsterdam and currently lives and works in Berlin. Since the late 1990s his art has taken many forms, including architectural interventions, photographic collage and abstract sculpture. He has exhibited extensively in Europe including solo shows in Hamburg, Vienna and Bologna.

Key themes

Sculptures-films. Šarčević calls these works 'sculptures-films'. They are not films that use the film medium or films shown through a sculptural form. He places an arrangement of objects and then films around them using a variety of different angles, framings and lenses.

Telling a story of sculpture. How can sculpture be changed by the addition of movement, different viewpoints and music? Is some narrative unfolding here, is there a thread linking each film through sound and movement? If Šarčević was to exhibit the sculptures which viewpoint would he show? These sculptural forms become allusive as they are transformed from something solid and tactile into something impalpable. They become purely abstract – they become celluloid, light and sound.

Improbable elements. The three films bring together a variety of materials such as coloured tissue paper stuck on card (*Film A*), or white plasticine and metallic marbles (*Film B*) to create strange abstract scenes, reinforced by their individual soundtracks.

Pure space. Šarčević is interested in the idea of a zone of suspension or a 'space in flux'. He films assemblages of sculptures and objects in order to investigate the transfer of objects to the immaterial realm of pure space. He is interested in the ability of sculpture, architecture or ornament to transform or 'open up onto' space. The very fact that the films are exhibited in transparent cases underlines the immateriality of the light and sound.

Inside /outside. These 'sculptures-films' play with space and blur the edges between the exhibition space, the sculptural space and the film space. The works have absorbed the area from the general gallery space and re-coded it as part of the allusions placed by the work, thereby transforming the space around the works and weaving it into the works' fictions.

Animating the museum space. These 'sculptures-films' are assembled by us. Who is the breath-taker and who is the breath-giver? Šarčević's works have been described as bringing the objects of the museum alive. He creates abstractions that defy the 'mummification' effect of the museum.

Avant-garde film. Šarčević's work links to early twentieth century avant-garde film makers such as Laszlo Moholy-Nagy or Mary Ellen Bute as well as to the so-called period of 'expanded cinema' in the 1960s. These new works also seem to link visually and conceptually to the work of Constructivist artists such as Naum Gabo.

Lawrence Weiner – Gallery Five

The summer season concludes with a display of ten wall texts by Lawrence Weiner in gallery five. The work features ten separate phrases

STRAIGHT DOWN THE LINE
DAUBED WITH MUCK AND MIRE
FIRE AND BRIMSTONE IN A HOLLOW FORMED BY HAND
SILVER THREADS ENTWINED IN THREAD OF GOLD
TAKEN UP WITH
WIPED OFF THE FACE OF THE EARTH
TIED UP IN KNOTS
TUCKED IN AT THE CORNERS
ROUGHLY RIPPED APART
CRUSHED BETWEEN COBBLE STONES.

This display is part of **ARTIST ROOMS**, a new collection of international contemporary art created by a gift from the dealer and collector Anthony d'Offay in 2008. The key principle to this new collection is that individual rooms should be devoted to particular artists so that their work can be seen and appreciated in depth.

Lawrence Weiner (b1942) was born in New York. After leaving school he travelled throughout the United States, Canada and Mexico. By 1962 he was back in New York working as an artist and he became a key member of the New York conceptual art movement during that decade. Today is one of the most acclaimed contemporary American artists, exhibiting internationally and creating work in a range of media including film, books, posters and audio work. In 2007 retrospective exhibitions were held in New York and Los Angeles. Weiner lives between his home in New York City and his boat in Amsterdam.

Key themes

Statements. For more than 40 years Weiner has been using language, rather than painting or sculpture, as his primary material. He makes what he calls 'statements' which have the potential to be inscribed as a written text on a gallery wall, as can be seen here. Alternatively, these texts could also be spoken as dialogue on a video, printed in a book or poster, sung or even tattooed onto the skin.

Conceptual art. Weiner creates conceptual art in the sense that he gives priority to the concept or idea over the use of traditional media. The term Conceptual Art came into use in the late 1960s to describe a wide range of art that no longer took the form of a conventional art object.

The receiver. Weiner has always focused on the interaction between the art work and what he calls the 'receiver' or audience. Although the artist may construct the work he maintains that 'the decision as to condition rests with the receiver upon the occasion of receivership'.

The site. This work has the potential to be endlessly adapted for different sites and the graphic presentation (such as capitalisation, brackets, arrows and equal signs) and scale will vary accordingly. Consider the 'condition' offered here at Tate St Ives in 2009.

Language as sculpture. Weiner refers to his typographical wall texts as sculpture and the words or phrases he uses are often representative of states or processes grounded in the physical world. Here all of the texts refer in a simple, but provocative way to the manipulation of objects of matter and have a powerful sculptural quality.

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 one piece from each display to create 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** referred to here 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

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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@stivetrust.co.uk, or visit www.stivetrust.co.uk/archivesite

The **Barbara Hepworth Museum and Sculpture Garden**, Barnoon Hill, St Ives, Cornwall, TR26 1AD, Tel: 44 (0) 1736 796226, group bookings: 44 (0) 1736 791114. Open March – October, daily 10am-5.20pm.

The **Leach Pottery**, Higher Stennack, St Ives, TR27 2HE, Tel: 44 (0) 1736 799703. www.leachpottery.com
Open 1st March – 30 September Mon-Sat 10am-5pm, Sundays 11-4pm.

Further Research

A box-set of the exhibition catalogues is available at £19.99 from the shop at Tate St Ives. They are also available to purchase individually at £3.99. Tate St Ives Summer catalogue box set - ISBN 978 1 85437 891 0

Katy Moran

Katy Moran, Paintings, Middlesbrough Institute of Modern Art (MIMA), 2008

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

www.tate.org.uk/britain/exhibitions/artnow/strangesolutions/essay.shtm Information on group show that included Moran at Tate Britain called *Strange Solutions* 2008. Includes short video piece.

Carol Bove

www.generalhotel.org./bove

Barbara Hepworth

Curtis, P., *Barbara Hepworth*, Tate St Ives Series, Tate Gallery, 1998

Barbara Hepworth, A Pictorial Biography, Tate Publishing 1970, Reissued 1985

www.barbarahepworth.org.uk Barbara Hepworth Estate & Archive

www.hepworthwakefield.com Hepworth Wakefield Museum

www.tate.org.uk Information on Hepworth works within the Tate Collection & Barbara Hepworth Museum and Sculpture Garden, St Ives

www.tate.org.uk/schoolsteachers Barbara Hepworth Teachers Resource Notes available online

Lucie Rie

Frankel, Cyril, *Modern Pots, Hans Coper, Lucie Rie & their Contemporaries*, The Lisa Sainsbury Collection, Thames & Hudson 2000

Cooper, Emmanuel (Editor), *The Life and Work of Lucie Rie 1902 -1995*, Ceramic Review Publication, 2002 (Includes series of essays and useful bibliography)

De Waal, Edmund, *20th Century Ceramics*, World of Art Series, Thames & Hudson, 2003

Birks, Tony, *Lucie Rie*, Marsden House, Yeovil, 1999

Watson, Oliver, *British Studio Pottery: The Victoria and Albert Museum Collection*, Phaidon, 1990

www.vads.ahds.ac.uk/learning/cse/rie/essay The Lucie Rie Archive online at the Craft Study Centre

www.vam.ac.uk/collections/ceramics/videos:%20cermaics/point_of_view/pot/rie Victoria & Albert Museum online: 6 people's responses to a work by Lucie Rie

Alfred Wallis

Two Painters, Works by Alfred Wallis and James Dixon, Tate Gallery St Ives, 2000

Gale, Matthew, *Alfred Wallis*, St Ives Artists Series, Tate Gallery 1998

www.kettlesyard.co.uk for details of works from Kettles Yard, Cambridge

www.tate.org.uk for details of Tate Collection works

Bojan Šarčević

Bojan Saracevic, Museum of Arte Moderna di Bologna, Skira, 2007

www.bojanŠarčević.net/index2.html Information on works and biography

Lawrence Weiner

Lawrence Weiner, London, Phaidon, 1998

www.tate.org.uk/collections/featureworks_doffay.htm Information on Artists Rooms

www.moca.org Information on *Lawrence Weiner: AS FAR AS THE EYE CAN SEE* retrospective exhibition at Museum of Modern Art, Los Angeles and Whitney Museum, New York 2007/8