

Spring 2006
28 January – 7 May 2006

Notes for Teachers

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Introduction

The spring 2006 displays presents the following;

Ellsworth Kelly

An insight into the art of Ellsworth Kelly and a chance to see his *Plant Lithographs* together with his large colour paintings.

***Light into Colour* Turner in the South West**

The first chance ever to view an exhibition of Turner's paintings and drawings of the South West and a rare opportunity to see so many works by Turner at Tate St Ives. The display includes work in all media (oil paintings, sketches, watercolours and notebooks) revealing his different working methods.

Keiki Mukaide *Light of the North*

An opportunity to see a new glass installation by the Japanese artist Keiko Mukaide.

Modernism in St Ives

A new display of artists associated with the St Ives School of Moderns including Barbara Hepworth, Bryan Wynter, Peter Lanyon, Ben Nicholson, Naum Gabo, Terry Frost, Paul Feiler and Patrick Heron.

There are many starting points appropriate to these displays (see Key Themes, page 4) that you could develop according to your group's needs and interests. Consider some of the following,

- Light and colour
- Landscape art past and present
- A sense or 'spirit' of place
- Place, time and history
- Real and imaginary landscapes
- The sea/water
- Space and the illusion of space
- Observational drawing
- Materials and techniques in art
- Glass as art
- Installation art
- Abstract art
- Painting in the South West
- St Ives and St Ives artists

How to use this pack and structure your visit

The aim of this pack is to provide information about the exhibition, information about key works on display and suggestions of themes and issues to consider and discuss. The pack should help you create an introductory discussion about some of the issues raised by the current displays. The key works cards can be used to help focus work in small groups in the exhibition, and to allow follow up within the classroom.

Key Themes

The artists included in the Spring 2006 displays at Tate St Ives are all very different and they explore a variety of subjects and media. However, exhibited together their works do share some common themes. Some of these key themes are listed below. For more detailed discussion of individual works please refer to the key work cards.

Light and Colour. Each artist, in their unique way, shows how light and colour is important to the creation of their work. Explore the translation of light and colour in the landscapes of Turner, study the beautiful coloured painted forms of Kelly and gaze at the refracted light in the glass installation by Mukaide. See also works by St Ives artists in Gallery five and consider how artists such as Barbara Hepworth, Patrick Heron or Peter Lanyon celebrate the light and space of the Cornish landscape.

Landscape past and present. The new displays provide a great opportunity to explore different ideas about landscape. The exhibition on Turner includes work in all media and spans over three decades of his career. It is therefore a wonderful chance to explore how Turner's art moved from a more naturalistic to a more poetic response to landscape.

Juxtaposing Turner with Kelly, artists associated with St Ives challenge visitors to re-examine the history of landscape. How have artists past and present recorded their response to our changing landscapes and seascapes? What is topography and what is meant by 'the picturesque'? What is real and what is imaginary in landscape? Is nature always a construct? Does landscape art have to be confined to the medium of painting? Why do so many contemporary artists use different and non-tradition materials to record their ideas about their environment?

A sense of place. How do we describe a sense of place or history? How do we record the passing of time and its effects on a place? These are just some of the questions raised by the works on display. Turner's paintings provide a fascinating record of Britain during the Napoleonic Wars (1803-15) while Mukaide draws our attention to the location of this gallery. Many of the St Ives School of Moderns were interested in capturing their sensation or experience of place rather than a view of the landscape. Peter Lanyon described trying to paint 'placeness' and Bryan Wynter talked of the inspiration of the wild rugged coast and moors of west Cornwall. Many works demonstrate an emotive response to the colour, light, textures, surfaces and materials of the natural world.

The sea. The sea provided Turner with lifelong artistic inspiration. He recorded it in all its various moods and repeatedly tried to give expression to its endless ebb and flow. The sea has also been of fascination to many of the artists associated with St Ives such as Bryan Wynter and Peter Lanyon as well as Alfred Wallis and Barbara Hepworth (see gallery five). Mukaide's glass installation makes reference to lighthouses and hence the boundaries between sea and land.

Space. These artists explore and describe space in different ways. How does Turner describe space within a landscape painting? What happens when you pass Patrick Heron's window or Mukaide's glass installation? Kelly challenges the idea of pictorial space choosing to use dramatic and irregular coloured forms and experimenting with relief.

Materials and techniques. The displays embrace a wide range of materials and techniques. You can examine Turner's working methods from his notebook sketches to finished oil and watercolour paintings. You can contrast Kelly's lithographic prints with his colour paintings and reliefs. You can also explore Mukaide's glass installation, which makes use of the most advanced space technology.

The art of drawing. The spring displays provide a great opportunity to discuss the value of drawing and the role of notes and sketches in artistic practice. Included in these displays are Turner's notebooks and pencil sketches as well as a selection of Kelly's lithographs based on drawings from plants. Kelly, like Turner before him, talks of his art being rooted in observation. As a young artist he would make endless 'automatic drawings' where he drew his subjects either with his eyes closed or without looking at the paper. He said 'I learnt how to form the line, to be able to tell the hand where to go so fast'. This ability to record the natural world quickly and precisely remains at the root of all his work. When Turner travelled in search of subjects he would make rapid sketches or notes that were more like writing which prompted his visual memory when back in his studio.

Abstraction. Consider how many of the artists on display explore an abstract language. The displays provide a good introduction to the ways artists use line, colour, transparency, layering, texture, surface, shape and form to play with the illusion of space. The display of Kelly's colour works in lower gallery two, along with the work by St Ives artists in gallery five, could provide an introduction to abstraction in painting and a starting point for a wider discussion of the development of European and American abstract art. Turner's studies of light and colour have long been seen as the forerunners of twentieth century abstraction. In his own day he was ridiculed for his techniques, especially in his later work. Yet since his death, it has been his unfinished oil paintings, which Turner himself never intended to be exhibited, that are most admired.

Art in the South West. Turner's tours of the South West have never been the subject of an exhibition before. Why was Turner, like so many other artists, attracted to the landscape of Devon and Cornwall? Many of the artists on display are historically linked with the South West and specifically St Ives (see gallery five). Consider what story these displays tell us about art in the South West. Do artists associated with St Ives share certain interests and concerns? You might like to use the displays as the focus for a wider project looking at the history of art in the South West and include a visit to other museums and galleries in the area.

Art and architecture. Tate St Ives is a fascinating building for visitors to explore. The Spring displays offer different opportunities to explore the relationship between art and architecture. Consider how, for example, the displays encourage you to explore space both within and outside the building. How do artists such as Mukaide exploit or draw our attention to the building? And how might a visit to these displays affect the way we look at the landscape around St Ives?

Links to the Curriculum

This season's displays could be the focus for a range of curriculum work. Any of the art works could be used as a starting point for the discussion of issues in almost any subject (see key themes section). Suggestions are made below for links with a range of different subject areas, but all activities could relate to Art and Design. Suggested activities are included with each Key Work Card. The following are just some additional ideas:

Art and Design

The exhibition could be the focus for any of the following topics or themes:

- Investigating materials and processes
- Exploring buildings (art and architecture, exploring Tate St Ives)
- Journeys
- A sense of place (landscape and environment, how to create an atmosphere)
- Visiting a museum, gallery or site

English

There are many opportunities for language work that encourages children to develop their verbal and written language skills and to compare the processes between reading and that of looking at art. What is better expressed in visual art rather than in word? What medium would you choose for telling a story or experimenting with colour or light?

- Storytelling and memories
- Creative writing and poetry
- Developing vocabulary – for example, 'contemplating art' - words to describe paintings (could compare to listening to music)
- Writing to describe and explore (imagine stepping inside a painting)
- Writing to analyse and comment (students could write exhibition reviews)
- Writing to persuade and argue (link to a group debate about a particular artist or work)

Science

There are many opportunities to explore scientific ideas and the links between art and science. The spring displays could provide a springboard for the following topics:

- Characteristics of materials (including sorting and using)
- Plants and the environment
- Investigations of light and dark and the environment

Geography

You could extend work to link to the geography curriculum with the following topics:

- Investigating coasts/coastal environments
- Images of a country
- Water
- Investigating our local area
- Exploring England

Ellsworth Kelly born 1923 ***Orange Relief with Green* 1991**

Oil on canvas, 2375 x 2153 cm

Located on the lower terrace of gallery two

Background

This work combines a bold semi-circular orange form with a green rectangular one. Hung on the wall without a frame, the work interacts directly with the architectural space. Part relief, part painting, the white wall and shadow cast by the orange form merges with the work. Kelly plays with space and layers, inviting us to explore the interplay between positive and negative and what is painting, sculpture or architecture.

This work is part of a special installation of Kelly's paintings in the curved lower terrace of gallery two. The installation brings together loans and paintings from the Tate Collection to provide a rare opportunity to see Kelly's work in this country.

Since the late 1940s Kelly has explored abstract form and colour. Inspired by artists he met in Paris, such as Constantin Brancusi and Jean Arp, Kelly made paintings, reliefs and sculptures that combine pure and emphatic shape with vibrant colour. Although rooted in his visual observations, Kelly has no intention to make works that includes description or narrative. He distils details from his memories and things seen by chance and of what he calls 'fragments of vision' – shapes and colours extracted from things seen such as the play of light on a building, the curve of a hill or the sharp line of a plant form. Since the mid-1960s Kelly's work has been characterised by the use of opposing colour areas and modular structure. He also began to make large free-standing sculpture.

Included in this exhibition are a series of Kelly's ***Plant Lithographs***. These prints are characterised by exquisite linear drawing. Kelly has always stressed the importance of drawing and he describes his plant drawings as the bridge to the way he has worked since the late 1940s. For Kelly the traditional opposition between nature versus abstraction is irrelevant; his abstract paintings and line drawings have coexisted throughout his career. Seeing them together reinforces the fact that the inspiration for his paintings, with their simple shapes and bold colours, ultimately derives from nature.

Born in 1923 in Newburgh, New York, USA, **Kelly** studied at the Pratt Institute in Brooklyn, New York and the Boston Museum School. He served in the US Army 1943-5. Supported by the GI Bill, Kelly moved to Paris in 1948, returning to New York in 1954. He began exhibiting his work in the 1950s and since then he has shown in museums and galleries worldwide. He has also created works in numerous public spaces. A retrospective was held at the Solomon Guggenheim Museum in New York in 1996. In 2000 Kelly received the *Praemium Imperiale* award for painting from the Japan Art Association and in 2002 he was made *Commandeur des Arts des Lettres* by the French government. Kelly lives and works in New York.

For discussion

- 'It should meet the eye direct' is one of Kelly's best known statements about art. What do you think he means by this?
- Kelly has always been interested in art that deals with buildings and architecture. He also challenges the idea of the rectangular easel painting. Look here at how Kelly uses line and form beyond the plane of the painting itself to create a sense of space.
- Much of Kelly's work defies the boundaries of straightforward painting or sculpture. Compare this work, described as a relief, with other works in the installation.
- Look at how the orange and green work together here. Do these colours create a sense of stillness or motion? What is positive and what is negative? What is foreground and what is background?

- Compare and contrast Kelly's paintings with his *Plant Lithographs*. What do these extraordinarily precise and beautiful prints, drawn with the bare minimum of line, have in common with his paintings?
- Kelly is interested in our direct physical response to a picture. Move around lower gallery two and consider how your own reactions change as the relationship between your body and the works change.

Activities

Colour cut-outs. Experiment with simple forms and colour juxtapositions. Students could cut out shapes to make collages and reliefs that explore ideas about stillness, motion, balance and proportion, positive and negative and spatial depth.

2-D to 3-D. This activity could link to the above. Encourage students to experiment with relief and 3-D by making simple 3-D constructions using thin card and scissors. You can make more elaborate constructions using materials such as string, acetate, foil, card and paper. Choose materials with contrasting colour, surface, texture and transparency to encourage students to think about the qualities of painting, relief and sculpture.

Art and architecture. Explore ideas about art in relation to architecture and the built environment. Ask students if they identify themselves with a particular building and its history. Encourage students to research the building and use it as the focus for a piece of experimental work that might include painting, sculpture, photography and digital imagery. Alternatively students could design their own 2 or 3-D work for a particular building, such as Tate St Ives, giving careful consideration to its position and surroundings. Start, as Kelly would, by making a drawings and/or paper cut outs to develop ideas.

Drawing blind. Kelly talks of drawing with his eyes closed or without looking at the paper. Experiment to create line drawings where students draw 'blind'.

Plant life: line and form. Develop work based on the direct observation of natural forms. Make use of a field trip or collect materials. Students could develop a series of drawings where they gradually simplify the forms and look for geometric shapes. This work could be developed into a collage, textile, digital or 3D project.

Links

Link to **St Ives artists** on display in gallery five. For example, compare to Ben Nicholson, Paul Feiler or Patrick Heron who all explore the abstract language of colour and form in their work.

Contrast Kelly's paintings with **Turner's** colour studies and paintings. Compare Turner's sketches and drawings with Kelly's *Plant Lithographs*.

Kelly spent time in France and links can be made to the work of **Henri Matisse and Pablo Picasso** and artists associated with the **School of Paris** such as Jean Arp, Constantin Brancusi and Joan Miro. Kelly has also been strongly influenced by **French architecture**, notably shallow relief sculpture found in Romanesque buildings. Links can also be made to artists associated with the New York School and the development of **American abstract art** such as Mark Rothko and Barnett Newman. Links can also be made to the American sculptor **Alexander Calder**. Like Calder, Kelly has been interested in making large-scale metal sculpture with strong colours.

Compare Kelly's *Plant Lithographs* with the **line drawings of Picasso, Matisse and even Paul Klee**. As a young artist Kelly was influenced by the draughtsmanship of artists associated with German expressionism such as **Max Beckmann**. Look also at the history of **botanical drawing, flower painting and Chinese and Japanese calligraphy**.

Further information on Tate works and a glossary of art terms (including a definition of lithography) can be found at www.tate.org.uk.

Joseph Mallord William Turner (1775-1851) ***St Mawes at the Pilchard Season exhibited 1812***

Oil on canvas, 91 x 120.5 cm

Located in gallery four

Background

This painting shows pilchard workers at St Mawes in Cornwall. The workers are busy with their catch and are huddled around the boats in a hive of activity. In the distance Turner has painted Pendennis Castle, which overlooks St Mawes and Falmouth Bay.

Turner visited St Mawes during a tour of Devon and Cornwall in 1811. He was gathering material for a series of watercolours for engraved *Picturesque Views of the Southern Coast of England*. During this tour he made sketches of Falmouth, St Mawes and Pendennis. Turner returned to Devon in 1813 and 1814. Over the next three decades Turner produced many watercolours and oils derived from his westcountry tours.

The engravings were essentially topographical with the artist recording picturesque views and historic buildings. However, Turner also wanted to reflect modern working life and industry and the defensive role of the south coast during the Napoleonic Wars. Here Turner has chosen to show the pilchard industry in a healthy state despite wartime depression. He also chooses to emphasise the sixteenth century fortress, built to guard against French invasion, and which became a model for the Martello Towers built along the South East coast. It is almost as if Turner is reinforcing a sense of the nation's integrity, identity and strength.

This painting was developed as an independent work in oil and was exhibited along with five other paintings of South West subjects in Turner's own gallery in 1812. This painting combines contemporary detail with a historic site, demonstrating Turner's extraordinary role as witness of modern England. It also demonstrates Turner's observation of light, colour and atmosphere. It has been suggested that the qualities of light he observed in the West Country prompted early experiments and prepared the ground for his exploration of light in Italy in 1819 and beyond. His work in Devon and Cornwall is seen as preparation for the key development in Turner's art as he began to use colour and move from a more naturalistic to a more poetic response to landscape.

Turner at work

In preparation for a series of engravings Turner would usually work in the following way;

1. He would make a tour recording his observations of the landscape and architecture in sketches made on the spot. He rarely made colour sketches and his drawings were more like rapid notations. He did occasionally make more detailed drawings and during his trip to Devon in 1813 he did make some outdoor oil sketches.
2. Back in London Turner would use his sketches as the basis for finished watercolours.
3. Between drawing and finished watercolour Turner would experiment using so-called 'colour beginnings'. These colour sketches, which are almost abstract, helped Turner to work out the overall colour within the composition.
4. The completed watercolour was handed over to an engraver who translated Turner's colour into black and white and his watercolour washes into skeins of engraved lines.
5. Turner would follow the engraving process, checking proofs and making adjustments.

Note: For Turner's oil paintings he would work straight on the canvas once back in his studio. Unlike other artists of his time he would not make preparatory work in oils and he must have had a very clear image in his head of what he wanted to paint.

Joseph Mallord William Turner (1775-1851) was born in Covent Garden, London, son of a barber and wigmaker (his father came from Devon). Turner's first job was as an assistant to an architect. At the age of 14 he was admitted to the Royal Academy schools and in 1796 he exhibited his first work at the Royal Academy. He was elected a full member of the Royal Academy in 1802 at the young age of 27. In 1811 he was elected Professor of Perspective and in 1845 he was appointed as acting president.

Success came early to Turner and by 1803 he was building his own spacious gallery in his house in Harley Street. He was supported by a series of wealthy patrons such as Sir Richard Colt Hoare and the Earl of Egremont who bought and commissioned work. During the last twenty years of his life, the vibrant colour and painterly qualities of his exhibited paintings attracted as many critics as admirers. However, he was passionately supported by the writer and critic John Ruskin, whose book *Modern Painters* (1843-60), did much to secure Turner's reputation.

From 1807 he published a series of landscape prints known as the *Liber Studiorum* and from 1814 he produced extensive series of watercolours for W.B. Cooke's *Picturesque Views of the South Coast of England*. Turner travelled frequently and far afield in search of material. His earliest tours were within Britain, but he also toured widely in Europe, visiting Italy in 1819, 1828 and 1840. He remained associated with the Academy throughout his life. His virtuoso performances - when he would complete his unfinished canvasses on Varnishing Days - became legendary.

Turner died leaving a collection of nearly 300 oil paintings and 30,000 works on paper (including 300 sketchbooks). The works in his studio were bequeathed to the nation as the 'Turner Bequest' and they form the great majority of works that are in the Tate Clore Gallery today.

Turner's private life is cloaked in mystery and he cultivated anonymity. He chose not to marry or form a conventional family. It is known that his mother suffered mental illness and she died in Bedlam in 1800. In his later years he spent much time in Margate where he stayed in a house overlooking the sea - his lifelong artistic inspiration.

For a more detailed biography on Turner see *Turner Online* at www.tate.org.uk/britain/turner/biog

For Discussion

- What is the focal point of this painting? How does Turner create a sense of distance? Which parts are painted in the most detail? Can you see any brushwork?
- Notice how, in this painting, the dark foreground on the left contrasts with the light surrounding the distant castle on the right. Compare this painting with others showing different colour and light effects.
- What does this painting tell you about life in Cornwall in the early nineteenth century?
- Turner believed that great landscape artists should observe nature carefully but also work creatively using the power of their imagination to invent rather than copy. What do you think is invented and what do you think is copied in this painting?
- Turner was familiar with the theory of the Picturesque, developed by the British writer William Gilpin (1724-1804). Gilpin suggested that artists and the general public should seek out and commune with nature, always in search of a view that is pleasing to the eye. Would you describe this painting as picturesque? Can you find others in the exhibition, which are more or less picturesque?
- The curator argues that this exhibition demonstrates that Turner 'was changing topography from a tame rendition of architectural and natural features into a dynamic exploration of place and people'. What do you understand by topography?
- Turner's tours in the South West have never been the subject of an exhibition before. Why do you think this exhibition is called *Light into Colour*?
- This exhibition includes examples of Turner's work in all media (oil sketches, watercolours, pencil sketches and notebooks). Contrast the detail of this finished

painting with some of his drawings, oil sketches and later watercolours. Compare the effects that each different material or technique can produce.

Activities

Step inside. Turner loved telling stories and was also very interested in poetry. Imagine stepping inside this painting. How would you feel, where would you go and what would you see? Write your own story or poem about your 'visit' to St Mawes.

Painting the South West. One of the purposes of this exhibition is to say something about Turner's response to Devon and Cornwall. Where did he visit and which sites did he paint? Why not make your own visual record of sites in the South West. You could combine drawings and paintings with photography and printmaking.

Art as travel brochure. It is hard to imagine but in Turner's time, most people knew very little of the look of the country as a whole (travelling was difficult and photography was not invented until 1839). Make a drawing or painting of a place you know well, as if to provide a record for people who have never seen or visited the place. Consider carefully what details to include (the landscape, buildings, people, weather etc.).

Painting light. How do you paint light? How do you record the changing light on the landscape? How do you paint skies or the sea? Experiment first using pencil/pen and paper and then watercolour to record the effect of light on a landscape or seascape.

Memory landscapes. Turner is known to have had an acute visual memory – he could record details of places many years after he had visited them. How well trained is your visual memory? Try drawing a place you know well from memory then try drawing a new place and check your memory.

Sketchbook art. Make your own sketchbook combining as many different types, colours and textures of paper. Use this sketchbook to record (using a variety of pens, pencils etc) a visit or trip (such as your visit to St Ives).

Links

Explore **Turner's art and life** in more detail with a visit to the Clore Gallery at Tate Britain www.tate.org.uk/collections.

For over 200 years the light and **landscape of the South West** has attracted artists. Link Turner, one of the early visitors, to this long tradition. Compare Turner's work to other artists who have painted or photographed the South West from Samuel Prout and John Opie to contemporaries such as Jem Southam. Link also to the Newlyn School and artists associated with St Ives Modernism (see gallery five) who were again drawn to the dramatic seas and Mediterranean light of this area. Visit Penlee House in Penzance www.penleehouse.org.uk or Plymouth City Museum and Art Gallery www.plymouthmuseum.gov.uk to see historic paintings of the South West.

Turner admired the landscape tradition inspired by Italian landscape, in particular the art of **Claude Lorraine** (c.1604-82). Visit www.nationalgallery.co.uk to see examples of landscape painting through the ages. Visit www.tate.org.uk/collection to compare to Turner to other **British landscape artists** such as John Constable and Joseph Wright of Derby. Turner's emphasis on capturing mood and atmosphere was to inspire artists associated with **Impressionism** such as Claude Monet, Camille Pissarro or James McNeil Whistler. Turner is also often linked with more recent twentieth century artists such as **Mark Rothko or Barnett Newman**. These artists are considered to have taken Turner's dependence on colour towards full abstraction. Rothko bequeathed his Seagram Murals to the Tate Gallery because of his admiration for the work of Turner.

For further information on Tate works and a range of resources relating to Turner please visit the Tate website at www.tate.org.uk.

Keiko Mukaide (b.1954)

Light of the North 2006

Located on the upper terrace of gallery two

Background

In upper gallery two you will find an installation by Japanese artist Keiko Mukaide. For this new commission Mukaide makes use of a Victorian beehive lighthouse lens, which she has combined with her own cut 'shards' of glass. Positioned in the sea-facing gallery this work evokes ideas about our perception of landscape, seascape, light and space.

Mukaide combines the lens with the special coloured glass to create a beacon of light and space. The beehive lighthouse lens comes from the Museum of Scottish Lighthouses in Fraserburgh, Scotland. Mukaide chose this lens quite specifically as a wonderful example of nineteenth century technology, combining engineering and craftwork. The lens requires constant care and skilled attention to keep it in perfect condition. Mukaide was also interested to discover that it was a Scottish engineer that went to Japan to teach the technical construction skills necessary to build lighthouses, enabling their own seafarers to navigate their way around a similar coast.

Mukaide is known for her experimental approach to glass. She says that the inspiration for her glass making 'has evolved from the nature of the material itself and its qualities which are unlike any other material'. Here she uses dichroic glass, a high-tech spin-off of the space industry. It is described as having more than one colour; in fact the glass is coated with thin layers of metallic oxides such as titanium, silicon and magnesium, which are deposited upon its surfaces in a high temperature, vacuum furnace. Mukaide manipulates the quality of light that filters through and reflects off this glass to create a serene but intensely fragile effect.

Keiko Mukaide (b.1954) was born in Tokyo and studied glass in Japan and at the Pilchuck Glass School in USA. She completed an MA in Glass and Ceramic at the Royal College of Art in London in 1991. Mukaide moved to Edinburgh in 1993 where she is currently a Research Fellow at the Edinburgh College of Art. She has exhibited internationally and has work in a range of collections. In 1998 she was shortlisted for the Jerwood Prize for Applied Arts (Glass). Since 1999 Mukaide has developed a series of large-scale projects and she received the Scottish Arts Council Creative Scotland Awards in 2000.

For Discussion

- Discuss the colour and light effects created by this installation.
- Mukaide uses her glass installations to explore the human senses. Her work often evokes a sense of calmness. Describe your own response to this installation. Which of your senses does it make you most aware of?
- Describe the qualities of glass. How does Mukaide experiment with these qualities?
- Look at the position of this installation. Do you think it is significant that it looks out to sea, and why do you think she has marked North on the floor in front of the piece?
- Why do you think Mukaide chose to include a found object from a lighthouse? Using the architecture of Tate St Ives and the physical space of the curved gallery it is almost as if she creates a new lighthouse.
- Mukaide is interested in the idea of 'the spirit of place' and past work has referred to the ancient art of dowsing, geomancy (the analysis of the earth's energies that ebb and flow through the landscape) and the Chinese practice of Feng Shui. The latter is used for determining the most favourable location and orientation for houses and tombs. Feng Shui, which literally means 'wind, water', symbolises the space between heaven and earth. What aspects or 'spirit' of this place do you think Mukaide is highlighting here?

- Glass is not a traditional material for art and it is only since the 1960s, with advances in technology, that glass studio practice has become possible. Why do you think Mukaide chooses to work within the visual arts rather than a craft context? Do you think this installation could be described more appropriately as sculpture?
- Compare and contrast Mukaide's interest in light to the work of Turner also on display at Tate St Ives.

Activities

Water, earth, fire. Develop a project exploring materials and their properties. Contrast man made with natural materials. Explore modern materials such as plastics and certain metals. What is glass? Look closely at glass making techniques past and present.

Light. What is light? Use mirrors and lens to discuss refraction and the colour of light. Invite students to design their own light installations.

Art and Science. Mukaide is interested in the links between science and art and has exhibited her work in places such as the Botanical Gardens in Edinburgh. Develop a cross-curriculum project that explores some aspect of our relationship with the natural world. Encourage students to experiment with different materials.

Spirit of place. Explore ideas about the 'spirit of place' including Feng Shui and geomancy. Students could then develop work based on this theme. Mukaide is interested in the idea of ley lines that join separate places of common significance and she is convinced that the unseen rhythms and energies of the area around St Ives are one reason why so many artists have been attracted to the place. She used dowsing techniques to find the centre of this building.

Links

Link Mukaide to **glass making practice past and present** – from Venetian Murano Glass or Emile Galle or Rene Lalique's Art Nouveau to the experimental teaching at the American Pilchuck Glass School, where Mukaide herself studied (see www.pilchuck.com). See also www.glassArtists.org, the International guild of Glass and Glass Artists, www.igga.org and the Natural Glass Centre, www.3k1.co.uk/ngc/general.

Link to contemporary glass artists such as **Diana Hobson** who Mukaide recently collaborated with.

Compare to the work of artist and filmmaker **Tacita Dean** and specifically her work *Disappearance at Sea* 1996 that focuses on the fading light of a lighthouse.

Look at the **history of lighthouses** and explore their role in the navigational history of Britain see www.lighthousemuseum.org.uk. Link to a project on Cornish lighthouses such as Godrevy in St Ives Bay) Pendeen and Trevoze.

Link to artists past and present who explore the relationship between **art, science and spirituality** from Joseph Wright of Derby or Wilhelmina Barns-Graham to Bill Viola and Paul Tyagi.

Link to contemporary artists such as Antony Gormley, Richard Deacon (who recently exhibited in this show case), Amanda Bright, Caroline Broadhead and Martin Smith, who also take an experimental approach to materials and challenge traditional boundaries of what is suitable for art.

Bryan Wynter (1915-75)

Saja 1969

Oil and acrylic on canvas, 213 x 168.5 cm

Located in gallery five

Background

This large abstract painting looks rather like a series of swirling doodles or a strange aerial map. Apart from the strong green on the right hand side and patches of orange lines there is very little colour. The effect of the blue and mauve lines on the pale canvas is one of bleaching.

Saja is one of three paintings Wynter completed in 1969, which were inspired by his close observation of the behaviour of water. In fact, the title is the name of a river in Northern Spain, which Wynter had canoed down. *Deva*, another painting in the series is also the name of a Spanish river.

Wynter's knowledge of water derived not only from close observation, but also from his physical involvement with it through swimming, diving and most especially, canoeing and white-water rafting. In the early 1950s Wynter made a glass-bottom boat so that he could study life beneath the water's surface. Later he went on a number of canoeing holidays including a trip to Northern Spain in 1969.

Wynter always described himself as a landscape painter and it is possible to track his gradual move from figurative landscapes to a more abstract style in his later work. Water is the source but not the subject of this painting. Wynter made the point that his interest in water did not provide a 'theme' for what is essentially an abstract painting. He explained,

'A stream finds its way over rocks. The force of the stream and the quality of the rocks determining the stream's bed... There are no streams or rocks in my paintings but a comparable process of dynamic versus static elements has attended their development and brought about their final form.'

Bryan Wynter (1915-75) was born in London. He studied at the Slade School of Art 1938-40. A conscientious objector during the war, he moved to Cornwall in 1945. He settled at the Carn, Zennor, a cottage on the moors of the North Cornish Coast, west of St Ives. In 1946 he co-founded the Crypt Group and later became a member of the Penwith Society of Artists. He had his first solo exhibition in 1947 and between 1951 and 56 he taught at the Bath Academy of Art, Corsham. His early work focused on small-scale gouaches but by the late 1950s he was producing much larger abstract paintings. In 1960 he began creating his *IMOOS* (Images Moving Out Onto Space), kinetic constructions that enabled him to explore his ideas in three-dimensions.

For Discussion

- Look at this painting for a while. Notice how your eyes move across the painting. What do you look at first? Describe the shapes and colours.
- Wynter was interested in the archetypal forms of water, which he described as the wave, the eddy and meander. He was fascinated by the patterns of water, how these forms are in fact always changing – the behaviour of water is both predictable and endlessly varied. He was also interested in the way a river contained both large movement and form (the river carved through the landscape) and small (the ripple and flow of individual currents within it). Can you see both 'large' and 'small' movement in this painting?

- This painting is included in a display of works by a range of artists associated with St Ives. Many of these artists were contemporaries of Wynter. Can you find some common links between these works? Make a list.
- Wynter always considered himself a landscape painter. Do you think *Saja* is a landscape? Can you find other paintings in the gallery that you feel would be more appropriately described as landscape?

Activities

Recording the landscape. Wynter was a great collector and his studio was full of objects and studies he made of the natural world. He also took numerous colour slides not so much of views but of close up colours and textures. Why not create your own record of the landscape by taking photographs or making a film, making sketches and collecting objects.

Drawing. Encourage students to make bold line drawings from direct observation. Ask them to imagine the idea of taking a line for a walk – using it to meander over the landscape or objects in view. This activity works well in lower gallery two where students can look at the view from the huge curved window.

The natural world: pattern, form and colour. Develop drawings and collage work based on observation and the collection of materials and objects from the natural world. Invite students to make a series of paintings or drawings gradually abstracting or distilling the patterns and forms.

Water. Explore the qualities and effects of water. Is it possible to mimic or evoke these qualities and effects? Experiment with painting, printmaking, photography, collage and even 3-D construction.

IMOOS. Wynter is famous for his mobile sculptures known as *IMOOS* (Images Moving Out Onto Space). He suspended painted cards in front of a parabolic mirror. As the cards move from the heat of the lamp their reflections are broken up, reform and merge. See www.roland-collection.com/rolandcollection/section/22/587.htm. Make mobiles using painted card and convex/concave mirrors.

Links

Link *Saja* to Wynter's last painting *Green Confluence* 1974 in the Tate Collection. Wynter is often associated with the 'Middle Generation' of **St Ives artists**. He was part of a group of painters that included Patrick Heron, Peter Lanyon and Terry Frost (see gallery five). Link also to British **Neo-Romantic artists** such as Graham Sutherland or Michael Ayrton. Wynter's later works such as *Saja* reflect his response to **large-scale abstract painting** that emerged in Britain and America in the 1950s and 1960s. Link to Abstract Expressionist artists such as Jackson Pollock (see Pollock's *Summertime: Number 9A* 1948 in the Tate Collection).

Wynter was also influenced by Surrealist artists such as **Max Ernst**, and in particular the **Surrealist idea of automatism** whereby artists employed a so-called 'free' drawing style to create a composition.

The swirling lines and colours in this painting also relate to **Psychedelia** (posters and paintings with vivid colours and designs) that was popular at the time.

Wynter was interested in ideas about the unconscious mind and he read the **writings of C G Jung, Aldous Huxley and Henri Bergson**, among others.

Further information on Tate works and a glossary of art terms can be found at www.tate.org.uk/collections.

Tate Resources

There is an **Exhibition Study Point** on Level three that has a selection of books relating to the exhibitions. You can access the **Tate Collection databases online** at this point. The **Tate shop** has a selection of books, catalogues, postcards and related materials.

Websites

Tate online www.tate.org.uk

Tate Learning www.tate.org.uk/learning

This site includes the Staff Room, a dedicated area for teachers and group leaders.

Teacher resource notes for all major Tate exhibitions including, Tate St Ives and past Turner exhibitions, can be downloaded from the site.

Tate Tools www.tatetools.com is a growing library of teaching resources for Key Stages 2 & 3 of the National Curriculum. Tate tools offers high quality learning to support the art curriculum. Annual fee of £90 plus VAT.

Tate Teachers www.tate.org.uk/learning/teachers for continuing professional development.

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Further Reading and Useful Websites

* Available in the shop at Tate St Ives

JMW Turner

**Light into Colour: Turner in the South West*, exhibition catalogue with introduction by David Blayney Brown and essay by Sam Smiles, Tate St Ives, 2006

*Brown, David Blayney *Turner in the Tate Collection*, Tate Gallery, 2002

Lochnan, Katharine *Turner, Whistler, Monet*, exhibition catalogue, Tate Gallery, 2004

*Smiles, Sam *JMW Turner*, Tate Publishing, 2000

Shanes, Eric *Turner's England*, Cassell, London, 1990

Turner online www.tate.org.uk a diverse series of resources on the life and works of Turner including a biography, time line, *Turner's Gallery*, *Turner Worldwide* and *Turner's Travels*.

Tate Learning www.tate.org.uk/learning This site includes Teacher resource notes for past exhibitions on Turner at the Tate.

Ellsworth Kelly

**Ellsworth Kelly in St Ives*, exhibition publication with an essay by Christoph Grunenberg, Tate St Ives, 2006

Drawn from Nature: The Plant Lithographs of Ellsworth Kelly, Yale University Press, 2005

Dunn, Julie & Kemps, Toby *Ellsworth Kelly: Red Green Blue*, Museum of Contemporary Art, San Diego, 2003

Kelly, Ellsworth *Line Form Colour*, Richter Verlag, 1999

Walman, Diane *Ellsworth Kelly*, Tate Publishing, 1997

*Wylie, Charles *Ellsworth Kelly in Dallas*, Dallas Museum of Art, 2004

Guggenheim Museum, New York www.guggenheimcollection.org Useful information on works by Ellsworth Kelly

Museum of Modern Art, New York www.moma.org. Useful information on Ellsworth Kelly

Keiko Mukaide

**Keiko Mukaide* exhibition publication with essay by Roanne Dods, Tate St Ives, 2006
Elemental Traces: Diane Hobson, Keiko Mukaide, Craig Mackay, exhibition catalogue, Royal Botanic Gardens, 2000

www.sculpture.org.uk/artists/KeikoMukaide examples of work by the artist

www.axisweb.org information and biography

www.scottish-gallery.co.uk examples of recent work by Keiko Mukaide

www.eca.ac.uk Edinburgh College of Art

Bryan Wynter & St Ives Artists

*Stephens, C *Bryan Wynter*, Tate Publishing, 1999

**Homecoming The Pier Arts Centre Collection at Tate St Ives*, Essay by Andrew Dalton, 2003

*Axten, Janet, *Gasworks to Gallery: The Story of St Ives*, Tate Gallery, 1995

*Berlin, S *Alfred Wallis: Primitive*, London, 1949

Cross, Tom, *St. Ives and British Modernism*, 1999.

*Cross, Tom, *Painting the Warmth of the Sun, St Ives Artists, 1939-1975*, Alison Hodge, Penzance, 1984

*Davies, Peter, *St Ives Revisited – Innovators and Followers*, Old Bakehouse Publications, 1994

*Gale, M & Stephens C, *Barbara Hepworth: Works in the Tate Collection*, Tate Publishing, 1999 Gardiner,

M *Barbara Hepworth, a memoir*, Salamander Press, 1982

*Hammacher, AH, *Barbara Hepworth*, Thames and Hudson, 1968 Revised Edition, 1987
Barbara Hepworth, A Pictorial Biography, Tate Publishing 1970. Reissued 1985

*Mullins, E, *Alfred Wallis: Cornish Primitive*, London, 1994

Lax, Julian, *St. Ives. Eighty Years of Modernism*, 2001

*Phillips M & Stephens C, *Barbara Hepworth Sculpture Garden*, Tate Publishing, 2002
Oldham, Alison, *Everyone was Working, Writers and Artists in Post War St Ives*, Tate St Ives/Falmouth College of Art, 2001

*Rowe, Matthew, *John Wells*, Tate Gallery publication, 1988

*Thislewood, D (Ed), *Barbara Hepworth Re-considered*, Liverpool University Press & Tate Liverpool, 1996

*Val Baker, Denys, *Britain's Art Colony by the Sea*, Samson and Co, 1959

*Whybrow, Marion, *St Ives: 1883-1993: Portrait of an Art Colony*, Antique Collectors Club, Woodbridge, 1994

St Ives 1939-64, Twenty Five Years of Painting, Sculpture and Pottery, Tate Gallery, 1985

*The St Ives artists Series, Tate Publishing includes: *Terry Frost, Barbara Hepworth, Peter Lanyon, Patrick Heron, Bernard Leach, Alfred Wallis, Bryan Wynter and Christopher Wood.*

Tate publications have produced a series of **Key Work Cards for Teachers** including one on *Landscape and Environment*. For an order form call 01736 791114

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
www.stivestrust.co.uk/archivesite

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