

Teacher Resource Notes – KS1-2

Aquatopia: The Imaginary of the Ocean Deep

12 October 2013 – 26 January 2014



Edward Wadsworth

Regalia 1928

Tate

© The estate of Edward Wadsworth

Booking

To book a gallery visit for your group call 01736 796226 or email stivesticketing@tate.org.uk.

Contents

Using this pack	3
Season Overview	4
Pre-visit activities	5
Follow-up activities	6
Heron Mall: An Introduction	7
Galleries 5, 4 & 3: Setting out to Sea	8-10
The Apse: Exploring the Deep	11
Upper & Lower Gallery 2: The Sub-Aquatic Human	12-13
Gallery 1: Curiosities of the Deep	14
Ways In: a framework for looking (<i>activity sheet</i>)	15
Picture 'I Spy' (<i>activity sheet</i>)	16
Our Journey to Tate St Ives (<i>activity sheet</i>)	17
Resources	18

Using this pack

These notes are designed to support KS1-2 teachers in engaging students as they explore the exhibition. As well as factual information they provide starting points for discussion, ideas for simple practical activities and suggestions for extended work.

- Some of the activities, such as the **Picture 'I Spy'** activity, will require some photocopying before you arrive at the gallery. Please also **bring any clipboards and pencils that you will need** with you as we are unable to provide them.
- **Ways In: a framework for looking** is a series of questions to help you and your students explore, reflect on and critically discuss the artwork in the exhibition. A huge amount of information can be revealed just by asking 'what do you see?' Once a few ideas are circulating this often cascades into very imaginative and perceptive ways of viewing the work. Asking 'why do you say that?' invites further considerations and sharing of ideas between students. **The Ways In questions can be photocopied and used to help students explore the works on display.**
- The **gallery sheets** give an overview of the content and themes of the gallery, images of key works and then a series of questions that can be used as prompts for your students to help them engage and explore.
- Please refer to the **Essential Guide to Visiting Tate St Ives** for **practical information** about your visit including travel, facilities, use of art materials and gallery guidelines. This can be found at www.tate.org.uk/learn/teachers.

Risk assessments

It is the responsibility of the group leader to carry out a risk assessment and teachers are encouraged to make a planning visit and to carry out their own assessment.

Important information for risk assessments

- We ask you **not to touch** any of the artworks on display.
- Space in the galleries is quite limited so the **maximum group size is 20**. Larger groups will need to be split.
- Some artworks are displayed on the floor without barriers. Please take care when looking at them with your group.
- **Gallery 3:** This gallery will have low lighting. Please note that The Ottolith Group's film *Hydra Decapita*, on show in the enclosed booth, deals with slavery, global finance and climate change.
- **Lower Gallery 2:** has substrate (aquarium sand) on some areas of the floor. This is part of an art work so please do not touch it.
- **Studio:** Mati Diop *Atlantiques* 2009. This film explores crossing the Atlantic through the eyes of a young man from Dakar. Some viewers may find it upsetting.
- **Gallery 1** contains images of an explicit and sexual nature:
Spartacus Chetwyn *Erotics and Bestiality* and *Hokusai's Octopai* 2004
Katsushika Hokusai *Tako to Ama [Pearl Diver and Two Octopi]* 1814
Sean Landers *Nymphs and Shipwreck* 1995
The Jennifer West film, *Heavy Metal Sharks Calming Jaws Reversal* contains flickering.
- Please note that no animals were killed for the purposes of this exhibition.

Please contact us on **01736 796226** or email stivesticketing@tate.org.uk if you have any concerns or questions about your visit.

Season Overview

At Tate St Ives, *Aquatopia: the Imaginary of the Ocean Deep* invites you to let loose your wildest imaginings and explore a world of sea monsters, sirens, shipwrecks and more, in the context of the gallery's inspirational setting, a stone's throw from the Atlantic.

This major exhibition brings together over 150 contemporary and historic artworks that explore how the deep has been imagined by artists, writers and poets through time and across cultures. Its briny depths are populated with ancient sea monsters and futuristic dolphin embassies, beautiful sirens and paramilitary gill-men, sperm whales and water babies, shipwrecks and submersibles, giant squid and lecherous octopuses.

Featuring important and iconic paintings, drawings and sculptures by artists including JMW Turner, Marcel Broodthaers, Oskar Kokoshka, Barbara Hepworth, Odilon Redon, Lucian Freud and Hokusai, amongst others, *Aquatopia* also includes video, performance, sculpture and painting by more recent figures in contemporary art, such as Mark Dion, Spartacus Chetwynd, Steve Claydon, Juergen Teller, The Otolith Group, Mikhail Karikis and Wangechi Mutu.

The Galleries: a quick guide

The galleries have been loosely grouped into key themes that the exhibition will explore. Your journey into the deep starts in the Heron Mall, with an introduction to the exhibition and continues in Gallery 5 - to your left as you come from the staircase or lift on level 3.

Galleries 5, 4 & 3: Setting out to Sea

Standing on the coastline of *Aquatopia* we are looking at what has been drawn out of the ocean to less familiar territories of the shore. Looking back through art history these galleries explore humankind's relationship with the sea: our perceptions of it, its uses, and how it embodies our greatest fears.

The Apse: Exploring the Deep

This gallery looks at our desire to physically explore the ocean and how it has challenged and inspired humankind. This has led to the creation of endless undersea contraptions and continual attempts to foster an understanding of the strange creatures that lie beneath.

Upper and Lower Gallery 2: The Sub-Aquatic Human

Aquatopia features many examples of humans becoming, or attempting to become, aquatic. Look out for the sailors, submariners, pirates, mermaids and water babies who inhabit (and are transformed by) their watery worlds.

The Studio: Atlantiques

Mati Diop considers Atlantic crossings from a more contemporary perspective. In her video *Atlantiques*, a young man, desperate to escape life in Dakar, recalls his terrifying voyage in search of a better life in Europe.

Gallery 1: Curiosities of the Deep

In this gallery artists and filmmakers explore how sea creatures and monsters of the deep have captivated our imagination for centuries. Please note that this gallery contains flickering images and sexually explicit material.

Pre-visit activities

To maximise the enjoyment and value of the visit please consider doing one or more of these activities before you come. We recommend that **teachers make a planning visit to the exhibition** to familiarise themselves with the galleries.

- **Mind map what a gallery is** and ask your students about any other galleries or museums they have been to and what they saw there.
- Photocopy the ***Our Journey*** activity sheet and see how many things you can tick off on the way to the Tate St Ives.
- **Read stories and books about galleries and art:** for example, *Barbar's Gallery* by Jean de Brunhoff, *Tell Me a Picture* by Quentin Blake, *The Art Book for Children*, Phaidon Press, *Miffy the Artist* by Dick Bruna, *The Life and Work of Barbara Hepworth* by Jayne Woodhouse, *Spot it!* by D Chedru.

We will be exploring the story of ***Moby Dick*** by Herman Melville in the exhibition.

- In *Aquatopia* we will be exploring the idea of the '**sub-aquatic human**'. Our exhibition uses this term to describe people, real or imaginary, who live in or on the sea: sailors, submariners, pirates, mermaids, water babies. Choose a 'sub-aquatic' human, find out more about them and create your own artwork of them.

Can you spot images of sub-aquatic humans when you visit the exhibition?

Which artists have explored them?

Have they imagined them in the same way that you did?

- Introduce some general background about Tate St Ives (www.tate.org.uk). The **Tate Kids** section of our website <http://kids.tate.org.uk> is packed with games and films and has a 'My Gallery' area where students can share their art work with the world!
- **Words to investigate**
These words will be used in the exhibition in reference to the artworks. It may be helpful to explore them before you come:

Cephalopods

Aquatic

Submersible

Scrimshaw

Follow-up activities

These activities are designed to extend learning back in the classroom.

Art and design

- **Sea printing.** Be inspired by Steve Claydon and make your own sea creature prints from drawings that you make, or what you have seen, in the exhibition.
- **Make a monster.** Think about JMW Turner's *Sunrise with Sea Monsters* c. 1845 and *Drawing of a fish entitled Gurnard* c. 1839–40. Turner often made studies of fish as the basis for larger oil paintings. Make a drawing of a real sea creature then let your imagination run wild and turn it into a sea monster painting. Show someone your monster picture and see if they can guess what real creature inspired you.
- **Make a mini gallery in your class room.** Think about what pictures to include (you could use some of your prints and paintings) and how to display them. How do the pictures relate to each other? Is there a theme? You could make captions or titles for your pictures or leave people to make up their own minds about them.

Physical education (PE)

Our underwater world. Create your own watery world and become sub-aquatic humans or creatures that live under the sea. Will you be a diver, an octopus, a mermaid or a sea monster? Create costumes and props, think about creating watery sounds and music and make up a performance together. You can be as real or imaginary as you like!

Literacy

- **Sea stories.** Lots of artists in our exhibition were inspired by poems, films and stories about water and the sea. Research poems and stories about the sea and use them to inspire an artwork. Alternatively you could choose an artwork from the exhibition; what words or phrases does it makes you think of? Write them down and use them to create your own underwater story or a poem.
- **Produce a guide to this exhibition** for other schools visiting Tate St Ives. What advice about visiting a gallery would you give? What important or favourite artworks would you focus on? You could include interviews, questionnaires, and descriptions of work in your own words, images, maps and drawings.

Heron Mall: An introduction. What is *Aquatopia*?

Much of the Earth's oceans remain unexplored. In the absence of knowledge the imagination has had full rein - the ocean has always bred monsters. This major exhibition brings together over 150 contemporary and historic artworks and artefacts to explore how the depths of the ocean have been imagined by artists and writers through time and across cultures.

Throughout recorded history the deep has been the site of shared myths, subconscious fears and unnamed desires.

***Aquatopia* is less about the ocean as it actually is and more about how it has affected the human mind and how we imagine it to be.**



Ashley Bickerton

Orange Shark 2008

Courtesy Murderme/Lehmann Maupin Gallery, New York © Ashley Bickerton

Get real. Look at Bickerton's artwork:

- What do you think it is?
- Do you like it?
- What colour(s) is it?
- What do you think it is made from?
- What is hanging off it?
- How does it make you feel?
- Would you feel the same if it was real?
- Why do you think the artist has chosen to make something that looks different to how it does in real life?
- What impact does this have?

As you explore *Aquatopia* keep thinking about these questions:

What is the artist saying about the ocean through the artwork?

Is the artist showing the ocean as it really is or how they imagine it to be? What impact does this have?

How do you think the artist feels about the ocean? Is he/she excited, inspired, scared, interested, fascinated, something else or all of these?

Galleries 5, 4 & 3: Setting out to Sea

These galleries look back through art history to explore our relationship with the sea: our perceptions of it, its uses and how, through real and imagined creatures, it can embody our greatest fears.

Gallery 5

Standing in Gallery 5, on the coastline of *Aquatopia*, we are looking at what has been drawn out of the ocean to less familiar territories of the shore.



John Bellany
Star of Bethlehem 1966
Tate
© the estate of John Bellany

Look at Bellany's painting:

What are the men standing in?

What do you think they are doing?

This painting has a link to the artist's life. Can you find out what it is?

How does the painting make you feel?

What **techniques** has the artist used to make us feel this way?

Look at Davie's painting

What can you see?

Is this painting of something real or imaginary?

In this gallery there are lots of artworks of sea creatures. Which do you think are real and which are imaginary?



Alan Davie
Image of The Fish God 1956
Tate © Alan Davie



Steve Claydon
Thames and Thames and Thames and Thames 2012
Sadie Coles HQ, London © Steve Claydon
Photo: © Andy Keate

The artist **Steve Claydon** has created a printed pattern on the walls of Gallery 5.

What do you think the image is of?

Can you guess what **material** he has used to print with?

What is the affect on the other artworks of having this print on the wall?

Gallery 4



Can you find this artwork?

What is it made from?

How is it different or similar to **Ashley Bickerton's** *Orange Shark* 2008 that is displayed in the Heron Mall downstairs?

Which representation of a shark do you prefer? Why?

Dorothy Cross

Relic

2010

Private Collection, London

Courtesy of the artist and Kerlin Gallery, Dublin

Can you find this painting by Turner?



Joseph Mallord William Turner

Sunrise with Sea Monsters c. 1845 Tate

Look at this painting and compare it to *Drawing of a fish entitled Gurnard* c. 1839–40 also by JMW Turner. What can you see?

Think about how Turner might have used them to create something imaginary from something real.

There is a follow-up activity inspired by these artworks!

How many **shells** can you find in galleries 4 & 5?

How many different **sea creatures** can you see? Are they real or imaginary?

Gallery 3

In Gallery 3 we look beneath the ocean to see beautiful creatures, but also human tragedy - explored in the Ottolith Group's film *Hydra Decapita* that deals with slavery, global finance and climate change.



Rudolf and Leopold Blaschka

Pelagia cyanella 19th century

Ar fenthyg gan/Lent by Ar fenthyg gan/Lent by Amgueddfa Cymru – National Museum Wales / James Turner

Look at **Rudolf and Leopold Blaschka's** models.

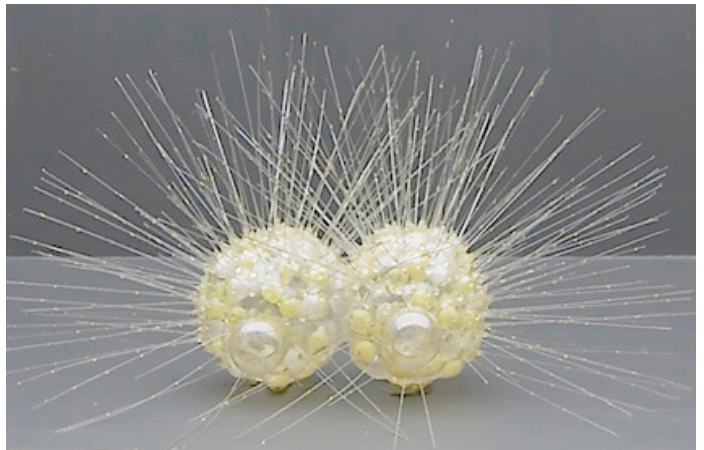
What do you think they are?

Are they real or imaginary?

What do you think they are they made of?

How do the **Blaschka** models compare to the **Ernst Haeckel** prints in the **Apse**?

A fact: These models were used by a Dresden museum in the 19th century to show people what animals with no back bones looked like. The real specimens they collected just collapsed at the bottom of jars and were very difficult to see. There was no television then or under water photography so it was much harder to see what animals under the sea looked like in real life.



Rudolf and Leopold Blaschka

Actinophrys sol (dividing) 19th century

Ar fenthyg gan/Lent by Ar fenthyg gan/Lent by Amgueddfa Cymru – National Museum Wales

Photo: © James Turner

Can you find the **Wangechi Mutu** painting *Blue Rose* 2007?

What do you think this image is of?

The Apse: Exploring the Deep

This gallery looks at our desire to dive down deep and explore the ocean and how this has challenged and inspired humankind.



Ernst Haeckel

Prints from *Kunstformen der Natur* 1899–1904

Look at **Haeckel's** prints:

What has he drawn?

Haeckel's book was called *Kunstformen der Natur*, this is German for **Art Forms of Nature**. What do we mean by **Art Forms**? Do you think these sea creatures are Art forms?

What connections can you see between Haeckel's work and the glass models by Rudolf and Leopold Blaschka in Gallery 3.

Can you find the **diving hood** and **boots**?

What do you think they are made from? Would you want to go under water in these?

Pretend that you are a **diver**. What will you find in the ocean deep ?

Look at the engraving **Diving Machines** 1803? Do you think that the machines would work?! Try inventing your own deep diving machine. What would it look like?

Upper and Lower Gallery 2: The Sub-Aquatic Human

Aquatopia features many examples of humans becoming, or attempting to become, **aquatic**. In these galleries look out for the **sailors, submariners, pirates, mermaids** and **water babies** who inhabit real, and imaginary, watery worlds.

How many **sub-aquatic humans** you can find?

Aquatic (adjective): *of, or relating to, water.*

Upper Gallery 2



Liz Craft
Old Maid 2004
Courtesy of the artist

Look at the **mermaid**:

What do you think she is made of?

How does she make you feel?

How many mermaids can you find in this gallery? What is similar or different about them?

Imagine if you had a fish's tale! Where would you swim to?

The artist **Guy Ben-Ner** has created a version of the story *Moby Dick*. *Moby Dick* follows the adventures of the sailor Ishmael as he voyages on the whaleship Pequod, commanded by Captain Ahab, looking for a ferocious sperm whale named Moby Dick

What happens in the film?

Where is the artist filming the story? Why do you think he has chosen to film it here?

Do you think that this is a real or imaginary story? Why?

You could compare his version to the original story after your visit. Which version do you like best? Why?



Guy Ben-Ner
Moby Dick 2000
Courtesy of the artist & Gimpel Fils, London
© The artist

Can you find the engraving of the **legendary pirate Blackbeard**? Look carefully at his beard. Does it remind you of anything?

Can you find the painting of the **water baby**? What is the baby asleep in?

Lower Gallery 2

Listen. What can you hear in this gallery?



Edward Wadsworth
The Beached Margin 1937

Look at **Wadsworth's** painting:

What can you see?

Where do you think these objects have come from?

Do you like the way that the artist has painted them? Why?

Can you find another painting by this artist? Clue: have a look upstairs!

Look at the film *SeaWomen* by Mikhail Karikis.

What are the women doing?

Why do you think has Karikis filmed them?

Why is the film showing on five monitors instead on one?

Can a film be a piece of art and should it be in a gallery?



Mikhail Karikis
Sea Women 2012
Courtesy of the artist

Look at the floor. Can you see the **pools of black aquarium sand**?

Tread carefully! This is an artwork by **Christian Holstad**; *This Is Not a Life Saving Device* 1-5 2011

Do you like it? What do you think the artist is exploring with this artwork?

The Studio: Atlantiques

Mati Diop considers Atlantic crossings from a more contemporary perspective. In her video *Atlantiques*, a young man, desperate to escape life in Dakar, recalls his terrifying voyage in search of a better life in Europe. Some viewers may find it upsetting.

Gallery 1: Curiosities of the Deep

In this gallery artists and filmmakers explore how sea creatures and monsters of the deep have captivated our imagination for centuries. In this room the **cephalopod** makes its final appearance, this time as a less threatening sea monster.

Cephalopod - a type of marine mollusc including squids, cuttlefishes, and octopuses

Please note that this gallery contains flickering images and sexually explicit material.

-Spartacus Chetwyn *Erotics and Bestiality* and Hokusai's *Octopai* 2004

-Katsushika Hokusai *Tako to Ama [Pearl Diver and Two Octopi]* 1814

-Sean Landers *Nymphs and Shipwreck* 1995

-The Jennifer West film, *Heavy Metal Sharks Calming Jaws Reversal* contains flickering images.

Can you find the giant Octopus? Look carefully but please don't touch! What do you think it is made of?



How many **Octopuses** can you see in this gallery?

Why do you think the artists are so interested in them?

Do you think they are monsters?

Alex Bag and Ethan Kramer

Le Cruel et Curieux Vie du la Salmonellapod 2000

Electronic Arts Intermix (EAI), New York

Are there any there any other sea monsters lurking in this gallery?

This is where the exhibition ends but, after your visit, you could go and look at the sea outside. Think about everything you have seen and imagine what might be out there, just beneath the waves...

Ways in: a framework for looking (KS1-2)

Exploring the object: what can you see?

- What is it? (Painting, collage, sculpture, film, illustration, prints, etc.)
- How do you think the artist has made the work? What materials and **processes** have they used?
- Is the work part of a **series**; does the artist explore this **subject** more than once?
- How is the work displayed? How would you like to display this artwork?
- What is the **scale** of the work - is it large or small? Would it be different if it was bigger or smaller? Does its size affect how you feel about it?
- Which art work do you like best in the exhibition? Why?

Make it personal: what do you think?

- What word(s) does the work make you think about?
- How does it make you feel?
- Have you seen anything like this before?
- Does the title tell you anything more?
- How does it feel to be in the gallery?

Ideas and meaning: is there a story?

- What do you think the artist wants to say?
- Is it about real life?
- Is there a story or narrative in the work?
- Does it tell us about an issue or theme?
- Does it relate to our lives today?
- Does the title affect the way that we think about the work?

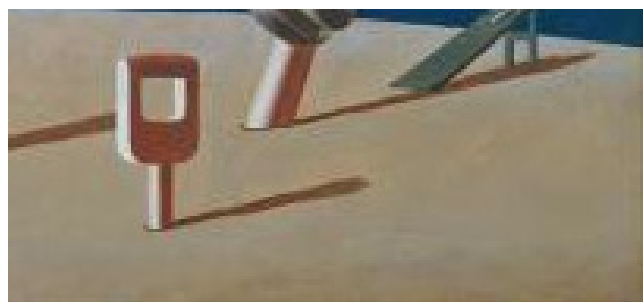
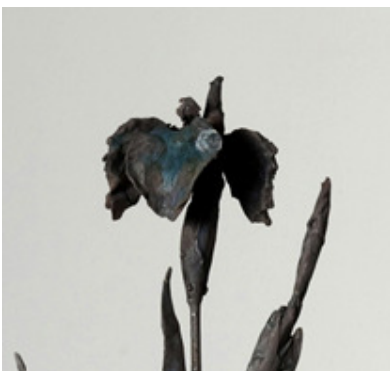
Art in context: what else can we discover?

- Is the work about a particular place or person?
- Who is the artist? Is it important to know who created the work? Does the artist's background change the way that we think about the work?
- Does the work say anything about our society?
- Does the work relate to a particular period in history?

This activity sheet can be photocopied and used to help students explore the works on display.

Picture 'I Spy'

Can you find the art works that these picture squares have come from? Tick the box when you find them! You can write the title of the artwork and the artist too if you wish.



This activity sheet can be photocopied and used to help students explore the works on display.

Our Journey to Tate St Ives

Can you see these things on your journey? Tick the box if you spot them!



This activity sheet can be photocopied and used on your journey to Tate St Ives.

Resources

A catalogue is available for this exhibition.

Children's books

Achaibou, Amy. *Giant Pop-out Ocean*

Adams, Jennifer & Gibbs, Smith. *Moby Dick Board Book*

Blake, Quentin. *Tell Me a Picture.*

Burningham, John. *Come Away from the Water, Shirley*

Bruna, Dick. *Miffy the Artist*

Causley Charles. *The Mermaid of Zennor*

Curtis, Annabelle. *Paper Fish Mobiles Book*

Davies, Benji. *Storm Whale*

Davies, Nicola. *Whale Boy*

de Brunhoff, Jean. *Barbar's Gallery*

Gillingham, Sara. *In My Ocean*

Lee, Suzy. *Wave*

Patchett, Fiona. *Under the Sea*

Phaidon Press. *The Art Book for Children Volume 1.*

Sheikh-Miller, Jonathan. *Sharks*

Sheldon, Dyan. *The Whales' Song*

Spiteri, Helena and Kindersley, Dorling. *Sharks and Whales Sticker Book*

Woodhouse, Jayne. *The Life and Work of Barbara Hepworth*

Web links

Underwater songs

Barefoot books: Portside Pirates & A Hole in the Bottom of the Sea
www.schooltube.com

Tate Kids

<http://kids.tate.org.uk>