

# ***Beneath a Black Sky***

**7 February 2004 – 9 May 2004**

**Tate St Ives**

## **Notes for Teachers**

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***Appendices including artists biographies, glossary of art terms and 'the artist's words' can be downloaded separately.***

# Introduction

This spring Tate St Ives presents ***Beneath a Black Sky*** an exhibition of the work of Karl Weschke. The exhibition includes paintings and drawings by Weschke from the 1950s to 2001. One of Weschke's principle themes is the landscape of Cornwall and he is often linked with artists associated with St Ives. However, you will see in this exhibition Weschke's interests are quite distinct. He focuses on the images of landscape and human and animal forms in order to examine the human condition. His paintings often engage with a difficult or emotive subject and demand direct response.

Also on display:

## **Gallery 4 Karl Weschke *Artists on Artists***

A group of paintings selected by Weschke from the Tate Collection including JMW Turner, Wassily Kandinsky, Karl Schmidt-Rottluff, Max Beckmann, Frank Dobson and Marino Marini.

## **Gallery 1 The Pier Arts Centre Collection**

An exhibition of works by St Ives artists including Barbara Hepworth, Ben Nicholson, Peter Lanyon, Terry Frost and Alfred Wallis.

## **Gallery 1 Grayson Perry *Collection Intervention***

Included in Gallery 1 is a display of ceramic works by Grayson Perry, winner of the Turner Prize 2003.

**The Grayson Perry exhibition contains explicit and graphic imagery that may not be suitable for all viewers. We suggest that teachers contact the Education Team for advice by calling 01736 791113/4 e-mail [kerry.rice@tate.org.uk](mailto:kerry.rice@tate.org.uk)**

## **Upper Gallery 2 Bernard Leach and the Leach Pottery**

This display includes ceramics by Bernard Leach and artists associated with his circle. Bernard Leach (1887-1979) travelled to St Ives from Japan with fellow potter Shoji Hamada in 1920, setting up what became one of the most celebrated potteries in Britain.

## **Gallery 5 Ged Quinn *Utopia Dystopia***

This display shows paintings by Ged Quinn completed as part of his residency at Number 5 Porthmeor Studios.

## **So how do we approach these displays?**

The range and diversity of work on display can offer visitors a powerful experience. Not only can you explore the work of Karl Weschke in depth but also consider his work in relation to traditions in British landscape, the St Ives context and European 'expressionist' artists. In contrast, you can explore the ideas and inspiration of a younger artist Ged Quinn and his fascination with the history of art. Or you can explore the ceramic works of Turner Prize winner Grayson Perry and contrast it to Bernard Leach's studio pottery.

This season's displays therefore present us with the following key points:

- An insight into the work of Karl Weschke
- An insight into the inspiration and influences of British and European artists on Weschke from his selection from the Tate Collection
- St Ives artists represented by the Pier Arts Centre Collection
- An insight into the work of Ged Quinn
- An insight into the work of Bernard Leach and his circle
- An insight into the work of Grayson Perry

There are many starting points you could develop according to your group's needs and interests. Consider some of the following,

- Landscape
- The sea
- Landscape, myth and history
- The human figure
- The figure in the landscape
- Sense of isolation/ the solitary figure
- The nude and nakedness
- Animals
- Expressionism
- Colour, mood and the materiality of paint
- Fine art and ceramics
- Studio pottery
- St Ives artists
- The art of drawing

Link to Art and Design Unit *Visiting a museum, gallery or site* or more specifically to course work for GCSE and A Level work.

The aim of this pack is to provide information about the exhibiting artists, information about the works on display and suggestions of themes and issues to consider and discuss. Details of resources and further reading are also included.

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# Gallery 1

# The Pier Arts Centre Collection

In 1979 the Collector Margaret Gardiner gave an extraordinary collection of paintings and sculpture by St Ives artists to the Pier Arts Centre, Stromness in Orkney. Whilst the Pier Arts Centre renovates its space, the collection is being shown here in St Ives. The display provides an opportunity to see works by Alfred Wallis, Ben Nicholson, Barbara Hepworth, Terry Frost, Patrick Heron, Peter Lanyon, Roger Hilton, Naum Gabo and William Scott rarely seen in St Ives.

## Key work

**Alfred Wallis**

***Three Ships and Lighthouse (c1934-8)***

Oil on card, 32 x 46.5 cm

Recto *St Ives Harbour: White Sailing Ship*

This painting shows St Ives Harbour and Bay and Godrevy Lighthouse. In the front you can see the 'Seine' fishing boats used to catch pilchards. Wallis does not use conventional perspective - the elevated viewpoint of the bay is contradicted by the description of the black boats and the lighthouses, which are shown in profile. He used a limited palette of black, white and grey, leaving some areas of the brown card support unpainted. Wallis would use any available surface to paint on and this image is painted on the reverse of another work.

Wallis's use of shifting perspective and scale leads your eye around the picture. He conveys his memory of St Ives Bay in a very direct way. Wallis' paintings were admired by artists such as Ben Nicholson and Christopher Wood and his influence can clearly be seen in works such as Wilhelmina Barns-Graham's *Island Sheds St Ives No 1* 1940 included in this display.

## Trigger questions

- Look around the room and find a work that catches your eye – look at it closely. Why do you think you noticed it more than the others? Can you find words to describe it?
- Now glance around the whole room again. What sorts of things do the artists displayed in this room have in common? Make a list.
- What do these work tell us about St Ives and its art?
- Most of the works are quite small – why do you think this is?

## Things to think about

**St Ives Artists.** All the works in this room are by artists historically linked with St Ives. Consider what story it tells us about St Ives and its art. This room could provide the focus for a wider project looking at the history of St Ives. A visit to the Barbara Hepworth Museum would complement this display well.

**Collectors and Collecting.** All the works in this display were collected by one woman, Margaret Gardiner. They reflect her interests, tastes and choices as she built up her collection in the 1930s, 1940s and 1950s. Gardiner is quite unique in that she collected for pleasure alone. It was her interest, friendship and support of many of the St Ives artists that dictated the shape of her private collection. This display provides the opportunity to consider this history of a private collection which is now owned by a public gallery. Note: most of the works are in their original frames and have not been touched by a conservator since they were first made.

**Margaret Gardiner.** Gardiner (b1904) is a writer, collector and philanthropist. She began collecting modern art in the 1930s at a time when it was often viewed with suspicion and ridicule in Britain. She was a close friend of Barbara Hepworth and Ben Nicholson and her collection contains some of their finest works. She supported and collected many of the artists associated with St Ives during a period of economic depression and wartime austerity.

In addition to her support of the arts, Gardiner has been a campaigner, educationalist and peace activist. She has been a supporter of the Howard League for Penal Reform and among her other causes was that of creating new water supplies in Africa. The establishment of the Pier Arts Centre Trust in 1979 which houses her art collection was almost entirely due to her energy and determination and she was awarded an OBE for her efforts.

**St Ives and Orkney.** Margaret Gardiner visited Orkney for the first time in 1956 and she then spent many holidays there. Her love of Orkney led her to initially set up the Sourin Trust to help Orcadian art students and then eventually the Pier Arts Centre which houses her art collection. One might question what connections St Ives artists have to Orkney. Yet for anyone who has been to both places the links are extraordinary. Beyond one woman's love of both places exists a fascinating range of issues about belonging and sense of place.

This exhibition is entitled *Homecoming* because for the first time many of the works on display are being seen in the place in which they were first created. For locals and visitors to St Ives they can be seen afresh within this context.

**Landscape: a sense of place.** Consider how works in this display reflect a sense of place and interest in the Cornish landscape. Artists such as Hepworth, Lanyon and Wells were strongly influenced by their experience of Cornwall. Again, one might question whether it is appropriate for works so strongly linked to a place to be usually housed in a very different location. However their home in Orkney provides an interesting context in which to consider them. As Patrick Heron has pointed out,

*'Like Orkney, West Penwith ... is an extremely ancient land, punctuated by natural outcrops of granite, almost entirely lacking in trees and riddled from end to end with the stone remains of Bronze Age walls and Stone Age settlements. Those celebrated standing stones, huts circles, quoits and cromlechs whose profiles break the windswept lines of the moors at Zennor or Morvah in West Penwith, surely have their close cousins in Orkney, at such sites as Skara Brae, Brogar, Stennes and others...So it is not so far-fetched to consider that this 'Orkney-Cornwall axis', as it were, was not a natural one for Margaret Gardiner to have established'* Patrick Heron 1978.

**Abstraction.** This room shows how many of the St Ives artists explored abstraction (see Appendices). It includes a range of works by artists who have in various ways developed an abstract language. It provides a good introduction to the ways artists use line, colour, transparency, shape and form to play with the illusion of space. It also demonstrates the wide range and often, experimental use of materials.

**Space.** These artists explore and describe space in different ways. All the works play with pictorial space and illusionism often denying traditional perspective and depth. They create a sense of space and surface tension through colour, shape, surface and texture.

# Gallery 1 Grayson Perry Collection Intervention

Included in Gallery 1 is a display of ceramic works by Grayson Perry, winner of the Turner Prize 2003. Perry's colourful decorative pots include autobiographical images of himself, his transvestite alter ego Claire as well as, references to political events and cultural stereotypes. His work explores compelling and often difficult personal and social themes inviting us to re-assess attitudes to class, media and techniques.

*'People think of vases as things that sit on the sideboard in your Auntie's, but my vases are about banal violence, about people slapping their kids in the check-out queues. I had quite a grim childhood and I want to reflect that'. Grayson Perry, Guardian 29.10.03*

Grayson Perry (b1960) is based on London. He studied at Braintree College of Further Education and at Portsmouth Polytechnic. He has produced work in a variety of media including film, embroidery, photography and ceramics.

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## Key work

### *Plight of the Sensitive Child* 2003

Earthenware

This huge urn is densely decorated with a variety of images and drawings. Perry combines a range of visual imagery to explore issues to do with class, politics and sexuality. There are references to children and parenting, including images of the Madonna and child as well as car crashes and a roadside shrine. Phrases such as 'Gor bless the little kiddies', 'our little devil' and 'vote apathy' highlight Perry's agenda. Perry is fascinated by the phenomena of roadside shrines as an example of authentic emotion arguing that true emotions are rarely allowed in today's society.

## Trigger questions

- What are your first impressions of Grayson Perry's work?
- What do all his pots seem to have in common?
- How do you think they were made?
- Can you describe the way he draws, paints and creates images on his pots?
- What sorts of subjects and issues does Perry seem interested in?
- Why do you think he chooses these subjects?
- Why do you think he combines words with his images?
- Do you think Perry's work is shocking? If so, why?
- Why do you think this display is called a 'Collection Intervention'?
- Choose a pot and look carefully at the imagery. What do you see and what do you think is the argument/issue contained within the imagery?

## Things to think about

**Identity, stereotypes and attitudes.** Perry invites us to re-assess all the categories and compartments in our lives and the way we tend to stereotype people and events. He engages directly with contemporary issues, such as child abuse within the home. He says paedophilia horrifies him, but so do the knee-jerk reactions that prevent discussion and openness. He chooses

to present these subjects with a mixture of anger and humour because he feels they need to be addressed. Why not use the display as a focus for discussion of social issues linked to PSHE/ Citizenship curriculum.

**Class.** Perry challenges attitudes to class. He draws on his own experience and upbringing in a working class home in Chelmsford in Essex. He believes that people have very different attitudes towards decorative objects and that the middle classes look down upon working class ideas of ornamentation.

**Sexuality and gender.** Perry challenges attitudes towards sexuality and gender. He chooses to cross-dress and he has an alter-ego called Claire. He dresses up to assume her identity and has made and embroidered outfits for her to wear such as *Coming Out Dress* 2003. Perry deliberately chooses taboo subjects such as cross-dressing, child abuse and male violence. He presents images of penises and includes four letter words not to offend but to shock people into addressing and perhaps rethinking certain issues.

**Autobiography.** Much of Perry's imagery is drawn from his own life and experiences. His pots include images of himself and his alter-ego Claire as well as making reference to his childhood and his experiences of the art world.

**Beautiful traditional pots.** At first sight Perry's works look like a collection of traditional pots. This is quite deliberate. Perry wants us to think they are beautiful objects before we consider their subject matter. He says 'I want to make something that lives with they eye as a beautiful piece of art, but on closer inspection, a polemic or an ideology will come out of it'. Furthermore traditional pots did not always deal with harmless subject matter – consider for example Greek pots depicting battles, political power struggles or scenes of orgies. Note that Perry does not 'throw' his pots on a wheel, preferring instead the coil technique of rolling the clay into a snake and building up the shape that is required. You might like to compare Perry's use of sources to the way Ged Quinn (see Gallery 5) appropriates imagery from art history.

**Craft as fine art.** Perry invites us to rethink the hierarchy of fine and applied crafts. Why are you less likely to find pottery than paintings in an art gallery, for example? Perry has deliberately chosen to make pots in order to subvert the craft status of ceramics. Why not ask students to imagine the same imagery painted on canvas. Would it be more or less shocking? Perry clearly takes advantage of the status of ceramics in order to explore challenging themes. You might like to compare Perry's work with the ceramics by Bernard Leach and his circle on display in Upper Gallery 2.

**Figures, pattern and text.** Perry's pots are covered with figures, patterns and text. He combines intricate drawing with photographic imagery, bold colour and text. The revealing and often dark subject matter depicted on these pots is at first disguised by their colourful decorative appearance. What effect does this have?

**Collection Intervention.** This display is described as 'an intervention' within the Pier Arts Centre Collection display in Gallery 1. It is intended as a counterpoint or contrast rather than making any direct link to these works. Consider what happens by the juxtaposition of the historical collection with Perry's contemporary pots. Can any interesting connections be made? Why do you think Perry's pots were not included with Bernard Leach's work in the ceramic showcase in Upper Gallery 2? Why not compare and contrast Leach's work to generate discussion.



## Upper Gallery 2

## Bernard Leach and the Leach Pottery

In the show case in Upper Gallery 2 you will find ceramics by Bernard Leach and his Circle drawn from The Wingfield Digby Collection with loans from Nottingham Castle Museum and Art Gallery. The exhibition highlights work by key figures in the story of the Leach Pottery and includes work by Shoji Hamada, Norah Braden, Michael Cardew and Katharine Pleydell-Bouverie.

**Bernard Leach** (1887-1979) spent the first ten years of his life in Hong Kong, Singapore and Japan before going to school in Britain in 1897. He studied at the Slade School of Art and in 1909 returned to Japan where he studied traditional Japanese pottery. In 1920 Leach travelled to St Ives from Japan with fellow potter Shoji Hamada setting up what became one of the most celebrated potteries in Britain. They built the first oriental climbing kiln in the West. With a team of workers and students, Leach made a range of ware that included decorative raku, and functional tableware, souvenirs and large earthenware dishes. He also produced individual pieces in stoneware. While running the Leach pottery he visited China and Japan regularly. In 1932 Leach set up a new pottery in Dartington, while his son, David, managed the Pottery in St Ives. In 1940 he published his influential *A Potter's Book* outlining his philosophy and methods. Leach returned to St Ives in 1941 establishing, at David's suggestion, a range of tableware and stoneware that became known as Standard Ware. Leach travelled extensively throughout his life passing on his ideas to potters throughout the world. In 1962 Leach was awarded a CBE and in 1968 he was awarded the Freedom of the Borough of St Ives.

### Key work

#### Bernard Leach

#### *Griffon (Slipware Charger) 1929*

Earthenware and Galena glaze 46 x 10 cm

This large earthenware dish has a deep yellow/brown galena glaze. This glaze is made from finely ground lead and reflects Leach's interest in the history of English slipware at this time. The dish is decorated with a griffon in the centre and a lattice pattern around the edge. The griffon fills the space its legs, head and tail reaching to the edges of the inner circle. The dynamic stance of the griffon creates a sense of movement and energy.

### Trigger questions

- What sorts of things can you see in the showcase?
- Can you tell how they were made?
- What colours can you see?
- Can you see common characteristics between the ceramics or are they all very different?
- Look at one work closely. Describe its shape and colour. Is it decorated? What would it be used for?

### Things to think about

**Hand-crafted pots.** Leach established a tradition of studio pottery encouraging potters to learn and experiment with the craft in order to produce pots for everyday use at relatively reasonable prices alongside the production of individual 'works of art'.

**Use and beauty.** Leach said that he liked to make objects that were both good to use and to look at. He said they are 'an extension of people striving to make human products with as much wholeness and naturalness as a sea shell or the wings of a butterfly'.

**Leach and assistants.** Leach, like many artists, preferred to work with assistants to help realise his ideas. Many of these assistants, as you will see here, went on to become leading potters in their own rights. Compare and contrast Leach's work with that of, for example, Michael Cardew, Katharine Pleydell-Bouverie or Norah Braden.

**Leach and St Ives.** Consider Leach's role within the artistic community in St Ives and how his art has become associated with a particular modernist strand of twentieth century art. You might like to look at his work as part of a wider discussion of St Ives - see the Pier Arts Centre Collection in Gallery1.

**Western influences.** Many of Leach's pots show Western influences such as medieval jugs, eighteenth century slipware dishes and German salt-glaze ware. His designs also include mermaids, hares and griffin-like animals.

**Eastern influences.** Leach's low-fired wares such as raku and his high-fired stoneware and porcelain were strongly influenced by the East. They are characterised by a powerful sense of form and minimal decoration and simplicity of glaze. He also included Eastern motifs such as wellheads and stylised landscapes.

**East and West.** In *A Potter's Book*, Leach advocated the need to relate pots to the culture within which they are made, explaining that it is not a matter of aping historical styles but of interpreting them with sensitivity and thought. While it is possible to distinguish between the Western and Eastern influences on his work you could argue that his most successful work combines them. *Born in the East and educated in the West, Leach constantly searched for a wider understanding and acceptance between two cultures. He evolved an aesthetic that combined aspects of modernism with such eastern concepts as the beauty of naturalness, tradition, simplicity and functionality.* Emmanuel Cooper

**Vitality.** Leach described pots using the language of the body. He talked of neck, shoulder, belly and foot and of generous curves and movement. He said he wanted his pots to have 'vitality' – to capture a sense of energy and life.

**Pattern and decoration.** Leach was a skilled draughtsman and he had a powerful sense of composition. He would sketch his ideas before decorating a pot. Look at the way he combines pattern and motif with the colour and shape of each pot. Leach has his own favourite decorations such as birds, horses and griffins. He often combined animals and plants with simple patterns and marks. Why not compare Leach's work with Grayson Perry in Gallery 1.

**Colour.** Look at the range of colours used in the slips and glazes before the pots were fired. Leach often liked to paint on and then incise into his glazes. One of his favourite was temmoku glaze which had a deep brown colour.

**Bowls, bottles and jugs.** Look at the range of different objects these potters made. Look at the different sizes and shapes and uses. How does their shape, colours and decoration relate to their use?

**Slab or thrown.** Leach made most of his ceramics by either 'throwing' them on a wheel or by moulding together slabs of clay. Sometimes he did a bit of both. Identify the different ways different pots have been put together.

## Lower Gallery 2

Karl Weschke

## Symbolic Bodies

In Lower Gallery 2 you will find works by Weschke spanning 1954-84 that focus on his paintings of human and animal form. Included are a group of major large-scale works and the powerful and disturbing triptych *Study for the Women of Berlin* 1969-70.

**Please note: the strong emotional content of a small number of works in the exhibition may not be suitable for younger children. If you are planning a visit and, in particular, you are planning to work with a group yourself, please call and speak to a member of the Education Team who will advise you on 01736 791113/4.**

**Karl Weschke** (born 1925) is a German-born painter who has been based in West Cornwall for more than forty years. In 1942 he served in the German air force before being taken prisoner in Holland and transferred to a POW camp in Britain in 1945. When he was civilianised he decided to stay in England hoping to become a sculptor. Over the next five years he lived in Scotland, Spain, Sweden and London. The only formal art training he received was a term studying sculpture at St Martin's School of Art in London. Gradually he found his attention drawn to painting. In 1955 Weschke moved to Cornwall, initially basing himself in Zennor near St Ives, but then moving to Cape Cornwall where he still lives and works today. Weschke became a member of the Penwith Society in 1957 and had his first solo show at the New Vision Gallery in 1958. Since then he has exhibited widely and received a number of major awards.

### Key work

***The Fire-Eater (with spectators)* 1984-6**

Oil on canvas 183 x 122cm

In this painting you can see a fire-eater with a group of spectators behind it. The pose of the figure recalls the crucifixion, while the crowd of spectators seem to huddle together in fear. Behind is a high forbidding wall. The painting refers to Weschke's experience of watching a street performer in Frankfurt. However the stark composition suggests a mood of anxiety and alienation.

### Trigger questions

- Look around the room. What are your first impressions of Weschke's work?
- What do you think the paintings are about? What do all the paintings have in common?
- What seem to be the key subjects/themes in Weschke's paintings?
- How does he treat the human figure?
- Why do you think he paints animals?
- What are the main colours Weschke uses?
- Describe the way he paints and builds up form and space?
- Why do you think the exhibition has the overall title *Beneath a Black Sky*?

### Things to think about

**The human body.** Weschke is interested in the human figure, however he rarely paints portraits. He does not identify his figures as specific people and physical detail is kept to a minimum. His figures have universal rather than specific resonance.

**The solitary figure.** The solitary figure is a recurring motif in Weschke's work. His paintings evoke a powerful sense of isolation – of solitary presences in a barren, threatening world. In some of

Weschke's paintings figures seem to be engaged in some lonely struggle, as in *Figure in a Landscape* 1972. In others such as *The Fire-Eater with Spectators* 1984-6 a threatening activity is suggested.

**The human condition.** As one writer puts it Weschke's paintings 'speak of anguish, despair and abandonment in a Godless world'. This sense of isolation may relate to the artist's own situation as an émigré artist living isolated in West Cornwall. These images may also refer more generally to the human condition.

**Ambiguous situations.** Often Weschke's paintings present us with an ambiguous situation and it is not always clear who is the aggressor and who is the protector. For instance it is not clear whether his floating figures are in distress or drifting comfortably, or if the naked figure in *The Meeting* 1974 is being threatened or offered help.

**Traumatic events.** Many of Weschke's paintings seem to imply a traumatic incident or encounter. He paints the human figure and animals in conflict, in distress and under duress.

**Brutality.** Some of Weschke's paintings imply brutality and violence. *Study for the Women of Berlin* 1969-70 raises issues to do with war, rape and violation. Consider how Weschke uses the metaphor of the beast to symbolise the brutality of mankind. Consider also how his work is informed by his own life experience.

**Nakedness.** Weschke says he paints nakedness rather than the female nude. He says the nude suggest something refined and idealised whereas nakedness is raw and natural. Look at the way Weschke paints the naked body and consider how he creates images that are both disturbing and sensual.

**Animating the landscape.** Weschke is not primarily concerned with topographically accurate depictions of specific places, but with the creation of resonant images. Often his landscapes serve as settings for dramatic events; a body lying mysteriously on a beach or a lone dog standing guard at the edge of the cliffs.

**Personal experience.** Weschke's art is rooted in his personal experience. In his paintings he transforms events from his own life and incidents he has witnessed – a diving accident, gorse burning on the moors, a street performer – into images of universal significance.

**Painting facts.** Because Weschke's paintings are rooted in personal experience he talks about painting the 'facts' and 'making a reality of it'. He says that that honesty is a 'prerequisite' for an artist.

**Sombre colours.** Colours are muted, forms are pared down in Weschke's paintings. Consider how he uses sombre earth (umbers and ochres) colours and a limited palette to create dramatic and powerful images. Note how his painting technique changes from dense impasto (thick) in his earliest works to thinner sweeping layers in his more recent paintings.

**Landscape and myth.** While Weschke's paintings are figurative and based on real experience his subjects are often symbolic. He talks of painting allegories where a story is told in the guise of another. Consider how his paintings evoke myths and history.

# The Studio

## Karl Weschke

## *Works on Paper*

In the Studio (off Lower Gallery 2) you will find a selection of drawings made by Weschke during the last fifty years – many shown for the first time. Also on display in Gallery 3 is a group of his sketchbooks with drawings that make connections between landscape and human form.

### Key work

#### ***Dog with a Bone* c. 1968**

Pencil, charcoal and watercolour on paper 38.2 x 38.2 cm

This drawing shows a dog gnawing at a bone. It shows Weschke's characteristic drawing style where he uses line in quick flowing movements to rapidly sketch out the subject before him. This drawing is probably a sketch of his Borzoi dog called Dankoff. Weschke has always been interested in animals. In 1953 he was employed as an assistant lion feeder at a circus in London during which time he made drawings and woodblock prints of the animals. Dogs have a particular significance for Weschke. He has described them as 'noble savages' full of dignity and power. It is almost as if he sees the dogs as an extension of the artist's own identity and symbolising the isolated struggle to survive.

### Trigger questions

- Look around the room. What do all these drawings have in common?
- How would you describe the way Weschke draws?
- Why do you think drawing is so important to Weschke?
- Why is it useful to look at an artist's drawings?
- Look more closely at the drawings. What materials does Weschke use?
- How would you describe his sketchbooks? What do they tell us about his working processes?

### Things to think about

**Drawing.** Drawing has always been a central part of Weschke's working process. With the exception of one term at St Martins, Weschke had no formal art training but taught himself to make rapidly executed life drawings. He has continued this practice throughout his career.

**Line and volume.** Weschke has a very particular way of using line to build up form and suggest movement. He uses quick sweeping strokes and bold lines to build up a sense of volume and energy. Some of his drawings look very three-dimensional and it is interesting to remember that Weschke originally wanted to be a sculptor.

**The human figure.** Weschke has studied the life model throughout his life. These studies inform and provide the basis for all his painting. His drawings show how he tries to capture the movement, energy and emotion of his subject. Why not compare his drawings of the figure to other artists such as Edgar Degas, Henri Matisse, Amedeo Modigliani or Paul Gauguin.

**Animals.** Weschke has always been interested in animals and has made drawings and paintings of them throughout his career. Why do you think the dog has particular significance for him?

**Sketchbooks.** In the showcase you can see a group of Weschke's sketchbooks. He uses sketchbooks to record things seen, or explore ideas for paintings and prints. What do these sketchbooks reveal to us about Weschke's working processes? Why is it interesting to be able to see them?

**Recording nature.** Weschke draws and records things that he sees. Many of these drawings are sketches made directly in front of the subject. These sketches reflect Weschke's preoccupations with his immediate surroundings, the human figure, landscape, animals and myths.

**Studies.** Many of these drawings are studies created in the studio from sketches. These studies are often precursors for paintings and enable Weschke to work out ideas for his paintings. See if you can connect some of the drawings with paintings in Lower Gallery 2 or Gallery 3.

# Gallery Three

## Karl Weschke

# *Animating Landscape*

In Gallery 3 you will find landscape paintings from 1961-94 that show Weschke's emotional relationship with Cape Cornwall, where he has lived since 1960, as well as Egyptian paintings from the early 1990s.

## Key work

### ***Pillar of Smoke* 1964**

Oil on canvas, 172.7 x 152.5

This painting is based on the burning of the gorse on the moor land above the village of Zennor, West Cornwall. The smoke rises in a dark threatening black cloud. Although based on a specific controlled event the painting evokes wider associations of war, violence and suffering. The painting comes to symbolise the ravaging of landscape in conflict. Painted at the height of the Vietnam War, Weschke said he was reminded of his memories of the Second World War when the landscape would smoke for days after battle. His image also suggests the bombing of Dresden and the burning of bodies in the death camps.

## Trigger questions

- Look around the room. Describe the mood/atmosphere created by these paintings.
- What do all the paintings have in common?
- What aspects of the landscape does Weschke paint?
- Can you think of words to describe his landscapes?
- What colours does he prefer? How would you describe his palette?
- How does he create a sense of space within his pictures?
- Can you see a change in style with the work in this room compared to those in Lower Gallery 2?

## Things to think about

**Cape Cornwall.** Weschke's landscapes are often drawn from the surroundings at Cape Cornwall where he lives. This bleak, isolated, windswept landscape – with the desolation of the moors and the vastness of the sea - is the inspiration for much of his work. Many of his paintings are based on views Kenidjack seen from his studio.

**Landscape as threatening.** Weschke's paintings often focus on the dramatic aspects of the landscape immediately around his home. He repeatedly focuses on the powerful phenomena that animate the environment, such as storms, gales and the restless movement of the sea. He describes his paintings of thunderstorms as presenting a 'visible equivalent for natural forces'. Some of his early landscapes seen here are almost abstract.

**Dramatic events.** Weschke's landscapes are often settings for dramatic events; a body lying mysteriously on a beach or a lone dog standing guard at the edge of the cliffs.

**The sea.** Weschke describes the sea as a 'constant reminder of life'. It is both sensual and threatening, creative and destructive. Look at the way Weschke can convey not only the power and weight of the sea but also its calm, dream-like qualities.

**Egypt.** Weschke has always been interested in Egyptian art and culture and in the 1990s he made a number of visits to the ancient sites along the Nile. He was deeply affected by the Egyptian landscape and ancient ruins and this had a powerful effect on his work. The resulting works extend

his main themes but with a new intensity – human life is evoked through empty ruins, dwarfed by huge cliffs and vast deserts (see also his drawings in the Apse).

**Colour.** Weschke has consistently painted with a muted palette of browns, greens, blacks and blues. They are the colours of the winter Cornish landscape. Note the change in colour following his visit to Egypt. His Egyptian paintings seem to vibrate with the intense light and stronger colours of a hot, desert climate.

**Art associated with St Ives.** Weschke has often been associated with St Ives painters. This is partly because of his interest in landscape and partly because he established friendships with artists such as Bryan Wynter, Roger Hilton and Peter Lanyon. However Weschke's art is very distinct. Why not compare his work to St Ives artists seen in Gallery 1.



# Gallery 4

## Karl Weschke

## *Artists on Artists*

**Artists on Artists** is an ongoing series of displays drawn from the Tate Collection. Weschke has selected a group of works which are of importance to him. The display aims to give further insight into Weschke's interests and inspiration. The selection includes dramatic 'sublime' landscapes by James Ward, John Crome and JMW Turner. There are paintings by German Expressionist artists such as Wassily Kandinsky, Karl Schmidt-Rottluff and Max Beckmann. Also included are sculptures by Frank Dobson, Marino Marini and Ralph Brown.

### Key work

**Marino Marini**

*Il cavaliere (Horseman) 1947*

Bronze 163.8 x 154.9 x 67.3 cm

This sculpture is one of series Marini made exploring the theme of horsemen. Here the rider looks upwards, his body limp and arms hanging down. The horse stands square with its head stretched out. There is little detail and in contrast to most traditional equestrian statues, Marini seems more concerned to explore the symbolism of horse and rider. Apparently Marini's sculptures were partly inspired by medieval knights on horseback but also by the memory of seeing Italian peasants on frightened horses fleeing bombardment during the Second World War. For Marini the subject symbolised a mythical or primeval relationship between man and nature. He said this sculpture was 'the result of a sad period which Italy passed through during the War' and that it described a 'tragic and human significance'.

### Trigger questions

- As you walk into this room, what are your immediate impressions?
- Look around the room and find a work that catches your eye – look at it closely. Why do you think you noticed it more than the others? Can you describe it?
- Now glance around the whole room again. Do some of the works have things in common (such as colour or subject etc.)? Try making a list.
- Weschke is interested in all the artists displayed here. Can you think why?
- Why do you think sculpture has been included?

### Things to think about

**The drama of landscape.** The three landscapes on display here all focus on the drama of the natural world. They reflect Weschke's interest in dramatic skies and dark brooding landscapes. Crome's painting shows the mysterious light of the rising moon over the river. Turner's unfinished canvas concentrates on the light and colour of both sea and sky as a storm approaches. Ward's sketch of Gordale Scar is a preparatory work for his famous painting of this site. Gordale Scar is one of the most dramatic natural sites in Britain and one that Weschke himself has visited to paint.

**Sculpture.** Weschke initially worked as a sculptor before taking up painting. He has always been interested in sculpture. The sculptures included here focus on animal or human form - the two key subjects within Weschke's landscapes.

**Colour and emotion.** Notice how artists in this room distort or exaggerate colour to express drama or emotion. Both Beckmann and Schmidt-Rottluff use vivid strong colours while Crome and Turner create an air of drama and mystery through their use of colour. Kandinsky believed that abstract paintings could convey spiritual and emotive values simply through the arrangement of colours and lines.

**Animals and horsemen.** Weschke is interested in painting animals and he often uses animals to comment on the human condition. Weschke, like Marini, also has a particular fascination with horsemen and their potential to symbolise both apocalyptic tragedy but also some sort of harmony between man and nature. In Kandinsky's painting which focuses on an 'apocalyptic' battle, you can just recognise the Russian cavalrymen (Cossacks) by their tall orange-red hats.

**Symbolism.** Consider the different ways artists in this display use symbolism to convey ideas and emotions. Beckmann's *Carnival* is an allegory with personal references for Beckmann himself but in essence a metaphor for the madness of the world. Compare this to the way other artists, and Weschke himself, use symbolism to comment on the human condition.

**Expressionism.** German-born Weschke has selected a number of works by German artists, including Schmidt-Rottluff and Beckmann, and a Russian artist associated with German art, Kandinsky. Although their work is very different they share a common concern to exaggerate and distort and even abstract colour and form in order to emphasise emotional or spiritual ideas. These artists are often categorised as 'expressionist', a term that has also been applied to Weschke's own work (See Glossary in Appendix II).

**British artists and the landscape tradition.** Weschke had very little formal art training and his knowledge of art came through visits to galleries in London, including the Tate Gallery, in the late 1940s and 1950s. This explains why he has chosen so many works by British artists. It is interesting to compare his interest in landscape artists with that of Ged Quinn (see Gallery 5).

**The experience of war.** Consider how Weschke's experiences of the Second World War and post war period inform his work. Look at how other artists included in this display explore and refer to war and suffering. Consider, for example, Marini's *Horseman* or Beckmann's *Carnival* the latter of which was painted soon after the First World War.

**Please refer to the Appendices for biographies of the artists included in this display and for a fuller explanation of some of the art terms. For further information on Tate works please refer to the Collection Database at [www.tate.org.uk](http://www.tate.org.uk)**

## Gallery 5

Ged Quinn

## *Utopia Dystopia*

This display shows paintings by Ged Quinn completed in the last six months as part of his residency at Number 5 Porthmeor Studios. The Tate St Ives Artists Residency Programme, a collaboration with the Borlase Smart, John Wells Trust, has been developed to support the development of emerging young artists, living and working in Cornwall. Quinn is the second artist to work on the programme.

Quinn has created a series of paintings evolved from a range of sources that at first glance seem familiar but on closer look surprise our expectation with disturbing details. Inspired by the paintings of, for example, Claude Lorrain, Caspar David Friedrich, Willem, Kalf and Rachel Ruysch, Quinn creates settings into which he introduces a variety of potent symbols and images.

**Ged Quinn** (b1963) lives and works in Cornwall. He studied at Ruskin School of Drawing, Oxford, Slade School of Fine Art, Kunstakademie Dusseldorf and Rijksakademie Amsterdam. He has exhibited widely including a solo show at Newlyn Art Gallery in 1997.



**Number 5 Porthmeor Studios**  
Jan 2004

### Key work

#### ***Darkening of the Green 2003-4***

Oil paint, linen, 183 x 230 cm

This painting shows a vast panoramic landscape stretching out before us towards a lake with trees on either side. The painting is based on Claude Lorrain's *The Marriage of Isaac and Rebekah (Landscape with Dancing Figures)* 1648. However Quinn has replaced the figures and wedding celebrations in the foreground with an aerial view of the H-blocks of the Maze Prison slowly sinking into the ground.

### Trigger questions

- As you walk into this room what are your immediate impressions?
- Can you find links between some of the paintings?
- Why do you think they are so big?
- How long do you think it took to paint one of these pictures?
- At first glance these paintings look like traditional landscapes or flower paintings. However, when you look closely can you spot some odd details?

- What do you think about the idea of basing a painting on one from the past and then changing things slightly?
- In what ways do Quinn's paintings comment on today's society?
- Look at the landscape paintings. What type of landscape would you describe them as?
- How does Quinn create a sense of space and distance in his landscape paintings?
- Why do you think the exhibition is called *Utopia Dystopia*?

## Things to think about

**Scale.** A number of Quinn's paintings are of a similar large scale. Within the gallery space we are surrounded and enveloped by them. It is as if we could literally walk into the landscape or reach for the flowers before us. Why do you think he has chosen this ambitious scale?

**Perspective, space and detail.** Look at how Quinn creates a sense of space within his paintings. Notice how he uses colour gradations of blues, greens and browns to render space in his landscapes. He creates huge hovering vistas that stretch across plains and distant mountains. Look at his careful brush marks and how he builds up detail within his paintings.

**Distance.** The contrast between still life and landscape paintings makes us aware of distance as well as scale. Quinn's device of adding in a detail within the landscape or on the vase of the flowers also plays with distance. Most of Quinn's details refer to aerial views of prisons, houses, concentration camps – places with enormous historical and emotive significance – but which by their scale have been reduced or 'distanced' from their true significance.

**Cultural referencing.** Quinn has been described as a 'Time Lord'. He appropriates paintings from the past and then adapts and changes various details. What do you think of this technique of layering, borrowing or referencing the past? It is interesting to note that Quinn is not concerned to visit museums or galleries and see the paintings he refers to first hand – he is quite content to work from images from books, newspapers and the internet.

**The Information superhighway.** Whilst adopting traditional painting techniques and formats, Quinn manages to highlight the way we experience and absorb information today. His subtle juxtapositions highlight the bizarre way we gain knowledge of the world and how, for example, the internet enables us to casually appropriate information and visual images.

**Still Life/Flower painting.** Consider what still life or flower painting traditionally symbolised. They were images of beauty and power painted for the wealthy classes. At the same time they are a vanitas symbol - their beauty and colour is short lived and hence they are a reminder of death. Who could afford such a luxurious vase of flowers? Are they really true to nature or has the artist embellished and added to the vase to create a floral extravaganza? Of course Quinn's trick of adding a small detail on the vase transforms and updates the context for these works, challenging their past and present role to convey moral messages and meanings. By including an aerial view of a concentration camp we are reminded just how deceptive and disturbing beauty can be.

**Landscape today.** What is 'landscape'? Why is it different to 'nature'? Landscape is always at a distance - a refashioning of nature in our own image. How do we approach the subject of landscape in 2003? What does Quinn say about landscape? Contrast his interest in landscape with that of Karl Weschke.

**Imaginative landscape versus political systems.** Landscape can offer an imaginative space in which we can project our own wishes and dreams. Landscape can be a place to escape to – our personal utopia. By placing disturbing details within a landscape setting, Quinn appears to be questioning ideas about utopia. His details include prisons, formal gardens and elaborate architectural structures all of which refer to systems, structures of power or forms of control within society.

**Political and historical landscape.** You could argue that landscape, whether imaginative or topographical, is always an image of power relations. It can reveal the structure of social relations and show us the conflicts of the present. Again, why not compare and contrast Weschke and Quinn's different approaches to landscape.

## Resources available in the Gallery

There is an **Exhibition Study Point on Level 3** that has a selection of books relating to the exhibitions. You can access the **Tate Collection** databases online at this point. The following films will be also be on view: *the EYE: Karl Weschke* (An Illuminations production. Running time 26 minutes – from 20 February) *UK Today: Karl Weschke* (A Central Office of Information production. Running time 8 minutes)

The **Tate Gallery shop** has a selection of books, catalogues, post cards and related materials.

## Further Reading

\*Indicates they are available in the Tate Shop

### Karl Weschke

\*Karl Weschke *Beneath a Black Sky*, Essay by Frank Whitford, Tate St Ives, 2004  
Lewison, J *Karl Weschke Portrait of a Painter*, Cape Cornwall, 1998

### Bernard Leach

\**Bernard Leach*, Tate St Ives exhibition broadsheet, text by Emmanuel Cooper, 2004  
\**Bernard Leach, Hamada and Their Circle from the Wingfield Digby Collection*, Marston House, 1992  
\*Cooper, Emmanuel, *Bernard Leach, Life and Work*, Yale University Press, 2003  
\*Waal, Edmund de, *Bernard Leach*, Tate Gallery Publishing, 2003

### Grayson Perry

\**Grayson Perry*, Tate St Ives exhibition broadsheet, 2004  
*Turner Prize 2003*, exhibition catalogue, Tate Britain, 2003  
See also websites below for further information on Grayson Perry and the Turner Prize 2003

### Ged Quinn

\*Ged Quinn *Utopia Dystopia*, Essay by Michael Archer, Tate St Ives, 2004

### Pier Arts Centre Collection/ St Ives Artists

\**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, *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  
Gardiner, M *The Pier Gallery The First Ten Years*, Pier Arts Centre, 1988  
\*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  
\*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  
\*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.*

The **St Ives Archive Study Centre** holds a range of material about artists associated with St Ives.  
Tel: 01736 796408 e-mail: [archive@stivestrust.co.uk](mailto:archive@stivestrust.co.uk)

## Websites

### Tate

[www.tate.org.uk](http://www.tate.org.uk) Tate Gallery on line

[www.tate.org.uk/learning](http://www.tate.org.uk/learning) Tate's new e-learning site. Resource for young people and adults who want to learn more about Tate Collections and Exhibitions

[www.tate.org.uk/britain/turnerprize/2003/perry.htm](http://www.tate.org.uk/britain/turnerprize/2003/perry.htm) Information on Grayson Perry/Turner Prize

[www.tate.org.uk/eventseducation/sch\\_learnresources/htm](http://www.tate.org.uk/eventseducation/sch_learnresources/htm) Turner Prize 2003 Teachers' Pack

### General art

[www.artnet.com](http://www.artnet.com) Information on key artists and movements

[www.art-online.org.uk](http://www.art-online.org.uk) Contemporary art site

[www.artcyclopedia.com](http://www.artcyclopedia.com) information on artist and images

[www.axisartist.org.uk](http://www.axisartist.org.uk) Axis Database of artists and exhibitions

[www.groveart.com](http://www.groveart.com) Grove Dictionary of Art on line (subscription fee required)

### Bernard Leach

[www.leachpottery.com](http://www.leachpottery.com) The Leach Pottery

[www.studiopottery.com](http://www.studiopottery.com) Further information on Bernard Leach

### St Ives artists

[www.stivestrust.co.uk/archivesite](http://www.stivestrust.co.uk/archivesite) St Ives Archive Study Centre website

### Grayson Perry

[www.graysonperry.co.uk](http://www.graysonperry.co.uk) Grayson Perry website

# Suggested Activities for Primary Groups

A visit to the Gallery could be part of a range of curriculum-based work. Direct links can be made to the Art and Design Unit *Visiting a museum, gallery or site* or more specifically to Key Stages 1 and 2 Units 2A *Picture This!*, 4A *Viewpoints* or 4C *Journeys*. There are many opportunities for cross curriculum work and direct links can be made to English, Geography, History, Literacy and Citizenship.

## Gallery-based activities

**First response.** Take a look at one room/area with your group. Encourage children to think about their senses (listening and looking carefully) how they feel physically in the space. Ask each child to contribute one word based on their first response to being in the gallery.

**Work in focus.** Choose a painting and look at it closely together. Try looking at it from close to and from a distance. Ask the group, in pairs, to look at the work and discuss their initial reactions. Go round the group and get each pair to describe their responses. Ask questions to encourage further discussion?

### 10 Words to describe Weschke's paintings

Ask children to fit the words to the paintings they have seen. You could make key word cards for children to use in the gallery.

Quiet	Sad	Magical
Explosive	Dramatic	Stormy
Cold	Gloomy	
Hot	Dream-like	

**Memory game.** Look at one work with your group. Ask them to look at it closely for one minute. Then get them to turn away from the work and ask each of them to remember one thing about it. Then look at it again as a group – they will look much closer the second time!

**Journey of the eye.** This activity encourages close looking. Start looking at one point in a work and encourage children to travel with their eyes across it describing what they can see as they go.

**One word or titles.** Invite your group to think of one word to describe particular works. Alternatively ask them to think of a title for it. Discuss the words/titles they choose and consider why they think they are appropriate.

**Mobile phone game.** One child to stand in front of the painting and imagine they are talking on a mobile phone to someone else within the group. The child in front of the painting has to describe what they can see – the other can ask questions and ask for more detailed information.

**Step inside/what happens next.** Encourage children to imagine they have stepped inside the painting. Ask them to describe how they feel and what they can see, hear and smell. You could also encourage them to think about what has just happened or what might happen next.

**Storyboards.** Weschke's paintings include figures and animals. Ask children to choose a character from one of his paintings and imagine it is going on a journey through the galleries. Encourage children to write a storyboard based on their character's journey. Encourage them to make drawings and to write down words and phrases that describe what their character sees, thinks or feels. Children could then use their storyboard to create a poem, story or fantastic map.

**Myths and legends.** Weschke is interested in mythology and history and some of his paintings and characters hint at stories and legends. Why not use the exhibition to explore particular stories from the Greek myths and link back to class work.



## Drawing activities

**Quick sketches.** Ask children to choose one of Weschke's paintings and make a quick sketch of it. Ask them to explain what the painting means to them.

**Thumbnail drawings.** Children to make a series of thumbnail drawings of details within a chosen painting or within a selection of paintings.

**Colour charts.** Use coloured pencils and a selection of different coloured papers. This should help children to understand how Weschke mixes his colours and uses colour contrasts. Ask children to make a series of squares in a horizontal line across a piece of paper. Students then to fill each square with a different colour or colour mix to match a colour found in Weschke's paintings.

**Triptych drawings.** Children to make three drawings side by side based on the idea of telling a story of before, now and after. Children to choose one painting and then decide where the painting is within their story. (Link to **Step inside** activity).

## Follow-up work back at school

### Dream landscapes

Children to develop 'dream landscapes' based on combining dreams they have had with landscapes they have seen. This project could build on work done at the gallery or could be the start of a new project exploring landscapes around the school.

### Stories, poems and triptychs

Use material gathered during the visit to develop stories and poems. Consider using the exhibition title *Beneath a Black Sky* as a starting point. You could extend this work to link to projects on the idea of memories or journeys or to large-scale triptych paintings (see drawing activity above). Children could also design card and/or board games that encourage matching and identifying links and simple memory tasks.

### Fantastic maps

Develop work begun in the galleries based on the idea of creating magical maps. Children could work on a large-scale version combining all their preparatory work. Alternatively children could think about a journey around the school and create maps that chart this journey.

### 2D to 3D

Consider ways to take 2D images into 3D. Children could choose characters, animals and/or shapes based on drawings/material gathered in the gallery. Encourage them then to think about how these shapes could stand up and balance and become fully 3-D. Variations on this project could result in collage and/or block printing/ collographs. Use a range of materials such as card, string, papers, crayons and scrap materials.

### Historical studies/family history

Consider the life and times of Karl Weschke such as his childhood, wartime experiences and his decision to move to another a country. Link to other accounts of the Second World War or to people who have moved to other countries and/or a family histories project.

# Suggested Activities for Secondary Groups

Use sketchbook and gallery-based work as the starting point for project work. Encourage students to think about what aspects of the visit excited them the most.

We recommend your students bring a sketchbook (please refer to sheet on **Safety of Works of Art** for details of materials permitted in the Gallery). It is an important tool for recording observations and ideas. Experiment with different coloured pencils, biro, fine liner pens, crayons and papers (eg white pencils on black). You might like to consider some of the following activities.

## Gallery-based activities

### Work in focus

Pick one work to look at as a group. Use the **trigger questions** included in this pack to prompt discussion.

### Discovery half hour

Give the students a 'discovery half hour' and encourage them to familiarise themselves with Weschke's work or with a particular room. Ask students to **choose 3 different works**. Get them to describe each work and to think about what each is about.

### 20 words to describe Weschke's paintings

Ask students to fit the words to the paintings they have seen.

Unnatural	Raw	Direct
Dramatic	Brutal	Sensual
Disturbing	Intense	Sombre
Mysterious	Moody	Private
Macabre	Emotive	Symbolic
Chaotic	Mythical	Threatening
Violent	Factual	

### Key themes - clue cards

Use this pack (**things to think about** sections) to develop your own set of clue cards to use in the exhibition. Before the visit, write key words on pieces of card. In small groups students choose a card and find a work that connects with it. Encourage them to share responses and to discuss/write down their ideas.

### Recording – labels and titles

Encourage older students to write notes and sketch what they see. Annotation is a good way to record information about a work (they could use labels with arrows or bullet points) and their reactions to it. Ask students to write their own labels and titles for the works. This can help students to develop their ideas and can be useful for future classroom work.

## Drawing activities

Note: you can see Weschke's drawings in the Studio and Apse (including his sketchbooks) – this could be a good starting point for discussion and practical work.

**Thumbnail sketches.** Ask students to produce a series of thumbnail sketches based on one painting. Ask them to use different formats such as square, landscape, portrait etc. This activity should encourage them to understand how to space (foreground, middle ground and background) works in a landscape and how objects are placed.

**Drawing details.** Ask students to draw a detail within a painting of their choice. Students could use simple viewfinder/frames to help them choose and find details.

**Exploring colour.** Students to explore Weschke's use of colour using coloured pencils on first black and then white paper. Encourage students to mix colours to match Weschke's muted palette. This activity could be extended by then looking at a contrasting artist's work (see Gallery 4, 5 or 1).

## Follow-up work

### **Exploring the structure and emotion of landscape.**

Develop practical work exploring and breaking down the structure of Weschke's landscapes. Consider the way he creates space and uses colour to express feelings and emotions. Students could experiment with different formats for landscapes and apply different colour mixes and contrasting tones. Weschke's landscapes can be dense, ugly, threatening and even inspire fear – how does he achieve this?

### **Landscape telling a story about the artist.**

Students to develop landscape work which symbolises their interests. They might include symbolic objects, colours and/or textures that tell us something about themselves. Students could use the triptych format to develop ideas and emotions within a landscape setting. Alternatively students could develop landscapes based on their own ideas about a utopian or a dream setting. Use sketchbook work based on Weschke and Ged Quinn (Gallery 5) to develop ideas.

### **Sculpture/3D.**

Develop 3D work based on objects with Weschke's paintings. Alternatively students could create symbolic objects (see project above).

### **Sudden change.**

Consider how Weschke's work changed as a result of his visits to Egypt in the 1990s. Students could develop work (or a series of works) that reflects a sudden change of context or inspiration - the change could be personal to them.

## Cross curricular

**History.** Research the life and times of Karl Weschke (Germany during the Weimar period, World War Two and the post war period) and explore possible influences and inspiration. Consider the political implications of the time.

**English Literature.** A visit to the exhibition could be the starting point for many projects where visual language is used to develop creative ideas. More specifically students could explore some of the mythological, literary and/or ideas about utopia in Weschke and Ged Quinn's work. Weschke is particularly interested in the character of Caliban from Shakespeare's *The Tempest*.