



Constellations

TEACHERS PACK

INTRODUCTION

Constellations takes a fresh look at the links between artworks across time and location of origin. The display examines the role of nine 'trigger' works from the Tate Collection, shown within groups or 'constellations' of other artworks from different periods in art history. The viewer is encouraged to consider how the 'trigger' works were influenced by or had an impact on the surrounding constellation. These works have been selected for their continuous and revolutionary effect on modern and contemporary art.

Trigger works on the first floor are:

- Glenn Ligon, *Untitled* 2006
- LS Lowry Industrial Landscape 1955
- George Grosz Suicide 1916

The constellations around them include works by Ad Reinhardt, Cy Twombly, Max Ernst, Naum Gabo and Andreas Gursky, Georges Bracques, Piet Mondrian, Sarah Lucas, Pablo Picasso and Bob and Roberta Smith.

The first floor galleries also include a new space, Tate Exchange see page x for further details.

The Second floor galleries feature a new display combining works of Tracey Emin and William Blake. The 'trigger' works on this floor are:

- Cindy Sherman *Untitled A, B, C and D* 1975
- Louise Bourgeois *Mamelles* 1991
- Joseph Beuys *Felt Suit* 1970

The constellations around them include works by Grayson Perry, Rachel Whiteread, Jean Debuffet, Marcel Duchamp, Gillean Wearing, Eduardo Paolozzi and Kurt Schwitters.

The pack is designed to support teachers and educators in planning a visit to the display with a collection of ideas, workshops and points for discussion around each 'trigger' work. It is intended as a starting point that will 'trigger' your own constellations of connections and creative ideas. The activities are suitable for all ages and can be adapted to your needs before, during and after your visit. The pack has been designed for download to be printed or projected in the classroom.

For further details about visiting Tate Liverpool with your group and to book a visit online see: www.tate.org.uk/learn/teachers/school-visits-tate-liverpool

Email visiting.liverpool@tate.org.uk
or call +44(0)151 702 7400

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TATE EXCHANGE

Tate Exchange Liverpool is an open experiment; a space for an ongoing programme of events developed by artists, practitioners, and associates from Tate and beyond. It is a place where everyone is invited to collaborate, test ideas and discover new perspectives on life, through art. The custom built space provides a comfortable and flexible place for you to get involved. It is located at the heart the Constellations display.

We have worked with local universities and arts organisations to create a space within the gallery where you can drop in for a talk, enjoy a chance encounter with a pop-up work of art, watch a live performance, join in a workshop, and get involved with art in new and unexpected ways. Community partners, schools and our Young People's group at the Gallery Tate Collective are all contributing to the programme. Please see the website for current programmes.

<http://www.tate.org.uk/visit/tate-liverpool/tate-exchange-liverpool>

RESOURCES AND ACTIVITIES TO SUPPORT YOUR VIST

There are many resources that you can take advantage of in the gallery to support your visit:

Download the Tate App and discover more with access to exclusive interviews with artists and curators and learn more about the room you are in including art movements and histories, artists and artworks.

Input into our Constellations Wordcloud on the first floor, generate questions for yourself, the gallery and other visitors on our rolling questions table on the second floor or borrow our Making Connections Primary resource for KS2 (booking in advance required).

MAKING CONSTELLATIONS

ACTIVITIES

CHOOSE a 'cluster' or group of words and phrases from your personal 'constellation' and illustrate them with drawings, paintings, photographs or sculptures.

DISCUSS your personal 'constellations' as a group. Have any other students chosen the same or similar words? You could link your constellations to those of your friends to expand it into a larger 'galaxy.' Can you create a 'word cloud' from your collective constellations (there are many free word cloud generators available online). In the gallery, look for the word clouds we have created.

TRIGGER WORKS FROM THE CONSTELLATIONS DISPLAY AT TATE LIVERPOOL

In the gallery, without telling your students the names of the artists or artworks and before reading any contextual information, choose a 'trigger work' and talk about it together (see page 2 for a list of these works). Prompt your group with questions such as:

- Does this remind you of anything?
- What connects this work to you?
- Is the artist trying to tell us something through the work?
- How does this work relate to others around it in the gallery?
- What is the artwork made from and what process/processes were used?
- How would the work change if it were a different size or made from a different material?

As they offer words and phrases, begin to construct a 'constellation' chart with the art work at the centre and their suggestions in the word balloons. Further expand the constellation by adding associations and links from their

words. For example, the Picasso work could produce the word 'newspaper' which you could link to 'read' or 'text.' These words could suggest 'mobile' or 'message' or 'communicate' etc.

Once you have a 'constellation' you can repeat the above activities and create artworks connected to your chart.

Alternatively, assign different 'trigger' works to groups of students and encourage them to collaborate on a 'constellation.' Each group could give feedback to the rest of the class on their results and explain their choices of words etc.

GLENN LIGON *UNTITLED* 2006



© Glenn Ligon; courtesy Thomas Dane Gallery, London

GLENN LIGON *UNTITLED* 2006

'Much of my work is engaged with "America" – the idea of America.'

GLENN LIGON born 1960

Glenn Ligon was born in the Bronx, New York where he continues to live and work. Following graduation at Wesleyan University in art, he was employed as a proofreader for a law firm but devoted most of his free time to painting. His early works were influenced by American Abstract Expressionists, in particular, Jackson Pollock, Franz Kline and Willem de Kooning. Feeling that his paintings lacked content, he began to include words and phrases and his work took a new direction: 'At some point I realised that the text was the painting and that everything else was extraneous. The painting became the act of writing a text on a canvas, but in all my work, text turns into abstraction.'

Informed by his experiences as a gay African American, Ligon works in multi-media including photography, video, neon and installation, and incorporates literary texts, jokes and quotes from a wide range of sources. Whilst his work is often critically framed around issues of race and identity, the artist has stressed that it

should also be considered within the context of abstraction and narrative: 'The ideas in my work are on a continuum, engaged with the issues of our times but also conceptually and formally evolving out of my early encounters with other artists.'

UNTITLED 2006

Ligon began to explore the paradox of 'black light' in 2005. His first neon text work *Warm Broad Glow*, which appropriated the writer Gertrude Stein's phrase 'negro sunshine,' was made in consultation with the owner of the 'Lite Brite Neon' shop below his Brooklyn studio who suggested painting the front of a tube in order to allow light to reflect from the wall behind it. Lite Brite were also commissioned by Ligon to produce a number of variations of the word 'America' in which the stencil-like characters glow against the wall or, as in the Tate version, only at the joints which were left unpainted. The individual letters are each comprised of a single neon tube mounted as if 'free-floating.'

Ligon has explained that the idea for the work came about when he was thinking about the opening lines of Charles Dickens', 'A Tale of

Two Cities': 'It was the best of times, it was the worst of times, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair...'. He felt that his country was in a similar position; 'that we were living in a society that could elect an African American president but also that we were in the midst of two wars and a crippling recession.'

The artist is interested in the relationship between materials and meaning in his work. Rather than totally obliterating it, the black paint helps to define and accentuate the white light. What seems to be a dysfunctional neon tube, with its electricity cables dangling to the floor, takes on a powerful presence when you perceive the light attempting to break through, perhaps relating to the recent social and political context of the US.

ACTIVITIES

FIND OUT ABOUT:

- Neon – its history, properties, applications and uses. What is neon?
- Artists who work with neon (eg Dan Flavin, Bruce Nauman, Tracey Emin) Find examples of their work and discuss why they might have chosen this medium.
- Artists who use words in their art (eg Ed Rucha, René Magritte, Fiona Banner). Talk about the relationship between meaning, materials and text.
- Glenn Ligon – other works he has created; which artists have influenced his art; what other people have said about his art; what he says about his art; what does his art say to you?

MAKE:

- A collage with examples of words in signs and lettering that you encounter in everyday life. Take photographs, collect pictures, make sketches, take rubbings from public signs etc.
- A 'word sculpture' or collage using wire,

tubing, rope, plastic letters, cut-out words etc. Be inventive!

- Words in different materials, fonts, scale etc. Embroider letters, carve, scratch, crayon, spray paint them!

DISCUSS:

- The relevance of the word 'America' in this work. What if...it read 'England,' 'Wales,' 'France,' 'China,' 'Africa,' etc? What do you associate with the word 'America?'
- Colour – what impact would white, red, pink lettering have on this sculpture?
- Font – does the style of lettering influence the way we read or interpret text? Choose appropriate fonts for words such as shout, love, landscape, sleep, angry, sport, art etc.

FURTHER RESOURCES

Glenn Ligon, Francesco Manacorda, Alex Ferquharson, Glenn Ligon: Encounters and Collisions, Tate Publishing, 2015

Scott Rothkopf, Glen Ligon: America (WhitneyMuseum of American Art), Yale University Press, 2011

<http://www.tate.org.uk/context-comment/video/american-artist-lecture-series-glenn-ligon>

<http://www.art21.org/artists/glenn-ligon?expand=1>

http://www.interviewmagazine.com/art/glenn-ligon/#_

<http://www.chemicool.com/elements/neon.html>

LS LOWRY, *INDUSTRIAL LANDSCAPE* 1955



LS LOWRY, INDUSTRIAL LANDSCAPE 1955

'I saw the industrial scene and I was affected by it. I tried to paint it all the time. I tried to paint the industrial scene as best I could. It wasn't easy.' LS LOWRY

LS LOWRY (1887-1976)

Laurence Stephen Lowry left school in 1904 and began work as a clerk with a firm of chartered accountants in Manchester, studying art at evening classes (Municipal College of Art 1905-15 and Salford School of Art 1915-25). In 1910 he began a career as a rent collector with the Pall Mall Property Company and he continued to work for them until retiring in 1952. Even though he attended courses in painting and drawing for over twenty years, Lowry always considered himself to be self-taught. He developed his own unique style, reducing his scenes of everyday life and people from his surroundings to simple forms, shapes and colours. He had an unpretentious attitude to his art and believed that it should be easily accessible to everyone. His palette was very restricted, using only five colours in his paintings – flake white, ivory black, vermilion (red), Prussian blue and yellow ochre.

Though associated with cityscapes and industrial scenes, his subject matter was wide-ranging and he also painted country landscapes, seascapes, caricatures and portraits of close friends and relatives. His paintings are presented objectively with no social or political commentary and he seldom depicted real events, preferring to create generalised images of people and places.

Lowry's reputation as an artist was slowly established and he was elected by the Royal Academy in 1962. However, he shunned fame and was unconcerned by commercial success. He turned down a number of awards, including a knighthood in 1968 and spent the last thirty years of his life in the same, un-modernised house in Cheshire.

LS LOWRY, *INDUSTRIAL LANDSCAPE* 1955

INDUSTRIAL LANDSCAPE 1955

Although they often feature recognisable landmarks, Lowry created his landscapes from the imagination. Here, the Stockport viaduct runs across the industrial wasteland, but he set out to create a generalised impression of a place rather than a visually or geographically accurate representation. He wrote in a letter of 1956:

‘The picture is of no particular place. When I started it on the plain canvas I hadn’t the slightest idea as to what sort of Industrial Scene would result. But by making a start by putting say a Church or Chimney near the middle this picture seemed to come bit by bit’

Smoking chimneys, factories, mills, warehouses, roads and bridges dominate the composition which is unified by a white background. This gives his buildings clarity and definition and adds a contemporary character to his work. Lowry was by no means isolated from what was happening in 20th century art, regularly attending exhibitions and aware of current trends. The influence of artists as diverse as

Camille Pissarro, Ben Nicholson and John Bratby may be traced in his paintings.

Lowry’s palette is limited to gritty, urban shades of grey granite, slate roofs, steel and smoke, punctuated by the reds of local bricks and terracotta tiles. The strong vertical lines of the chimneys and towers are countered by the horizontal bridges and buildings. The straight edges of walls and streets, drawn with a pencil and ruler, are softened by the freehand curves of the topography and swirls of smoke merging into the cloudy sky.

Lowry leads the viewer into the scene through the tapering perspective of the two streets, slightly to the right of the composition. One of his favourite ploys is to present an opening to his viewer such as the break in the row of terraced houses here. You are invited to join the people in the foreground, going about their everyday business, and imagine that you are wandering through the brick-lined streets towards the red clock-tower.

LS LOWRY, *INDUSTRIAL LANDSCAPE* 1955

ACTIVITIES

RESEARCH:

- Research the 'Kitchen Sink' artists, the Camden Town Group, the Ashcan School and Euston Road.
- Group and discuss whether they share similar concerns with everyday, working class life to Lowry.

VISIT:

- Visit a local art museum and make sketches and take photographs of urban subjects such as architecture, workplaces, streets, transport etc to create your own industrial landscape from the past. You could do the same with industrial areas nearby today and maybe think of what towns and cities might be like in the future.

DISCUSS:

- Discuss the role of colour in evoking an urban landscape. What tones dominate your surroundings? Make a colour chart and use it to create an abstract painting about your environment.

COMPARE:

- Compare Lowry's painting with Ben Johnson's *The Liverpool Cityscape* 2008. Make a note of the differences that you can identify – how have cities changed in the past fifty years?

MAKE:

- Make a model based on Lowry's *Industrial Landscape* using cardboard, paint, papier mâché and different textiles.

IMAGINE

- Imagine that you are in this painting. Write an account of your experience – what can you see, feel, hear, smell? Who do you meet? Where are you going?

PAINT:

- Paint a modern day Lowry! Imagine a view of a town or city that you are familiar with and recreate it in the style of the Manchester artist. Choose five colours and restrict yourself to using them in your painting.

TAKE:

- Take a walk around local streets and take photos, make sketches, create rubbings of different textures and make notes about the buildings, colours, sounds and smells that you experience. Use this material back in the classroom to write a poem or make a painting or collage.

LS LOWRY, *INDUSTRIAL LANDSCAPE* 1955

FURTHER RESOURCES

Leber, Michael and Sandling, Judith, Lowry's City: A Painter and His Locale, Lowry Press, 1999

Clark, TJ and Wagner, Ann, Lowry and the painting of Modern Life, Tate Publishing, 2013

<http://www.tate.org.uk/context-comment/blogs/work-week-industrial-landscape-l-s-lowry>

<http://www.thelowry.com/ls-lowry/microsite/home/>

<http://www.thelowry.com/get-involved/learning/teachers/>

<https://www.youtube.com/watch?v=zTJoo-Xhe7s>

<http://www.bbc.co.uk/education/clips/z3gkq6f>

GEORGE GROSZ *SUICIDE* 1916



GEORGE GROSZ *SUICIDE 1916*

'I drew and painted out of a spirit of contradiction, trying in my works to convince the world that it was ugly, sick and mendacious.' GEORGE GROSZ

GEORGE GROSZ (1893-1959)

George Grosz is associated with savagely satirical depictions of German society during WW1 and the Weimar Republic period. He studied art in Dresden and Berlin and began his career as a cartoonist with journals such as *Ulk* and *Lustige Blätter*. Along with Otto Dix and Max Beckmann, he established the *Neue Sachlichkeit* (New Objectivity) movement and was also a key member of the Berlin Dada group (1917-20).

Grosz was drafted into the army in 1914. Bitterly opposed to war, his experience at the front intensified his 'profound disgust for life.' He was court-martialed for insolence and blasphemy in 1915 and following a suicide attempt was eventually discharged from duty on medical grounds. He spent the rest of the war in his studio in Berlin where he was able to channel his emotions into his work. Art became a means of both revealing and attacking the

hypocrisy and social corruption of his country: 'My drawings expressed my despair, hate and disillusionment. I had utter contempt for mankind in general.'

His work of this period features stereotypical caricatures of different levels of society: businessmen, priests, politicians, military leaders, prostitutes and cruel, sadistic representations of invalids who have been physically and psychologically crippled by war.

Grosz was amongst the artists identified by Hitler's regime as 'degenerate.' Their works were deemed incompatible with Nazi ideology and were vilified in the *Entartete Kunst* exhibition of 1937. It was in order to avoid Nazi persecution that Grosz had moved to the USA in 1932 and became an art teacher, only returning to his homeland shortly before his death in 1959.

relating to landscape and natural forms. During the Second World War she was

GEORGE GROSZ *SUICIDE* 1916

'My views of the war years can be summarised: men are swine ... Life has no meaning except the satisfaction of one's appetites for food and women. There is no soul.'

This nocturnal street scene portrays a city of criminal activity and vice, where stray dogs wander amongst corpses and nobody seems to care. *Suicide 1916* brings together a number of Grosz's themes of the war period in Berlin: death, decay, moral and social corruption. The canvas is saturated with shades of red and the artist uses this intense colour to unify the composition and also to evoke a mood of horror. It also has connotations with the red light district and hotspots of prostitution.

Influenced by Cubism and Futurism's fragmentation of pictorial space, Grosz rejects traditional representation of perspective. He divides the surface into angular planes that seem to collide spatially, creating a sense of disorientation and unease. Each area depicts a separate scenario like a stage set, inviting the viewer to deduce a narrative.

A man's body is sprawled across the lower

part of the picture and he has apparently been shot. However, it is not evident whether he committed suicide or was murdered for there are two abandoned guns in the picture: one is lying on the ground next to his bowler hat, the other near his raised hand. The latter could have been dropped by the shady figure who flees the scene on the right pursued by a dog. On the left, a lamp-post buckles beneath the suspended weight of a further corpse.

The first victim lies in an enclosed area, possibly a fenced-off garden, which is evocative of an open grave. The ravaged features of his head seem to have already decayed to reveal his skull. Next to the dead man, a ghostly moon-like face appears to be looking out at the viewer. Does this represent his departing soul or could it signify the artist's presence at the centre of this hellish scene? His round face resembles the caricatures that Grosz made of himself.

In the top right-hand corner, a bare-breasted prostitute and her fat, bloated client survey the street disinterestedly. They are framed by the window and the artificial lighting of their room. In the far distance, a church is illuminated by

an orange setting sun, surrounded by purple mountains. It stands like a solitary beacon, perhaps a symbol of lost hope at the edge of this desperate, sanguine cityscape.

There are possible links to be made between *Suicide 1916* and another of Grosz's paintings of this period, *Der Liebenskranke* (The Lovesick Man) c1916. The main protagonist in each work has similar features and the lovesick dandy carries a revolver in his breast pocket next to his beating heart and is being stalked by the allegorical figure of death in the background.

GEORGE GROSZ *SUICIDE* 1916

ACTIVITIES

DISCUSS:

- Discuss the impact of colour in this painting
- What effect does it produce?
- How do these colours make you feel?
- Would the use of different colours change the meaning and how you feel about the work?

MAKE:

- Make a painting or collage about how you feel about something happening in the world at the moment.

WRITE:

- Write an account or report – imagine that you are a detective arriving at the scene.
- What have you found?
- What has happened?
- What can you deduce from the evidence that you see?

RESEARCH:

- Research Dada and Neue Sachlichkeit – the social, political and historical context of these art movements.
- Find out about George Grosz's involvement and discuss other examples of his work.

DISCUSS:

- Discuss how artists have responded to war or conflict – in painting, sculpture, photo-montage, performance etc.
- Look at examples of work by Pablo Picasso, Jean Fautrier, Henry Moore, the CoBRA group etc

FIND OUT:

- Find out about Berlin culture in the Weimar era: Bauhaus School, Kurt Weill and Bertolt Brecht, Christopher Isherwood, Expressionist cinema, grotesque cabaret etc.

LISTEN:

- Listen to a cello recital by Gal Nyska which was inspired by George Grosz, *Suicide* 1916: <https://www.youtube.com/watch?v=8Jwf-RfCdol>

COMPARE:

- Compare *Suicide* 1916 with *Der Liebenskranke* c1916.
- Do you think that narrative links can be made between these two paintings by Grosz?

GEORGE GROSZ *SUICIDE* 1916

GLOSSARY

DADA

an art movement formed during the 1st World War in Zurich and Berlin as a negative reaction to the horror and folly of the conflict. The art, poetry and performance of Dada is often satirical and nonsensical in nature.

NEUE SACHLICHKEIT

A German modern realist movement of the post WW1 period constituting a savage satire on the corruption, moral decay and political ineptitude of the Weimar Republic.

FURTHER RESOURCES

Becker, Lutz and Lockett, Helen, *THE BIG NO*, Hayward Gallery Publishing, 2012

Grosz, George, *An Autobiography*, University of California, 1998

Jentsch, Ralph, *George Grosz: Berlin - New York*, Skira, 2008

Wilson, Simon, *Tate Gallery: an Illustrated Companion*, Tate Gallery, 1990

<http://spartacus-educational.com/ARTgrosz.htm>

http://germanhistorydocs.ghi-dc.org/sub_document.cfm?document_id=1578

<https://www.youtube.com/watch?v=RuFf17t9vCc&list=PLWgB2EUCAT5zU-tGwGlnB7a6ODPdb55dr>

TRACEY EMIN AND WILLIAM BLAKE IN FOCUS

1 SEPTEMBER 2016 – 3 SEPTEMBER 2017

'I work with what I know. But it goes beyond that. I start with myself and end up with the universe.' Tracey Emin

This Tate collection display brings together works by two of Britain's most celebrated artists, Tracey Emin (b. 1963) and William Blake (1757-1827). Emin's sculptural installation *My Bed* 1998 is shown at the heart of a selection of her contemporary figurative drawings, and paintings of the visionary poet and artist, Blake which represent themes such as birth, death, rejuvenation and dream. Images of vulnerability, and emotional turbulence combine to evoke the absent occupant of *My Bed*. The display creates an imaginative dialogue across the centuries between Emin and Blake that reveals shared concerns and ideals such as art's capacity to express personal and existential trauma and the possibility of spiritual redemption.

TRACY EMIN *MY BED* 1998



Tracey Emin, *My Bed* 1998 © Tracey Emin

TRACY EMIN *MY BED* 1998

TRACEY EMIN (born 1963)

Tracey Emin's work is biographical, confessional and often controversial. Her life experiences and stories are revealed with raw openness and conveyed in a range of media, including needlework, sketching, video, neon lights, and sculpture. The artist's voice permeates everything she creates as she incorporates her own handwriting, stitching, pencil drawings, words and phrases into her artworks. A highly personalised quality is also evoked through the frequent use of family photographs, belongings and ephemera, 'I realised I was my work, I was the essence of my work.'

Although her work deals with the often intimate details of her personal life, Emin addresses issues that are common to everyone: birth, sex, mortality and the whole cycle of human existence. She has developed a visual language that is comprised of everyday materials and uses art and craft techniques that are accessible to everyone.

Emin grew up in Margate, where her parents ran a hotel. She studied at Maidstone College of Art and later at the Royal College of Art London.

She claimed that 'The whole meaning of creativity changed' for her in the early 1990s. Following an abortion she experienced a personal crisis that brought about a reassessment her life and art. In 1993, she teamed up with Sarah Lucas to open *The Shop* in the East End of London where the two artists made and sold hand-crafted works to the public.

Emin's artistic breakthrough came with the Sensation exhibition of contemporary art owned by Charles Saatchi at the Royal Academy, 1997.

It included works such as Damian Hirst's shark suspended in formaldehyde titled *The Physical Impossibility of Death in the Mind of Someone Living*, Marcus Harvey's depiction of child murder Myra Hindley, Marc Quinn's self-portrait (a frozen head made from pints of his own blood).

Emin's *Everyone I Have Ever Slept With, 1963–95*, 1995 was a highlight; a domed tent with names appliquéd and embroidered on the inside panels, not just names of lovers but parents, friends, her twin brother with whom she had shared a womb and her two aborted fetuses.

The exhibition generated controversy and the media coverage catapulted artists such as Emin and Hirst to celebrity status.

TRACY EMIN *MY BED* 1998

'By realising how separate I was from it, I separated myself from the bed. I wasn't there anymore.'

My Bed was the product of a 'lost weekend' in Emin's council flat in Waterloo in 1998. She recalled:

'I had a complete absolute breakdown and I spent four days in bed. I was asleep and semi-unconscious. When I finally did get out of bed I had some water, went back and looked at the bedroom and couldn't believe what I could see: this absolute mess and decay of my life.'

She was confronted with the sight of her unmade bed surrounded by the evidence of a wasted existence: empty bottles, ashtrays, discarded underwear, items of feminine hygiene, used tissues, and other accumulated litter.

'Ugghh! It was disgusting. Then from one second looking horrible, it suddenly transformed itself into something removed from me, and something beautiful.' She was struck by 'how classical it looked. From a distance, it looked like a painting.'

At this revelatory moment she was able to separate herself from the bed and she realised its possible re-birth or resurrection as an artwork. The piece of furniture and accumulated detritus had come to embody the personal turmoil, self-neglect and shame that she had experienced during an emotionally difficult period.

My Bed made its public debut at the Turner Prize exhibition 1999. It follows the tradition of Marcel Duchamp in presenting ordinary everyday objects in a gallery as art and provoked a similar hostile and confused reception from the public and many critics. Richard Shone described it as 'Neurotic Realism'; David Lee concluded that 'any list with Tracey Emin cannot be taken seriously.' Tabloid coverage of the work led to Secretary of State for Culture, Media and Sport Chris Smith's comment that such art with its 'shock' tactics was giving the country a bad name abroad. However, her media celebrity and the openness of her self-confessional work made Emin immediately accessible to the British public and she became 'the People's Choice' to win the Turner Prize (which was however awarded to Steve McQueen). Attendance figures for the

exhibition rose to a record of 140,000 with an average of 2,000 visitors daily and there was further publicity for Emin's work when artists Yuan Chai and Jian Jun decided to turn it into a performance work by jumping on it and having a pillow fight!

Following the exhibition, it was bought by Charles Saatchi for his expanding collection of works by the Young British Artists (YBAs) for £150,000. In 2014 he sold it to current owner Count Christian Duerckheim for £2.4 million who has agreed to lend the work to Tate for at least the next ten years. Duerckheim explained the reasons for his investment, 'I always admired the honesty of Tracey, but I bought *My Bed* because it is a metaphor for life, where troubles begin and logics die.'

My Bed returned to Tate Britain in 2015 and was displayed with a selection of Francis Bacon's paintings of figures on beds along with Emin's contemporary drawings of nude figures, executed in her characteristically spontaneous sketching technique. Some of these drawings are also included in the display at Tate Liverpool, such as *All for You* 2014; *Total Reverse* 2014 and *Just Waiting* 2014 She explains

TRACY EMIN *MY BED* 1998

the relationship between these works with their frenzied broken lines and the sculptural installation: 'There's chaos, there's this body, there's movement... the person in those drawings could just have walked out of that bed.'

ACTIVITIES

DISCUSS:

- Your personal responses to *My Bed*. How does it make you feel? Write down words that come to mind when you look at it. Imagine that you are the occupant of the bed and write an imaginary account of your emotions and experiences.

PERSONALISE:

- A plain pillowcase, duvet cover or throw with appliqué, embroidery, dyes or fabric paints. Use your imagination to create your own unique design and motifs about your life and interests.

RESEARCH:

- Beds with historical significance in the arts. Eg John Lennon and Yoko Ono's protest bed; Florence Nightingale's bed (see Biden Footner's portrait 1909); The Great Bed of Ware (mentioned in Shakespeare's *Twelfth Night*); Vincent Van Gogh's bed in Arles. You could look at The Little Artists' sculpture *Emin's Bed* 2005 made from lego

in the Walker Art Gallery, Liverpool.

- Reviews and media reports about *My Bed* from the time. Stage a debate with your class arguing for and against whether and why this is art.

VISIT:

- The Anglican Cathedral in Liverpool and find Tracey Emin's *The Roman Standard* 2003 and neon light installation, *For You* 2008. Discuss the relationship between these works and their architectural settings. How do they make you feel?

TRACY EMIN *MY BED* 1998

FURTHER RESOURCES

Brown, Neal, *Tracey Emin*, Tate Publishing, London 2006

Emin, Tracey, *Strangeland*, Sceptre, London 2005

Stallabrass, Julian, *High Art Lite*, Verso, London 1999

<http://www.traceyeminstudio.com/contact/>

<https://www.youtube.com/watch?v=Kg5ad44knPA>

<http://www.tate.org.uk/context-comment/video/tracey-emins-my-bed-tateshots>

<http://www.itsnicethat.com/articles/tracey-emin-my-bed>

<https://www.youtube.com/watch?v=OxaoAy9oNtY>

<https://www.youtube.com/watch?v=WZBkxqNJC9g>

WILLIAM BLAKE



William Blake, *The House of Death* 1795–c. 1805. Photography © Tate 2016

WILLIAM BLAKE

*'To see the world in a grain of sand
And heaven in a wildflower.'*

WILLIAM BLAKE (1757–1827)

Painter, poet, engraver and mystical philosopher William Blake is considered a major figure in British art and culture. His highly imaginative work contributed to the rise of the Romanticist movement of the early 19th century and was also popular in the mid 1960s, influencing Psychedelic art and hippy culture. Yet during his time he was considered a maverick and somewhat eccentric figure. He held radical political and religious views, was a supporter of women's rights and an advocate of free love. He claimed to have had visionary experiences where he conversed with angels and believed that imagination was a manifestation of the divine in humans. Even his friend, Henry Fuseli remarked that Blake 'has something of madness about him.'

Son of a Soho hosier, William Blake lived and worked in London all his life. As a boy, he claimed to have witnessed 'bright angelic wings bespangling every bough like stars' in a tree on Peckham Rye, one of the first of his

many visions. Blake became a student at the Royal Academy Schools in 1779, having already trained for seven years as an engraver which would provide him with a means of making a living throughout his life. From early in his career, he decided to express himself through a combination of poetry and art in the form of illuminated books that were written, illustrated and printed entirely by himself with the help of his wife Catherine.

Though drawing upon Biblical and classical subjects for inspiration, Blake's art and writing expresses a very personal mythology with his own characters such as Urizen, Orc and Enitharmon. An essential part of his philosophy was a profound anti-materialist attitude and a belief that the soul continued to exist in a richer, spiritual world beyond physical existence. His interest in the afterlife is evident in his art and many of his paintings concern Christ's crucifixion and the Resurrection, though his take on religion was a highly personal form of Christianity. Blake saw life, birth and death as part of a continuous cycle rather than a predetermined journey with a beginning and an end.

BLAKE AND EMIN

The William Blake works in the Tate display were selected as they echo and amplify themes and emotions conveyed in Tracey Emin's *My Bed*. The artists shared many ideas and attitudes to creativity: such as a desire to work in different media; the combination of words or text with visual imagery; a personal philosophy which is expressed through art and neither artist has been afraid to challenge convention.

The visitor to the display is invited to make links between Blake and Emin's work, seeing the figures on the walls as embodying the missing occupant of the bed.

Some of the themes are suggested below:

RESURRECTION, REBIRTH..

In *Crucifixion: Behold Thy Mother* c.1805, Christ commends his mother to the care of his favourite disciple, St John. He seems to hover serenely above the mourning figures below and is framed by mystical light that emanates from his body, suggesting eternal life. The *Soul Hovering over the Body Reluctantly Parting with Life* c.1805 also takes the afterlife as subject. Dante's epic verse, *The Divine Comedy* traces a journey through the realms of the Christian

afterlife. Blake's series of illustrations, produced in the 1826, evoke the experience of Hell, Purgatory and Paradise.

DECAY, DETERIORATION..

The *House of Death* c.1790 illustrates lines from Milton's poem *Paradise Lost* which describes a lazaret house where the bodies of leprosy victims are laid out. Blake's bearded character Urizen, the embodiment of reason and law, surveys the decay of his people.

SHAME, PITY..

The Night of Enitharmon's Joy (formerly called 'Hecate') c.1795. This work seems to have been designed as a companion to *Pity* c.1795 and the two designs probably represent aspects of the feminine role in the Fallen World. Hecate was a goddess in Ancient Greece often depicted in triple form. She was also associated with witchcraft, and is accompanied here by an owl, toad and a strange hovering creature that could be her familiar.

NAKEDNESS, VULNERABILITY..

Blake was greatly influenced by Michelangelo's expressive nudes in his Sistine Chapel frescoes

which he'd seen in reproductions and he used the naked body to suggest vulnerability in many of his images.

WOMEN, SIN, MORALITY...

Visions of the Daughters of Albion is an allegory of the sinfulness of subjecting love to the bonds of conventional morality. In Blake's book the *Daughters of Albion*, or the women of England, are described as 'enslav'd' and weeping. This sentiment can be associated with Mary Wollstonecraft's book *A Vindication of the Rights of Women* 1792.

ACTIVITIES

WRITE A POEM:

- Many of Blake's paintings are illustrations for poems. Write your own based on one of the works in the Tate display or add images to a favourite poem.

RESEARCH:

- The characters in Blake's personal mythology, eg Urizen, Enitharmon, Tharmos, Luvah etc. Create your own imaginary world and characters with written descriptions and illustrations.

LOOK:

- At the body in art – how other artists have represented the human figure (eg Durer, Michelangelo, Francis Bacon, Jean Dubuffet, Louise Bourgeois, Jenny Saville etc). Think about modelling, colour, texture, line, style, materials etc

MAKE YOUR OWN LINKS:

- Between Blake's works and *My Bed*. Write down words suggested by each artist's works. Identify subjects, themes, emotions expressed etc.

FIND OUT:

- About printmaking and engraving. How were Blake's works made? How could you make prints in the classroom?

IMAGINE:

- William Blake as a time-traveller, visiting Tate Liverpool. What do you think he would say about Tracey Emin's work? Make up an imaginary dialogue between the two artists discussing their art and life.

DISCUSS:

- If you were to bring a third artist into this display at Tate Liverpool, who would you choose and why?

FURTHER RESOURCES

Ackroyd, Peter, *Blake*, Vintage, 1999

Butler, Marilyn and Ackroyd, Peter, *William Blake*, Tate Publishing, 2000

Raine, Kathleen, *William Blake*, Thames and Hudson, 1970

Vaughan, William, *William Blake (British Artists Series)* Tate Publishing, 1999

<http://www.blakearchive.org/blake/>

<http://www.tate.org.uk/learn/online-resources/william-blake>

<http://www.bl.uk/people/william-blake>

<https://www.youtube.com/watch?v=Qvx0on0Hj2I>

JOSEPH BEUYS *FELT SUIT* 1970



© DACS, 2015. Image courtesy Tate.

JOSEPH BEUYS FELT SUIT 1970

'My sculptures are to be seen as stimulants for the transformation of the idea of sculpture... or of art in general. They should provoke thoughts about what sculpture can be... ..how we mould and shape the world in which we live: SCULPTURE AS AN EVOLUTIONARY PROCESS: EVERYONE AN ARTIST.' Joseph Beuys

JOSEPH BEUYS (1921–1986)

As a Luftwaffe pilot, Beuys was shot down in 1943 over Crimea during a snowstorm and was rescued and looked after by Tartars. The felt and fat that they wrapped him in to create warmth and insulate his body would play an important part in his personal mythology and the action-performances he created in the 1960s. Wearing a felt hat, suit, waistcoat and satchel, he adopted the role of shaman, a spiritual leader who protects and heals his people, using the energy contained in ordinary materials for his art. He participated in the Fluxus* art movement, was an influential academic teacher and also took part in socio-political activities. He claimed, 'Only art is capable of dismantling the repressive effects of a senile social system that continues to totter along to the deadline: to dismantle

in order to build 'A SOCIAL ORGANISM AS A WORK OF ART...EVERY HUMAN BEING IS AN ARTIST.'

FELT SUIT 1970

Between 1965 and 1986 Beuys made over five hundred editioned works, stating that he was 'interested in spreading ideas' and in reaching 'a larger number of people.' He believed that rather than being an elitist activity, art should be made for and created by everyone. This is one of his most famous multiples: number eighty-seven in an edition of one hundred identical felt suits. It was tailored after a suit that Beuys wore for a performance in 1970 which he described as an extension of his felt sculptures. In these, the material's insulating properties were integral to the meaning of the work, signifying not only physical but 'spiritual warmth or the beginning of an evolution.'

Beuys called this form of art that related to everyday functions and ordinary life, 'social sculpture.' When asked how it should be displayed, Beuys replied, 'I don't give a damn. You can nail the suit to the wall. You can also hang it on a hanger, *ad libitum!* But you can

also throw it in a chest.' He may have been questioning the traditional distinction between fine art, craft and domestic objects: 'To me, it's irrelevant whether a product comes from a painter, from a sculptor or from a physicist.'

*Fluxus – an international avant-garde group that was founded in the 1960s but continues today. Founder George Maciunas said that its purpose was to 'promote a revolutionary flood and tide in art, promote living art, anti-art.'

ACTIVITIES

FIND OUT ABOUT:

- Joseph Beuys – his life, art and personal mythology. Why is he considered one of the most important and influential artists of the 20th century?
- Fluxus – who were the key artists? How did they influence artistic practice?
- Felt – what is it? How is it produced? What is it used for? Find some samples of the material and discuss its properties – how does it feel? Does it evoke any associations or memories for you?

MAKE:

- a miniature suit in felt...or card, or paper... re-create an important outfit from your life or the media or history.
- a fuzzy-felt picture! You can buy a felting kit at a craft shop or make your own (See for example: <http://littlebuttondiaries.com/2014/04/16/make-your-own-fuzzy-felt-activity-board/>)
Re-create a scene from literature or a movie or even a family or holiday photo.

DISCUSS:

- Whether art can really act as a social or political force. Can art change the world? What would you like to change and how would you use art to do it?
- What is art? What can it be? Is Felt Suit a sculpture...a remnant from a performance...a signifier of Beuys's personal mythology...or something else?

WRITE:

- a story about the imaginary owner of the felt suit. What adventures, events, places etc might the suit have been worn?
- About an item of your own clothing that has personal significance or memories. What is it made from? What does it feel like? Why is it special to you?

FURTHER RESOURCES

Joseph Beuys and Volker Harlan, *What is Art? Conversation with Joseph Beuys*, Clairview Books, 2007

Antonio D'Avossa and Nicoletta Cavadini, *Joseph Beuys: Every Man Is an Artist: Posters, Multiples and Videos*, Silvana (bilingual version) 2012

Edward Lucie-Smith, *Joseph Beuys (Studies in World Art Book 42)*, CV Publications, 2014 (available as free Kindle edition from Amazon)

<http://www.tate.org.uk/whats-on/tate-modern/exhibition/joseph-beuys-actions-vitrines-environments>

https://www.youtube.com/watch?v=Mo47lqk_QH0

<https://www.youtube.com/watch?v=bS3XI-BnuZc>

<https://www.youtube.com/watch?v=lokboM4wqlw>

<http://www.theartstory.org/artist-beuys-joseph.htm>

LOUISE BOURGEOIS *MAMELLES* 1991, CAST 2001



© The Easton Foundation. Image courtesy Tate

LOUISE BOURGEOIS MAMELLES 1991, CAST 2001

'I need to make things. The physical interaction with the medium has a curative effect. I need the physical acting out. I need to have these objects exist in relation to my body.'

LOUISE BOURGEOIS (1911–2010)

Born in France and educated in Paris, Bourgeois moved to New York after marrying art historian and curator Robert Goldwater in 1938. She worked with Joan Miró, André Masson and other European expatriates during World War II. Her work was also exhibited alongside the American Abstract Expressionists, though her work was markedly different to the aggressive, gestural works of these predominantly white, male artists. In the 1960s she began experimenting with non-traditional media to create objects which referenced human anatomy. The malleability and tactile properties of materials such as latex, rubber and plaster contributed to the sensuality and physicality of these works. Mostly autobiographical and often confronting feminist issues, Bourgeois's work was appreciated by a wider public in the latter part of her career, as attitudes towards women and the women's movement changed.

MAMELLES 1991, CAST 2001

Bourgeois has investigated themes of motherhood and female sexuality in her art throughout her career. Made from synthetic rubber, *Mamelles* is a large-scale relief in which a series of moulded breasts run horizontally across the wall in a subversion of the classical architectural frieze. The row of breasts may represent woman's nurturing role, while also exposing the female body as a sexualised object, vulnerable and stripped bare.

'Mamelle' is the French word for 'udder' and this gives the title bestial connotations. Visual links may also be made between the 16 pink breasts and the underside of a mammal such as a sow. Contained within a rigid structure, it becomes a trough of swollen teats, intruding into the gallery space. By isolating the breasts from the rest of their bodies, Bourgeois forces the viewer to focus on them as objects and their unnatural 'pinkness' invites comparisons with medical models or prosthetics rather than real flesh. The undulating forms also have a topographical character which perhaps brings to mind the phrase, 'Mother Earth.'

Bourgeois own account of the work suggests that it relates to the attitude of the fictional Don Juan character: 'a man who lives off the woman he courts, making his way from one to the next. Feeding from them but returning nothing, he loves only in a consumptive and selfish manner.'

LOUISE BOURGEOIS MAMELLES 1991, CAST 2001

ACTIVITIES

FIND OUT ABOUT:

- Louise Bourgeois – what else has she created? Is Mamelles typical of her work? Does her sculpture remind you of any other artists?
- Artists who incorporate body parts in their art (eg Robert Gober, Bruce Nauman, Antony Gormley, Sarah Lucas etc)
- Casting techniques in art and everyday life – think about materials and processes. How do you make a plastic container; a doll; dentures; car parts; jellies; cakes?

MAKE:

- A collage or design sheet on motherhood. What does it mean to be a mother? How has the subject been interpreted in art, music, literature? (see for example, Yoko Ono, *My Mommy is Beautiful* 2004, John Lennon's song *Mother* 1970, Michelangelo's *Pieta*, James McNeill Whistler, *Arrangement in Grey and Black No.1* 1871, the paintings of Mary Cassatt etc).

- An assemblage using body parts from old dolls and plastic models or a collage from cut-out figures. Does your artwork or the original objects/images you used say anything about gender stereotypes?

DISCUSS:

- Your personal responses to this work. How does it make you feel?

GLOSSARY

Relief: a wall-mounted sculpture in which three-dimensional elements are raised from a flat base

FURTHER RESOURCES

Francis Morris, Louise Bourgeois, Tate Publishing, 2003

Ann Coxon, Louise Bourgeois (Modern Art Series), Tate Publishing, 2010

<http://www.tate.org.uk/download/file/fid/37633>

<https://www.youtube.com/watch?v=h1Ys9J7aJz4>

<https://www.youtube.com/watch?v=TiGjzV7Nk48>

<https://www.youtube.com/watch?v=Vbhxr6ud8b4>

<https://www.youtube.com/watch?v=eDVkkwl6aJo>

CINDY SHERMAN *UNTITLED A, B, C AND D* 1975



© Cindy Sherman. Courtesy of the artist and Metro Pictures, New York

CINDY SHERMAN *UNTITLED A, B, C AND D* 1975

'I feel I'm anonymous in my work. When I look at the pictures, I never see myself, they aren't self-portraits. Sometimes I disappear.'

CINDY SHERMAN (born 1954)

Sherman originally studied painting at the State University College at Buffalo, New York, making self-portraits and copying images from magazines. She began to explore photography as a media when an art teacher introduced her to Conceptual Art and she rose to international fame in the 1980s with portraits of herself in different scenarios that parody female stereotypes. Sherman's work has often been linked to feminism as her photographs draw attention to the objectification of women in the mass-media by assimilating their strategies. Her wide range of characters and settings draws upon popular culture for its sources, such as television soaps, pulp magazines and old movies. Sherman's most famous series, *Untitled Film Stills* 1977-80, features the artist in the role of screen idols such as Sophia Loren and Marilyn Monroe and the mood of her staged photographs ranges from quiet introspection to provocative sensuality, comedic to disturbing.

UNTITLED A, B, C AND D 1975

Untitled A, B, C and D belongs to Sherman's student period at Buffalo. They were taken from a series of head shots that she made to reveal the process of one character changing into another, as she explains:

'At that time I was merely interested in the use of make-up on a face as paint used on a blank canvas. I was experimenting with several types of characters – i.e. starting with an old person who then gradually became a drag queen. While the original series showed the entire process (about fifty 3" x 5" photos), later I chose a smaller group to make into slightly larger separate pieces. I unintentionally shot them with a very narrow depth of field, leaving only certain parts of the face in focus, which gives some of the features [a] malleable quality.'

In these photographs, Sherman takes on the personae of three female characters of different ages and one male. Variations in hairstyle and the use of hats are the only props used and in all of the images, the artist has combined the successful portrayal of a character type with evident staging. Only her face is painted:

below the chin her neck and shoulders are bare in order to emphasise the theatricality of the work. When asked if she considered herself to be performing in these close-ups, she stated, 'I needed more information in the expression. I couldn't depend on background or atmosphere. I wanted the story to come from the face. Somehow the acting just happened.' She has described her technique as being intuitive as she stares, trance-like into a mirror before posing for the camera: 'I think of becoming a different person...I try to become that character through the lens.'

CINDY SHERMAN *UNTITLED A, B, C AND D* 1975

ACTIVITIES

FIND OUT ABOUT:

- Johann Caspar Lavater's physiognomy guide used by 19th century artists. How can emotion, character, age and class be expressed through facial features?
- Masks, cosmetic surgery and make-up – how do people disguise, hide, accentuate or change their facial features?
- Design make up and costume for a character from literature, music or film. Make a project sheet with sketches, photographs and cuttings from magazines. Design your own range of outfits for this character.

MAKE:

- Self portraits in the style of Cindy Sherman – dress up, paint your face, transform yourself into someone else!
- Photocopies of a face – your own photo or images from a magazine. Draw or paint over the features to change the appearance and create different characters.

- A mask from card, papier-mâché, latex or plaster. Create a new identity for yourself!

DISCUSS:

- The people portrayed in Sherman's photographs. Create an imaginary biography for the characters – their lives, occupations, family, interests etc.
- Stereotypes in advertising: collect images from magazines and talk about how gender, age, class, race etc are represented.
- The role of clothes, make-up, hairstyles etc in creating identity. Talk about national costume, uniforms, cult image, fashion trends etc

WRITE:

- A short monologue or play based on a Cindy Sherman character
- A detailed description of a person in a painting, magazine advertisement or newspaper photograph. Imagine this person's character, interests, occupation etc from clues in their appearance.

FURTHER RESOURCES

Cindy Sherman and Peter Galassi, *Cindy Sherman: The Complete Untitled Film Stills*, Museum of Modern Art, New York, 2003

Amanda Cruz and Elizabeth A T Smith, *Cindy Sherman: Retrospective*, Thames and Hudson, 1997

John Mack, *Masks: The Art of Expression*, British Museum Press, 1994

Lisa Eldridge, *Face Paint: The Story of Makeup*, Abrams Image, 2015

Jacqueline Morley, *Fashion the History of Clothes: A Compact Guide: From Prehistory to the Designer Decades*, Book House, 2015

https://www.youtube.com/watch?v=UXKNUWtXZ_U

CINDY SHERMAN *UNTITLED A, B, C AND D* 1975

TATE EXCHANGE

Tate Exchange Liverpool is an open experiment; a space for an ongoing programme of events developed by artists, practitioners, and associates from Tate and beyond. It is a place where everyone is invited to collaborate, test ideas and discover new perspectives on life, through art. The custom built space provides a comfortable and flexible place for you to get involved. It is located at the heart the Constellations display. We have worked with local universities and arts organisations to create a space within the gallery where you can drop in for a talk, enjoy a chance encounter with a pop-up work of art, watch a live performance, join in a workshop, and get involved with art in new and unexpected ways. Community partners, schools and our Young People's group at the Gallery Tate Collective are all contributing to the programme. Please see the website for current programmes.

<http://www.tate.org.uk/visit/tate-liverpool/tate-exchange-liverpool>

CONSTELLATIONS TEACHERS PACK – EVALUATION

Please could you take a few minutes to complete the following evaluation form and return to us via the email/postal address at the bottom.

All returned forms will enter a prize draw for a whole class artist-led workshop in the Constellations Display in July 2014.

- On a scale of 1-5 (1 being very easy and 5 being very difficult), how easy was it to find the resource on the website?

- In what ways did you use the pack during the following:

– Before your visit to the above exhibition?

– During your Visit?

– After your visit?

- What is the age of your group? How appropriate were the suggested activities?

- What were your learning objectives for the visit?

- Did the pack help to achieve any of the above? If yes, how? If no, why not?

- On a scale of 1–5 (1 being very useful and 5 being not very useful) how useful was the pack for you and why?

- What aspects did you find most useful and why?

- How do you think we could improve the resource to make it more useful for teachers/students?

CONSTELLATIONS TEACHERS PACK – EVALUATION

- What other kinds of resources would you find useful at the gallery or online?

- Would you be prepared to comment on/trial any new resources produced for schools in the future? If yes, please write your contact details below.

Thank you for taking the time to complete this feedback form.

Deborah Riding
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- Any further comments?