St IVES
TATE

Winter 2008

Heimo Zobernig and the Tate Collection

4 October 2008 – 11 January 2009

KS1 & KS2

Works In Focus

This pack is designed to complement the **Notes for Teachers** that accompany this exhibition at Tate St Ives**.**

We have selected two works from the current displays, one by Heimo Zobernig, the other selected by Zobernig from the Tate Collection. This pack will enable you to focus in on some key themes relating to these specific works, with ideas for how to extend the learning back in the classroom.

Pablo Picasso 1881-1973
Cock 1932, cast 1952
Bronze
Tate

Displayed on the lower terrace of gallery two

Ideas for discussion

- Is there a story about this bird? Where do you think he might be? Does he belong to a flock of chickens? How do you think he might be moving? Where do you think he might be going?
- Can you think of words to describe him?
- Can you invent a great name for him?
- Which parts of the cockerel look huge? Why do you think he might have such big claws and tiny wings?
- What do you think this is made from?
- Can you describe the surface; does the work look finished?

Some Facts

Picasso made this work at the Château de Boisgeloup, near Gisors, which he had purchased in 1931. He turned the stables into a sculpture studio, and between 1931-4 produced there some of his most important sculptures. Most of these were of the female figure, represented in curving, organic forms, but he also produced three works on the theme of the cock, a subject which may well have been connected to his move to the countryside. The cock's body is composed of spiky, elongated forms, each of which has a strongly separate identity although subordinated to the animated whole.

Starting Points

Exaggeration/distortion. Artists often use selection/exaggeration and distortion to explore an image. Compare Picasso's images of creatures with photographs of animals.

Environment. This work comes from a series that Picasso made after his move to the country from an urban environment. How could the school environment be used to find images which could be used as starting points for sculpture/drawing?

Materials. Although this sculpture is cast in bronze, Picasso often used 'found materials' to create the originals. Consider what found or recycled materials could be used for experiment in making creatures.

Practical ideas

Viewpoints Draw him from different angles on the same page and compare views.

Scale/proportion Make drawings that are about a bird with a large head, or large feet, or a tiny body and huge wings...

ICT flock Use images from Picasso to stimulate computer drawings, and then create a flock by repetition/copies/colour changes/scale changes etc.

Extended projects

A whole flock! Use the studies to make a bird in clay or modelling material. A group project will make a whole flock. Encourage the children to consider movement; is the bird sitting, turning, trying to fly, stretching....?Look at Anthony Gormley's *Field for the British Isles*, where a group project made a whole field of figures. Consider where the flock of chickens could be displayed; inside the school, in an outside space, in a specially made environment...?

Exploring different materials. Experiment with, and compare different materials; use screwed up scrap paper with tape/staples to make sculptures, try papier-mache. Refer to Zobernig's toilet roll sculptures and use kitchen roll cardboard as the starting point for 3D work. Maybe found feathers could be used in some of the work and feather colours/pattern be investigated. Encourage the children to make decisions about which materials worked best for them.

Soundtracks Use chicken sounds; either find sound effects or encourage the children to make the sounds themselves. Discuss how a cockerel may look when he is crowing and exaggerate his beak in drawings and sculpture; he may be flapping big wings, too. Or consider how he may look when clucking and using large claws to scratch for food and

make drawings/sculpture about this. Encourage the children to make shapes and movements to explore this idea.

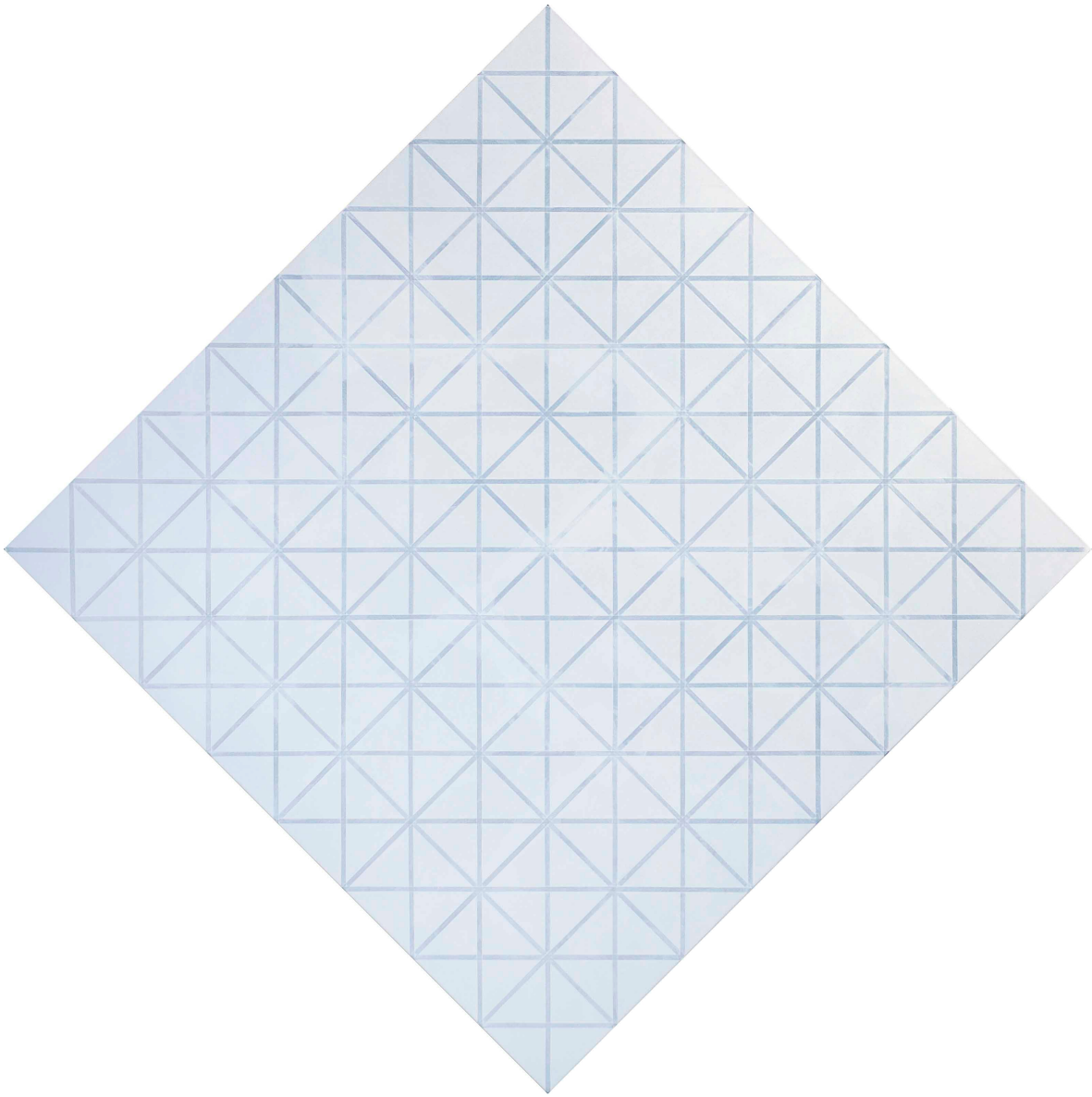
Music and dance. Develop the soundtracks ideas above into chicken rhythms, using percussion instruments to mimic sounds. Extend the shapes into travelling movements and dance motifs.

Further research

www.tate.org.uk/collection for information on works in the Tate Collection
www.artchive.com/artchive/P/picasso.html

Animals in Art By Bridget Crowley, Louisa Somerville. Cherrytree Books, 2003
Pablo Picasso (Artists In Their Worlds.) Kate Scarborough. Hachette Children's Books 2006

Cornwall ScrapStore is a fantastic resource, stocking an amazing range of interesting, unusual and unique materials and products, which can be used in art, craft and play activities for all ages. They collect this valuable 'scrap' from businesses around the County and rescue it from being dumped in local landfill sites, making it available to their members – absolutely free! www.cornwallscrapstore.co.uk



Heimo Zobernig
Untitled 2007
2000x2000 mm
Acrylic and tape on canvas
Photo © Archive HZ
Displayed in the Apse on level three

Ideas for discussion

- What shape is this painting?
- Do you think it could also be a square?
- What is it made from?
- Can you find 'hidden' grids in other works in the exhibition?
- How are Heimo Zobernig's grid paintings different to each other?
- What does the grid remind you of? Do you have any grids in your house?

Starting Points

Grids. Zobernig reinterprets the grid in art, experimenting with different processes and materials. Consider the work of artists such as Piet Mondrian, Ian Burn, Blinky Palermo, Kenneth Martin and Carl Andre. Investigate the use of grids and repetition in Islamic art where no human form can be represented.

Grids in domestic/industrial settings. Zoberning uses references to industrial and domestic design to inform his work and to challenge perceptions. Identify everyday geometric grids such as window design, modular storage and furniture and consider how children might regard these if objects placed in a gallery setting; would they look at them any differently?

2D/3D. Carl Andre used the grid form in his minimalist sculptures and presented them as floor pieces. In this show, the viewer can walk over the work (gallery four). In a gallery space where work is often protected from the touch of the viewer, how does this contact affect our perception? Do we experience discomfort or unease or feel complete accessibility, as just walking across industrial floorings? Consider the viewpoints of adults and children.

Practical ideas

Quick & Simple

Choose two different grid paintings and draw them, making comparisons between them.

Use masking tape over coloured squares to produce a grid, measuring distance and angles.

Cut squares from scrap materials of different colours and texture and assemble them into grids.

Make choices about using grids in square and diamond formats.

Walk around the school environment and make drawings about grids found there; playground equipment, chessboards, architecture etc.

Extended projects

Domestic or classroom materials in art Children could observe, identify and make a collection of objects that remind them of grids. Encourage them to sort these into a collection and decide how to display them in the classroom as curators.

Floor sculptures. Use clay to make a floor sculpture, by using a template or measuring length and angles.Link this work to numeracy, counting, shape and area. Experiment with constructing sculptures by arranging them in different shapes or by stacking. Experiment with colour and texture to change the surfaces. Investigate a range of tools for imprinting in the clay.

Map pin grids. Use map pins on a grid and connect them with coloured elastic bands to experiment

Literacy link. Group work for word grids – invent simple crosswords, look at a scrabble board

Weaving/threading. Construct woven grids using withies and thread a range of materials, of different colours and textures through the grid. Use recycled materials; plastic, wool, fabrics etc.

ICT grids. Construct grids on the computer, considering repetition/copying, rotation and reflection, filling with different colours.

Isometric paper. Use isometric mathematics paper and colour crayons to create grids, identifying mathematical shapes within the grids

Further research

Mathforum.org/-sarah/Shapiro/

www.artcyclopedia.com/artists/palermo_blinky.html

www.tate.org.uk/stives/exhibitions/constructed-works

The Burglar Who Painted Like Mondrian Lawrence Block, Harper Collins