

***Images Moving Out Onto Space***

***23 May – 27 September 2015***

***Teacher's Resource Notes – KS1-2***



**Bryan Wynter Imoos VI 1965 Tate**

## Preparing for your visit

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

These notes are intended as an introduction for teachers and students. **Pages 4 – 8 can be copied to hand out to students to work independently with.**

- **Materials** - Some of the activities will require some photocopying before you arrive at the gallery. Please also **bring any clipboards and pencils that you will need** with you, as we are unable to provide them.
- **Visiting** - Please refer to the 'Essential Guide to Visiting Tate St Ives' for **practical information** about your visit including travel, facilities, use of art materials and gallery guidelines - [www.tate.org.uk/learn/teachers](http://www.tate.org.uk/learn/teachers)
- **Risk assessments** - It is the responsibility of the group leader to carry out a risk assessment. Teachers are encouraged to make a planning visit in advance. We offer free entry to teachers who have booked a visit and wish to make a planning visit to the gallery.
- **At the gallery** -
  - Maximum group size in the galleries is 20
  - Photography is generally not allowed, please check with a member of Tate staff in the gallery. If you would like to request approval please email the Tate St Ives Press and Communications Manager – [arwen.fitch@tate.org.uk](mailto:arwen.fitch@tate.org.uk), please note 7 days notice is required.
- **This exhibition** -
  - Thank you for reminding your students not to touch the artwork, as many of the works in this exhibition are particularly delicate.
  - **BUT**, the artist Rivane Neuenschwander invites you to interact with the work '*I wish your wish*' – all visitors are invited to interact with this work by taking a wristband. You may want to speak with gallery staff before visiting this work to be aware of some of the phrasing of the individual wishes.

Please contact us on **01736 796226** or email [stivesticketing@tate.org.uk](mailto:stivesticketing@tate.org.uk) if you have any questions about your visit.

**Next Exhibition: Terry Frost, 10 October – 10 January 2016  
Newlyn Art Gallery and The Exchange**

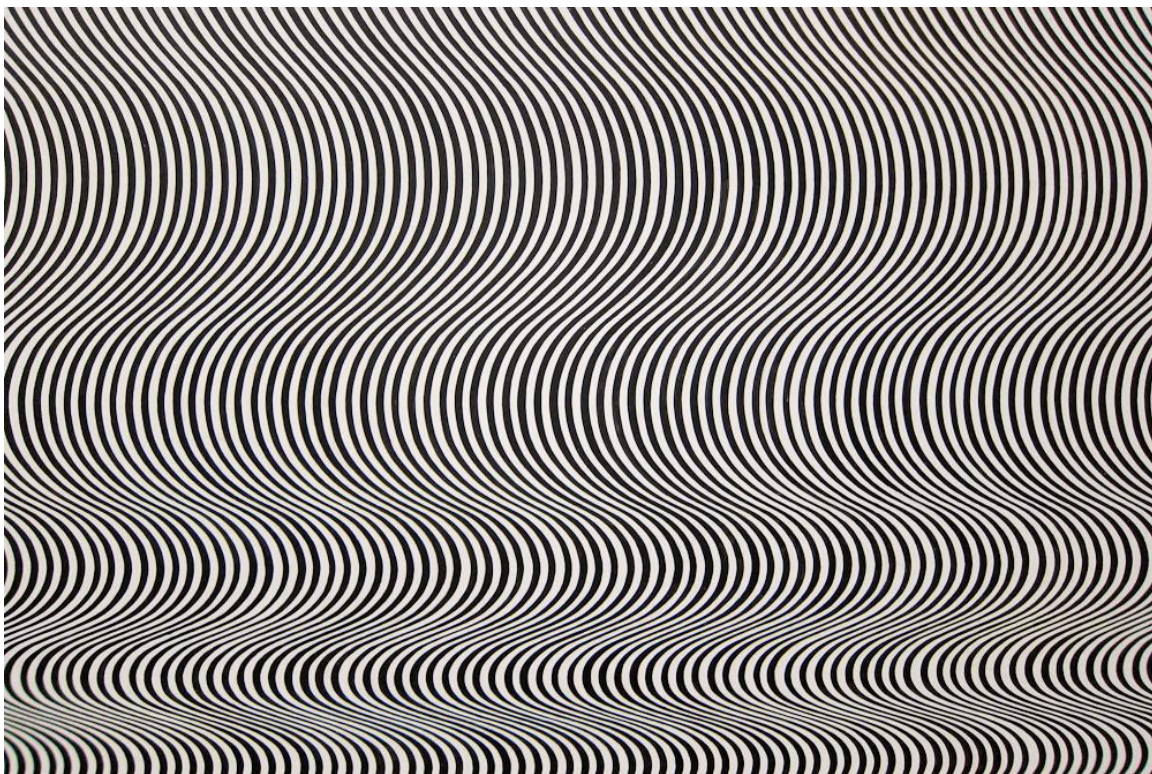
# Images Moving Out Onto Space

Michael Ayrton / Henri Gaudier-Brzeska / Nicolas Deshayes / John Divola / Frank Dobson / Jacob Epstein / Dan Flavin / Lucio Fontana / Elisabeth Frink / Terry Frost / Barbara Hepworth / Liliane Lijn / Bernard Meadows / Rivane Neuenschwander / Michelangelo Pistoletto / Bridget Riley / Bryan Wynter

## Introduction to the exhibition

What happens when art works are set in motion? When they move in the gallery or out into the world? Images Moving Out Onto Space is an exhibition that asks these questions. Light, colour and movement populate the galleries and the exhibited works create immersive and animated environments that draw attention to the movement of our own bodies as we pass through them.

Images Moving Out Onto Space is full of bodies in all kinds of different states: flattened and fragmented, illuminated and reflected. The exhibition tells a number of stories, from different points of view and moments in time. Beginning over fifty years ago, it includes old and new works by sixteen artists, its title and inspiration is borrowed from a series of kinetic sculptures that Bryan Wynter began to make in the 1960s. This exhibition uses this series to consider how abstraction can move us.



Bridget Riley Fall 1963 Tate



# Welcome!

You are in the first room of the exhibition – Gallery 1

Can you find the art by **Bridget Riley**?

You are looking for.....

..... Stripes!

.....Patterns!.....

.....Black.....and...

.....White.

What happens when you stand in front of the pictures?

..... When you move your head?

..... When you move your body from side to side?

.....Does anything change?????????????????

What words can you think of to describe a pattern?

- Pair up – think of three words for your partner to make a pattern from.

- They might be words like.....

.....busy.....sharp.....calm.....dots.....squares.....wavy

**What else is in this room?**

**Liliane Lijn** is the name of the artist who made the moving sculptures.

- What do you think it would feel like to be inside one?
- How would you move in it?
- What could you see from it?

**The next room has photos of buildings by the sea – Upper Gallery 2**

They are photographs by **John Divola**

- When you look at the photographs, what is behind you?
- When you look at the sea, what do you think of?
- What changes in the photographs?
  - Have things moved?
- What changes inside your house?
  - Do things move?
  - Who moves them?

**Look back the way you came, just down the stairs, can you see something else shining in a small space just below you?**

This is a work by the artist **Dan Flavin**.

- Why is this here?
- Where would you put it if it was yours?

Now, look further downstairs, what is in the room that is underneath you? This is Lower Gallery 2.

These tables and objects together are a piece of art by **Nicolas Deshayes**

- Are the objects coming out of the tables or going in?
- How would the objects move?
  - Can you choose one and show us how it would move?
- What words would you use to describe how they move?

Would they SLIP?.....  
.....SLIDE?.....  
.....GLIDE?.....or....

SINK?

- If you were in the sea, what sounds would you make?

Let's go to the next room.....The next room is a small room, back up the stairs, it is called The Apse.

The art in this room is by the artist **Bryan Wynter**, who lived and worked in Cornwall.

- What is moving in this room?
- What makes objects move?
- What makes you move?

The next room is a **big** room – the whole room is the art. When you step inside, you are in the art too. Gallery 3.

**Rivane Neuenschwander** asked people to send in their wishes, she wants you to take one home.

- If you take a wristband are you art too?
- Where does the art stop?

When you leave the room of wishes you are in Gallery 4.

This is a work by the artist **Dan Flavin**. This artist has another work in the show, do you remember his other work?

- In pairs – take it in turns to direct each other around the room. You could use these words:
  - Go High!
  - Go Forward
  - Go Left
    - Stop
    - Go Right
    - Go Low!

Walk into the next room, you are now in the last room of the exhibition. This room is Gallery 5.

This artist, **Nicolas Deshayes** has other art in the exhibition that you have already seen. Do you remember it?

- These were made in a factory
  - What sounds do you think were in the factory?

This is the last room of the exhibition.  
We hope you have enjoyed your visit!

- **But, before you go** why do you think the artist in the first room made her sculptures move?

Share your art work with the world by creating a gallery on our Tate Kids website.

[http://kids.tate.org.uk/mygallery/gallery\\_home](http://kids.tate.org.uk/mygallery/gallery_home)



Teacher's Notes:  
Images Moving Out Onto Space  
Curator's Walk and Talk

Sam Thorne, Artistic Director, Tate St Ives  
Laura Smith, Exhibitions & Displays Curator, Tate St Ives

*'It's an exhibition about things being set into motion and an exhibition that makes you very aware of your own presence.... You'll find yourself moving into different environments in the galleries, from lighter to much darker spaces, mobile sculptures to participatory works.'*

*'The title comes from Bryan Wynter... 'Images Moving Out Onto Space' is the title of a series of sculptures that Wynter started to make in the early to mid-sixties. This work is a jumping off point for the whole show, as a lens with which to look at art legacies of kinetic art, minimalism and always through a psychedelic lens. Minimalist art is often thought of as cold and hard, but this exhibition shows its anything but.'*

Liliane Lijn *'Through familiarity of the writings of Beat writers in the 1960s including William Burroughs she considered the idea of setting her sculptures in motion – Burroughs said to her that he wanted his poems to move, and she started to introduce text into her Koan sculptures.'*

*'55 years ago Liliane was one of the very first artists to incorporate movement into her work. The titles are often spelt Koan, which are items to meditate on in Buddhist teachings.'*

*'She's this quite unusual artist who moves between spiritualism, artistic enquiry into optics and perception. With these pieces she really thinks about them as things to concentrate on, things to lose yourself in front of.'*

Bridget Riley *'She lived in Cornwall for a lot of her childhood when her father was a prisoner of war. It was a very sad time for them as a family, they spent a lot of time walking in the landscape. She describes this way of looking at the landscape as what she wanted to create in her paintings.'*

*'Although they look very abstract she wanted them to represent the way your eye moves over the landscape and is interrupted by or pauses at different moments. A way of perceiving landscape in a very abstract way.'*

*'Both Lijn and Riley are primarily thought of as abstract artists, but recent research, especially on Lilian's works is around the presence of the body in the works, something we've been thinking about in the exhibition... we are interested in the conversation these two sets of works might have together.'*

**John Divola** *'He noticed that the beach huts used to change in between his visits, that some would have been burnt down, what he discovered was that they were used by the Los Angeles Fire Department as training sites. These photographs document his own interventions in the space but he realised other 'actors' were at work too.'*

*'He also made a series of works called 'Dogs chasing my car in the desert' and a series of works later called 'Running Away from My Camera', there is, in his work an ambivalent approach to the practice or history of photography.'*

**Bryan Wynter** *'It's the Bryan Wynter Centenary year, we wanted to show some of his paintings that are less familiar, more graphic, these are from the Seventies, made when Wynter was exploring the Cornish landscape as his inspiration. They are made in reference to rivers or the way rivers flow.'*  
*'In the Studio Resource Room there is a really lovely display of Wynter's maps and photographs of him in his canoe, show him trying to paint the landscape from within it, rather than of the landscape.'*

**Nicolas Deshayes** *'Selected these bronzes (which are made by other artists), he was interested in how they split the body, and knew he wanted to make something to display them that extended and reflected the body of the sitter in different ways... The whole work is a melodrama, a tableaux, around a couple that appear to have had a fight.'*

*'He's thought of these bronzes as almost flotsam and jetsam being washed up on the beach.'*

**Rivane Neuenschwander** *'This was our biggest logistical challenge 10,000 holes, 60,000 ribbons, 30 kilometres. On each ribbon of one of 12 different colours, is printed one of 60 wishes. The wishes were collected from people in St Ives, the artist then selected a range of 60 that were printed.'*

*'Her work is often about exchange, visitors can leave their own wish, and this could be part of the work the next time this work it is exhibited.'*

*'The artist is concerned that the ribbon might take a while to fall off, in Mexican traditions the wish will come true when the ribbon falls off, but people should be warned that it might take years!'*

**Dan Flavin** *'When he first started to work with light in the 60s he talked about sculpting the space. He's usually called a minimalist sculptor, though at the time there was some disagreement about this term, it was called ABC art or 'one after the other', moving from an abstract expression art to something more machinist.'*

*'Interestingly before Flavin died he set up a company called 'Flavin Industries' to produce the tubes, that company is run by his son Stephen, a clever way of making sure his work is always exhibitable.'*

*'What's the wattage of these?'  
'I think its normal.' (laughter!)*

**Nicolas Deshayes** *'The works are anodised aluminium and vacuum formed plastic. Nic is very interested in the legacy of minimalism and machine processes. He's interested in processes that are used to expel the body in industrial processes and tampering with them and reintroducing the idea of the body.'*

*'Again and again with Nic's work he comes back to things that are hidden, industrial or machine made things and introducing interventions that are very fluid.'*

Recorded at Tate St Ives on 21<sup>st</sup> May 2015

### **Suggested further research:**

#### **Books**

The St Ives Artists: A Biography of Place, Michael Bird

Bryan Wynter, Michael Bird, Lund Humphries

The Eye's Mind: Bridget Riley: Collected Writings 1965-2009, Thames and Hudson, 2009

Miminalism, James Meyer, Phaidon

John Divola: Three Acts, Aperture

#### **Articles**

Focus: Nicolas Deshayes, Kathy Noble, Frieze, Issue 150, October 2012  
(Available online)

Rivane Neuenschwander, Signs of Life, Sam Thorne, Frieze, Issue 122, April 2009 (Available online)

My Influences, Liliane Lijn, Frieze, online article published 30/05/2014

## List of Works / Images:

### Gallery 1

#### **Liliane Lijn**

*Three Line Koan*, 2008, Glass fibre, polyester resin, fluorescent red, orange and green Perspex sections, motorised turntable, fluorescent light

*Mars Koan*, 2008, Glass fibre, polyester resin, fluorescent red, orange and green Perspex sections, motorised turntable, fluorescent light

*Red Line Koan*, 2007, Glass fibre, polyester resin, fluorescent red, orange and green Perspex sections, motorised turntable, fluorescent light



*Acid Lava Koan*, 2008, Glass fibre, polyester resin, fluorescent red, orange and green Perspex sections, motorised turntable, fluorescent light

*Clear Light Koan*, 2008, Glass fibre, polyester resin, clear Perspex sections, motorised turntable

*Threes*, 1974–5, Aluminium, enamelled copper wire, motorised turntable



#### **Bridget Riley**

*Fragment 1/7*, 1965, Screenprint on Perspex



*Fragment 2/10, 1965, Screenprint on Perspex*



*Fragment 3/11, 1965, Screenprint on Perspex*



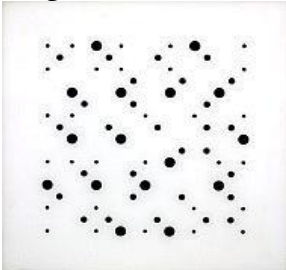
*Fragment 4/6, 1965, Screenprint on Perspex*



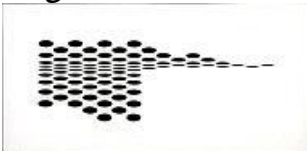
*Fragment 5/8, 1965, Screenprint on Perspex*



*Fragment 6/9, 1965, Screenprint on Perspex*

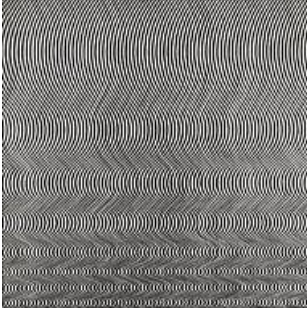


*Fragment 7/5, 1965, Screenprint on Perspex*





*Fall*, 1963, Polyvinyl acetate paint on hardboard



*Deny II*, 1967, Polyvinyl acetate emulsion paint on canvas



*Nataraja*, 1993, Oil paint on canvas



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## Upper 2

John Divola

from *The Zuma Series*, 1977, Photograph



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## Lower 2

Dan Flavin

*"monument" for V. Tatlin*, 1969–70, Fluorescent tubes and metal



**Bryan Wynter**

*Saja*, 1969, Oil paint and acrylic paint on canvas



*Green Confluence*, 1974, Oil paint on canvas



*Meander I*, 1967, Oil paint on canvas



*Red River*, 1974, Oil paint on canvas

*Deva*, 1970, Oil paint on canvas

*Confluence I*, 1965, Oil paint on canvas



**Nicolas Deshayes**

*Jetsam Ennui*, 2013

Anodised aluminium tables

**Michael Ayrton**

*Icarus Transformed I*, 1961, Bronze



**Lucio Fontana**

*Nature, Natura*, 1959–60, Bronze



**Elisabeth Frink**

*Dead Hen*, 1957, Bronze



**Bernard Meadows**

*Black Crab*, 1951–2, Bronze



**Michelangelo Pistoletto**

*Standing Man, Uomo in piedi*, 1962, 1982, Silkscreen on steel



**Frank Dobson**

*Bust of Margaret Rawlings, Lady Barlow, c.1936*

Bronze



**Jacob Epstein**

*Bust of George Black, 1942*

Bronze



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### The Apse

**Bryan Wynter**

*Imoos VI, 1965*

Gouache on card, glass, chipboard box, motor, light bulb and nylon thread

*Imoos prototype (Mobile 1), c. 1960's*

Painted card, wire, nylon thread

*Imoos prototype (Mobile 1a), c. 1960's*

Painted card, wire, nylon thread

*Imoos (Mobile 2), 1966*

Painted plastic sheet, wire, nylon thread

*Imoos prototype (Mobile 3), c. 1960's*

Painted plastic sheet, wire, nylon thread

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### Gallery 3

**Rivane Neuenschwander**

*I Wish Your Wish, 2003*

Silkscreen on fabric ribbons

## Gallery 4

**Dan Flavin**

*untitled (to Don Judd, colorist) 1-5, 1987*

Fluorescent tubes and metal



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## Gallery 5

**Nicolas Deshayes**

*Luncheon in Charcoal, 2015*

Anodised aluminium and vacuum-formed plastic



*Becoming Soil, 2015*

Steel and enamel

**Gaudier-Brezeska, Henri**

*Wrestlers, 1914, cast 1965*

Plaster





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

## Exploring the object: what can you see?

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

## Make it personal: what do you think?

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

## Ideas and meaning: is there a story?

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

## Art in context: what else can we discover?

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

## St Ives: An artists' town

St Ives might seem an unlikely site for a major museum. However, artists have been regular visitors since Victorian times. They were attracted by the town's special quality of light, cheap rents and a new railway link from London. Early visitors include J.M.W. Turner, James Abbott McNeill Whistler and Walter Sickert.

In 1928, on a visit to St Ives, the British painters Ben Nicholson and Christopher Wood discovered the work of retired mariner Alfred Wallis, whose untutored paintings profoundly influenced their work. With the outbreak of war in 1939, Nicholson settled in St Ives with his wife, the sculptor Barbara Hepworth. They were joined by their friend, the Russian artist Naum Gabo, establishing in West Cornwall an important international outpost.

The potter Bernard Leach had been working in St Ives since 1920. The ceramic tradition which he pioneered, with the Japanese potter Shōji Hamada, adds a further dimension to St Ives' international standing. Today, the Leach Pottery is among the most respected and influential studio potteries in the world. After the Second World War, the emergence of a younger generation of artists, including Wilhelmina Barns-Graham, Peter Lanyon, John Wells, Terry Frost, Bryan Wynter, Patrick Heron and Roger Hilton, had a crucial effect on post-war British painting.

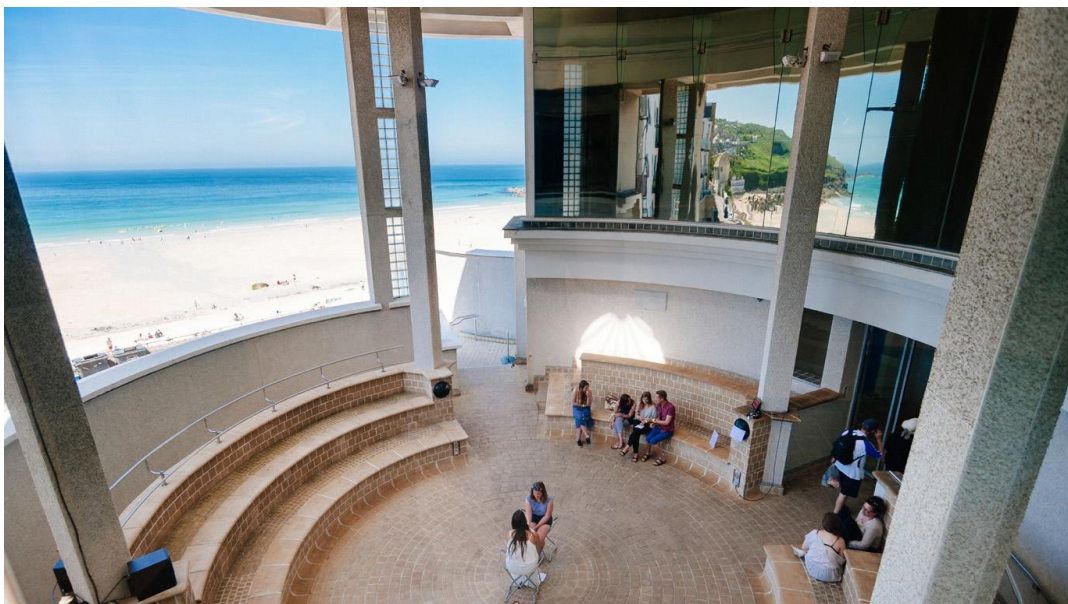


Photo © Ian Kingsnorth