

Images Moving Out Onto Space

23 May – 27 September 2015

Teacher's Resource Notes – KS3-5



Bryan Wynter Imoos VI 1965 Tate

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

Preparing for your visit

These notes are designed to support KS3-5 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 4-7 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. This can be found at www.tate.org.uk/learn/teachers.
- **Risk assessments** - It is the responsibility of the group leader to carry out a risk assessment. 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, 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 if you have any questions about your visit.

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

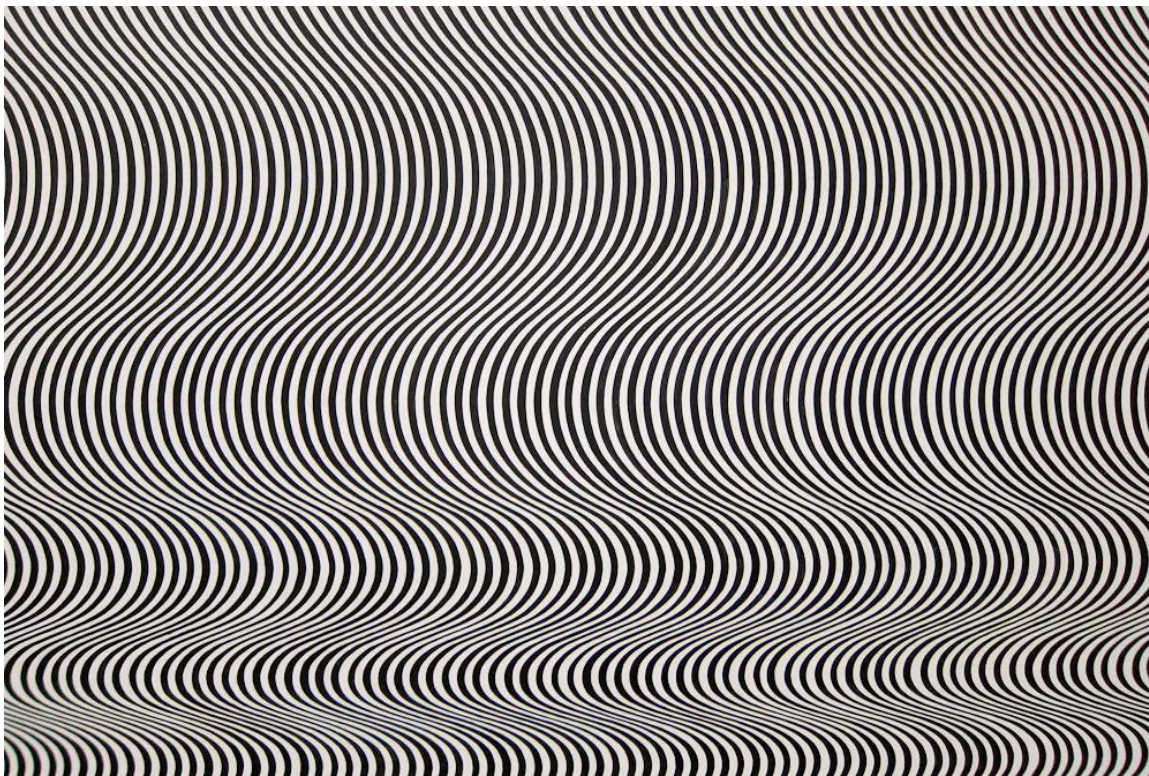
Images Moving Out Onto Space

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 (hopefully!) in the first room of the exhibition – Gallery 1

The work here is by **Bridget Riley** and **Liliane Lijn**.

- Using single words only, describe the works to a partner
 - They might be words like – busy / sharp / clean
 - How PRECISE can you make the words?
 - Does PRECISION matter when you make work?
- Draw the words – ??????
 - the idea of the words
 - the feeling of the words
 - the colour of the words
- What happens when you stand in front of the pictures?
 - What is changing?
 - Is it changing in you, or in the art?
 - Are you affecting the art, or is it affecting you?
 - Does the art need you?

What else is in this room?
Was this the first thing you noticed?
What is the last thing you noticed?

- Were the cones the first thing you noticed?
- Why would the artist make them move?
- Do you think the works in this room know each other?

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

They are photographs by **John Divola**

- What is different in each photograph?
 - What has moved?
 - How has it moved?
- What kind of photograph is this?
 - A document?
 - A still life?
 - A landscape?
 - A portrait
 - Make an argument for each – CONVINCED.
- Why is there more than one photograph?
 - Why would the artist **RETURN** and **REPEAT**?

Below you is Lower Gallery 2.

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

- Are the objects coming out of the tables or going in?
- Who has made the work?
- Who is the author of the works?
- Do we need to know who the author is to understand it?

The paintings on the walls are by the artist **Bryan Wynter**, who lived and worked in Cornwall.

- What do you think inspired this artist?
- Why do you think that? Be SHARP in how you describe.
- Find out more about the artist in the Studio Resource Room

Gallery 3 is back up the steps – it contains the work of **Rivane Neuenschwander**.

- Explore the room.
- Where is the art?
- Where does it stop?
- Where do you stop?

Gallery 4 contains the work of **Dan Flavin**.

- What can you do in this room?
- What does the room make you feel like doing?
- Where is the art in these objects?

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

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 21st 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

Minimalism, 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



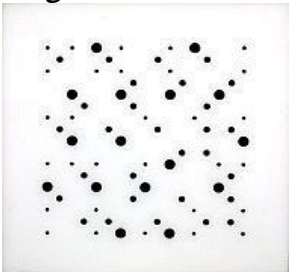
Fragment 4/6, 1965, Screenprint on Perspex



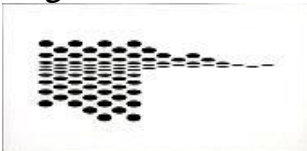
Fragment 5/8, 1965, Screenprint on Perspex



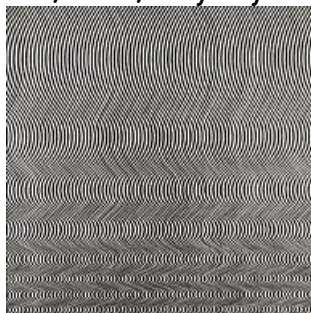
Fragment 6/9, 1965, Screenprint on Perspex



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



Upper 2

John Divola

from *The Zuma Series*, 1977, Photograph



Lower 2

Dan Flavin

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



Bryan Wynter

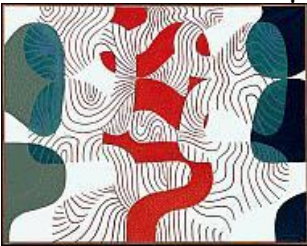
Saja, 1969, Oil paint and acrylic paint on canvas



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



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

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



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 (KS3-5)

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.

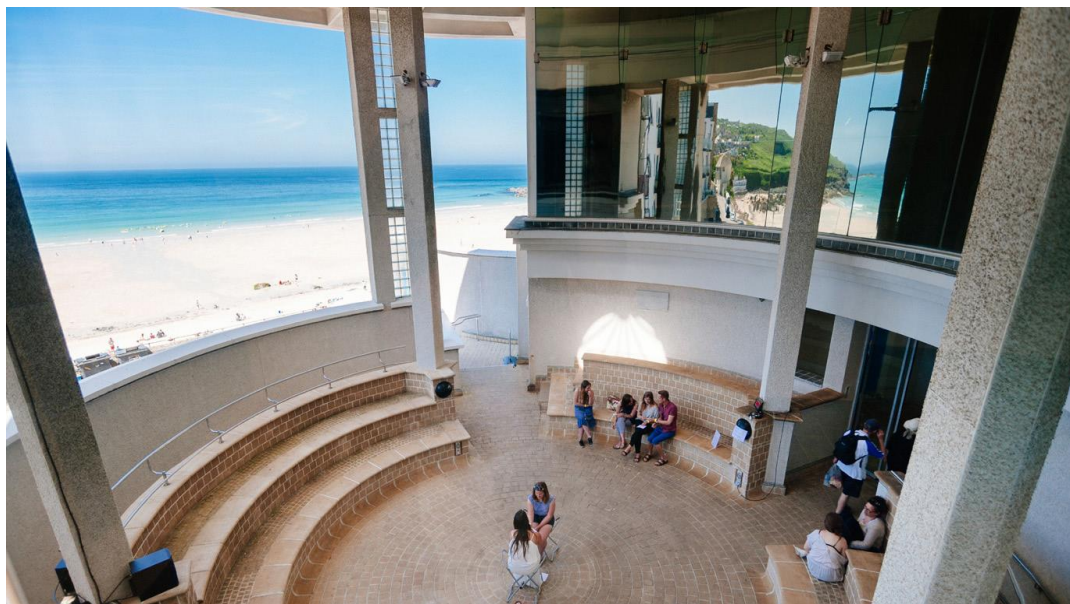


Photo © Ian Kingsnorth

SATURDAY 27 JUNE
11.00 – 15.00

TATE
ST IVES

RE—A —LINE



phf Paul Hamlyn
Foundation

PLUS TATE

Young@Tate

FREE GALLERY EVENT FOR 15–25s
INCLUDING WORKSHOPS,
TALKS AND ACTIVITIES

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