

Appendix I Artist's Biographies

Note: biographies on Karl Weschke, Grayson Perry, Bernard Leach and Ged Quinn are included within the teachers' notes.

Ralph Brown (born 1928)

English sculptor. Studied at Leeds School of Art (1948-51), Hammersmith School of Art (1951-2) and the Royal College of Art (1952-6). In the 1950s he made visits to Paris and Italy studying the work of Rodin and Medardo Rosso as well as Etruscan sculpture and early renaissance painting. Made contact with Ossip Zadkine, Richier, Giacometti, Marino Marini and Picasso. He taught at the Royal College from 1956-73 and was elected a Royal Academician in 1972. His sculpture has focused on the figurative tradition and is characterised by robust modelling and either savage imagery or gentle erotic forms. He has exhibited widely and in 1988 he had a major retrospective exhibition at the Henry Moore Centre.

Max Beckmann (1884-1950)

German-born painter. Studied at the Weimar Academy but also spent time in Paris 1903-4. First one-man exhibition in Frankfurt in 1911. In 1914 he joined as a medical orderly but was discharged in 1915 after a breakdown. He was appointed to teach at the Städel School in Frankfurt in 1925. Beckmann's early work focused on naturalistic portraits and history paintings. The experience of war led him to paint a series of religious and contemporary scenes in a more 'expressionist' style. Dismissed from his teaching post by the Nazis, Beckmann left Germany in 1937, settling first in Amsterdam before emigrating to America. In 1950 he was awarded First Prize for Painting at the Venice Biennale.

John Crome (1768-1821)

English painter and engraver. One of the founders of the Norwich School, a group of English landscape painters. Taught by an amateur painter and by studying English and Dutch painters. He worked in oils, watercolour and etching. The Norwich School focused on local landscape subjects adopting a style of naturalism inspired by Dutch 17th century painting and early Turner.

Frank Dobson (1888-1963)

English sculptor, painter and designer. 1902-4 worked in the studio of the academic sculptor William Reynolds-Stephens. His early sculptures were influenced by Paul Cézanne and Paul Gauguin and also the Vorticist style of Henri Gaudier-Breska and Jacob Epstein. From the mid-1920s Dobson's work concentrated on the naked female figure. His sculptures focus on the human figure in a calm simplified monumental style suggesting affinities with the work of Aristide Maillol and also the influence of Indian sculpture.

Wassily Kandinsky (1866-1944)

Russian-born painter, wood engraver, lithographer, teacher and theorist. Kandinsky was a pioneer of abstract art. He initially studied law and economics at Moscow University before moving to Munich to study painting. He made paintings and woodcuts inspired by Russian folk art and fairy tales and also landscape studies painted directly from nature. Gradually he began to eliminate the representational element in his paintings and compose with abstract colours and shapes. In 1910 he wrote *Concerning the Spiritual in Art* and in 1911 he founded the *Blue Rider* group with Franz Marc. In 1922 he was appointed a professor at the Bauhaus School in Germany. After the closure of the Bauhaus he spent his last years in Paris.

Marino Marini (1901-80)

Italian sculptor, painter, lithographer and etcher. Best known for his images of horses and riders, female nudes, dancers, jugglers and portrait heads. Studied painting and sculpture at Florence Academy. 1929 appointed professor of sculpture at the Villa Reale School of Art at Monza, near

Milan. During the 1930s he made frequent visits to Paris as well as travelling to Germany, Holland and England. First one-man show in Milan in 1932. 1940 appointed professor at Brera Academy, Milan. Awarded the City of Venice Prize for an Italian sculptor at the 1952 Venice Biennale.

Karl Schmidt-Rottluff (1884-1976)

German Expressionist painter, printmaker and sculptor. Studied architecture at Dresden Polytechnic 1905-6 and became a founder member of the Die Brücke group of artists. First one-man exhibition in Hamburg in 1911. His early paintings are characterised by strong colours and bold brushstrokes. His later paintings are more strongly constructed with block-like simplifications. He was persecuted by the Nazis and in 1941 he was forbidden to paint. In 1947 he was appointed professor at the School of Fine Arts in Berlin.

JMW Turner (1775-1851)

English painter famous for his landscapes and his interest in the drama of natural light and weather effects. Son of a London barber, he entered the Royal Academy Schools at the age of 14 and was elected an associate in 1802. He toured Britain and Europe recording buildings and natural scenery in drawings and watercolours. He also painted religious and history paintings. He did book illustrations and a series of views for topographical books that were turned into engravings. He exhibited regularly at the Royal Academy and other galleries. Today the Clore Gallery at Tate Britain displays many of Turner's works that were bequeathed to the nation on his death.

James Ward (1769-1859)

English painter and engraver. Best known for his paintings of animals, such as horses and dogs, often in agitated emotional states. Ward also painted landscapes, portraits and history paintings. He exhibited at the British Institution and the Royal Academy, London. His early paintings focused on genre scenes, especially of children. By 1810 he was painting portraits of thoroughbreds and blood horses and also dramatic landscapes such as the major painting *Gordale Scar* c. 1812-14 in the Tate Collection. He was commissioned by the British Institution to paint *Waterloo Allegory* a gigantic painting partly inspired by Peter Paul Rubens. Ward's late paintings have religious and moral themes.

Note: for further information on Tate works please refer to the Collection Database at www.tate.org.uk.

Pier Arts Collection – extracts from the labels and captions.

Research and text by Andrew Dalton.

John Wells (1907-2000) worked as a doctor on the Isles of Scilly between 1936 and 1945. He studied art informally, attending evening classes at St Martin's School of Art (1927-8) and briefly attended Stanhope Forbes' Newlyn School of Painting. He worked as a studio assistant to Barbara Hepworth and was encouraged to be an artist by Ben Nicholson and Naum Gabo. Wells made sculpture and paintings throughout his career that explored the geometric forms of Constructivism and his love of the Cornish landscape.

Wells was a founder member of the Crypt Group, so called because they exhibited in the crypt of the Mariner's Church in St Ives. From 1946 to 1948 he exhibited alongside Bryan Wynter, Peter Lanyon, Wilhelmina Barns-Graham, Sven Berlin, Guido Morris, Patrick Heron, Adrian Ryan, David Houghton and Kit Barker.

Roger Hilton (1911-75) rented a studio in Newlyn from 1957-60 and the works he made at this time established him as a leading abstract painter. With the other Middle Generation St Ives artists, Heron, Frost, Wynter, Davie and Lanyon his work was compared to that of the American Abstract Expressionists. The example of Dutch painters Constant and Mondrian had a profound impact in Hilton's work in the 1950s. Hilton's paintings typically have an organic non-figuration; dense painted forms contrast with gestural linear passages creating an expressive composition anchored by Hilton's formal concerns. Hilton became a central figure in the group of artists working in Cornwall in the 1950s. Close friends with Terry Frost and Patrick Heron he moved permanently to Botallack, Cornwall in 1965, where he died ten years later.

Peter Lanyon (1918-64) was a student of Gabo and Nicholson in the 1940s, applying their Constructivist ideas to his abstract landscape images. In an attempt to gain new perspectives Lanyon took up gliding in 1959 - an experience that informed a series of paintings based upon his experiences of flying over the Cornish coastline.

Encouraged to paint by Adrian Stokes, he studied briefly at the Euston Road School in 1938. Returning to Cornwall from wartime service in the RAF he became a founder member of the Penwith Society of Arts. He taught at Bath Academy of Art 1950-7. He ran an art school at St Peter Loft, St Ives with Terry Frost between 1957-60. Died in a gliding accident in 1964.

Patrick Heron (1920-99) studied at the Slade between 1937-9. He met Nicholson, Gabo and Hepworth while working at the Leach Pottery between 1944-5. Heron played a leading role in the development of post-war abstract art both as a writer and painter and was instrumental in introducing American Abstract Expressionism to Britain. He was also a friend of the influential critic Clement Greenberg. From the mid-1950s he lived at Eagles Nest, his house in Cornwall, surrounded by the extraordinary light, colour, shapes and textures to be found in the spectacular garden.

Naum Gabo (1890-1977) was born, Naum Pevsner in Bryansk, Russia. Studied Medicine, Engineering, Philosophy and Art History in Munich. 1914 moved to Norway with his brother Antoine Pevsner. 1917 returned to Russia during the revolution. 1920 published the *Realist Manifesto*. 1939 moved to Cornwall. 1947 moved to USA.

Margaret Mellis (b 1914) has been making driftwood constructions from materials collected on the beach near her home in Southwold, Suffolk since 1978. Her association with Constructivism originates in her contact with Gabo, Hepworth and Nicholson in Carbis Bay, Cornwall during World War Two.

Born in China, of Scottish parents, Mellis attended Edinburgh College of Art 1929-33. Married Adrian Stokes in 1938 and lived Carbis Bay 1939-46. Began making constructions after meeting

Hepworth, Nicholson and Gabo. 1948-50 moved to France with second husband Francis Davidson. Lives and works in Southwold, Suffolk.

Ben Nicholson (1894-1982) studied at the Slade School of Art 1910-11 and spent time in France, Italy and America. He married his first wife Winifred Roberts in 1920. In 1913 Nicholson met Barbara Hepworth and they married in 1938 (divorced in 1951). He lived in London 1932-9, making several trips to Paris visiting the studios of Picasso, Braque, Arp, Brancusi and Mondrian. From 1939-1958 Nicholson lived and worked in Cornwall, before moving to Switzerland. He returned to London in 1974.

Nicholson is perhaps most famous for his carved reliefs and it was the formal austerity of his earlier white reliefs that placed him in the vanguard of British modernism. During the 1940s Nicholson's focus turned towards still life and landscape subjects, combining Constructivist ideas with subtle tone, colour and shape. By the 1950s Nicholson enjoyed an international reputation and in 1956 he won the First Guggenheim International Prize, 1956. Eleven important works by Nicholson form the core of the Pier Art Centre collection, gifted to Orkney by Gardiner in 1978.

Barbara Hepworth (1903-75) was born in Wakefield, Yorkshire. She studied at Leeds School of Art with Henry Moore in 1920 and the Royal College of Art between 1921-24. She met and married her first husband, John Skeaping, on a scholarship to Italy. Hepworth moved to St Ives in 1939 with her second husband Ben Nicholson.

Hepworth was considered a prominent exponent of direct carving in the late 1920s alongside Henry Moore and her first husband, John Skeaping. During 1931 her work began to shift from figuration to abstraction and she carved her first pierced form. During the 1930s Hepworth, Moore and her second husband Ben Nicholson formed the central axis of a group of avant-garde artists living in Hampstead. This association was a defining force in British modernism; it led to the formation of Unit One and publishing of Circle with Naum Gabo and JL Martin.

In 1939 Hepworth and Nicholson moved to Carbis Bay in Cornwall. There they became centre of a group of artists who explored abstraction but also responded to the shapes and forms of the Cornish landscape. In 1949 Hepworth moved to Trewyn Studio in St Ives where she remained for the rest of her life. By the 1950s Hepworth enjoyed an international reputation and she received numerous commissions and awards.

Alfred Wallis (1855-1942) was a mariner aboard fishing boats in the 1890s. He ran a marine scrap business in St Ives and began painting in his late sixties after the death of his wife. Wallis painted many of his images from memory, both of recently witnessed events and scenes of his youth. He did not use conventional perspective and his materials and techniques were unusual – he would paint on card, brown paper and scraps of wood. Although self-taught, Wallis developed an economy of line and sense of composition that belies the perception of him as naïve. Artists such as Ben Nicholson and Christopher Wood, who met Wallis in 1928, were drawn to Wallis' innate abilities as an artist, which they valued for its directness and clarity.

William Scott (1913-89) was born in Strathclyde, Scotland. He lived and studied in Belfast from 1928-31 before moving to London to attend the Royal Academy Schools. He ran a painting school in Pont-Aven from 1937-39 before serving in the Royal Engineers during World War Two. Appointed senior painting master at Bath Academy of Art 1946-56. Awarded first prize at the second John Moores Exhibition, 1959. Awarded the CBE in 1966 and made RA in 1984.

From the 1950s onwards, Scott used still life subject matter to explore abstraction. His palette of colours became increasingly opaque and non-naturalistic. Scott's use of textured areas of impasto, combine with his accent on pictorial flatness to create paintings that balance between representation and abstraction.

William Gear (1915-97) was born in Methil, Fife. He studied Fine Art at Edinburgh College of between 1932-6 before studying Art History at Edinburgh University in 1937. On a travelling scholarship he studied with Leger in Paris. After serving in the Signals Corps during World War Two, Gear lived in Paris from 1947-50 where he met Soulage and Poliakoff. While in Europe he exhibited with the CoBrA group in Amsterdam. Gear was Curator of the Towner Art Gallery, Eastbourne from 1958-64 and Head of Fine Art at Birmingham College of Art from 1964-75. He is represented in numerous public collections, including Scottish National Gallery of Modern Art, Tate and the Museum of Modern Art, New York. He was made an RA in 1995

Gear's close association with the CoBrA group in Europe and his awareness of American Abstract Expressionism positioned him as one of Britain's leading abstract painters during the 1950s. In 1951 he was awarded the Purchase Prize at the Festival of Britain exhibition *60 Paintings for '51*, resulting in controversy over the jury's selection of a non-representational work.

Appendix II Glossary of Art Terms

Abstract art

In its most general sense abstract art is art that does not represent aspects of the visible world. It is also described as non-objective, non-representational and non-figurative art. In the twentieth century many artistic movements (such as Cubism, Constructivism and Abstract Expressionism) explored and developed abstract art. But the term means different things in relation to different artists.

Expressionism

A term that can mean many different things in relation to different artists and different periods in history. Generally refers to art that looks inwards, focusing more on the emotional and spiritual rather than the material world. More specifically the term is used to describe a movement in German art in the early twentieth century (see below).

German Expressionism

A movement in German art which emphasised art as expressive of emotion and spiritual ideas. The movement centres on two groups of artists in Germany between 1905 and the beginning of the First World War. Expressionism was part of a reaction against academic painting. Instead of being concerned with the material world, Expressionist artists focused on the spiritual and emotional. They also looked back to medieval art and a range of tribal and folk art for inspiration. Two groups emerged Die Brücke (The Bridge) in Dresden, formed in 1905, and Der Blaue Reiter (The Blue Rider) in Munich in 1911. The work of artists associated with these groups is quite varied although both moved toward abstraction. Die Brücke artists used strong clashing colours and distorted perspective to create disturbing tense works. In contrast Der Blaue Reiter artists used colour, line and shape to create more lyrical compositions.

Key artists associated with Die Brücke include Ernst Ludwig Kirchner, Max Pechstein, Erich Heckel, Karl Schmidt-Rottluff and Emil Nolde. Key artists associated with Der Blaue Reiter include Wassily Kandinsky, Paul Klee, Gabriele Münter, Auguste Macke and Franz Marc. Others associated with Expressionism include Oskar Kokoschka and later Max Beckmann, Otto Dix and George Grosz.

Ceramics - Some useful definitions

Ceramic – the art of making objects of clay and firing them in a kiln.

Earthenware – ceramic that has not been fired above 400°C. It tends to be quite rough or coarse looking and is often a reddish/yellow colour.

Firing – process of placing clay in intense heat (in a kiln) which hardens and changes the clay.

Glaze – A thin glassy layer on the surface of a ceramic. It is usually applied by dipping the ceramic in a watery liquid which contains the glaze mix but it can also be painted and brushed on.

Kiln – a structure within which pottery is fired (rather like an oven).

Porcelain – the finest ceramic, usually white, that has been fired at a very high temperature.

Potters wheel – a turntable on which clay pots are shaped.

Slab method – technique of forming pottery by hand using rolled out slabs of clay.

Slip – a fine clay surface coating applied to the clay before a glaze and before firing.

Stoneware – a dense ceramic that has been fired at high temperatures, usually above 1100°C.

Throw – this means to shape on the potters wheel.

Appendix III

Karl Weschke

The artist's words

Nakedness makes contact more immediate because there is no barrier to the eye, there is no disguise, no impediment to understanding what the body does, and to learning how limbs relate or can be made to relate. Painting and sculpture are, I think, primitive – 'simple' art forms. Concepts seen often very close to the actual execution. There is a great difference and a great distance between a life drawing, so-called and drawing life. Karl Weschke, letter to J Lewison, 1997, in J Lewison, *Karl Weschke*, 1998, p.52

Not knowing the word metamorphosis did not inhibit me from seeing or feeling or thinking in the term, and the sea was always everything a force could be. Raping the rocks at one instance then at the next it could be gently embracing the bather. The source of life and the cause of death.

Karl Weschke, letter to J Lewison, 1997, in J Lewison, *Karl Weschke*, 1998, p.56

What makes a painter is a question one is often asked.

One of my contentions at time, is that the painter is just someone who, unlike most other children, did not stop making pictures – or dreaming – after he or she grew up...but this is only one way I look at being me – myself.

A more troubling view is that maybe artists only need to make images because they feel lacking somewhere.

Not fully integrated

They clamour for attention

Here I am and this is what I think of the world!

What it is like

or what it should be like!

The question obviously is:

do I share this world with you?

or do you have to share it with me?

A more daring conceit would be that the first real human beings were artists.

...

Here I am, a painter.

As such I make images – pictures.

With the exception of ALLEGORY these pictures are mainly statements of personal experiences. Yet I suppose the picture does more or less tend to stay on the level of ALLEGORY, in so far as, the picture is a simile of the fact.

However, the painting itself becomes a new reality.

The event, the occurrence, the happening, the cause so to speak, did or does exist independently.

Karl Weschke, *Talking about my painting*, Talk at Tate St Ives, 1997