

TEACHER RESOURCE NOTES

KS1- 2

MODERN ART & ST IVES

Opening 14 October 2017
and

PATRICK HERON

19 May – 30 September 2018



Patrick Heron
Window for Tate St Ives 1992-1993
Yto Barrada
Palm Sign 2010

ST IVES AND ITS LEGACY

For more than a century, St Ives has been part of an international network of artists and artistic movements. Among its early visitors were painters, including Joseph Mallord William Turner, who were drawn to St Ives' spectacular natural setting and the quality of the light. By the end of the nineteenth century, St Ives had become internationally renowned for its marine and landscape painting tradition.

From the late 1930s, St Ives became an important centre for artists working in a broader movement known as modernism, which rejected styles of the past and instead embraced experimentation with forms, materials and techniques that better reflected modern society. Attracting a number of artists from Britain and abroad, including the sculptor Barbara Hepworth, whose former home and studio is now the Barbara Hepworth Museum, St Ives became a hub for exchange of ideas locally and internationally, and remains a thriving artist community today.

THE NEW TATE ST IVES: THE FACTS

The four year building project has doubled the space for showing art, adding almost 600 square metres of galleries.

It was created using concrete pouring and moulds –it was done by Welsh specialists who used to sing in chorus on site all day.

The granite is from De Lank quarry in Bodmin, Cornwall.

The faience tiles were made by Richard Miller, owner of Froyle Tiles and the on-screen technician of the Great British Pottery Throwdown

To create this new gallery, it was necessary to dig into the hillside behind the original Tate St Ives. During the digging, a very hard rock known as Blue Elvan presented a challenging drilling period. In the end, 922 lorry loads of soil and rock were removed to make way for the new Tate St Ives.



Aerial view of the gallery. Photo © St Ives tv

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

PRE-VISIT ACTIVITIES

To maximise the enjoyment and value of the visit please consider doing one or more of these activities before your visit.

Read stories and books about galleries and art: for example, *Barbar's Gallery* by Jean de Brunhoff, *Tell Me a Picture* by Quentin Blake, *The Art Book for Children*, Phaidon Press, *Miffy the Artist* by Dick Bruna, *The Life and Work of Barbara Hepworth* by Jayne Woodhouse, *Spot it!* by D Chedru.

Discuss what a gallery is

What do you think you will find at a gallery?

Who might you meet there?

What do you think a gallery looks like?

Who chooses the artwork that is on display? How do you think they choose which artists and artworks are shown?

Ask your students about any galleries or museums they have been to and what they saw there. What did they like and dislike and why? We'd love to hear what they think of our gallery too.

Words to investigate

These words may be used in the exhibition. They are explained in the gallery activity sheets but it could be helpful to talk about them before you come. Lots of useful definitions for art terms can be found at <http://www.tate.org.uk/art/art-terms>

Shape	Abstract Art	Abstract Expressionism
Form	Composition	Structure
Surface	3 Dimensional	Movement
Texture	Complementary	Inspiration
Line	Colour	Monochromatic

Artists to investigate

Wilhelmina Barns-Graham, Terry Frost, Naum Gabo, Barbara Hepworth, Patrick Heron, Roger Hilton, Peter Lanyon, Ben Nicholson, William Scott and Bryan Wynter.

We recommend that **teachers make a planning visit to the exhibition** to familiarise themselves with the galleries. For **practical information** about your visit including travel, facilities, use of art materials and gallery guidelines please visit www.tate.org.uk/learn/teachers/school-visit-tate-st-ives

Please photocopy, **Our Journey** and the **Activity Sheets** prior to your visit for your students.

NAME: _____

MY JOURNEY TO TATE ST IVES

Can you see these things on your journey? Tick the box if you spot them!

☐☐☐☐☐☐☐☐

INTRODUCTION: TEACHER NOTES

MODERN ART AND ST IVES

GALLERY 1- 4 & 7-10

For the first time, Tate will be able to dedicate spaces to exploring the history of modern art and St Ives, giving key artists a permanent presence in the town and area where they lived and worked. This new display will follow those artists across the 20th century, revealing their relationships to international art histories. From the unique perspective of St Ives, visitors will be able to bridge geographical and chronological boundaries and discover new connections through familiar artists.

National and international figures relating to the practice of modern British art in the town will be covered in depth – from Ben Nicholson, Peter Lanyon and Barbara Hepworth to Piet Mondrian, Naum Gabo and Paule Vézelay. Their links to the wider story of British art will also be revealed, such as the work of Keith Vaughan, who joined Patrick Heron's *Space in Colour* exhibition in the early 1950s and later came to St Ives.

Additional works will allow the story of St Ives to be expanded and reframed in light of new research and recent acquisitions. The display will explore new perspectives on the shared legacies of constructivism around the world, as well as highlighting links with international figures such as Li Yuan-chia, a Taiwanese artist who came to the UK in the 1960s and became a close friend of Winifred Nicholson. Far from being an isolated or self-contained community of artists, St Ives will be celebrated as a point of connection in a global network of ideas and debates about art and its place in the world.

PATRICK HERON

GALLERY 6

The exhibition will stretch from Heron's early work in the 1940s to his death at the very end of the 20th century, showing the full evolution of his vibrant abstract paintings. Making use of the gallery's expansive new spaces, the show is approached as an immersive exploration of his vision, encouraging the viewer to enjoy the simple act of looking. It includes a number of large-scale paintings offering students a unique opportunity to explore this modern master's sense of scale, colour and composition.

Start your visit in:

GALLERY 1: MODERN ART AND ST IVES

Move into:

GALLERY 2: PARIS, LONDON AND ST IVES 1920 - 1940

GALLERY 3: WAR, AUSTERITY AND THE MODERN SPIRIT 1940 - 50

GALLERY 4: MEANING AND MATERIAL IN THE 1950S

Continue into:

GALLERY 7: CONSTRUCTION IN PAINTING AND SCULPTURE AFTER 1950

GALLERY 8: NEW DIRECTIONS AFTER 1960

GALLERY 9: ST IVES STUDIO

GALLERY 10: IN FOCUS - RANA BEGUM: A CONVERSATION WITH LIGHT AND FORM

After GALLERY 10 move on to PATRICK HERON in GALLERY 6

Photography is permitted throughout the galleries but please do not use your flash.

GALLERY 1: TEACHER NOTES

MODERN ART AND ST IVES

Modern Art and St Ives is the first of a series of displays drawn from the Tate Collection, exploring the histories and ideas of modern artists working in and around the town during the last century. It is intended as an introduction to the local, national and international significance of an historic artist community, which is still thriving today.

This first gallery highlights some of the modern artists who are commonly associated with St Ives. It leads into galleries 2-4 which consider the artistic exchanges between Europe, London and St Ives that were shaping modern British art just before and after the Second World War. Within this tumultuous period, the migration of artists and ideas contributed to St Ives emerging as a centre for post-war modern British art.

The display continues in galleries 7-8 which show the wider international contexts surrounding modern art from the viewpoint of post-War St Ives. Gallery 7 highlights how sculptors working with abstract forms shared Concerns with their counterparts in Britain and abroad. Gallery 8 considers how painters broke new ground from the 1960s onwards, departing from gestural abstraction in favour of creating new and more diverse perspectives on art and society.

Gallery 9 is also called The St Ives Studio and houses oral histories, archive materials, books, photos, films and online resources.

Abstract Art - art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect.

Modern Art - refers to the broad movement in Western arts and literature that gathered pace from around 1850, and is characterised by a deliberate rejection of the styles of the past; emphasising instead innovation and experimentation in forms, materials and techniques in order to create artworks that better reflected modern society

Questions to ask:

What is Modern Art?

What is Abstract Art?

What colours can you see in this gallery?

What shapes can you see?

What objects can you recognise in the works?

Which is your favourite artwork? Why?

Which artwork do you like least? Why?

NAME: _____

GALLERY 1: ACTIVITY SHEET

MODERN ART AND ST IVES



this room...

LOOK at all the artworks in

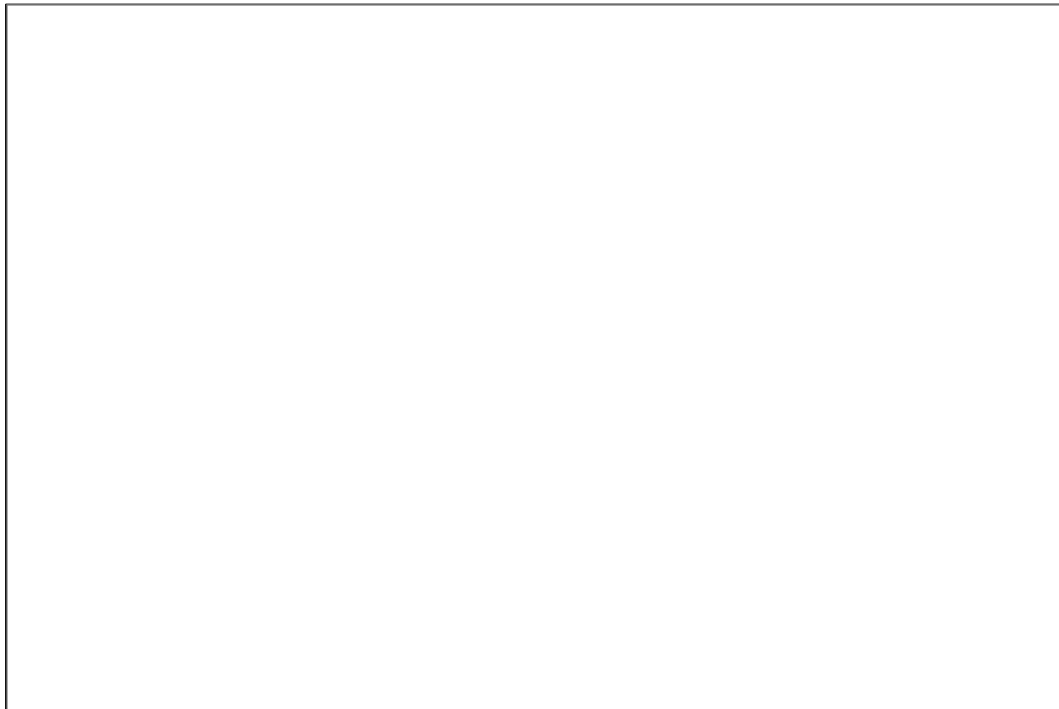
Can you find a **fish**
and a **clock tower**?

They are all by artists who lived or worked in and around St Ives last

In the space below **draw** a minimum of 6 different **shapes** that you can see in the artworks in this gallery –try and draw them as accurately as you can.

Now have a go at making up your own **Modern Art Masterpiece** using the shapes you have chosen.

TITLE OF ARTWORK



GALLERY 2: TEACHER NOTES

MODERN ART AND ST IVES: PARIS, LONDON AND ST IVES 1920 - 1940

This room suggests a range of styles and ideas that concerned modern European artists between the Wars. It brings together national and international figures that were seeking a new language for art following the atrocities of the First World War, while sensing the anxieties of the next.

In the 1920s a circle of modern artists in London wanted to portray a more direct response to the World. British painters Ben Nicholson and Christopher Wood looked to the untutored work of Cornish fisherman Alfred Wallis. For sculptors Henry Moore and Barbara Hepworth, it came from studying ethnographic carvings in the British Museum. Along with Bernard Leach, the potter who moved to St Ives from Japan in 1920, each artist emphasised the handmade, material qualities of their work.

The 1930s brought the rise of fascism and social unrest in Europe. Groups and publications in London and Paris such as Abstraction-Création, Axis and Circle sought to unite like-minded artists, architects and writers. From Dutch painter Piet Mondrian and Russian sculptor Naum Gabo to British artists Marlow Moss and Barbara Hepworth, non-representational abstract art had become linked to hopes for an international, spiritually enriched, politically harmonious art and society.

Others expressed the fears and uncertainties of the decade through responses derived from the unconscious. Dreamlike images of everyday objects and ominous landscapes came to the fore in the work of British artists Graham Sutherland, Paul Nash and Eileen Agar.

Three Dimensional - an object with **three** dimensions (such as height, width and depth) like any object in the real world. For example: your body is **three-dimensional**. Also known as "3D".

Naïve art is any form of visual art that is created by a person who lacks the formal education and training that a professional artist undergoes (in anatomy, art-history, technique, perspective, and ways of seeing).

Complementary Colours - pairs of colours that sit opposite to each other on the colour wheel. When placed next to each other, they create a vibrant look. Complementary pairs: Red + Green, Blue + Orange, Yellow + Purple.

Surrealism - a twentieth-century literary, philosophical and artistic movement that explored the workings of the mind, championing the irrational, the poetic and the revolutionary.

Follow up activity

Create a landscape picture, using your local area or a view through a window. Paint the picture using a complementary colour scheme.

GALLERY 2: ACTIVITY SHEET

NAME: _____

MODERN ART AND ST IVES: PARIS, LONDON AND ST IVES 1920 - 1940



LOOK at all the works in this room....



Christopher Wood, *The Fisherman's Farewell* 1928
© Tate

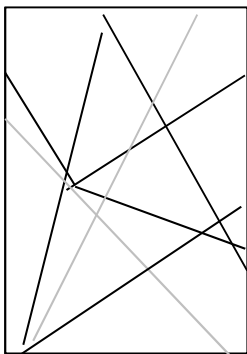
Can you **imagine** what I might be saying to my family?

How many **3 DIMENSIONAL** pieces of work can you find in this gallery? Pick your favourite and then **circle** the words you think best describe it.

Cube Block Curved Spherical Hard Small
Smooth Geometric

Rough Spikey Bumpy Soft Shiny Big

DRAW your favourite 3 Dimensional piece in this space:



Find Paule Vézelay's *Lines in Space No. 34* 1954

In the box below, **create** your own drawing using only **lines**.

Can you **find** another artwork that uses lots of **lines**?

Artist: _____

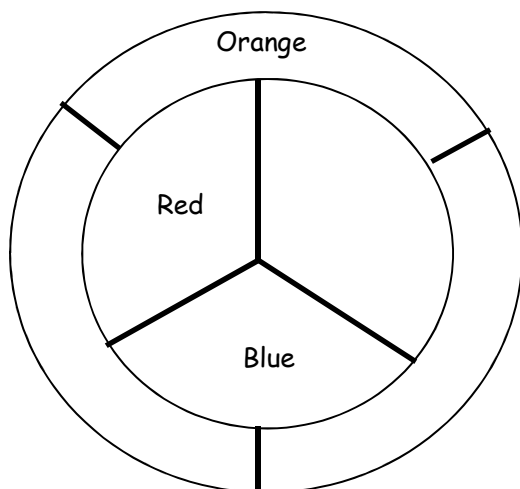
Title: _____

Date: _____

GALLERY 2: ACTIVITY SHEET

NAME: _____

MODERN ART AND ST IVES: PARIS, LONDON AND ST IVES 1920 - 1940



Can you complete the **Colour Wheel**?
Use colour pencils or write the colours
in the correct spaces.

Complementary Colours: are pairs of colours that sit
opposite to each other on the colour wheel.

Red + Green, Blue + Orange, Yellow + Purple. _____

Can you **FIND** a picture that uses **COMPLEMENTARY** colours?
DRAW it in the box opposite:

Artist: _____

Title: _____

Date: _____



Can you **find** Sir Roland Penrose's *Le Grande Jour* 1938

What can you see in this artwork?
Draw your favourite object from this
artwork in the space below.

Can you find *Loveday and Anne*?
Why do you think the artist has
painted their faces green?

GALLERY 3: TEACHER NOTES

MODERN ART AND ST IVES: WAR, AUSTERITY AND THE MODERN SPIRIT 1940 - 50

This gallery includes a range of artists who were working in West Cornwall during and immediately after the Second World War.

In 1939 a number of modern artists, beginning with British painter Margaret Mellis and critic Adrian Stokes relocated to West Cornwall. Attracted by the established community of marine and landscape painters, St Ives was also far enough from London to be a refuge from the imminent war. By the end of the year Barbara Hepworth, Ben Nicholson and Naum Gabo had joined them.

The War brought austerity and introspection to the town. Materials were scarce, working on the coast was forbidden and everyone was engaged in the war effort. Occasional visitors from London kept the modern artist circle in contact with the wider art world, including critic Herbert Read and patrons such as Margaret Gardiner who offered much needed financial support.

The arrival of Nicholson and particularly Gabo had an important influence on the younger generation of artists working in the town. For Peter Lanyon, John Wells, Bryan Wynter and Wilhelmina Barns-Graham they offered a direct link to international modern pioneers. New organisations emerged such as the Penwith Society of Arts in Cornwall and the decade to follow brought a stream of artists, writers and critical attention to the town.

In 1951 the Festival of Britain in London aimed to lift the spirits of a post-war nation. It celebrated the best of British arts, science and industry. Notably, it brought exposure to modern British artists based in Cornwall, including Hepworth, Nicholson, Lanyon and Terry Frost.

Limited palette - is when an artist deliberately restricts the number of colours they use in a painting. Also known as a restricted palette.

A **viewpoint** - is the height from which the **artist** sees the subject they're painting. (e.g. eye-level or birds-eye view).

Questions to ask:

How do artists show **movement** in their work?

How many different **viewpoints** can you find in the works in this gallery?

How would you describe the **colours** of the works in this gallery?

Are they different from those seen in gallery 2? How?

How do the artworks in this gallery make you feel?

Follow up activities

Working with the theme of **movement**, use card to cut shapes and assemble them as a sculpture. The individual shapes can be coloured or sprayed as one colour. Try using different materials to make your constructions.

GALLERY 3: ACTIVITY SHEET

NAME: _____

MODERN ART AND ST IVES: WAR, AUSTERITY AND THE MODERN SPIRIT 1940 - 50



Look at all the works in this room....



The Blue Ship c.1934 © Tate

Did you see this painting in Gallery 2? Can you remember who painted it?

Now **find** Sir Terry Frost's *Green, Black and White Movement* 1951.

Can you **see** a similar **shape** in the two paintings? Draw it below then try creating your own artwork using this shape in the frame.



Find *Construction* by Peter Lanyon. **Make** two careful drawings of the work, each drawing should be from a different side or **viewpoint**.



Circle the **words** that you think best **describe** this piece of work:

Sail Fluid Jagged Hard Soft See-through

Movement Light Heavy Solid Still

Spiral Circle Flowing Wavy Transparent

GALLERY 4: TEACHERS NOTES

MODERN ART AND ST IVES: MEANING AND MATERIAL IN THE 1950'S

This room considers how modern artists working in St Ives re-engaged with Europe and North America throughout the 1950s. Some artists were exploring the visual effects of painting, while others invested meaning in their improvised use of materials.

British painter, writer and critic Patrick Heron was central to this connection in both his writing and painting. He championed the importance of early modern painters in Paris such as Georges Braque who had redefined relationships of colour and space in painting. He also promoted younger artists such as British painters Roger Hilton, Keith Vaughan and French artist Nicolas de Stael who expanded these ideas in their work.

Many artists in post-War Britain, Europe and North America developed styles that sought to express contemporary philosophies about human experience. Throughout the 1950s various institutional shows in London, Paris and New York showcased artists whose work stripped back representations of the human form, notably French artist Jean Dubuffet and Dutch artist Karel Appel. A new generation of British sculptors including Kenneth Armitage also captured this mood in their creature-like, dark bronze forms.

During this period important international festivals such as the Venice and Sao Paulo biennials in Italy and Brazil began to establish a new international Community of modern artists. Curators and critics, including Patrick Heron who was a correspondent for the New York magazine, Arts (NY), debated new trends and ideas across continents. By the end of the decade Peter Lanyon, Sandra Blow, Alan Davie and Roger Hilton had exhibited in Europe and America and Barbara Hepworth and Ben Nicholson were established as leading British artists.

Monochromatic colour schemes are derived from a single base hue and extended using its shades, tones and tints.

Questions to ask:

What material do you think was used to make the sculptures in this room?

How do you think the artists made these sculptures?

Can you find Alan Davies', *Image of the Fish God*, 1956? What words does the work make you think about?

GALLERY 4: ACTIVITY SHEET

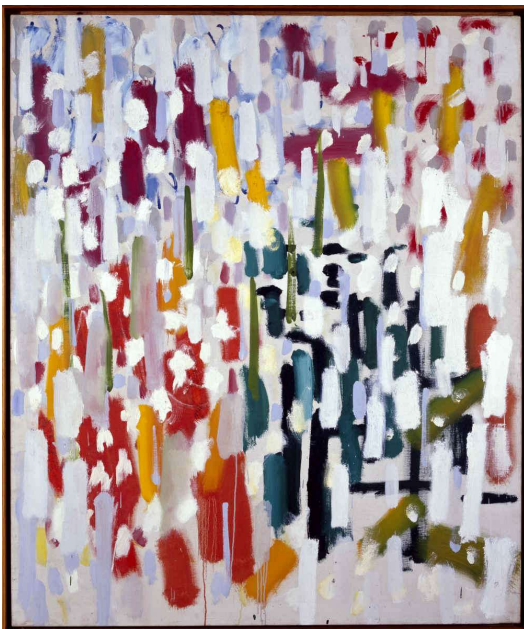
NAME: _____

MODERN ART AND ST IVES: MEANING AND MATERIAL IN THE 1950'S



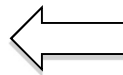
LOOK at all the works in this gallery....

What a lot of heads!
How many can you find?
What are they made from?
What do you think they are thinking?



Draw your favourite 3D head from Gallery 4 in this space:

Title: _____
Artist: _____
Date: _____



Can you **find** this painting?
Fill in the information below:

Artist: _____

Title: _____

Date: _____

List all the **colours** that you can see in this picture:

Can you find Alberto Burri's *Sacco et rosso* 1954. What **material**, other than paint, has he used in his work?

NAME: _____

GALLERY 4: ACTIVITY SHEET

MODERN ART AND ST IVES: MEANING AND MATERIAL IN THE 1950'S



Peter Lanyon, *Porthleven* 1951
© Tate

This painting by **Peter Lanyon** was in Gallery 1.
Can you find another of his paintings in this gallery?

Title: _____

Date: _____

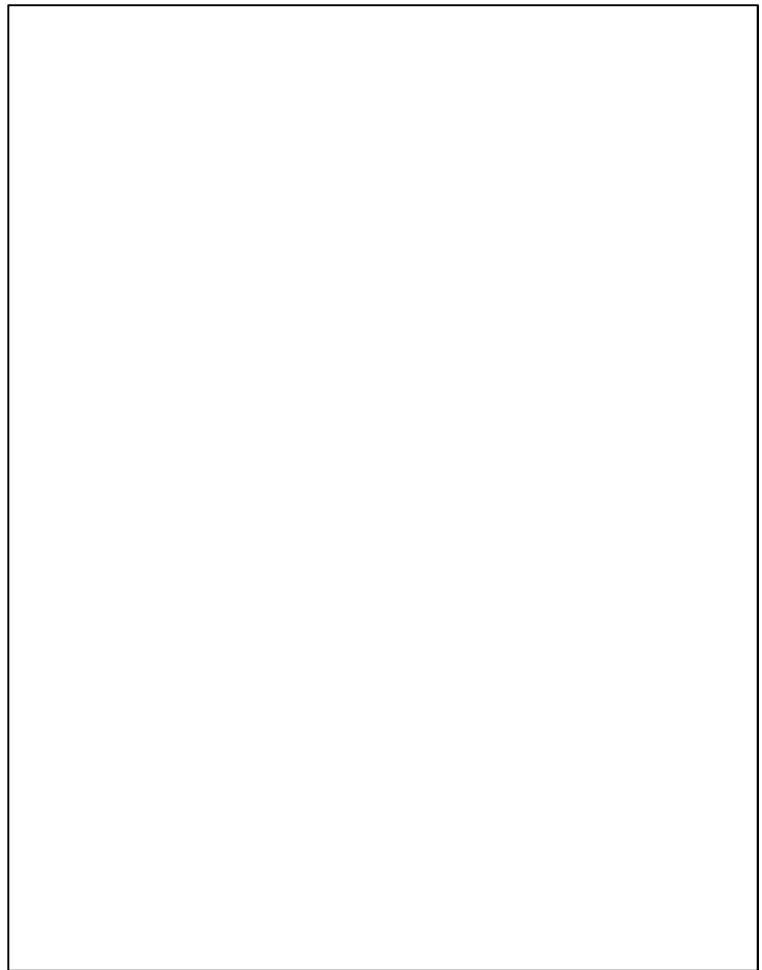
Look at both of these pictures. What **viewpoint** do you think Lanyon has used in the works?

Hint: Peter Lanyon loved to fly over the coast in a glider.

Can you find Karel Appel's
Danse Amoreuse 1955?

Look carefully. Can you see
the outlines of two
dancing figures?

How has the artist created
dance and **movement** in
his artwork?



Create your own **movement or dancing artwork** in the frame above.

Title _____

GALLERY 7: TEACHER NOTES

MODERN ART AND ST IVES: CONSTRUCTION IN PAINTING AND SCULPTURE AFTER 1950

Using St Ives as a starting point, this gallery shows work from the Second half of the 20th century by abstract artists who made art from nonrepresentational elements. Often bound Up with Social and political ideals, the selection of works presented here reveals how Common aspirations developed in different international contexts.

In the 1950s British 'constructionists', such as Victor Pasmore and Kenneth and Mary Martin reconsidered the Work of abstract pioneers such as Naum Gabo and Piet Mondrian. They responded with a new approach based on mathematic proportion and geometry. Inspired by the optimism of the 1951 Festival of Britain and its integration of modern art, architecture and industrial design, their ideals were also bound Up with Social regeneration.

Across South America, modern art and architecture were embraced as a sign of political progress and Social change. In Brazil younger artists such as Lygia Clark reacted against dominant trends of geometric art. They sought to bring their Work closer to everyday life by actively involving the viewer in their abstract works. In Venezuela, German émigré Gego created her own delicate style of geometric abstraction that drew on the boom in modern architecture and engineering.

In the Middle East, Lebanese artist Saloua Raouda Choucair was a pioneer of modern abstract painting and sculpture. Inspired by physics, Sufism, modern architecture and engineering, her Work Comprises a broad range of materials and techniques that define modern art from a non-Western perspective. While her poem' sculptures share Hepworth's Use of organic forms, or the improvised arrangements of Clark's 'creatures, they are distinctly rooted in the rhythms and structures of Islamic design and poetry.

Geometric Shapes: are circles, rectangles, squares, triangles and so on – a clear edge can be achieved when using tools to create the shapes. Most geometric shapes are made by humans; though crystals are also considered to be geometric despite the fact that they are made in nature.

Organic Shapes: have a natural look and a flowing and curving appearance. Organic shapes and forms are typically irregular or asymmetrical. Organic shapes are associated with things from the natural world, like plants and animals.

Structure: mode of building, construction, or organization; arrangement of parts, elements, or constituents.

Follow up activity

Using only **geometric** shapes, create designs that explore overlapping shapes and different colour schemes. You could use collage or paint.

GALLERY 7: ACTIVITY SHEET

NAME: _____

MODERN ART AND ST IVES: CONSTRUCTION IN PAINTING AND SCULPTURE AFTER 1950



Look at all the works in this room

Sketch shapes that interest you in the space below:

Look at all the 2 dimensional works in this gallery.
What **shapes** have the artists used?

In the space below, **create**
your own picture using only
geometric shapes.

A large, empty rectangular box with a thin black border, intended for a drawing or sketch.

NAME: _____

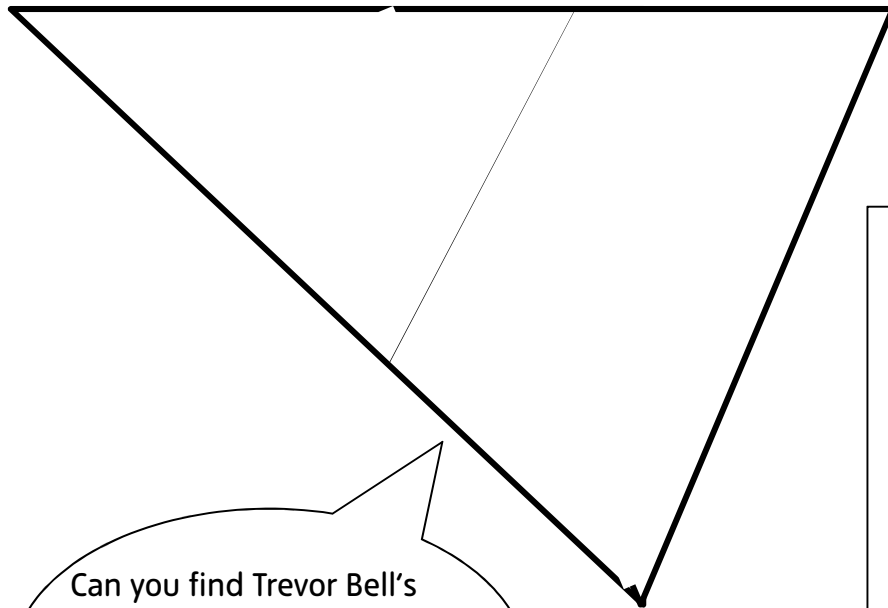
GALLERY 7: ACTIVITY SHEET

MODERN ART AND ST IVES: CONSTRUCTION IN PAINTING AND SCULPTURE AFTER 1950

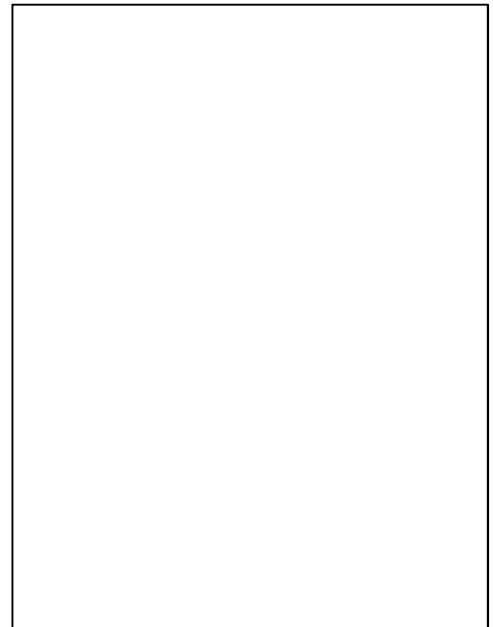
Can you **find** *Black, White and Yellow* 1974

Who painted it? _____

Look at Lygia Clark's *Animal 1* 1969. What animal do you think it is?



In the box below make your own creature using **geometric shapes**.



Can you find Trevor Bell's *Calshot* 1970? Look carefully then **draw** in the missing **shapes** on this painting.

What **materials** have the artists used to create the 3D pieces in this gallery?

GALLERY 8: TEACHER NOTES

MODERN ART AND ST IVES: NEW DIRECTIONS AFTER 1960

In parallel with other international Centres, by the mid-1960s the British art Scene was open to a broad range of approaches and ideas. Driven by mass media and counter-culture, younger British artists were responding to Social and economic change, migration and civil rights, class, sexuality, women's rights and consumerism. "Pop artists" in London reintroduced colour, used found or industrial materials and processes, and combined abstract and figurative styles. William Scott, Peter Lanyon and Bryan Wynter notably made a shift to flatter, more graphic styles. Later Lanyon also included found elements in his paintings as a form of Collage. Wynter experimented with psychedelic mobiles, and used his experiments into the optical effects of flowing water in his late paintings.

Other artists working in West Cornwall such as British artist Patrick Hayman and German émigré Karl Weschke explored traditional myths and legends in a semi-abstract style that reaffirmed their cultural identity and personal experience. African artist Lubaina Himid, Who Worked in Cornwall briefly during the late 1990s, re-examined this genre of Western storytelling in modern art. Combining styles and subjects from Western art with African imagery and designs, her work has actively driven the inclusion of more diverse cultural identities in Contemporary British art.

Mark making: is a term used to describe the different lines, patterns, and textures we create in a piece of art. It applies to any art material on any surface, not only paint on canvas or pencil on paper.

Follow up activities

Explore mark making with a variety of different materials, e.g. pencil, pens, sticks and ink, charcoal, paint brushes, brooms, hands, fingers, etc.

Look at how artists have created the idea of movement in their works through the use of marks. Using the theme of Movement based on sea and wind ask the pupils to explore an abstract expression of the theme using only marks and the physical act of making the marks.

Please note that Gallery 8 contains an artwork showing nudity.

GALLERY 8: ACTIVITY SHEET

NAME: _____

MODERN ART AND ST IVES: NEW DIRECTIONS AFTER 1960



Look at all the works in this room

Find Peter Lanyon's *Thermal* 1960.

Talk about it with your partner. What do you think the artist is **exploring** in this artwork?

Can you **create** an image that 'represents' the **wind or the sea** using only marks and lines – think about how Lanyon uses **movement** and **mark making** in his work:

Can you find an artwork that uses **shapes**?

Artist: _____

Title: _____

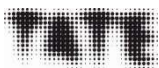
Date: _____

Artist: _____

Title: _____

Date: _____

Can you **find** an artwork that uses **complementary** colours?



GALLERY 8: ACTIVITY SHEET

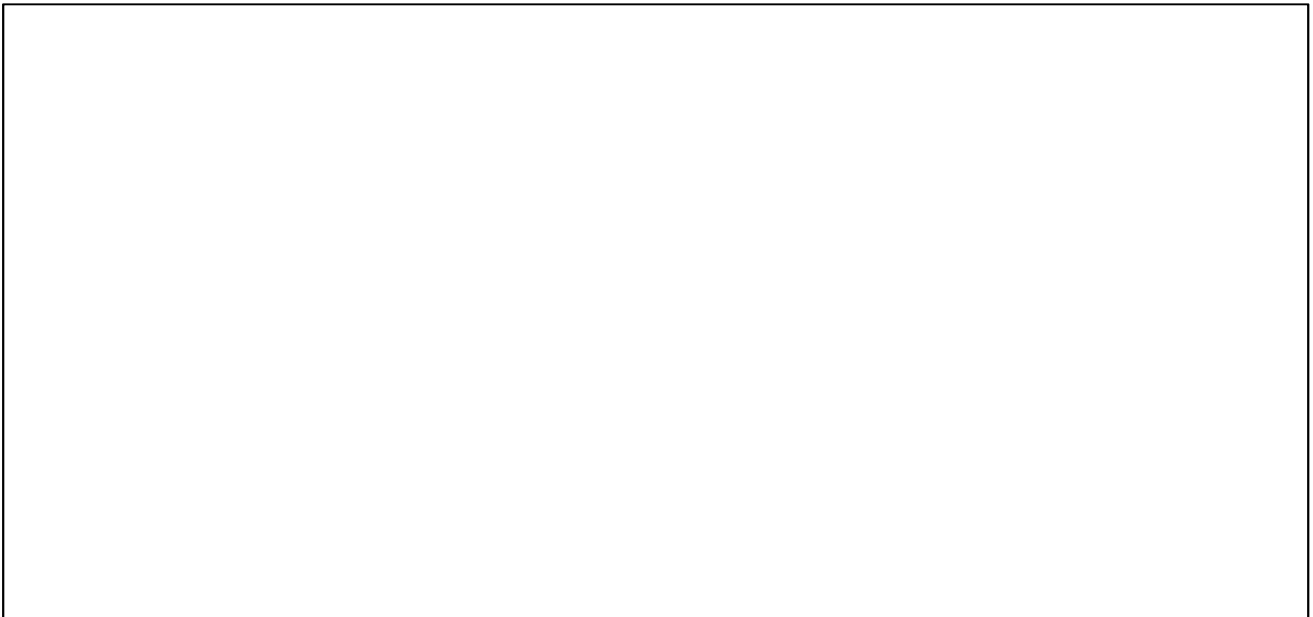
NAME: _____

MODERN ART AND ST IVES: NEW DIRECTIONS AFTER 1960

Can you **find** *Meander 1* 1967?

Who painted it? _____

In this space can you take a **line** for a walk and create a **meandering** picture?
Your line can be **thick** and **thin**, **dark** and **light**.



Look at the painting *Between the Two my Heart is Balanced* 1991 by Lubaina Himid on the landing space.

Can you **create** a story about these two ladies? **Write** your story below or **tell** a partner:

In the space below, **draw** as many different **shapes** as you can **find** in the artworks you can see in this gallery:

GALLERY 9, ST IVES STUDIO: TEACHER NOTES

The St Ives Studio accompanies the Tate collection display *Modern Art and St Ives*. You will discover objects, photographs, books, audio clips, films and articles that bring a range of different voices together to explore the histories of modern art in St Ives. It is also a good space for groups to gather within the galleries and has seating and books that you can use.

The St Ives Studio will evolve over the next three years. The first displays look at artists and community, and their growing presence in St Ives throughout the twentieth century.

Some of the key questions we ask within the St Ives Studio are:

WHAT is modern art?

WHY is St Ives important as an artist community?

WHO are the modern artists that were working in St Ives?

WHEN are the key events relating to the development of modern art in St Ives?

WHERE is St Ives and how did it become an international centre for modern art?

Partners

To produce the October 2017 St Ives Studio displays we have worked with:

St Ives Archive Trust

Borlase Smart John Wells Trust

Porthmeor Studio's artists

The British Library and British Library Sound Archive

St Ives School of Painting

St Ives Times & Echo Archive

The St Ives Memory Bay project

Andy Smith - Designer

St Ives Museum: Brian Stevens

The space is funded by the Heritage Lottery Fund.

GALLERY 10: TEACHER NOTES

IN FOCUS

Each season the works in this room respond to themes in the collection displays or the temporary exhibitions programme.

RANA BEGUM: A CONVERSATION WITH LIGHT AND FORM

Rana Begum born 1977, Sylhet, Bangladesh, explores colour, light and form and the way in which these interact. Blurring the boundaries between sculpture, painting and architecture, her work ranges from drawings, paintings and wall-based sculptures to large-scale public art projects.

Begum is influenced by the geometric abstraction of minimalism and constructivism and the work of artists such as Agnes Martin, Donald Judd, Jesús Rafael de Soto and Tess Jaray. She is also inspired by the use of repetition in Islamic art and architecture, and the way in which light filters through architectural features such as pierced screens to create optical and sensory effects.

Seeing beauty in functional materials, Begum often uses objects from daily life and transforms them into something else. In this instance, fishing nets stretched across the wall become less about their function and more about the geometric patterns that define them, and the shapes of floats inspire an array of abstract plaster forms.

As part of Tate St Ives Artists Programme, Begum participated in a residency at Porthmeor Studios, St Ives in March 2018. The new works in this exhibition respond to the specific contexts she encountered and continue her research into light and form.

Rana Begum lives and works in London. She has exhibited in numerous solo and group exhibitions in the UK and internationally, and was awarded The Jack Goldhill Award for Sculpture, 2012 and the Abraaj Group Art Prize, 2017.

Also on show in Gallery 7 are several of Begum's existing works, acting as temporary interventions within the collection displays.

Questions to ask:

Begum's work is also on display in Gallery 7 and in the stairwell going down to Gallery 8. Can you guess which ones they are? How are they similar/different to the works in Gallery 10? How does Begum's work in Gallery 7 compare to the other works in the display?

Can you see a fishing net? How has the artist made this into an artwork?

Look at the forms on the table. Please do not touch them!

What objects do you think they are inspired by? What do you think they are made from? Begum was inspired by Barbara Hepworth's sculptures when she made these artworks. Have you seen Barbara Hepworth's work when you have been looking round the gallery? What connections can you see?

GALLERY 6: TEACHER NOTES

PATRICK HERON

This exhibition stretches from Heron's paintings from 1943 until 1996, showing the full evolution of his vibrant abstract language. The show is approached as an immersive exploration of his vision, encouraging the viewer to enjoy the simple act of looking.

"Looking at something – anything – is more interesting than doing anything else, ever." – Patrick Heron

From the mid-1940s until the end of his career Patrick Heron's approach to painting derived from his and the viewer's direct visual response to the world. In his painting, Heron created and manipulated flatness, space, colour and line to recast his experience of the world, completely alive to what he saw. Heron believed that all painting is abstract and that it was the composition, the structural organisation of the picture, as well as the changing forms of painting that communicate its subject.

Instead of presenting a chronological unfolding of Heron's work, the exhibition is arranged so that his consistent attitude to painting can be unlocked. Four interrelated compositional **principles** are identified: the **unity** and 'autonomy' of a painting; the significance of its **edges** or frontiers; the explicitness or particular shift of **scale**; the achievement of balance through **asymmetry** and a continual re-complication of the composition. Binding this altogether was a deeply felt understanding that **colour** was the subject and material of painting and that this communicated the emotion and sensuality.

Questions to ask:

This exhibition is all about **exploring painting through looking**.

Patrick Heron said that "**Looking at something – anything- is more interesting than doing anything else**". Take time to **look carefully at Heron's artwork** as you go round the exhibition. The longer you look, the more you will see...

Patrick Heron's paintings are **abstract**, this means that his paintings don't reference the real world but use **shapes, colours, forms** and **lines** to create an effect. Think about this as you look at his work.

What do you think the artist Patrick Heron was most interested in when creating his paintings?

How do his paintings make you feel? Can you explain why they make you feel like this?

Consider the **marks** and **shapes** that Heron used. He repeated many marks and shapes in his paintings throughout his career. Look out for them as you explore the gallery.

NAME: _____

INTRODUCTION: ACTIVITY SHEET



What do you think Patrick Heron was **looking** at most when creating these paintings?
Circle the words below that you feel best answer this:

LIGHT

COLOUR

COMPOSITION

SHAPE

SPACE

LINE

PATTERN

TEXTURE

OBJECTS



Patrick Heron

The Piano: 1943

1943

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Can you find *The Piano: 1943*?

Clue: it is a small work by a big purple and blue painting.

In the space below make a **list** of all the items you can **see** in the picture.

UNITY OF THE WORK: TEACHER NOTES

Patrick Heron declared that:

‘The picture is not the vehicle of meaning: the picture *is* the meaning.’

His work stems from this belief of painting not being dependent on external references for its meaning: the link between the form of the painting and its impact on the viewer is not dependent on describing the world beyond. Meaning for Heron was achieved through his emphasis on the painted surface as an all-over interconnected and unified visual field. Balance in the composition of work, the position of forms and their visual effect together, was arrived at through the resolution of a play of differences in colour, light and space. One aspect of this strive for unity was his belief that the traditional distinction between figure and ground does not exist – each colour-shape or area however large or small, is as important within the painting as any other.

Focal Point: A focal point is the area of emphasis around which the rest of a painting is centred and which pulls the viewer’s eye into the painting.

Questions to ask:

Patrick Heron believed that every mark, shape and colour, however small, was as important within the picture as any other. Which painting in this section do you think best shows this? Can you explain why you feel it is a good example of this?

What are **Complementary Colours**?

Follow up activities:

Take students on a walk through a park or woodland. Make sketches of shapes you see. Collect colours that you see. Look at the surfaces and textures around you – make rubbings. Back in the classroom, ask the children to recreate their walk (create a ‘map’) adding in the shapes, colours, textures that they found along the route. There shouldn’t be any one particular **focal point** as all the marks and colours that are used are equally important to the picture.

UNITY OF THE WORK: ACTIVITY SHEET

Patrick Heron believed that each colour, shape or area, however large or small, is as important within the painting as any other.



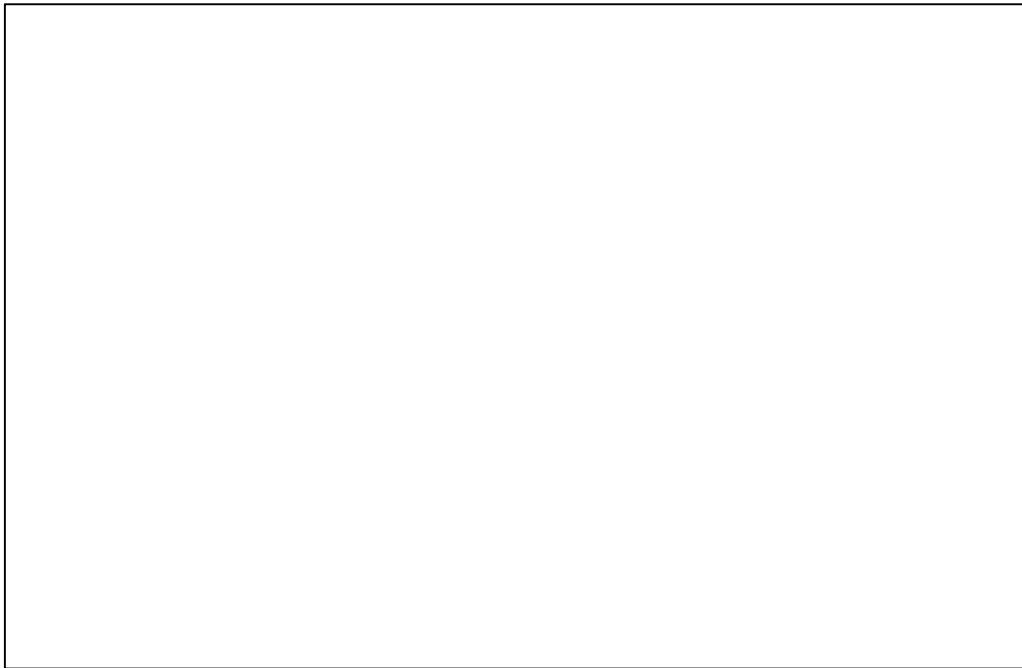
Look carefully at all the paintings in this section.

Find the painting titled *10-11 July : 1992*

What do you think inspired this painting?
What can you **see** in the picture that makes you think this?

Write your answers in the space opposite.

Make a **copy** of the picture in the space below.
Look carefully at all the different **marks** Patrick Heron has used.



Write down **one** painting in this room that uses
Complementary Colours:

Which **pair/s** of complementary colours have been used in the picture you have chosen?

Can you remember the
complementary colour pairs?
(See Gallery 2 Activity)

EDGES: TEACHER NOTES

Throughout his life, Heron emphasised the importance of a painting's edges by consistently having a lot of activity at the edges of his paintings. He did this because he felt that it is at the edges of the painting where our visual understanding switches out of the language of painting and back to the three dimensions of the real world. The boundaries where one colour-shape sits alongside another provide a different kind of 'edge-consciousness'. For Heron, the edges of a painting were 'the springboard for all compositional reality'.

This containment is about looking – our eyes dance around a painting's surface to continually encounter its edges that then bounce them back into the composition. In this way, the edges define and provide balance to the asymmetrical structure of his paintings, and so also determine the internal 'explicitness of scale' that he saw as essential.

Composition: is the placement or arrangement of visual elements in a work of art. The term composition means 'putting together'.

Elements of Art and Design: Line, Shape, Colour, Texture, Form and Space.

Principles of Art and Design: Balance, Contrast, Emphasis, Movement, Pattern and Rhythm

Questions to ask:

Look at the painting titled *Christmas Eve: 1951*. Can you see the cat? How many people can you see in the picture? Who do you think they might be? What can you see on the tables? What can you see at the edges of the painting?

Follow Up Activity

Talk to the students about composition and how Patrick Heron liked to work from the edges of the picture frame.

Ask the children to create compositions, using only simple shapes that they draw starting from the edges of the paper.

These can be painted – patterns/marks can be added to some of the shapes or to the background.

EDGES: ACTIVITY SHEET

NAME: _____

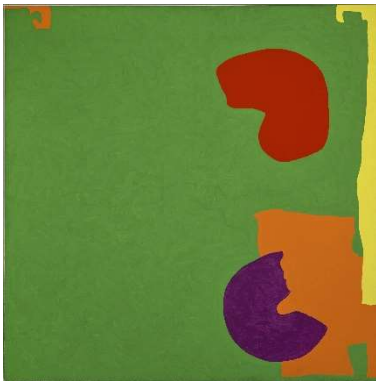


Patrick Heron believed that the **edges** of a painting were very important.
Look carefully at the work in this room.

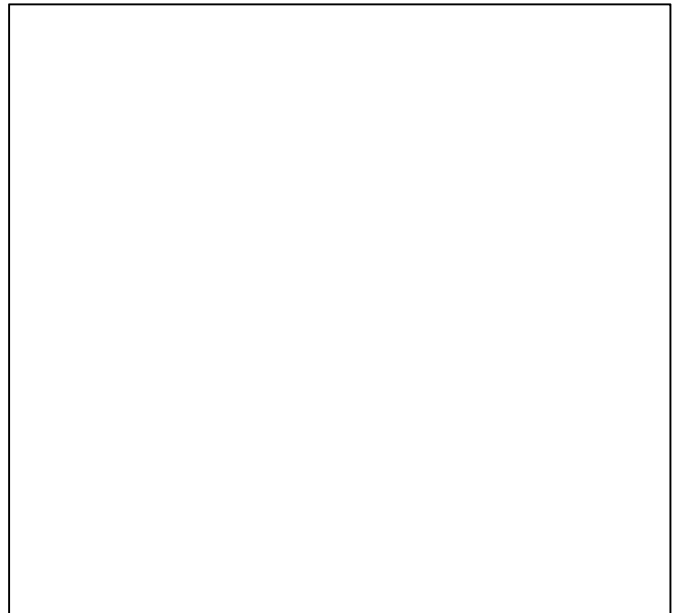
Can you see how Patrick Heron has used the **edge** in these paintings?

In the space below **draw** a copy of one of the paintings that you feel draws your attention to the **edge** of the picture.

TITLE: _____ DATE: _____



Patrick Heron
Square Green with Orange, Violet and Lemon :
1969
1969
Private collection
© Estate of Patrick Heron. All Rights Reserved,
DACS 2018



Look at the painting called *Square Green with Orange, Violet and Lemon* : 1969
Can you see how the shapes come from the edge of the picture? In the space next to this,
draw your own design using simple shapes that start from the edge of the picture frame.

EXPLICIT SCALE: TEACHER NOTES

For Heron the traditional four edges of a painting define its compositional structure. Because each element within a painting's composition relates physically and perceptually to these edges, their scale is also determined by these relationships. Scale for Heron is about quantities and intensities of colour as well as the differing size and relationship of one shape to another. Balance is often created through a bunching of forms along an edge and the expansiveness of a large area of colour. It is also about seeing a painting in a way that allows for the discovery of different relationships between its basic elements as the eye moves from shape to shape, and between brushstrokes while comprehending the painting as a whole. The internal sense of scale that is held in the painting is only discovered through looking over time.

SCALE: refers to the size of an object (a whole) in relationship to another object (another whole).

QUESTIONS TO ASK:

Who can tell me what **scale** means in art?

Can you give me an **example** as to how Patrick Heron has used **scale** in his paintings?

FOLLOW UP ACTIVITY:

Working in small groups or pairs.

Give the children 2 or 3 large coloured paper shapes (geometrical shapes), and a variety of smaller coloured shapes (a mixture of geometric and organic shapes – they can cut their own if appropriate).

On a large rectangular or square background (large coloured card or a large table top) ask the children to play with arranging the shapes in a variety of different compositions.

Photos can be taken of the compositions as they create them.

Ask the children to make at least 4 compositions before settling on the one they think works best.

You can adjust the compositions by restricting the amount of shapes they can use at any one time.

NAME: _____

EXPLICIT SCALE: ACTIVITY SHEET



Look at all the works in this room

What is the painting called?

TITLE: _____

DATE: _____

Can you **find** a painting that uses **small and large** shapes and different **intensities** (or strengths) of the same colour?

Draw a **sketch** of it in the space opposite.

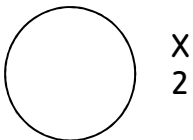


Patrick Heron created **scale** in his paintings by using **large blocks of colour**. Can you find a painting in this room that uses a **large block of colour**?

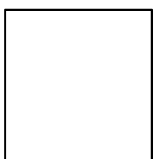
TITLE: _____

DATE: _____

In the **large** space opposite, use **only** the **small** shapes listed below to create a **composition** of your own by drawing the shapes near the **edges** of the picture frame.

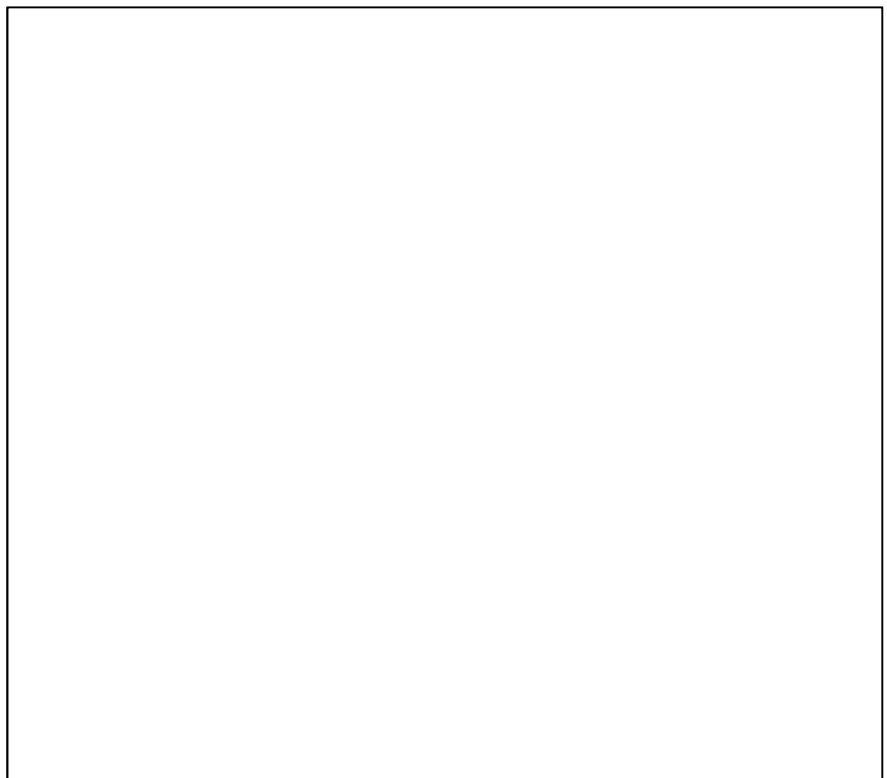


X
2



X
3

Add **colour** to your picture.

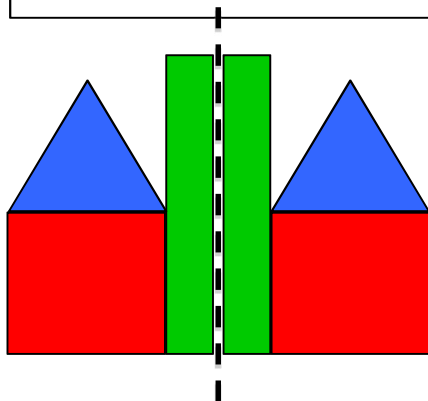


ASSYMMETRY AND RECOMPLICATION: TEACHER NOTES

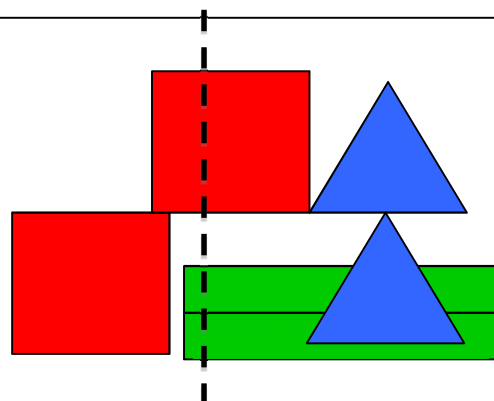
Compositional balance in Heron's painting is arrived at as one element in the painting plays off another. This balance is achieved predominantly through asymmetric arrangements that suggest a sense of disjointedness. This disjointedness or awkwardness within areas of the painting was described by Heron as a 'change of gear' or a quality of 'recomplication' in the work. It can be observed as much within the compositional dynamics of individual paintings as the relationship between one painting and another. It also encapsulates Heron's consistent approach to the question of painting over a career spanning five decades.

Asymmetry: a lack of equality between parts or aspects of something; a lack of symmetry.

Asymmetrical Balance: is achieved by the careful juxtaposition of different elements. For example, a large area of dull colour can be balanced out by a much smaller area of bright colour or a small, very complex shape, can be balanced by a large, simple shape.



Symmetrical Balance



Asymmetrical Balance

FOLLOW UP ACTIVITY:

Provide the children with 2 sets of a variety of shapes (geometric and/or organic)

Ask them to set them in a 'symmetrical' composition along a line of symmetry.

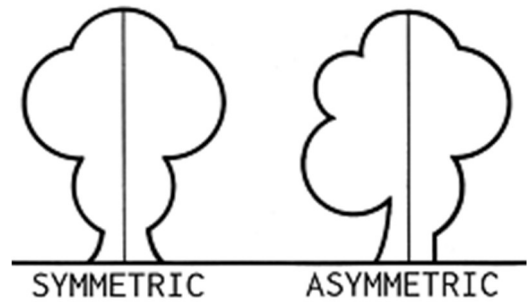
Ask them to then use the same shapes, but to create an 'asymmetrical' composition.

ASYMMETRY AND RECOMPLICATION: ACTIVITY SHEET



Patrick Heron uses **asymmetry** and carefully placed **small** and **large** shapes to help **balance** his paintings.

Can you **find** a painting that is **asymmetrical** and uses **small** and **large** shapes? Does the painting feel balanced?



Draw a copy of your chosen picture in the space below.



Patrick Heron

Red Garden Painting: June 3 - June 5 : 1985
1985

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TITLE:

Patrick Heron used **colours**, **shapes** and **repeated marks** in his work. Look together at his *Red Garden painting: June 3 – June 5 : 1985* and talk about what you can see.

In the space below sketch as many of the **shapes** and **repeated marks** you can **see** in this section. Make a **list** of the **colours** you can see. You can use everything you have found to create your own artwork.