

# TEACHER RESOURCE NOTES

## KS3-4

### MODERN ART & ST IVES

Opening 14 October 2017  
and

PATRICK HERON

19 May – 30 September 2018



**Patrick Heron**

*Square Green with Orange, Violet and Lemon :*

1969

1969

Private collection

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2018

# 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 © St Ives tv

To book a gallery visit for your group call 01736 796226 or email [stivesticketing@tate.org.uk](mailto: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.

## Discuss what a gallery is

What do you think is the purpose of a gallery?

Do galleries have a responsibility to show certain types of art? Should galleries show artwork that is controversial or may offend some people?

Who are galleries for?

Who chooses the artwork that is on display?

How do you think they choose which artists and artworks are shown?

Do you think that the artwork on display is meaningful to a diverse range of people?

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	Modern Art

## 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](http://www.tate.org.uk/learn/teachers/school-visit-tate-st-ives)

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

# WAYS IN: A FRAMEWORK FOR LOOKING

Some questions to ask:

## Exploring the object: what can you see?

- What is it? (Painting, collage, sculpture, film, textile, print, etc.)
- Is the work part of a **series**; does the artist paint/photograph/make this subject frequently?
- How do you think the artist has made the work? What **materials** and **processes** have they used?
- How is the work displayed? How does it relate to other work in the exhibition?
- What is the **scale** of the work and how does this affect our relationship to it?
- What tactile/surface qualities does the work have?

## 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? Where / When?
- Does the title tell you anything more? Explain.
- How does it feel to be in the gallery?

## Ideas and meaning: is there a story?

- What do you think the artist wants to communicate?
- Is it about real life? Explain?
- Is there a story or narrative in the work?
- Does it have a cultural, social or political meaning? Explain.
- Does it tell us about an issue or theme? If so what?
- Does it relate to our lives today? How?
- Does the title affect the meaning of the work? How?

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

- Is the work about a particular place or person? Explain.
- 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? Explain.
- Does the work say anything about our society? Explain.
- Does the work relate to a particular period in history? Explain.

# 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 objects can you recognise in the works?

Which is your favourite artwork? Why?

Which artwork do you like least? Why?

The exhibition curator suggested that MODERN ART AND ST IVES should be a 'platform for dialogue'. What do you think this means?

# GALLERY 1: ACTIVITY SHEET

## MODERN ART AND ST IVES



**Look** at all the artworks in this room...

They are all by modern artists who lived or worked in and around St Ives during the last century.

Choose two artworks that you feel have a connection with each other.

Artist: \_\_\_\_\_ Artist: \_\_\_\_\_

Title: \_\_\_\_\_ Title: \_\_\_\_\_

What connections  
can you see?

What interests you  
about these  
artworks?

How do these  
artworks explore  
**modern art**?

Make a careful sketch below of one of the artworks you have chosen.

Does sketching  
the artwork  
change the way  
that you see it?

## 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

Think about the challenges that we face politically at present. Create a non-representational piece of work that reflects emotions/feelings of our time.



# GALLERY 2: ACTIVITY SHEET

NAME: \_\_\_\_\_

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

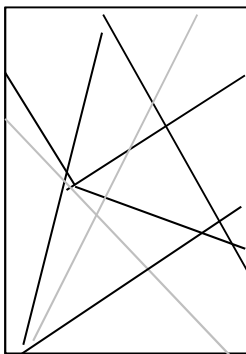


**Look** at all the artworks in this room. They explore a range of styles and ideas that concerned modern artists between the first and the second World Wars.

In the 1920s artists like **Barbara Hepworth, Ben Nicholson, Christopher Wood** and **Alfred Wallis** were exploring a more **direct response** to the world. What do you think this means and can you find an example of this in the artworks in Gallery 2?

Find the 3 Dimensional artworks in this gallery. What words would you use to describe their form and surface texture?

**DRAW** your favourite 3 D artwork in this space:



**Find** Paule Vézelay's *Lines in Space No.34* 1954. How does it relate to works by Nicholson, Mondrian and Moss, also in this gallery? What do you think the artists were exploring?

In the box below, **create** your own drawing using only **lines**. Try to vary the thickness and weight of the lines

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

Artist: \_\_\_\_\_

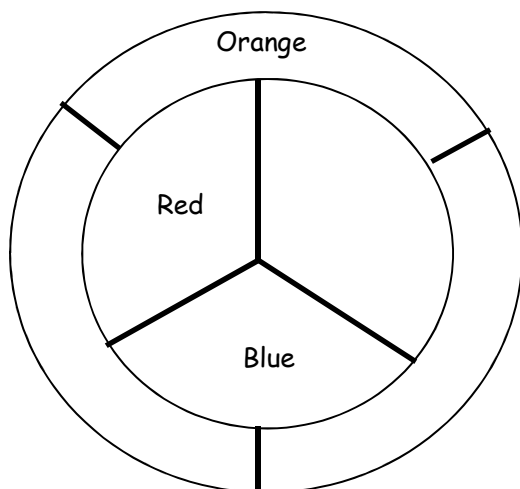
Title: \_\_\_\_\_

Date: \_\_\_\_\_

# GALLERY 2: ACTIVITY SHEET

NAME: \_\_\_\_\_

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



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.

How many artworks in this gallery have one or more complementary pairs?  
**DRAW** your favourite example in the box. Why have you chosen this artwork?  
opposite:

Artist: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_



Can you **find** *Black Landscape* 1939-40?  
Look carefully at the artwork.

How would you describe the atmosphere  
of this painting?

When was *Black Landscape* painted?  
How do you think the threat of World  
War II may have influenced this  
work?

## 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).

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?

Why do you think the artists have used limited palettes?

#### 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



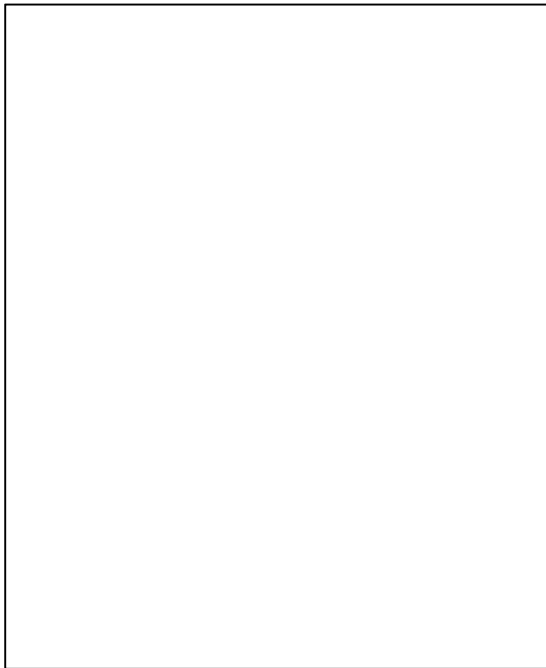
**Look** at all the artworks in this room....

Find Peter Lanyon's *West Penwith* 1949.  
Describe the **colours** you can see:

What **viewpoint** do you think the artist has painted  
this from?

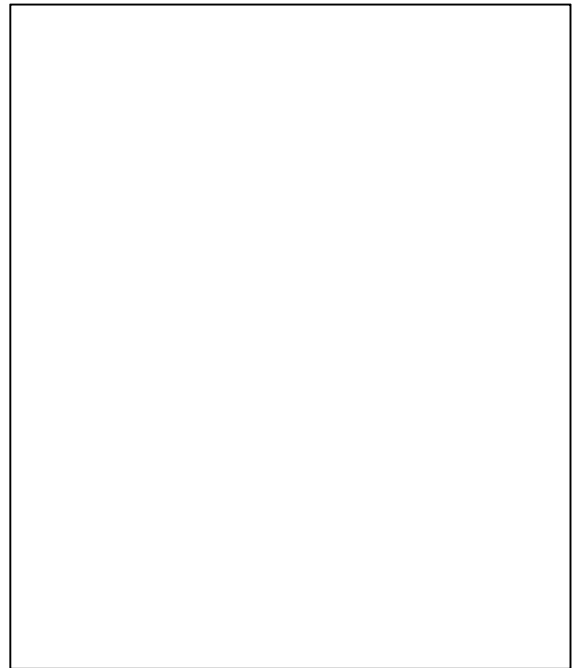
Can you find another  
painting of **West Penwith**?  
How does it compare with  
Lanyon's artwork?

Find the two sculptures called *Construction*. Make a sketch of each one below and  
discuss any similarities and differences between them.



Artist:

Title:



Artist:

Title:

## GALLERY 4: TEACHER 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.

**Casting:** an object made by pouring molten metal or other material into a mould.

#### Questions to ask:

What material has been used to make the sculptures in this room?

How do the sculptures differ in appearance and feeling from those found in Gallery 3?

How do you think the artists made these sculptures?

Discuss what you think the artists in this gallery are exploring through their work.

Working with the theme of **movement**, think of shapes that could reflect the theme. Cut the shapes from card and assemble them as a sculpture. The individual shapes can be coloured or sprayed as one colour. They could also have moving parts. Try using different materials to make your constructions.

# 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....

Look at the different 3 D representations of heads in this gallery.

What material have the artists used?  
Which 'head' interests you the most? Why?



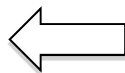
© Karel Appel Foundation

Sketch your favourite 3D artwork in this space:

Title: \_\_\_\_\_

Artist: \_\_\_\_\_

Date: \_\_\_\_\_



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

Artist: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Describe how you think the artist has created the idea of **movement** in this picture:

**Look** at and Alberto Burri's *Sacco e rosso* 1954. Burri described his work as 'a freedom attained'. What do you think he meant by this? How does his work compare to Wilhelmina Barns-Graham's *Red Form* 1954, Sandra Blow's *Space and Matter* 1959?

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## 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 paintings. What **viewpoint**  
 do you think Lanyon has used in the works?

\_\_\_\_\_

Make a careful copy of *Composition 1950* in  
 the space below.

Find Nicolas de Stael,  
*Composition 1950*.  
 What similarities and  
 differences can you see  
 between this painting  
 and Lanyon's work?

What **monochromatic**  
 colour scheme has Nicolas  
 de Stael used in his  
 painting?

Look at Patrick Heron's *Azalea Garden, May 1956*. How has the artist used the  
 relationships between colour and space in his work?

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## 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 and the artists' use of shape.

A large, empty rectangular box with a thin black border, intended for sketching shapes.A large, empty rectangular box with a thin black border, intended for composing artwork using geometric shapes.

In the space above, **compose** your own artwork using only **geometric** shapes.

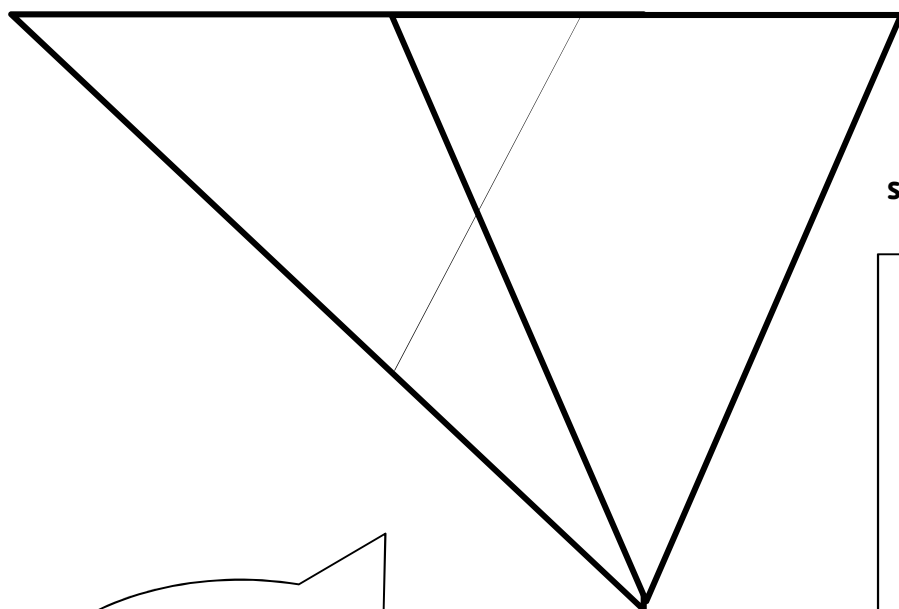
NAME: \_\_\_\_\_

## GALLERY 7: ACTIVITY SHEET

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

Look at Sir Terry Frost's, *Black, White and Yellow* 1974?

What connections can you see between this artwork and those by Herrera, Bell and Li Yuan-dia?



In the box below make a **sketch** of the work *Poem* 1963?

**Look** at Trevor Bell's *Calshot* 1970 and the shapes Bell has used. What do you think inspired him to make this piece of work?

What **relationships** can you see between Li Yuan-dia's *Poem* 1963 and Hepworth's *Maquette Three Forms in Echelon* 1961?

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## 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 students 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.

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:

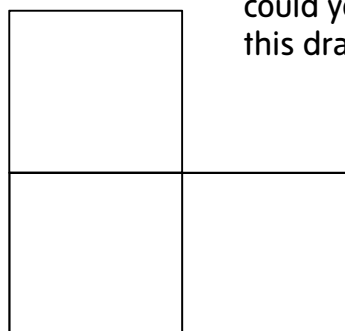
A large, empty rectangular box with a thin black border, intended for a drawing.

Look at David Annesley's *Godroon* 1966

Godroon means one of a set of convex curves or arcs joined at their ends to form a decorative pattern.

The sculpture was partly inspired from sketched made on graph paper.

Create a curved shape that repeats in all three boxes. How could you develop this drawing further?



## GALLERY 8: ACTIVITY SHEET

### MODERN ART AND ST IVES: NEW DIRECTIONS AFTER 1960

**Find** *Meander 1* 1967. Who painted it? \_\_\_\_\_

**What** do you think has **inspired** the artist to make this picture?

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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 Lubaina Himid's *Between the Two my Heart is Balanced* 1991.

How has the artist used **colour** and **mark making** in this work?

**Create** a story about these two ladies and write it below, or share it with a partner.

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## 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.

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## 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?

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. Discuss any connections you can see.

Begum's, *Works on Paper* were inspired by time-lapse videos that the artist made of light moving across Porthmeor Beach. Look carefully at the colours and discuss any connections you can 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 of all visual experience.

#### 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.



## 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 said: 'The picture is not the vehicle of meaning: the picture *is* the meaning.' Look at the work in this section. What do you think he meant by this statement?

Heron used a play of differences between **colour**, **light** and **space** in his work to achieve balance in his compositions. Discuss this idea in relation to the paintings in this section.

### Follow up activities:

Ask the students to go on a walk (a journey) 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 students 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.

NAME: \_\_\_\_\_

## 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.

TITLE:

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DATE:

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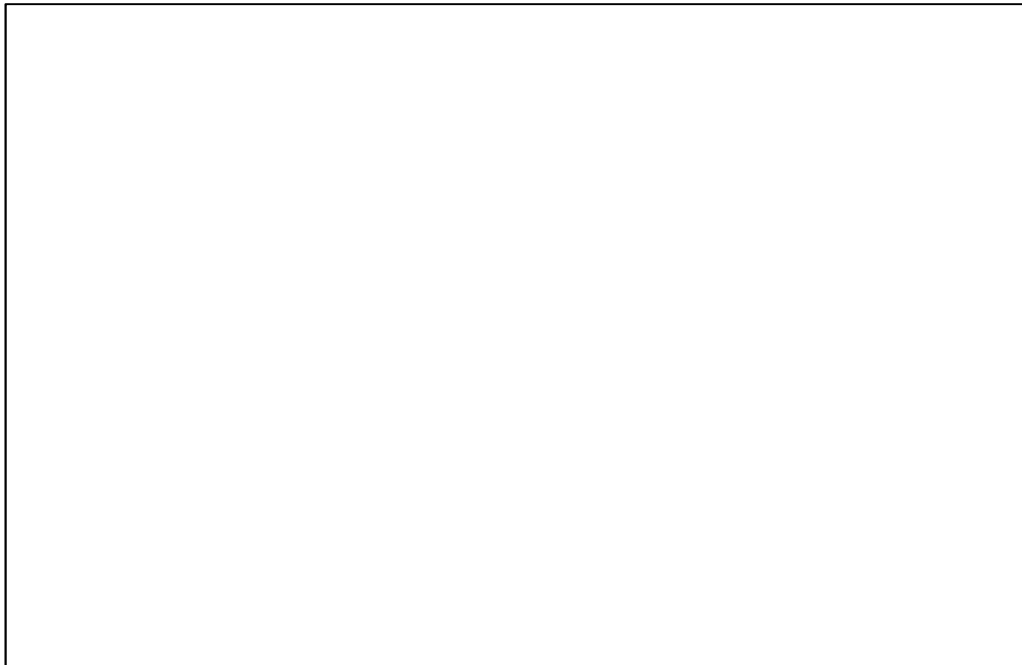
Which painting in this room do you feel best shows this? Explain **why**?

**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**:

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What impact does the use of complementary colours have?

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## EDGES: TEACHER NOTES

Throughout his life, Heron emphasised the importance of a painting's edges by consistently high levels of activity in these areas. 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:

When discussing Heron's work, the Exhibition Curator said that: 'the boundaries where one colour-shape sits alongside another provide a different kind of 'edge-consciousness'. What do you think the Curator means by 'edge consciousness'?

Why was Patrick Heron so interested in the painting's edges? To what effect has he used **Edges** in his work?

### 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 students to create compositions 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.

# THE EDGE: ACTIVITY SHEET

NAME: \_\_\_\_\_

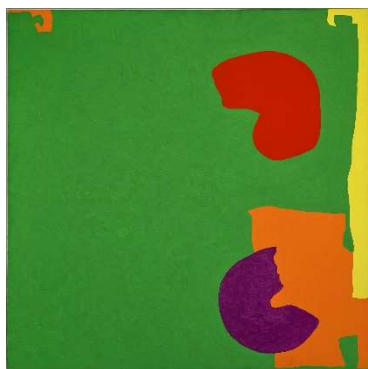


Patrick Heron believed that the edges of a painting were very important.  
**look** carefully at the work in this section.

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

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

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*  
In the space next to this, **draw your own design** using simple shapes that draw attention to **edges**. Add colour.

## 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:

What do we mean by **scale** in Art?

Can you give an **example** as to how Patrick Heron has used **scale** in his paintings? Think about colour and brushstrokes as well as size and shape.

### FOLLOW UP ACTIVITY:

Working in small groups or pairs.

Give the students 2 or 3 large coloured paper shapes (geometrical shapes). Ask them to cut a variety of smaller coloured shapes from other coloured paper (a mixture of geometric and organic shapes). On a large rectangular or square background (large coloured card or a large table top) ask the students to arrange the shapes in a variety of different compositions.

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

# EXPLICIT SCALE: ACTIVITY SHEET

NAME: \_\_\_\_\_



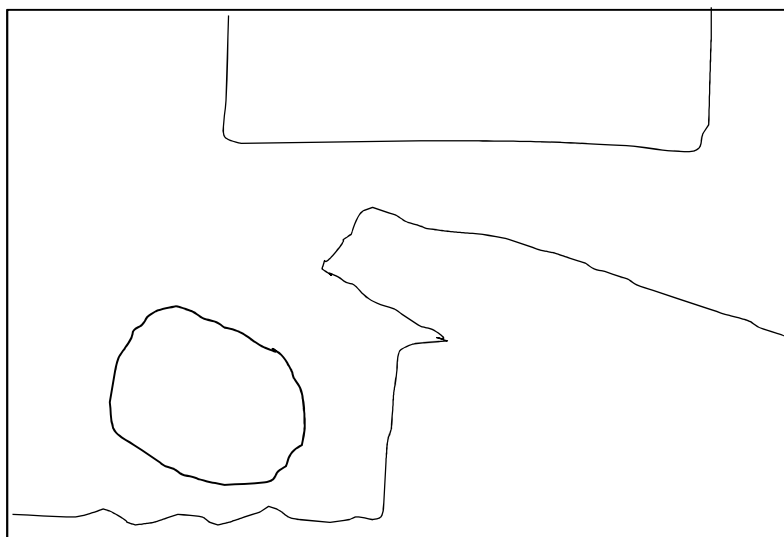
**Look** at all the works in this room ....

Patrick Heron created **scale** in his paintings by using large blocks of colour and by the contrast of colours. Can you **find** a painting in this room that you feel best demonstrates this use of **scale**?

TITLE: \_\_\_\_\_

DATE: \_\_\_\_\_

Why do you feel this is a good example?



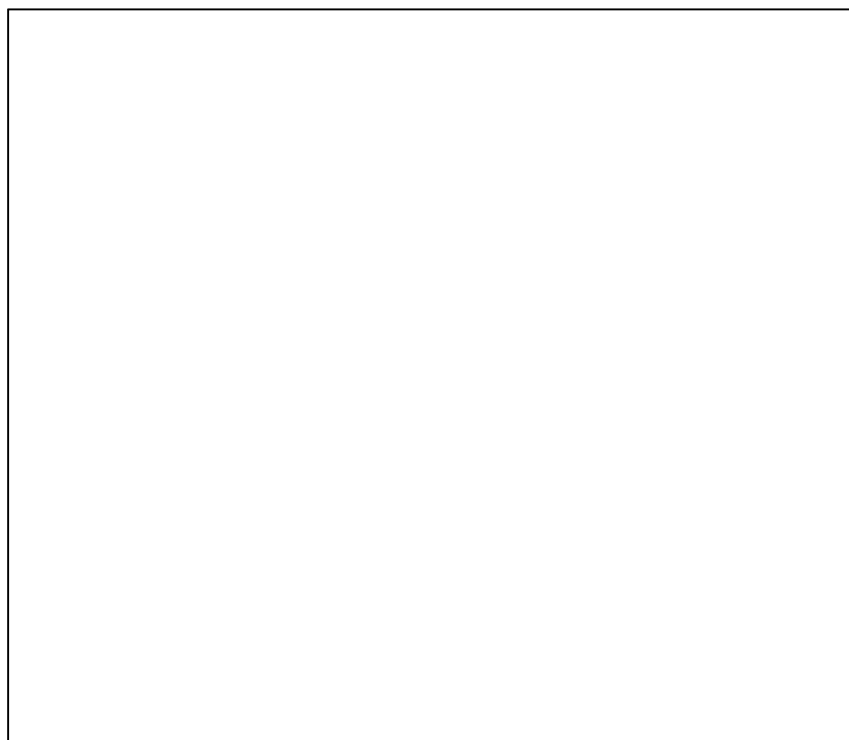
**Find** the painting that has these shapes in the background:

TITLE: \_\_\_\_\_

DATE: \_\_\_\_\_

Look carefully at the painting and draw in the missing **shapes** and **lines**. What does the use of these **shapes, marks and lines** achieve.

In the space opposite **create** your own **composition** in **response** to the artwork you can see in this room. Consider **scale, edge** and the relationships between the **shapes, marks and lines** that you use.

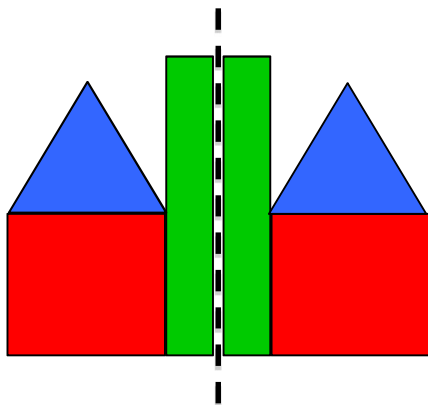


# ASSYMMETRY AND RECOMPLICATION: TEACHER NOTES

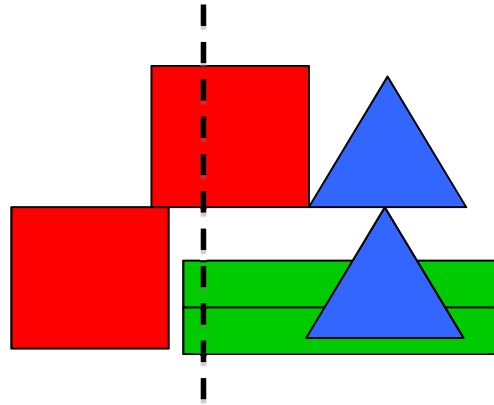
Compositional balance in Heron's painting is arrived at as one element in the painting plays off another. This balance is achieved predominantly through asymmetric arrangements that suggest a sense of disjointedness. This disjointedness or awkwardness within areas of the painting was described by Heron 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:

Using a variety of SHAPES,

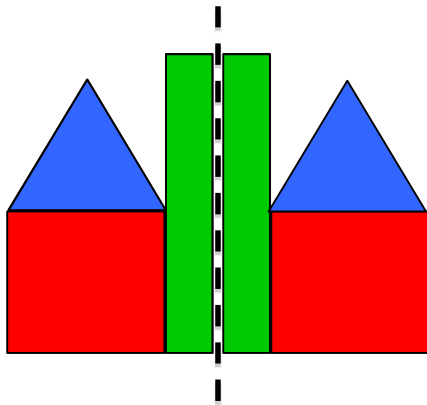
Ask the students to create a 'symmetrical' composition along a line of symmetry.

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

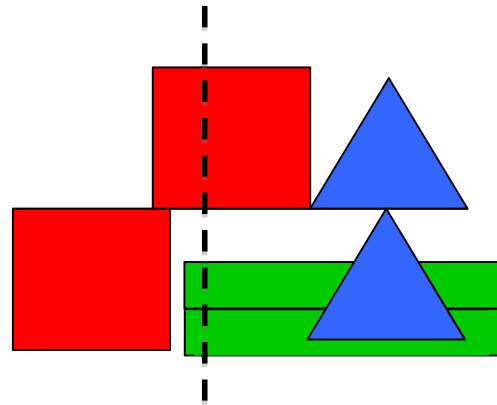
Discuss the works they have created and explore the idea of **balance** within an artwork. What does this mean? How is it created?

How did Heron achieve balance in his work through his use of asymmetry?

## ASYMMETRY AND RECOMPLICATION: ACTIVITY SHEET



Symmetrical Balance



Asymmetrical Balance



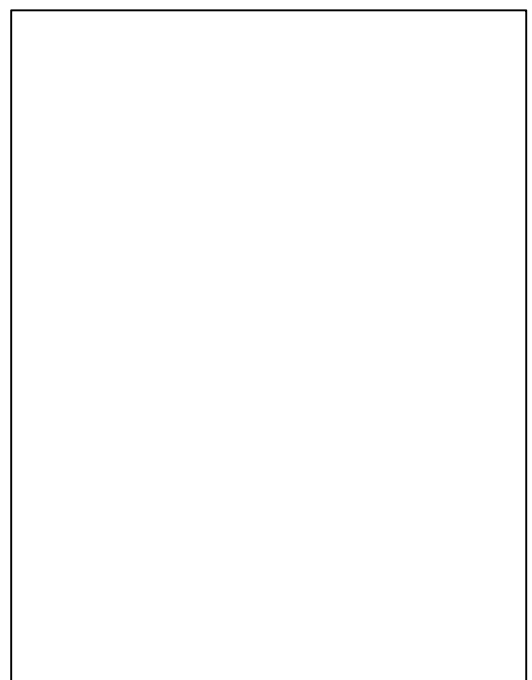
**Look** at all the paintings in this room.

In the space below make a **sketch** of a **painting** that you feel best illustrates an **asymmetrical** composition, where one element plays off another. Why have you chosen this work?

TITLE: \_\_\_\_\_

DATE: \_\_\_\_\_

In the space below sketch some of the **shapes** and **repeated marks** you can see used in this section. Create your own asymmetrical composition using these marks and shapes.



*In Black Painting with Emerald Disc:  
March 1960, how has Patrick Heron  
**balanced** the composition?  
How do the forms in this painting  
compare to those in Big Complex  
Diagonal with Emerald and Reds : March  
1972 – September 1974*