TEACHER RESOURCE NOTES: KS1- 2

MODERN ART & ST IVES

Opening 14 October 2017

and

VIRGINIA WOOLF: AN EXHIBITION INSPIRED BY HER WRITINGS

10 February – 29 April 2018



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

wbg Charitable Trust

This resource has been generously supported by The Wilhelmina Barns-Graham Trust

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 and 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 you 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!



☐



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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.

VIRGINIA WOOLF: AN EXHIBITION INSPIRED BY HER WRITINGS

GALLERIES 5 & 6

This exhibition is inspired by the work of celebrated author and pioneering feminist Virginia Woolf (1882–1941). The house and the ocean and landscape beyond it are repeatedly called upon in her writing, which regularly depicts a dynamic connection between rooms and houses, and land and sea. This exhibition is structured in the same way, exploring different perspectives on landscape and public life; domesticity, the home and the private self, with works by over 80 artists from 1854 to the present day.

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

After GALLERY 10 move on to VIRGINIA WOOLF: AN EXHIBITION INSPIRED BY HER WRITINGS, in GALLERIES 5 & 6

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

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



LOOK at all the artworks in this room…

They are all by artists who lived or worked in and around St Ives last century. The style of their work is called Modern Art.

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 ……

This activity sheet can be photocopied

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?

_____

_____

_____

_____

_____

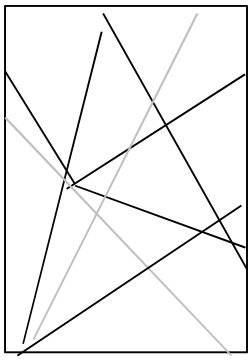
How many **3 DIMENSIONAL** pieces of work can you find in this gallery? Pick your favourite and then c**ircle** the words you think best describe it.

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 Vezelay'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:_____

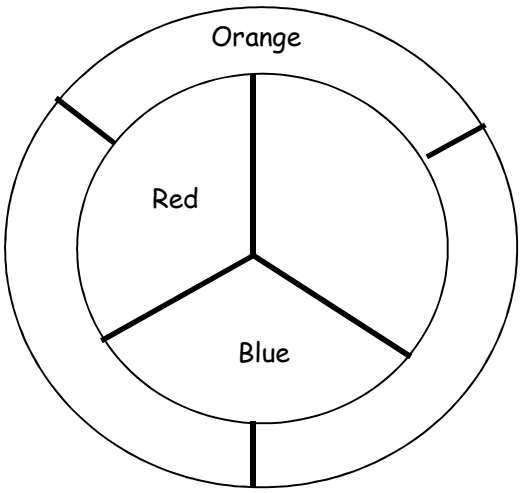
Date:_____

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NAME:_____

GALLERY 2: ACTIVITY SHEET

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?

This activity sheet can be photocopied

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

This activity sheet can be photocopied

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 Bradue 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?

NAME:_____

GALLERY 4: ACTIVITY SHEET

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

LOOK at all the works in this gallery….

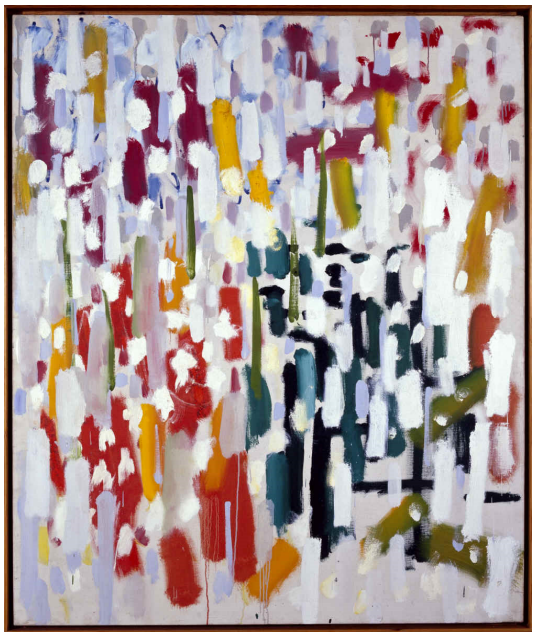
What a lot of heads!
How many can you find?
What are they made from?
What do you think they are thinking?

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?

_____

This activity sheet can be photocopied

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_____

This activity sheet can be photocopied

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.

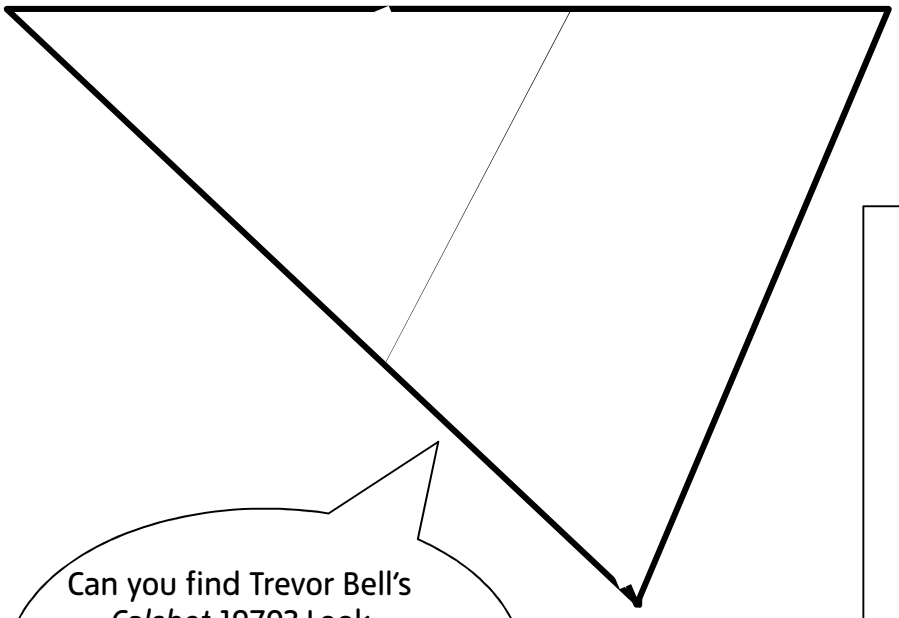
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Can you **find** *Black, White and Yellow* 1974

Who painted it? _____

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

_____



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

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

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

_____

This activity sheet can be photocopied

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?

This activity sheet can be photocopied

GALLERY 8: ACTIVITY SHEET

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:

This activity sheet can be photocopied

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. To connect with the launch of the new *Modern Art and St Ives* displays, this first in-focus room brings together a film by French contemporary artist Pierre Huyghe (born 1962) and a painting by Alfred Wallis (1855–1942). Both artists highlight in their work the role of shared imagination in the development of ideas about place.

VOYAGE TO LABRADOR

Retired St Ives fisherman Alfred Wallis began painting following the death of his wife in 1922. At the dining table in his cottage, he recreated his journeys at sea with house paint and cardboard to hand. *Voyage to Labrador* c.1936 is an intense night scene of a boat steaming past icebergs on the edge of the Arctic Circle.

In 1937, critic Adrian Stokes commented on how genuinely Wallis, as an untrained painter, described his experiences: 'he has been a fisherman all his life, accustomed to conceive the sea in relation to what lies beneath it, sand or rock and the living forms of the fish'. Wallis's life and legacy, however, has been subject to certain dispute. Although records confirm Wallis was a registered merchant seaman who sailed from Newfoundland in 1896, oral histories remaining long after his death questioned his memories of deep-sea tours, or whether he was at sea at all.

A JOURNEY THAT WASN'T

A Journey that Wasn't by Pierre Huyghe is a film that splices footage of an expedition to the Antarctic Circle with shots of a concert held on an ice rink in Central Park, New York. Huyghe is interested in the slip between reality and fiction that can occur in the format of a documentary. In this film, which records a search for new Antarctic islands, he combines both real and staged trips.

The actual discovery of the depicted 'Idleness Island' becomes debatable as differing accounts from the artist and crew call into question how the location footage was shot. Huyghe also asks if it is possible to present a believable account of a faraway place that is so often alien to the location it is subsequently viewed from.

Questions to ask:
Look at Wallis' *Voyage to Labrador* and the film, *A Journey that Wasn't* by Pierre Huyghe:
Why do you think these two artworks been put in the same gallery?
Can a film be an artwork?
What do you think the film is about?
Can you see a penguin?

Due to the darkness of Gallery 10 we have not created an activity sheet. Please enjoy the film and use the questions above to provoke a discussion.

GALLERIES 5 & 6: TEACHER NOTES

VIRGINIA WOOLF: AN EXHIBITION INSPIRED BY HER W NAME:_____

This exhibition is inspired by the work of celebrated author and pioneering feminist
family spent every summer at Talland House
she could see Godrevy Lighthouse across
nowned novel

GALLERY 6: ACTIVITY SHEET

VIRGINIA WOOLF: AN EXHIBITION INSPIRED BY HER WRITINGS

Can you find the section: LANDSCAPE AND PLACE

For Woolf, St Ives and Talland House were where, for the duration of her life, she identified happiness and her stimulation to write. The house and the ocean and landscape beyond it are repeatedly called upon in her writing, which regularly depicts a dynamic connection between rooms and houses, and land and sea. This exhibition is structured in the same way, exploring different perspectives on landscape and public life; domesticity, the home and the private self, with works by over 80 artists from 1854 to the present day.

Using Woolf's writing as a lens through which to explore feminist perspectives on these themes, the exhibition follows Woolf's notion that creative women 'think back through our mothers.' It draws attention to the many connections between Woolf, her contemporaries and those who share an affinity with her work – whether such connections are tangible, anecdotal, geographic or proposed.

LANDSCAPE AND PLACE
Artists in this section have explored and experimented with depictions of landscapes, portraying them variously as wild and open, safe and sheltering, or imbued with personal histories.

STILL LIFE, THE HOME AND 'A ROOM OF ONE'S OWN'
This section of the exhibition explores the numerous ways in which artists and designers have approached the idea of the room. These artists used still life painting to depict the outside world, when landscape painting was not seen as acceptable for women to do.

THE SELF IN PUBLIC
This section of the exhibition presents the many ways in which artists have chosen to present themselves in public from the late nineteenth century to today, not through the male gaze but their own.

THE SELF IN PRIVATE
This final section of the exhibition explores the numerous ambitions, desires, concerns and private contradictions of artists who have followed a similar path to Woolf when representing their thoughts and emotions as contradictory and various. As Woolf did in 'Orlando', it explores the idea of a multiplicity of selves.

Questions to ask:

- Who was Virginia Woolf? What are the connections between her and these artworks?
- Why do you think that the curator has wallpapered a wall in a gallery?
- Why do you think that no male artists are represented in this exhibition?
- It's tempting to touch the artworks, but please don't! Why do you think we ask visitors to not touch them?

This exhibition contains some images of an adult nature.
Photography is not permitted in this exhibition.



Dame Laura Knight, R.A., R.W.S. (1877-1970)
The Dark Pool 1908 - 1918
Laing Art Gallery, Newcastle
© Reproduced with permission of The Estate of Dame Laura Knight DBE RA 2018. All Rights Reserved

What do lady is t has the

Can you find *The Cruel Sea* 1967 and *A Green Sea* 1918 also by Laura Knight. How does the **perspective** that the artist has used make you feel?

Can you find the section: STILL LIFE, THE HOME AND 'A ROOM OF ONE'S OWN'

Look at all the artworks. In what different ways have the artists shown **rooms** that mean something to them. **Draw** your favourite artwork in the frame. Why did you choose this work?

Artist:_____

Title:_____

Date:_____

NAME:_____

GALLERY 6: ACTIVITY SHEET

VIRGINIA WOOLF: AN EXHIBITION INSPIRED BY HER WRITINGS



Can you find the section: THE SELF IN PUBLIC

Look at the portraits on the wall. Can you guess which of these ladies was a stuntwoman, a wrestler and the first ever female strong woman?

Can you find the **big eye**!

What has the artist made it into? What is it made of?

Can you **draw** it in the space below:

Can you find the **suffragette** game? Clue – it's near a teapot. Who were the suffragettes? Why do you think that they would be represented in this exhibition?

Can you find the section: THE SELF IN PRIVATE ?

These artists have created artworks showing their **thoughts** and **emotions** and how they feel inside. A lot of these artworks are **surreal** or **abstract**.

Try drawing a picture that shows **how you feel**. It may not look like a person at all!

This activity sheet can be photocopied