

Teacher Resource Notes – KS1-2

William Scott & Peter Fraser

26 January 2013 – 6 May 2013

These notes are designed to support KS1-2 teachers in engaging students as they explore the art work. In addition to factual information, they provide starting points for discussion, ideas for simple practical activities and suggestions for extended work that could stem from a gallery visit.

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

Season Overview

This season Tate St Ives is showing the photography of Peter Fraser, and still life, landscape and nude paintings by William Scott. These are two separate shows running in parallel.

Peter Fraser

Peter Fraser was born in Cardiff in 1953. He has been at the forefront of contemporary photography since the 1980s and was one of the first British photographers to work exclusively in colour. He started exhibiting in 1982 and was short-listed for the Citigroup Photography Prize in 2004. Fraser started a civil engineering degree before deciding to study photography at Manchester Polytechnic 1972-76. The 1970s and 80s saw a new culture in photography as an art form emerge in the UK, inspired by the work of American photographers such as William Eggleston. Fraser, along with contemporaries like Martin Parr and Jem Southam, moved away the black and white social documentary style which prevailed in the UK at the time.

Fraser's work focuses on the 'materiality' of the world, inspired by a strong interest in how and why human hands shape raw materials. His photographs are found still lifes: he focuses in on the enigmatic objects he finds, revealing the edges, minutiae, strangeness and incidental beauty of the visible world. The journey is an important part of the creative process to Fraser. From his early travels around Britain as a student to his trip to Memphis to visit William Eggleston, the journey has formed an important part in the evolution of his investigative, almost forensic style.

William Scott

Born in Greenock, Scotland and raised in Enniskillen, Northern Ireland, Scott trained at the Royal Academy Schools in the early 1930s before briefly moving to Cornwall then Brittany to establish an art school. After the Second World War, he became Senior Painting Master at the Bath Academy of Art. Whilst there he maintained close ties with artists in St Ives, and was one of the first British painters to make links with the emerging New York School. By the 1960s, Scott was exhibiting regularly in Europe and America, representing Britain at the Venice Biennale in 1958 and Sao Paulo Biennial, Brazil in 1961.

Across a career spanning six decades Scott produced an extraordinary body of work that has secured his reputation as one of the leading modern British painters of his generation. As a painter Scott developed a unique style that pushed the boundaries of abstraction and figuration. He merged the three genres together to form paintings that are often landscapes, still lifes and nudes at the same time.

Visiting Groups information

There is one **nude** on display in Upper Gallery 2 and **abstracted nudes** on display in Lower Gallery 2 and The Apse. Please contact us on **01736 796226** or email stivesticketing@tate.org.uk if you have any concerns about this.

Please refer to the **Essential Guide to visiting Tate St Ives** for **practical information** about your visit including travel, facilities, use of art materials and gallery guidelines. This can be found at www.tate.org.uk/learn/teachers

The Galleries

Gallery 1

This gallery shows work from Fraser's five year project *A City in the Mind*. Fraser decided to describe his own adopted city, London, through objects found and photographed in his daily wanderings. It was during the making of this series that Fraser switched from using film to digital cameras. It was a revelation for him and, together with new pigment printing techniques, he found he was able to make images of extraordinary depth and colour.

Upper Gallery 2

Exhibited in this space are early still lifes from William Scott. In 1935, Scott spent some months in Mousehole, near Penzance. Inspired by the simplified vision of painter Christopher Wood and the Cornish sailor and self-taught painter Alfred Wallis, he developed his 'primitive' eye. He also concentrated on the figure, frequently painting his wife Mary. After the war Scott returned to still life subjects and he began to use motifs from memory rather than observation.

Lower Gallery 2

This gallery gives an opportunity to compare Scott's three subject areas: nudes, still lifes and landscapes. In the 1950s Scott explored the expressive potential of still life and the tension between abstraction and figuration. Later that decade Scott rejected pure abstraction and sought a more 'primitive' approach, akin to the directness of the cave paintings he saw at Lascaux, and the Greek and Egyptian collections in the British Museum. Scott's subjects often merge, as objects lose their identity and become body parts and still lifes become landscapes, producing new meanings and metaphors.

The Apse

This space shows Scott's still life and figure drawings from the model, from photographs and from memory. He used drawing as a method to explore rather than explain. Drawing remains fundamental to an understanding of Scott's painting, emphasizing pictorial and psychological boundaries.

Gallery 3

The works in this room include images from Fraser's earliest mature series, *12 Day Journey* 1984 and *Everyday Icons* 1985-6. *12 Day Journey* depicts a journey through the southwest in 1983 beginning in St Just and continuing with chance encounters and random walks and bus journeys. *Everyday Icons* was a journey from Bristol Cathedral to Glastonbury Tor focusing on traditional and secular places of worship.

The other works in this room are taken from the *Nazraeli* monograph 2006 and *Lost for Words* 2010. Fraser has become increasingly interested in the matter and materials of the visible world. Through his intense, almost forensic gaze, enigmatic and often overlooked objects take on a more potent and sometimes unsettling charge.

Gallery 4

This gallery exhibits paintings from the 1960s to the 1980s when Scott's still lifes became minimal and moved towards symbolic abstraction. Compared to the 'unfinished' look of earlier work these paintings appear calm and resolved. Scott took his subject matter from childhood memory. These 'things of life' such as the black iron pan on the kitchen table, the fish and the white bowl, became his personal collection of forms. Scott's regular return to still life offered him a framework to test his interests at the time.

Gallery 5

Photography from Fraser's *Deep Blue* and *Material* projects is shown in this gallery. Photographed in over 60 laboratories throughout the world, *Deep Blue* shows 'portraits' of machines and was encouraged by the IBM designers of the chess computer that beat the chess champion Garry Kasparov in a series of matches between 1989 and 1997. The *Material* project, made in the Applied Physics Laboratory at Strathclyde University, Glasgow, includes close ups of laboratory equipment, exposing their frayed wires, rough edges and other imperfections.

Studio Resource Room

This room features two display cases of archive materials on loan from The William Scott Foundation. The archive includes images of Scott and his family, drawings and sketches and newspaper and magazine clippings. There is a display case featuring Fraser's key catalogues and monographs, important articles, and exhibition posters and timelines featuring major events from Scott and Fraser's lives.

This room also contains books about Scott and Fraser. It can be used as a space for your group to sit, read or talk together and to take a moment to reflect on the exhibitions and your visit.

Ways of Looking

Listening to others/responding personally/sensory experiences

A huge amount of information can be revealed just by asking the question 'what do you see?' Once a few ideas are circulating this often cascades into very imaginative and perceptive ways of viewing the work. Asking 'why do you say that?' invites further considerations and sharing of ideas between students.

- What word(s) does the work make you think about?
- Have you seen anything like this before?
- What do the titles tell you?
- How does it feel to be part of this space?

Visual experience/what can you see

What materials and processes has the artist used to make the work? Have you seen photography displayed in an art gallery before? Do you prefer the photographs or the paintings? Why?

- Is the work part of a series; does the artist paint/photograph this subject frequently?
- What is it? (painting, collage, photograph etc)
- How is it displayed? How much space does it occupy and how does it relate to other work in the exhibition?
- What is the scale of the artwork is it big or small? How does this affect our relationship to it?

Communication of ideas and meaning

- What do you think the artist wants to say?
- Is it about real life?
- Is there a story or narrative in the work?
- Does it tell us about an issue or theme?
- Does it have cultural, social or political meaning?
- Does it relate to our lives today?
- Does the title affect the way that we think about the work?

Art in context/cultures/times. Local/national/global

- Is the work about a particular place or person?
- Who is the artist? Is it important to know who created the work? Does the artist's background change the way that we think about the work?
- Does the work say anything about our society?
- Does the work relate to a particular period in history?

Gallery 1



Peter Fraser

Untitled (from A City in the Mind) 2012

The series *A City in the Mind* was photographed in London. Through it Fraser describes his own city through objects found and photographed in his daily wanderings. This image explores the idea of beauty in ordinary objects that could be found anywhere and are often overlooked.

Individual interpretations: We all bring our own thoughts and feelings to the way that we see images. Compare the different thoughts and feelings about this work from your group. You can use the 'Ways of Looking' questions to help you or think about the following questions together:

Why do you think that Fraser chose to photograph this ordinary basket of pens?

Who do you think made the drawing and text?

Why do you think Fraser has chosen to include the pens marks around the basket?

Do you prefer to say what you think about an artwork or to be told lots about it?

Produce a mind map together about your groups' responses and interpretations.

Unexpected positions: Where do you think Fraser has placed his camera for this shot? How close is the camera to the objects? Make comparisons with camera angles in other photographs in the exhibition. How many shots are from above, below, straight on, close-up etc?

Viewing spaces: Do you see photographs in a gallery differently from those you might see in magazines or even those you take yourself? Would you have chosen to take a photograph of this basket? Interview each other using voice recorders about your thoughts.

Quantities: Make a guesstimate of how many pens are in the basket then try to count how many are actually there.

Upper Gallery 2



William Scott

Harbour 1939

William Scott made a series paintings of harbours from 1939 onwards. When he was in France he painted Port-Manech Harbour near the Pont-Aven School of Painting. Scott's later harbour paintings became progressively **abstracted**, objects in them were often **distorted** and looked less real. Can you find any other paintings with objects that have been **abstracted** in this gallery?

Beautifully plain: Look carefully at the painting of the harbour. What can you see? How does it make you feel? Would you like to visit this place? Can you find any other harbour paintings in this gallery or Lower Gallery 2? How are they similar or different to this one? When you go into Lower Gallery 2 can you find *The Harbour* 1952? Look carefully at this painting and think about what you might find in a harbour. What can you see?

Memory drawings: Scott often drew from memory and photographs. He used them as **revenants**; memories that he transformed into paintings. Can you think of a place that means a lot to you? Try drawing it from memory in your sketchbook.

Dividing space: Look carefully at the painting. What shapes can you see? Can you find any angles? As you go around the galleries see what other shapes you can spot in Scott's paintings. This painting has a high horizon. Where do you think that the painter is standing to see this? Look out of the big window. Can you see the horizon? Is it high up or low down?

Seasonal palette: What colours has Scott used in this painting? Why do you think Scott chosen these colours for his painting? What time of year do you think he visited this harbour?

Lower Gallery 2



William Scott

Still life into Nude 1956-7

Can you find it? This work is positioned within the right-hand landing space between Upper and Lower Gallery 2, as you walk down the stairs.

In Lower Gallery 2 we can see how Scott began to merge his themes of nudes, still lifes and landscapes into single images that are between **figuration** (where objects look more like the real thing) and **abstraction** (where objects are often distorted and look less real). Elements of the figure began to emerge from the abstracted objects and the table often took on features of the landscape.

Hidden human: Can you identify both still life objects and body parts in this painting? How many different objects can you find? What position do you think the body is in? Make drawings in your sketchbook where you invent bodies from different objects. You could develop this idea when you return to school by collaging photographs into invented bodies.

Colour appeal: How does the colour in this work make you feel? Do the colours remind you most of skin or still life objects? Would you like to change the colours?

Art tools: Look closely at the painting and try to guess what tools Scott may have used to make this work: brushes, knives, fingers – what else could you use to paint with? Make a word list of all your ideas and then try painting with some of these tools at school.

Edges and horizons: Why do you think Scott left the top third of the painting empty? Look together at the work *Landscape Painting* 1958 in this gallery. How is it similar or different to *Still Life into Nude*?

Apse



William Scott
Large Still Life 1957

Scott liked flatness in paintings and admired primitive art, like cave paintings. This painting merges **figuration** (where objects look more like the real thing) with **abstraction** (where objects are often distorted and look less real). Throughout his career Scott made still life and figure drawings from the model, from photographs and from memory.

Story setting: Can you find the figure in the painting? Why do you think Scott has painted the figure so close to the table? Who do you think this figure is?

Plenty of Pots: Why do you think that so many pots are laid out? Discuss what you think is about to happen. Does this painting suggest a story? Write a few key words in your sketchbook. You can use these for stories or poems when you get back to school.

Contrasting colours: What colours has Scott used in this painting? What is the effect of using red, orange and blue together and black and white together? How many different shades of blue can you find?

Personal pots: Artists have painted still lifes throughout art history; re-imagine your own idea of a still life and make drawings in your sketchbook about the objects you would choose to display on a table.

Gallery 3



Peter Fraser

Southampton (from 12 Day Journey) 1984

This photograph is part of a series Fraser made in 1984 on his random wanderings through the southwest on foot, by bus or hitchhiking for 12 days starting in St Just, west of St Ives. This photograph was taken when Fraser was trying to sleep at night on a bunk bed in a youth hostel and a German student in the bunk above dropped his arm down in front of his face. Fraser took a flash photograph which lights up the flesh of the arm. Can you find anything else that Fraser saw on his '12 Day Journey'?

What's next? Do you find this image spooky? What do you think happened next? Make a mind map about your thoughts, which you can use later to write a story inspired by this photograph.

Flash of colour: Are you surprised by the strong colour in this flash photograph? Have you taken many flash photographs? What effect do you think flash has on colour?

Night listening: Have you ever been awake at night listening to sounds in the dark? Describe to a partner the sounds you imagine in this photograph. Make a word list that you can use later to inspire poems.

Personal journey: As you journey from Tate St Ives use cameras or mobile phones to photograph everyday objects that define your own journey around St Ives. Download these when you return to school or college, select the images and develop a computer slide show, photo collage or story.

Gallery 4



William Scott

Brown Still life 1957

William Scott returned to still lifes from the 1960s until the end of his working life. Still life offered him a framework to test his interests at the time. The colours in this painting are rich, moving from black and white to a range of burnt oranges and red browns.

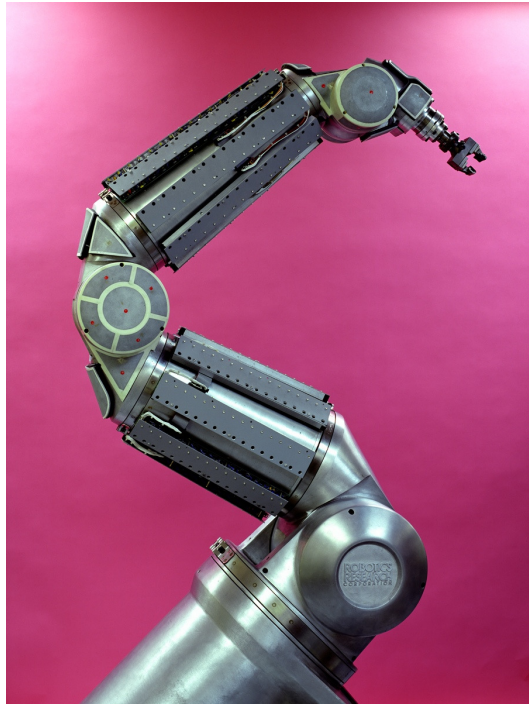
Table memories: William Scott chose to paint very simple pots and pans, explaining that they reminded them of his poor childhood and so were symbols of his memories. Describe your own breakfast or dinner table to a partner and ask them to make a drawing about your table as you speak. Does it look like the image you had in your mind?

The real thing? This painting explores table top objects but do they look like the real thing? Does it matter if things look real or not when we paint them? Do you like the way that Scott has painted these objects?

Colour and Shape: What shapes and colours has Scott used in this painting? Which objects stand out the most and why? Scott titled this painting *Brown Still Life*, why do you think he used so much brown? How many different browns are there in this work? Would you like to change the colour? Record your responses in your sketchbooks or on voice recorders.

Inventing surfaces: Look closely at the surface of this painting; how do you think Scott has made this work? Discuss what materials and tools you could use to make interesting textures on the surface of a painting then write a list of your ideas in your sketchbooks.

Gallery 5



Peter Fraser

Untitled (from Deep Blue) 1997

Fraser travelled to many countries in the world in the early 1990s photographing machines in scientific research establishments. These images of machines at the cutting edge of technology developed into a series of 'portraits' which were exhibited and published as *Deep Blue*.

Robot reverie: Does this image of a robot arm make you think of anything else? How do you think this arm could move? Record all of your different ideas.

Shiny, happy machines: Do you enjoy the bright colours in this photograph and others in this gallery? Have you ever seen science or technology used as subjects for artwork before? How easy is it to guess what the images are of?

Boom, click, and ping: What music would you like to use as a soundtrack for this image?

Close-up explorations: Think about machines or technological equipment in your home or school; which would you choose for a portrait? Make drawings about the different close-up shots you could take of your machine then try out these ideas later with your camera or phone.

Books & Journals

Anfam, D. *The Ambiguous Pleasures of Puritanism*, Tate etc. Issue 23

Bowness, A., Ragon, M. and Schmalenbach, W. (1964) *William Scott: Paintings*. London: Lund Humphries

Fraser, P & Miller, J. (2002). *Peter Fraser*. The Photographer's Gallery

Fraser, P & Martin, R. (1988). *Two Blue Buckets*. Cornerhouse

Fry, R. (1932). *Characteristics of French Art*. Chatto & Windus

Lynton, N. (2004). *William Scott*. London: Thames and Hudson

Mellor, D. (2008). *No Such Thing as Society: Photography in Britain 1967-1987*. London: Hayward Publishing

Morley, S. (1998). *William Scott: Paintings and Drawings*. London: Merrell Holberton

Whitfield, S. (2013). *William Scott British Artists*. London:Tate

William Scott: Paintings, Drawings and Gouaches, 1938–71 (exh. cat. by A. Bowness, London, Tate, 1972)

Children's books

Bidner, J. (2004). *The Kids' Guide To Digital Photography: How To Shoot, Save, Play With & Print Your Digital Photos*. Lark Books

Blake, Q. (2006). *Tell Me a Picture*. Frances Lincoln

Chedru, D. (2009). *Spot It!: Find the Hidden Creatures*. Harry N. Abrams,

Ebert, M & Abend, S.(2011). *Photography for Kids!: A Fun Guide to Digital Photography*. O'Reilly Media, Inc.

Editors of Phaidon Press. (2005). *The Art Book for Children Volume 1*. Phaidon Press

Weblinks

<http://venicebiennale.britishcouncil.org/people/id/345>

<http://www.peterfraser.net>– this website has many links to literature about Peter Fraser

<http://www.williamscott.org/>

Ideas for follow-up

Geography

Port-Manech harbour (Upper Gallery 2)

Investigate this area on the River Aven where Scott painted harbours by using internet searches for images and maps. Can you identify where Scott might have painted the image Harbour 1939, of Port-Manech harbour that you explored in Upper Gallery 2? How does Scott's work compare with contemporary images of the area? How do you think the environment has altered? Why do you think these developments have occurred?

Literacy

In your own words

Produce a guide to this show for other schools visiting Tate St Ives. What advice about visiting a gallery would you give? What important or favourite works would you focus on? You could include interviews, questionnaires, and descriptions of work in your own words, images, maps and drawings. Choose a suitable format and software programme to complete the guide.

Still life stories

Use the word lists and keywords you wrote in The Apse and Gallery 3 to develop stories and poems inspired by your visit.

Art and design

St Ives comparisons

Can you find St Ives harbour together? What can you see there? Make some of your own drawings of the harbour in your sketchbook or take photos that you can use as **revenants** like Scott.

My Still life

Collect objects that are special to you and create a still life with them. Think about where to place the objects and how to arrange them. Look at all of the objects really carefully and think about what shapes they are and what colours you can see. Try making your still life in different ways, using paint, just using shapes or using white paper and charcoal lines. Which way of creating your still life did you prefer?

Numeracy

Measuring the exhibition

During your gallery visit collect and record data that you can analyse back in the classroom. Produce graphs and charts, using ICT. Here are some ideas:

- How many different types of work are there in the exhibition, e.g. figurative paintings, abstract paintings, still life paintings and photographs?
- Which are the largest and smallest works in the show? What is the ratio between them?
- What are the dates of the newest and oldest works in the show? What is the time difference?
- Shapes – how many different shapes can you identify?

What else can you count and record in the galleries?

Science, ICT, Design and Technology

Machines in close-up

Find information on the internet, books or instruction leaflets about a scientific or technological machine in your house and take close-up photographs to help you explain how to see them and how they work.