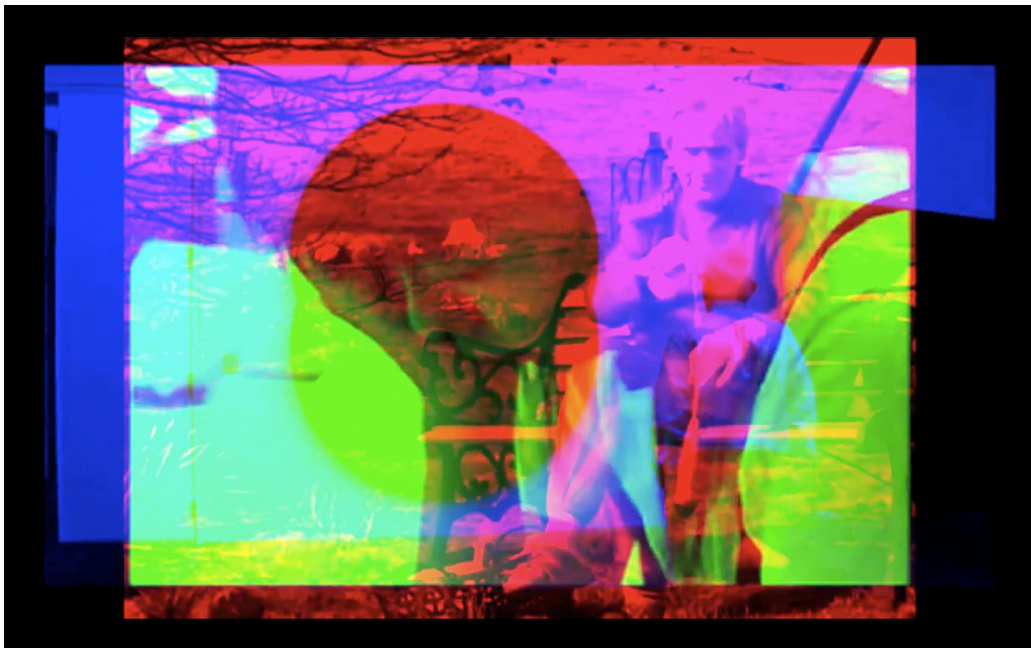


Teacher Resource Notes – KS3-5 Summer 2013

18 May – 29 September 2013



Nick Relph
The Stryppis Quhite Upon ane Blak Field 2010
Video Installation

**Marlow Moss / R H Quaytman / Linder / Barbara
Hepworth / Gareth Jones / Nick Relph / Patrick Heron /
Allen Ruppersberg**

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Using this pack

These notes are designed to support KS3-5 teachers in engaging students as they explore the exhibition. As well as 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.

- **Ways in: a framework for looking** is a series of questions to help you and your students explore, reflect on and critically discuss the artwork in the exhibition. A huge amount of information can be revealed just by asking '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. **The Ways In questions can be photocopied and used to help students explore the works on display.** Please also **bring any clipboards and pencils that you will need** with you as unfortunately we are unable to provide them.
- The **gallery sheets** have images of key works, information about the exhibitions and artists and then a series of questions and **In your sketchbook** activities that can be used as prompts for your students.
- 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.

Risk assessments

It is the responsibility of the group leader to carry out a risk assessment and teachers are encouraged to make a planning visit and to carry out their own assessment. In the **Summer 2013 exhibition** please be aware that:

- space in the galleries is quite limited **so maximum group size is 20**. Larger groups will need to be split;
- the curtains in **Lower Gallery 2** are part of the artwork so please do not touch them;
- due to the Nick Relph installation **Gallery 3 will be a darkened space**;
- in **Gallery 5** visitors are invited to choose five colour and five black & white pages to take away; but we ask them **not to climb or sit on the multi-coloured props** in the Ruppertsberg installation;
- the book, *Linder: works 1976-2006* in the **ESP space** has images that contain nudity.

Please note that we ask you **not to touch** any of the artworks on display.

Please contact us on **01736 796226** or email stivesticketing@tate.org.uk if you have any concerns or questions about your visit.

Booking

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

Season Overview

Following the success of the *Summer 2009* and *Summer 2011* seasons, Tate St Ives continues this biennial strand with a new series of simultaneous, one-room displays. Exhibitions by Barbara Hepworth, Patrick Heron and Marlow Moss are shown alongside contemporary artists Linder, Allen Ruppersberg, R H Quaytman, Gareth Jones and Nick Relph. The exhibition will open up various dialogues across generations of artists and addresses a number of inter-related themes including **performance, fashion, design, dance and print**.

Surprising and thought provoking, contemporary and historic, the work of the eight artists in Summer 2013 responds to the histories, geography and location of Tate St Ives, as well as to the distinctive spaces of the building itself.

The Galleries: a quick guide

Gallery 1: Marlow Moss, 1889-1958, UK

This display will present a group of works by Marlow Moss, now regarded as one of Britain's most important Constructivist artists.

Upper Gallery 2: R H Quaytman, born 1961, USA

A selection of painted silkscreen prints (from the Tate Collection) by American contemporary painter RH Quaytman are displayed in this gallery.

Lower Gallery 2: Linder, born 1954, UK and Barbara Hepworth, 1903-1975, UK

Artist and feminist Linder brings together a group of her own collages with seven sculptures by Barbara Hepworth revealing aspects of performance and politics in Hepworth's sculpture, through parallels with her own radical, feminist practice.

Studio Resource Room

The Ultimate Form, a new ballet choreographed by Linder and Kenneth Tindall of Northern Ballet based on Hepworth's monumental sculptural work *The Family of Man* 1970, is screened in this space.

The Apse: Gareth Jones, born 1965, UK

Gareth Jones brings together three works to create a highly charged and very concentrated space that responds not only to the architecture of the building but also to themes of geometry, design and costume.

Gallery 3: Nick Relph, born 1979, UK

In this gallery Nick Relph's installation uses layers of projected film to look at the relationships between fine art, fashion and the history of textile technologies.

Gallery 4: Patrick Heron, 1920-1999, UK

This exhibition includes a selection of rarely seen textile designs, along with prints from *The Brushworks Series* 1998-9, some of the last works made by Heron before his death.

Gallery 5: Allen Ruppersberg, born 1944, USA

Allen Ruppersberg's work in Gallery 5, *The Never Ending Book* 2007, consists of a collection of thousands of digitally copied images from the artist's own library. Visitors are invited to choose five colour and five black & white pages, assembling their own 'book' to take home.

Pre-visit activities

To maximise the enjoyment and value of the visit please consider doing one or more of these activities before your visit. We recommend that **teachers make a planning visit to the exhibition** to familiarise themselves with the galleries.

- Introduce some general background about Tate St Ives (www.tate.org.uk).
- **Discuss what a gallery is:**

What is its purpose?

Do galleries have a responsibility to show certain types of art?

Who are galleries for?

Should galleries show art that is controversial or difficult to explore, even if it may anger or offend some people?

Who chooses the art work that is on display?

Ask your students about any other galleries or museums they have been to and what they saw there. Did the visit affect them in any way?

- **Research** some of the artists in the exhibition and find out more about them and their work in preparation for your visit.

What impact does the research have on students' experience in the gallery?

Does it change the way that they relate to the art work on display?

It may also be interesting to **not find out anything** about the other artists in this exhibition and see what it is like to experience the work with no prior knowledge of the artist or preconceived ideas.

Follow-up activities

These activities are designed to extend learning back in the classroom.

'The Summer exhibition will open up various dialogues across generations of artists and address a number of inter-related themes including performance, fashion, design, dance and print'.

Discuss this statement from the overview of the exhibition.

What do we mean when we use the term **dialogue** in this context?

What dialogues have been opened up? Think about the themes that the artists have explored and the relationships between the works on display.

How have the exhibition themes been addressed by different artists?

What approach or artist did you find the most interesting? Why?

Performance piece: Explore ideas around *The Ultimate Form*, a new ballet choreographed by Linder and Kenneth Tindall of Northern Ballet based on Hepworth's monumental sculptural work, *The Family of Man* 1970. As a class or in groups choose an art work (it could be one you liked in the exhibition) and then use your response to it to create a performance piece. Think about what type of performance you want to use to explore the piece (dance, story, drama, movement, music) and how you could draw out the themes of the work or the feelings that it evokes.

Make an exhibition in an unusual space in your school or college. Make decisions about what works to include and how to display them. How do the works relate to each other? Is there a theme? Will you use interpretation (captions, guides, text panels) or leave people to make up their own minds?

As a group **make your own never ending book**. You could use the images that you gather from the exhibition or choose images that mean something to you from books, magazines or the internet. Make copies of your images and allow other people in your group to choose a selection. How will you reproduce the images? Will they be printed or digital? How will this choice be made? Explore ways in which you can reinterpret and display the images that you choose.

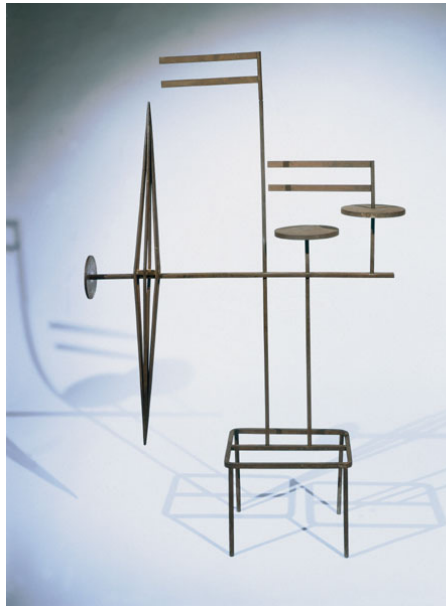
Exploring collage. Discuss the different ways that artists have explored or used collage and layering in the exhibition and then make a piece of art inspired by these ideas or techniques. You could try projecting layers of images on top of each other, make a sound collage, use found images to create a piece of work or look at using different making techniques (printing, painting etc) in the same work.

Illusion. Quaytman uses an effect called *trompe l'œil*, that creates an optical illusion so that two dimensional work appears three dimensional. Research the use of this effect by other artists and explore using optical effects in your own work.

Gender identity. Discuss the exhibitions in relation to gender identity. How have some of the artists explored this idea?

Gallery 1

Marlow Moss
1889 – 1958, UK



Marlow Moss

Spatial Construction in Steel 1956-58

Steel

Marlow Moss is an important but little-known British artist whose practice addresses the traditions of international **Constructivism** and British **modernism** and is also relevant to feminist art theory and gender studies today. Moss's work spans painting, sculpture and relief and is primarily concerned with an investigation of space, movement and light through the language of abstraction. Moss lived and worked between the Netherlands, Paris and Cornwall for much of her life, changing her name from Marjory and permanently adopting a masculine appearance in 1919. In 1931 Moss's 'double-line' paintings brought her to the attention of Mondrian who saw that she was augmenting his Neo-Plasticist sensibilities. Overlooked for many years, she is now beginning to be recognised as one of Britain's most important Constructivist artists.

Big mover? Look at Moss's sculpture. Why has the artist evoked machinery parts that once moved to make a static work? Does the sculpture have a sense of movement? If so how does it do this?

Look at Moss's work *Composition in Yellow, Black and White* 1949. What affect does the use of **relief** have on light within the painting?

Keeping it simple? The origins of Moss's use of colour can be found in the restricted palette of **Neo-Plasticism**. Neo-Plasticists proposed simplicity and abstraction and used only straight, horizontal and vertical lines and primary colours with black and white. Discuss this idea in terms of Moss's work. How does Moss's work make you feel?

In your Sketchbook: represent all of Moss's works as a single image.

Upper Gallery 2

R H Quaytman
b 1961, USA



R H Quaytman

Spine, Chapter 20 (Ark) 2010

Oil paint, silkscreen ink, gesso on wood

R H Quaytman is an American painter based in New York. Her works include images drawn from many different sources and archives: art historical, institutional and scientific. Quaytman silk-screen prints these images onto plywood panels and then layers them with further content, for example by overpainting them, sometimes incorporating optical abstractions, diamond dust and *trompe l'oeil* elements.

Narratives. Quaytman presents the works in series, described as 'chapters'. Why do you think this term has been used? What relationships can you see between the artworks on display?

Illusion. Quaytman uses an effect called *trompe l'oeil*, that creates an optical illusion so that two dimensional work appears three dimensional. How does Quaytman use this effect in the work on display? What impact does it have? Have you seen this affect used by other artists?

In your sketchbook: ask someone in your group to draw a response to Quaytman in your sketchbook.

Lower Gallery 2

Linder

b 1954, UK

Barbara Hepworth

1903-1975, UK



The Ultimate Form 2012, Ballet rehearsals with Pam Hogg costumes

Barbara Hepworth, *Curved Form (Trevalgan)* 1956, Bronze

Linder, *Blonde Melody* 2013, Collage

The most direct conversation within the exhibitions takes place between the work of Linder and Barbara Hepworth. An internationally celebrated artist, Linder combines graphic design, fashion and fine art in the production of collages, performances and installation. Barbara Hepworth is one of the most significant sculptors of the twentieth-century; she came to Cornwall at the outbreak of war in 1939 and moved to Trewyn studios, now the Barbara Hepworth Museum and Sculpture Garden, in 1949. Hepworth embraced **abstraction** and pioneered the idea of piercing the block - a notion which Linder has allowed to influence her own understanding of space and the female form.

Have a conversation. What conversations or dialogues can you see between Linder's work and Hepworth's? Think about the layout of this exhibition. Has the way in which the gallery has been curated affected these conversations? Is there a conversation happening between the artwork and the building or the landscape outside?

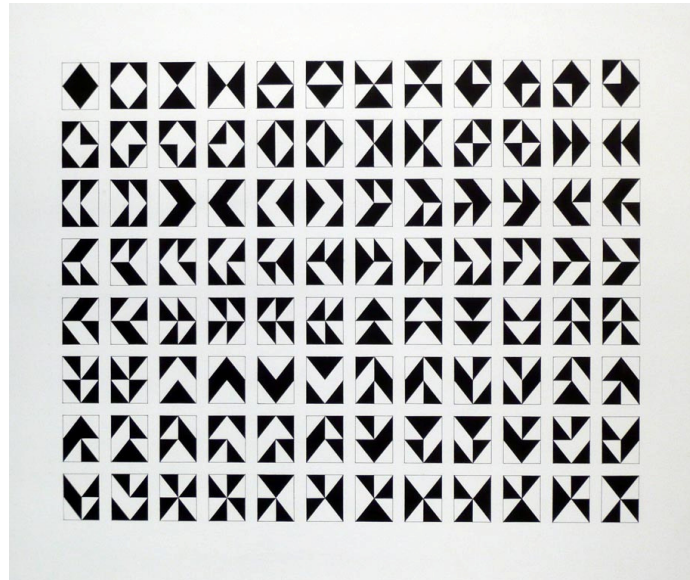
Female representation. Linder's collages explore how females are represented and questions what we mean by femininity and beauty. Discuss this idea in relation to the collages. How are women portrayed in them? Why has Linder collaged images of women with domestic items? What do you think beauty is? Are these works beautiful and if so why?

Time to dance. A new ballet, *The Ultimate Form*, has been choreographed by Linder and Kenneth Tindall of Northern Ballet based on Hepworth's monumental sculptural work *The Family of Man* 1970. You can watch the film of it in the **Studio Resource room**. Does watching the ballet change the way that you experience Hepworth's sculptures?

In your sketchbook: Look through. Look around. Draw through. Draw around.

The Apse

Gareth Jones
b 1965, UK



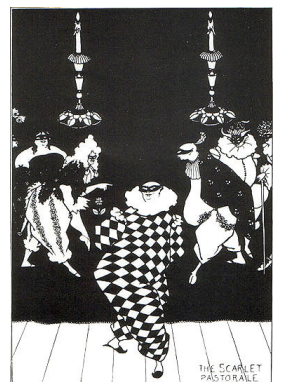
Gareth Jones
Quartered Diamond 2000
Ink on paper

Gareth Jones is an artist interested in questions of style and taste as well as the politics of identity. Much of his work engages with ideas of interior space or décor, creating elegant environments that can be inhabited by the viewer. Rooted in minimalist aesthetics, his structures are often sparse and incorporate everyday materials such as magazine pages, Fablon, polystyrene, card, stainless steel, wood and empty toilet roll tubes.

'At Tate St Ives Gareth Jones has brought together three works to create a highly charged and very concentrated space.'

Discuss this statement in relation to the artworks on display: Is this how the space feels? If so why?

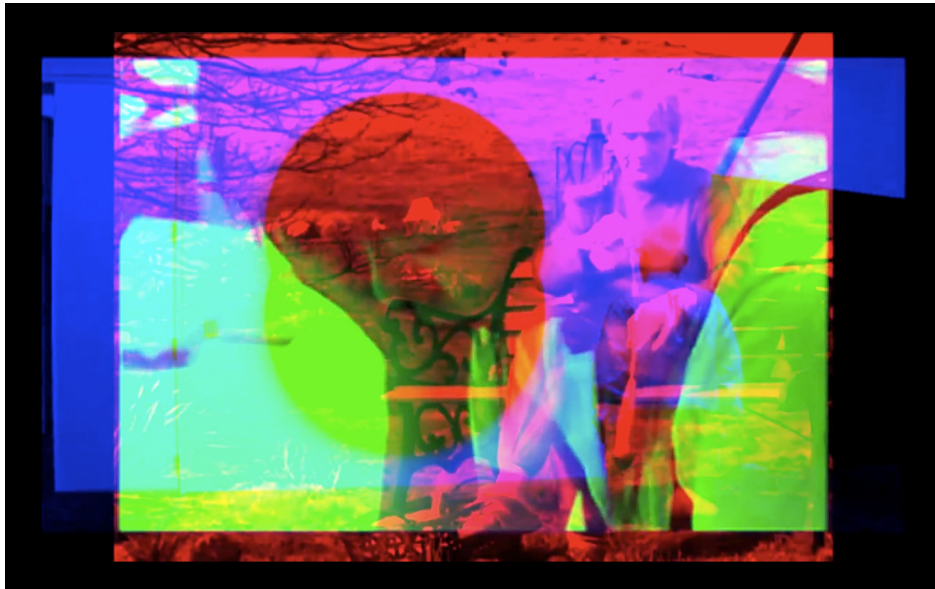
Gareth Jones has used Aubrey Beardsley's illustration of a **harlequin** and the harlequin's patterned costume to inspire his work. Look at Beardsley's illustration on the right and Gareth Jones' art work. What relationships can you see?



In your sketchbook: In this work Gareth Jones is exploring the patterns that can be created when a black diamond is cut into four equal shapes. Take one of these patterns as a starting point and use it to inspire a new piece of work.

Gallery 3

Nick Relph
b 1979, UK



Nick Relph

Thre Stryppis Quhite Upon ane Blak Field 2010
Video installation

Working across a variety of media, including video, photography, collage and sculpture, New York-based artist Nick Relph explores contemporary processes of production and re-production, investigating ideas of branding and independent artistic control – in fashion as well as in art. The installation *Thre Stryppis Quhite Upon ane Blak Field* 2010 comprises three films, each saturated in a different colour and projected, one on top of the other, to form a restless collage. A composite of blue, green and red projections, the installation presents superimposed documentaries about modernist painter Ellsworth Kelly, Comme des Garçons fashion house founder Rei Kawakubo and the history of tartan in Scotland.

Look at the projectors. What colours are they projecting? What colours can you see in the film? Do you think that they are part of the artwork or simply a means of showing the films? Can a camera or projector be a piece of art? Would you experience Nick Relph's installation differently if it was played in a cinema or on TV? Would it be an artwork then?

Listen to the soundtracks. The soundtracks and the three films are layered on top of each other. Why do you think the artist has done this rather than playing them separately? What affect does layering the sound and images have?

In your sketchbooks: Sit down. Listen. Look. Think about layers. Draw what you see.

Gallery 4

Patrick Heron
1920 – 1999, UK



Patrick Heron
Aztec 1947
Design for textile

Painter and writer Patrick Heron is well-known for his investigation into colour and space. From the 1950s onward he developed a practice based on the abstraction of form and colour to its simplest elements, alongside which he also worked as a successful textile designer. Patrick's father, Tom Heron, was director of Crysede, a renowned textile business originally based in Newlyn and later in St Ives. When the Herons left Cornwall in 1929, Tom established the highly successful Cresta Silks, based in Welwyn Garden City, for which Patrick was to become principal designer for many years, designing his first silk scarf at the age of just fourteen. Heron's textile designs bear witness to his enduring experimentation with colour, his dynamism of line and to the fluidity of his practice across disciplines.

Spend time exploring Heron's etchings and textile designs.

- What relationships can you see between them?
- Heron investigated **colour** and **space** in his work. How has he used colour in the pieces on display?
- What impact does his use of colour have?
- How does his work make you feel?

In your sketchbooks: explore Heron's use of line in the etchings and textile designs.

Gallery 5

Allen Ruppersberg
b 1944, USA



Allen Ruppersberg
The Never Ending Book 2007
Installation

Allen Ruppersberg is an American artist who emerged in the late 1960s as a first-generation **Conceptualist**. His work includes paintings, prints, photographs, sculptures, installations and books. His iconic work *The Never Ending Book* 2007 is an assortment of thousands of digitally copied drawn from Ruppersberg's own book collection and installed in a stage-like environment made up of theatrical props.

Ruppersberg is interested in exploring collection and dispersal. Why do you think this work is called *The Never Ending Book*?

Build a book: Ruppersberg has put images copied from his own book collection in the boxes in this installation. You are invited to choose five colour images and five black and white images and then decide what to do with them. Do you experience this piece of art differently because you are invited to interact with it rather than just being an observer?

In your sketchbook: Draw someone else interacting with this art work. What do they choose? Make copies of your drawing. Share them with each other. What stories do they tell?

Ways in: a framework for looking (KS3-5)

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 this subject frequently?
- How do you think the artist has made the work? What **materials** and **processes** have they used?
- Is the work part of a **series**; does the artist explore this **subject** more than once?
- 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?
- Does the title tell you anything more?
- 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?
- Is there a story or narrative in the work?
- Does it have a cultural, social or political meaning?
- Does it tell us about an issue or theme?
- Does it relate to our lives today?
- Does the title affect the meaning of the work?

Art in context: what else can we discover?

- 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?

This activity sheet can be photocopied and used to help students explore the works on display.

Resources

A broadsheet is available for this exhibition.

Books & Journals

Dijkstra, Florette. *Marlow Moss: Constructivist + the Reconstruction Project*

Phillips, Miranda and Stephens, Chris. *Barbara Hepworth Sculpture Garden Tate St Ives:*

Bowness, Alan. *Barbara Hepworth A Pictorial Autobiography*

Gooding, Mel. *Patrick Heron*

Patrick Heron: Public Projects. *Colour in Space*

Ruppersberg, Allen. *Collector's Paradise*

Wilde, Oscar and Jones, Gareth (illustration) *The Picture of Dorian Gray*

Beardsley, Aubrey. *Salome* (please note that this book contains nudity)

Axton, J. *Gasworks to Gallery*

Relph, Nick. *Vesicularium Scotium*

Quaytman, R H. Spine

Weblinks

[R H Quaytman](#)

<http://www.museomagazine.com/#R-H-QUAYTMAN>

[Gareth Jones](#)

<http://www.axisweb.org/dIFULL.aspx?ESSAYID=24>

[Barbara Hepworth:](#)

<http://www.tate.org.uk/context-comment/video/tateshots-barbara-hepworth>

<http://www.tate.org.uk/context-comment/video/barbara-hepworth-and-ben-nicholson>