

## Teacher Resource Notes – KS 1-2

# THE STUDIO AND THE SEA

## THAT CONTINUOUS THING: ARTISTS AND THE CERAMICS STUDIO, 1920 - TODAY and JESSICA WARBOYS

31 March – 3 September 2017



Bernard Leech  
*Spherical Vase*  
C 1927

© The estate of Bernard Leech

### **Booking**

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

## St Ives: An artists' town

St Ives might seem an unlikely site for a major museum. However, artists have been regular visitors since Victorian times. They were attracted by the town's special quality of light, cheap rents and a new railway link from London. Early visitors include J.M.W. Turner, James Abbott McNeill Whistler and Walter Sickert.

In 1928, on a visit to St Ives, the British painters Ben Nicholson and Christopher Wood discovered the work of retired mariner Alfred Wallis, whose untutored paintings profoundly influenced their work. With the outbreak of war in 1939, Nicholson settled in St Ives with his wife, the sculptor Barbara Hepworth. They were joined by their friend, the Russian artist Naum Gabo, establishing in West Cornwall an important international outpost.

The potter Bernard Leach had been working in St Ives since 1920. The ceramic tradition which he pioneered, with the Japanese potter Shōji Hamada, adds a further dimension to St Ives' international standing. Today, the Leach Pottery is among the most respected and influential studio potteries in the world. After the Second World War, the emergence of a younger generation of artists, including Wilhelmina Barns-Graham, Peter Lanyon, John Wells, Terry Frost, Bryan Wynter, Patrick Heron and Roger Hilton, had a crucial effect on post-war British painting.



Photo © Ian Kingsnorth

## 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.

- **Visiting** - 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 - <http://www.tate.org.uk/learn/teachers/school-visit-tate-st-ives>
- **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 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 artwork 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?
- **Words to investigate**

These words will be used in the exhibition in reference to some of the artworks. They are explained in the gallery activity sheets but it may be helpful to explore them before you come:

**Shape**  
**Form**  
**Surface**  
**Sculpture**  
**Hand-building**  
**Earthenware**  
**Decorative**  
**Functional**  
**Mythical**

**Pigment**  
**Performance**  
**Abstract**  
**Atmosphere**  
**Organic**  
**Geometric**  
**Texture**  
**Mixed Media**  
**Multimedia**

- Photocopy 'Our Journey' and the 'Activity Sheets' prior to your visit.

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

## Our Journey to Tate St Ives

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



This activity sheet can be photocopied and used on your journey to Tate St Ives.

# Introduction: Teachers Notes

## That Continuous Thing: Artists & the Ceramics Studio, 1920 – Today

### Galleries 1-4

The exhibition's title is borrowed from the pioneering American sculptor Peter Voulkos who described the special atmosphere of the ceramics studio as: 'That continuous thing, that energy... Sometimes it will peak in one person, but it's a combination of everything around you.'

Bringing together sculptures, pots, prints and even an aquarium, this exhibition explores the changing shape of the modern ceramics studio, from pottery and classroom to 'psychedelic workshop'. The ceramics studio has often been a meeting ground for tradition and experimentation. It can act as a melting pot for students, artists and potters alike to debate the relationship between art and craft, between form and function.

*That Continuous Thing* spans 100 years of studio practice. Across four sections, the exhibition traces lines of influence and dissent between Asia, North America and Britain. It begins in 1920, the year influential artist-potters Bernard Leach and Shōji Hamada moved from Japan to St Ives to set up the small-scale production and teaching studio, the Leach Pottery.

The second gallery moves to Los Angeles, and the Californian 'clay revolution' where in the 1950s a group of young artists challenged conventional attitudes towards the pot. The final two sections focus on the late twentieth century and today. Back in the UK, both rooms recognise a new generation of artists who are rediscovering the possibilities of the ceramics studio and exploring its histories.

### Start your visit in:

**Gallery 1:** British Studio Pottery: Britain, China & Japan, 1910s–40s

Move into:

**Gallery 2:** The Clay Revolution: California, 1950s–80s

Continue into:

**Gallery 3:** Studio Hand builders: Britain, 1960s–90s and beyond

Troy Town Art Pottery: London, today

**Gallery 4:** Gallery Peacetime

Move onto in:

**Galleries 7, 8 & 10:** Jessica Warboys

**Don't forget:**

To visit the **St Ives Studio (Gallery 9, just off Gallery 8)**

**Coming soon:**

**Galleries 5 & 6** are still under construction and will open as part of the new Tate St Ives launch in autumn 2017.

# Room 1: Teacher Notes

## British Studio Pottery: Britain, China & Japan, 1910s – 40s

In the early twentieth century, many British potters reacted against factory production and returned to the studio to hand-produce their work. Abandoning the assembly line, studio potters worked on each piece individually, from the wheel to the firing process. They often built their own kilns and experimented extensively in their use of glazes. Many were inspired by the popular interest in Asia at the time, taking ideas and techniques from its wealth of traditions. This was also a time when pottery was being considered as a form of abstract art.

**CLAY:** is a special kind of earth, which is made by the decomposition of rocks through the action of weathering.

Clay can be found anywhere, but it is only useful for pottery if it has good "plasticity." You can test this by seeing how stretchy a piece of clay is. If you can take a piece of clay, roll it into a coil and bend it into a ring without cracking and falling apart, chances are it will make good pots and sculptures.

Natural clay that we find outside usually needs to be cleaned and refined before it can be used. Any tiny rocks and lumps are removed and some additional materials, like sand are sometimes added to create the perfect workable clay that we buy from the pottery supply house.

**FORM:** is a **three dimensional shape**, such as a cube, sphere or cone. Sculpture and 3D design are about creating forms.

### Questions to ask:

What is clay?

How do you think the artist made these pots?

What do we mean by FORM?

Can you DESCRIBE the FORM of your favourite pot?

Looking at the DECORATION of the pot/s, what do you think INSPIRED the artist?

What do you think the pot/s would be used for?

Can you DESCRIBE the COLOURS you can see on the pot/s?

# Gallery 1: Activity Sheet

## British Studio Pottery: Britain, China & Japan, 1910s – 40s



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

What material do you think has been used to make these works?

\_\_\_\_\_

In the boxes below **DRAW** two pots that you can see that have different **FORMS**. A **FORM** is a 3D shape.

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Have a **LOOK** at all the **DISHES** that are on display.  
Can you see the different **PATTERNS** that have been used to **DECORATE** them?

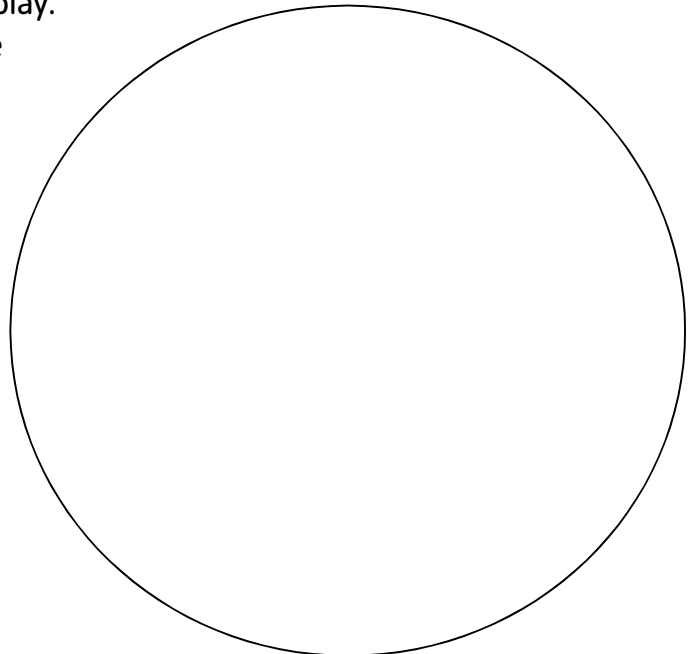
**CHOOSE** your favourite **DESIGN** and make a **CAREFUL COPY** of it in this circle.

Can you find the **TITLE**, the **ARTIST** and **WHEN** it was made?

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

**ARTIST:** \_\_\_\_\_

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



## Gallery 2: Teacher Notes

### The Clay Revolution: California, 1950s – 80s

During the 1950s, a new wave of artists in California revolutionised the idea of clay as a sculptural material. Inspired by American car culture and jazz, their sculptures were often improvised, rough-hewn and candy-coloured. The founding figure of this 'clay revolution' was the artist and teacher Peter Voulkos. In 1952, he met Bernard Leach and Shōji Hamada in Montana, whilst they were on their American coast-to-coast teaching tour. Soon after, Voulkos moved to California where he founded two influential ceramics departments at Otis Institute of Art and Design in Los Angeles and the University of California, Berkeley. Voulkos and his students were potters who did not want to make pottery. They rejected the limits of the potter's wheel, often building and forcefully denting slabs of clay by hand. Their early pieces were often large-scale and messy. At the time, their works were sometimes called 'abstract expressionist ceramics', a nod to the paintings of East Coast contemporaries such as Jackson Pollock and Willem de Kooning

**Geometric Shapes:** are circles, rectangles, squares, triangles etc– 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.

#### **Questions to ask:**

Can you DESCRIBE the difference between the pots we see in this Gallery, from the ones we saw in Gallery 1?

What SHAPES and FORMS can you see in this gallery?

Who do you think would drink out of the Slate and Crystal Cups?

DESCRIBE the COLOURS you can see in the works in this Room.

Can you list examples of GEOMETRIC SHAPES?

How would you DESCRIBE ORGANIC shape and form?



# Gallery 2: Activity Sheet

## The Clay Revolution: California, 1950s – 80s



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



What do you think I am? Can you find out what I am made from?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Jesse Wine  
*I think you ought to know, I'm going through a creative stage some people find difficult to connect to*  
2016  
© Jesse Wine. Courtesy Mary Mary, Glasgow

Can you find an example of an artwork made from **GEOMETRIC SHAPES**?

Make a **SKETCH** of it in the box and fill in the label below:

ARTIST: \_\_\_\_\_

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

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



In the space below, **CREATE** your own **DESIGN** for a cup or bowl that uses **only** **GEOMETRIC** shapes. Use the artworks in this gallery for **INSPIRATION**:

An example of an **ORGANIC FORM**

ARTIST: Malcolm MacClain  
TITLE: Chamber of Spheres  
DATE: 1956-7  
© The Estate of Malcolm McClain



# Gallery 3 & 4: Teacher Notes

## Studio Hand builders: Britain, 1960s – 90s and beyond

Curator, Arron Angell's own approach to ceramics starts from a fine art context rather than from the traditions of pottery. The selection here reveals Angell's interest in artists and potters who exploit the sculptural qualities of clay, without necessarily using the wheel. His various interests in clay draw on its historic associations with hobby and craft, as well its past uses as a substitute for more precious materials. In his selection Angell has included works in cement, bronze and plaster, by artists who have deliberately chosen to emulate clay's malleable, hands-on nature. In doing so, Angell reveals how artists are more recently rejecting the second-rate status of clay, by imitating its qualities in other materials.

### Gallery 3

#### **Troy Town Art Pottery: London, today**

Troy Town Art Pottery was founded at Open School East in London in 2013 by artist Aaron Angell. He describes it as a 'radical and psychedelic workshop for artists'. Angell opened the studio in response to the lack of inventive and accessible pottery facilities in London, and with the purpose of creating an experimental space for artists new to working in clay.

Over the last three years, the pottery has hosted over sixty artists in residence. Twenty of these artists were invited to make new ceramic works at Troy Town for this exhibition and are included in Angell's display. The display itself has been designed with elements of the studio environment in mind, from trestle tables to barriers inspired by drying racks.

### Gallery 4

#### **Gallery Peacetime**

Created by Aaron Angell, *Gallery Peacetime* is an exhibition space located inside a 40-gallon aquarium. For this ongoing project, which began as an studio in-joke, Angell and other artists have created an array of ceramic environments designed to be inhabited by a pair of axolotls. This specialised species, also known as the Mexican salamander or Mexican walking fish, originates from lakes outside of Mexico City. The axolotl is feared extinct in the wild due to human development and the introduction of alien species, but thrives around the world in captivity. Our resident axolotl has been transported from its home at Troy Town Art Pottery to Tate St Ives for the duration of this exhibition. It is being cared for according to strict standards of animal welfare. Please ask a member of staff for more details.

The works displayed in *Gallery Peacetime* during this exhibition are by:

Aaron Angell

Andrew Munks

Ian Law

Isabel Mallet

Viola Relle & Raphael Weilguni

Town Gas group

## Gallery 3 & 4: Teacher Notes contd.

**Stoneware:** a broad term for pottery or other ceramics fired at a relatively high temperature.

**Texture:** The feel, appearance, or consistency of a surface or a substance.

**Mixed Media:** an artwork in the making of which more than one MEDIUM (material) has been used.

**Hand building:** is working with clay by hand using only simple tools, not the pottery wheel.

### **Questions to ask:**

How do these pots/works differ from the works we have seen in the previous rooms?

How do you think the artists have made these works? What tools do you think they used?

Can you find the work titled: 'The Elephant & the Hare'? Can you create a story about this piece?

Look at 'Man Scanning the Distance' – what do you think he is looking at? Can you draw what he sees?

Select your favourite piece of work and tell a class partner why it is your favourite.

### **Follow up activities to explore back at School:**

Students can explore the qualities of clay. Using their hands and simple tools, to create surface texture and detail, ask the students to model an image/character.

This could be inspired from a favourite story, play, painting or film. Or it could be based on an everyday object.

Other materials could be used with the clay – exploring mixed media.

# Galleries 3 & 4: Activity Sheet

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

Can you FIND and NAME 3 different materials that have been used in these rooms?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**TEXTURE:**  
The feel, appearance, or consistency of a surface or a substance.

DESCRIBE the TEXTURE of the artworks you can see in these rooms:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Can you FIND the scissors that won't cut?  
Who made them?

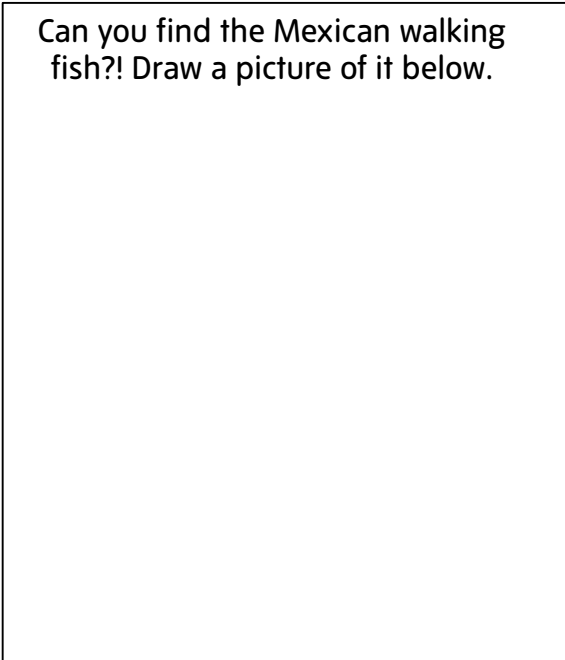
\_\_\_\_\_

What are they made from?

\_\_\_\_\_

In the space below, choose your FAVOURITE artwork from these rooms and make a SKETCH of it:

Can you find the Mexican walking fish?! Draw a picture of it below.



Which piece of artwork LOOKS as though it could be made from threads or string?

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

ARTIST: \_\_\_\_\_



# Introduction: Teachers Notes

## Jessica Warboys

Jessica Warboys is a British artist who works across a range of media, including sculpture, painting, film, stained glass, performance and the large-format canvases she titles **Sea Paintings** 2009 – ongoing. For her first solo show in a national gallery in the UK, Warboys showcases two specially commissioned works, highlighting her interest in personal and collective memories related to art history, mythology and landscape.

Jessica Warboys' growing repertoire of sculptures, paintings and found objects reappear between her films, performances and exhibitions. She seamlessly changes their roles depending on their immediate purpose as a performance prop, as a feature in a film, or an object in an exhibition. Each new arrangement opens up the potential for different meanings through the position and setting of the works.

For Warboys the landscape is not just a backdrop, but a character in its own right. In the three films in Gallery 10 Warboys takes us to the Cornish coast, the Norfolk countryside and the hills of South Wales as we encounter Cornish standing stones, Boudica - the British warrior queen who battled the Romans and a Welsh Gothic novelist, Arthur Machen. Each location gives us an entry point into a particular story and is animated by Warboys' sculptures and paintings which appear within the film. These objects later reappear in her work as props in performances and are included as works of art in her exhibitions, as seen here in the large Showcase on this level.

A publication entitled *Hill of Dreams* with new texts by Philipp Ekardt, Laura Smith and Sara Matson is available from the bookshop on Level 2.

**Start your journey in:**

**Gallery 7:** *Hill of Dreams*, 2016 and other works

**Move onto:**

**Gallery 8:** *Sea Painting*, 2017 and others works

**End your visit in:**

**Gallery 10:** *Pageant Roll*, 2012; *Boudica*, 2014; *Hill of Dreams* 2016.

**Don't forget:**

To visit **Gallery 9, St Ives Studio (just off Gallery 8)**

**Coming soon:**

**Galleries 5 & 6** are still under construction and will open as part of the new Tate St Ives launch in autumn 2017.

## Gallery 7: Teachers Notes

### Jessica Warboys

The warrior queen Boudica's glittering shield, from Warboys' 2014 film, can be seen beside the stained-glass mask of a moorland panther from the film *Pageant Roll* 2012, as well as the folding paintings and pin-tuck tunics that feature in *Hill of Dreams* 2016.

*Hill of Dreams* draws from Welsh fantasy writer Arthur Machen's book of the same name, a semi-autobiographical novel written in 1907 that relives his childhood memories of a rural Gwent, where Warboys too was born a century later.

Notably, Warboys uses hoop, grid, kite and loop forms that repeatedly appear within her sculptural works and paintings. Brought to life by the stories she tells of landscapes and people, Warboys' familiar objects appear as a company of actors, playing roles that shift and spin depending on each appearance.

**Boudica** – (or Boudicca) was queen of the Iceni people of Eastern England and led a major uprising against occupying Roman forces.

**Abstract Art:** uses a visual language of shape, form, colour and line to create a composition which may exist with a degree of independence from visual references in the world.

#### Questions to ask:

What **MATERIALS** can you list that have been used in the works seen in this room?

WHO do you think Boudica was?

What item do you think the piece titled *Boudica* is?

How would you describe the **DECORATION** of this piece?

Can you see the **CAT** in *Black Cat*?

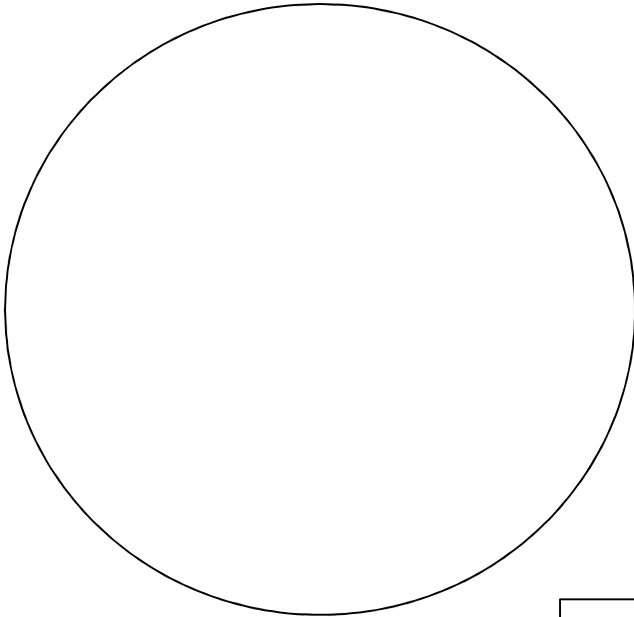
NAME: \_\_\_\_\_

## Gallery 7: Activity Sheet

Jessica Warboys



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



Can you **FIND** the piece of work that has been made using an **ALLUMINIUM HOOP**?

Make a copy of the work in the circle opposite.

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

LOOK at the work titled *Tails*, 2012.

What creature do you think these tails belong to?

Can you draw a picture of what you think it would look like in the box?



What animal does the MASK belong to?

\_\_\_\_\_

Can you make a drawing of the mask in the space opposite?

What materials do you think the artist has used to make this work?

\_\_\_\_\_



## Gallery 8: Teachers Notes

### Jessica Warboys

The idea for Jessica Warboys' expansive *Sea Paintings* first came from her desire to use the beach as a studio and to work on a large scale with an element of performance or ritual. When creating the *Sea Paintings*, Warboys works directly on the shore, throwing paint pigment onto sea-drenched un-primed canvases and then allowing the waves, wind and sand to shift, scatter and drag the pigment:

*'it happens quite quickly, so it's not such a composed thing; it's a bit more responsive. I am trying to find the point where it's happening, and you're not too conscious.'*

For her exhibition at Tate St Ives Warboys has made her largest *Sea Painting* to date, filling the gallery overlooking the Atlantic Ocean with floor-to-ceiling colour. The majority of the multiple canvases presented here were made below the Zennor cliffs near St Ives in the same ocean, which they now face. They are collaged with older sea paintings made elsewhere in the UK – such as Wales, Suffolk and Yorkshire - creating an abstract map of the British coast.

The huge painting acts as a document of Warboys' collaboration with the sea while also providing a setting in the gallery in which to display several new sculptures and paintings.

The conical sculpture *Hinge Bow*, 2015 was inspired by a small, temporary paper object made to float on a swimming pool in Warboys' film *Hinge Bow*, 2013. Accompanying the work is a sound installation created specifically for the space by sound artist Morten Norbye Halverson.

#### Questions to ask:

How do you think the artist made these paintings?

Has Jessica captured the EXPERIENCE of being on the beach by the sea?

Look carefully at the large paintings, can you SEE evidence of the water and sand on the work?

What do you think it would FEEL like to make artwork outside as opposed to inside?

In *Hinge Bow*, 2015 WHY do you think MUSIC is also played?

Can a painting be 3Dimensional? Explain your answer.



# Gallery 8: Activity Sheet

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

## Jessica Warboys



Jessica Warboys  
*Sea Painting, Dunwich*  
2015  
Courtesy the artist and Gaudel de Stampa, Paris

LOOK at the large paintings.  
WHERE do you think Jessica painted these?

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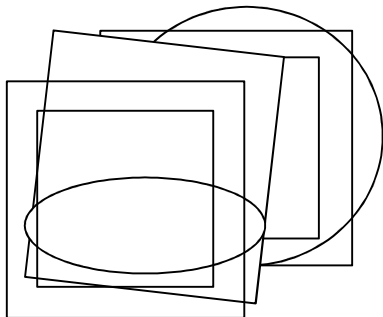
LIST as many words as you can that DESCRIBE the paintings:

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LOOK at the piece titled *Hoop Eye Painting*, 2016.  
What SHAPES can you see?

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In the space below, DRAW your own design using ONLY squares and circles – remember they can OVERLAP:

Can you find the artwork *Hinge Bow*, 2015  
what is it made from?

MEDIUM: \_\_\_\_\_

Can you make a sketch of it?

What SHAPES have been used in this piece?



## Gallery 9 (St Ives Studio) & 10: Teachers Notes

In Gallery 9, St Ives Studio, find out more about the art, artists and stories of St Ives and explore the process of pottery production in use at the Leach Pottery in St Ives. The studio has space for groups to sit, books and interactive reading material.

### Gallery 10: Jessica Warboys

In this final room Jessica Warboys presents three films made in the UK:

*Pageant Roll* 2012, *Boudica* 2014 and *Hill of Dreams* 2016. They are drawn from Warboys' enduring interest in the British landscape, abstract art, pagan histories and desire to tell the histories of under-represented figures from the past.

Warboys films are deliberately fragmented, in the way that memory and history are recalled in moments, rather than continuously. By mixing up historical fact with myths, the viewer is no longer able to tell to whom the memories belong, and which aspects of them are fact, fiction or magic.

#### ***Pageant Roll, 2012***

Set on the moors of West Cornwall, *Pageant Roll* references the artistic interest in landscape and mysticism during the early 1900s. Shots of Neolithic and Bronze Age standing stones are collaged with painted shapes. A red square – recalling the abstract painting of Russian artist Kazimir Malevich – falls out of a circular stone to the crescendo of an electronic soundtrack. So begins a sequence that includes hula-hoops bent into ovals, a cat-like stained-glass mask and a green umbrella twirling sideways across a field. In this setting, Warboys' inanimate objects can take on a magical life of their own. The unearthly soundtrack produced by her collaborator, Morten Norbye Halvorsen, heightens a sense of mystery.

#### ***Boudica, 2014***

Warboys' portrayal of Boudica, the notorious warrior queen of the Celtic Iceni tribe, is deliberately ambiguous. She considers her character simultaneously as a valiant warlord, a ruthless soldier for hire, as well as a feminist figurehead of defiance. The film reimagines Boudica's fabled march against the Romans in 61CE, which cut through the East Anglian landscape on what has now become known as the Boudicca Way. Footage of Thomas Thornycroft's statue of Boudica on Westminster Bridge is spliced with a crackling fire and a trio of grazing horses. Glimpses of a frenetic hula-hoop performer switch to images of strange sculptural objects, such as a glittering shield, set within a wooded glade. Norbye Halvorsen's accompanying soundtrack, a mix of field recordings and sparse techno rhythms, drives the film forward like a battle-drum.

#### ***Hill of Dreams, 2016***

The film gives a brooding portrayal of a young bohemian crossing a lush, wooded hillside above the town of Caerleon-on-Usk. Perhaps this is Machen's character from his 1907 novel, *The Hill of Dreams*, on his way to the ruins of a Roman amphitheatre that has dominated the history of this place. But Warboys, in remaking this journey, imagines a number of biographies - including Machen himself, the performer in the film and her own. The film shifts between this fact and fantasy, past and present. An enigmatic soundtrack, again created with Norbye Halvorsen, combines live sound recording with intervening compositions, adding to the ambiguity of time and place.

# Gallery 10: Activity Sheet

Jessica Warboys



**WATCH** all three films ....



Jessica Warboys  
*Pageant Roll*, 2012  
©Jessica Warboys

*Pageant Roll*, 2012

WHERE do you think this film was made?

Can you list the objects that you can see in this film?

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*Boudica*, 2014

Boudica was the warrior Queen of the Celtic Iceni Tribe. Boudica marched against the Romans in 61 CE. The march went through East Anglia and is now known as the Boudicca Way.

*Boudica*, 2014

After watching the film can you DESCRIBE what sort of person you think Boudica was?

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The film is VISUAL, but what SOUNDS can you hear in the film?

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Jessica Warboys  
*Hill of Dreams*, 2016  
© Jessica Warboys

*Hill of Dreams*, 2016

What do you THINK is going on in this film?

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# Follow up ideas: Teachers Notes

Jessica Warboys

## **Outdoor work:**

Take paper & a variety of drawing materials with you to the beach. Ask the students to create a piece of work that reflects what it FEELS like to be on the beach and by the sea. Allow the sand and the water to become a part of the work. Encourage the students to make use of their senses to create the work:

How can you represent the SOUNDS you hear, using marks and shapes?

How can you show the FEEL/TOUCH of the sand and water, using the grainy sand and the cold water?

How can you represent the MOVEMENT of the waves and the wind using only ABSTRACT marks?

## **Film / Animation:**

Help the students to create a short animated film based on a traditional Cornish Tale.

Encourage the students to use 'objects', found or made, to represent characters in the story.

How can you add atmosphere to your film? What sounds do you think you would hear?

## **Boudica's Portrait:**

Boudica was Queen of the Iceni. She was a Celtic, who rebelled against the Roman invaders in 60CE. This is how a Roman described her:

*"She was huge, terrifying to look at, and had a harsh voice. Her great mass of bright red hair, came down to her knees. She wore a twisted goldtorc, and a tunic of many colours, over which was a thick cloak fastened by a broach... She grasped a spear, to frighten all who watched her..."*

Create an artwork of Boudica from the description, use any media you wish but explain your choices.