

Teacher Resource Notes – KS 3-5

THE STUDIO AND THE SEA

THAT CONTINUOUS THING: ARTISTS AND THE
CERAMICS STUDIO, 1920 - TODAY

and

JESSICA WARBOYS

31 March – 3 September 2017



Jessica Warboys
Pageant Roll
2012

© Jessica Warboys

Booking

To book a gallery visit for your group call 01736 796226 or email 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.

- **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?
- **Research** the studio potter, Bernard Leach and the Leach Pottery. What were his influences? Who did he inspire and influence?
- **Research** the designs found in Chinese and Japanese prints, textiles and ceramics. Can the students see the influence of these cultures in the work they see in the gallery?
- **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

Influence

Culture

Pigment

Performance

Abstract

Atmosphere

Organic

Geometric

Texture

Mixed Media

Multimedia

Motif

Modernism

Elements of Art

Please photocopy the 'Activity Sheets' prior to your visit.

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/make this subject frequently?
- How do you think the artist has made the work? What **materials** and **processes** have they used?
- How is the work displayed? How does it relate to other work in the exhibition?
- What is the **scale** of the work and how does this affect our relationship to it?
- What tactile/surface qualities does the work have?

Make it personal: what do you think?

- What word(s) does the work make you think about?
- How does it make you feel?
- Have you seen anything like this before? Where / When?
- Does the title tell you anything more? Explain.
- How does it feel to be in the gallery?

Ideas and meaning: is there a story?

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

Art in context: what else can we discover?

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

Introduction: 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.

Gallery 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.

MOTIF: a decorative image or design, especially a repeated one, forming a pattern.

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

In 1920, the British potter Bernard Leach moved from Tokyo to St Ives with his friend and assistant, Shōji Hamada and opened the Leach Pottery. Immersed in the histories of both Eastern and Western arts and crafts, Leach and Hamada combined robust ceramic forms with established designs from Chinese, Japanese and English pottery traditions. Eastern motifs such as willow trees and wellheads joined mythical beasts and inscribed poetry by William Blake. As a teaching pottery, Leach's studio played an important role in international exchange. In 1940, Leach documented his influential philosophy about the importance of the craftsman in *A Potter's Book*. During the 1950s and 60s, he promoted these ideas on extensive tours of Europe, Japan and North America.

Questions to ask:

- What is clay?
- How do you think the artist made these pots?
- Can you DESCRIBE the FORM of a chosen pot?
- Looking at the DECORATION of the pot/s, what do you think INSPIRED the artists?
- What do you think the artists are exploring through their work?
- What do you think the pot/s would be used for?
- Can you DESCRIBE the COLOURS you 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

Which **CULTURES** do you think have influenced the work in this gallery?

In the box opposite, make sketches of the different **MOTIFS** you can find that show this influence.

MOTIF: a decorative image or design, especially a repeated one forming a pattern.



SELECT and **DRAW** the Bernard Leach piece that you feel has been most **INSPIRED** by Eastern Cultures.

Can you **EXPLAIN WHY** you feel this piece shows the **INFLUENCE** of Eastern Culture?

Have a **LOOK** at all the **DISHES** that are on display.

CHOOSE your favourite **DESIGN** and make a sketch of it in this circle. Add 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 – they have a clear edge achieved when using tools to create them. 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:

- What is the DIFFERENCE between a SHAPE and a FORM?
- What do you think these artists were interested in exploring in terms of shape and form?
- Do you prefer the artworks that use ORGANIC or GEOMETRIC shapes? Can you explain why?
- What are your thoughts on how this room has been CURATED?
- What do you think influenced these artists when making this work?
- What do you think of the titles of Jesse Wine's works?

Gallery 2: Activity Sheet

NAME: _____

The Clay Revolution: California, 1950s – 80s



LOOK at all the works in this room ...

FUNCTIONAL POTTERY: pieces that can be used / have a purpose, e.g. plates, cups, vases, etc.

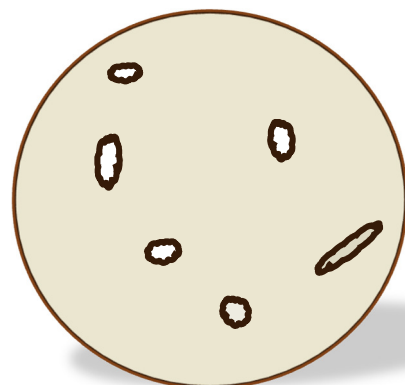
NON-FUNCTIONAL POTTERY: pieces that are made out of clay, but do not have a purpose or function.

Can you **EXPLAIN** the differences between the works in this room and those in the previous room?

FIND and **LOOK** at Peter Voulkos's, *Untitled Plate*

Peter Voulkos was interested in the boundary between sculpture and ceramics.

Can you **EXPLAIN** how you think this piece shows his exploration of this boundary?



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

What are your thoughts on how Jesse Wine represents the figure through ceramics in this artwork?

NAME: _____

Room 2: Activity Sheet

The Clay Revolution: California, 1950s – 80s

The works found in this Room provide examples of GEOMETRIC and ORGANIC SHAPE and FORM.

Can you find an example of a FORM made from GEOMETRIC SHAPES?
Make a SKETCH of it in the box and add a caption below if you wish:

ARTIST: _____

TITLE: _____

DATE: _____



An example of an ORGANIC FORM

ARTIST: Malcolm MacClain

TITLE: *Chamber of Spheres*

DATE: 1956-7

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



This activity sheet can be photocopied.

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 a 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.

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

Aaron Angell
Andrew Munks
Ian Law
Isabel Mallet
Viola Relle & Raphael Weilguni
Town Gas group

Room 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: 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 you have seen in the previous rooms? How have the artists used the clay?

What do you feel the artists in this room were exploring? Why/How?

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?

Follow up activity to explore back at School:

Explore the idea of non-functional ceramics. Design and create work, using clay, that is inspired by a piece of music, a story or poem, a memory, or an object. Focus on the shapes, forms, surface and colour that can be used to reflect the sounds you hear, the words you read, the object you see or the memories you have. Use the artists you have seen in this exhibition as inspiration for your own work.

Galleries 3 & 4: Activity Sheet

NAME: _____

Aaron Angell, who has curated this gallery, describes the works in this room as: 'deep material explorations of the things that ceramics can do as an art material which other materials cannot.'

What do you think he means by this statement?

The works in this Room have not been 'thrown on the pottery wheel'.
HOW do you THINK these works have been made? What tools may have been used?

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

1. _____
2. _____
3. _____

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

What are they made from?

You have now seen a huge variety of ceramic artworks, both FUNCTIONAL and NON-FUNCTIONAL.

WHICH artwork do you feel best uses clay as a MEDIUM and why?

Galleries 3 & 4: Activity Sheet

NAME: _____

TEXTURE:

The feel, appearance, or consistency of a surface or a substance.

DESCRIBE the TEXTURE of the artworks you can see in these rooms. Please don't touch!

In the space below, choose a piece of artwork from Gallery 3 or 4 that interests you and make a SKETCH of it. Why have you chose this piece?

Can a walking fish be an artwork?

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

TITLE: _____

ARTIST: _____



Introduction

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 Room 7 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.

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

Boudica - the warrior queen'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 - the British warrior queen who battled the Romans and a Welsh Gothic novelist, Arthur Machen.

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.

Modern Art: innovation and experimentation with form (the shapes, colours and lines that make up the work) with a tendency towards abstraction; and an emphasis on materials, techniques and processes.

Follow up activity:

Select a local fable/story or poem. Ask the students to think about how they could represent the story using only shapes, materials, objects and sounds to create the characters / message.

Gallery 7: Activity Sheet

NAME: _____

Jessica Warboys

Warboys is inspired by local histories, landscape, pagan myths, modern art and literature.

The works in this room have been inspired by stories that explore mysticism and the realms between fantasy and reality.

FIND and LOOK at the work titled *Boudica*, 2014.

WHAT do you think this object might be?

Make a quick study of the work in the space below.

Can you see the FORMS that Warboys has repeatedly used in her work? What are they? As you walk around galleries 7 & 8, DRAW as many as you can find in the space below.

NAME: _____

Gallery 7: Activity Sheet

Jessica Warboys

Modern Art was about innovation and experimentation with form (the shapes, colours and lines that make up the work) with a tendency to abstraction; and an emphasis on materials, techniques and processes.

In the space below DRAW an EXAMPLE of a piece of work that you feel demonstrates the influence of MODERN ART:

Can you EXPLAIN WHY you think this reflects MODERN ART?

Can you FIND and LIST the MATERIALS that Jessica Warboys has used to make the works seen in this gallery?

Can a coat be a work of art?

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

ELEMENTS of ART: The visual components of **colour, form, line, shape, space, texture, and value**. May be two-or three-dimensional, descriptive, implied, or abstract.

Follow up activity: 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 sea?

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

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?

LIST as many words as you can, that you feel reflect the 'ATMOSPHERE' and 'FEELINGS' created in these large paintings:

How 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?

Do you THINK paintings like these can be called 'Landscape Paintings'? Explain your answer:

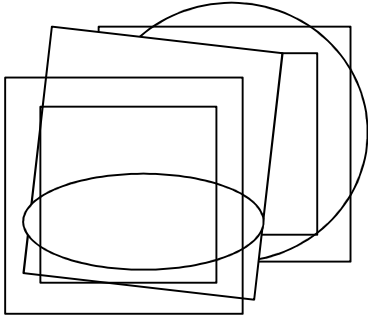
Have you ever made a piece of Art outside in the landscape? What do you think it would FEEL like to make artwork outside as opposed to inside a studio? Do you think this helps the artist capture what it feels like to be in the landscape?



Gallery 8: Activity Sheet

NAME: _____

Jessica Warboys



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

Hoop Eye Painting
2016
Wood, plastic, paint

Do you THINK *Hoop Eye Painting*, 2016 is a painting?
Can a painting be 3 dimensional?

What ELEMENTS of ART has Jessica Warboys used in the pieces titled *Hoop Eye Painting* and *Shadow*?

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.

In *Hinge Bow*, 2015 how does the addition of Music to the piece affect the way you VIEW / EXPERIENCE it?

FIND *Hinge Bow*, 2015 what is it made from?

MEDIUM: _____
Can you make a sketch of it? Add TONE to create a 3 dimensional effect:



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 61 CE (61 AD), 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

NAME: _____

Jessica Warboys



WATCH all three films

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.



Jessica Warboys
Pageant Roll, 2012
©Jessica Warboys

Pageant Roll, 2012

WHERE do you think this film is made?

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

Boudica, 2014

Boudica was the warrior Queen of the Celtic Icenii Tribe. Boudica marched against the Romans in 61 CE (61 AD). 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?

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



Hill of Dreams, 2016

What do you THINK is going on in this film?

Jessica Warboys
Hill of Dreams, 2016
© Jessica Warboys



Follow up ideas: Teachers Notes

Jessica Warboys

Film / Animation:

Create a short animated film based on a traditional Cornish Tale or a journey. Encourage the students to use 'objects', found or made, to represent characters/ messages in the story.

Use sound to add atmosphere to the film.

Can some of the objects stand as individual art pieces?

Photography:

Record a journey, photographing key landmarks and objects. Use the images to create a 'story'.

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..."

Make a drawing or painting of the woman from the description.