

## **Teacher Resource Notes – KS1-2**

### *International Exchanges: Modern Art and St Ives 1915-1965*

17 May – 28 September 2014



**Alfred Wallis**  
*Houses at St Ives*  
c.1928-42

#### **Booking**

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

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## Using this pack

These notes are designed to support KS1-2 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.

- Some of the activities, such as the ***Our Journey to Tate St Ives***, will require some photocopying before you arrive at the gallery. Please also **bring any clipboards and pencils that you will need** with you as we are unable to provide them.
- ***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.**
- The **Season Overview** gives a guide for teachers and the **gallery activity sheets** give an overview of the content and themes of the gallery for students, images of key works and then a series of questions that can be used to help them engage and explore. You can also pick up our **I Spy Tate** family gallery resource at the front desk when you arrive and see if your pupils can find all of the paintings in the gallery. Please note that some of the artworks to find in this resource are at the Barbara Hepworth Museum and Garden.
- 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](http://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.

### Important information for risk assessments

- We ask you **not to touch** any of the artworks on display.
- Space in the galleries is quite limited so the **maximum group size is 20**. Larger groups will need to be split.
- Some sculptures are displayed without glass cases. Enjoy looking but we ask you to please not touch them.
- Photography by individuals is not allowed in the exhibition. Requests to photograph/record should be made to the Tate St Ives Press and Communications Manager. Email [arwen.fitch@tate.org.uk](mailto:arwen.fitch@tate.org.uk). 7 days notice is required.
- Please ask students to enjoy talking about the artwork and exploring the gallery but to be mindful of other visitors.

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

## Season Overview

*International Exchanges* traces some key connections between the art of St Ives and the rest of the world. This wide-ranging exhibition shows St Ives as part of an **international network** of artists and artistic movements, extending from Russian experiments of the 1910s through to the radical breakthroughs of the 1960s.

St Ives in the 1940s, '50s and '60s was an artistic centre of international importance. The artists who lived and worked in this small town in the far southwest of Britain have had many exhibitions and books written about their work, generally focusing on their location and their use of landscape and nature. This exhibition sets out to view the art of St Ives from the other end of the telescope, to place it **not in relation to where it was made** but in relation to: **what was made, how it was made, and its position in a wider international modern art.**

### The Galleries: a quick guide

**The galleries are loosely chronological and grouped into key themes that the exhibition will explore. Your journey starts in the Rotunda, and continues in Gallery 1 on Level 3 (straight ahead as you come from the staircase or turn right as you exit from the lift).**

#### The Rotunda

Barbara Hepworth's *Single Form* 1961 has been chosen as the start and the end of the exhibition. Hepworth was a St Ives artist but her work stands outside the headquarters of the United Nations in New York so it is a work that encapsulates the exhibition's approach; being both local to St Ives and having a global reach.

#### Gallery 1: Constructive Networks

This gallery considers St Ives as an important centre for abstract art. It explores how the relocation of leading avant-garde artists Barbara Hepworth, Ben Nicholson and Naum Gabo, and their interest in Constructive art, connected the town to an international network and influenced other artists living and working in St Ives.

#### Upper Gallery 2: The Handmade

This gallery celebrates the use of traditional craft in St Ives' art through focusing on Bernard Leach's pottery, direct carving by Brancusi, Modigliani, Hepworth and Moore and the self-taught painting of Alfred Wallis.

#### Lower Gallery 2: The Material Image

After the Second World War artists looked for new forms of expression exploring the material nature of paint, textured surfaces in their sculpture and suggestions of living forms rather than depicting human figures. They became reconnected to artists in Europe and North America and international exhibitions such as the Venice Biennale became a platform for new work.

#### The Apse: Return to the Modern Masters

In the Apse we explore the impact of exchanges of exhibitions and ideas between Britain and France. Work by the modern master Georges Braque had a particular influence on the artist and critic Patrick Heron and his contemporaries William Scott and Bryan Wynter.

### **Galleries 3 & 4: Body and Environment**

These galleries explore how artists in the 1950s tried to express their physical and psychological experiences of being in the natural world. Often painters used repeated marks or the physical action of their body to make the work. Hepworth spoke of a sculpture that articulated the experience of standing in a landscape, while Sam Francis and Peter Lanyon based some of their art on the sensation of flight.

### **Gallery 5: Into the Sixties**

During the 1960s, political and cultural revolutions forced St Ives artists and their contemporaries to re-evaluate their art. Peter Lanyon's long standing interest in making sculpture out of scrap material was encouraged by the trend for creating assemblages from 'found' objects and the influence of artists like Lanyon, Hilton and Heron can be seen here in the work of David Hockney and Bob Law.

### **Studio Resource Room**

Located off Lower Gallery 2 the Studio Resource Room is a space to pause with your group and to investigate and find out more about the St Ives Modernists.

## **St Ives: How did it become an artist's town?**

The small Cornish town of St Ives perhaps seems an unlikely site for a major art gallery. However, its artistic connections date back to Victorian times, when artists visited to paint, attracted by the town's special quality of light, cheap rents and a new railway link increasing access.

Many artists are associated with St Ives and West Cornwall, its rich history and its vivid artistic life. St Ives has attracted painters for more than a century; amongst its early visitors were Joseph Mallord William 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 of town and seascapes had a profound influence on the development of their work.

In 1939, with the outbreak of war, Nicholson returned to settle in St Ives with his second wife, the sculptor Barbara Hepworth. They were joined by their friend, the Russian Constructivist artist Naum Gabo, establishing in West Cornwall an important artistic outpost. These artists shared an intellectual and aesthetic outlook that was essentially European, but the work they produced in St Ives was nevertheless often deeply influenced by the physical forms and quality of light of their local surroundings.

The potter Bernard Leach, had been working in St Ives since 1920. The ceramic tradition which he pioneered, with the Japanese potter Shoji Hamada, adds a further dimension to St Ives' international standing. 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 decisive effect on the development of painting in Britain in the second half of the twentieth century. Many of the artists whose names are now linked

with St Ives first chose to work in West Cornwall, as it was now recognised as an important international centre of abstract art.

The St Ives-born painter Peter Lanyon created a distinctive fusion of landscape and abstract elements, advocating that art could be both technically audacious and rooted in the local environment. The work of Lanyon and other artists working in St Ives attracted visits from internationally renowned, such as the American abstract painter Mark Rothko.

Artists such as Barbara Hepworth, Ben Nicholson, Peter Lanyon, Patrick Heron and Roger Hilton were an active part of the international art world. They had solo and group exhibitions worldwide, took part in the Biennales of Venice and Sao Paolo, wrote in publications, had correspondence with scores of other artists and travelled to artists' studios, events and exhibitions around the globe.

# Pre-visit activities

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

- **Mind map what a gallery is** and ask your students about any other galleries or museums they have been to and what they saw there.
- Photocopy the ***Our Journey*** activity sheet and see how many things you can tick off on the way to the 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.
- The **St Ives Modernists** were a group of artists that lived and worked in St Ives.  
-Who were these artists? Can you find out more about them and their work?  
-What did they look like and where did they live?

Choose one of the artists from the exhibition and find out more about them before you come. Look at images of their artwork and then compare them to the real thing. Are the real artworks as you expected them to be?

- Introduce some general background about Tate St Ives <http://www.tate.org.uk/visit/tate-st-ives>. The **Tate Kids** section of our website <http://kids.tate.org.uk> is packed with games and films and has a 'My Gallery' area where students can share their artwork with the world!
- **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:

**Constructive art**

**Abstract art**

**Avant-garde**

**International**

**Exchange**

**A process**

**Curator**

**Plinth**

## Follow-up activities

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

### Art and design

- **Make an exchange.** Be inspired by the artists in our exhibition by choosing your favourite artwork. Think about it carefully, what do you like about it? How do you think the artist has made it? What media have they used? What colours can you see? Then create your own piece inspired by it. You could use paints, pencils, felt tips, clay or collage. Add on a label saying what the artwork and artist were that inspired you and think of a new name for your artwork too.
- **Bernard Leach tiles.** Look at Leach's *Tile with bird feeding the young*, c.1925. Try creating your own tile using air drying clay. You need to roll out and cut the tile into a square and then add on your design. Once the clay is dry you can paint it.
- **Scrap sculpture:** Create your own scrap sculpture using acetate, card, paper, paint and any other 'junk' you can think of. Look at Peter Lanyon's *Holiday Coast* and Niki de Saint-Phalle's *Dracula (Fragment de Dracula II)* 1961 that are on display in Gallery 5 and talk about how you think the artists made these artworks. What did they use and why? You could find a stiff piece of card or use a box for your background or frame and then add layers on to build up your piece.
- **Make a mini gallery in your class room.** Think about what pictures to include (you could use some of your sculptures and paintings) and how to display them. How do the pictures relate to each other? Is there a theme? You could make captions or titles for your pictures or leave people to make up their own minds about them.
- **Big body painting.** Have a go at some big gesture paintings inspired by the artists in Gallery 4. You need big sheets of paper (or wall paper) and you can try different techniques to create your work: attaching big brushes onto long sticks, using rollers on poles, dripping and flicking paint. This is a messy activity so you could try doing it outside.

### Literacy

- **Pop-up painting.** Create and record your own 'talks' about an artwork. Look at an image together then come up with 10 words about it. Can you make this into a poem? Can you get some instruments and turn it into a song? Try using sand-timers to time pupils speaking about an artwork. What can you say in 10, 20 or 30 seconds? Record their voices and listen back to them together.
- **Produce a guide to this exhibition** for other schools visiting Tate St Ives. What advice about visiting a gallery would you give? What important or favourite artworks would you focus on? You could include interviews, questionnaires, and descriptions of work in your own words, images, maps and drawings. Pick up one of our guides to inspire you.



## Introduction

Our exhibition *International Exchanges* explores the way that artists from St Ives have **connected** with art and artists from all over the world. They have done so through **exchanging ideas**, beginning in the 1910s when they looked at **Constructivist art** from Russia (find out more about this in Gallery 1) right through to the **radical artistic breakthroughs** of the 1960s that you'll find in Gallery 5.

As you explore the exhibition look really closely at the artworks in each gallery and compare them.

- What **exchanges** can you find? Try asking these questions to help you:
  - what is similar about the artworks?
  - what is different about them?
  - what have they given each other? It could be colours, shapes, pattern, techniques, materials or ideas.
- Is exchanging ideas the same as copying?
- Would you be happy to exchange your ideas with someone else?
- How has exchanging ideas affected the artists' work?

### exchange

*verb: to give something and receive something of the same kind in return*  
(Oxford Dictionary)

## The Rotunda

Barbara Hepworth's sculpture *Single Form* 1961 is the start and the end of the exhibition. The Exhibition Curators have decided to put it here because Hepworth was a St Ives artist but this sculpture is directly connected with the 6.4 metre bronze *Single Form* 1961–4, made in St Ives and erected in the United Nations Plaza, New York. It is a work that is both local to St Ives and international in where it has been displayed.

Look at Hepworth's sculpture:

- What do you think it is made from?
- How do you think she made it?
- How does it make you feel?
- Do you like it?
- The sculpture is placed on a white box. Do you know what it is called? Why have we put the sculpture on this box?



**Can you find out how to get to the galleries to see the other artworks?**

## Gallery 1: Constructive Networks

This gallery looks at St Ives as a place where **abstract art** was created and begins to explore how ideas were exchanged between different artists. When the **avant-garde** artists, Barbara Hepworth, Ben Nicholson and Naum Gabo moved to St Ives in the 1930s their interest in **Constructive art** connected the town to an international network and influenced other artists living and working in St Ives.

### What does it mean?!

**Abstract art** uses colours and shapes or forms rather than creating pictures of real things.

Can you find any abstract art in this gallery?

**Constructive art** was art that thought about people and wanted to help with spiritual enrichment or political harmony.

It was developed in response to the rise of fascism in the 1930s.

**Avant-garde artists.** These are artists like Barbara Hepworth, Ben Nicholson and Naum Gabo that are experimental in their work or try something new.



### Look at Winifred Nicholson's painting.

- What shapes or forms can you see?
- What colours has she used?
- Why do you think she chose these colours?
- How does the painting make you feel?

**Winifred Nicholson**  
*Moon and Lamplight*, 1937

Try and remember what this painting looks like and compare it with Rothko's *Untitled* in Gallery 3. Can you find any similarities between them?



**Can you find the spider? How many legs has it got?**

**Can you find the painting KV11 by Moholy-Nagy? How is it similar to Peter Lanyon's *Box Construction* (on the wall opposite)?**

## Upper Gallery 2: The Handmade

This gallery explores the use of craft in St Ives' art. It looks at how artists such as Bernard Leach, Barbara Hepworth and Alfred Wallis used traditional **processes** to create their work and tried to both save local traditions and look at international artists such as Constantin Brancusi and Amedeo Modigliani for inspiration.

### Play the matching game!

A process is a way of making something. Can you match the processes below to any of the artworks in this gallery?

**Direct carving** – this was a way creating an artwork that responded to a material. For example using stone or wood and making sure you could see the qualities of the material rather than hiding them.

**Relief carving** – this involved chipping away at a surface.

**Hand marked works** – these are works that are textured, weathered or worn and made people think about how paintings could become objects.

**Studio pottery**- this was pottery that made handcrafted items and was influenced by ceramics in Japan.



**Alfred Wallis**  
*Houses at St Ives, c.1928-42*

### Look at Wallis' painting

- What is he painting and where?
- Does his painting look like the real thing? Does this matter?
- Can you find any other artworks by Alfred Wallis in this gallery?

**Wallis**, a retired deep-sea fisherman and scrap merchant, was a self-taught artist. He used familiar materials, like marine paints, on card, boxes and even wall panels.



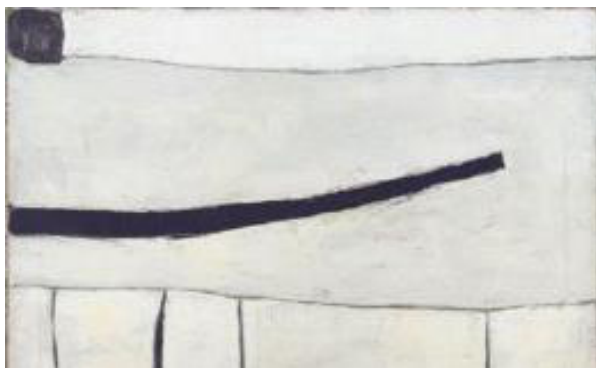
**How many artworks of heads and bodies can you see in this gallery?**  
**What a lot of pots! Who made them?**

## Lower Gallery 2: The Material Image

After the Second World War artists wanted to express what humans had been through in a new way. They began to think differently about paint and saw it as not just a material but something that could be expressive itself. They explored how paint could be used, created textured surfaces and tried to suggest living forms rather than depicting life like human figures. As artists became able to travel again international exhibitions such as the Venice Biennale helped artists to show new work and find out about each other's ideas.

Look at the **sculptures** in this gallery:

- How many people can you see?
- Can you find the sculpture by Elizabeth Frink
- Why do you think the people are so small? What do you think they are standing on?



**William Scott**  
*The Harbour*, 1952

Look at **Scott's painting**:

- What do you think he has painted?
- Does it look like the real thing?
- Can you see another artwork that looks similar? What dates were both artworks created?



**Stand with your back to the big window and look at the paintings opposite. What similarities can you see between them?**

**There is a work called 'Cornwall' in this gallery. Can you find it? Who is the artist? Does it look like Cornwall to you?**

## The Studio Resource Room



**Can you find our new Studio Resource room? There are books, chairs, computers and you can find out more about the St Ives Modernists there.**

## The Apse

In the Apse we explore how the work of the **Modern Masters** influenced St Ives artists such as Patrick Heron, William Scott and Bryan Wynter.

Look at **Braque's *The Billiard Table, 1945***. Can you see how it has influenced any other artworks in this room?

### Who were the Modern Masters?

The Modern Masters were artists such as Pablo Picasso, Georges Braque, Henri Matisse and Amedeo Modigliani who had been painting for many years and were working in Paris around the time of the Second World War. Their work was exhibited in London after the war and had a big impact on some of the artists from St Ives.

## Galleries 3 & 4: Body and Environment

These galleries explore how artists in the 1950s used their artwork to show what it felt like to be outside in the natural landscape or to tell us what they thought about it. Often the painter would use repeated marks or big gestures with their bodies to make their work.

### Gallery 3



**Pasmore**  
*Snowstorm: Spiral Motif in Black and White*  
1950-1



**Can you find the 'Waterfall'?**

Can you find this artwork?

- It is called *Snowstorm*. Does it feel like a snowstorm to you? Why?
- Does this artwork look like any other painting in this room?
- Which artwork do you like most or least in this room? Why?

## Gallery 4



**Look at Lanyon's painting *Thermal*:**

Lanyon was a pilot and tried to paint his experience of flying.

- Does his painting make you think about flight? If it does how does he do this?
- If not what does it make you think of?
- How would you make a picture about flight without actually painting someone flying? What would you paint? What colours would you use? Think about how it feels to fly. Can you paint those feelings?

**Peter Lanyon**  
*Thermal*, 1960

Look at Hepworth's sculpture (but please do not touch it!):

- What do you think it is made of?
- How do you think she made it?
- Why do we ask visitors not to touch her sculpture? What would happen if everyone did?



**Barbara Hepworth**  
*Epidauros*, 1960



**Can you find any artworks in Galleries 3 & 4 where you think the artist has painted with their whole body, used big gestures to paint with or repeated marks?**

## Gallery 5: Into the Sixties

During the 1960s the St Ives artists explored new ways of working. Peter Lanyon's interest in making sculpture out of scrap material was encouraged by the trend for creating art from 'found' objects. The St Ives artists' work also inspired younger artists and the influence of artists like Lanyon, Hilton and Heron can be seen here in the work of David Hockney and Bob Law.



**Bob Law**

Twentieth century Ikon Series 8.8.67  
1967

Look at Bob Law's drawings they were created in a single day.

- What do you think he has drawn?
- What do they make you think of?
- What has he written in the corner of them?

The artist was trying to capture the **impression of a landscape from memory**. When you leave Tate St Ives take a moment to look around you at the landscape, remember what you have seen then try and draw it when you are back at school. How minimal can you make your drawing? Can other people guess what you have drawn?



**Can you find a painting with a bicycle wheel in it? Look carefully. What else has the artist added to their painting?**



**Can you find Peter Lanyon's Holiday Coast? Why do you think he has used this name? How do you think he made the work?**

**You can step on the artwork on the floor!** The artist Carl Andre wanted people to experience being able to walk on top of a sculpture rather than having to look up at it.

## ***Ways in: a framework for looking (KS1-2)***

### **Exploring the object: what can you see?**

- What is it? (Painting, collage, sculpture, film, illustration, prints, etc.)
- 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 would you like to display this artwork?
- What is the **scale** of the work - is it large or small? Would it be different if it was bigger or smaller? Does its size affect how you feel about it?
- Which artwork do you like best in the exhibition? Why?

### **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 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 relate to our lives today?
- Does the title affect the way that we think about 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***



# 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.*

# Resources

A catalogue is available for this exhibition.

## Children's books

Blake, Quentin. *Tell Me a Picture.*

Bruna, Dick. *Miffy the Artist*

Carter David A, *White Noise*

Daywalt Drew & Jeffers Oliver, *The Day the Crayons Quit*

de Brunhoff, Jean. *Barbar's Gallery*

Lee Suzy, *Wave*

Phaidon Press. *The Art Book for Children Volume 1.*

Tullet Herve, *The Game of Let's Go*

Tullet Herve, *The Game of Mix Up Art*

Woodhouse, Jayne. *The Life and Work of Barbara Hepworth*

## Web links

Tate Kids

<http://kids.tate.org.uk>

Some of the artists featured in this exhibition are listed below:

Alberto Giacometti

Alexander Calder

Alfred Wallis

Amedeo Modigliani

Barbara Hepworth

Ben Nicholson

Bernard Leach

Bob Law

Bryan Wynter

Constantin Brancusi

David Hockney

Georges Braque

Henry Moore

Mark Rothko

Naum Gabo

Patrick Heron

Peter Lanyon

Roger Hilton

Sandra Blow

Sir Terry Frost

Wassily Kandinsky

Winifred Nicholson