

Teacher Resource Notes – KS3-5

The Modern Lens: International Photography and the Tate Collection

14 October 2014 – 10 May 2015



Claude Cahun
I Extend My Arms 1931-2

Booking

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

Contents

Using this pack	3
Season Overview	4
St Ives: an artist's town	6
Pre-visit activities	7
Follow-up activities	8
Introduction	9
Gallery 1	10
Upper Gallery 2	11
Lower Gallery 2	12
Studio Resource Room & The Apse	13
Gallery 3	14
Gallery 4	15
Gallery 5	16
Ways In: a framework for looking (<i>activity sheet</i>)	17
Resources	18
Other opportunities	20

Using this pack

These notes are designed to support KS3-5 teachers in engaging students as they explore the exhibition. As well as exhibition information they provide starting points for discussion, ideas for simple practical activities and suggestions for extended work that could stem from a gallery visit.

- The **Gallery Activity Sheets** have images of key works, information about the exhibitions and artists and a series of questions that can be used as prompts for your students. They also include extracts from a **Curators' Conversation** between co-curators Simon Baker, Sara Matson and Laura Smith with Sam Thorne, Artistic Director at Tate St Ives. They give an insight into curatorial decisions and can be used to open up further discussions with your students. The full conversation is available in our **Gallery Guide**; this can be picked up for free by the entrance to the exhibition. There is also an **Introduction** to help you explore the themes of the exhibition with your students. It may be useful to look at this before you 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.
- 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. We offer free entry to teachers who have booked a visit and wish to make a planning visit to the gallery.

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.
- Please note that some images in Lower Gallery 2, Gallery 3 and Gallery 5 contain nudity.
- 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. 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 if you have any concerns or questions about your visit.

Season Overview

The Modern Lens brings together pioneering artists from across the Americas, Japan and Europe for the first time at Tate St Ives, in the largest display of photographic works ever to be exhibited at the gallery.

This significant exhibition examines developments in international photography from the 1920s to the 1960s, uncovering a sense of curiosity and experimentation as artists harnessed the medium in new ways.

Photography was used to explore ideas of abstraction, developed in tandem with the emergence of wider modernist languages across the globe. It also demonstrated the significance of a local perspective, as artists combined the broad influences of abstraction, constructivism and surrealism with their own contexts. The photographs on display include images of rural landscapes, organic formations, manmade objects and industrial materials, as well as of urban architecture.

The Galleries: a quick guide

The galleries are loosely arranged geographically starting with Latin America and moving through Europe, Japan and finally America. Your journey starts in Gallery 1 on Level 3 (straight ahead as you come from the staircase or turn right as you exit from the lift).

Gallery 1: New Visions: Latin America

The exhibition opens with photography and abstraction in Latin America: architecture, light and constructed forms underpin works by key artists such as Geraldo de Barros in Brazil and Manuel Álvarez Bravo in Mexico. Many of these artists denounced the exploitation and marginalisation in their countries brought about by years of political turmoil. They moved away from conventional photographic techniques towards the utopian promises of abstraction.

Upper Gallery 2: Surrealist Encounters: Paris

In the 1920s, the surrealist movement explored uncanny encounters and the fantastical nature of dreams. Because photography was felt to tap into the unconscious by disrupting the everyday, it played a crucial role in surrealism. The work presented in this gallery is a photographic sequence made by architect and designer Charlotte Perriand, artist Fernand Léger and architect Pierre Jeanneret, who were collaborating in Paris in the same period. Their work is the result of a series of 'performed' walks in which they staged encounters with geometric forms in nature.

Lower Gallery 2: A Continental Spirit: Britain (Mezzanine level)

Surrealism in Paris: Claude Cahun 1894-1954

The Mezzanine area shows work by Paul Nash, Barbara Hepworth and Claude Cahun. Paul Nash founded the Unit One group in 1933 to promote the 'contemporary spirit' in modern art, architecture and design. The group included the artists Barbara Hepworth, Henry Moore and Ben Nicholson. Lower Gallery 2 explores the work of Claude Cahun (born Lucy Schwob). Cahun is best known for the self-portraits she made during the 1920s, which often obscured her gender. These carefully staged 'performances' were captured on film by her lifelong partner, collaborator and step-sister Marcel Moore (born Suzanne Malherbe).

Please note that there is no lift access to the Mezzanine area. A booklet of exhibition images from this level is available in Lower Gallery 2.

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. Resources available include books, digitised archive material and computers.

Showcased in the room are portrait photographs, by Cornel Lucas, of Terry Frost, Barbara Hepworth, Patrick Heron, Peter Lanyon, Bernard Leach and John Wells. In addition a range of informal photographs by Dr Roger Slack capture St Ives artists at the Penwith Gallery.

The Apse: The Bauhaus: Germany

The embracing of new technologies to relay the formal qualities of light, space and tone were central lessons of the Bauhaus in Germany from its opening in 1919. This display considers how the school influenced photographers around the world and includes rare photograms, prints and film footage by Bauhaus tutors László Moholy-Nagy and Walter Peterhans and their students.

Gallery 3: Global Influences: the Bauhaus and Japan

Here we explore the international success of the Bauhaus's interdisciplinary approach as exemplified by Japanese artist Iwao Yamawaki. Bauhaus techniques are also evident in the work of Shikanosuke Yagaki and Kiyohiko Komura, also on display in this gallery.

Gallery 4: Global Influences: the Bauhaus and Hungary

In Gallery 4 the Bauhaus' influence on photography can also be seen in the work of Hungarian artists Judith Kárász and Gyula Holics. Kárász's innovative photographs bring together social documentary with her interest in Gestalt theory, the study of perception which emphasises an object's whole rather than its parts. Holics used the photogram to explore the potential of the handmade in photography, juxtaposing light with arrangements of geometric shapes and natural forms.

Gallery 5: An American Life: Harry Callahan 1912–99

The *Modern Lens* culminates with the work of Harry Callahan, one of America's most influential photographers. Invited to teach at Moholy-Nagy's New Bauhaus (Chicago Institute of Design), Callahan worked equally in black and white as well as in colour and was key to the development of formal abstraction in post-war American photography.

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.

- Introduce some general background about Tate St Ives (<http://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 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 key developments in photography from 1920s-1960s. What equipment and techniques would these artists have used? How has this impacted on the art they created? Compare this to the digital cameras, applications, social media and editing programmes we have today. How has this access to photography and new technology impacted on the art form?
- **Research** some of the artists or artworks in the exhibition and find out more about them and their work in preparation for your visit. There is a list of key artists in the resource section of these notes.

What impact does the research have on students' experience in the gallery?
Does it change the way that they relate to the artwork on display? It may also be interesting to **not find out anything** about the artists or artworks and see what it is like to experience the work with no prior knowledge of the artist or preconceived ideas

- **Research** the political and social situation in Latin America, Europe, Japan, Hungary and America between 1920-1960. Has this impacted on the artists work?
- **Terms for discussion:** The following terms will be explored or referenced within the exhibition. It may be useful to have a discussion around them and their key concepts before students visit. The galleries listed next to each term reference where it will be used in the exhibition.

Bauhaus	<i>Apse, Galleries 3, 4 & 5.</i>
Camera-less photography	<i>Apse, Galleries 3 & 4.</i>
Dye transfer	<i>Gallery 5.</i>
Gestalt psychology	<i>Gallery 4.</i>
Photogram	<i>Apse, Galleries 3 & 4.</i>
Photography clubs	<i>Galleries 1 & 3.</i>
Surrealism	<i>Upper and Lower Gallery 2</i>
Unit One	<i>Lower Gallery 2.</i>
Wabi-Sabi	<i>Gallery 3</i>
Abstraction, Modernism	<i>Used throughout</i>

Follow-up activities

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

Creative selfies. Artist Claude Cahun explored self portraiture by combining the figure and landscape in bizarre or unexpected ways. In her work, *I Extend My Arms* 1931-2 Cahun stood inside a fence post! Take a selfie that explores this sense of the bizarre. You could use the props or manipulate the image. You can try this digitally and also through printing the image and then working into it with other materials. Is it possible for a selfie to be an artwork? What are you saying about yourself with this image?

Photo walk. Inspired by *Objects Reacting Poetically* in Upper Gallery 2 go for a walk with your camera. What uncanny encounters can you capture?

Abstracted forms. Inspired by the 'new vision' of artists in Gallery 1 experiment with transforming every day objects into abstracted forms. Photograph objects or architecture that interest you and use light, shadow and contrasting tones to create artworks from your interpretation of them. Think about how you take the image and you could then manipulate or edit it to create the effects you wish to achieve. What is the impact of abstracting this object?

Experiment with photograms. A photogram is a photograph produced without a camera, usually by placing an object directly on sensitised paper and exposing it to light. Try doing this back in the classroom using sunprint paper and your own objects. How does this compare to creating an artwork by photographing the object with a camera?

Make a pinhole camera. This is a very simple camera that doesn't have a lens but instead has a single small pinhole. Light from a scene passes through this single point and projects an inverted image on the opposite side of the box. Instructions can be found at <http://www.wikihow.com/Make-a-Pinhole-Camera>.

Make an exhibition of your artwork 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?

Introduction

The Modern Lens brings together pioneering artists from across the Americas, Japan and Europe for the first time at Tate St Ives, in the largest display of photographic works ever to be exhibited at the gallery. The exhibition explores **key developments in international photography** from the 1920s to the 1960s and how photographers sought to produce new visions of the modern world.

What is the link to Modernist art?

In the early twentieth century artists became ever more confident at working across different media. This led to shared interests between architects, designers, painters, sculptors, photographers, poets and musicians. Some of the most important artists studied and worked together in avant-garde groups, developing experimental approaches which self-consciously rejected the past as a model for the art of the present, described now as 'modernist'.

***The Modern Lens* presents many different strands of modernist art and explores its relationship to photography.** It is loosely arranged geographically starting with Latin America and moving through Europe, Japan and finally America.

As you explore the exhibition look out for:

- the precision of the **new vision** (Gallery 1)
- the dream-like imagery of **surrealism** (Upper and Lower Gallery 2)
- the embracing of **new technologies** through the Bauhaus school (Apse)
- international **exchanges of ideas** and the experiments of **camera-less photography** (Galleries 3&4)
- experiments with **dye transfer** (Gallery 5)

Behind the scenes: the Curators' Conversation

Artistic Director, Sam Thorne: Many of the works in *The Modern Lens* are recent acquisitions to the Tate collection. What's the background to the exhibition?

Curator, Simon Baker: Tate's ambition is to show how photography is relevant to the history of art in general. We deliberately began collecting what's known as modernist photography – that is, works which consider the world around us in terms of composition and structure, light and shadow. The other thing we've tried to do is to build a global collection. So we've been looking not only at where these ideas started, but where they ended up.

What do you think?

Do you feel that photography is relevant to the history of art? Why?

Are the works on display **modernist**? Do they 'consider the world around us in terms of composition and structure, light and shadow'? Discuss your opinions on the works and curation as you explore the exhibition. What do you like and dislike? What would you do differently?

What do we mean by a 'global collection'? Has working with the same modernist concepts created similar or different outcomes in different countries?

Gallery 1

New Visions: Latin America

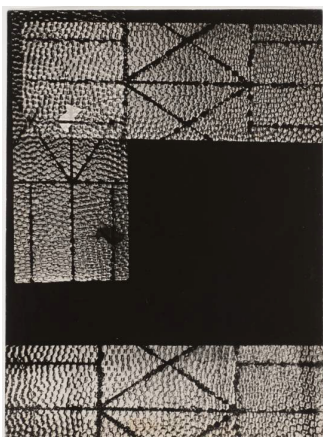
During the 1940s and 50s Latin American cities became vibrant centres for experimentation, attracting communities of artists interested in capturing the shifting conditions of their landscapes. Many of these artists denounced the exploitation and marginalisation brought about by years of political turmoil. They moved away from conventional photographic techniques towards the **utopian** promises of **abstraction**.

Exhibition Terms – a quick guide

Abstraction: A term generally used to describe art that is not representational or based on external reality or nature. It is applied to art in which the artist has started with some visible object and abstracted (or taken) elements from it to arrive at a more or less simplified form. The term is also applied to art that uses forms which have no source at all in external reality such as geometric shapes or gestural marks.

Utopian: aiming for a state where everything is perfect.

Juxtaposition: placing two things close together to give a contrasting effect.



Geraldo de Barros
Abstraction, Sao Paulo 1949

Brazilian Geraldo de Barros was an accomplished painter, photographer and designer, and was vital to the development of modernist photography internationally.

What do you think de Barros has taken images of?
What is the impact of abstracting them?

How has de Barros used texture in his work?

What relationships can you see between the photography of de Barros and the artwork of Hélio Oiticica (displayed to the right).

- de Barros' photographic experiments include the **juxtaposition** of shadows and light. To what affect have he and other artists in the gallery used this technique?
- How have the artists in this gallery explored their landscape? In what way is this work **modernist**? For a definition of modernist see **Introduction** p. 9

Behind the scenes: the Curators' Conversation

Artistic Director, Sam Thorne: Why was Latin America a particularly vibrant area for modernist photography in the mid-twentieth century?

Curator, Simon Baker: Because the concept of modernism was truly international, it's not surprising that we find some of the greatest exponents of modernist photography working outside of Europe. It's to do with the classic exchange of ideas between cities and countries.

What do you think?

Consider this notion of an exchange of ideas as you explore the exhibition. What ideas can you see running through the exhibition? How have different artists used them?

Upper Gallery 2

Surrealist Encounters: Paris

In the 1920s, the surrealist movement explored uncanny encounters and the fantastical nature of dreams. Because photography was felt to tap into the unconscious by disrupting the everyday, it played a crucial role in surrealism.

A closer look: the images in this gallery are quite small. If you'd like a closer look please ask one of our Visitor Services team for a booklet of images that we have available.

Exhibition Terms – a quick guide

Surrealism: a movement, which began in the 1920s, of writers and artists who experimented with ways of unleashing the subconscious imagination.



Perriand, Léger, Jeanneret
Objects Reacting Poetically 1931-36

The work presented here was made by the designer Charlotte Perriand, the architect Pierre Jeanneret, and the painter Fernand Léger. These twenty-five photographs were made over the course of the many walks the three artists took together in Fontainebleau Forest near Paris and on the Normandy coast.

Do you think it is significant that the three artists came from different disciplines and that photography wasn't their primary artistic practice? Has this impacted on the work?

The work uses everyday 'found' objects as its subject. Does it fulfil the surrealist's ambition of finding the 'marvellous in the every day'? If so how does it achieve this?

Behind the scenes: the Curators' Comment

Curator, Sara Matson: I love that they used a Rolleiflex camera, which is extremely mobile. That portability enabled them to make this work a kind of performance.

What do you think?

Does the work feel like a performance to you? What do you think the artists are exploring through this piece?

Lower Gallery 2

A Continental Spirit: Britain (Mezzanine level)

Surrealism in Paris: Claude Cahun 1894-1954

The Mezzanine area shows work by Paul Nash, Barbara Hepworth and Claude Cahun (born Lucy Schwob). Paul Nash founded the Unit One group in 1933 to promote the 'contemporary spirit' in modern art, architecture and design. Nash proposed a new theory for British art, which incorporated the universal language of abstraction and the personal language of surrealism, tendencies which are sometimes thought of as opposing. The group included the artists Barbara Hepworth, Henry Moore and Ben Nicholson.

Please note that there is no lift access to the Mezzanine area. A booklet of exhibition images from this level is available in Lower Gallery 2.

Equivalents for the Megaliths was inspired by the Neolithic stone circles at Avebury, on the Wiltshire Downs. In what way is Nash's landscape surreal?

What is the impact of Nash bringing together Britain's most advanced modernist objects with some of its most ancient and placing them in this landscape?



Paul Nash

Equivalents for the Megaliths 1935

Claude Cahun is best known for the self-portraits she made during the 1920s, which often obscured her gender. These carefully staged 'performances' were captured on film by her lifelong partner, collaborator and step-sister Marcel Moore (born Suzanne Malherbe). Many of Cahun's images combine the figure and landscape in bizarre or unexpected ways.



Claude Cahun

I Extend My Arms 1931-2

Discuss your reaction to Cahun's work.

How does it make you feel?

What do you think of the objects she has chosen and the way that she has portrayed them?

Does her artwork tell a story?

Why do you think the artist created self portraits in this way? What do you think she wants to communicate?

- From Lower Gallery 2 look up at the painting by Nash, Hepworth's sculpture and Cahun's photographs on the Mezzanine. What relationships can you see?

The 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. Resources available include books, digitised archive material and computers.

Showcased in the room are portrait photographs, by Cornel Lucas, of Terry Frost, Barbara Hepworth, Patrick Heron, Peter Lanyon, Bernard Leach and John Wells. In addition a range of informal photographs by Dr Roger Slack capture St Ives artists at the Penwith Gallery.

The Apse The Bauhaus: Germany

The Bauhaus was one of the most influential art and design schools in the twentieth century. The Bauhaus existed in three cities: Weimar 1919–25, Dessau 1925–32 and Berlin 1932–3, where it closed due to pressure from the Nazis. Its aim was to bring art back into contact with everyday life, so design and craft were emphasised as much as fine art. The teaching method at the school replaced the traditional pupil-teacher relationship with the idea of a **community of artists working together**.

- As you explore the work of artists linked to the Bauhaus in the Apse and Galleries 3&4 consider this philosophy of **a community of artists working together**. What impact do you feel this has on the artwork and artists as opposed to a normal pupil-teacher relationship?
- **Spot the egg.** Look at Horacio Coppola's *Egg and Twine*. Using photography to explore different surface textures and qualities of light in a collection of simple objects is something that Bauhaus teacher Walter Peterhans championed. **Why would he do this?** Can you spot other compositions that feature egg and string in Galleries 3&4?

Behind the scenes: The Curators' Conversation

Artistic Director, Sam Thorne: László Moholy-Nagy, a (teacher) at the Bauhaus, once wrote that, 'The visual image has been expanded and even the modern lens is no longer tied to the narrow limits of our eye.' What did he mean by that?

Curator, Simon Baker: One of his books, *Painting Photography Film* 1925, describes what he calls 'the New Vision'. It lists all of the ways in which the lens has expanded the world: close-ups, camera-less photography, X-rays and so on. The camera for Moholy-Nagy is important because it enables us to picture the world in new and radical ways.

What do you think?

Consider how we use photography today. How has the lens impacted on or expanded your world?

Pause for a moment and look at the **film on the wall**. Why do you think is called *Lightplay Black-White-Grey* 1930?

Gallery 3

Global Influences: the Bauhaus and Japan

Gallery 3 considers the international success of the Bauhaus's interdisciplinary approach as exemplified by Japanese artist Iwao Yamawaki, who came from Japan to study architecture but also became an accomplished photographer. This global influence is also evident in the work of Shikanosuke Yagaki and Kiyohiko Komura.

An architect and photographer based in Tokyo, Yamawaki enrolled at the Bauhaus in Dessau in 1930 and studied photography under Walter Peterhans. He continuously analysed the relationship between photography and architecture.

Consider this analysis in the light of Yamawaki's work. What relationships between photography and architecture do you think he is exploring?



Iwao Yamawaki

Untitled Composition with Bricks Bauhaus 1930-32

(C) reserved



Shikanosuke Yagaki

Untitled (Composition with light) 1930-39

(C) reserved

Shikanosuke Yagaki was a banker who first became interested in photography as a teenager.

Consider Yagaki's artworks. What do you think he has photographed and how has he distorted these everyday forms?

What impact does this distortion have?

Why do you think the curator has hung these works together rather than along the wall? Does it change the impact of the work?

Yagaki created works characteristic of **wabi-sabi**, a Japanese aesthetic which embraces transience and imperfection, and describes beauty as fleeting.

To what extent can you see these influences in Yagaki's work? Can you see 'fleeting moments of beauty' in any other works in Gallery 3?

Gallery 4

Global Influences: the Bauhaus and Hungary

In Gallery 4 the Bauhaus' influence on photography can continue to be seen in the work of Hungarian artists Judith Kárász and Gyula Holics.

Exhibition Terms – a quick guide

Camera-less photography: Creating images and forms on photographic paper by manipulating light or by chemically treating the surface. Technique goes back to the mid-nineteenth century, but was pushed forward in the 1920s by artists including Laszlo Moholy-Nagy.

Gestalt psychology: Theory of perception developed in Germany around the early twentieth century, which reconsidered how we interpret the world. Developed principles explaining how smaller objects are grouped to form larger ones, but are individually different from the whole.

Holics used the photogram to explore the potential of the handmade in photography, juxtaposing light with arrangements of geometric shapes and natural forms.

Consider Holics's work, *Glasses and Shadow* c.1955

To what effect has he used the juxtaposition of light and shadow?

What reoccurring themes can you see in Holics's work?

To what effect does he use found and everyday objects?

Does he create a sense of movement and playfulness? If so how?



Gyula Holics
Glasses and Shadow c.1955



Judith Kárász
Rope 1931

Kárász was interested in Gestalt psychology (see above for a definition).

Can you see this reflected in her work? How?

Rope 1931 and *Material Structure* 1931 chronicle the textile industry. How do you think they do this?

Gallery 5

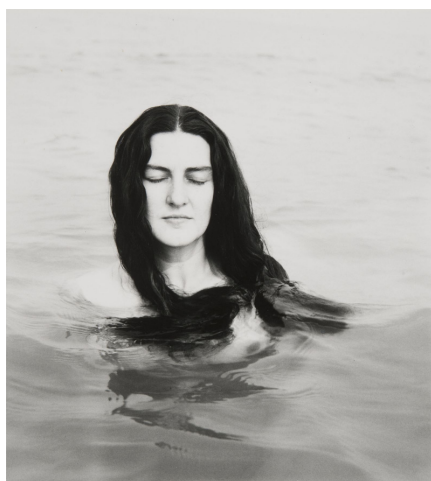
An American Life: Harry Callahan 1912–99

The Modern Lens culminates with the work of Harry Callahan, one of America's most influential photographers. Invited to teach at Moholy-Nagy's New Bauhaus (Chicago Institute of Design), Callahan worked equally in black and white as well as in colour, and was crucial to bringing abstraction into American photography.

Exhibition Terms – a quick guide

Dye transfer: Method of producing full-colour photographic prints by successively transferring dyes onto a paper surface. The process allows great control over tone and contrast, with all colours able to be reproduced at full saturation.

- To what effect has Callahan used dye transfer in his work? Consider *Chicago (Apples)* 1951 and *Chicago (Abstraction)* 1951
- These works were created at a time in America when traditionally only black and white photography was considered art and colour photography was linked to commercial images and advertising. How did Callahan's work challenge this?



Harry Callahan
Eleanor, Chicago 1967

Following Harry Callahan's marriage to Eleanor Knapp in 1936, he produced a remarkable number of portraits and studies of his wife.

Consider *Eleanor* and other artworks featuring women in this gallery.

How has Callahan explored and represented the female form in his work?

Some of these images contain nudes. What is the impact of artists using nudes? Should artworks with nudes be displayed in a public gallery? Why?

Curator's comment:

Simon Baker, Curator: Callahan was a great formalist, in terms of transforming the world around him into compositions of light and shadow, but also an opportunist, capturing little fragments of the everyday.

Discuss this comment in the light of Callahan's work:

- Why do you think he wished to transform the world around him?
- What is the impact of using light and shadow in his photographs?
- Callahan walked around the city taking with his camera taking images of what he found. What fragments of everyday has he captured?

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?

Resources

A catalogue is available for this exhibition.

Books & Journals

Bird Michael & Tooby Michael, *Tate St Ives: Souvenir Guide*

Bouqueret Christian, *Surrealist Photography*

Bouqueret Christian, *Art and Photography*

Bowness, Dr Sophie, *Barbara Hepworth Stone Sculpture*

Button Virginia, *St Ives Artists: A Companion*

David Shalev & Michael Tooby, *Tate Gallery St Ives: The Building*

Freeman Michael, *The Photographer's Eye*

Fernandez Horacio, *The Latin American photo book*

Higgins Jackie, *Why it does not have to be in focus*

Hodge Susie, *How to Survive Modern Art*

Marlborough Galleries, *Hepworth*

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

Films

Ballet Mécanique

This film was first shown as at the *International Exposition for New Theater Technique* in Vienna 24 September 1924. It was written, and co-directed by the artist [Fernand Léger](#) in collaboration with the filmmaker [Dudley Murphy](#), with cinematographic input from [Man Ray](#). This silent version on is considered one of the masterpieces of early [experimental filmmaking](#)

Screening time 16mins

<https://archive.org/details/BalletMcanique1924>

Tate Shots Harry Callahan

Harry Callahan is regarded as one of the most influential figures in post-war photography. He described the three themes of his work as 'Nature, Buildings and People' - but his most photographed subject was one person in particular; his wife Eleanor, whom he met in 1933.

Screening time 5mins

<http://www.tate.org.uk/context-comment/video/tateshots-harry-callahan>

Vision and Images: Harry Callahan, 1981

Interview of photographer Harry Callahan by interviewer/producer of '*Visions and Images: American Photographers on Photography*' Barbaralee Diamonstein-Spielvogel. Courtesy of the Diamonstein-Spielvogel Video Archives, David M. Rubenstein Rare Book & Manuscript Library, Duke University, Durham, NC USA

Screening time 30mins

<http://www.youtube.com/watch?v=LhYs5eq5nw>

Lover / Other: The Story of Claude Cahun and Marcel Moore (2006)

Barbara Hammer is a pivotal figure in American experimental film. Her film recounts the lives of 1920's Surrealist photographer Claude Cahun, who lived with her stepsister Marcel Moore on the Nazi-occupied Isle of Jersey during the Second World War. Artists and lovers who openly resisted the Nazi, they lived peacefully among the island's residents until they were sentenced to death by the occupiers. The film intercuts photography, archival footage, interviews and dramatised scenes 2006.

To watch a short extract visit:

<http://www.tate.org.uk/whats-on/tate-modern/film/barbara-hammer-programme-5-resistance>

Cornel Lucas A Portrait

Cornel Lucas (1920–2012) had a career in portrait photography spanning over seventy years. Lucas discusses the series of shots he took in 1951 with Marlene Dietrich and how this impacted his career. In 1998 he was the first ever photographer to receive a Bafta Award. Lucas travelled to St Ives on a regular basis to shoot at his studio nearby and a range of his work is on display in the Studio Resource Room.

Screening time 9mins

<http://www.cornellucascollection.com>

Artists in the exhibition (alphabetical order):

Manuel Álvarez Bravo (Mexico) 1902-2002

Geraldo de Barros (Brazil) b.1923

Claude Cahun (France) 1894-1954

Harry Callahan (USA) 1912-1999

Edmund Colleijn (Germany) 1906-1992

Erich Consemüller (Germany) 1902-1957

Horacio Coppola (Argentina) 1906 -2012

Thomaz Farkas (Hungary – based in Brazil) 1924 – 2011

Gaspar Gasparian (Brazil) 1899 – 1966

Shoji Hamada (Japan) 1894 – 1978

Barbara Hepworth (UK) 1903 – 1975

Gyula Holics (Hungary) 1919-1989

Pierre Jeanneret (Switzerland) 1896 – 1967

Judit Kárász (Hungary) 1912-1977

Kiyohiko Komura (Japan) 1899-1969

Fernand Léger (France) 1881 – 1955

El Lissitzky (Russian) 1890 – 1941

Sameer Makarius (Egypt – studied in Hungary, based in Argentina) 1924 – 2009

Lucia Moholy (Czech Republic) 1894 – 1989

László Moholy-Nagy (Hungary) 1895 – 1946

Paul Nash (UK) 1889-1946

Ben Nicholson (UK) 1894-1982

Charlotte Perriand (France) 1903 – 1999

Walter Peterhans (Germany) 1897 – 1960

Liliana Porter (Argentina) b.1941

Herbert Schürmann (Germany) 1908-82

Shikanosuke Yagaki (Japan) 1897-1966

Iwao Yamawaki (Japan) 1898-1987

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Under Project workshop with Wigan Young Souls Photo © Ian Kingston

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