

Notes for Teachers

Dexter Dalwood

**1971: Works from the Tate Collection
Gabo/Hepworth/Mitchell**

23 January – 3 May 2010



Dexter Dalwood

The Death of David Kelly 2008

Private collection, Lake Forest, Illinois

© Dexter Dalwood. Courtesy Gagosian Gallery

These notes are designed to accompany the KS1/2 and KS3/4 *focus works* for the spring season at Tate St Ives. The pack provides a summary of the current displays, key themes and information on Tate resources. It also includes 'questions to ask of any artwork'.

Combined with the relevant focus work notes, this pack should help you create an introductory discussion about some of the issues raised by the current displays. It can be used to help focus work in small groups in the exhibition, and allow follow-up within the classroom.

This pack contains material relevant to non-specialist teachers as well as specialist art teachers.

Further exhibition information can be downloaded from www.tate.org.uk/stives

Season Overview

'Think now/History has many cunning passages, contrived corridors/And issues, deceives with whispering ambitions' (Gerontion, T.S.Eliot, 1920)

This season Tate St Ives presents work from Dexter Dalwood in a chronological order, with each room exploring significant themes in his work. Dalwood has also selected from the Tate Collection work based around the year 1971, which connects cultural memories and experiences as a slice of history. A selection of work by Barbara Hepworth, Denis Mitchell and Naum Gabo is shown in the Heron Mall.

Biographical Detail

Dexter Dalwood (b.1960). Dalwood's uncle was the sculptor and teacher Hubert Dalwood., who once worked with Barbara Hepworth. His connections to Penzance include his schooldays in the town and a family owned bookshop in Causewayhead. Dalwood played in the punk band *Cortinas* from 1976-8, and studied his BA at St Martins (1981-5) and MA at the RCA (1988-90).

Dalwood's first solo show was in London, 1992 and was included in *Die Young, Stay Pretty* (ICA, 1998), *Neurotic Realism Part 2* (Saatchi Gallery, 1999), Sydney Biennial, Tate Liverpool, Gagosian Gallery Beverly Hills, *Days Like These* Tate Britain (2002), and Gagosian Gallery NY (2004).

Barbara Hepworth (1903-75), Russian Constructivist sculptor Naum Gabo (1890-1977) and Denis Mitchell (1912-93) were associated with St Ives from the time of the Second World War, when Hepworth and Gabo arrived here. Denis Mitchell was Barbara Hepworth's longest serving assistant, eventually gaining his own reputation for his abstract sculptures.

Process and working methods

Dalwood's work has its roots in the Pop tradition and often references American culture: (Warhol, Hamilton, Blake and Hockney). Work begins as small collages on paper using photographic and media imagery, together with art historical references, which are cut, torn and pasted together. These collages are Dalwood's personal archive and are rarely shown. Joins and edges are reproduced in the final large scale oil paintings and often produce a strangely flattened, constructed space.

Themes and connections in Dalwood's work

Although many complex themes are woven into Dalwood's paintings, they operate first and foremost as paintings. Understanding some of the quotations and references in the work may make the paintings more accessible. Dalwood works within the genre of History painting, but these are personal, imagined fictions, constructed from research into events, people and collective memories to form interiors or landscapes:

- The imagined intimate worlds of stars and celebrities; we glimpse possibilities existing in their everyday private lives and living spaces.
- Absence of people; cultural histories are imagined, but people have departed these imagined locations.
- Social and economic histories; especially traumatic and iconic catastrophes in the collective cultural imagination.
- Deaths, tragedies and momento-mori from the popular media.
- Fictional documentary; especially of international political events from the 1980's onwards.
- Hidden narratives and enigmatic conspiracy theories.
- How can images from photographs be reinterpreted in painting without making an illustration?

Styles in Dalwood's paintings

The paintings include not only references to historical events or personalities, but also to the history of art itself, appropriating artistic pictorial styles and individual artists, according to the fact-based fiction being constructed. Paint application borrows from art history; identify Matisse's influence in *Diana Vreeland* (gallery three) and Picasso's in *Yalta* (gallery four)

Walking through the galleries

Beginning on the ground floor, this section gives room-by-room information with brief notes on key themes to begin discussion.

Heron Mall

A selection of carvings from Naum Gabo, Barbara Hepworth and Denis Mitchell is shown in this room. These three artists knew each other, both through work and socially; their work has many connections and cross fertilisation of ideas, linking traditional carving and international modernism. Constructivist organic carvings explore ideas of kinetic sculpture and architectural line and form. Shown here are unusual carvings from Gabo, as it was rare for him to work in stone; Mitchell is also more usually known for his bronze sculptures so this display offers a rare opportunity to make comparisons between the work of these artists. Hepworth worked in a variety of stones throughout her life and carving remained her favourite process.

Key themes

Abstraction from the environment. Although an abstract modernist, Hepworth drew inspiration from the landscape she worked in. Can you identify landscapes, shapes and objects that may have been sources for these carvings?

Celebrating materials. Hepworth believed in 'truth to materials'. Make comparisons between the different types of stone on display here and discuss how different stones may create different emotional responses to them.

One artist - different decades. Discuss the similarities and differences between Gabo's work here and in lower gallery two which is a later example of his sculptures.

Gallery one Dexter Dalwood: early work- interiors

These paintings of empty interiors evoke people and events, constructed from cultural and historical facts into imaginary places.

Key themes

Places you have heard about but never seen. Would you agree with the way Dexter Dalwood has imagined Michael Jackson's home, *Neverland*? Are there any surprises here? How different is it to your own imagination? Do you feel that you have seen the *Bridge of the Enterprise* before? Could you make a model of the Bridge from this painting? The lack of detail and simplification may be surprising; what extra detail would you imagine there?

Inventing a celebrity room: fact-based fictions. Choose a room in the house of a favourite celebrity and discuss what you imagine would be there; this can be a very ordinary part of their house. Where could you research your images? What objects might they choose to have in their rooms? Make sketchbook drawings about your ideas

Artistic quotes. Can you find a reference to a Jasper Johns' *Flag* (1954-5)?

Public charisma/private catastrophes/everyday lives. Dexter makes us think about our 'imagined' spaces. Can you imagine the private life of a celebrity away from cameras and publicity? Does *Bill Gates' Bedroom* look like the room of one of the wealthiest men in the world?

Titles. Discuss how important the titles are to the work.

Imagination and memory. Can you remember where you were when an important event happened? Name some recent disasters and recall where you were or what you were doing. Do we store collective memories of events from TV, internet and media images?

Soundtracks. What sounds or music might be filling these rooms? Music often has particular connections to personal histories and event memories.

Private retreat. Daydream about your own perfect room and make drawings in your sketchbook to develop later into a painting or a model.

Upper Gallery Two Collages

An opportunity to view Dalwood's personal archive of rarely shown collages; they are not usually shown as studies with the finished paintings. Only two works in this show are represented by both a collage and a finished painting; can you identify them? Dalwood made grids to enlarge the collages to paintings in his early work, then used an epidioscope later to draw outlines. (An epidioscope is an artists' enlargement tool allowing an opaque image to be projected on to a canvas, by a system of an overhead lamp, prisms and mirrors).

Key themes

Sketchbook or finished work? The collages are an intensely coloured mix of text and image, assembled with a sophisticated technique. Discuss how you view these domestic scale works; are they like sketchbook pages or do you see them as finished framed artworks?

Collage to painting. Consider how you would develop these collages into paintings. Would you change anything? Do you prefer the collages to the larger oil paintings?

Styles from art history. Discuss how you might choose an artist's painting style to produce the finished painting. What style of painting might fit with different collages?

Lower Gallery Two 1971 Works from the Tate Collection

Dexter Dalwood has selected and curated works from Tate Collection that sample British and International art in the context of the year 1971, when Dexter Dalwood was a 10 year old boy. This year was personally relevant to Dalwood for memories of director Sam Peckinpah's *Straw Dogs*, filmed in West Penwith and released then; this gallery shows a slice from distinct generations of artists and co-existing art historical practices.

1971 seemed to Dalwood to be ten years after the heyday of St Ives as an artists' colony; this was just before the deaths of Barbara Hepworth, Bryan Wynter and Roger Hilton, whose work is shown alongside Naum Gabo, still working at age 81.

In Cornwall the surfing/hippy counter-culture was evident; in London the obscenity trial of the underground magazine *Oz* 'schoolkids' issue began; internationally the Vietnam War continued and the Maze prison became a symbol of Irish troubles.

Hockney and Warhol showed Pop-art, whilst Kokoschka and Picasso depicted images symbolising the end of their long lives; Dalwood juxtaposes many narratives linked to 1971.

Key themes

Co-existence/multiple experiences. This room provides an opportunity to discuss the different artistic techniques, styles and subject matter explored here; how many different media/styles can you identify? What connections are there?

Looking forward/looking back. Talk about how easy it might be (or not) to identify which artists were responding to progressive 1970's culture as visual subject matter and who was reassessing past events, traditions and ideas. Make sketches that illustrate your decisions and responses.

2010. If you were planning art work to represent 2010 what might you make? How would you dress *Young Man* now? What 'Wonder Toy' would you include or invent? Sketch your ideas.

2009 stories and connections. Produce a mind-map or story board of your group's personal

memories of 2009. What materials and techniques could you use to communicate these?

Studio (off lower gallery 2)

This room shows a photograph from late 1970 of Richard Nixon shaking hands with Elvis Presley, selected by Dexter Dalwood. The meeting was requested by Elvis, but was kept secret until 1972, when Nixon perceived that this image may enhance his own popularity.

Apse - Musical Deaths

Two paintings and a collage explore the theme of deaths of musicians; the drowning of Jeff Buckley in the Mississippi, the suicide of Ian Curtis and the overdose of Janis Joplin.

Key Themes

Ethics/notoriety/privacy. Discuss how famous people are sometimes remembered for their deaths as well as their lives. How much do you think the media intrudes upon private tragedy?

Gallery Three - Portraits

This room shows large scale 'portraits' of famous people; although they are absent from the paintings the image provides clues and references to their identity.

Key Themes

Through the keyhole. What clues does this room give you about the person who lived here? Can you identify the historical time? Where is this place? Do you think this is a man or woman's room? Create a mind map as you describe the room.

Portraits by space/objects/belongings. Talk about a celebrity portrait of your choice, imagine the setting and make sketchbook drawings about the interior and the objects there.

Collective/shared imaginations. Imagine a room of a famous person, such as a singer, actor or writer and explore your different interpretations and memories about them. Build up a group drawing about the space they might live in, exploring how different your group opinions and memories might be.

Traditional portraits. Consider what you might expect to see in a traditional portrait and make comparisons with Dexter Dalwood's 'no people' portraits.

Sampling surfaces and painting techniques. Try to identify samples from Morris Louis, Picasso, Rauschenberg, Hopper, Lichtenstein and Edvard Munch in these works. Are there other less obvious quotes?

Self portrait/my space. Discuss and make a list of the ten most important objects that could represent you. Plan a self portrait, without an image of yourself, in your sketchbook about an imaginary space containing references about your life.

Gallery Four – History and Politics

History painting has a tradition from world events and political histories and this room connects with this tradition, rather than popular/celebrity culture. Themes from western history are apparent here, developing from real subjects, events, traumas, wars, and conflicts that tell the historical stories of the culture of the developed world. Many of these works are very large scale.

Key themes

Epic scale. Discuss any large art works you may know about historical events, such as battles. Research how paintings functioned traditionally as a primary historical resource; can you make connections here with Dexter Dalwood's histories?

History painting/famous events/news stories. Reinterpret an important moment in history by making a collection of images researched from photographic and media sources. Construct your own collage about the way you imagine the event occurred.

Conflicts/media presentations. How would you research images about recent tragic events in the news; internet, newspapers, magazines, film? Can you describe any iconic photographs, TV pictures or videos/films that have become a part of your memory of events?

Collective knowledge. Select a news event from the last year and list words that describe what you remember; make comparisons between personal reminiscences and collective/media memory. Is there a group consensus in your descriptions? Debate different versions of events produced by comparisons with newspapers and internet sites. How are versions of history recorded and recalled?

Artistic styles and design references. Research before your visit will provide clues here; consider the 1980's fashion colours in *The Brighton Bomb*. *Birth of the UN* is based on a Rousseau painting, appropriates De Kooning's style and features Hepworth's *Single Form* (1961-4) which was made in St Ives. Can you discover more clues to art and design history?

Dominant discourses. Make comparisons between 'official' news reportage and internet sites; how do conspiracy theories become a part of popular culture?

Gallery Five – Recent paintings

This room shows work from the previous two years, including *Manderley*, made especially for Tate St Ives. Dalwood explores and mixes themes from his own formative years, remembering Greenham Common, as well as more recent political events, such as the death of David Kelly.

Key Themes

Fictional illustration. *Manderley* takes ideas from Daphne Du Maurier's book *Rebecca* (1938) for its setting. The painting also quotes from Paul Nash and Gerhard Richter. Sketch ideas for a collage about an event from a book you have recently read; write keywords about research you may need (books, media, internet). What is the significance of the birds in the top left of the painting?

Unseen presences/atmospheres. Discuss what atmosphere is created; what has happened here? Make comparisons between Dexter Dalwoods's collage for *Manderley* and the final painting.

Colour/brushmarks. Consider the emotional impact of the large expanse of intense colour in *Death of David Kelly* and make comparisons with the very evident brushmarks in *Greenham Common*.

Ways of Looking

These suggested lines of questioning can be applied to any artwork – not just those you see at Tate St Ives. Having a handful of 'standard' questions can help start discussion and encourage lines of enquiry that might otherwise be closed down if just facts about artist and artwork were retold.

Listening to others/responding personally/sensory experiences

Without knowing anything about the artist or the artwork, a huge amount of information regarding the work can be revealed just by inviting the question 'what do you see?' Once a few ideas are circulated, this often cascades into very imaginative and perceptive ways of viewing the work. Asking 'why do you say that' invites more considerations and sharing of ideas from students.

- What word(s) does the work make you think about?
- Have you seen anything like this before?
- What do the titles tell you?
- What does the colour make you think about?
- Be the curator -select one piece from each display to create a small exhibition and explain why you have chosen them.

Visual experience/what can you see/traditional and new media

What materials and processes has the artist used to make the work? Have you seen this material in art before? Do you think some materials have more relevance to art than others?

- Is the work part of a series?
- Is the work made in traditional or new materials?
- What is it? (Painting, sculpture, drawing, collage etc)
- How is it displayed? What space does it occupy and how does it relate to other work in the exhibition.
- What is the scale of the artwork and how does this affect our relationship to it?
- Does it have a frame or support?
- Is the work made to be permanent?
- What tactile qualities does the work have?

Communication of ideas and meaning?

- 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 communicate an issue or theme?
- Does it have cultural, social or political meaning?
- Does it relate to contemporary life?
- Does the title affect the meaning of the work?

Art in context/cultures/times. Local/national/global

- Is the work about a particular place?
- Can you tell from the work what nationality the artist might be?
- Who is the artist? Is it important to know who created the work? Does the background of the artist inform the work?
- Is the work site-specific?
- Does the work connect to art from other times and cultures?
- Does the work comment on contemporary society?
- Has the work reinvented art from other times and cultures?

Tate Resources

The Studio Resource Room: located off lower gallery two, this space provides access to Tate online, including the Collections Database and micro-sites for Young People and Children. You can also find accompanying catalogues and texts to support a visit to this show.

Visit www.tate.org.uk/schoolsteachers for up-to-date listings on CPD opportunities and to download resources – including this one – for free.

For definitions of **key art terms and movements** referred to here please refer to the **Tate Glossary** at www.tate.org.uk/collection

Useful Websites

www.tate.org.uk Tate online

www.tate.org.uk/learnonline Tate E-Learning

www.tate.org.uk/schoolsteachers Tate resources for schools and teachers

Contacts

General enquires and group bookings

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Tate publications have produced a series of **Key Work Cards for Teachers** which can be ordered online. These include Portrait, Landscape & Prints.

The **St Ives Archive Study Centre** holds a range of material about artists associated with St Ives. Tel: +44 (0) 1736 796408, e-mail: archive@stivestrust.co.uk, or visit www.stivestrust.co.uk/archivesite

The **Barbara Hepworth Museum and Sculpture Garden**, Barnoon Hill, St Ives, Cornwall, TR26 1AD, Tel: 44 (0) 1736 796226, group bookings: 44 (0) 1736 791114. Open October-March, Tues-Sun 10am-dusk

Further Research

A broadsheet with an interview between Dexter Dalwood and Martin Clark, Artistic Director at Tate St Ives, is available from the Gallery - £3.

Dalwood, Dexter (2000), *Dexter Dalwood: New Paintings, 12 October - 18 November 2000*, London: Gagosian Gallery.

Gauntlett, David & Hill, Annette (1999), *TV Living: Television, Culture and Everyday Life*, London: Routledge.

Gauntlett, David (1997), *Video Critical: Children, the Environment and Media Power*, Luton: John Libbey Media.

Du Maurier, R., (1938) *Rebecca*, London: Victor Gollanz

Philo, Greg (1990) *Seeing and Believing: The influence of television*, London: Routledge.

Tate (2002), *Remix: Contemporary Art and Pop*, curated by Simon Wallis, London: Tate Publishing.

online

www.artandarchitecture.org.uk/stories/dalwood_bellini.html

Eyestorm (2002), 'Two-Minute Interview: Dexter Dalwood: From the Mind's Eye', The Saatchi Gallery Eyestorm Collection, http://www.eyestorm.com/saatchi/interview_dalwood.aspw

www.saatchi-gallery.co.uk/artists/dexter_dalwood_articles.htm

www.saatchi-gallery.co.uk/artists/dexter_dalwood_about.htm

www.saatchi-gallery.co.uk/artists/dexter_dalwood_resources.htm

www.saatchi-gallery.co.uk/artists/dexter_dalwood_biography.htm

www.the-artists.org

<http://theory.org.uk/david/artproject.htm>

www.artandpopularculture.com/Oz

KS1 & KS2

Works In Focus

This pack is designed to complement the **Notes for Teachers** that accompany this exhibition at Tate St Ives.

We have selected a work from the *Dexter Dalwood* exhibition, and one work from Dalwood's *1971 Tate Collection* display, to enable you to focus in on some key themes relating to specific works, with ideas for how to extend learning back in the classroom.

By engaging with original artwork it is hoped that a visit to Tate St Ives would support key strands of learning through speaking, listening, group discussion and interaction. Taking an artwork as a starting point, children can express opinion, work collaboratively to contribute ideas and experience a gallery through an active learning experience.



Dexter Dalwood
Neverland 1999
© Dexter Dalwood

Some facts

Dalwood made this painting from a small collage he pasted together, using images from sources such as celebrity and lifestyle magazines and by researching the life of Michael Jackson. Here, he imagines one of the rooms inside the star's mansion.

Ideas for discussion

Without previous research or knowledge the simple question 'what do you see?' often cascades into a wealth of responses

and perceptions. The further question 'why do you say that?' begins the process of reflection and critical thinking about images, connections, titles, colour, process, texture etc.

- What clues can you find about who lives here?
- Imagine being in this painting and talk about how you would feel.
- What music would be playing here?
- Can you tell what time of day this is?
- Can you see where Dalwood joined up sections in the original collage?
- What paints are used here and what is this painted on?
- Why do you think Dalwood chose to make this painting this size?

Starting points and cross curricular links

This artwork could provide stimulus for topics that encompass the way people of different times/cultures build and inhabit their different environments, and how interiors have changes to suit need, purpose, design and technology.

Quick and simple practical ideas

These simple ideas are designed to engage children practically in front of the original artwork. Only sketchbook and pencils are permitted for use in gallery spaces.

Back to back. Stand back to back and one partner describes the work with the other making a drawing from their description.

Celebrity home. Choose a celebrity and draw one room in their house. Imagine the colours and objects they might choose to live with.

Favourite spaces. How would you design your own favourite room? Think about your favourite colours and textures, special toys, furniture and objects. What materials would you build your room with? What would you see through the window?

Adjectives. How many words can you find that describe this room? Create a huge list and use this later to write poems about the painting.

Recording interviews. You are interviewing Dexter Dalwood for your local radio station. You ask him about painting this picture. What does he reply?

Travelling to Neverland. With your friend you are going on a journey to visit Neverland. What happens on your travels?

Extended projects

These suggestions are designed to support follow-up work in the classroom and develop ideas from an initial interaction with the artwork.

Email chain. Choose a famous character: they could be somebody local or international, alive or somebody from history, real or fictional. Describe the room of this famous person in an email to a friend in the class, using facts you have researched or imagined. Add more to the email and send it on.

Star salon mood board. When everyone has added to the email use this information to make a wall display about how you imagine the everyday life of your famous person. Make a mood board about the inside of their home using your own drawings, photomontages, a collection of images from the internet or magazines, and fabrics, textures, objects and colours.

Through the keyhole game. Write the name of a famous person, alive or dead on a card and put those into a bag. Write the name of a room in the home on another card. Without looking, pick a famous person and a room and then make a drawing about how you imagine their room would look, using pens, pencils and crayons.

Time travel model. Imagine how you might be living in twenty years time and construct a model. What will your home look like? What materials might it be made from? How will it be powered and heated? What technology will you use in everyday living?

Write a story about how you live in your future home.

Drama/video work. Something has happened in a room belonging to a famous person. You are the first reporter to arrive at the scene. Describe the scene and events as they happen.



Dexter Dalwood's Collection Choice

Eduardo Paolozzi

Wonder Toy: Robert the Robot (1971)

Tate © The estate of Eduardo Paolozzi

Some facts

Dalwood watched the moon landing and the launches of Apollo 14 and 15 on television as a child, when space technology and robots were new and exciting. Paolozzi's work collaged together images from science, technology and everyday culture and his sculptures often looked like assemblages of technological parts and recycled machines.

Ideas for discussion

Without previous research or knowledge the simple question 'what do you see?' often cascades into a wealth of responses and perceptions. The further question 'why do you say that?' begins the process of reflection and critical thinking about images, connections, titles, colour, process, texture etc.

- What do you think is happening here with the boy in the helmet and the robot?
- How is this artwork made?
- What sounds do you think the robot makes?
- What colours do you think the robot is?
- How does this robot move?
- Have you seen any toys like this? Does this remind you of anything? Think about robots in Star Wars and Doctor Who.
- Why do you think the robot is named Robert? What would you call him?
- Do you think the robot looks friendly?

Starting points and cross curricular links.

This artwork could provide stimulus for topics that encompass the way science and technology are used in our lives, including ICT. How low technology projects may be important in some cultures and environments. How inventions from space exploration are now part of everyday lives.

Quick and simple practical ideas

These simple ideas are designed to engage children practically in front of the original artwork. Only sketchbook and pencils are permitted for use in gallery spaces.

Back to back. Stand back to back and one partner describes the work with the other making a drawing from their description.

Robot invention. Make a drawing about a robot you invent: what job would your robot do for you? What colours and textures would your robot be made from? What would its face look like? What

would power your robot?

Adjectives. How many words can you find that describe this artwork? Create a huge list and use this later to write poems.

Recording interviews. You are interviewing the boy in this work for your local radio station. What does he tell you about his helmet and robot?

Extended projects

These suggestions are designed to support follow-up work in the classroom and develop ideas from an initial interaction with the artwork.

Email chain story. Use the image to begin a story about what happens next and email it to somebody in your group. Add a sentence each and email it on until the story reaches an ending. Have you read stories or seen films about toys having secret lives or coming alive?

Collage toy. Use catalogues, magazines and internet to find images and invent a toy for yourself using different parts pasted together. Discuss what your toy would do: does it need power to make it move, does it have its own voice/sounds?

Robot assemblages. Use ideas from your collages to make model robots using recycled and broken toys/parts from old machines/recycled junk.

Time travel helmet/mask. Imagine a helmet or mask that could take you to another time when you wore it. Make this and then write a story about where your helmet/mask took you and the adventures you had there.

Drama/video work. Something has happened and a robot is malfunctioning. You are a scientist with the job of repairing the robot. Describe what is going wrong and the chaos the malfunctioning robot is causing. What must you do to help?

Shape poems. Use your word list from the gallery visit to make a poem in the shape of a robot.

Robot dance/music. Discuss ideas about how robots would move and use these to produce motifs to develop into a dance. Use percussion instruments to make sounds and rhythms for the robots.

KS3 & KS4

Works In Focus

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Dalwood's Collection Choice

Howard Hodgkin

Mr and Mrs E.J.P. 1969-73

Tate © Howard Hodgkin

Some facts

This is one of a series of four portraits of Mr and Mrs EJ Power, commissioned from Hodgkin by Mr Power and painted over a period of eight years. The Powers had a marvellous collection of post-war European art at their London home and Hodgkin's painting evokes the experience of being with them in the setting of their collection. Hodgkin has described the

content of this picture: Two sculptures by Westerman, a Brancusi, a Pollock, a panelled wooden ceiling, as well as the owners; the wife slipping away to the right and the husband talking in green in the foreground. (From the display caption September 2004, Tate online)

Biography

Howard Hodgkin is an English painter and printmaker. His work is concerned with making the picture an object in its own right and from 1970 he worked on wooden supports such as drawing boards and door frames. He builds his work slowly, often taking years to complete an image and in the process often obscuring figures within the space. The viewer is invited to decipher the finished image as a kind of riddle. Patterning is important in his mark making and is applied to simple structural planes, building sensation and mood and containing references to memories of places and the people inhabiting them.

Some facts

This is one of a series of four portraits of Mr and Mrs EJ Power, commissioned from Hodgkin by Mr Power and painted over a period of eight years. The Powers had a marvellous collection of post-war European art at their London home and Hodgkin's painting evokes the experience of being with them in the setting of their collection. Hodgkin has described the content of this picture: Two sculptures by Westerman, a Brancusi, a Pollock, a panelled wooden ceiling, as well as the owners; the wife slipping away to the right and the husband talking in green in the foreground. (Tate online)

Ideas for discussion

Without previous research or knowledge the simple question 'what do you see?' often cascades into a wealth of responses and perceptions. The further question 'why do you say that?' begins the process of reflection and critical thinking about images, connections, titles, colour, process, texture etc.

- Make comparisons with the space in this Hodgkin painting and Dalwood's fictional constructions
- What atmosphere/sounds are suggested here?
- Why do you think this work took so long to paint?
- Consider if this painting appears to be an interior, portrait, landscape or still life. Or would you call this abstract?
- Discuss the impact of pattern over the colour.

Quick and simple practical ideas

These simple ideas are designed to engage students practically in front of the original artwork. Only sketchbook and pencils are permitted for use in gallery spaces.

Fictional frames. Note how Hodgkin has made an illusion of a frame from paint; how would you have framed this work? Discuss and sketch your group choices.

Mind map. On a large piece of paper in the gallery produce a mind map linking ideas from your group about interpretations and responses to this work. Use symbols and drawings as well as text and allow the map to grow with any connections to other work in the displays and your own thoughts and ideas.

Seeking artistic references/paintings within paintings. Use the facts above to consider where artistic images are hidden within Hodgkin's work. Can you see the figures of Mr and Mrs Power? Make sketches that break the work down into its separate parts – does this reveal its long history and process?

Extended projects

Workbook around a year. Take the year of your birth and make a collection of text, images, memories and thoughts, using the internet, books, news reports, films, music etc. Include art and design made in this year. Use local, national and global events. Produce a series of collages from your workbook, either by physically cutting/tearing or create digital collages. Develop ideas from the collages into a sustained piece of work in the medium of your choice.

Powerpoint curator. Create a powerpoint presentation about an imaginary exhibition, selecting art works from the year of your birth or a chosen relevant year from art history. Use text/bullet points about your curatorial references and different styles of art works evident in that year.

Hodgkin reinterpreted. Appropriate Hodgkin's methodology and set up favourite objects in a room. Use shapes from the objects and planes within the room to create the structure of an abstract painting and then explore imaginary pattern and colour to create a mood.

Deconstruct/reconstruct. Select different parts of this painting and reinterpret them in three dimensions, using card, recycled materials or wood to create an assemblage. Use Hodgkin's work as an inspiration for colours and patterns to paint the assemblage.

Dalwood collage interpretation. Research the work of Brancusi, Pollock and Westerman and collect images of their work. Create a collage using Dalwood's technique and imagine the room where these artworks might be displayed, using clues from the Hodgkin painting.

Further research

J. Reichardt, ed.: 'On Figuration and the Narrative in Art', *Studio Int.*, 172 (1966), pp. 140–44

Howard Hodgkin: Forty-five Paintings, 1949–1975 (exh. cat. by R. Morphet, ACGP, 1976)

T. Hyman: 'Howard Hodgkin Interviewed by Timothy Hyman', *Artscribe*, 15 (1978), pp. 25–8

P. Gilmour: 'Howard Hodgkin', *Prt Colr Newslett.* (March–April 1981), pp. 2–5

Howard Hodgkin, Prints, 1977 to 1983 (exh. cat., intro. R. Morphet; London, Tate, 1983)

Howard Hodgkin: Forty Paintings, 1973–84 (exh. cat. by J. McEwen and D. Sylvester, London, Whitechapel A.G., 1984)

A. Graham-Dixon: *Howard Hodgkin* (New York, 1994)

Howard Hodgkin: Paintings, 1975–1995 (exh. cat., Fort Worth, TX, Mod. A. Mus.)

You can access this, and all Tate Collection works online at www.tate.org.uk/collection. To access this work direct: <http://www.tate.org.uk/servlet/ViewWork?workid=21639>



Dexter Dalwood

Bill Gates' Bedroom 2000

Collection: Janet de Botton and Rebecca Marks
© Dexter Dalwood Courtesy of Gagosian Gallery

Some facts

This modernist space is Dalwood's visual fiction about the bedroom of one of the wealthiest and most powerful men in the world; a place of rest for the man who, in the context of 2000, was building the empire of Microsoft across the globe. Dalwood's process began with a collection of images gleaned from lifestyle magazines, journalistic photographs, and his personal research and analysis into the life of Gates. Dalwood then cuts and tears these images into assembled collages on paper as a starting point for much larger oil paintings that combine cultural imagination with art historical references.

Ideas for discussion

Without previous research or knowledge the simple question 'what do you see?' often cascades into a wealth of responses and perceptions. The further question 'why do you say that?' begins the process of reflection and critical thinking about images, connections, titles, colour, process, texture etc.

- Are there any clues that this room is where Bill Gates sleeps?
- Is this a believable interpretation of a bedroom belonging to Bill Gates?
- What else would you have imagined in this space?
- What mood and atmosphere are created here?
- Why do you think Bill Gates himself is not painted?
- Does this space appear quite individual or does it remind you of impersonal corporate rooms?
- Imagine being in this painting and talk about how you would feel.
- What music would be playing here?
- Can you tell what time of day this is?
- Can you see where Dalwood joined up sections in the original collage?
- What paints are used here and what is this painted on?
- Why do you think Dalwood chose to make this painting this size?
- Can you identify the influence of Cezanne in the painting of the bedclothes?

Quick and simple practical ideas

These simple ideas are designed to engage students practically in front of the original artwork. Only sketchbook and pencils are permitted for use in gallery spaces.

Back to back. Stand back to back and one partner describes the work with the other making a drawing from their description.

Celebrity home. Choose a famous person and draw one room in their house. Imagine their possessions and the lifestyle they might choose.

Adjectives/keywords. Create a list of keywords and adjectives as a response to this painting.

Observation/interpretation. In your sketchbook make one drawing from observation of Dalwood's work and another using your own ideas of what Gates' bedroom would look like.

Mind map. On a large piece of paper in the gallery produce a mind map linking ideas from your group about interpretations of this painting. Use symbols and drawings as well as text and allow the map to grow with any connections to other work in the displays and your own thoughts and ideas.

Extended projects

Workbook around a personality. Make a collection of text, images, memories and thoughts, using websites, books, research/design magazines, travel brochures, about a famous person of your choosing. Produce a series of small collages that explore your ideas, and then select one collage to develop in the medium of your choice (large painting, sculpture or print etc)

Banality/celebrity. Interpret and research the idea of the private lives of famous people and imagine the contrasts between public and private faces.

Historical art homes. Produce a series of interpretations of an imagined celebrity house using different styles/genres from art history or from the work of individual artists.

Powerpoint series. Produce a presentation about fictional rooms of celebrities using cut/paste images developed in a programme such as photoshop, adding text/titles if you choose.

Objects from a celebrity space. Make an installation combining found ready-mades and objects of your own making that provide clues, associations and suggestions about the life of a famous person, either contemporary or from history.

Theatre set model. Create a fictional room as a stage set design. Think about mood/atmosphere, time/history setting and objects as props to offer clues to the drama that may evolve there. Research music associated with your set.

Random cut outs. Cut out a selection of random images from art history, contemporary magazines and photographs and put them into a box. Without looking, select a chosen number of images and explore the juxtapositions that occur when you arrange them into a collage. Do unexpected ideas for artworks arise?

Further research. See main section.