

TEACHER RESOURCE NOTES KS1- 2

NASHASHIBI/SKAER

THINKING THROUGH OTHER ARTISTS

20 October 2018 – 6 January 2019



Paul Gauguin 1848-1903

Faa Ihehe 1898

Oil paint on canvas

Tate

ST IVES AND ITS LEGACY

For more than a century, St Ives has been part of an international network of artists and artistic movements. Among its early visitors were painters, including Joseph Mallord William Turner, who were drawn to St Ives' spectacular natural setting and the quality of the light. By the end of the nineteenth century, St Ives had become internationally renowned for its marine and landscape painting tradition.

From the late 1930s, St Ives became an important centre for artists working in a broader movement known as modernism, which rejected styles of the past and instead embraced experimentation with forms, materials and techniques that better reflected modern society. Attracting a number of artists from Britain and abroad, including the sculptor Barbara Hepworth, whose former home and studio is now the Barbara Hepworth Museum, St Ives became a hub for exchange of ideas locally and internationally, and remains a thriving artist community today.

THE NEW TATE ST IVES: THE FACTS

The four-year building project has doubled the space for showing art, adding almost 600 square metres of galleries.

It was created using concrete pouring and moulds –it was done by Welsh specialists who used to sing in chorus on site all day.

The granite is from De Lank quarry in Bodmin, Cornwall.

The faience tiles were made by Richard Miller, owner of Froyle Tiles and the on-screen technician of the Great British Pottery Throwdown

To create this new gallery, it was necessary to dig into the hillside behind the original Tate St Ives. During the digging, a very hard rock known as Blue Elvan presented a challenging drilling period. In the end, 922 lorry loads of soil and rock were removed to make way for the new Tate St Ives.



Aerial view of the gallery. Photo © St Ives tv

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

PRE-VISIT ACTIVITIES

To maximise the enjoyment and value of the visit please consider doing one or more of these activities before your visit.

Read stories and books about galleries and art: for example, *Barbar's Gallery* by Jean de Brunhoff, *Tell Me a Picture* by Quentin Blake, *The Art Book for Children*, Phaidon Press, *Miffy the Artist* by Dick Bruna, *The Life and Work of Barbara Hepworth* by Jayne Woodhouse, *Spot it!* by D Chedru.

Discuss what a gallery is

What do you think you will find at a gallery?

Who might you meet there?

What do you think a gallery looks like?

Who chooses the artwork that is on display? How do you think they choose which artists and artworks are shown?

Ask your students about any galleries or museums they have been to and what they saw there. What did they like and dislike and why? We'd love to hear what they think of our gallery too.

Words to investigate

These words may be used in the exhibition. They are explained in the gallery activity sheets, but it could be helpful to talk about them before you come. Lots of useful definitions for art terms can be found at <http://www.tate.org.uk/art/art-terms>

Shape	Composition	Sculpture
Image	3 Dimensional	Colour
Curate	Ceramic	Inspiration
Object	Line	Connection

Artists to investigate

Rosalind Nashashibi, Lucy Skaer, Henri Matisse, Paul Nash, Winifred Nicholson, Paul Gauguin, Vanessa Bell, Louise Bourgeois, Gauri Gill and Rajesh Vangad.

We recommend that **teachers make a planning visit to the exhibition** to familiarise themselves with the galleries. For **practical information** about your visit including travel, facilities, use of art materials and gallery guidelines please visit www.tate.org.uk/learn/teachers/school-visit-tate-st-ives

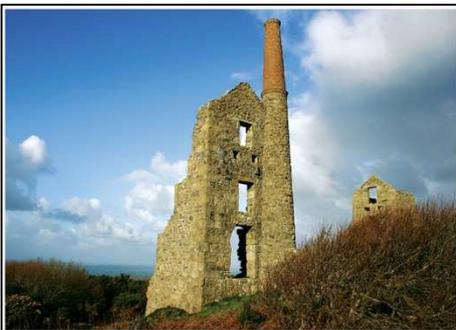
Please note that the exhibition contains flashing images, nudity and themes of a challenging nature which some visitors might find distressing.

Please photocopy, **Our Journey** and the **Activity Sheets** prior to your visit for your students.

NAME: _____

MY JOURNEY TO TATE ST IVES

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



GALLERY 5 & 6: TEACHER NOTES

NASHASHIBI/SKAER THINKING THROUGH OTHER ARTISTS

This exhibition combines films made by artists Rosalind Nashashibi and Lucy Skaer with their own selection of works that reflect on and add new meaning to their films.

Rosalind Nashashibi and Lucy Skaer work independently as artists and have been collaborating as Nashashibi/Skaer since 2005. Their work is made mostly using 16mm film and explores a range of contemporary concerns through art, artists, people and places that interest them. One film adopts the artist Paul Gauguin's gaze on nineteenth century Polynesian women, while others reconsider works by Henri Matisse and Paul Nash, a museum in New York at night, and a diplomat's residence in Hong Kong.

This exhibition brings together Nashashibi/Skaer's films with a selection of works they have chosen from the Tate collection and other sources. Each film becomes a starting point to explore key themes that resonate across the exhibition, from the **portrayal of women** and the **representation of global cultures** to the **effects of war**. By presenting the various works together, Nashashibi/Skaer reflect on how the power of objects and images changes over time. Some of these ideas are suggested in texts accompanying each film and in an online guide, but the artists also encourage you to **find your own connections between the works on show**.

To hear Nashashibi/Skaer discussing the exhibition or to access other information, go to www.tate.org.uk/nashashibi-skaer-guide.

Please note that the exhibition contains flashing images, nudity and themes of a challenging nature.

Photography is permitted however there are some exceptions, indicated by 'no photography' signs by the artworks.

Questions to ask:

Who are the artists that have **curated** this exhibition? What does **curate** mean?

The artists would like you to **explore** the exhibition and see what **connections** you can make between the art works. It could be something you can see or hear, how an artwork makes you feel, a colour, a shape or something else. Tell each other about the connections you find.

There are lots of **films** in this exhibition. Can a film be an artwork?
Is it different watching a film in a gallery to at home, on TV or in the cinema? Why?

Which is your favourite artwork? Why?

Which artwork do you like least? Why?

Why do we ask you to please not touch the artworks on display?

GALLERY 5: TEACHER NOTES

NASHASHIBI/SKAER THINKING THROUGH OTHER ARTISTS

AMBASSADOR 2005

Ambassador is a film portrait of Stephen Bradley, the British Consul-General to Hong Kong from 2004–8. The highest British diplomatic post in that territory, the Consul-General has been a largely symbolic role since Hong Kong ceased being a British colony in 1997. Nashashibi/Skaer's two-screen film follows Bradley going about his daily routines at his residence, which in its grandeur recalls the power the UK once held in Hong Kong. The artists show him both at rest and at work, emphasising the contrast between his individual personality and his status as a diplomatic symbol.

This film captures themes which recur across the exhibition, particularly related to **changes in political powers** and **the cultural value of objects and buildings**. It also connects more directly with other works on show. Intimate, small-scale watercolours made by Elena Narbutaitė take on a monumental presence as wall height prints for public display, mirroring how the Consul-General moves between private and public life in Nashashibi/Skaer's film.

Questions to ask:

Who is the man in the film?

Why do you think the artist have filmed him?

Where have they filmed him?

What objects and buildings can you see in the film?

GALLERY 5: ACTIVITY SHEET

NASHASHIBI / SKAER THINKING THROUGH OTHER ARTISTS



LOOK at all the artworks in this room.

Can you find the artworks by artist Elena Narbutaitė? **Clue:** they are very big!

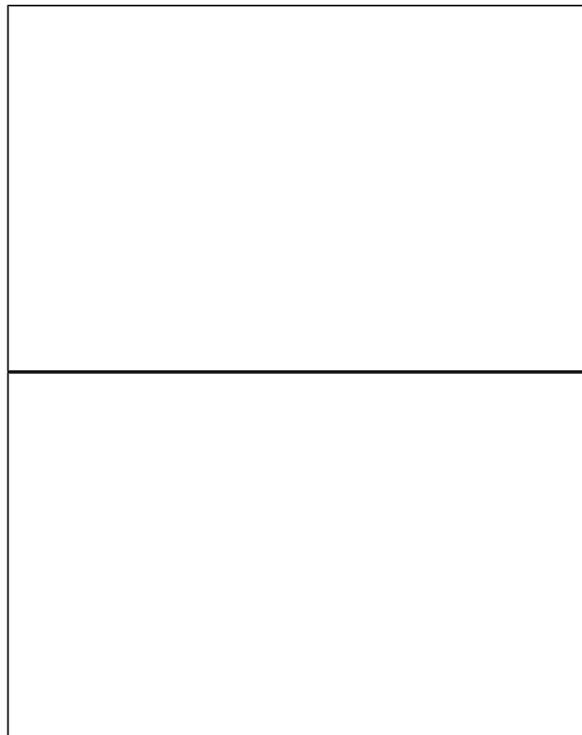
How do you think she has made them?

Can you find **two TV monitors on top of each other**?
Are they playing the same or different films?
Who do you think the man in the film is?
What objects can you see in the film?

UPSIDE DOWN ART!

Can you see the objects listed below in the film? Choose your favourite ones and then create a picture where they are the right way up on the top screen and upside down on the bottom, like a scene from *Ambassador*.

- Teapot
- Lamp
- Candlestick
- Bowl
- Man
- Telephone
- Door
- Table
- Sofa
- Vase
- Swimming pool
- Pot plant



Why do you think the artists are showing one film upside down?

TITLE OF ARTWORK.....

GALLERY 6: TEACHER NOTES

NASHASHIBI/SKAER THINKING THROUGH OTHER ARTISTS

OUR MAGNOLIA 2009

This film centres on Paul Nash's painting *Flight of the Magnolia* 1944 – also on display – which was inspired by his experiences of the Second World War. Nash's painting transforms the shapes of clouds into an airborne magnolia flower, which also recalls an explosion or a cluster of parachutes. In a similarly dream-like way, Nashashibi/Skaer's film blends footage of Nash's painting with real magnolia flowers, a beached whale carcass, the former Prime Minister Margaret Thatcher, and the director of the National Museum of Iraq distraught by war damage and looting at the museum.

This film's **reflection on conflict** also links it to other works by Nash on display such as *Totes Meer* 1941, which morphs a seascape into a graveyard of warplanes. Nashashibi/Skaer's exploration of transformation and dreams are echoed in an installation by Rossella Biscotti, made of compost from a women's prison in Venice, Italy, moulded into shapes inspired by the prison's floorplan and paired with audio of prisoners retelling their dreams. Elsewhere, just as the film ends with a mass of scratched lines obscuring the image, a photograph by Gauri Gill is transformed by drawings that Rajesh Vangad has added to its surface.

FLASH IN THE METROPOLITAN 2006

Nashashibi/Skaer shot this film in the Metropolitan Museum of Art in New York with the lights off. Made with a 16mm film camera moving along a track, it shows a range of objects from the museum's collection, which are each briefly spot lit by studio lamps. While museum displays often group together artefacts and remove them from their original cultural context, the act of illumination in this film brings back focus to the individual characteristics of each object.

In making this exhibition, Nashashibi/Skaer have similarly brought together objects from different places and time periods to provoke new interpretations. Some of the other works on show build on this idea, such as a photograph by Claude Cahun capturing a reflection of her face among objects on display in the British Museum, London. Nashashibi/Skaer's use of flashes to highlight objects echoes a nearby series of late paintings by Winifred Nicholson, for which she used glass prisms to look differently at the world around her.

NASHASHIBI/SKAER THINKING THROUGH OTHER ARTISTS



LOOK at the film *Our Magnolia* 2009...what do you think the film is about?

Can you find Paul Nash's painting *Flight of the Magnolia* 1944?

What do you think it is about?

Can you see any **connections** to the film *Our Magnolia*?

Can you find the four big **Backs**?

Who is the artist that made them?

Can you find a **brain** on a plinth? What is it made from?

Circle the words that you think best describe the backs:

Fluid Jagged Hard Soft See-through

Movement Light Heavy Solid Still

Spiral Circle Curved Straight

Transparent

Can you find an artwork that is made of **compost**? What is compost and why do you think that the artist used this material?

Try **DRAWING** the artwork in the space below:

GALLERY 6: ACTIVITY SHEET

NASHASHIBI/SKAER THINKING THROUGH OTHER ARTISTS



LOOK at the film *Flash in the Metropolitan* 2006...It's very dark in here!
What can you see on the screen? What do you think this film is about?

CONNECTIONS GAME: Can you find the artworks listed below? Draw a line between the ones that you think have a **connection** with each other. It could be a shape, colour, object, theme, what it is made from or something else. There isn't a right or wrong answer it's up to you....

Wilfred Nicolson
Palm 1980

R.B Kitaj
*Man with the Matisse
Tattoo* 1978

Ellen Lesperance,
Dear Pippa 2012

Thomas Schute
Ceramic sketches
1997-99

Matisse
The Inattentive Reader
1919

Vanessa Bell
Mrs St John Hutchin
1915

Maggi Hambling
Minotaur 1986-7

Matisse
Backs

Now pick your favourite two artworks that you have connected. What is their **connection**?
In the space below create your own picture inspired by the two artworks you have chosen.



TITLE OF MY ARTWORK.....

GALLERY 6: TEACHER NOTES

NASHASHIBI/SKAER THINKING THROUGH OTHER ARTISTS

PYGMALION EVENT 2008

This dual-projection film by Nashashibi/Skaer explores the Rosary Chapel in Vence on the French Riviera, designed by Henri Matisse from 1948 to 1952. In one projection, the chapel's priest puts on a selection of Matisse's colourful robes. A second projection presents a sequence of colours, landscapes and scenes that seem to mirror the events of the first projection. The film's title comes from the Ancient Greek myth of the sculptor Pygmalion who falls in love with one of his sculptures, which then comes to life. This 'event' of transformation is echoed in how the priest brings Matisse's work to life.

Nashashibi/Skaer have chosen works by Matisse and other artists for this exhibition that can be related to *Pygmalion Event*. A print by R.B. Kitaj, for example, shows a man covered with a tattoo of a Matisse painting; he wears the artist's work much like the priest in Matisse's robes. In general, just as the film inspires deliberate or accidental associations between the two projections, Nashashibi/Skaer encourage visitors to make their own links between works in this exhibition.

WHY ARE YOU ANGRY? 2017

Taking its title from an 1896 painting by the artist Paul Gauguin, this film explores his depictions of Polynesian women. Nashashibi/Skaer retraced Gauguin's travels to Tahiti, an island in French Polynesia, asking women they met to appear in this film. In some scenes, the women go about their daily lives with independence and self-determination. In others – many of which restage Gauguin's paintings – they are motionless in directed poses that may be uncomfortable to view. By imitating Gauguin's gaze, but stripping away the myth of the artist and using film instead of paint, Nashashibi/Skaer call into question his representations of women.

Many works in the exhibition connect with these ideas, including those by Gauguin himself, some of which inspired scenes in the film. Paintings and sculptures by other French modern artists raise similar questions around their depictions of women. In bathroom views by Pierre Bonnard and bronze figures by Henri Matisse, the nude subjects turn away from the viewer, a gesture that might equally be seen as defiant or passive. In contrast, there are also works by more recent women artists, some showing women powerfully representing themselves. These include Louise Bourgeois' depictions of her own creativity, Lee Miller's portrait of herself in Adolf Hitler's bath and Jo Spence's self-portraits made in the terminal stages of cancer.

GALLERY 6: ACTIVITY SHEET

NASHASHIBI/SKAER THINKING THROUGH OTHER ARTISTS



Look at the film *Pygmalion Event* 2008

The film explores the Rosary Chapel in France designed by the artist Henri Matisse.

Can you find another artwork inspired by the artist **Matisse** in this exhibition? **Clue:** Tattoo!

Who is the man? What is he doing?

What **connections** can you see between the left and right screen?

Can you find:

The Eye in the Sky 2014-16 by Gauri Gill and Rajesh Vangad?

LOOK carefully at this artwork. What can you see?

Try creating your own dream landscape inspired by *The Eye in the Sky* 2014-16 in the space below.

Title of my artwork.....