

# TEACHER RESOURCE NOTES

## KS3-4

### MODERN ART & ST IVES



Peter Lanyon  
*Porthleven* 1951  
© 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 © St Ives tv

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

## Discuss what a gallery is

What do you think is the purpose of a gallery?

Do galleries have a responsibility to show certain types of art? Should galleries show artwork that is controversial or may offend some people?

Who are galleries for?

Who chooses the artwork that is on display?

How do you think they choose which artists and artworks are shown?

Do you think that the artwork on display is meaningful to a diverse range of people?

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	Abstract Art	Abstract Expressionism
Form	Composition	Structure
Surface	3 Dimensional	Movement
Texture	Complementary	Inspiration
Line	Colour	Modern Art

## Artists to investigate

Wilhelmina Barns-Graham, Terry Frost, Naum Gabo, Barbara Hepworth, Patrick Heron, Roger Hilton, Peter Lanyon, Ben Nicholson, William Scott and Bryan Wynter.

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](http://www.tate.org.uk/learn/teachers/school-visit-tate-st-ives)

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

# WAYS IN: A FRAMEWORK FOR LOOKING

Some questions to ask:

## Exploring the object: what can you see?

- What is it? (Painting, collage, sculpture, film, textile, print, etc.)
- Is the work part of a **series**; does the artist paint/photograph/make this subject frequently?
- How do you think the artist has made the work? What **materials** and **processes** have they used?
- How is the work displayed? How does it relate to other work in the exhibition?
- What is the **scale** of the work and how does this affect our relationship to it?
- What tactile/surface qualities does the work have?

## Make it personal: what do you think?

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

## Ideas and meaning: is there a story?

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

## Art in context: what else can we discover?

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

# INTRODUCTION: TEACHER NOTES

## MODERN ART AND ST IVES

GALLERY 1- 4 & 7-10

For the first time, Tate will be able to dedicate spaces to exploring the history of modern art and St Ives, giving key artists a permanent presence in the town and area where they lived and worked. This new display will follow those artists across the 20th century, revealing their relationships to international art histories. From the unique perspective of St Ives, visitors will be able to bridge geographical and chronological boundaries and discover new connections through familiar artists.

National and international figures relating to the practice of modern British art in the town will be covered in depth – from Ben Nicholson, Peter Lanyon and Barbara Hepworth to Piet Mondrian, Naum Gabo and Paule Vézelay. Their links to the wider story of British art will also be revealed, such as the work of Keith Vaughan, who joined Patrick Heron's *Space in Colour* exhibition in the early 1950s and later came to St Ives.

Additional works will allow the story of St Ives to be expanded and reframed in light of new research and recent acquisitions. The display will explore new perspectives on the shared legacies of constructivism around the world, as well as highlighting links with international figures such as Li Yuan-chia, a Taiwanese artist who came to the UK in the 1960s and became a close friend of Winifred Nicholson. Far from being an isolated or self-contained community of artists, St Ives will be celebrated as a point of connection in a global network of ideas and debates about art and its place in the world.

### **Start your visit in:**

GALLERY 1: MODERN ART AND ST IVES

Move into:

GALLERY 2: PARIS, LONDON AND ST IVES 1920 - 1940

GALLERY 3: WAR, AUSTERITY AND THE MODERN SPIRIT 1940 - 50

GALLERY 4: MEANING AND MATERIAL IN THE 1950S

Continue into:

GALLERY 7: CONSTRUCTION IN PAINTING AND SCULPTURE AFTER 1950

GALLERY 8: NEW DIRECTIONS AFTER 1960

GALLERY 9: ST IVES STUDIO

GALLERY 10: IN FOCUS

After GALLERY 10 move on to NASHASHIBI / SKAER THINKING THROUGH OTHER ARTISTS in GALLERY 6.

**Photography is permitted throughout the MODERN ART AND ST IVES display but please do not use your flash.**

# GALLERY 1: TEACHER NOTES

## MODERN ART AND ST IVES

Modern Art and St Ives is the first of a series of displays drawn from the Tate Collection, exploring the histories and ideas of modern artists working in and around the town during the last century. It is intended as an introduction to the local, national and international significance of an historic artist community, which is still thriving today.

This first gallery highlights some of the modern artists who are commonly associated with St Ives. It leads into galleries 2-4 which consider the artistic exchanges between Europe, London and St Ives that were shaping modern British art just before and after the Second World War. Within this tumultuous period, the migration of artists and ideas contributed to St Ives emerging as a centre for post-war modern British art.

The display continues in galleries 7-8 which show the wider international contexts surrounding modern art from the viewpoint of post-War St Ives. Gallery 7 highlights how sculptors working with abstract forms shared concerns with their counterparts in Britain and abroad. Gallery 8 considers how painters broke new ground from the 1960s onwards, departing from gestural abstraction in favour of creating new and more diverse perspectives on art and society.

Gallery 9 is also called The St Ives Studio and houses oral histories, archive materials, books, photos, films and online resources.

**Abstract Art** - art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect.

**Modern Art** - refers to the broad movement in Western arts and literature that gathered pace from around 1850, and is characterised by a deliberate rejection of the styles of the past; emphasising instead innovation and experimentation in forms, materials and techniques in order to create artworks that better reflected modern society.

### Questions to ask:

What is Modern Art?

What is Abstract Art?

What objects can you recognise in the works?

Which is your favourite artwork? Why?

Which artwork do you like least? Why?

The exhibition curator suggested that MODERN ART AND ST IVES should be a 'platform for dialogue'. What do you think this means?

# GALLERY 1: ACTIVITY SHEET

## MODERN ART AND ST IVES



**Look** at all the artworks in this room...

They are all by modern artists who lived or worked in and around St Ives during the last century.

Choose two artworks that you feel have a connection with each other.

Artist: \_\_\_\_\_ Artist: \_\_\_\_\_

Title: \_\_\_\_\_ Title: \_\_\_\_\_

What connections  
can you see?

What interests you  
about these  
artworks?

How do these  
artworks explore  
**modern art**?

Make a careful sketch below of one of the artworks you have chosen.

Does sketching  
the artwork  
change the way  
that you see it?

## GALLERY 2: TEACHER NOTES

### MODERN ART AND ST IVES: PARIS, LONDON AND ST IVES 1920 - 1940

This room suggests a range of styles and ideas that concerned modern European artists between the Wars. It brings together national and international figures that were seeking a new language for art following the atrocities of the First World War, while sensing the anxieties of the next.

In the 1920s a circle of modern artists in London wanted to portray a more direct response to the World. British painters Ben Nicholson and Christopher Wood looked to the untutored work of Cornish fisherman Alfred Wallis. For sculptors Henry Moore and Barbara Hepworth, it came from studying ethnographic carvings in the British Museum. Along with Bernard Leach, the potter who moved to St Ives from Japan in 1920, each artist emphasised the handmade, material qualities of their work.

The 1930s brought the rise of fascism and social unrest in Europe. Groups and publications in London and Paris such as Abstraction-Création, Axis and Circle sought to unite like-minded artists, architects and writers. From Dutch painter Piet Mondrian and Russian sculptor Naum Gabo to British artists Marlow Moss and Barbara Hepworth, non-representational abstract art had become linked to hopes for an international, spiritually enriched, politically harmonious art and society.

Others expressed the fears and uncertainties of the decade through responses derived from the unconscious. Dreamlike images of everyday objects and ominous landscapes came to the fore in the work of British artists Graham Sutherland, Paul Nash and Eileen Agar.

**Three Dimensional** - an object with **three** dimensions (such as height, width and depth) like any object in the real world. For example: your body is **three-dimensional**. Also known as "3D".

**Naïve art** is any form of visual art that is created by a person who lacks the formal education and training that a professional artist undergoes (in anatomy, art-history, technique, perspective and ways of seeing).

**Complementary Colours** - pairs of colours that sit opposite to each other on the colour wheel. When placed next to each other, they create a vibrant look. Complementary pairs: Red + Green, Blue + Orange, Yellow + Purple.

**Surrealism** - a twentieth-century literary, philosophical and artistic movement that explored the workings of the mind, championing the irrational, the poetic and the revolutionary.

#### Follow up activity

Think about the challenges that we face politically at present. Create a non-representational piece of work that reflects emotions/feelings of our time.



# GALLERY 2: ACTIVITY SHEET

NAME: \_\_\_\_\_

## MODERN ART AND ST IVES: PARIS, LONDON AND ST IVES 1920 - 1940

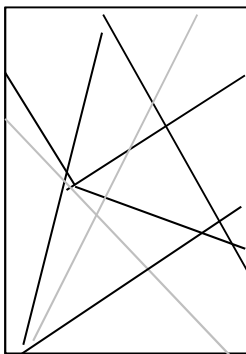


**Look** at all the artworks in this room. They explore a range of styles and ideas that concerned modern artists between the first and the second World Wars.

In the 1920s artists like **Barbara Hepworth, Ben Nicholson, Christopher Wood** and **Alfred Wallis** were exploring a more **direct response** to the world. What do you think this means and can you find an example of this in the artworks in Gallery 2?

Find the 3 Dimensional artworks in this gallery. What words would you use to describe their form and surface texture?

**DRAW** your favourite 3 D artwork in this space:



**Find** Paule Vézelay's *Lines in Space No.34* 1954. How does it relate to works by Nicholson, Mondrian and Moss, also in this gallery? What do you think the artists were exploring?

In the box below, **create** your own drawing using only **lines**. Try to vary the thickness and weight of the lines

Can you **find** another artwork that uses lots of **lines**?

Artist: \_\_\_\_\_

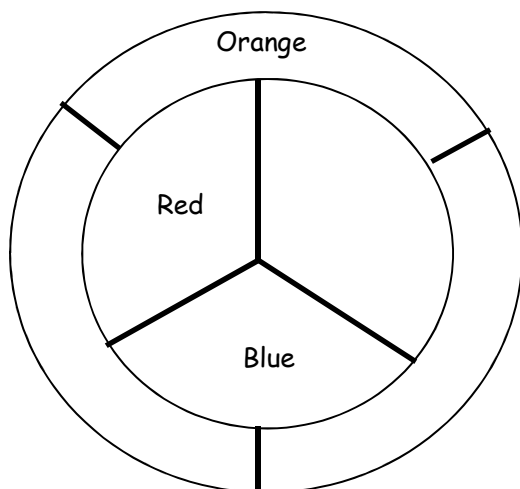
Title: \_\_\_\_\_

Date: \_\_\_\_\_

# GALLERY 2: ACTIVITY SHEET

NAME: \_\_\_\_\_

## MODERN ART AND ST IVES: PARIS, LONDON AND ST IVES 1920 - 1940



Complete the **Colour Wheel**.  
Use colour pencils or write the colours  
in the correct spaces.

**Complementary Colours:** are pairs of colours that sit  
opposite to each other on the colour wheel.

Red + Green, Blue + Orange, Yellow + Purple.

How many artworks in this gallery have one or more complementary pairs?  
**DRAW** your favourite example in the box. Why have you chosen this artwork?  
opposite:

Artist: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_



Can you **find** *Black Landscape* 1939-40?  
Look carefully at the artwork.

How would you describe the atmosphere  
of this painting?

When was *Black Landscape* painted?  
How do you think the threat of World  
War II may have influenced this  
work?

## GALLERY 3: TEACHER NOTES

### MODERN ART AND ST IVES: WAR, AUSTERITY AND THE MODERN SPIRIT 1940 - 50

This gallery includes a range of artists who were working in West Cornwall during and immediately after the Second World War.

In 1939 a number of modern artists, beginning with British painter Margaret Mellis and critic Adrian Stokes relocated to West Cornwall. Attracted by the established community of marine and landscape painters, St Ives was also far enough from London to be a refuge from the imminent war. By the end of the year Barbara Hepworth, Ben Nicholson and Naum Gabo had joined them.

The War brought austerity and introspection to the town. Materials were scarce, working on the coast was forbidden and everyone was engaged in the war effort. Occasional visitors from London kept the modern artist circle in contact with the wider art world, including critic Herbert Read and patrons such as Margaret Gardiner who offered much needed financial support.

The arrival of Nicholson and particularly Gabo had an important influence on the younger generation of artists working in the town. For Peter Lanyon, John Wells, Bryan Wynter and Wilhelmina Barns-Graham they offered a direct link to international modern pioneers. New organisations emerged such as the Penwith Society of Arts in Cornwall and the decade to follow brought a stream of artists, writers and critical attention to the town.

In 1951 the Festival of Britain in London aimed to lift the spirits of a post-war nation. It celebrated the best of British arts, science and industry. Notably, it brought exposure to modern British artists based in Cornwall, including Hepworth, Nicholson, Lanyon and Terry Frost.

**Limited palette** - is when an artist deliberately restricts the number of colours they use in a painting. Also known as a restricted palette.

A **viewpoint** - is the height from which the **artist** sees the subject they're painting. (E.g. eye-level or birds-eye view).

How do artists show **movement** in their work?

How many different **viewpoints** can you find in the works in this gallery?

How would you describe the **colours** of the works in this gallery?

Are they different from those seen in gallery 2? How?

Why do you think the artists have used limited palettes?

#### Follow up activities

Working with the theme of **movement** use card to cut shapes and assemble them as a sculpture. The individual shapes can be coloured or sprayed as one colour. Try using different materials to make your constructions.

# GALLERY 3: ACTIVITY SHEET

NAME: \_\_\_\_\_

## MODERN ART AND ST IVES: WAR, AUSTERITY AND THE MODERN SPIRIT 1940 - 50



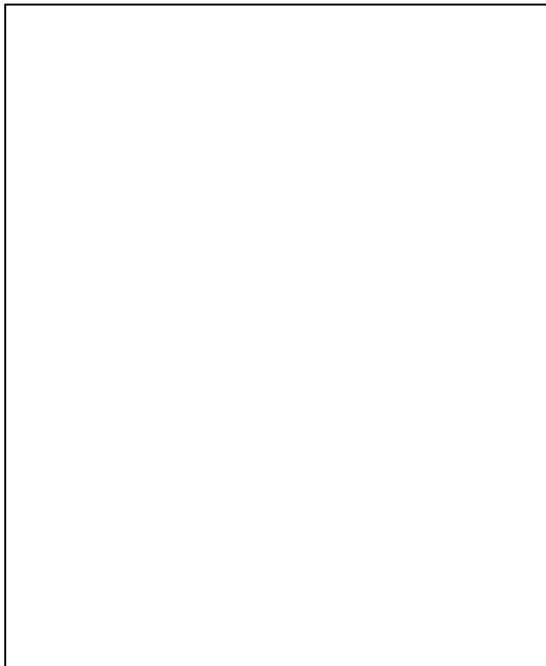
**Look** at all the artworks in this room....

Find Peter Lanyon's *West Penwith* 1949.  
Describe the **colours** you can see:

What **viewpoint** do you think the artist has painted  
this from?

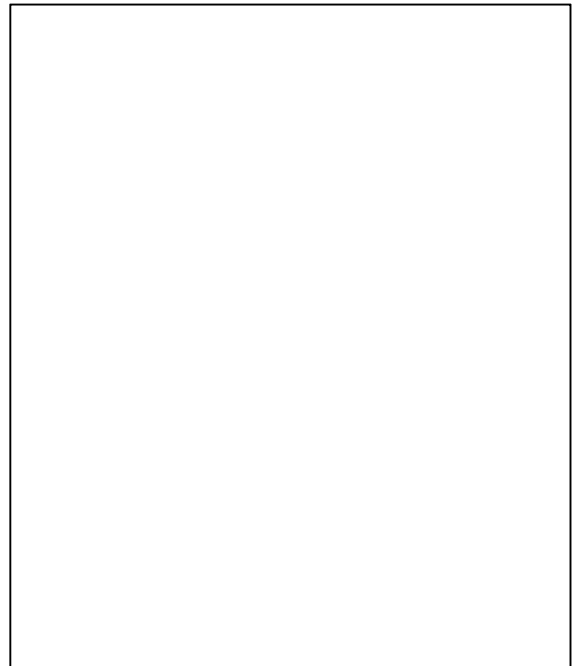
Can you find another  
painting of **West Penwith**?  
How does it compare with  
Lanyon's artwork?

Find the sculptures: *Construction* 1947 and *Spiral Theme* 1941. Make a sketch of each  
one below and discuss any similarities and differences between them.



Artist:

Title:



Artist:

Title:

## GALLERY 4: TEACHER NOTES

### MODERN ART AND ST IVES: MEANING AND MATERIAL IN THE 1950'S

This room considers how modern artists working in St Ives re-engaged with Europe and North America throughout the 1950s. Some artists were exploring the visual effects of painting, while others invested meaning in their improvised use of materials.

British painter, writer and critic Patrick Heron was central to this connection in both his writing and painting. He championed the importance of early modern painters in Paris such as Georges Braque who had redefined relationships of colour and space in painting. He also promoted younger artists such as British painters Roger Hilton, Keith Vaughan and French artist Nicolas de Stael who expanded these ideas in their work.

Many artists in post-War Britain, Europe and North America developed styles that sought to express contemporary philosophies about human experience. Throughout the 1950s various institutional shows in London, Paris and New York showcased artists whose work stripped back representations of the human form, notably French artist Jean Dubuffet and Dutch artist Karel Appel. A new generation of British sculptors including Kenneth Armitage also captured this mood in their creature-like, dark bronze forms.

During this period important international festivals such as the Venice and Sao Paulo biennials in Italy and Brazil began to establish a new international community of modern artists. Curators and critics, including Patrick Heron who was a correspondent for the New York magazine, Arts (NY), debated new trends and ideas across continents. By the end of the decade Peter Lanyon, Sandra Blow, Alan Davie and Roger Hilton had exhibited in Europe and America and Barbara Hepworth and Ben Nicholson were established as leading British artists.

**Monochromatic colour schemes** are derived from a single base hue and extended using its shades, tones and tints.

**Casting:** an object made by pouring molten metal or other material into a mould.

#### Questions to ask:

What material has been used to make the sculptures in this room?

How do the sculptures differ in appearance and feeling from those found in Gallery 3?

How do you think the artists made these sculptures?

Discuss what you think the artists in this gallery are exploring through their work.

Working with the theme of **movement**, think of shapes that could reflect the theme. Cut the shapes from card and assemble them as a sculpture. The individual shapes can be coloured or sprayed as one colour. They could also have moving parts. Try using different materials to make your constructions.

# GALLERY 4: ACTIVITY SHEET

NAME: \_\_\_\_\_

## MODERN ART AND ST IVES: MEANING AND MATERIAL IN THE 1950'S



**LOOK** at all the works in this gallery....

Look at the different 3 D representations of heads in this gallery.

What material have the artists used?  
Which 'head' interests you the most? Why?



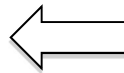
© Karel Appel Foundation

Sketch your favourite 3D artwork in this space:

Title: \_\_\_\_\_

Artist: \_\_\_\_\_

Date: \_\_\_\_\_



Can you **find** this painting?  
Fill in the information below:

Artist: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Describe how you think the artist has created the idea of **movement** in this picture:

**Look** at and Alberto Burri's *Sacco e rosso* 1954. Burri described his work as 'a freedom attained'. What do you think he meant by this? How does his work compare to Wilhelmina Barns-Graham's *Red Form* 1954, Sandra Blow's *Space and Matter* 1959?

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## GALLERY 4: ACTIVITY SHEET

## MODERN ART AND ST IVES: MEANING AND MATERIAL IN THE 1950'S



Peter Lanyon  
*Porthleven 1951*  
 © Tate

This painting by **Peter Lanyon** was in Gallery 1.  
 Can you find another of his paintings in this gallery?

Title: \_\_\_\_\_

Date: \_\_\_\_\_

**Look** at both paintings. What **viewpoint**  
 do you think Lanyon has used in the works?

\_\_\_\_\_

Make a careful copy of *Composition 1950* in  
 the space below.

Find Nicolas de Stael,  
*Composition 1950*.  
 What similarities and  
 differences can you see  
 between this painting  
 and Lanyon's work?

What **monochromatic**  
 colour scheme has Nicolas  
 de Stael used in his  
 painting?

Look at Patrick Heron's *Azalea Garden, May 1956*. How has the artist used the  
 relationships between colour and space in his work?

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## GALLERY 7: TEACHER NOTES

### MODERN ART AND ST IVES: CONSTRUCTION IN PAINTING AND SCULPTURE AFTER 1950

Using St Ives as a starting point, this gallery shows work from the second half of the 20th century by abstract artists who made art from nonrepresentational elements. Often bound up with social and political ideals, the selection of works presented here reveals how common aspirations developed in different international contexts.

In the 1950s British 'constructionists', such as Victor Pasmore and Kenneth and Mary Martin reconsidered the work of abstract pioneers such as Naum Gabo and Piet Mondrian. They responded with a new approach based on mathematic proportion and geometry. Inspired by the optimism of the 1951 Festival of Britain and its integration of modern art, architecture and industrial design, their ideals were also bound up with social regeneration.

Across South America, modern art and architecture were embraced as a sign of political progress and social change. In Brazil younger artists such as Lygia Clark reacted against dominant trends of geometric art. They sought to bring their work closer to everyday life by actively involving the viewer in their abstract works. In Venezuela, German émigré Gego created her own delicate style of geometric abstraction that drew on the boom in modern architecture and engineering.

In the Middle East, Lebanese artist Saloua Raouda Choucair was a pioneer of modern abstract painting and sculpture. Inspired by physics, Sufism, modern architecture and engineering, her work comprises a broad range of materials and techniques that define modern art from a non-Western perspective. While her *Poem* sculptures share Hepworth's use of organic forms, or the improvised arrangements of Clark's *Creatures*, they are distinctly rooted in the rhythms and structures of Islamic design and poetry.

**Geometric Shapes:** are circles, rectangles, squares, triangles and so on – a clear edge can be achieved when using tools to create the shapes. Most geometric shapes are made by humans; though crystals are also considered to be geometric even though they are made in nature.

**Organic Shapes:** have a natural look and a flowing and curving appearance. Organic shapes and forms are typically irregular or asymmetrical. Organic shapes are associated with things from the natural world, like plants and animals.

**Structure:** mode of building, construction, or organization; arrangement of parts, elements, or constituents.

#### Follow up activity

Using only **geometric** shapes, create designs that explore overlapping shapes and different colour schemes.

You could use collage or paint.



# GALLERY 7: ACTIVITY SHEET

NAME: \_\_\_\_\_

## MODERN ART AND ST IVES: CONSTRUCTION IN PAINTING AND SCULPTURE AFTER 1950



**Look** at all the works in this room ....

Sketch shapes that interest you in the space below:

**Look** at all the 2 dimensional works in this gallery and the artists' use of shape.

A large, empty rectangular box with a thin black border, intended for sketching shapes.A large, empty rectangular box with a thin black border, intended for composing artwork using geometric shapes.

In the space above, **compose** your own artwork using only **geometric** shapes.

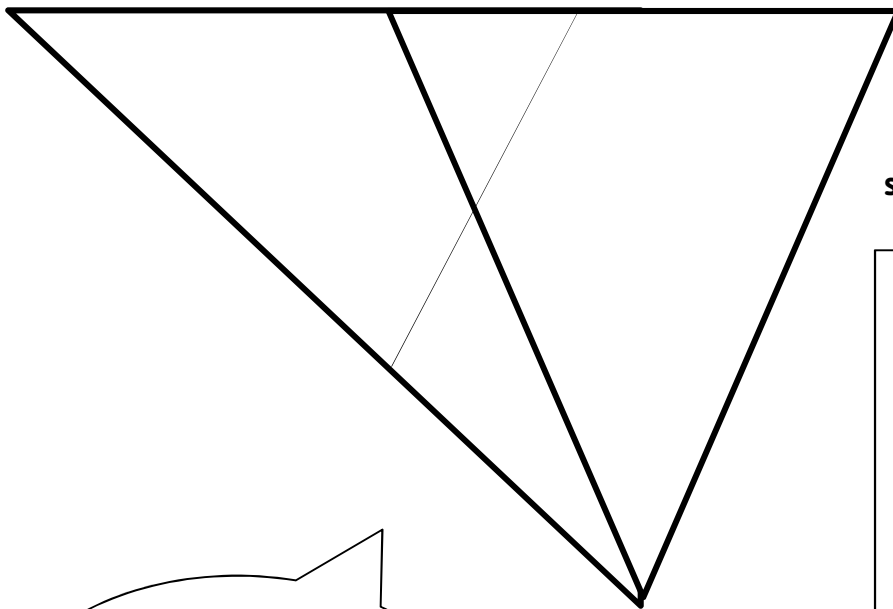
NAME: \_\_\_\_\_

## GALLERY 7: ACTIVITY SHEET

### MODERN ART AND ST IVES: CONSTRUCTION IN PAINTING AND SCULPTURE AFTER 1950

Look at Sir Terry Frost's, *Black, White and Yellow* 1974?

What connections can you see between this artwork and those by Herrera, Bell and Li Yuan-dia?



In the box below make a **sketch** of the work *Poem* 1963?

**Look** at Trevor Bell's *Calshot* 1970 and the shapes Bell has used. What do you think inspired him to make this piece of work?

What **relationships** can you see between Li Yuan-dia's *Poem* 1963 and Hepworth's *Maquette Three Forms in Echelon* 1961?

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## GALLERY 8: TEACHER NOTES

### MODERN ART AND ST IVES: NEW DIRECTIONS AFTER 1960

In parallel with other international centres, by the mid-1960s the British art scene was open to a broad range of approaches and ideas. Driven by mass media and counter-culture, younger British artists were responding to social and economic change, migration and civil rights, class, sexuality, women's rights and consumerism. 'Pop artists' in London reintroduced colour, used found or industrial materials and processes, and combined abstract and figurative styles. William Scott, Peter Lanyon and Bryan Wynter notably made a shift to flatter, more graphic styles. Later Lanyon also included found elements in his paintings as a form of collage. Wynter experimented with psychedelic mobiles, and used his experiments into the optical effects of flowing water in his late paintings.

Other artists working in West Cornwall such as British artist Patrick Hayman and German émigré Karl Weschke explored traditional myths and legends in a semi-abstract style that reaffirmed their cultural identity and personal experience. African artist Lubaina Himid, who worked in Cornwall briefly during the late 1990s, re-examined this genre of Western storytelling in modern art. Combining styles and subjects from Western art with African imagery and designs, her work has actively driven the inclusion of more diverse cultural identities in Contemporary British art.

**Mark making:** is a term used to describe the different lines, patterns, and textures we create in a piece of art. It applies to any art material on any surface, not only paint on canvas or pencil on paper.

#### Follow up activities

Explore mark making with a variety of different materials, e.g. pencil, pens, sticks and ink, charcoal, paint brushes, brooms, hands, fingers, etc.

Look at how artists have created the idea of movement in their works using marks. Using the theme of movement, based on sea and wind, ask students to explore an abstract expression of the theme using only marks and the physical act of making the marks.

Please note that Gallery 8 contains an artwork showing nudity.

# GALLERY 8: ACTIVITY SHEET

NAME: \_\_\_\_\_

## MODERN ART AND ST IVES: NEW DIRECTIONS AFTER 1960



**Look** at all the works in this room ....

**Find** Peter Lanyon's *Thermal* 1960.

What do you think the artist is exploring in this artwork?

Can you **create** an image that 'represents' the **wind or the sea** using only marks and lines – think about how Lanyon uses **movement** and **mark making** in his work:

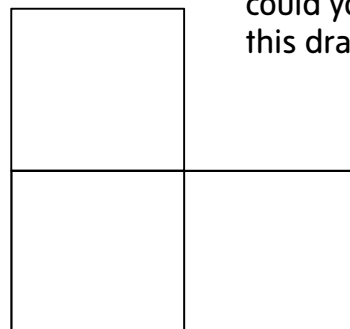
A large, empty rectangular box with a thin black border, intended for a drawing.

Look at David Annesley's *Godroon* 1966

Godroon means one of a set of convex curves or arcs joined at their ends to form a decorative pattern.

The sculpture was partly inspired from sketched made on graph paper.

Create a curved shape that repeats in all three boxes. How could you develop this drawing further?



## GALLERY 8: ACTIVITY SHEET

### MODERN ART AND ST IVES: NEW DIRECTIONS AFTER 1960

**Find** *Meander 1* 1967. Who painted it? \_\_\_\_\_

**What** do you think has **inspired** the artist to make this picture?

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In this space can you take a **line** for a walk and create a **meandering** picture?

Your line can be **thick** and **thin**, **dark** and **light**.



**Look** at Lubaina Himid's *Between the Two my Heart is Balanced* 1991.

How has the artist used **colour** and **mark making** in this work?

**Create** a story about these two ladies and write it below, or share it with a partner.

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## GALLERY 9, ST IVES STUDIO: TEACHER NOTES

The St Ives Studio accompanies the Tate collection display *Modern Art and St Ives*. You will discover objects, photographs, books, audio clips, films and articles that bring a range of different voices together to explore the histories of modern art in St Ives. It is also a good space for groups to gather within the galleries and has seating and books that you can use.

The St Ives Studio will evolve over the next three years. The first displays look at artists and community, and their growing presence in St Ives throughout the twentieth century.

Some of the key questions we ask within the St Ives Studio are:

WHAT is modern art?

WHY is St Ives important as an artist community?

WHO are the modern artists that were working in St Ives?

WHEN are the key events relating to the development of modern art in St Ives?

WHERE is St Ives and how did it become an international centre for modern art?

### Partners

To produce the October 2017 St Ives Studio displays we have worked with:

St Ives Archive Trust

Borlase Smart John Wells Trust

Porthmeor Studio's artists

The British Library and British Library Sound Archive

St Ives School of Painting

St Ives Times & Echo Archive

The St Ives Memory Bay project

Andy Smith - Designer

St Ives Museum: Brian Stevens

The space is funded by the Heritage Lottery Fund.

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## GALLERY 10: TEACHER NOTES

### IN FOCUS

Each season the works in this room respond to themes in the collection displays or the temporary exhibitions programme.

### AMIE SIEGEL, PROVENANCE 2013

Each season the works in this gallery connect with themes in the collection displays and temporary exhibitions programme. As *Modern Art and St Ives* and *Nashashibi/Skaer: Thinking through other artists* look again at histories of art and the nature of collections, American artist Amie Siegel (b.1974) similarly reflects on the legacy and value of modern design.

In *Provenance 2013*, Siegel follows the movement of furniture originally designed by the Swiss architects Le Corbusier (Charles-Edouard Jeanneret, 1887–1965) and Pierre Jeanneret (1896–1967) for the modernist buildings of Chandigarh, a city whose design was overseen by Le Corbusier. The film begins with scenes of chairs in wealthy homes in Antwerp, Paris, London, and New York. Following the format of a ‘provenance’ – a record of ownership typically used as a guide to an artwork’s authenticity, which lists the most recent owner first – the film then tracks the furniture’s journey in reverse from auction display to warehouse, restoration, and shipment by sea, back to Chandigarh.

As an element of this multi-part work, Siegel placed one of the editions of this film in the Post-War and Contemporary Art Day Auction at Christie’s in London in 2013. This auction is documented in the film *Lot 248*, while *Proof* (Christie’s 19 October 2013) displays the printer’s proof of the auction catalogue. Just as the value of Le Corbusier and Jeanneret’s furniture has shifted within the global design market, Siegel’s film in turn joined the same system of trade that it portrays.

Curated by Anne Barlow, Director, Tate St Ives

#### Questions to ask:

What do you think the artist is saying about the value of objects?

How does the film make you feel?

Discuss the **way** that the subject matter has been filmed.

What do you think about the **pace** of the film?