



Using this Pack

The pack is designed to support teachers, educators and group leaders in planning a visit to the exhibition with a collection of ideas, workshops and points for discussion.

The activities are suitable for all ages and can be adapted to your needs before, during and after your visit. The pack can be downloaded and printed, or projected in the classroom as a word document or copied into Powerpoint.

For further details about visiting Tate Liverpool with a group see <http://www.tate.org.uk/learn/teachers/school-visits-tate-liverpool>

Email vsa@tate.org.uk

Call +44 (0) 151 702 7400

A special school group price for exhibitions is available if you book and pay at least two weeks in advance.

Please note that this exhibition does contain a few works which you may consider unsuitable for younger groups. Our Visitor Experience Team can provide more information when booking and all teachers are welcome to book a free research viewing of the exhibition in advance of their visit.

Introduction

What do we mean by 'drawing'?
Is it a means of conveying an idea visually, such as a diagram, map or plan? Is it a way of recording what we see or expressing how we feel?
Do we have to think about what we are sketching or can we doodle subconsciously? Does it involve making lines or can we use blotches?
Do we have to use pencil and paper or can we experiment with a wide range of materials and techniques?

Tracing the Century highlights drawing's fundamental role as a catalyst and vehicle for change in modern and contemporary art. The exhibition includes around one hundred artworks from the Tate Collection together with key loans by artists such as Sara Barker, Leon Golub, Jasper Johns, Julie Mehretu, Matthew Monahan, Richard Tuttle and Hannah Wilke.

Programmed in parallel with *Tracing the Century*, a new commission by Matt Saunders in the Wolfson Gallery will look at new drawing practices.

Tracing the Century has at its heart artworks based on the human body and the inner self, opening up the conversation between figuration and abstraction that characterised art in the twentieth century. Rather than approaching abstraction and figuration separately, the exhibition will integrate these genres to explore the continuous slippage between the two. The exhibition will move from the preliminary sketch to painting, sculpture, photography and film, acknowledging the broader role drawing played within modernism.

Introduction

Drawing's ability to transcend a fixed set of materials and conventions has ensured the medium's vitality and power to stimulate change. A number of works in the exhibition, such as Anthony McCall's *Line Describing a Cone* 1973, serve to erode the conventional definition of drawing as a static line on a two-dimensional plane.

In McCall's work, visitors can explore the projected line by moving around it, interacting with it and moving within the cone of light created.

The exhibition features a number of works presented at Tate for the first time since acquisition, such as William Orpen's meticulously detailed representations of the human figure, *Anatomical Studies* 1906, used by students to study anatomy during the early part of the century.

Important works on paper by Raymond Pettibon, and a major installation of twenty-six drawings by Fernando Bryce will be on display. A trilogy of animated films by William Kentridge, rarely seen together, will also be exhibited. Accompanying *Tracing the Century* will be a new commission by Matt Saunders entitled *Century Rolls*. Exhibited as silver gelatin prints, Saunders' enigmatic works on paper are created by projecting light through a drawing or painting to expose a sheet of photosensitive paper. Alongside these prints will be a new animated film made from a huge number of ink on mylar drawings, edited into hypnotic moving images. Saunders' inventive use of materials, which unites drawing, photography and film, offers another way to engage with the themes within *Tracing the Century*.

Contents

CHALK ON PAPER

Sir William Orpen *Anatomical Study, Male Torso* c1906 6

WATERCOLOUR ON PAPER

Paul Cézanne *Montagne Sainte-Victoire* 1905–6 9

STEEL

Julio González *Maternity* 1934 12

GARPHITE, INK GOUACHE AND WAX ON PAPER

Henry Moore *Pink and Green Sleepers* 1941 14

OIL PAINT ON CANVAS

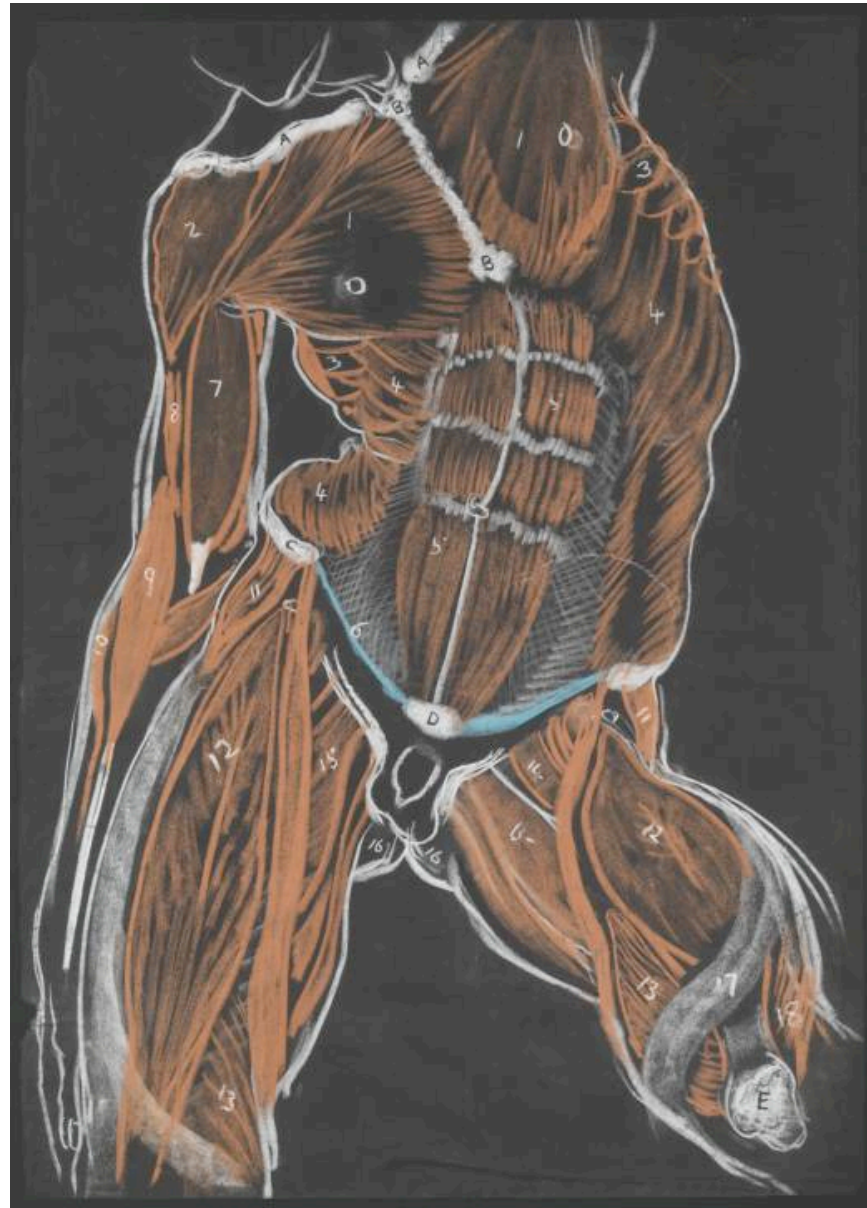
Alberto Giacometti *Caroline* 1965 17

FILM PROJECTION

Anthony McCall *Line Describing a Cone* 1973 19

CHALK ON PAPER

Sir William Orpen *Anatomical Study, Male Torso* c1906 Tate, 2012



Sir William Orpen was one of the most popular portrait painters of the early 20th century. He was also a gifted and inspiring teacher at the Dublin Metropolitan School of Art where he produced a series of twenty anatomical drawings as visual aids for his classes.

Anatomical study has been a fundamental part of an artist's education since the fifteenth century. Artists such as Leonardo, Michelangelo and Durer are believed to have dissected corpses in the course of their investigations and the connection between fine art and medical science existed in academic institutions well into the twentieth century.

In order to depict the human form with conviction, art students were expected to gain an understanding of its physiognomy: what lies beneath the skin; how the muscles are stretched and contorted during movement.

Before the widespread use of modern visual aids such as slides, these drawings were Orpen's only support materials for his lessons, but they are also works of art in their own right – not simply medical diagrams. His figures are full of vitality and their fluid outlines often echo recognisable poses from art history.

For example, his *Anatomical Study, Man Hanging* 1906 drawing demonstrates the muscle contortion of a crucifixion in art, and the pose of *Anatomical Study, Turning Man* 1906 (after Michelangelo) is copied from the Italian master's drawings for the unfinished fresco *The Battle of Cascina* 1504. *Anatomical Study, Male Torso* c1906 resembles the classical Belvedere torso that Michelangelo used as a source for many of his male nudes in the Sistine Chapel frescoes.

Orpen's chief source of reference for these drawings, however, was *Gray's Anatomy* which he stated was 'the only book worth working from.' The numbers on the work correspond to the various parts of the body that the students were required to identify.

Activities

MAKE your own copies of medical drawings or scientific diagrams using chalk or crayons on coloured paper.

STUDY the anatomical drawings of Leonardo, Ingres, Gericault, Stubbs etc and discuss the importance of these studies to the artist's practice.

VISIT your local museum and make sketches from classical sculptures, wax anatomical models and drawings. Alternatively, find examples of medical schools' teaching aids such as Joseph Towne's wax models at www.wellcomecollection.org.uk

IDENTIFY the parts of the body that correspond to the numbers on Orpen's drawing. You could turn this into a research project or quiz!

MAKE an anatomical model or assemblage using household materials such as macaroni, embroidery threads, buttons, string, wire, plasticine etc.

FIND other examples of figure drawing in the exhibition. Discuss whether you think the artists drew directly from a real person or from imagination. Give reasons for your answers. What materials has the artist used? Why do you think he or she chose that material? How does it make you feel?

FURTHER RESOURCES

<http://www.kbteachers.com/human-anatomy/>

<http://www.examiner.com/article/anatomy-activities-for-kids-and-teens>

WATERCOLOUR ON PAPER

Paul Cézanne *Montagne Sainte-Victoire* 1905-6 Tate, 2012



The Montagne Sainte-Victoire near the artist's home in Aix en Provence became his favourite subject from the late 1880s until his death. He returned, day after day to sketch it from different viewpoints and in changing light conditions and this watercolour was painted from Les Lauves, a steep slope above this studio.

Cézanne exhibited with the Impressionists, 1874-7, but he sought to develop 'something solid and enduring' from Impressionism. In his landscapes, he abandoned traditional fixed-point perspective in an attempt to capture the natural movement of the eye as it roams across the vista. The viewer is led across the surface of his image through passages of carefully constructed brush-marks and subtle tones.

Emile Bernard visited Cézanne in 1904 and noted his unique approach to sketching in watercolours:

'His method was strange, entirely different from the usual practices and of an extreme complexity. He began with the shadows and with a touch, which he covered with a second more extensive touch, then with a third, until all these tints, forming a mesh, both coloured and modelled the object.'

Activities

MAKE a landscape sketch in watercolours using Cézanne's technique of building up layers of delicate marks – no pencils allowed! You could capture the view from a window or work from a photograph.

FIND OUT more about Paul Cézanne. Compare his landscapes to those of Claude, Constable, Turner, Van Gogh, Matisse. How do they differ? How do they make you feel?

CREATE your own version of Mont Sainte-Victoire using different materials. Copy the outlines in thread; make a collage in cellophane, tissue or coloured paper; create a 3D version in wire. Be creative!

FURTHER RESOURCES

Matthew Simms, *Cézanne's Watercolours: Between Drawing and Painting*, Yale University Press 2008

Paul Smith, *Interpreting Cézanne*, Tate Publishing 1996

<http://www.ibiblio.org/wm/paint/auth/cezanne/st-victoire/>

<http://www.theartstory.org/artist-cezanne-paul.htm>

STEEL

Julio González *Maternity* 1934

Born into a family of Spanish metalworkers, Julio González learnt this trade from an early age. When the family moved to Paris in 1900, he supported himself through making jewellery and decorative metalwork but also exhibited paintings and sculpture. He continued to explore the artistic potential of this material by forging, riveting and welding pieces of iron and in the late 1920s he decided to devote his career to sculpture. He introduced his good friend Picasso to working in metal during this period and they collaborated on several works.

González was aware of the long history of iron and its many uses. He intended to free the material from its associations with mechanical science and warfare so that it could be 'at last, forged and hammered by the hands of a peaceful artist.' As a socialist, the humble origins

of this material and its proletarian connotations would have appealed to González, however, he also chose iron out of necessity. He could not afford to have his works cast in bronze or other more costly metals.

Welded iron offered the tensile strength and flexibility that enabled him to create his unique open-form sculptures which he referred to as 'drawings in space.' Although these works may appear abstract at first, González emphasised features such as hair, teeth and arms which identify them as figurative. Sometimes an outline is suggested by the artist through points in space, perforations or loops which require the viewer's imagination to complete the form. *Maternity*, for example, has an open loop at the top with projecting lines which resemble hairs sticking out of a head. The title of the work leads us to 'read'

the circular shapes as breasts and the configuration below them as possibly representing a child. The conical structure of rods in the lower part of the sculpture suggests the woman's drapery. This form also has a functional role as a support for the work which is rooted securely into a stone base.

It has been suggested that the artist may have been inspired by Virgin and Child sculptures found in Gothic churches, but female figures were common in the work of González and Picasso particularly during the Spanish Civil War and Second World War. He found the female form appropriate for expressing the suffering of civilians during conflict.

An image of this work can be found at <http://www.tate.org.uk/art/artworks/gonzalez-maternity-t01242>

Activities

FIND other examples of work by González in the exhibition. Discuss differences or similarities between them – what materials are used? Are they abstract or figurative? How do they make you feel?

MAKE a free-standing figure from wire or draw an outline with thread onto paper and use it as a basis for a collage.

FIND OUT about iron as a material. What is it? How has it been used since ancient times? (eg decorative objects, tools, utensils, building materials, transport, weapons etc.)

DISCUSS the work of others who have worked in metal (eg David Smith, Anthony Caro, Richard Serra, Antony Gormley etc. Compare and contrast their work. Do you think that they might have been influenced by Gonzalez?

GRAPHITE, INK GOUACHE AND WAX ON PAPER
Henry Moore *Pink and Green Sleepers* 1941 Tate, 2012



Henry Moore was 42 and teaching at Chelsea Polytechnic at the beginning of World War II. At first, his life carried on as normal, though he was unable to work on his sculptures due to a scarcity of materials. One evening, he was delayed on his journey home from London and came upon the scenes that would provide him with his most poignant wartime subjects – the temporary shelters for civilians on the underground tube platforms. When he arrived at his station, Belsize Park he was astonished by the sight of these sleeping figures and immediately made a connection with his own art:

'I had never seen so many reclining figures and even the holes out of which the trains were coming seemed to me like the holes in my sculpture... people who were obvious strangers to one another were forming intimate groups.'

He returned again and again to make discrete sketches so as to avoid intrusion on the sleepers' privacy. The rough drawings that he made were developed once he reached home, using a range of techniques: wax crayon, watercolour wash, pencil, inks. He also tried out different techniques: allowing wax crayon to dispel water-based paints or inks; scratching into paint and crayon with sharp objects; smudging

materials; using thick impasto and thin washes; alternating fine wispy lines with heavy contours. The effect was perhaps more sculptural in texture than traditional drawing. The rough surfaces and scratchy lines are also reminiscent of natural forms such as weather-worn stone. The sheltering forms almost become part of their underground surroundings. Such associations between the topographical sleepers and nature supported a general propaganda message that British people during the War remained an indomitable force which would prevail against all hostilities.

Activities

COPY images of war victims from photographs in newspapers or sourced from the internet and then make large drawings from your sketches in the style of Henry Moore. Use whatever media you feel is appropriate – experiment with inks, wax crayons, paint, coffee, beetroot juice, candles, used tea bags dabbed in water...be inventive!

FIND OUT about how WWII affected your town. Which buildings were bombed? Where did people shelter? Ask older relatives about their wartime experiences.

MAKE sculptures or models from Moore's drawings in clay or plastcine.

DISCUSS the role of artists during conflict. How do artists convey their experience of war? What materials have they used? What does an Official War Artist do? Are there any other works in the Tate exhibition that were made in response to war?

FURTHER RESOURCES

Julian Andrews, *London's War: The Shelter Drawings of Henry Moore*, Lund Humphries Publishers 2002

<http://www.tes.co.uk/teaching-resource/Henry-Moore-6196786/>

<http://www.bbc.co.uk/learningzone/clips/henry-moore-sunderground-shelter-drawings-fromworld-war-ii/11626.html> <<http://www.bbc.co.uk/learningzone/clips/henry-moore-sunderground-shelter-drawings-fromworld-war-ii/11626.html>

<http://ww2today.com/henry-moores-war-time-sketchbook>

OIL PAINT ON CANVAS

Alberto Giacometti *Caroline* 1965

Giacometti drew and sculpted the people close to him again and again. Caroline was a friend of the artist who sat for him almost every night between 9pm and around midnight for over four years. These paintings evoke the intensity of the relationship between artist and sitter within the confined space of the studio. In this image, Caroline is painted from close-up which allows her face to dominate the canvas.

Giacometti's drawings reveal the concerted energy with which he worked: he mapped out his subject and then through the rapid application of strokes, constantly altering and rebuilding, he

constructed a complicated network of lines. The layering of paint causes the heavily reworked facial area to stand out in relief from the paper which buckles beneath its weight. Caroline's face becomes the focus of his activity and bears the traces of this constant revision. Thin vertical and horizontal lines divide the sitter's features into symmetrical zones while the rapidly applied lines appear like contours around her face. Heavy rings encircle her eyes, making them the focus of the image as she returns the viewer's gaze with intensity.

An image of this work can be found at:
<http://www.tate.org.uk/art/artworks/giacometti-caroline-t00782>

Activities

DRAW a portrait in the style of Giacometti – working and reworking your image without using an eraser. You could try drawing with your eyes constantly on your model and without looking at the paper.

FIND other examples of portraits in the exhibition. Who is portrayed? How has the artist represented him or her? (Comment on clothes, pose, expression etc. and the materials used by the artist). Write a description of the sitter's personality – use your imagination!

RESEARCH Giacometti's sculptures. How did he make them? What do they look like? How do they make you feel?

WATCH a video of Giacometti drawing:
<https://www.youtube.com/watch?v=QS0PzOwfmHo>

FURTHER RESOURCES

Angela Schneider, *Alberto Giacometti: Sculpture, Painting, Drawings, Art, Flexi Series*, Prestel 2008

http://news.bbc.co.uk/1/hi/programmes/world_news_today/9256313.stm

FILM PROJECTION

Anthony McCall *Line Describing a Cone* 1973

McCall's work demonstrates that drawing is not restricted to making static lines on two-dimensional surfaces. His projected line of light activates the space around it and invites the viewer to become part of the work. The audience can move around the line and also break through the cone of light itself to become enveloped by it.

The beam of white light is emitted from a film projector positioned at one end of a darkened room. An animated film of a thin curving line is passed through the projector and frame by frame this gradually joins up to form a complete circle. Over the course of thirty minutes, this line of light traces the circumference of the circle as a projection on the far wall while the beam takes the form of a three-dimensional hollow cone.

The beam is given greater definition and substance by the addition of mist from smoke machines.

The cone takes time to form and the artist has stated that 'to fully see the emerging form it is necessary to move around and through it, to look at it from the inside and from the outside.'

Line Describing a Cone explores the boundaries of visual and performance art, film and sculpture, materiality and immateriality. Conventional film or cinema requires the viewer to be static and passive throughout its duration, whilst McCall's work activates the experience and involves time, space and movement.

Activities

THINK of different ways you could draw in space using light. Experiment with a camera, torches, beams, shadows, coloured bulbs, sparklers in a darkened room.

DESCRIBE your experience of Line Describing a Cone. What do you see, hear, smell? How does it make you feel?

MAKE a two-dimensional work based on your experience of Line Describing a Cone. You could make a collage using transparent paper or cellophane.

DESIGN and make a sculpture using cones and lines. You could use cardboard strips and tubes or wire mesh covered with tissue paper.