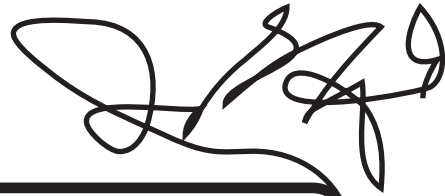


INVESTIGATE! Material Gestures

Primary: Key Stages 1 & 2



WHERE TO GO:
Room 8:
'Guillermo Kuitca' in the
Material Gestures wing

WHAT TO DO

Before introducing the work discuss as a group. What are student's initial reactions? Ask each student to give one word or sentence that they think applies to this artwork.

Split into groups of 3 or 4. Each group should discuss the objects that the work is made up of. What are they? Why are there so many of them? Why are they arranged this way? Who would use them? Why do they look the way they do?

There is a drawing on the surface of the work. Can students make out what it is? Why do they think it has been drawn there? Is there a connection between the subject of the drawing and the objects it has been drawn on? Is this usually where you would find a drawing?

Gather together as one large group again and each small group can feed back on what they discussed.

After discussing the artwork, ask each student again to give one word or sentence that they think applies to this artwork. Are their ideas now different from when they first entered the room?

WHERE TO GO:
Room 7:
'Claude Monet and Abstract
Expressionism' in the
Material Gestures wing

WHAT TO DO

In small groups, allow time for your students to have a good look at Jackson Pollock's painting *Summertime:9A* and to discuss how it might have been made. (What materials Pollock might have used, what tools, what actions etc.) As a whole group, ask your students to demonstrate how they think it was made. Does this seem like fun, like hard work, like anything else that your students might have done before, such as dancing, playing sport etc. What connections can be made between their actions, and the title of this painting?

Consider Pollock's point of view. He believed that it was the job of the modern artist to "express the energy, the motion, and other inner forces" of the artist in an artwork. Do your students think this is what Pollock has done? Can they see anything else represented in this painting? Discuss the painting as a record of Pollock's activity. Pollock's style was described as an 'all-over' technique. Discuss this with your students, and once more in small groups, compare with other paintings in this room. Do they all have an 'all-over' style? -contrast in expressions

WHERE TO GO:
Room 3:
'Material Gestures' in the
Material Gestures wing

Find *Meryon* by Franz Kline

WHAT TO DO

Compare this picture with Jackson Pollock's *Summertime:9A*. Consider similarities and differences by playing this word game;

On a piece of paper write down words that relate to Pollock's 'Summertime' on the right hand side and words for Kline's 'Meryon' on the left hand side. Then in the middle write words that relate to both paintings. You could draw arrows on the page to link words over from the other side.

WHERE TO GO:
Activity for any room in
Material Gestures

WHAT TO DO

Are your students surprised by anything they have seen during this session?
How many contrasts in gesture have they seen?

Jackson Pollock *Summertime no 9A* 1932-48
© Pollock - Krasner Foundation, Inc



Teacher's notes

Introduction

Investigate is an information sheet for teachers which provides a substitute for an artist-led workshop. It provides an introduction to key ideas in the 'Idea and Object' display along with a set of gallery activities which you will easily be able to explain to your students. The emphasis is on focused looking and thoughtful responses to the artworks. For further information students can read captions and information texts in the galleries. Small groups of students can also carry out further research in the Clore Information Room on level 1.

Background

Before starting the session, make sure students know that the permanent Collection at Tate Modern is displayed in four wings that are titled 'Poetry and Dream', 'Material Gestures', 'States of Flux' and 'Idea and Object', and that this is not potted history of modern and contemporary art.

All the activities are designed to promote talking, looking and discussing, either in pairs or as a group. In most of the activities there are no hard and fast answers: the answers are related to interpretation of what is being seen, in combination with imaginative responses.

Materials and group management

Students will need a pencil and sketchbook, or paper and a clipboard.

Although students will make their own notes and drawings in their sketchbooks, encourage discussion in pairs or threes. Before each activity, ensure the group has enough time to look at the artwork. Don't rush this. Bring the group together for speaking and listening after each of the activities.

It will be helpful for you to collect a gallery plan from the Clore Education Centre or from the Information desk on level 1.

Idea and Object: Key Themes

- Rules
- Shape
- Form
- Symmetry
- Communication
- Idea
- Representation

WHERE TO GO

Go to Level 3 concourse,
outside the
Material Gestures
suite

WHAT TO DO:

Discuss 'gesture'

- What gestures are your students familiar with?
- How are gestures used, what effect do they have and what purpose are gestures put to?
- How does this kind of gestural expression in life, relate to expression in art?