

***Spring 2008***  
**26 January – 11 May 2008**

**Notes for Teachers**

**Support Pack**

Written by Angie MacDonald

This support pack is designed to accompany the resource notes for each of the individual displays within the spring season at Tate St Ives. The pack provides a summary of the current displays, information on Tate resources and a questionnaire. It also includes 'Questions to ask of any artwork'. Combined with the individual resource 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 to support follow-up within the classroom.

# Introduction

The Tate St Ives Spring Exhibitions 2008

The Tate St Ives Spring 2008 displays present the following:

- **Rose Hilton *The Beauty of Ordinary Things***
- ***A Selected Retrospective 1950-2007*** (Lower Gallery 2/ The Studio/ The Apse)
- **Rose Hilton *Artist on Artists*** (Gallery 3)
- **Hugh Stoneman *Master Printer*** (Gallery 4 & 5/ The Mall/ Tate Cafe)
- **Margo Maeckelberghe *Extended Landscape*** (Gallery 1)
- **Bernard Leach and his *Circle*** (The Showcase)

## Key themes

These displays offer a number of different ways to explore Modern and Contemporary visual art. The resource notes for each display offer suggestions of approaches including works in focus, questions and themes. They also include ideas for practical activities and further research. Listed below are some key themes that encourage links across all the displays.

- **Themes and issues in contemporary art.** An opportunity to look at the range of subjects and issues explored by contemporary artists. What are the concerns of artists today? What inspires them? What source material do they use?
- **A sense of place in a global world.** What is it like to live in Cornwall today? How do artists relate to the world around them? What can we learn from an artist based in another part of the world? How do we make sense of different political and cultural identities?
- **Modern narratives.** What stories do these works tell? What types of narrative structures do they employ to make a point or address an issue?
- **The figure in paint and print.** An opportunity to explore the different ways artists represent the figure and, in particular, the female nude.
- **The representation of ordinary things.** What private worlds are presented here? Why do artists paint still life? Why is the theme of domesticity so often a subject for art?
- **Contemporary British and International artists in print.** An opportunity to look closely at the work of a diverse range of contemporary printmakers. What are the possibilities offered by technology today?
- **Painting, drawing and printmaking techniques.** An opportunity for an in-depth look at a range of techniques and to consider why certain artists choose to work with one medium rather than another.
- **Abstract painting and printmaking.** A chance to explore the visual language of a range of artists and printmakers, many of whom move between figuration and abstraction.

# Ways of Looking

## Questions to ask of any work

### **Personal responses – what do you bring to the artwork?**

What are your first reactions to the work?

What is the first word that came into your head when you saw it?

What do you notice first?

Does it remind you of anything?

What do you think the artist wants to communicate?

### **Looking at the artwork – what can you see?**

What materials and processes has the artist used to make the artwork?

What is it? (Is it a film, photograph, drawing, sculpture, installation, performance etc?)

Where is it? Describe the space. Does it link with other artworks in the exhibition?

How big is the artwork? What effect does scale have on the artwork and our relationship to it?

Is it framed? If so, how does the frame affect the way we look at it?

### **Subject and meaning – what is it about?**

Is the artwork about a subject, issue or theme?

Is it about real life?

Could the work have a symbolic, moral or political meaning?

Is there a story or narrative within the work?

How does the work make you think about time?

Does it make you consider aspects of life or art in a new way?

Does the work have a title? Does this affect the way you see it?

What information is available in the gallery (e.g wall text or caption)? Does this information affect or change the way you see it?

### **Art in Context – influences which shape the creation and reading of a work**

Who is the artist? Do you think the background of the artist can inform us about why or how it was created, or what it might be about?

Was the artwork made for a particular location or event?

Does the artwork link to other works made by the artist?

How does the artwork link to work by other artists in the gallery?

Does it connect to any art of the past?

What does the artwork tell us about the ideas and values of the time in which it was created?

How does it link or comment on contemporary social, cultural and political issues such as consumerism, globalisation and multi-culturalism?

Does the work make use of modern materials and technology or perhaps it re-invents age-old processes?

# Tate Resources

There is an **Exhibition Study Point** on Level three that has a selection of books relating to the exhibitions. You can access the **Tate Collection databases online** at this point. The **Tate Shop** has a selection of books, catalogues, postcards and related materials.

Visit [www.tate.org.uk/schoolteachers](http://www.tate.org.uk/schoolteachers) 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** please refer to the **Tate Glossary** at [www.tate.org.uk/collection](http://www.tate.org.uk/collection)

## Websites

[www.tate.org.uk](http://www.tate.org.uk) Tate online

[www.tate.org.uk/learnonline](http://www.tate.org.uk/learnonline) Tate E-Learning

[www.tate.org.uk/schoolteachers](http://www.tate.org.uk/schoolteachers) Tate resources for schools and teachers

## Contacts

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Tate publications have produced a series of **Key Work Cards for Teachers** including *Landscape & Environment*, *Portrait & Identity*, and *Sculpture & Installation*. For an order form call 01736 791114

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@stivetrust.co.uk](mailto:archive@stivetrust.co.uk), [www.stivetrust.co.uk/archivesite](http://www.stivetrust.co.uk/archivesite)

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## Barbara Hepworth Museum and Sculpture Garden

Tel: +44 (0) 1736 796226

Barnoon Hill, St Ives, Cornwall, TR26 1AD

+ 44 (0) 1736 796226 [visiting.stives@tate.org.uk](mailto:visiting.stives@tate.org.uk)

# Teachers' Resource Notes Questionnaire

1. How did you find out about the Teachers' Resource Notes?

2. In what capacity are you involved with education?

- Primary Teacher
- Artist Educator
- Secondary Teacher
- Youth / Community Worker
- Adult Education Tutor
- School/College Technician
- Other – please specify below

3. Which groups are you planning to use the Teachers' Resource Notes with?

Please specify ages, type of group etc.

- Primary School Class  \_\_\_\_\_
- Secondary School Class  \_\_\_\_\_
- Young people with learning difficulties  \_\_\_\_\_
- Adults with learning difficulties  \_\_\_\_\_
- Youth Group  \_\_\_\_\_
- Post 16 students  \_\_\_\_\_
- Adult learner's  \_\_\_\_\_
- Other  \_\_\_\_\_

Please use the back of this sheet if you would like to expand on any of these responses.

4. Are you planning a visit to the exhibition at Tate St Ives? If so when?

5. Which part of the Teachers' Resource Notes have you found most useful?

6. Which part of the Teachers' Resource Notes have you found least useful?

7. Do you have any other comments about the Teachers' Resource Notes?

Thank you for completing this form, please return to:  
Education, Tate St Ives, Porthmeor Beach, St Ives, Cornwall, TR26 1TG