

Summer 2008

24 May – 21 September 2008

Notes for Teachers

Support Pack

This support pack is designed to accompany the resource notes for each of the individual displays within the summer season at Tate St Ives. The pack provides a summary of the current displays, key themes and information on Tate resources. It also includes 'Questions to ask of any art work'. 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 allow follow-up within the classroom.

Introduction

The Tate St Ives Summer 2008 displays present the following:

- **Adam Chodzko** Proxigean Tide
- **Dawn of a Colony**, Picturing the West, St Ives 1811-1888
- **Modernism in St Ives**

Key themes

These displays offer a number of different ways to explore historic, 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.

- **Art as social document.** What can paintings of the past tell us about history and society? How does contemporary art express the concerns and issues of our time?
- **The changing role of the artist.** What did it mean to be a painter in the 1880s or the 1950s? Where did they exhibit and who were their patrons? How does a contemporary artist, such as Adam Chodzko, negotiate his role? Who does he collaborate with and how does he present his work?
- **Scale and frame.** Look at the ways the gallery spaces at Tate St Ives have been transformed for each display. How does the scale of a painting or installation affect our response? How have artists, past and present, 'framed' their work.
- **Collecting and archiving art.** How and why do art galleries and museums acquire, conserve and display works of art? Each new display requires a different selecting and editing process. What and who's story does it tell?
- **Critical looking.** Much of Adam Chodzko's art seems to present questions rather answers. His work demands critical looking and our active participation. In what ways is this different / similar to art of the past?
- **Seascapes and landscapes.** An opportunity to look at landscape and seascape traditions. Also to compare nineteenth and twentieth century responses to landscape and a sense of place.
- **Art about St Ives.** Why have so many artists been drawn to St Ives? How have artists, past and present, responded to this particular location and community?
- **The role of technology.** How do developments in technology affect art? What, for example, was the impact of photography on landscape painting in the nineteenth century? What are the possibilities offered by technology today?
- **Process versus product.** When is a work of art finished? Is there always a clearly defined start and end? Why do some artists focus more on process than product?

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 (eg 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 for an 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

Websites

www.tate.org.uk Tate online

www.tate.org.uk/learnonline Tate E-Learning

www.tate.org.uk/schoolteachers Tate resources for schools and teachers

Contacts

General enquires and group bookings

+ 44 (0) 1736 796226 education.stives@tate.org.uk

Susan Lamb, Head of Learning

+44 (0) 1736 791116 susan.lamb@tate.org.uk

Kerry Rice, Learning Curator – Schools and Teachers (Wed – Friday)

+44 (0) 1736 791114 kerry.rice@tate.org.uk

Georgina Kennedy, Learning Curator – Informal Programmes

+44 (0) 1736 791121 georgina.kennedy@tate.org.uk

Dave Davies, Assistant Learning Curator – Young People & Families

+44 (0) 1736 791126 dave.davies@tate.org.uk

Sue Fishwick, Learning Administrator

+44 (0) 1736 791113 sue.fishwick@tate.org.uk

Joan Stockwell, Visiting Groups' Administrator (Mon & Tues mornings)

+44 (0) 1736 791114 kerry.rice@tate.org.uk

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@stivestrust.co.uk, www.stivestrust.co.uk/archivesite

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