Imagining a University

Fifty Years of
The University of Warwick
Art Collection

Wed 29 Apr—Sat 20 Jun 2015
Mon—Sat, 12 noon—9pm

FREE ENTRY
The Mead Gallery is committed to increasing understanding of, and engagement with, international contemporary art. Through our exhibition programme, we encourage young people to engage with key themes and ideas relating to the world they inhabit and offer opportunities for them to meet and work with artists. Every exhibition is supported by a programme of artist-led talks and discussions, workshops and other events. Details are available on our website: meadgallery.co.uk

These notes are designed to support your visit to the Mead Gallery, including planning prior to your visit and suggestions for follow up discussion and activities. They are aimed at all key stages, enabling you to develop them to suit your needs and inspire discussion and practical work.

This resource is designed to:

* help you with planning and preparing your class visit to the exhibition.
* support you on your visit.
* provide information about the artists and their work.
* provide ideas for follow-up activities.
* encourage individual and collaborative creative work.
* encourage cross-curricular work.
The fiftieth anniversary of the University of Warwick also marks the fiftieth anniversary of its Art Collection. This exhibition celebrates this diverse Collection, showing how the growth of the University mirrors how the Collection came into being.

The exhibition includes the work of over 100 artists such as Hurvin Anderson, Claire Barclay, Jack Bush, Terry Frost, Tess Jaray, Patrick Heron, Richard Long, Francis Morland, Yoko Ono, Eduardo Paolozzi, Fiona Rae, Anne Redpath, and Andy Warhol.

The artworks cover a range of themes including:

* Abstract painting from the 1960s to the present
* People and portraits
* Printmaking and democracy
* Representations of the land within photography, painting and sculpture
* The idea of a collection itself

It's an opportunity for schools to explore some generic and specific themes and ideas looking at British and contemporary art over the past 50 years. All of the artworks are available to use and to view at:

http://www2.warwick.ac.uk/services/art/
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The idea behind this mixed show of work brings together and celebrates a collection created by the University of Warwick. The University began life in 1965, and its main campus was built in 1966-67. The architect was Eugene Rosenberg, a leading figure of modernist architecture, who with his partners F.R.S. Yorke and C.S. Mardall, were responsible for some of the major post-war public buildings in Britain including buildings at the University of Liverpool, Gatwick Airport, St. Thomas’ Hospital and Homerton Hospital in London.

Rosenberg is important to the collection because he believed passionately in art. He said:

“I am committed to the belief that the artist has an important contribution to make to architecture. The bond between contemporary art and architecture is not easy to define, but I believe they are complementary — that architecture is enriched by art and that art has something to gain from its architectural setting. If asked why we need art, I could give answers based on philosophy, aesthetics, prestige, but the one I put high on the list is that art should be part of the enjoyment of everyday life.”

He wanted as many people as possible to enjoy, and have access to art, and so he involved artworks within his architectural buildings as much as possible. He encouraged the managers of the buildings he designed to view the works of art as part of a growing collection that would enrich the experience of the people using and moving through the buildings. A modernist himself, he understood the architectural potential of the large colour field paintings of the 1960s which were concerned with space, light and colour.

The exhibition opens with a selection of these colour field paintings, that offer a celebration of the opening of the University (ill. page 6). Their scale makes them almost appear as painted walls, and can engulf the viewer as it is hard to take in the painting in one go. You literally have to turn your head to get a sense of the work.

The exhibition also brings together a wall of prints (ill. page 7), highlighting the democratic nature of printmaking and the idea of the University as a community in the 1970s. Many artists embraced screenprinting when it appeared as a technique used by Andy Warhol in the early 1960s. It is possible to see the influence of architecture and design in many of the artworks: in the Paolozzi screenprint; in the sparse prints of Victor Pasmore; and lithographs by the famous architect Le Corbusier.
John Hoyland
1:3:66
1966
Acrylic on canvas
1302 x 2129 mm
© The Estate of John Hoyland
All Rights Reserved, DACS 2015

Terry Frost
Red all Over
1965
Acrylic on canvas
1524 x 1524 mm
© Estate of Terry Frost
All Rights Reserved, DACS 2015
Left:
Eduardo Paolozzi
Wittgenstein in New York
From the portfolio As is When
1965
Screenprint
965 x 654 mm
© Trustees of the Paolozzi Foundation
All Rights Reserved, DACS 2015

Bottom left:
Le Corbusier
Bouteilles
1960
Lithograph
778 x 947 mm
© FLC / ADAGP, Paris and DACS, London

Bottom right:
Victor Pasmore
Points of Contact No.1
1965
Screenprint
680 x 1010 mm
© The Estate of Victor Pasmore
All Rights Reserved, DACS 2015
With the development of the Mead Gallery came a revisiting of the Collection, and a range of new commissions for particular spaces within the buildings and landscape of the campus. The final room in the exhibition shows us the range of media that artists work with today. Young artists such as Clare Woods (ill. page 9) and Luke Frost continue to make abstract paintings; others such as Garry Fabian Miller and Susan Derges (ill. page 10) use photography as a way to explore the relationship between representation and abstraction.

The University Art Collection has many roles: delivering teaching, learning and research; introducing thousands of children and their families to the University; providing work experience for students and opportunities for artists; developing a sense of place and identity for the campus; initiating and extending discussions with its many audiences.
Clare Woods
Lost Heap, 2010
Oil and enamel on aluminium
1270 × 1825 mm
© Clare Woods
Above:
Susan Derges
Shoreline
1998
Cibachrome photogram
1000 × 2500 mm
© Susan Derges, courtesy Purdy Hicks Gallery, London

Right:
Garry Fabian Miller
Swim, Autumn
1986
Plant, light, Cibachrome
425 × 425 mm
© Garry Fabian Miller
Key themes

The themes of Imagining a University are...

* Abstract painting from the 1960s to the present
* People and portraits
* Printmaking and democracy
* Representations of the land within photography, painting and sculpture
* Collecting a Collection
Abstract Expressionism is a movement that grew in the 1950s in America, and in England at the St Ives School. Linked to the surrealists and their automatic drawings, Jackson Pollock’s paintings dripped and slid across canvases laid on the floor. Others embraced sensuality, using light, airy colours and fluid brushmarks. It was all about painting for painting’s sake. There were various strands of abstract painting – colour field painting and hard-edged abstraction. In the exhibition we can see both.

Abstract art in Britain before this is represented here by Victor Pasmore (ill. page 7) working in a ‘constructionist’ tradition, characterised by rigorous structures, a sense of order and not much colour. In 1956 the Tate Gallery showed Modern Art in the United States, an exhibition which featured work by the founders of Abstract Expressionism, Willem de Kooning, Jackson Pollock, Mark Rothko, Robert Motherwell (ill. page 28) and others. Three years later another exhibition, New American Painting was shown, again at the Tate, as part of an eight-country European tour. The energy, inventiveness, spontaneity and sheer size of these works had an influence on many British artists such as Patrick Heron (Four Vermilions) and Terry Frost (Red All Over, ill. page 6).

The Warwick Collection contains some North American paintings from this period. Jack Bush and Gene Davis were leading exponents of ‘Colour Field Abstraction’, illustrated in Joseph’s Coat and Untitled (1965). British artist John Hoyland (ill. Page 6), like both Frost and Heron, visited New York in the early 1960s and met several of the leading American painters.
A portrait is typically defined as a representation of a specific individual, such as the artist might meet in life. A portrait does not merely record someone's features, however, but says something about who he or she is, offering a vivid sense of a real person's presence.

Some other suggestions by people working in cultural organisations:

“To me a portrait is a creative collaboration between an artist and the sitter and it’s unique in that sense as an artform and that’s what makes it really different from other artforms.”

Sarah Saunders, Deputy Head of Education, National Galleries of Scotland

“I think a portrait is probably different things to different people but in general terms it’s a depiction of a person which can be idealised to flatter them or it can be an impression of their personality or it can even be an abstract depiction of some element about them.”

David Taylor, Senior Curator, Scottish National Portrait Gallery

“Well I would say a portrait’s a picture of an individual human being that places ... emphasis on their uniqueness, as simple as that.”

Sandy Moffat, Artist

“I think a portrait is normally thought to be the sort of visual representation of someone. Normally that’s in oil paint or it might be a sculpture, carving but I really like the idea of a portrait being the sound of people’s voices.”

James Holloway, Director, Scottish National Portrait Gallery

Taken from: https://www.nationalgalleries.org/play/play-menu/what-is-a-portrait
Prints have functioned as tools of communication and education for hundreds of years. The woodcut was the earliest printmaking method to emerge in Europe. They were used to illustrate books. German artist Albrecht Dürer (1471–1528) is the best example of an artist who explored fully the range and potential of the woodcut.

This, combined with the invention in the mid-fifteenth century of movable type, and the availability of paper, meant that books could be printed; and knowledge and ideas shared.

Prints were also being produced using the intaglio (cut or incised) technique. Here, lines are cut into a metal plate, then filled with ink. The surface of the metal plate is wiped clean and then damp paper is pressed against the plate to force the ink out of the lines. Three intaglio processes were in use during the Renaissance (see Rembrandt, Goya and Piranesi): drypoint, etching and engraving.

Over the years, printmaking has encompassed lithography, invented in 1798, which allows artists to draw directly onto a stone or plate; and allowed caricaturists and artists a way to reproduce images in newspapers and posters (see Honoré Daumier and Henri Toulouse-Lautrec). Many artists such as Picasso and Matisse have experimented with colour and returned again and again to the different techniques.

In 1940, Stanley William Hayter arrived in New York from Paris, where he had set up an experimental print workshop called Atelier 17 and created a second workshop in the city. Abstract Expressionists like Willem de Kooning and Jackson Pollock explored the potential of lithography for their gestural marks, and a number of new and influential print studios formed, both in the US and the UK. Artists like Victor Pasmore, John Piper and Eduardo Paolozzi were able to make prints, and a number of these are in the Collection.

In August 1962, Andy Warhol began to produce paintings using the screenprinting process. He recalled:

“The rubber-stamp method I’d been using to repeat images suddenly seemed too homemade; I wanted something stronger that gave more of an assembly-line effect. With silkscreening you pick a photograph, blow it up, transfer it in glue onto silk, and then roll ink across it so the ink goes through the silk but not through the glue. That way you get the same image, slightly different each time. It all sounds so simple — quick and chancy. I was thrilled with it.”

Andy Warhol, *Popism*, 1980

Pop artists like Andy Warhol and Roy Lichtenstein used silkscreen to its fullest extent, bringing print as a method of making art fully into being an integral part of many artists’ work. It also meant that artists could reach a bigger audience through making screenprints with big editions.
Printmaking today is seen and used as part of many artists' practice. The exhibition shows us a range of prints by contemporary sculptors, who are able to explore form and colour within the boundaries of print, be it etching or screenprinting, lithography or woodcut. The two Claire Barclay screenprints in the Collection are part of a series begun in 2010 for which she began by cutting paper stencils of simple elemental forms and then printing from these in sequences of overlapping or inverted or repeated shapes. Through numerous experiments with the process she arrived at a selection for the final screenprints of those which she felt had a sense of ‘body’ – human or non-human.

Roy Lichtenstein
Sandwich and Soda
1964
Screenprint
© Estate of Roy Lichtenstein
All Right Reserved, DACS 2014

This print is from a portfolio entitled $X + X$ (Ten Works by Ten Painters) which was produced in an edition of 500 prints in 1964. Printed on plastic, this is one of Lichtenstein’s first Pop prints, and the first to be made on a surface other than paper.
The notion of landscape has a wide range of connotations. When the word was introduced into English around 1600, it was borrowed as a painters' term from the Dutch Landschap, at a time when Dutch artists were becoming masters of the landscape genre. Originally, 'landscape' meant a picture of a view, taking another thirty years to acquire the meaning of the view itself. A customary definition of landscape is 'a portion of land which the eye can comprehend at a glance.'

Landscape as a genre is closely entwined with the notions of the sublime and picturesque. It was the rise of secular science and secular art, from the Renaissance onwards, that made possible the aesthetic appreciation of nature. Nature was, on the one hand, objectified by science and, on the other, subjectified by art. This distancing and framing of nature led in the Eighteenth Century to the development of the twin aesthetic categories of the sublime and picturesque.

The sublime in art refers to a quality of greatness or grandeur that inspires awe and wonder. By means of the sublime 'even the most threatening of nature's manifestations, such as mountains and wilderness, could be distanced and appreciated, rather than simply feared and despised.' While the sublime stripped and objectified nature, the picturesque gave it a subjective and romantic image. The picturesque literally means picture-like, and involves seeing the natural world as divided into generic artistic scenes, such as images of ruined castles and so on.

The Land Art movement of the 1970s represented both a new take on the picturesque, and a development towards a less framed way of depicting nature. The famous earthworks, such as Smithson's Spiral Jetty (1970) and Walter de Maria's Lightning Field (1977), took contemporary art out of the white cube to make dramatic interventions in the living landscape. Apart from the emphasis on time and process, another important characteristic of Land Art is that it cannot be comprehended through a single image.

Taken from http://greenmuseum.org/generic_content.php?ct_id=186

The exhibition shows us a range of different contemporary approaches to landscape, from a photograph by Hamish Fulton, to Michael Porter's painting of the natural world.

Michael Porter
Fungus On The Ground
1991
Gouache and PVA
© Michael Porter

Michael Porter carries out meticulous observation of the natural world, describing his work as 'discovery painting': the more you look, the more variety you see.
In the late 1960s, Hamish Fulton began to make walks and to describe his experience in photographs. He calls himself a ‘walking artist’
Why do we like to collect ‘things’?

Why should objects give us such satisfaction emotionally?

It starts in childhood, when we love our cuddly toy - an emotional bond with something lifeless and inert. And so a positive relationship with the idea of holding on to and amassing material things is formed. This progresses to collecting shells from the beach, objects that share a colour and so on. Collecting becomes pleasurable in itself.

For most of us, being a collector has nothing to do with financial gain – it is emotionally driven, often with people collecting objects they connect positively and emotionally with at particular times in their lives. A collection is also something of ourselves that we can leave behind: a legacy that will feel precious not because of its material value, but because these objects become an extension of who we are.

The hours spent searching for another item to add to a collection is also part of making this a hugely enjoyable experience.

Why people collect art

Perhaps the late art historian Kenneth Clark said it best:

“It’s like asking why we fall in love, the reasons are so various.”

Here are some thoughts from collectors who have devoted great amounts of time, money and effort building up their art collections.

“As one collects artworks through the years, it becomes a visual memory bank of stories about us, reflective of various time periods in our lives.”

“Each individual art piece has a story to tell. It could be significant for a variety of reasons - where, when and why it was purchased. While each piece has it’s own story to tell, a collection of artworks is an assemblage of stories, enabling people to relive their childhood, or connect to a period in history they felt strongly about, and revisit it every now and again.”

“It is the thrill of finding a piece of artwork that resonates so deeply you can’t help but be drawn in.”

Put eloquently by avid contemporary art collectors Thea and Ethan Wagner, about what impresses as a work of art:

“In that case, and with virtually everything else we own, it’s something between your stomach, your heart and your head.”

Taken from http://artloftasia.com/discover/why-do-we-collect-art/
Before your visit:
Discussion

1. Discuss what is:
   * a portrait?
   * a landscape?
   * Abstraction?

Research online to see what the simplest definition of these terms might be; and if the class agree.
Knowledge and understanding

Before your visit:
Discussion

Show the class these two images (they are in the exhibition).

2. Ask these questions of the two artworks:

* What do I see?

Take it in turns to describe out loud what is in the images:

* What are they made of?
* What is happening?
* What colours are there?
3. Explain what your class will be doing on your visit.

The plan is to get enough information from the exhibition to make a quiz.

* To select images and information from the galleries.

* To create a quiz, creatively consolidating knowledge and understanding.

* To develop skills in visual literacy.

* To work collaboratively.
Knowledge and understanding

Before your visit: Creating a quiz

Ideally, show your class the examples of some quiz questions on the next page BEFORE your visit to establish their task. Explain the task to all supporting adults.

Each group will need a sketchbook and/or note pad and, if possible, a camera. It helps for each student to be able to make their own notes and sketches as they explore the galleries.

This is what they will be asked to do at the exhibition:

* Take photographs, make drawings and gather information during your visit to the exhibition.

* See how creative you can be with questions and photographs, because you will be using the images and information back in class to make a quiz.

* In groups of 5, explore the exhibition and find out as much as you can about the work.

* Together, talk about ideas and select some objects to draw and photograph, that you can use to create questions.
For example, you might draw a bit, or all, of this image:

* What is this?

* What does its title mean?

* How has it been made?

Not all of your questions have to have a ‘right’ answer, some could be about describing a work, or giving an opinion.

Decide how you will mark the quiz, and explain your marking scheme to the class. You might want to give marks for:

- interesting questions and relevant information chosen.
- creative photographs and layout of quiz questions.
- answering questions correctly during quiz.
- additional information and relevant discussion during quiz.

You might also want to give marks for:

- good team work.
- good behaviour during the visit.
- IT skills in producing the quiz questions.
Knowledge and understanding

Questions, discussions and activities to explore for KS2

During your visit:
Ideas for exploring the exhibition

Use your sketchbook as much as possible. Draw and record what you think about the artworks; and what others are saying about them as well.

1. Working in groups
   Split into groups of 4. Find:
   
   * something that reminds you of the countryside – discuss one of these in more detail as a group.
   
   * an object you could use – take it in turns to tell each other what you think the object is used for – does everyone agree with you?
   
   * something you find beautiful – describe what you are seeing to the others; whilst they turn around and listen to your description.

2. Individually
   
   * In your sketchbooks, do a set of four small sketches of something you like in the exhibition. Write down the artist names and a description of the work, and why you like it. What does it remind you of? How did they make it? Say something about the size, colour, texture and shape of each work. What is similar about them? Or different?
   
   * Then do a close up drawing – a detail of one of those you like. Tell a friend why you like it. Find a work you don’t like and say why, to a friend.
3. Find one of each of these:

* A portrait
* A landscape
* An abstract artwork

4. Write down some (4-5) of the names of the works with interesting or unusual titles. Write a short story using as many of these words as possible.

5. Rachel Whiteread has made some etchings of individual objects, but which are all without titles. Choose two to look at closely, and write a list of all the words that describes the objects.

* What do they remind you of?
* What colours can you see?
* How big do you think they are?
* What are they used for?

Then write a label for each of them, using some of your words – look at the titles of another set of prints by Eduardo Paolozzi to give you inspiration.
6. Sculpture Trail

The University of Warwick has a sculpture trail on its campus for you to follow – see:

http://www2.warwick.ac.uk/services/art/resources/sculpture/sculpturetrail-new.pdf

Before you go on this trail, have a look at the work of Richard Long and Hamish Fulton in the exhibition. Both artists use walking as a way to make artwork, using text to describe in some way the experience of the walk.

- So, as you go on the trail, make notes about what you see, so you can make a poem about it back in class.

- Draw shapes, take photographs and do rubbings of things that interest you on the trail. All these can be used back in the classroom to create a 3-D construction out of paper that shows this sculptural journey.
Knowledge and understanding

Questions, discussions and activities to explore for KS3

Before your visit:
Discussion

1. Discuss these two artworks
   One is a painting by Theresa Oulton entitled *Midas Vein* (1984); the other is a painting by Tricia Gillman entitled *Passages: between Sea and Sky* (1987).

   Begin by asking students to describe out loud what they are seeing in both artworks.

   ✴ What kind of landscapes are they ?

   ✴ Does anyone feel an emotional connection to one or both of these images ?

   ✴ Is this one of the major functions of art – to convey emotion ?
Knowledge and understanding

Before your visit: Discussion

2. What do the students understand by the term Abstraction?

Use these two images to help with the discussion. Try to end up with an agreed definition of abstraction.

Both of these images are also prints. Ask students to research the difference between etching and screenprinting.
Knowledge and understanding

Questions, discussions and activities to explore for KS3

During your visit:
Ideas for exploring the exhibition

1. In groups of five, look around the exhibition and then choose one artwork to look at in more depth.

Take it in turns to answer these questions:

- Does this art speak to you? Is art a language? What is said through art that cannot be said through words?
- Why do you think the artist made this artwork? Why do artists make art?
- Think back on your observations. Is what you have discovered important?

- What do you see in the artwork in front of you?

- Is what you see in this artwork beautiful? Is it still art if it is not beautiful or causes you to feel uneasy?
Knowledge and Understanding

During your visit: Ideas for exploring the exhibition

2. Find four images that you like, and draw a part or all of what you see.

3. Look at the photographic portrait of Anna Alexeevena by Olya Ivanova.

Olya Ivanova recorded the lives of people living in a small town in the northern part of Russia named Kich Gorodok, showing them living out their lives, getting married, working and so on. Here we see one smartly dressed old lady, sitting on her neat cottage porch with her hands in her lap.

Who is this woman?

Write her story. Think about her family, her past, her life.

What is she thinking about?

Or call your story ‘A Day in the Life of ...’ – and begin from there.
Knowledge and understanding

During your visit:
Ideas for exploring the exhibition

4. Find this painting. Look carefully at it and write a poem about the missing people.
Exploring and developing ideas

Follow up activities for KS2

1. **Portraits**

   The artist Stanley Spencer has drawn a portrait of the Head (Principal) of a school.

   ✴ What kind of portrait can you do of your teacher? Interview them to find out what they like ie. cats or dogs? Tea or coffee? Then draw a portrait of them without drawing their face.

   Diane Ibbotson has painted a portrait of herself called *Self-Portrait in Best Dress* (ill. page 39). What would be the clothes you think are your best?

   ✴ Write a short poem describing these clothes and why you like them as ‘best’.
2. Making Masks

All of us feel different things at different times - sad, happy, calm, angry etc.

* Draw a mask using this template using colour and line to create a different aspect of yourself
Exploring and developing ideas

Follow up activities for KS2

3. Printmaking

Making your own print:

Simple ‘intaglio’ drawings

* Draw with a pointed tool (such as a wooden modelling tool) by pressing on card or foam board.

  Make a simple ‘print’ of your drawing by then placing sugar paper over the top of the card and rubbing with a soft crayon.

Simple monoprints & collographs

* Create monoprints using found shapes, scraps and materials which students collage onto a flat surface.
Exploring and developing ideas

Follow up activities for KS3

1. Abstraction

Here are three ways to approach making an abstract artwork.

Experiment using any or all three of these methods:

* Water down paint and flood it over some cotton material, or some paper. Lift the paper etc. up, watch the paint move around. Use your hands to make the marks.

Research the work of Helen Frankenthaler, or use one of the works in the exhibition for inspiration. (How about Terry Frost, Patrick Heron or John Hoyland?)

* Choose a range of coloured paper – think about your choices – are they clashing? Or complementary?

Cut out 20 different shapes from these. Think about what to do with these shapes (remember Claire Barclay’s work in the exhibition). You could arrange them neatly; or drop them onto a piece of paper on the floor; or both. It is up to you if you make one big work, or 3-4 smaller ones.

When the work is finished, write down why you like what you have done.
Exploring and developing ideas

Follow up activities for KS3

Abstraction

* On a piece of paper, draw out lines following these ‘rules’:

You’ll need a pencil, a ruler, and paper. This is adapted from the work of Sol LeWitt, a conceptual artist. Research his work or look at these artists in the exhibition: Yoko Ono and Art & Language.

**WORK FROM INSTRUCTIONS** (1971):

**USING A PENCIL, DRAW A TWENTY INCH SQUARE.**

**DIVIDE THIS SQUARE INTO ONE INCH SQUARES.**

**WITHIN EACH ONE INCH SQUARE, DRAW NOTHING, OR DRAW A DIAGONAL STRAIGHT LINE FROM CORNER TO CORNER OR TWO CROSSING STRAIGHT LINES DIAGONALLY FROM CORNER TO CORNER.**

**PAINT AT LEAST TEN SECTIONS THE SAME COLOUR.**

**AND THE REST IS UP TO YOU...**
Exploring and developing ideas

Follow up activities for KS3

2. Still Life

This image by Mary Fedden shows everyday objects set against a dramatic backdrop of the sea and the moon. The painting conveys a sense of calmness, as if waiting for the morning, when the eggs will be cooked and the jug used.

Research still life painting, looking at a range of different artists across different periods in art.

See what they have in common, comparing images and emotions (or not) that the paintings produce in you. Here are a few names to start with:

Henri Fantin-Latour and Vanitas painting
Francisco de Zurbarán
Giorgio Morandi
Ori Gerscht

Put together a few objects of your own that matter to you to make your own still life. You can draw, paint and/or photograph this.

Think about the background and how important it is in Mary Fedden’s painting. Create a background for your still life. Make notes about your decisions.

Mary Fedden
Jug and Eggs
1972
Oil on canvas
385 × 510 mm
© The Estate of Mary Fedden. All Rights Reserved 2015 / Bridgeman Images
3. Composition

What is the Rule of Thirds?

Quite simply, divide a canvas in thirds both horizontally and vertically, and place the focus of the painting either one third across or one third up or down the picture, or where the lines intersect (the red circles on the diagram). The philosophy is not to place the main area of interest in the centre of the image. Instead, an imaginary grid divides the image into horizontal and vertical thirds. Where the lines intersect is a point of visual power.

* Take a number of portraits using a camera – these could be of yourself, your friends or your family. Think about using the Rule of Thirds to compose your photograph.
Exploring and developing ideas

Follow up activities for KS3

Composition

Look carefully at this painting by Diane Ibbotson entitled *Self Portrait in Best Dress*.

* What and where is the main subject of this image?

* Are there any other elements which are also used as focal points?

* How has the negative space been used?

* How does the composition affect the way you look at the portrait?

Diane Ibbotson
*Self Portrait in Best Dress*
1969
Oil on canvas
1628 × 1395 mm
© Diane Ibbotson
Planning your visit to the Mead Gallery

Contact Details and Opening Hours
Mead Gallery
Warwick Arts Centre
University of Warwick
Coventry CV4 7AL
Box Office: 024 7652 4524
Open Monday – Saturday
12 noon – 9pm. Free Entry.

For group visits, it is advisable to book in advance. The Mead Gallery is exclusively available for school group bookings Monday – Friday, 9am – 12noon by prior arrangement. Staff and resources are available to support these visits.

Parking at Warwick Arts Centre
Daytime parking on campus can be difficult so please allow plenty of time. For directions to Warwick Arts Centre, go to:
http://www.warwickartscentre.co.uk/your-visit/getting-here/

For a map of the campus, go to:
http://www2.warwick.ac.uk/about/visiting/maps/campusmap/

Coaches
Coaches can usually drop off and pick up on Library Road. Please follow the signs for the short walk to the Arts Centre. Please inform our Box Office if you are arriving by coach so that effective and safe arrangements can be made with campus security.

Cars
Charges apply for all University of Warwick car parks during the day. The nearest to Warwick Arts Centre is CP7 (free if arriving after 6pm). CP7 has no lift.
Minibuses
CP4 and CP5 (1hr max stay) are not height restricted. Charges apply. After 6pm, please use CP4 or CP5, which are both free.

Lunch
If necessary, rooms are available where pupils can eat their packed lunches. Let us know in advance if you want us to book one.

Toilets
Public toilets are available in the Arts Centre.

Risk Assessments
Risk Assessments are available from the Arts Centre’s Education Team. Contact ed.artscentre@warwick.ac.uk or call Brian Bishop on 02476 524252.

During Your Visit
Teachers/group leaders and accompanying adults are responsible for their group’s behaviour whilst at Warwick Arts Centre.

Before Your Visit
We recommend a preliminary planning visit and are happy to discuss your requirements with you.

Adult supervision of students under 16 is required at all times. An adult student ratio of 1:5 for under 5s, 1:10 for 5-11 year olds, 1:15 for 11-16 year olds and 1:20 for 16-18 year olds is required. Many artworks are fragile and damage easily. Unless you are told otherwise, please take extra care to ensure that your group follows the Gallery guidelines at all times:

No running
No touching
No leaning against walls or plinths
No photography

Drawing
The Mead Gallery has some drawing materials available and can supply a certain amount of clipboards. Please contact Gallery staff on 02476 524252 to discuss your needs. We regret that we cannot supply drawing materials with little or no notice.
lightsgoingon ® exists to make contemporary art accessible, run by Gill Nicol who has over twenty five years experience of working with contemporary art and audiences.

This pack has been written by Gill Nicol. It has been commissioned and designed by the Mead Gallery.

lightsgoingon.com
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