

### Workshop 3 - 25<sup>th</sup> January 2016 (Tate Liverpool)

Time	Where?	Task	Materials
10.30am	Bluecoat Reception	<b>Arrival.</b> Telephone taxi's, safety brief.	Emergency contact folder, pencils, sketch books, camera, spare paper.
11.00am	Tate Liverpool's reception.	<b>Arrive at Tate Liverpool.</b> Meet with Deborah Riding (Programme manager) who will introduce Tate Liverpool briefly.	
11.15-30am	Gallery 1	<b>Matisse in Focus exhibit.</b> Ask group to explore the exhibition.  Task 1: What's included in an art exhibition? Make sketches and notes about what they can find. Eg. Artwork, various texts, programme, catalogue, film, playstation etc. Support group to notice all of the items big and small which are common in art exhibitions – which will they include when they curate their own?	Task sheet, sketch book, pencils etc
12.30pm		<b>LUNCH</b>	
1.00pm	Gallery 2/3	<b>DLA Piper Series: Constellations.</b> Ask group to explore exhibition. What is this exhibitions theme? This display presents artworks in 'constellations' or clusters, encouraging visitors to discover similarities between works of art that at first glance, may seem very different.  Task 2: Find 2 artworks which are 'similar', 'connected' or 'related'. Sketch and describe them. Why are they similar? Colour, form, texture, subject etc  Task 3: Select one artwork you would <b>not</b> include in the exhibition.	Task sheet, sketch book, pencils etc
2.15pm		<b>Head back to Bluecoat</b>	
2.30pm		<b>Fill in diary</b>	Diary sheets
3.00pm		<b>FINISH</b>	

## Evaluation

Today was the first trip out to another gallery – Tate Liverpool on the Albert Dock. I had arranged to meet the group in Bluecoat's foyer where I had organised taxis to take us across to the gallery. All the group apart from Hannah had been to Tate Liverpool before. Tony, Diana and Eddie had previously been as part of a Blue Room excursion and Leah had been as she was speaking at a conference there last year. I asked the group what they thought of Tate Liverpool and they all had great opinions of the gallery and told me about the recent Jackson Pollock exhibition they saw.

We started off the day with visiting the new Matisse in Focus exhibit. The exhibition, curated by one of Tate Liverpool in house curators, displays Matisse's famous 'The Snail' from his later cut out works for the first time. I was surprised to see that The Snail was the only piece from his cut out series with the exhibition predominantly his bronze works and paintings. The group also picked up on this and I noticed that they all chose to sketch The Snail and not of the other pieces.

After an initial look around I asked the group to write or draw in their sketch books what they saw in the gallery other than the art work. I gave them the example of the Matisse catalogue which could be found on a bench. I asked them to do this as I wanted to find out what items in the gallery they were noticing. An exhibition usually contains more than just the artworks themselves and the group will have to think about what they wish to include in their own exhibit. This exercise yielded some interesting responses. Nearly all of the group recorded that there was a projector and film in the gallery which showed Matisse making his work. Eddie in particular really liked this and wrote down that he would want something similar in his own exhibition. Leah recorded the various information points including artwork statements and main gallery text, as well as drawing a picture of the 'Make it station' a trolley of materials in which the audience can make their own Matisse cut out. Diana produced some fantastic observations and drew a picture of the gallery invigilator whom she had been chatting to. Next to it she wrote the invigilator's name. When I asked Diana why she had included it she said 'the staff are important they can help you'. This opened up lots of conversation in the group about how they may incorporate staff such as training them and tours.

After lunch we headed upstairs to see the DLA Piper Series: Constellations exhibition. This is made up of Tate's permanent collection. The exhibition has been curated to present artworks in 'constellations' or clusters, encouraging visitors to discover similarities between works of art that at first glance, may seem very different. I had been to see this exhibition before and remembered that many of the similarities rely on a good knowledge of art history and art genres. I wondered how well the group would understand/approach this and whether the assumed knowledge would present a barrier.

We had a quick look around and I then asked the group to find 2 artworks which they think have something in common and to then sketch and describe them. Here, I wanted to see if the curators intention of presenting artworks in 'clusters' was working for the group, and to see the connections they would make on their own. Many curators display works in a way that the art 'talks' to each other, so this could be a key skill for the

group to develop. I was expecting the curators to perhaps make certain connections – for example choose artworks that have something visible such as colour in common. I was in part right. None of the group made connections between genres, times periods, artistic style or artist collectives. Instead they focussed on materials, texture, colour, subject but all made interesting connections and not always ones I would have seen myself.

Leah for example choose a series of 9 black and white photographs and a black and white paintings of legs and shoes. At first she said they they were both black and white and that was her connection. When I returned to chat to Leah a few minutes later, she had then noticed that the two pieces both features legs (I hadn't spotted that one of the photographs in the series was a close up of a woman's legs). She also told me they both were 'made up of parts'. I didn't understand what she meant by this at first but later I spotted that the painting of legs was actually not one canvas, but 3 sections stuck together. Both artworks comprised of sections of images as a whole.

Eddie chose a Christo sketch depicting one of his famous swathes of material in a landscape. The similar artwork he chose was a Man Ray piece of an object wrapped in material and string. Eddie was interested in the use of material but also of 'hiding' and concealing. He ask a lot of questions about both of the artists intentions behind using the material and I sensed that for him there was a real connection in the 'why' behind the artwork.

Tony had a slightly different approach and chose to sketch the first artwork because he really liked it. It was a modern sculpture made of plastic which to him resembled a clock. After completing his sketch he then decided to draw a wire and bronze sculpture. I assumed Tony had selected the second artwork because it too was a sculpture but instead he said that he chose as it was 'futuristic' and modern 'like the modern clock'. Tony seemed to be placing his own narrative on the sculptures – deciding on what they looked like and what they could be from the future. A great idea for an exhibition I thought!

Diana was very drawn to the more traditional art in the exhibition and selected two paintings because they both featured portraits of men, they were both in 'special gold frames' and they both were similar painting styles.

Hannah spent a lot of time drawing her first artwork which was a painting of a bedroom. Hannah struggled understand the instructions to find something, but with one on one support she spotted a painting of the inside of a window. Both artworks were paintings in domestic settings.

The group then headed upstairs to see the next floor of the exhibition. On this floor I asked the group to select and sketch one artwork – one artwork they do not like and would take out of the exhibition. I asked the group to do this as I feel they are so often asked to think about what they do like but not about what they don't like. This proved very difficult for the group. They all said they liked everything. I found this hard to believe! I almost never like EVERYTHING in an exhibition, there's always an edit I would make. I have often found this when working with other groups – the difficulty in expressing opinions about things they don't like. Eventually after chatting everyone picked something they would take out of the exhibition. Here I identified something important in terms of my facilitation – instead of asking the curators what they didn't like and polarising their opinions

automatically, I would ask them 'which one would they edit out' or 'which one doesn't work for what you're trying to say'. I'll take this forward to the phase of the project when they are making selections or edits as a more useful way of talking about it. 'Liking' and 'Disliking' are too simplistic and something I have inherited from support work I believe.