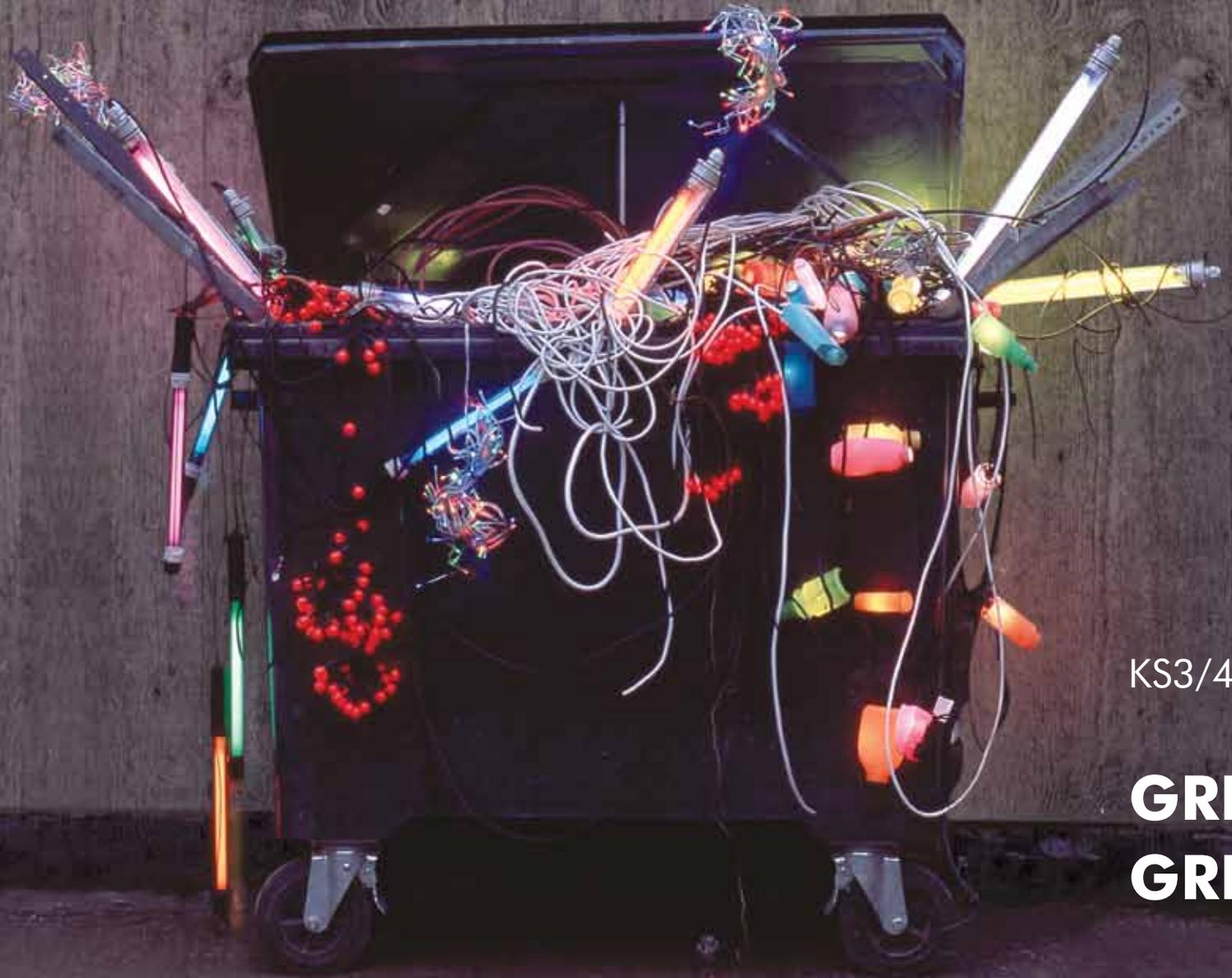


**THE
BOX**



**UNIVERSITY OF
PLYMOUTH**
The Arts Institute



KS3/4/5 ART RESOURCE

**GREAT ARTISTS |
GREAT TEACHERS**

ABOUT THIS RESOURCE

This resource has been written to coincide with the exhibition Great Artists | Great Teachers, produced in partnership between The Box, Plymouth and The Arts Institute, University of Plymouth.

As a resource for teachers, the document can be used to help teach elements of the art and design curriculum.

This exhibition has been supported with loans from the **Arts Council Collection**. Founded in 1946, the Arts Council Collection is a national loan collection of modern and contemporary British art. Operating as a 'museum without walls', the Collection includes important examples of the UK's prominent artists acquired at an early stage of their careers. For more information visit artscouncilcollection.org.uk



The Box is a major redevelopment scheme and a symbol for the city's current regeneration and future.

It will be a museum for the 21st century with extraordinary gallery displays, high profile artists and art exhibitions, as well as exciting events and performances that take visitors on a journey from pre-history to the present and beyond.

The University of Plymouth is renowned for high quality, internationally-leading education, research and innovation. With a mission to Advance Knowledge and Transform Lives, Plymouth is a *top 50 research university with clusters of world class research across a wide range of disciplines including marine science and engineering, medicine, robotics and psychology. A twice winner of the Queen's Anniversary Prize for Higher Education, the University of Plymouth continues to grow in stature and reputation.

*Research Fortnight Research Power League Table 2014

Front cover:
Festival, David Batchelor, 2006.

Arts Council Collection, Southbank Centre, London. © the artist. Gift of the artist and Hayward Gallery; commissioned by the Hayward Gallery as the inaugural Christmas Lights project, 2006.

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INTRODUCTION

The exhibition **Great Artists | Great Teachers** has been devised to mark the 250th anniversary of the Royal Academy of Arts, London, in Autumn 2018 and seeks to explore the relationship between practicing art and teaching art.

Taking as its starting point the influence of Sir Joshua Reynolds, born in Plymouth (1723 – 1792), and one of the principal founders and first presidents of the Royal Academy, the exhibition includes a series of extracts from Reynolds' Discourses on Art drawn from the collection at The Box, Plymouth.

Originally presented as a sequence of lectures at the RA between 1769 and 1790 the Discourses framed the importance of art education and expounded notions of 'practice' and 'peer learning', as well as exploring the 'purpose' of art.

Recognising that some of these ideas still underpin the philosophy of studio teaching today, the exhibition provides a selective survey of some of the most significant artists working across the 20th Century and into the present, who not only helped shape British art but have been hugely influential as teachers in their own right. Not all of the artists included in the exhibition have a connection to the Royal Academy.

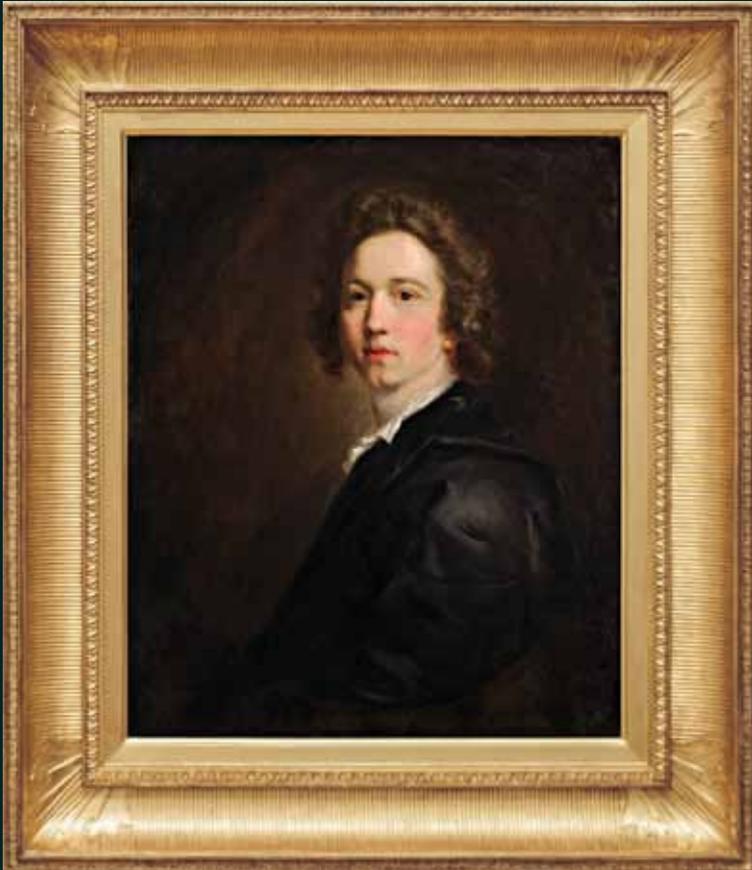
The exhibition explores shifts in teaching practice from the 1950s to the present day and is nominally split into three sections:

Postwar to the 1960s – looking at the impact of the Coldstream Report on arts education and the artists/teachers who helped define a new way of teaching, such as Victor and Wendy Pasmore and Richard Hamilton.

Post-modernism and Activism from the 1970s through to 1990s - including the influence of Central St Martins and Goldsmiths, through the teaching of Anthony Caro, Michael Craig-Martin, Lubaina Himid, Carl Plackman, Jon Thompson and Richard Wentworth.

Contemporary teaching practice from the 2000s to the present – looking at the continuums and the new challenges, including the changing art market and the apparent marginalisation of the art curriculum in wider education, through the teaching of Phyllida Barlow, David Batchelor, Janice Kerbel, Rosalind Nashashibi, Phoebe Unwin and Bob and Roberta Smith.

THE ROYAL ACADEMY



The Royal Academy was founded by George III in 1768. The 34 founding Members were a group of prominent artists and architects who were determined to achieve professional standing for British art and architecture. They also wanted to provide a venue for exhibitions that would be open to the public; and to establish a school of art through which their skills and knowledge could be passed to future generations of artists. The school of art became known as the Royal Academy Schools and remains an independent free tuition school for up to 17 students today.

Among the founding members were artists such as Thomas Gainsborough, John Zoffany, Francesco Bartolozzi and Angelica Kauffmann. Other artists with strong South West connections joined later - among them John Opie and James Northcote.

Sir Joshua Reynolds was the first president of the Royal Academy, a position he held from its formation in 1768 until his death in 1792. As President, Reynolds was expected to lecture to the other members and students of the Academy. His Discourses on Art, delivered between 1769 and 1790, and can still be bought today.

JMW Turner was one of the students in the last intake of students to the Royal Academy Schools before Sir Joshua Reynolds retired due to poor eyesight. Turner was critical of Reynolds' Discourses, but drew on them as a source for his own lectures at the Academy as Professor of Perspective.

The founding intention of the RA 'to promote the arts of design' is as relevant today as it has been throughout its history, that is: to present a broad range of visual art to the widest possible audience and to stimulate debate, understanding and creation through education.

JOHANN ZOFFANY

This mezzotint after Zoffany's painting depicts the Royal Academy's life-drawing room at Old Somerset House, with casts round the walls, a simple platform for the model, a single oil lamp suspended from the ceiling and a circular table running round the room with individual shaded candleholders for each of the artists to use when working.

The artists are clearly setting up the life-class, and perhaps discussing its importance, rather than actually drawing from the nude.

Zoffany uses the scene to convey the importance of the intellect in art and to suggest by a series of visual clues what these artists might find to talk about.

They might discuss the importance of the antique and its survival in the sculpture of the Italian Renaissance, pointing to the objects displayed around the walls; or the need to find that beauty for oneself in nature, pointing to the boy unconsciously adopting the pose of the 'Spinario', a famous antique statue, as he undresses.

Another notable element of the composition is the inclusion of two portraits on the wall of Mary Moser and Angelica Kauffman. Women were not permitted to draw from the nude at this time, as well as being prohibited from attending committee meetings and dinners - the main social opportunities for discussion and direction within the RA.

What this work does highlight is the collective nature of the art school - many of these artists were friends and would socialise together beyond the rooms of the Royal Academy. Others were competitive allies, pushing each other towards higher and higher standards, competing for commissions and the best positions on the wall of the annual exhibition - now known as the Summer Exhibition.

The Academicians of the Royal Academy

handcoloured mezzotint, 1773

© The Box (Plymouth Museums
Galleries Archives)



VICTOR PASMORE

Pasmore's teaching career began in 1937. He joined up with William Coldstream and Claude Rogers to form an independent private art school called the School of Drawing and Painting, but more commonly known as the Euston Road School.

Along with the three founding artists, visiting teachers such as Augustus John, Vanessa Bell, Duncan Grant and Paul Nash quickly earned the school a high reputation and a number of significant artists attended the school.

The Euston Road School was open for just two years between 1937 and 1939.

In 1943 Pasmore was invited to teach at Camberwell School of Art in South London.

He was joined by a number of his Euston Road colleagues during his time there and in 1949 left to join the teaching staff at the Central School of Arts and Crafts where he worked alongside the radical teacher William Johnstone, introducing a Basic Form course, following principles from teaching at the Bauhaus, Germany. By this time, Pasmore's theory on teaching art had changed significantly since the foundation of the Euston Road School.

In 1954 he left London to become Master of Painting at Newcastle School of Art and while there, established a new foundation course of studies in art, known as Basic Design. This was developed in Newcastle with Richard Hamilton alongside teachers in other colleges, such as Harry Thubron at Leeds College of Art. This radical new approach to art teaching would later develop into the Foundation Diploma as we know it today.

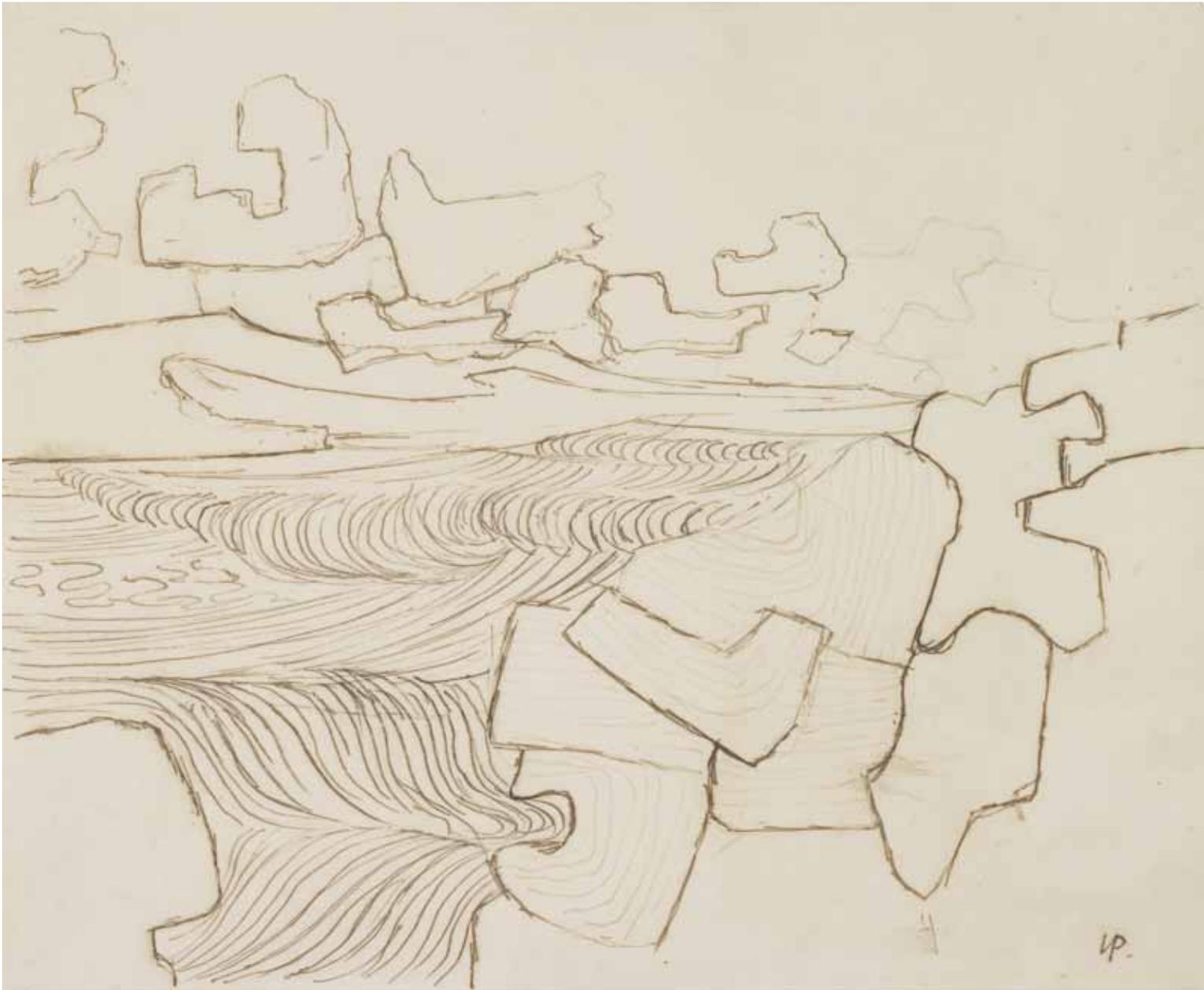
By 1961 Pasmore took up painting full-time, exhibiting internationally.

Beach in Cornwall

pen and ink on card, 1950

© Arts Council Collection,
Southbank Centre, London

© Victor Pasmore Estate



RICHARD HAMILTON

Richard Hamilton began his teaching career at Newcastle School of Art in 1953. When Victor Pasmore became Master of Painting in 1954, the pair formed an unlikely partnership and together shaped the Basic Design course.

It began as an ad-hoc, spontaneous attempt to introduce a more open-ended and experimental mode of working which was more in tune with the radical spirit of European and American modernism.

Initially the emphasis of the course was formal - categories of point, line, shape, shape relationship, positive and negative, area division, space filling, surface developments and colour.

These elements provided the basis for weekly or biweekly assignments and as the course evolved under Hamilton's direction, other categories were introduced, including perception and illusion, transformations and projections, sign and situation, image and analytical painting, drawing and sculpture.

Hamilton also allowed for the possibility of a figurative outcome towards the end of the course, complementing the dominantly formal, abstract nature of Pasmore's beginning.

The legacy of Basic Design could be viewed as one the first stages in the change to teaching practice in art schools that became most prominent in the 1980s and '90s, such as at Goldsmith's under Jon Thompson and Michael Craig-Martin.

During this time, a shift in ethos from creativity to criticality took place, echoing arts practice outside of the art school.

My Marilyn

screenprint, 1965

© Arts Council Collection,
Southbank Centre, London

© Estate of Richard Hamilton.
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MICHAEL CRAIG-MARTIN

Michael Craig-Martin was born in Dublin. In 1945 his family relocated to Washington D.C. He studied painting at Yale University 1961-1963, and returned a year later as a post-graduate student in painting from 1964 -1966.

In 1966 Craig-Martin returned to Britain to take up a teaching post at Bath Academy of Art, and in 1968 a second post at Canterbury College of Art. Between 1973 and 2000, Craig-Martin taught at Goldsmiths College of Art, running a highly influential programme (alongside Head of Art, Jon Thompson).

At Goldsmiths, teachers including Craig-Martin and Jon Thompson developed a style of teaching geared to producing artists rather than art teachers. His thinking is widely credited as the formative grounding for many young British artists, such as Damien Hirst, Sarah Lucas and Gary Hume, whose work defined British art of the 1990s.

“Our model was, what is the nature of the world into which they leave? What’s expected of an artist? Is there an equivalent of a painting department out in the world, and the equivalent of a sculpture department out in the world? The answer is no.”

Both Thompson and Craig-Martin spoke out against the bureaucracy and documentation requirements of University examination bodies, arguing that audit and control predetermines what an artist’s practice is or should be, perpetuating a ‘consensus’ approach to making art.

History Painting

acrylic on canvas, 1995

© Arts Council Collection,
Southbank Centre, London

© The artist



LUBAINA HIMID

As a painter, writer and curator Lubaina Himid has participated at an international level in exhibitions, conferences, books and films on the visual art of the Black Diaspora since the early 1980s.

Himid is currently Professor of Contemporary Art at the University of Central Lancashire.

Naming the Money (2004) which also appeared as part of the V&A exhibition Uncomfortable Truths (2007), Swallow Hard: The Lancaster Dinner Service (2007) and Talking on Corners, Speaking in Tongues (2007) were all central to the cultural events surrounding the commemoration of the 200th anniversary the Abolition of the Slave Trade in Britain.

Much of Himid's work highlights the contribution black artists have made to visual art in Britain. Exhibitions such as The Thin Black Line (1986) and Black Woman Time Now (1983) and more recently Open Sesame (2005) and The Point of Collection (2007), two DVD/text research documents which examine and reveal the contribution made to the exhibition, education and collecting strategies at Tate in recent decades by artists of African, African/American, Asian and Caribbean descent. These were made with Susan Walsh and in collaboration with the Interpretation and Education Team at Tate Liverpool.

In 2017, Himid won the Turner Prize. The fact that Himid was the first black woman to win the Turner Prize and also the oldest, was a result of the institutional discrimination she had been fighting since the 1980s.

Scenes from the Life of Toussaint L'Ouverture: 6

watercolour and pencil on paper, 1987

© Arts Council Collection, Southbank Centre, London

© The artist



Desaix's explains
the battle plans
in private



Toussaint explains
the battle plans
in public

DAVID BATCHELOR

For a number of years, Batchelor was Senior Tutor in Critical Theory in the department of Curating Contemporary Art at the Royal College of Art.

Batchelor's studio-based and theoretical work is mainly concerned with transformations in the experience of colour that have occurred with the development of new materials and with their application in contemporary art. His three-dimensional works mostly combine brilliant colours (using fluorescent light, neon, plastics, etc) with a range of found light-industrial materials (steel shelving, commercial lightboxes, warehouse dollies etc). He also produces drawings, photographic work and has made a number of large-scale works for public spaces.

His writings follow the tradition of Sir Joshua Reynolds' Discourses on Art, the artist-produced lecture series exploring theories on art. His book Chromophobia argues that that a chromophobic impulse – a fear of corruption or contamination through colour – lurks within much of Western cultural and intellectual thought.

This is apparent in the many and varied attempts to purge colour, either by making it the property of some foreign body – the oriental, the feminine, the infantile, the vulgar, or the pathological – or by relegating it to the realm of the superficial, the supplementary, the inessential, or the cosmetic.

In *The Luminous* and *the Grey* Batchelor explores places where colour comes into being and where it fades away, an inquiry into when colour begins and when it ends, both in the material world and in the imagination. This book culminates in a meditation on the unique colour that is also a non-colour, a mood, a feeling, an existential condition and even an insult: grey.

Festival

Found wheelie bin, fluorescent lights, inspection lamps, fairy lights, cable, steel objects, 2006

© Arts Council Collection, Southbank Centre, London

© The artist



BOB AND ROBERTA SMITH

Bob and Roberta Smith is the pseudonym of the artist Patrick Brill. Born in London, he studied at the University of Reading from (1981-1985) and Goldsmiths College (1991).

He trained as a sign painter in New York and uses text as an art form, creating colourful slogans on banners and placards that challenge elitism and advocate the importance of creativity in politics and education.

His best known works are Make Art Not War (1997) and Letter to Michael Gove (2011), a letter to the UK Secretary of State for Education reprimanding him for the “destruction of Britain’s ability to draw, design and sing”.

Gove, then Secretary of State for Education, proposed that Art should be removed from the GCSE core curriculum in England. Gove wanted to introduce the English Baccalaureate (Ebacc). The Ebacc, designed to complement the GCSE, privileges traditional academic subjects at the expense of art and design.

For the artist, this fails to recognise the importance of art in a broad and varied educational curriculum. In his letter he writes:

“Take art out of schools and you shut the door on children’s development and emasculate British culture. Where are our future designers, architects, craftsmen/women, engineers, technicians, software designers and mathematicians going to come from if no one can draw?”.

In 2009, he was appointed as a Tate Trustee and he is currently Associate Professor at the Sir John Cass Faculty of Art, Architecture and Design at London Metropolitan University. In 2016 he began teaching at The Essential School of Painting, an alternative art school specialising in drawing and painting classes taught by leading contemporary artists.

Although Janis Joplin... (Idiot Board)
paint on board, 1997

© Arts Council Collection,
Southbank Centre, London

© The artist

ALTHOUGH JANIS JOPLIN WAS COMPLETELY DEAF AND REALLY OLD SHE WAS STILL ABLE TO WRITE TWO OF HER BEST SONGS STRAWBERRY FIELDS FOREVER (I CAN'T GET NO) SATISFACTION AND MY WAY

WHAT CAN WE DO FOR YOU?

A variety of exhibitions, activities and opportunities are available for schools to visit. You can also continue to visit Smeaton's Tower, and we'd be happy to help arrange visits to the Mayflower Museum, Mount Edgcumbe and Plymouth and West Devon Record Office.

For further information on our current offer for schools, please email: **museumvisits@plymouth.gov.uk**

TEACHER AMBASSADORS

The Engagement Team at The Box, Plymouth is busy preparing a brand new schools service ready for when we open in 2020, and we'd love you to be involved. We're working to develop three main strands of our new service:

- A set of curriculum-linked facilitated sessions for all key stages, that use our new galleries to explore history, science and art topics
- Brand new online resources – including games, quizzes, films and activity ideas
- A set of loan boxes of artefacts and resources that you can use in your classroom

We want to ensure that this new schools service meets your needs as a teacher, so we are setting up a consultant group of Teacher Ambassadors for The Box.

Being a Teacher Ambassador will support your professional development through the chance to develop new skills in how to use objects to enhance curriculum learning, and you will also be proud in the knowledge that you've made a real difference to how school students experience The Box when it opens in 2020.

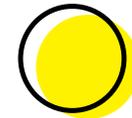
If you'd like to become one of our Ambassadors, please email [**museumvisits@plymouth.gov.uk**](mailto:museumvisits@plymouth.gov.uk)



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