

**Lower and Upper  
Galleries**

**3 Feb – 10 Apr  
2016**

**ICA**

**Betty Woodman:  
Theatre of the Domestic**

**Educator's  
Resource Pack**



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## About this Pack

This resource pack has been developed to support teaching and learning both at the ICA and offsite. It offers starting points and ideas for visiting educators to use with students. It was developed with GCSE and A-Level students in mind but is well suited for work with groups of all ages.

Activities and discussion points are suggested and one of the key learning objectives is for students to develop their skills in aesthetic understanding and critical judgement. Students will be guided towards an analysis and exploration of *Betty Woodman: Theatre of the Domestic*. Suggested activities are offered for use at the ICA and offsite.

### Please note

We will tailor programmes to respond to curriculum needs whenever possible. If you need alternative screening dates and times please contact us to make arrangements. Continue to check our website for upcoming films available for group screenings.

Contact [learning@ica.org.uk](mailto:learning@ica.org.uk) for more information or to add your contact to our learning mailing list.

# ICA Exhibitions

Betty Woodman: *Theatre of the Domestic*  
3 Feb 2016 – 10 Apr 2016

Art into Society – Society into Art  
19 Jan 2016 – 6 Mar 2016

Guau Xiao in association with K11 Foundation  
Lower gallery  
20 Apr – 19 Jun 2016

Judy Blame  
Lower Gallery  
29 Jun – 11 Sep 2016

## About the ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events, talks and debates, the ICA challenges perceived notions and stimulates debate, experimentation, creativity and exchange with visitors.

Founded in 1946 by a group of artists, collector and critics including Roland Penrose, Peter Watson and Herbert Read, the ICA continues to support artists in showing and exploring their work, often as it emerges and before others.

The ICA has been at the forefront of cultural experimentation since its formation and has presented important debut solo shows by artists including Damien Hirst, Mary Kelly, Steve McQueen, Richard Prince, Fiona Rae and Luc Tuymans. More recently Tauba Auerbach, Neïl Beloufa, Panlo Bronstein, Zhang Enli, Liz Rhodes, Bjarne Melgaard, Hito Steyerl and Juergen Teller have all staged key solo exhibitions, while a new generation of artists, including NTS, Hannah Sawtell and Factory Floor have taken part in exhibitions and residencies.

The ICA was one of the first venues to present The Clash and The Smiths, as well as bands such as Throbbing Gristle. The inaugural ICA/LUX Biennale of Moving Images was launched in 2012, and the ICA Cinema continues to screen rare artists' film, support independent releases and partner with leading film festivals.

Media Partner:



# Introduction to Betty Woodman: *Theatre of the Domestic*

The first UK solo presentation of works by Betty Woodman (born 1930), one of the most important contemporary artists working with ceramics today. The exhibition focuses on work Woodman has created in the last ten years, including a number of major new mixed media pieces.

Betty Woodman began making work in 1950 with clay as her chosen medium, and throughout her practice has constantly explored new directions and introduced new techniques and media. Woodman's conceptual boldness and her ambitious experimentation—in which she combines such unlikely materials as lacquer paint on earthenware and terra sigillata, a slip glaze often used on ancient ceramics, on paper—have generated a unique series of innovations. Significantly, the ways in which she combines ceramics and painting in her three-dimensional works resonates with younger generations of artists.

All her work relates to her ceramics, their decorative design, imagery and unusual use of various media, and can be seen as a way of exploring her painterly sensibility. For many years she has focused on the vase, which over time has become her most salient subject. For Woodman, the vase can be a vessel, a human body, and animal figure, a metaphor, or an art-historical reference. Painting, particularly in recent years, plays a key role in the work of Betty Woodman. Her later works are large, colourful drawings and paintings on handmade paper or canvas that combine graphite, ink and lacquer with terra sigillata and wax. Her work alludes to and blends numerous sources, including Minoan and Egyptian art, Greek and Etruscan sculpture, Tang Dynasty works, majolica and Sèvres porcelain, Italian Baroque architecture, and the paintings of Bonnard, Picasso and Matisse.

## The Making of Wallpaper 9 - Betty Woodman

The ICA exhibition follows her first solo museum show in Italy, at the Museo Marino Marini in Florence which is the artist's second home and where she has been living and working for six months of every year for over 50 years. Although each exhibition will have a bespoke selection of works, they will both focus on her recent production, especially works made after 2006, the year of her major retrospective at the Metropolitan Museum in New York, while taking stock of her continued relevance to contemporary art and her importance among post-World War II artists.

Curated by Vincenzo de Bellis with the ICA.

Supported by the Betty Woodman Exhibition Supporters Circle including Shane Akeroyd, David Kordansky Gallery, Salon 94 and the Zabudowicz Collection.

With additional support from Belgraves



*Vase Upon Vase: Athena* (2009)

52 × 63.2 × 43.5 cm

glazed earthenware, epoxy resin, lacquer, acrylic paint, wood





# Discussion Points

**1** → How would you describe the work in the ICA's exhibition *Betty Woodman: Theatre of the Domestic*? What stands out in Woodman's work in your opinion and why?

**2** → The vase form is one of the most prolific motifs in Woodman's work. What multiple meanings might this form signify? Analyse a selection of the works in the exhibition which feature this motif, for example *Vase upon Vase: Athena* (2009, Fig. 1)

**3** → Woodman's work has been inspired by multiple sources including Egyptian art, Domestic Roman wall painting, Henri Matisse, Pre-Columbian stone sculpture and Sevres porcelain. What other visual influences can you identify in her work? Look closely at a selection of pieces in the exhibition such as *Vase Upon Vase: Athena* (2009, Fig. 1) and *Fra Angelico's Room* (2012, Fig. 2).

**4** → Woodman uses materials such as epoxy resin, ink, lacquer, terra sigillata (a thin slip), wax and canvas. Considering the different material and tactile qualities, how do the pieces work alongside each other?

**5** → Woodman's individual works feature multiple elements, for example large canvases that are juxtaposed against small clay structures. How does the artist experiment with these contrasting features? Consider the use of composition, scale and space. Painting is also a strong element of Woodman's sculptural work. What is the relationship between the three-dimensional and the flat painted areas of her work?

## Discussion Points



Fig. 1  
*Vase Upon Vase: Athena* (2009)  
 52 × 63.2 × 43.5 cm  
 glazed earthenware, epoxy resin, lacquer, acrylic paint, wood

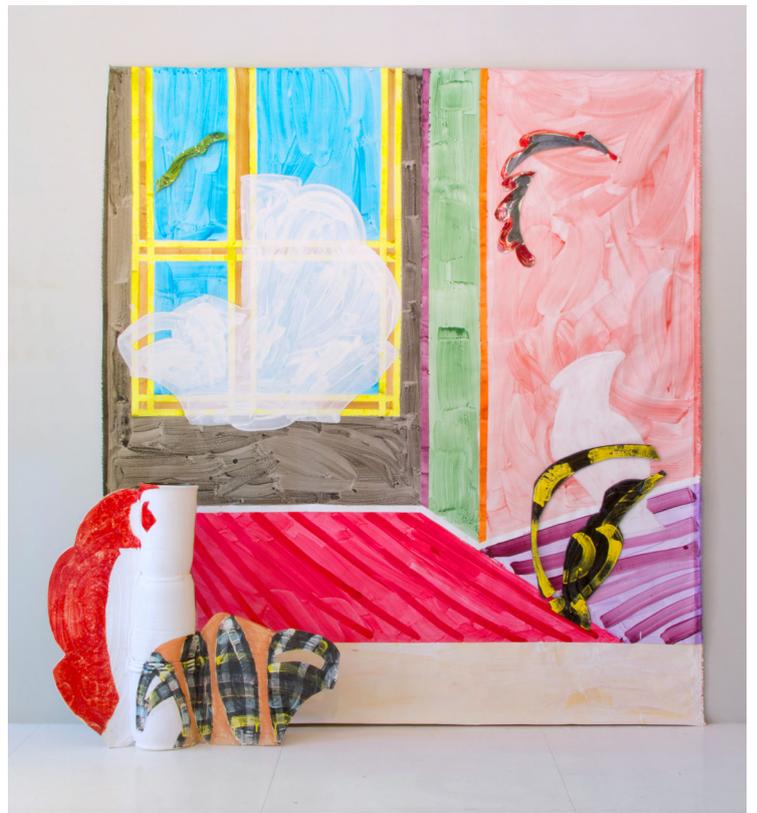


Fig. 2  
*Fra Angelico's Room* (2012)  
 240 × 228.6 × 33 cm  
 glazed earthenware, epoxy resin, lacquer, acrylic paint, canvas

## Discussion Points

**6**

Analyse the early work of Woodman from the 1950s and 60s (you may wish to refer to the activity 'Investigate' below to help with your response). How has the artist's work evolved in terms of the formal elements, for example the materials used, composition and use of colour? How has the subject matter changed? How might you account for some of these differences?

**7**

Woodman works with a variety of materials and techniques. Would you call her a ceramicist, artist or sculptor? How might her work go beyond the definition of 'ceramics'. Is it useful to classify her practice?

**8**

What is the significance of the title of the exhibition, *Betty Woodman: Theatre of the Domestic*, in your opinion? What might Woodman be referring to?



*Country dining room* (2015)

164 × 244 × 30 cm

glazed earthenware, epoxy resin, lacquer, acrylic paint, canvas, wood

# Activities

## Sketch

Woodman's work is heavily influenced by different sources, often inspired by her travels. Take a sketchbook and start to create a series of drawings of different elements that might be used for a final design incorporating ceramic elements. Sketch in a range of different locations, for example while travelling or visiting a museum. Also experiment with sketching from secondary imagery, for example from books or the internet.

You may wish to extend this exercise by using your recordings to develop and create a final work of art – refer to the 'Create' activity below.

## Explore

To broaden your understanding of Woodman's working processes, watch the short online video about the work, Wallpaper 9 on the ICA website (<https://www.ica.org.uk/whats-on/betty-woodman>), which shows the artist in the process of creating a large wall-mounted ceramic design.

## Create

Taking the work of Betty Woodman as inspiration, create one of the following, referencing influences from the past that interest you:

- A 3D sculptural work which incorporates ceramic elements
- A glazed ceramic vessel. You may wish to focus on colour and the finish of the work by experimenting with oxide glazes
- A ceramic 'wallpaper' piece – this could include clay pieces using a slab technique or painted paper or canvas with a variety of unusual materials of your choice such as terra sigillata (thin liquid slip) and wax.

## Investigate

The work of Betty Woodman can be found in museum collections worldwide. Research the following to broaden your understanding of her oeuvre:

Museum of Fine Arts, Boston

[http://www.mfa.org/collections/search?f\[0\]=field\\_artists%253Afield\\_artist%3A13184](http://www.mfa.org/collections/search?f[0]=field_artists%253Afield_artist%3A13184)

Metropolitan Museum of Art, New York

<http://www.metmuseum.org/about-the-museum/press-room/exhibitions/2006/the-art-of-betty-woodman>

MOMA, New York

<http://www.moma.org/collection/artists/7051>

Smithsonian Institute, Washington

<http://americanart.si.edu/collections/search/artist/?id=6016>

V&A, London

<http://www.vam.ac.uk/content/galleries/level-6/room-142-20th-century-studio/>

Museum Marino Marini, Italy

<http://www.museomarinomarini.it/section.php?page=esposizioni&lang=eng&sezione=136>

## Biography

Write a biography of Betty Woodman's life, exploring her career which began in the 1950s and 1960s where she created utilitarian pots, to her recent bold, experimental 3D works which incorporate unusual materials. Include information about the period during the 1970s and 1980s where Woodman undertook collaborations with artists from the Pattern and Decoration Movement.

## Theatre of ceramics

Research the following artists whose sculptural work features ceramic elements and other media:

Grayson Perry  
Rachel Kneebone  
Sterling Ruby  
Cameron Jaimie  
Arlene Shechet  
Vicktor Spinski  
Peter Voukos



*Country dining room* (2015)  
77 × 100 × 16 cm  
glazed earthenware, epoxy resin, lacquer, acrylic paint



*Kimono Ladies #1-6* (2015)  
glazed earthenware, epoxy resin, lacquer, acrylic paint, fabric

# ICA Learning

Our dynamic learning programme provides opportunities for creative exchange, investigation and discussion between practitioners and audiences. The ICA strives to build sustainable relationships with universities, students, schools and our wider audiences, nurturing interest and appreciation of the creative process, and broadening engagement with contemporary arts.

ICA Learning provides different opportunities to engage with the ICA programme through gallery tours, guided visits to our exhibitions, Friday Salons, online educational platforms and the ICA Student Forum, a dedicated student body that curates events and projects for the Public Programme.

Our University Partnerships exist to encourage the development of joint projects and research. In addition, ICA Academy provides career paths to Further Education, Higher Education and employment.

For further information or to make a booking, please email [learning@ica.org.uk](mailto:learning@ica.org.uk)

ICA Learning is generously supported by The Ernest Cook Trust

# STOP PLAY RECORD

STOP PLAY RECORD is a programme open to anyone interested in learning how to make experimental short films and being introduced to experts working across moving image sectors. Throughout the year, an ongoing series of STOP PLAY RECORD events will take place across London. From screenings and talks, to workshops and practical sessions, emerging talent can access a range of expert-led opportunities to establish and develop their skills. STOP PLAY RECORD forms part of a joint initiative between Arts Council England and Channel 4, which sees the Institute of Contemporary Arts lead a London Network in partnership with Bloomberg New Contemporaries, the Chisenhale Gallery, DAZED, Kingston University and SPACE to provide a range of activities across the capital.

[www.ica.org.uk/whats-on/seasons/stop-play](http://www.ica.org.uk/whats-on/seasons/stop-play)

## STOP PLAY RECORD

Bloomberg New Contemporaries  
CHISENHALE GALLERY  
**DAZED**  
[ space ]



# ICA Learning Events

## Gallery Tours

Join curators, artists and other cultural practitioners on Thursday tours that offer a unique perspective on ICA exhibitions. Free, booking required.

**Gallery Tour Betty Woodman: Theatre of the Domestic**  
Led by Emma Hart

Thur 17 March, 6.30pm

## Educators' Tour

At these free events designed especially for teachers, lecturers and educators, participants explore the exhibitions on a walking tour with ICA staff and receive free resource packs. Educators and teaching staff get the opportunity to discuss the exhibitions directly with ICA curators.

**Art into Society – Society into Art**

Led by ICA curator Juliette Desorgues

Wed 10th Feb, 5pm

**Betty Woodman: Theatre of the Domestic**

Led by ICA Head of Programme Katharine Stout

Wed 10th Feb, 5pm

## Friday Salons

This series of talks presents the latest research on current cultural phenomena.

£5 / Free to ICA Members

Chaired by writer and curator Jo Melvin, the discussion explores the legacy of the seminal 1974 ICA exhibition **Art into Society – Society into Art: Seven German Artists** and looks at current curatorial practices and pedagogical models that attempt to democratise beyond the established structure of exhibition making. Speakers include Viviana Checchia, Louise Shelley and Giles Smith.

Fri 12 Feb 2016, 2pm

Cinema 2

**ICA Learning Events****ICA Student Forum**

The ICA Student Forum offers students the opportunity to shape and develop a public programme of events in response to the ICA exhibitions, films and other events.

The next TEXT2SPEECH event will be led by The Alternative School of Economics, the collaborative name for artists Ruth Beale and Amy Feneck. During this meeting, we discuss *The Right to Useful Unemployment* written by Ivan Illich and published 1978.

The event has been initiated by Student Forum members Jenn Pavlick and Valerio Del Baglivo.

Fri 12 Feb 2016, 2pm  
Cinema 2

For further information please visit the ICA website [www.ica.org.uk/learning/ica-student-forum](http://www.ica.org.uk/learning/ica-student-forum) or contact [learning@ica.org.uk](mailto:learning@ica.org.uk)



Installation photograph by Mark Blower

ICA Learning  
[ica.org.uk/learning](http://ica.org.uk/learning)  
[learning@ica.org.uk](mailto:learning@ica.org.uk)

**Educators' Tours**  
 Join our teacher's tours for all of our exhibitions

**Educator Resource Packs**  
 Educator resource packs are available at the ICA Box Office, or by emailing [learning@ica.org.uk](mailto:learning@ica.org.uk)

**ICA Student Forum**  
 Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme.  
[ica.org.uk/student-forum](http://ica.org.uk/student-forum)

**University Partnerships**  
 Through our University partnerships we engage and promote greater collaborative opportunities between university students, teaching staff and the ICA's public programme.  
[ica.org.uk/university-partnerships](http://ica.org.uk/university-partnerships)

**Opening Hours**  
 Tuesday—Sunday, 11am—11pm

**Day Membership £1**  
 Wednesday—Sunday, 11am–6pm  
 Until 9pm on Thursdays

**Exhibitions**  
 Tuesday—Sunday, 11am—6pm  
 Open late every Thursday until 9pm

**ICA Box Office & Bookshop**  
 Tuesday—Sunday, 11am—9pm

**ICA Café Bar**  
 Food served from 11.30—3.30pm / 5.30—9pm

**Tuesday Cinema**  
 All films, all day: £3 for ICA Members / £6 non-Members

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[learning@ica.org.uk](mailto:learning@ica.org.uk)



**Cover image:**  
*Aztec Vase and Carpet #1 (2012)*  
 151 × 124 × 86 cm  
 glazed earthenware, epoxy resin, lacquer, paint, canvas

Resource pack developed by Rita Cottone