

Handmade 1 series

<p>01. Emily Myers - Potter Duration: 5 Minutes</p>	<p>Handmade provides an excellent introduction to the work of a wonderful variety of craftspeople. Pupils can develop their understanding of craft work and apply it to their own skills.</p> <p>In this episode, Emily makes a pot.</p> <p>Emily kneads and bangs the clay — a process known as ‘wedging’. This is essential to remove air bubbles and make the clay workable. She then throws the clay onto the wheel and shapes the pot using her hands, brushes and cards as tools. She uses water to lubricate the clay so that her hands glide over it. When the pot is dry it is fired twice, first without glaze at 1000°C and secondly, after glazing, at a higher temperature. The whole process lasts about 4 hours, but takes place over several days.</p>
<p>02. Hikmet Barutcugil - Marbling on Paper Duration: 5 Minutes</p>	<p>In this episode Hikmet Barutcugil paints on water.</p> <p>To make the background Hikmet lightly loads his brush with oil paint and splatters it onto the surface of the water. He zigzags a metal stylus through the paint to change the design, then runs a fine comb across the length of the design. With a stylus he carefully places pools of green and red, then moves the stylus through the paint to make the shapes of stems, leaves and flowers.</p> <p>After wiping the edge of the trough, he carefully places the paper over his painting, making sure there are no air bubbles trapped underneath. After waiting a few seconds, he carefully draws the paper off the trough from one edge, and hangs it up to dry.</p>
<p>03. Shaunna Harrison - Make-up Artist Duration: 4 Minutes</p>	<p>In this episode Shaunna Harrison makes a young man old.</p> <p>After laying out her equipment and protecting the man’s clothes, Shaunna flattens his hair with wet soap ready for a bald cap. She talks to him as she works, to relax him. She applies pale make-up under his eyes and dries it with a hair dryer to wrinkle the skin. She fits the bald cap to his head, carefully disguising the edges. She adds a little synthetic hair and a moustache and yellows his teeth with yellow decay tooth enamel. The whole process has taken about two hours; the younger the actor, the longer it takes!</p>

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<p>04. Jackie Ann Hickman - Farrier Duration: 5 Minutes</p>	<p>In this episode Jackie Hickman shoes Sailor, the horse.</p> <p>Jackie arrives at the stables and sets up her mobile anvil and tools. Sailor, the horse is led out and given some hay to distract him, although none of this process hurts him. Jackie uses pincers to prise off the old shoe. Next, she cleans out any dirt and growth from the foot, before filing down the edge of the hoof.</p> <p>Jackie tries a new shoe against Sailor's hoof to see how it fits. She heats the horseshoe in her mobile forge and hammers it into shape on the anvil. She fits the hot shoe against his hoof. (This doesn't hurt him.) She beats holes into it and cools it in a bucket of water. Finally, she fixes the shoe onto Sailor's hoof using metal nails and gives his hoof a final file.</p> <p>This method of shoeing a horse is called 'hot shoeing'. It is the best way to shoe a horse because adjustments can be made to the shoe to make sure it fits exactly.</p>
<p>05. Megumi Biddle - Origami Duration: 4 Minutes</p>	<p>In this episode Megumi Biddle does paper sculpture.</p> <p>Megumi takes a square of orange and pink paper. She folds and creases it firmly to become a bird in flight.</p> <p>Next, she takes a piece of yellow paper. She folds it in half and cuts out a shape. With a few folds and bends, it has become a dog — a companion for her own!</p> <p>Lastly she folds small lilac squares into the delicate petals of a flower.</p>
<p>06. Peter Faulkner - Coracle Maker Duration: 5 Minutes</p>	<p>In this episode Peter Faulkner makes a coracle.</p> <p>Peter axes some hazel branches and lays them out in a criss-cross fashion on a special table. He bends the branches up to make the sides of the boat and ties them in position. He clips any overlap and ties the branches to the rim of the boat (the gunwale).</p> <p>He weaves small branches of willow around the frame in the base of the boat and near the gunwale to add strength. He adds a wooden seat. He turns the boat over and attaches a cow hide, waterproofed with lanolin (sheep's wool oil). Lastly he makes a paddle from local ash wood.</p> <p>Peter carries his boat to a local river and paddles downstream.</p>

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<p>07. Kate Wells - Machine Embroidery Duration: 4 Minutes</p>	<p>In this episode Kate Wells sews a picture.</p> <p>Back in her workshop, Kate starts to sew on her specially adapted, electric sewing machine. First she sews the outline of the fields and hills, which she has already drawn on the fabric. Then she fills in areas of colour, 3painting with stitches of coloured thread. Sometimes she uses zigzag stitches, sometimes running stitches. As she chooses threads and sews the picture, she is continually looking at her original watercolour. Sewing inside a hoop, she moves the material backwards and forwards and from side to side. For her final embroidery she makes different stitches to add texture and overlays different colour-mixes.</p>
<p>08. Brian Westwood - Marble Maker Duration: 4 Minutes</p>	<p>In this episode Brian Westwood makes a marble.</p> <p>Brian's helper prepares the glass for Brian by melting it in a furnace on a long rod. He also adds strips of coloured glass and powders of ground glass to colour the marble before handing it over.</p> <p>Brian twists and bends the molten glass with tweezers to make swirls of colour. He shapes the glass against a paddle and removes part of it to roll it into a round shape. Finally he cuts the marble off from the rest of the glass and smooths the join with a blowlamp to make a perfectly round marble. Each marble takes at least 10 minutes to make.</p> <p>The program finishes with a display of just some of the glass marbles made at the House of Marbles in Devon.</p>
<p>09. Duncan Hamilton - Ice Sculptor Duration: 5 Minutes</p>	<p>In this episode Duncan Hamilton carves an icy horse.</p> <p>Working in icy temperatures Duncan lays a paper design of the horse on a rectangular block of ice and traces the design. He uses a chain saw to cut out the main shape, then upends the ice to make a 3-D horse from a 2-D outline.</p> <p>Looking closely at pictures of horses, he carves out the horse's head using the finest Japanese Samurai chisels. Finally he sprays the sculpture with water to remove small ice chips and polish the surface.</p>
<p>10. Robin Wood - Wood Turner Duration: 4 Minutes</p>	<p>In this episode Robin Wood turns a wooden bowl.</p> <p>Robin chops a slice from an elm log with the grain running across the wood. He draws a circle on the wood and cuts the rough shape of a solid bowl, using an axe.</p> <p>In his workshop, he hammers a pole into the wood to attach it to his lathe. Working the treadle with his foot to turn the wood back and forth, he uses special tools to carve the outside and then the inside of the bowl. Finally he shaves off the wood which was attached to the lathe and makes it smooth. The whole process takes him about an hour.</p>

Art

Handmade 2 series

01.

Lawrence McGowan - Thrower and Painter of Pots

Duration: 5 Minutes

Handmade represents a celebration of human achievement in the world of art and craft. It is hoped that the series will be an inspiration to young people, reaffirming the value of the contribution made to society by those who use their hands and minds to achieve the highest quality of workmanship in their specialist field.

In this program Lawrence McGowan paints a pot.

We see him turn a jug on the wheel: the program then focuses on Laurence's painting techniques. He uses a very fluid style with simple bold brush strokes to create natural images – leaves, branches and birds on this occasion. Detail is left to the imagination and the colours are subtle tones. The program highlights the speed and confidence of an expert in their craft. Below are listed the various stages needed to achieve this finished product, some of which are not shown in the program.

- * Jug made or 'thrown' on wheel
- * Handle attached next day after some drying
- * Jug allowed to dry thoroughly
- * Jug fired in what is known as 'biscuit' or 'bisque' firing to 960° C
- * Still porous, when dipped in glaze the jug sucks up a coating which becomes a white glaze powder when dry
- * Jug painted at this stage – need for quick, confident work since very absorbent
- * After painting the jug goes back into kiln to be fired at 1260° C – the glaze powder melts and forms shiny white glaze with the painting incorporated within

This program, of course, features only one aspect of Laurence's work.

02.

Amanda Bevan - Candle Maker and Decorator

Duration: 4 Minutes

In this program Amanda Bevan decorates a candle.

This program is filmed in the candle workshop at Gelligroes Mill in Wales. Amanda Bevan releases from its mould a green candle, made from paraffin wax poured at 93° C. Holding it by the untrimmed, braided cotton wick, she dips it again in 'dip and carve' wax using first white, then red and finally white again. The different shades are created by adding small amounts of coloured pigment to the wax which is heated to 71–76° C. The candle has to cool slightly between dips to allow the next colour to adhere, with more time allowed as the candle becomes larger. The advantage of 'dip and carve' wax is that it is specially blended to stay soft longer to allow time for decoration. The candle is now hung by the wick – ready to be decorated. For this purpose Amanda may use an ordinary vegetable knife as shown in the film or special carving tools. As the wax is cut away from the candle, Amanda rolls it into the required design, revealing stripes of the varied colours. In this particular design the pattern is repeated on each angle of the candle. Decoration of this type takes 5–6 minutes – any longer and the wax would be too brittle to work. Finally the wick is trimmed, the candle is lit and we can appreciate the beauty of the finished product.

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<p>03. Mikhail Dvornikov – Woodcarver Duration: 4 Minutes</p>	<p>In this program Mikhail Dvornikov carves a bear.</p> <p>He carefully unrolls a cloth containing his tools and begins work, sawing a block of wood to provide him with a piece of the required size. The first rough shaping is carried out by chopping with a small axe. The next stage involves gouging out wood with a small chisel: we begin to see the rough shape of a small bear emerging. The main features are achieved with a small, sharp knife and the finishing touches, such as the eyes, with a long, thin blade. Mikhail creates a log of wood and a tiny axe, which will, together with the bear, form a moving model, typical of his work. By using a simple spring and positioning the axe in the bear's paw, a simple movement creates the effect of the bear chopping the log. There is a lovely scene showing children and adults trying out the many variations of Mikhail's working models, all beautifully carved and linked by the central theme of a Russian bear.</p>
<p>04. Willard Wigan – Model Maker Duration: 4 Minutes</p>	<p>In this program Willard Wigan makes a very light aircraft.</p> <p>This program highlights the high precision skills of an artist/craftsman working with delicate materials on a small scale – the need for excellent eyesight, patience and a steady hand. By cutting and bending the thinnest strips of balsa wood imaginable, then moistening the wood with saliva, Willard demonstrates how to create the wing structure of his model aircraft. The second delicate operation is to cover the wings with microfilm (many times thinner and lighter than cling film), carefully trimming the film to fit accurately to the frame and attaching it with superglue. When this section has been glued to the main frame, the balsa wood propeller is attached to the front of the aircraft. The balsa wood of the propeller has been shaved as thin as possible. The propeller is powered by a sliver of elastic (much lighter than an elastic band which in itself would weigh more than the whole aircraft). We see Willard creating tension in the elastic by winding hundreds of turns into it with the help of a small electric motor to which the elastic is hooked. Finally Willard launches the aircraft which glides round the sculptures in his gallery like a giant, diaphanous dragonfly.</p>
<p>05. Diane Barnes – Lino Cutter and Printmaker Duration: 4 Minutes</p>	<p>In this program Diane Barnes prints a fish.</p> <p>An aquarium full of tropical fish serves as inspiration for Diane Barnes. The program begins with footage of Diane observing tropical fish in an aquarium. Back in her studio she chooses an illustration of a Puffer fish as the stimulus for a new linocut. Having drawn the key features in black on lino, Diane then gouges out the areas which will remain uncoloured, using a lino cutter or wood engraver. The first wash is now rolled on to the design, blue to represent the sea and pink for a foundation eye colour. Oil-based block printing ink is best for this purpose, although water-based colour can be used. Pressed against paper, the linocut is now rolled through a press. The board is then cleaned with vegetable oil (not shown), further cutting is carried out and the next colour applied. At each stage the board, in position against the paper, is rolled through the press. After each stage has been repeated a number of times we see the final print of the Puffer fish. (It is possible to print over 200 copies from one linoblock.)</p>

Art

06.

John Gassom – Cricket Bat Maker

Duration: 4 Minutes

In this program John Gassom (and colleagues) make a cricket bat.

Making a cricket bat involves team work. To start the process, a large log is selected and the bark removed with an axe. Wooden wedges driven into the centre force the log to split in two and the same process is repeated to divide it into six measured sections known as 'clefts'. One such section becomes the basis for the blade of the bat and is cut, planed and shaped, leaving a central V-shape section cut out at the top to receive the handle joint known as the splice. At every stage the craftsmen look closely down the length of the bat to check that the line is correct. The two parts are now attached. Careful shaping and further planing ensure a smooth, accurately finished blade. The handle is now strung by machine, a rubber grip is drawn over the finished work and the completed cricket bat is labelled and ready for use. Impressive to think that craftsmen like John Gassom have been making bats for this company since 1876!

07.

Jyoti Taglani - Henna Artist

Duration: 4 Minutes

In this program, Jyoti Taglani paints a bride's hands.

Jyoti demonstrates the traditional Indian art of henna painting, of particular significance at a marriage ceremony when the bride's hands are always seen painted in this way. Prior to the wedding, the bride visits Jyoti's home and is encouraged to relax while the painting takes place. Jyoti squeezes the henna paste from a tool very much like an icing bag with a very fine aperture. With deft movements she begins to create traditional patterns adding ideas of her own, working first on the palms of the hands from the wrists to the fingertips. Then, on the back of each hand a detailed and symmetrical pattern is created. Finally, we see footage of the wedding with the bride and groom posing for photographs – the hands are positioned carefully to show the henna artistry now sprinkled with gold.

Art

08.

Micky Charalambous – Maker of Ballet Shoes

Duration: 4 Minutes

In this program Micky Charalambous makes a pair of ballet shoes.

This program begins with footage of ballerinas selecting ballet shoes, emphasising that comfortable, well-fitting shoes are essential for an art form that puts so much strain on the feet. The scene moves to the workrooms of a company, Freed, which specialises in the manufacture of ballet shoes. Micky Charalambous demonstrates stage by stage the precise skills involved in his work as a 'maker'. He receives the various parts previously cut by 'clickers' and assembled by machinists at the Freed factory in Leicester. The uppers are made in cotton-backed satin, the soles in leather. The 'maker' uses a method described as 'turnshoe', the traditional technique which at one time was used in the making of all ballet shoes – the shoes are made inside out and then turned. The upper and the block (made from layers of paper, card and hessian triangles pasted together with a glue made basically from flour and water) are placed over the sole which has been pinned to the last. The block is carefully pleated and stitched with wax thread to the sole. Now the shoe is turned the right way round and fitted with an insole. The block is shaped using a special tool and the platform, most important of all, is made at this stage. The shoes are placed in an oven overnight to allow the block to grow hard. Finally, each shoe (there is no specific right or left) is stamped with the particular 'maker's' mark since some ballerinas request shoes made by a particular person. At this point the maker's work is finished, although there are still more processes before the shoes are finally ready.

09.

Sarah Nagy – Cake Maker

Duration: 4 Minutes

In this program Sarah Nagy makes a cake.

Sarah chooses Brighton Pier as the subject for her cake. A photograph taken on site is her stimulus once she leaves the location. Back in the kitchen, blue sugar solution (made from heated sugar, glucose syrup, water and food colouring) is used to create the sea on a cakeboard base with chocolate struts forming the pier structure. The struts had to be made from dark chocolate containing 70% cocoa solids or they would not have supported the structure. Cake covered in soft icing is modelled into the varied shapes of the building. Sarah uses various tools to create the architectural details: finer line effects are added with icing squeezed through the fine opening of an icing bag. At this point the need for a steady hand is particularly apparent. Subtle colour changes in the icing create the various shades of the external walls. Every detail of the original is shown including the sign advertising the pier. The proof of the pudding is in the eating and we see a family apparently tucking into huge pieces of cake while parallel sections of the original footage of the pier disappear accordingly – a fun end to the program!

Art

10.
Adam Madebe - Sculptor
Duration: 4 Minutes

In this program Adam Madebe creates an African family.

Sculptor Adam Madebe is one of a growing group of artists from Zimbabwe with an international reputation. Having made a small-scale model of the final sculpture we see him create life-size figures in clay of an African family, the father carrying wood, mother feeding her baby at the breast and an older child reading. The footage shows Adam completing the details of one of the heads and attaching it to the torso. The next stage of the process involves Adam hammering out sections of sheet metal to fit round each section of the figures. As the sections are welded around a leg, for example, the final piece is omitted to allow Adam to remove the clay. Then the final piece is welded into place and the metal leg becomes self-supporting. As the sculpture takes shape we see the clay figures becoming 'metal' and the tiny details of hair, ears, eyes bringing the sculpture to life.

National Gallery series

01.
Madonnas and Goddesses
Duration: 4 Minutes

Venus and Mars – Sandro Botticelli

Most of the pictures of women at the Gallery were painted by men – only eight female artists are represented, compared with about 400 male artists. Many of the paintings of women were commissioned by men, for men to look at. Do these factors affect the appearance of the paintings?

Certain types of women appear again and again in the art of the past. Perhaps the woman most frequently portrayed in the paintings of the National Gallery is the Virgin Mary, mother of Jesus. Over about five centuries, in Western Europe, the Catholic Church commissioned huge numbers of religious paintings for churches, and many more were made for people to hang in their homes.

Many paintings have also been made of goddesses from classical antiquity. Paintings of Venus, goddess of love and beauty, such as Botticelli's Venus and Mars, may often have been an excuse for a patron to own a picture of a beautiful naked woman (gods and goddesses are often shown naked to distinguish them from humans).

02.
Mothers and Sons
Duration: 4 Minutes

Cupid Complaining to Venus – Lucas Cranach
The Adoration of the Kings – Jan Gossaert

The Virgin Mary features in many of the pictures of women in the National Gallery. She is usually shown as the ideal woman: she is ideally beautiful; she behaves as the perfect mother, as the mother of Jesus should; and she becomes a role model for all women. In Gossaert's The Adoration of the Kings, Mary is gazing down at her son, totally absorbed in him. By contrast, Cranach's Cupid Complaining to Venus shows Venus as a fashionable, neglectful mother – ignoring her son to look at us, the viewers.

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<p>03. Portrait of a Couple Duration: 4 Minutes</p>	<p>Mr and Mrs Andrews – Thomas Gainsborough</p> <p>Throughout history, people have wanted images of themselves, to record their appearance and to hand down to future generations of their families. Before the invention of photography, portraits took the form of drawings, sculptures or paintings. From portraits we may be able to learn something about a person's appearance, what they wore and what they enjoyed doing. Mr and Mrs Andrews, for example, shows the married couple in front of estates belonging to their joint families.</p>
<p>04. Important People Duration: 4 Minutes</p>	<p>The Ambassadors – Hans Holbein</p> <p>We should never forget that portraits can be as much about how people want to be seen as about how they actually are or were, and as the person paying the artist you could also decide to have included in the portrait your possessions, your house or your land, or objects that suggested your education or achievements. Holbein's The Ambassadors is a good example of this.</p>
<p>05. Myself and Others Duration: 4 Minutes</p>	<p>The Arnolfini Portrait – Jan van Eyck Self Portrait at the age of 63 – Rembrandt</p> <p>A rich person could also use a large and well-painted portrait as a status symbol. In the Arnolfini Portrait, the couple's fur-trimmed and lined clothes would not have been worn in the middle of summer – and it does seem to be summer, as there are ripe cherries on the tree just visible through the window on the left. Perhaps the couple just wanted to be shown in their most luxurious clothes.</p> <p>Self-portraits can serve similar purposes. Even in Rembrandt's lifetime, collectors were keen to own pictures of such a famous artist, painted by himself; so through his self-portraits Rembrandt could publicise his skill as an artist.</p>
<p>06. Perspective I Duration: 4 Minutes</p>	<p>Coronation of the Virgin – Jacopo di Cione The Annunciation – Carlo Crivelli</p> <p>This program looks at the way that from the fourteenth century, artists used perspective to represent three-dimensional space on a two-dimensional surface. In the Renaissance, Italian artists developed 'linear perspective': the illusion that lines perpendicular to the picture plane meet at a 'vanishing point' in the distance: a point on the horizon which corresponded with the viewpoint of the spectator. Artists learnt to calculate the diminishing sizes of objects placed between the foreground and the horizon. The change in approach is apparent in the differences between Cione's Coronation of the Virgin and Crivelli's The Annunciation.</p>

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<p>07. Perspective II Duration: 4 Minutes</p>	<p>Landscape – Peter Paul Rubens The Avenue, Middelharnis – Meindert Hobbema Rain, Steam and Speed – JMW Turner</p> <p>This program demonstrates how the use of perspective changed between the fourteenth and nineteenth centuries. The colours and outlines of objects appear to become less intense and less precise as they approach the horizon. This technique is known as ‘aerial perspective’; it can be seen in Rubens’ Autumn Landscape with Het Steen. By the nineteenth century, some artists such as Turner had become less concerned with making their paintings look ‘realistic’, partly in order to concentrate more on the paint and on the surface of the painting itself.</p>
<p>08. Ordinary Lives Duration: 4 Minutes</p>	<p>Calais Pier – JMW Turner</p> <p>This program shows how artists could take an ordinary experience and make it beautiful. Turner’s dramatic picture of Calais Pier: an English Packet Arriving shows us a lot about how life was lived 200 years ago and uses dramatic detail and local colour to stimulate us to imagine exactly what it would have been like to be there.</p>
<p>09. That’s Entertainment Duration: 4 Minutes</p>	<p>An Experiment on a Bird in the Air Pump – Joseph Wright A Winter Scene – Hendrik Avercamp</p> <p>We need to remember that the people who made the art were not historians or journalists. Although an artist may have tried to record the appearance of an object or person truthfully, we must always evaluate the evidence with an open mind as to its purpose.</p> <p>In An Experiment on a Bird in the Air Pump, the bird in question is a white cockatoo. Cockatoos were rare and expensive in the 1760s, and would never have been used in an experiment. Might this exotic bird have been chosen to make the painting more dramatic? Avercamp’s Winter Scene of all classes of Dutch society coming together to enjoy a special event is vivid and evocative, but it is not the picture of a real place; it is a distillation of his observations.</p>
<p>10. Everyday Life Duration: 4 Minutes</p>	<p>Bathers at Asnières – Georges-Pierre Seurat</p> <p>This program deals with the details of ordinary life as revealed in Seurat’s Bathers at Asnières. The bathers seem to be working men, relaxing, with factories and the train in the distance. At first this picture was widely disliked – it was thought to be too big for a picture of ordinary people, who furthermore were as good as naked. But the everyday had acquired a new status.</p>

Art

<p>11. Blood and Gore Duration: 4 Minutes</p>	<p>Perseus Turning Phineas and His Followers Into Stone – Luca Giordano Judith in the Tent of Holofernes - Johann Liss</p> <p>The National Gallery has many paintings that tell stories, including many Biblical, historical or mythological stories. Judith in the Tent of Holofernes shows the powerful biblical heroine in full control of the situation while Persus turning Phineas and his followers to Stone similarly focuses on a dramatic and violent moment from Greek mythology.</p>
<p>12. Off With Her Head Duration: 4 Minutes</p>	<p>Execution of Lady Jane Grey – Paul Delaroche</p> <p>Throughout history, people have enjoyed telling, reading or listening to stories. A story might be about unknown places, people and situations; but most stories also involve people, places or objects that are familiar, to assist the imagination. The same is true of a painting of a story such as the execution of Lady Jane Grey.</p>
<p>13. Love Story Duration: 4 Minutes</p>	<p>Bacchus and Ariadne – Titian</p> <p>Narrative paintings have always been popular with patrons wishing for permanent visual reminders of stories they have heard or read, to hang in homes or other buildings. This program shows how Titian has frozen a moment from Greek mythology, conveying the story without using words, not only through facial expressions but also through body language, space and colour.</p>
<p>Talking Art series</p>	
<p>01. Art and Architecture Duration: 13 Minutes</p>	<p>Talking Art is a series with artists talking about what they do and why. Each film features three prominent artists speaking in an accessible way about an aspect of their work that they have in common. The beauty and humour of their art, its challenges and puzzles, are all revealed in exceptional images of startling paintings, monumental sculptures, elaborate installations and ideas of beautiful simplicity. Talking Art is the perfect way in to the art of the twenty-first century.</p> <p>This program features Richard Wilson, Martin Creed and Anish Kapoor.</p>
<p>02. Art and the Earth Duration: 13 Minutes</p>	<p>Talking Art is a series with artists talking about what they do and why. Each film features three prominent artists speaking in an accessible way about an aspect of their work that they have in common. The beauty and humour of their art, its challenges and puzzles, are all revealed in exceptional images of startling paintings, monumental sculptures, elaborate installations and ideas of beautiful simplicity. Talking Art is the perfect way in to the art of the twenty-first century.</p> <p>This program features Mona Hatoum, the Boyle Family and Dalziel and Scullion.</p>
<p>03. Art and the Moving Image Duration: 13 Minutes</p>	<p>This program features Graham Gussin, Dalziel and Scullion and Sam Taylor-Wood.</p>

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04. Art in Public Duration: 13 Minutes	This program features Mark Wallinger, Anish Kapoor and Rachel Whiteread.
05. The Art of Drawing Duration: 13 Minutes	This program features Karl Weschke, Liliane Lijn and Tracey Emin.
06. Big Art Duration: 12 Minutes	This program features Mona Hatoum, Richard Wilson and Antony Gormley.
07. In the Studio Duration: 13 Minutes	This program features Malcolm Morley, Tony Cragg and Gilbert and George.
08. Me and Art Duration: 13 Minutes	This program features Tracey Emin, Sam Taylor-Wood and Marc Quinn.
09. The Old and the New Duration: 12 Minutes	This program features Howard Hodgkin, Gavin Turk and Yinka Shonibare.
10. Painting is Alive and Well Duration: 13 Minutes	This program features Howard Hodgkin, Lisa Milroy and Chris Ofili.
11. Painting People Duration: 13 Minutes	This program features Lisa Milroy, Gary Hume and Julian Opie.
12. Performing Art Duration: 13 Minutes	This program features Mark Boyle and Joan Hills, Stuart Brisley and Graham Gussin.
13. Simply the Best Duration: 13 Minutes	This program features William Turnbull, Gary Hume and Martin Creed.

Art

Tate Modern series

<p>01. Distortion Duration: 4 Minutes</p>	<p>This program features:</p> <ul style="list-style-type: none">* Auguste Rodin, <i>The Kiss</i> 1901–4* Umberto Boccioni, <i>Unique Forms of Continuity in Space</i> 1913 (cast 1972)* Pablo Picasso, <i>The Three Dancers</i> 1925 <p>Although Rodin's <i>The Kiss</i> appears to be realistic, the evidence of the way in which it was made – the chisel marks in the stone – show that it is an interpretation of reality rather than being 'real'. Boccioni and Picasso both use distortion to create expressive rather than realistic effects, conveying different ideas of energy, mood and movement.</p>
<p>02. Abstract Art Duration: 4 Minutes</p>	<p>This program features:</p> <ul style="list-style-type: none">* Wassily Kandinsky, <i>Cossacks</i> 1910–11* Jackson Pollock, <i>Summertime: Number 9A</i> 1948 <p>Wassily Kandinsky claimed to be one of the first artists to create abstract art, art that expresses ideas and emotions through colour, form, and texture without referring to the 'visible' world. However, if we look closely at some of his early works there are still things we can recognise. Later in the century Jackson Pollock developed a new way of applying paint to create truly abstract paintings.</p>
<p>03. Still Life Duration: 4 Minutes</p>	<p>This program features:</p> <ul style="list-style-type: none">* William Nicholson, <i>The Lowestoft Bowl</i> 1911* Paul Cézanne, <i>Still Life with Water Jug</i> c.1892–3* Pablo Picasso, <i>Still Life</i> 1914 <p>Some artists, such as William Nicholson, carried on with a traditional and almost 'photographic' approach to still life painting into the 20th century. However, by the end of the 19th century Cézanne had already ceased to be concerned either with the idea of 'finish', or with maintaining a consistent viewpoint in his work. Taking Cézanne's ideas even further Picasso also introduced the idea that rather than painting things, you could include the things themselves within a collage or assemblage.</p>
<p>04. Objects in Odd Places Duration: 4 Minutes</p>	<p>This program features:</p> <ul style="list-style-type: none">* Marcel Duchamp, <i>Fountain</i> 1917 (replica 1964)* Michael Craig-Martin, <i>An Oak Tree</i> 1973* Rebecca Horn, <i>Concert for Anarchy</i> 1990 <p>Marcel Duchamp introduced the idea of the readymade – an object that already exists which gains its status as art by the way in which it is used by an artist. Michael Craig-Martin took this idea to its limit: can an artist do anything he likes? Rebecca Horn also uses pre-existing things – in her <i>Concert for Anarchy</i> it is a piano – to make us question the usual order of things.</p>

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<p>05. Different Dimensions Duration: 4 Minutes</p>	<p>This program features: * Carl Andre, Equivalent VIII 1966 * Cornelia Parker, Thirty Pieces of Silver 1988–9</p> <p>Following the lesson of Duchamp, artists have used objects both as they are and in modified forms. Carl Andre explored the mathematical possibilities of 120 bricks in his minimalist work Equivalent VIII. There is also a mathematical basis behind Cornelia Parker's Thirty Pieces of Silver, although this is also layered with a variety of additional meanings.</p>
<p>06. Pharmacy Duration: 4 Minutes</p>	<p>This program features: * Damien Hirst, Pharmacy 1992</p> <p>Damien Hirst is interviewed by Richard Stemp about his installation Pharmacy. The artist questions the way in which we put our trust in medicine in the light of our inevitable death. Perhaps we should put more trust in art, he suggests.</p>
<p>07. Abstracting Landscape Duration: 4 Minutes</p>	<p>This program features: * Piet Mondrian, Sun, Church in Zeeland 1910 * Piet Mondrian, Tree c.1913 * Piet Mondrian, Composition with Grey, Red, Yellow and Blue 1920–c.1926 * Piet Mondrian, Composition with Red, Yellow and Blue 1937–42</p> <p>The Dutch artist Piet Mondrian is one of several early 20th century artists whose work progressed gradually from representational to abstract. This program looks at four of his works to illustrate this development.</p>
<p>08. Sculpture from Nature Duration: 4 Minutes</p>	<p>This program features: * Constantin Brancusi, Fish 1926 * Barbara Hepworth, Pelagos 1946 * Joseph Beuys, The End of the Twentieth Century 1983–5</p> <p>Artists have drawn both images and materials from nature. Brancusi and Hepworth created simplified forms evoking different natural phenomena, while Joseph Beuys suggests that as well as drawing from nature we should start to give something back.</p>
<p>09. Outside In Duration: 4 Minutes</p>	<p>This program features: * Richard Long, A Line made by Walking 1967 * Richard Long, Red Slate Circle 1988 * Richard Long, Waterfall Line 2000</p> <p>Rather than making images of the landscape Richard Long uses the landscape itself. Through his own action he has changed its appearance temporarily, recording this change through photography. He has also brought the landscape into the gallery, using natural materials to change our experience of interior spaces.</p>

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<p>10. World War I Duration: 4 Minutes</p>	<p>This program features:</p> <ul style="list-style-type: none">* William Orpen, Zonnebeke 1918* Henri Gaudier-Brzeska, Bird Swallowing a Fish, c.1913–14 (cast 1964)* Max Beckmann, Carnival 1920 <p>Artists' responses to World War I were varied: William Orpen painted harrowing images of the trenches, while Henri Gaudier-Brzeska, who died during the conflict, created more symbolic images. Max Beckmann records the uneasy peace that existed in Germany after the Armistice.</p>
<p>11. World War II Duration: 4 Minutes</p>	<p>This program features:</p> <ul style="list-style-type: none">* Salvador Dalí, Mountain Lake 1938* Francis Bacon, Three Studies for Figures at the Base of a Crucifixion c.1944 <p>Second World War, explores the work of Salvador Dali and Francis Bacon and uses their works to demonstrate the way in which artists interpreted the world at the time. These two works illustrate the sense of foreboding leading up to World War II, and the degree of suffering which it engendered.</p>
<p>12. The Effects of War Duration: 4 Minutes</p>	<p>This program features:</p> <ul style="list-style-type: none">* Jean Fautrier, Large Tragic Head 1942* Alberto Giacometti, Standing Woman 1948–9* Hannah Collins, In the Course of Time II 1994 <p>The echoes of World War II continued throughout the 20th century, from the immediate suffering seen in the work of Jean Fautrier, through the existentialist angst of Alberto Giacometti to the haunting memories evoked by Hannah Collins.</p>
<p>13. Beautiful People? Duration: 4 Minutes</p>	<p>This program features:</p> <ul style="list-style-type: none">* Lucian Freud, Standing by the Rags 1988–9* Arman, Condition of Woman I 1960* John Coplans, Self-Portrait (Frieze No2, Four Panels) 1994 <p>Although art is occasionally dismissed as 'pretty' or 'decorative' not all artists have concentrated on the ideal. Lucian Freud shows his models in a harsh light and with little concern for fashion-magazine ideas of beauty, while Arman has created a portrait of his wife based on the rubbish she has thrown away. John Coplans again questions our notions of beauty through photographic images of his own body.</p>

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<p>14. A Different Point of View Duration: 4 Minutes</p>	<p>This program features:</p> <ul style="list-style-type: none">* Nan Goldin, Nan one month after being battered 1984* Sonia Boyce, From Tarzan to Rambo: English Born 'Native' Considers her Relationship to the Constructed/Self Image and her Roots in Reconstruction 1987* Sarah Lucas, Self-Portrait with Knickers 1994* Sarah Lucas, Self-Portrait with Fried Eggs 1996 <p>It was only really in the 20th century that women began to have the freedom to be artists in their own right, and to depict women from a woman's point of view. Nan Goldin depicts herself in an open, if confrontational way, while Sonia Boyce uses her own image to challenge our view of race and its representation. Sarah Lucas also uses herself as a subject, with photographs in which the setting creates an ironic comment on attitudes towards women.</p>
<p>15. Myself and Others Duration: 4 Minutes</p>	<p>This program features:</p> <ul style="list-style-type: none">* Louise Bourgeois, Cell (Eyes and Mirrors) 1989 93* Annette Messager, The Pikes 1992 3 <p>Louise Bourgeois work is often concerned with her own experience. She uses mirrors that not only create a sense of introspection, but also allow us to explore the work more thoroughly. They also allow us to look at ourselves, and to observe the behaviour of the other gallery visitors. Annette Messager gives us a different window onto the behaviour of other people, pointing out how the destructive games of children can be related to atrocities committed by adults.</p>