



BRITISH ART SHOW 9

HAYWARD
GALLERY
TOURING



ASN RESOURCE | TEACHER'S NOTES



You can access this resource via the *British Art Show 9* Google Classroom using the code using this code: **pa3cjvh**

British Art Show is widely acknowledged as the most influential exhibition of contemporary art made in the UK. Organised every five years by Hayward Gallery Touring, this is the first time it will be presented in Aberdeen. The 33 selected artists showing at Aberdeen Art Gallery (with one project presented at Aberdeen Central Library) use film, photography, painting, sculpture, and performance to explore issues that affect us all, including climate change, identity, and social justice. After Aberdeen the exhibition tours to Wolverhampton, Manchester and Plymouth.

Contemporary art is the art of now

All the work in *British Art Show 9* has been made in the last five years, with two new commissions specifically created for Aberdeen and a site-specific artwork in Aberdeen Central Library. The exhibition changes and adapts to each of its four host cities and Aberdeen's presentation explores how we can heal the earth and put care at the heart of our relationship with nature. This is very topical, as Aberdeen is in the process of moving its economic reliance on oil and gas, towards green energy production.

About Aberdeen Art Gallery

Aberdeen Art Gallery has a long history of collecting new work by living artists – from our Victorian beginnings to the present day, the collection is always growing. With a £34 million redevelopment in 2019, Aberdeen Art Gallery is now a world class venue housing permanent displays, programming an inclusive learning and public programme, and hosting amazing displays such as *British Art Show 9*.

To see a list of *BAS9* artists presented in Aberdeen Art Gallery click [here](#).

About teacher's notes

The aim of this resource is to provide support in learning from and engaging with selected artworks on display in Aberdeen Art Gallery. It will support a visit to the *BAS9* exhibition, as well as being suitable for use in the classroom.

There are introductions to selected *BAS9* works with accompanying activities and discussion points. There are also links to artworks from Aberdeen Archives Gallery and Museum's collection on similar themes.

ANIMAL LIFE

Ever since humans first started drawing on cave walls, animals have been a source of inspiration for artists. They have been represented in a variety of ways - symbolically in Christian art, frightening terrors from myth and legends and as our loyal companions. The portrayal of animals in visual arts reveals a lot about our times and one of the themes *BAS9* explores is our relationship with animals - how we care for them and the environment.



Discussion

As you explore the exhibition ask your learners to keep a tally of how many artworks have animals featured in them. Discuss which ones they liked and the ones they maybe need help in understanding what they are looking at.

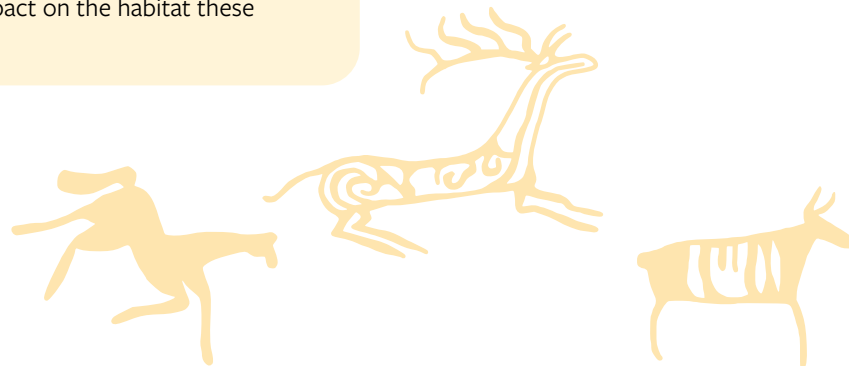


Extension Activity

Encourage your learners to create a collage based on an animal they like and the environment in which the animal lives. They can play with colour, shape and different textures while they think about our impact on the habitat these animals live in.



Patrick Goddard, *Animal Antics*, 2021 and *Humans-Animals-Monsters*, 2020. © Patrick Goddard. Installation view, *British Art Show 9*, 2021-22, Aberdeen Art Gallery. A Hayward Gallery Touring exhibition organised in collaboration with galleries across the cities of Aberdeen, Wolverhampton, Manchester and Plymouth. Photo © Mike Davidson.



Level
2

CRUDE CARE

Florence Peake

CRUDE CARE is made up of a ceramic sculpture, performance and film. The works have been inspired by Aberdeen's landscape, its natural resources of granite and oil, and the treatment of workers in the UK care sector. The artist, Florence Peake, worked with Earl Solomon, an artist and caregiver based in Aberdeen, and Kirstie Richardson, a dancer who works in care settings. They took turns to cover each other in thick layers of clay, before working together to carefully pull each other out of it.



Discussion

The process undertaken by the participants to create the ceramic work may sound scary to some people. Ask your learners how they would feel being totally covered in clay. Earl Solomon describes it like this, "You felt the weight of it on you. It wasn't restrictive, it was more like you were being hugged." To hear more about Earl's experience watch this [short film](#).



Extension Activity

For thousands of years humans have taken clay out of the ground to make useful and decorative items like pots and plates. Here are five fun air-dry clay objects for your learners to create [here](#).



Florence Peake, *CRUDE CARE*, 2021. © Florence Peake. Installation view, *British Art Show 9*, 2021-22, Aberdeen Art Gallery. A Hayward Gallery Touring exhibition organised in collaboration with galleries across the cities of Aberdeen, Wolverhampton, Manchester and Plymouth. Photo © Mike Davidson.



First
floor

I YOU ME WE US

Margaret Salmon

Margaret Salmon is an artist-filmmaker whose interest lies in people and their everyday activities. Her silent film work, *I you me we us*, has two stacked monitors that 'speak' to each other. It looks at different forms and expressions of love - such as affection and the power of touch, expressive love - not only in romantic terms but also within friendship, kinship and care. Salmon describes it as 'a kind of dialogue between the hand gestures you see and the [written] words and questions which are posed.'



Discussion

Silence in film is a great tool for capturing the sincerity behind the performances seen on screen. At the same time, it encourages the audience to fill in the blanks of what it is they aren't hearing. Encourage your learners to think about how they might have reacted differently to the artwork if there had been a soundtrack.



Extension Activity

Not all communication is verbal. Ask your learners to pick a message, statement or emotion they must communicate to their partner. If you have the technology available, film their efforts to share with the class.



Margaret Salmon, *I you me we us*, 2018. Installation view: Dundee Contemporary Arts, 2018
© the artist. Courtesy the artist. Photo: Ruth Clark

AAGM ARTWORKS ON DISPLAY

Extraction is the process of removing something. *BAS9* artists such as Florence Peake, Uriel Orlow and Kathrin Böhm refer to the removal and exploitation of earth's natural resources for financial gain.

Aberdeen has been called The Granite City and the Silver City. This is because it owes its distinctive appearance to the local granite that many of the buildings are made from. There were many quarries within and around the city that shipped their product all over the world for use in construction and monumental work.

GRANITE CLOCKCASE AND CLOCK

Associated with Bower and Florence Limited

This clock case is made from Peterhead granite. It is highly polished and most of the polishing would have been done by hand. The actual clockface is quite small in comparison to the impressive clockcase.

Make sure your learners get the opportunity to touch the granite samples on display in Gallery 1. In the Sculpture Court point out the polished granite pillars, a rainbow of colours from local and international quarries. They are a reminder of an industry that will forever be associated with Aberdeen and the northeast of Scotland.

You can see this artwork on the AAGM [emuseum](#).



Granite Clockcase and Clock, Associated with Bower and Florence Limited



Extension Activity

Watch this short film created by young people at Heathryburn School who worked with The Reading Bus. They created this fantastic [video](#) about an apprentice boy working in the granite industry in Aberdeen in the early 20th century.

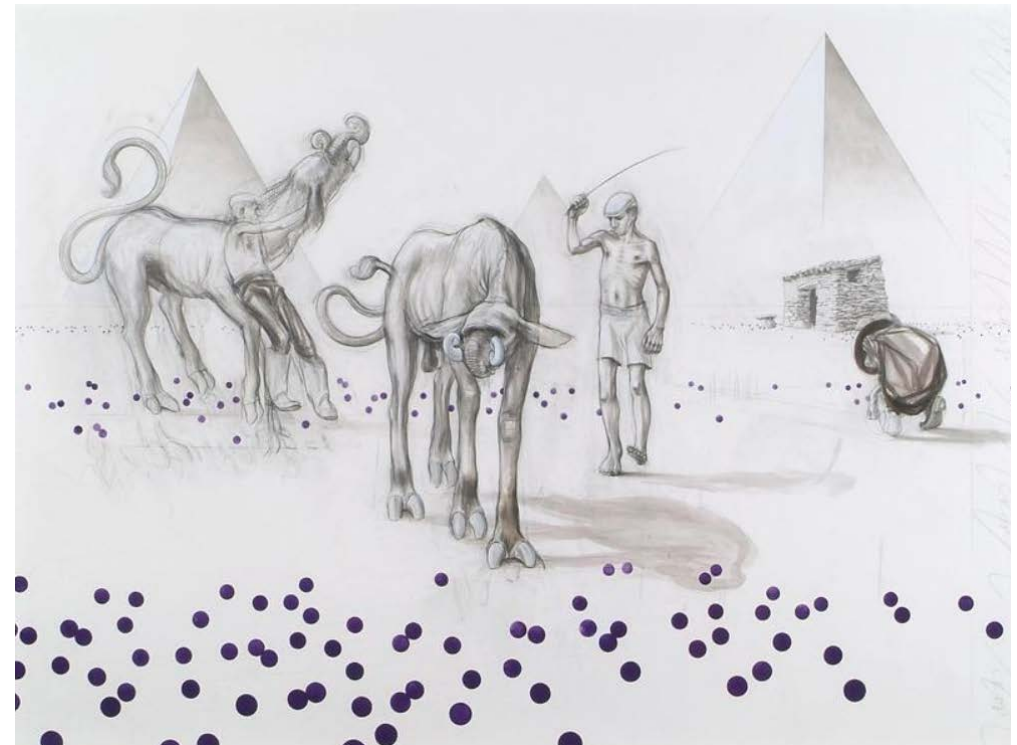
Since 1979, eight British Art Show exhibitions have toured UK museums and galleries, sharing the work of 492 practising artists with audiences. Aberdeen Archives Gallery and Museums collected work by 72 of these artists spanning all eight tours. A selection of these works made by successive generations of BAS artists are on display in Gallery 2. From *British Art Show 9*, Aberdeen Archives Gallery and Museums will acquire Florence Peake's work *CRUDE CARE*, which is on display in the Sculpture Court and in the film programme on Level 2.

UNTITLED (MEN LEADING UNRIDEABLES)

Charles Avery

Charles Avery has been exploring the idea of an 'imaginary island' in his work since 2004. He grew up in the Inner Hebrides and its landscape and myths have had a profound effect on his work, as with his epic Islanders project. Over a ten-year period, he has described the topology and cosmology of an imaginary island inspired by his childhood. Avery's own island-world comes to life through a series of drawings, texts and objects that offer an insight into this otherworld.

You can see this artwork on the AAGM [emuseum](#).



Untitled (Men Leading Unrideables), Charles Avery



Extension Activity

Encourage your learners to start thinking about how to invent imaginary animals by playing a drawing game. One person starts by drawing an animal's head, and the paper is passed on to the next person who draws an animal's body and so on.

Read about how one class took this well-known activity and added extra details such as colourings, habitat and origins before creating their animal out of art supplies [here](#).

By using literal presentations of animals, artists can encourage their audience to look at the way we treat and think about those animals. Other artworks can generate the same discussions but are not so obvious in their methods.

BEACHCOMBING 1 BROOCH

Jack Cunningham

On closer inspection of this artwork, you will see that the icons suspended from the central white metal disc shape are made from a variety of materials which had previously been living creatures - freshwater pearl, biwa pearl, bone and shell. The bone is carved into tiny fish shapes, creating another creature out of the previously living material.

You can see this artwork on the AAGM [emuseum](#).



Discussion

The artist Damien Hirst has come up against opposition from animal rights groups about his use of animals in his art - sharks and sheep preserved in formaldehyde; rotting cows and maggots in glass boxes; hundreds of butterflies who emerge all at once from their chrysalises to feed on flowers.

Although the animal parts used in this brooch may have been found on a beach and the artist has made something beautiful out of them, it does open the discussion of whether it is ethical to use animals in creating art.



Beachcombing 1 Brooch, Jack Cunningham



BAS9 changes and adapts to each of its four host cities. Some artists seek inspiration in these locations while others refer to landscapes further afield that have proven to be the best catalyst for their creativity.

LE FABULEUX DESTIN

Conor Gault

This short film has been created by a local artist and is a cross-cultural tale of a French girl living in Aberdeen. Narrated in French, we look at images and symbols associated with popular forms of Scottish culture through Alexandra Tautin's eyes. She plays a dual role as both a participant in all things recognisably Scottish and as an observer looking in from the outside.



Le Fabuleux Destin, Conor Gault



Discussion

The arts are powerful tools that allow for self-expression. Talk to your learners about how important it is to have work displayed in Aberdeen Art Gallery that has been created by a local artist and that is about their city. It can encourage every talented young person that they too may see their future creative efforts on display here one day.



Activity

Our collections can inspire all manner of artistic response. Get your learners to move along with this [short film](#) which details a simple seated dance exercise. It is accompanied with a piece of music that was created as a response to a dress from AAGMs collection.

BRITISH ART SHOW 9

HAYWARD GALLERY

TOURING

SOUTHBANK CENTRE



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Art Fund_

