

**KENNY
HUNTER
SCULPTURE
COURT**

**PRIMARY
LEARNING
RESOURCE**



Elephant (Divided)



Exhibition supported by



KENNY HUNTER SCULPTURE COURT

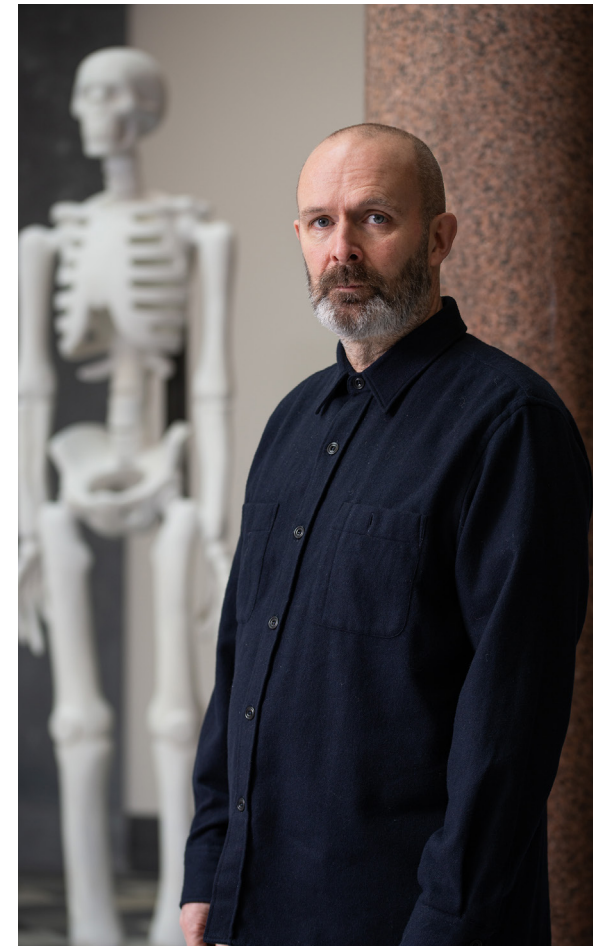


This resource is about Scottish artist Kenny Hunter and will support learners and teachers in the classroom, our venues and at home. To access this and other resources via Google Classroom, use the code: zv77jixh

WHO IS KENNY HUNTER

Kenny Hunter was born in Edinburgh in 1962. He graduated from Glasgow School of Art in 1987 and then studied classical sculpture at the British School in Athens. He subsequently moved back to Scotland and works at Edinburgh College of Art.

Hunter has said that the aim of his art is to question certainties and stereotypes. Public monuments are loaded with meaning, referencing social and political history. Hunter himself has created many public sculptures including *Citizen Firefighter*, 2001, outside Glasgow's Central Station; *Youth with split apple*, 2005 for Kings College, Aberdeen; and *iGoat*, 2010 in Spitalfields, London. With *Sculpture Court*, his new exhibition for Aberdeen Art Gallery, Hunter wants to start a conversation with a diverse public audience. By discussing what monuments are for, what they represent and who they serve, we can then consider their future role in towns and cities.



Kenny Hunter - Sculptor

HORSE AND RIDER (ANCIENT MODEL)

This artwork is very different to the traditional monument of a rider on horseback. It is relaxed and informal, as well as being very colourful. For centuries art historians have led us to believe that classical sculptures were white in appearance when the reality was that they were often painted in vivid colours. In this sculpture we have a contrast between the highly coloured contemporary girl sitting on top of a monochrome antique horse. The rider's appearance suggests a Mediterranean origin.

ART GALLERY ACTIVITIES



Discussion

Ask your learners to suggest details about the girl: what is her name? how old is she? where is she going on the horse? is she happy or angry? Very quickly your group will have created a narrative for her.



Explore the Gallery

In Gallery 5, Crafting Colour you can see many examples of how artists have used colourful paints, dyes and glazes to embellish their works. Some reject colour altogether, wanting us to focus on the object's shape or the natural qualities of their materials.



Horse and Rider (Ancient Model)



EXTENSION ACTIVITIES



Watch

This video examines why for so long we have been led to believe that classical statues were white:
<https://www.youtube.com/watch?v=4jmMWohs1XM>



Create

This sculpture is made from fibreglass, a material the artist uses in many of his sculptures. It is quite a lightweight material which allows Hunter to make large scale sculptures with relative ease. It also gives a smooth uniform finish.

When we think of making a sculpture it's easy to think that clay or even plasticine is needed to do so. Instead of using these expensive and messy materials, get creative using simple everyday items such as drinking straws, newspapers, bubble-gum, spaghetti, toothpaste, and sugar cubes. Watch this short video on how the artist Kazuki Guzman is inspired by what is close to hand:
<https://www.youtube.com/watch?v=esIHbdNxCoo>



Horse and Rider (Ancient Model)



CLEAR HISTORY

The two words on the banner 'Clear History' have more than one meaning. They can suggest transparency - everyone having access to all the facts, and if things have gone wrong, there should be a level of accountability.

Alternatively, it could question the belief that by making memorials it will stop us from repeating the mistakes of the past? If we stop glorifying past triumphs or memorialising past tragedies, could we start over and move forward with a clean slate?

Another interpretation can refer to people wanting to remove their online history. The Covid pandemic has resulted in more people than ever using computers for home working and schooling. We all now have a digital footprint and an online history which can prove hard to erase.

ART GALLERY ACTIVITIES



Discussion

Words matter. Do you think the artist randomly chose these two words or do you think he intentionally chose them for their ambiguous meaning?

Using text in art allows an artist to communicate in a creative and direct manner. What would you like to say? Would it be a clear and simple message on a subject you care about? Or would you deliberately choose to be enigmatic?



Explore the Gallery

In Gallery 14, The Art of Empowerment, find out how it is possible to make a statement without using words.

In early 20th century Britain, supporters of the campaign for female suffrage developed 'corporate' colours - purple (for dignity), white (for purity) and green (for hope). In this room you can see them displayed on jewellery, clothes and even a tea set, to show their allegiance to the cause.



Clear History

EXTENSION ACTIVITIES



Watch

The recent conversations on which monuments should be displayed in our towns, is an encouraging sign that finally the people who make these decisions are getting to hear a variety of opinions. As such it is useful to know the difference between public art and memorials. This short video should help to clarify these definitions: <https://www.youtube.com/watch?v=om9Hjcvf8uY>



Learn

Word art offer lots of possibilities to learners who maybe feel that they can't be creative just because they think they can't draw very well. Here is an inspiring read on artists who use this medium: <https://www.tate.org.uk/kids/explore/top-5/top-5-words-art>



Clear History

CLEAR

HISTORY

AS ABOVE SO BELOW

This bright green sculpture is a symbolic vision of the oil and gas industry's presence in the North Sea. It represents a cross-section of the undersea landscape and its geology - the uneasy coexistence of industry and nature. Aberdeen has benefitted from being the 'oil capital of Europe' for over 50 years but the rising concerns about the industry's impact on the natural environment, means that this artwork has a heightened relevance.

ART GALLERY ACTIVITIES



Discussion

Check in with your learners that know where the North Sea is located. Then explore their knowledge of the oil and gas industry to see if they know of its importance not just to the economy of Aberdeen but in the manufacture of everyday products such as medicines, cosmetics, clothing, and footwear.



Explore the Gallery

In Room 9, The Balmoral Phenomenon, you can see artworks that present a very different image of the environment of the northeast of Scotland. Edwin Landseer's painting *The Flood in the Highlands*, was inspired by a real incident, a sudden flash flood that devastated the valleys at the foot of the Cairngorms and Monadhliath mountains on 3-4 August 1829. The terror and confusion of the villagers is vividly expressed as nature shows them no mercy.



As Above so Below



EXTENSION ACTIVITIES



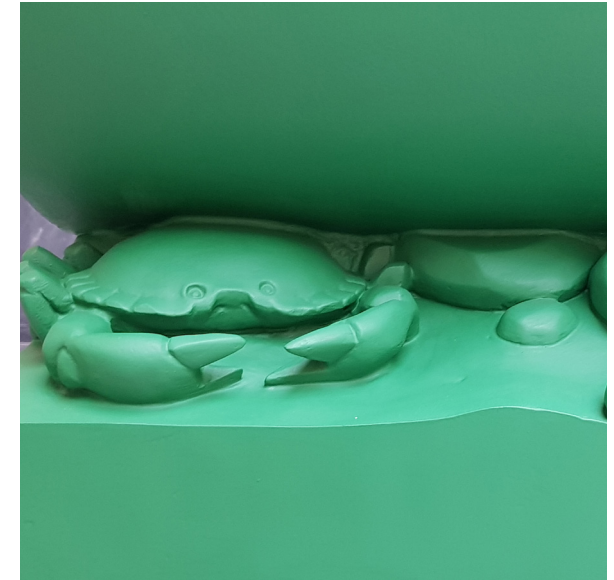
The Superpower of Looking

We can be so focused on telling an audience what an artwork represents or who the artist is, that we forget to encourage them to really look at what has been created. Aberdeen Art Gallery is proud to support Art UK's project, The Superpower of Looking, which helps increase learners' confidence and vocabulary in describing artworks. You can find out more about the project, including full lesson plans here: [Art UK | Learn The Superpower of Looking](#)



Visit

You can learn more about the history of the North Sea and the oil and gas industry by taking your learners on a visit to Aberdeen Maritime Museum. Here they can see a scale model of an oil platform and get up close to the remotely operated vehicles that explore the underwater environment. For more information and to book a free of charge session contact the Learning team at AAGMLearning@aberdeencity.gov.uk



As Above so Below (detail)



