

ArtSway

Contemporary Visual Art in the New Forest

Teachers Pack

ArtSway Open⁰⁵

3 December 2005 – 19 January 2006

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SWAY PARISH COUNCIL



ArtSway Open⁰⁵

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Exhibition Information for Teachers

About ArtSway

ArtSway is the contemporary visual arts venue in the New Forest, Hampshire. ArtSway supports the development, display and distribution of new work by artists, and offers creative opportunities for audiences. ArtSway is one of the first National Lottery capital projects, funded through Arts Council England. The gallery was designed by architect Tony Fretton (Camden Arts Centre, Lisson Gallery, Quay Arts) and opened in 1997. Almost unique in the UK as a dedicated white space for the visual arts in a rural environment, ArtSway has developed a reputation for innovative exhibitions, such as the New Forest Pavilion at the 2005 Venice Biennale.

ArtSway Open⁰⁵

There was no theme to this year's Open Exhibition at ArtSway, in response to artists' concerns regarding the restrictiveness of prior themed briefs (in previous years, the Open had themed titles such as 'Land', 'Animal' and 'commonground'). ArtSway's aim for this year was to select work that reflects the plurality of current artistic practices, and to produce a high-quality exhibition that can be enjoyed by audiences from the South of England and across the UK.

Artists were encouraged to submit work that reflected their current practice, and there was no restriction on content, or media used to make work. The judges for ArtSway Open⁰⁵ were mainly looking for works that had a contemporary feel, which reflected contemporary themes and concerns, as well as works that are produced using traditional themes and methods. Almost 600 artworks, submitted by 250 artists, were judged for Open⁰⁵ with works being sent from across the United Kingdom, Europe and even as far a field as the US. Once the selection process was complete only 82 works had been selected, by almost 60 artists. In the new year, one artist from the exhibition will be awarded a solo show at ArtSway in the latter part of 2006.

Selected Images and Artist Statements from ArtSway Open⁰⁵



Isha Bøhling, *The Rose*, acrylic and wax on plywood, 2005

Isha Bøhling Artist Statement

Wax surfaces give an edible allure, a desire for consumption and satiation. However, within the underlying structure lie fragments of an emotional architecture weaving in and out of camouflage, a fluid phenomenon in constant transition.

The small scale, decorative element and streamlined wood sides cross over into the world of domestic décor lending a humorous comment on art, design and progress. The latter seems more poignant as technological advancement encroaches ever more into our environment.

The natural order comes to a stand still when forced to coexist with its binary opposite in the face of chaos. Like silence against white noise. A discord to the otherwise harmonious order, looking for structure. The viewer slows down, as one has to spend time to decipher all the possible ways to read the image within the swirling patterns and pseudo opticality of the wax and colour.



Shane Bradford, *Lolly-Pop Philosophies*, models, gloss paint, lolly sticks, mirror, in acrylic cases, 2005

Shane Bradford Artist Statement:

Best known for his 'Dipping' process, in which various objects are repeatedly dipped in multi-coloured emulsions, Shane Bradford's practice broadens to encompass large-scale oil painting, 3 dimensional objects and installation work with televisions.

A complex and challenging balance of sociopolitical narrative and creative wanderlust underpins an intrinsic humour in the work. Fundamentally a response to environment. Bradford's work celebrates the neon urban aesthetic while attempting to reconcile its commercial content.

Rather than being site-specific the presentation of the work is often adapted to its environment, confronting issues of art, commerce and display.



Laura Mousavi-Zadeh, *Iran IV*, oil on canvas, 2005

Laura Mousavi-Zadeh Artist Statement:

My paintings were made following a trip to Iran as a way of offering an alternative to Western media stereotypes of the Middle East, focusing on everyday scenes that might seem familiar to us all.

Having been brought up in England with an Iranian father I have a distant but persisting connection with Iran. The places depicted have an ambiguity which reflects the fluid nature of cultural identity. I am interested in exploring these ambiguities in my work.



Tom Johnson, *Range*, acrylic primer on canvas, 2005

Tom Johnson Artist Statement:

I borrow imagery from technologically mediated designs of nature. I redraw these designs to create my own interpretations. I do this because I feel that our perception of nature has been effected by our age of simulation, as suggested by Baudrillard. The painting relies on the viewer's ability to see these abstract paintings as representational, highlights our ability to read simple homogenised forms as a natural landscape. I feel the most interesting painting takes place when the form is given meaning by the content.

Themes for Lessons and Workshops

ArtSway Open⁰⁵ has a wide range of work made in a variety of media, and encompasses a breadth of subject matter. As described in the **Exhibition Information for Teachers** part of this booklet, this work contains many themes and ideas – many of which could be adapted for Key Stages 1, 2 and 3 of the National Curriculum for Art, as well as Design and Technology.

Themes and Ideas to consider for Lessons:

- **Patterns and Texture**
- **Use of Tools and Unusual Materials**
- **Research into a Different Culture**
- **Research and Developing Ideas**

Patterns and Texture

Pattern and Texture relates to, amongst others, the work of Isha Bøhling and Tom Johnson. Examples of their work can be seen in the **Selected Images and Artist Statements from ArtSway Open⁰⁵** section of this booklet.

Bøhling's work is created by her designing a pattern on her computer – in this case a series of star shapes – and then pasting it onto a wooden block. She then pours wax onto the surface, giving it a luminous and very tactile quality. Johnson uses a very simple technique for his painting – using basic artist primer (which is usually applied to the canvas as a base, usually before oil or acrylic paint is applied) as his main material. He has also left the bare canvas untouched, using it as a colour element to his work. The shapes he uses are made from templates of different sizes which give his work a sense of depth. Many other artists in the exhibition use texture as part of their work – such as Veronique Maria, whose work *Fine* is made of a mixture of oil paint and ceramic on canvas. Rosa Lee also uses very tactile materials – her canvases are made up of shapes and forms made of a thick impasto mixture of oil paint and wax.

Use of Tools and Unusual Materials

There are a wide variety of tools used to make works in ArtSway Open⁰⁵ – such as the camera, video cameras (for DVD works), oil, acrylic and watercolour paint, found objects and plastics (for a number of sculptures), neon signs and even fluff from a tumble dryer! One artist who has used a number of very unusual materials is Shane Bradford. His work, which can be seen in the **Selected Images and Artist Statements from ArtSway Open⁰⁵** section of this booklet, is primarily made by dipping objects into gloss paint. He also uses a number of manufactured and found objects – such as lolly-sticks, Perspex, mirrors and a steel ruler. Jane Anderson has used a found beer mat and subutteo figure in her work, and Ben Ryan has cleverly used collage to create new and unique images.

Research into a Different Culture

The work of painter Laura Mousavi-Zadeh, which can be seen in the **Selected Images and Artist Statements from ArtSway Open⁰⁵** section of this booklet, is based around her travels to Iran. Laura was brought

up in England to an Iranian father, and decided in a series of paintings, the 'Iran Series', to explore her heritage and how we in the West view different countries and cultures. Her work is compelling in that it gives us a snap-shot of everyday life in Iranian culture, and how Western culture has become part of the everyday in Iran. The photographs of Helen Couchman are of her travels to Armenia. Helen concentrates on the landscape, and how it has been changed over the centuries by the influence of other cultures.

Research and Developing Ideas

Each of the almost 60 artists who have been included in ArtSway Open⁰⁵ have very distinct, and at times very personal, ideas for their work. For example, David Ellis produces video works that deal with cause and effect. In the video work he submitted for the Open a room is slowly invaded with smoke, before returning to normal. This work has been developed from working with various forms of dry ice in different locations – either attached to his body, or as part of strange machine – before culminating in a work that takes place within his parents home.

Many works, such as that by Laura Mousavi-Zadeh and Helen Couchman, exist only because of in-depth research. Another example of this is in the work of artist Jonathan Adams, who has been researching the experiences of people with dyslexia for a number of years. This has encompassed his own experiences as being dyslexic, documenting his thoughts and feelings – and those of others – using a wide range of media such as collage, music, sculpture and film.

Guided Tours and Workshops at ArtSway

ArtSway is always keen to welcome school groups visiting the gallery. Please see the **Information for Schools Visiting ArtSway** section of this booklet for more information. **Please note:** we would only be able to accommodate between 20 and 25 children in the galleries per visit.

Guided Tours

One of the best ways to experience an artists work, as opposed to looking at images in books and on the internet, is to actually visit a gallery to see their work in the flesh. ArtSway has hosted many school group visits in the past, offering **Guided Tours** around the gallery by the Exhibition and Education Officer and Audience Development Officer.

The tours sometimes involve power point presentations, but usually consist of ArtSway's Officers taking the students from work to work, explaining the origins and content of the works on display. A tour will usually end with a question and answer session.

On some occasions it may be possible to have the artists present for a school visit.

Workshops

ArtSway employs a wide range of artists to lead workshops. However, they are all professional artists who will charge a fee to lead a workshop. If a school is interested in scheduling an artists to lead a workshop, please contact the gallery. Contact details are in the **Information for Schools Visiting ArtSway** section of this booklet.

There are a series of one-hour workshops available, taking place after the tour of the exhibition, that will be lead by ArtSway's Exhibitions and Education Officer. These workshops, that will involve simple drawing and paintings techniques, will be based on the themes outlined in the **Themes for Lessons and Workshops** section of this booklet. These themes will be relevant to the ArtSway Open⁰⁵ exhibition and are: **Patterns and Texture, use of Tools and unusual Materials, Research into a Different Culture and Research and Developing Ideas.**

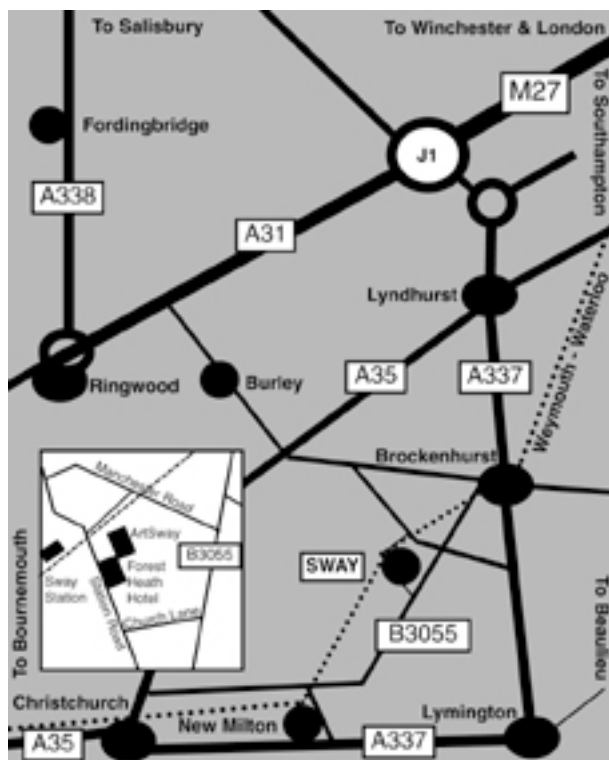
A Timetable of a Typical School Visit to ArtSway

- 10.00am – 10.10am: **Introduction and welcome to ArtSway.**
- 10.10am – 10.30am: **Tour of the exhibition.**
- 10.30am – 11.30am: **Workshop activities.**
- 11.30am – 11.45am: **Discussion and round-up of activities.**
- 12.00pm: **End of workshops and school visit.**

Information for Schools Visiting ArtSway

The following is information for school groups visiting ArtSway for **Guided Tours and Workshops**.

Getting to ArtSway



By Rail: Sway Station is on the London Waterloo to Weymouth Line.

By Car: Follow signs to Sway from Brockenhurst, Burley or Lymington, then follow signs for Village Centre & Train Station. ArtSway is just behind the Forest Heath Hotel on Station Road.

Access: All parts of the gallery are accessible via level access.

Parking: ArtSway has its own car park which is reached along the access drive between the surgery and chemist on Station Road in the centre of Sway

In the Galleries

Works of art can be very fragile and cannot be touched. We ask that children visiting the gallery take care both of their own safety and of the artworks on display. Teachers and their assistants are responsible for their groups. At the beginning of the tour the relevant ArtSway Officer will give a brief explanation to the visiting children of what they can and cannot do in the gallery.

Contact Details for ArtSway

If you would like to discuss a visit to ArtSway, or what we could offer in terms of educational resources, please contact:

Exhibitions and Education Officer Peter Bonnell on Telephone: 01590 682260 (extension 14), or Email: peter@artsway.org.uk

Address: ArtSway, Station Road, Sway, Hampshire, SO41 6BA

Telephone: 01590 682260 **Fax:** 01590 681989

Email: mail@artsway.org.uk **Web:** www.artsway.org.uk

Opening Times: Tuesday to Sunday, 11am – 5pm. **Admission is FREE.**

