

ArtSway

OPENING

8 December 2007 – 10 February 2008

Teachers' Pack

ArtSway Station Road Sway Hampshire SO41 6BA **Internet:** www.artsway.org.uk

Tel: +44 (0)1590 682260 **Fax:** +44 (0)1590 681989 **Email:** mail@artsway.org.uk

The ArtSway Trust Limited. A Company Limited by Guarantee Registered in England No. 3894397 A Registered Charity No. 1080107



SWAY PARISH COUNCIL



ArtSway

OPEN07

8 December 2007 – 10 February 2008

Teachers' Pack Contents:

Page 2: Exhibition Information.

Page 3: Images and Artist Statements from Open07.

Page 6: Themes and Ideas for Lessons and Workshops.

Page 7: FREE Guided Tours and Workshops at ArtSway.

Page 8: Information for Schools Visiting ArtSway.

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 educational 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 and 2007 Venice Biennales. **For more information go to: www.artsway.org.uk**

ArtSway Open07 Exhibition Brief

After the continuing success of ArtSway Open06 there is once more no theme to this year's Open Exhibition at ArtSway, again reflecting our response to artists' concerns regarding the restrictiveness of a themed brief. ArtSway's aim is to select work that reflects the plurality of current artistic practices, and to produce an exhibition that can be enjoyed by audiences from the South of England and across the UK.

Artists are encouraged to submit work that reflects their current practice. There are no restrictions on content, or media used to produce work. The selectors will be looking for works that have a contemporary feel, which reflect contemporary themes and concerns, as well as works that are produced using traditional themes and methods.

The Prize

One artist will be selected from **Open07** for a solo exhibition at ArtSway in 2008. The solo exhibition will include curatorial input, mentoring and full marketing support.

The winner of Open06 was Hampshire based artist Joel Papps. Joel's exhibition, *goodpasture's*, took place at ArtSway in the summer of 2007 and was considered a great success.

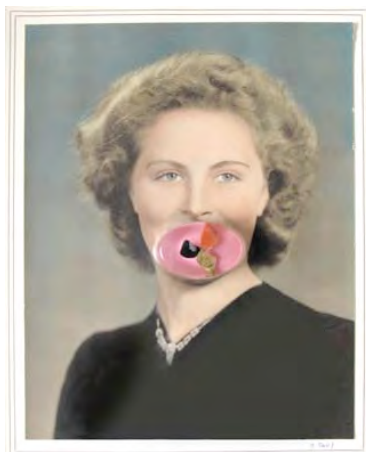


Installation view of Joel Papps' exhibition *goodpasture's*, 2007

Page 3: **Images and Artist Statements from Open07**

There were more than 300 entries from artists to ArtSway Open 07 – with the selection panel viewing almost 800 artworks in a range of media and styles. Just 30 artists and 36 artworks were chosen for the final exhibition. Below is a small selection of works that have been included in the exhibition.

Julie Cockburn



Julie Cockburn, *Gag*, collage, 2007

Gag (2007) is a work that combines nostalgic elements that are benign when separate, but when joined together make an image that leaves a nasty taste in one's mouth.

By manipulating a found image, it is re-appropriated and given a new significance. The images I use are familiar, over-exposed in our consciousness, rendering them impotent and malleable.

The layered portraits in the "Like Mother, Like Daughter" diptych are eerie, a generation swap, each woman's gaze following the viewers as one scrutinizes them. They hide and expose themselves in equal measure, ashamed somehow of their desire to be something or someone else.

Laura Green



Laura Green, 001 (Untitled: 001), mixed media, 2007

Through looking at objects I explore notions of memory, solitude, dream, reverie, loss and the yearning for another time. Something unquantifiable about the forms I look at move and captivate me. I am concerned with the relationship between psychological and physical space.

The subjects of my works often appear ambiguous and alien to their surroundings, possessing a feeling of "displacement". Objects and their contexts are explored and manipulated to create works seemingly caught in a "third space".

These works form collections of memories and experiences. My working process is concerned with the "wanting" of an object - a yearning to recreate the memory of the powerful impact the subjects of the work have had on me. The making of the work allows me to keep something of this powerful experience.

Page 4:

Andrew Griffiths



Andrew Griffiths, *Death's Head at the Lost Pond*, Oil on linen, 2007

My paintings are segments of carvings on trees that surround a lost pond in Epping Forest, London.

The amount of carving chosen in each of the paintings with cropping and the natural degrading or the lexicon results in a syntax that is all but lost. Otherwise didactic statements, names and legends are reduced to fragments that can only be guessed at.

Like the weathered tattoos of an aging barfly, these inscriptions possess with time a mobility and organic transforming effect, brought

about in part by the authors initial carving onto an unforgiving surface; one that is difficult to work, scratchy and imprecise these are violent assaults on living tissue.

Daniel Lehan



Daniel Lehan, *Elvis/ Hirst*, spray paint on board, 2006

I paraded BOAST - a work commissioned by the gallery Wiebke Morgan, for a solo show of Sandwich Boards, through the "cool" art areas of Bethnal Green and Hackney.

At the gallery, stencilled boards boasted of my relations to the well known and not so well known, including Yoko Ono, Mae West and Tommy Trinder – some of my claims were true, some were not - it was not easy to tell which were which.

The Sandwich Boards are part of a series of recent works aimed at contact with the mass, or woman, in the street.

Page 5:

Rona Smith



Rona Smith, *Rudely Awoken*, Beech chair, sandpaper, wood and paint dust, 2007

A painted Edwardian chair is crudely sanded down until all but the most stubborn paint residue is left. The leftover dust from this process is collected and used to create a stencil of the chair knocked on its side onto a sheet of sandpaper. The ghost-like outline of the chair draws attention to the arbitrary or accidental traces that are left behind when we intervene with our surroundings. It speaks of an absence, documenting the 'memory' of where the chair lay. Much like our actual memories, this imprint is subject to change: vulnerable and easily manipulated.

Rachel Thorlby



Rachel Thorlby, *Paradise Found*, mixed media, 2007

My work explores the relationship between image and form. I work with the genres of landscape and portrait making reference to moments in the history of painting in my sculptures.

I work from depictions of landscape in an attempt to explore our relationship to nature. I am interested in how the landscape is perceived and remembered, landscape viewed as an image, a series of descriptions and views. My work explores the contemporary relevance of the romantic and the pastoral. By trying to picture the idyllic, I'm asking questions about what this place

looks like and to what extent these historical depictions shape our view today.

Page 6: Themes and Ideas for Lessons and Workshops

The following themes and ideas are drawn from the works in the **Images and Artist Statements from Open07** section of this booklet – which is based on a gallery handout that accompanies the Open07 exhibition at ArtSway, a document that is intended to provide visitors insight the various work and ideas in the show.

Below are suggestions and ideas that are designed to stimulate working with your students in general art & design classes, as well as across other subjects – such as history and science. All of the ideas below are loosely linked to suggestions for areas of work that can be found on the National Curriculum website.

1. **Collage:** Bearing in mind the work of Julie Cockburn, what kind of research can you undertake when making a collage? The image in Cockburn's work – **who** is she, **where** does she come from?
2. **New and Unusual Materials:** As part of her installation Laura Green presented a small painting in a frame alongside an oval shaped structure. The oval shape is made from foam insulation, which is considered an 'every-day' material, and not one usually associated with traditional artist materials. **What kind of 'every-day' materials could your pupils use to make a piece of artwork?**
3. **Biography of a place:** Andrew Griffiths' new paintings are of overlooked interventions by ordinary people in a particular place. His work highlights carvings in trees around a forgotten pond – and speak of actions that have added to the history of the site.
4. **Autobiography:** Daniel Lehan's 'Boasts' are drawn from incidences that have happened in his life – some real, some imagined. They tell us a great deal about his personal history and aspirations. **Can your pupils think of an important event in their life, one that they can illustrate, using any media?**
5. **Process:** Much of Rona Smith's work involves the element of time either within a space, or applied to an object. Her work *Rudely Awoken* consists of an old chair that has been sanded down to remove years of paint, which in dust form is then sprinkled over the chair to create an outline. Here, the process that the artist has used to make the work has equal importance to the ideas inherent in the piece: namely: the notion of time passing.
6. **Landscape and Nature versus the Urban:** *Paradise Found* by Rachel Thorlby is a very simple visual pun: within what looks like a discarded box is a beautiful, bucolic landscape. However, the artist is drawing our attention to the natural world and our modern relationship to it. **This could present a project with your pupils that could centre on global warming.**

Page 7: **FREE Guided Tours and Workshops at ArtSway**

ArtSway is 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.

Free Guided Tours

One of the best ways to experience an artist's 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 Curator, Exhibitions and Education and Audience Development Officer.

The tours sometimes involve PowerPoint presentations, but usually consist of ArtSway's staff 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.

Free 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 artist to lead a workshop, please contact the gallery. Contact details are in the **Information for Schools Visiting ArtSway** section of this booklet. In some instances we will provide an artist free of charge.

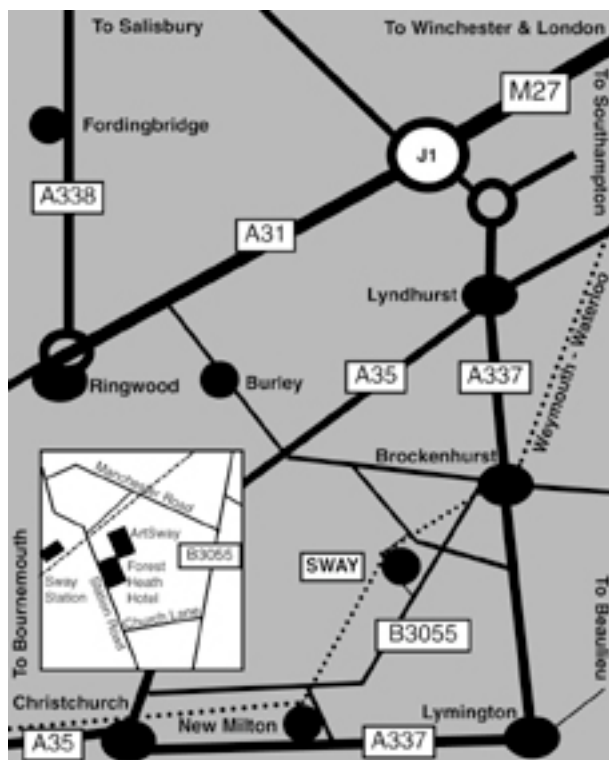
There are a series of **FREE** one-hour workshops available. These workshops take place after the tour of the exhibition, and involve simple drawing and paintings techniques and are based on the themes outlined in the **Themes for Lessons and Workshops** section of this booklet.

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.**

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 that is reached along the access drive between the surgery and chemist on Station Road in the centre of Sway.

Etiquette and Good Behaviour in the Galleries

Works of art, including many in Open07, are 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 staff member 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:

Peter Bonnell, Curator, Exhibitions and Education 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.**