



BAGS TEACHERS

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**HAYWARD
GALLERY**
TOURING

The Box

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ART
SHOW 9

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About *British Art Show 9*

BRITISH
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SHOW 9

*The **British Art Show** is widely acknowledged as the most influential and ambitious exhibition of contemporary art made in the UK.*

Organised by Hayward Gallery Touring, the British Art Show takes place every five years and visits four different cities across the UK. In its ninth incarnation, *British Art Show 9* has exhibited in Aberdeen, Wolverhampton, Manchester and Plymouth. It is curated by Irene Aristizábal and Hammad Nasar.

British Art Show 9 has evolved for each of its four host cities, presenting different combinations of artists and artworks that respond to three main themes.

Healing, care and reparative history
Tactics for togetherness
Imagining new futures

In addition, Plymouth's exhibition explores the theme of migration, investigating ideas about the migration of bodies, peoples, plants, objects, ideas and forms.

Introduction to the exhibition

The Box celebrates the return of the British Art Show to the city, following on from the successful exhibition of British Art Show 7 in 2011.

British Art Show 9 runs from October to December 2022 with artworks spread across four key venues in the city, including [The Box](#), [KARST](#), [The Levinsky Gallery](#), [University of Plymouth](#) and [MIRROR Gallery at Arts University Plymouth](#).

Each venue is available for your school to visit, including opportunities at some venues to have your visit supported by a member of staff. Please refer to '*How to book a visit*' on page 19 for more information.

The aim of this resource is to introduce, explore and engage with the artists and artworks at The Box as well as to encourage schools to visit the other venues across the city. The resource supports a school visit to the exhibition, suggests enquiry based discussion and provides activities that can be adapted for use in the classroom.

Examples of artists' works

Oscar Murillo

Disrupted Frequencies, 2022

Location

St Luke's

Oscar Murillo's *Disrupted Frequencies* features a series of patchworked paintings covered in blue wave-like planes alongside the artist's trademark unstretched, blackened canvases. These expressive artworks build on Murillo's *Frequencies* project, a long-term collaborative project that invites students to freely draw, write on and mark pieces of raw canvas installed in their classroom.

Over 40,000 canvases have been created in over 30 countries from across the globe. Echoing Murillo's themes of migration and the effects of globalisation, the chosen canvases are pulled together to create tension between different geographical and cultural backgrounds. Mirroring the ocean, the paintings feature shades of blue that Murillo has likened to the force of 'obliteration' of water.



Oscar Murillo, *Disrupted Frequencies* (Kenya, Colombia, Turkey, Chia, Lebanon), 2013-ongoing.
Photo © Tony Prikryl. © the artist. Courtesy the artist, Aspen Art Museum and David Zwirner.

Discussion

Oscar Murillo's artwork uses canvases drawn and written on by students from across the world. Explore the canvases, can you spot something you recognise or something that looks unfamiliar? Share with the group what you have found and what drawings or text you would use.

Activity

Using the *Frequencies* project as inspiration present your students with a subject or theme. Using a roll of paper, wall display or a shared sketchbook, students can continuously create and add to the artwork over the duration of a day or week. At the end of the project ask the students to reflect and discuss similarities or differences in their artwork.

Examples of artists' works

Than Hussein Clark
*Mr. Chester or Falling
Down a Staircase, 2020*

Location
St Luke's

Than Hussein Clark is a playwright and artist who uses his artworks to reinterpret and retell history. Inspired by theatre, fashion and design, his works often explore queer narratives through the lives of well-known 20th century figures, in which both people and objects play a role.

Fabrication is central to Clark's artworks and his installations involve an extravagant approach to craftsmanship. In the installation *Mr. Chester or Falling Down a Staircase*, Clark dramatises the stories of Westerners in 20th century Tangier, giving his objects new and unexpected meanings.



Than Hussein Clark, *Mr. Chester or Falling Down a Staircase*, 2020, Courtesy of the artist and Crèvecoeur, Paris. Photo - Aurélien Mole

Discussion

Explore the installation, what do these objects tell us about Tangier? Think about how we express Britishness. What objects could symbolise Great Britain? Would you use similar or different objects?

Activity

Than Hussein Clark's installations use everyday objects to explore different ideas. In this quick thinking activity students must collect four different objects to create a small display, explaining to the class how they connect to each theme below.

- Travel
- Caring
- Togetherness
- The Future

Examples of artists' works

Andy Holden

Cat-tharsis, (2016/21)

Location

South Gallery

Andy Holden is an artist and musician whose work moves between different subjects, media and approaches. His past artworks have included diverse influences such as comic books, charity shop finds and YouTube videos. He regularly collaborates on artworks and is currently working with his ornithologist father exploring bird and human migration.

Holden's collaborator in his installation *Cat-tharsis, (2016/21)* is his late grandmother, who left him 300 porcelain china cats. Triggered by her husband's descent into Alzheimer's, Holden explores his and his grandmother's love of collecting as a cathartic and healing exercise.



Andy Holden, *Cat-tharsis, 2016/21*. © Andy Holden. Courtesy Andy Holden

Discussion

Why do we collect objects? Think of something you or someone you know has that could be described as a collection? Consider why we collect objects? Could a collection help you remember, make you feel happy or provide wealth?

Activity

Challenge your class to create a collection during their visit to The Box. Taking images of their favourite BAS9 artworks or museum objects, students can build a collection on a platform such as Pinterest or Google Slides to share as an online exhibition back in class.

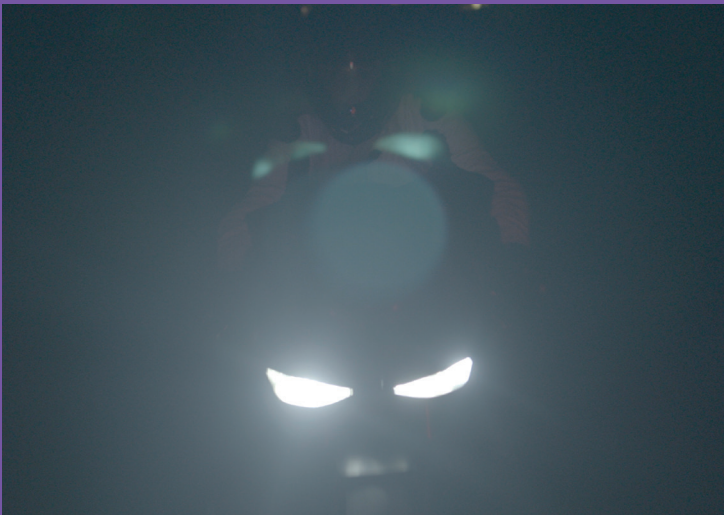
Examples of artists' works

Beatrice Gibson
Dreaming Alcestis,
2022

Location
Hurdle Gallery

Beatrice Gibson describes her films as 'an odd entanglement of the real and the imagined, or the fictional and the documentary.' *Alkestis* is a retelling of an ancient Greek tragedy depicting the story of Alkestis, wife of Admetus, who sacrifices her own life in order to bring her husband back from the dead. Begun at the start of the pandemic, Gibson and her partner Nick Gordon used the project as a way of working whilst schooling their children from home.

In Gibson's version, using all four of the family as cast and crew, *Alcestis* returns from the underworld as a mysterious figure, dreamt by a woman who has travelled across Europe in search of her, reimagining the story as a 'radical odyssey into female consciousness'.



Beatrice Gibson, *Dreaming Alcestis*, 2022, Photo © Beatrice Gibson, Courtesy the artist.

Discussion

How is Beatrice Gibson's film different to other films? What scenes or props can you remember? Why do you think Beatrice used these? Do you think some parts were real or imagined? Why?

Activity

What myths or legends do you know? Inspired by Beatrice Gibson's retelling of an ancient tale ask your students to retell a well-known story based on a myth or legend. Researching in groups, students can assign roles such as actor, writer and costume designer. The performances can be shown in school or filmed to be screened in class.

Examples of artists' works

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Caroline Walker
Home (2017)

Location
North Gallery

Caroline Walker's paintings portray women's lives. Fascinated by the way in which women have been depicted by male artists, Walker aims to re-present this from a female perspective. In her recent series of paintings *Home* (2017), her focus has shifted from imagining the lives of privileged housewives to depicting refugees and 'invisible' working class women.

The paintings portray asylum seekers in their temporary accommodation in hostels and shelters, a psychiatric ward and a church basement. Walker's large paintings portray the lives of these women and the spaces they inhabit, giving a sense that you could step into the scene. 'Making these works really opened my eyes to the idea of invisibility, of those overlooked lives in the city around us.'

Discussion

Look closely at the women in Caroline Walker's paintings. What do their expressions, surroundings and personal objects tell you about them? Pick a painting and share it with the class. Who do you think this woman is and why?

Activity

Ask your students to paint, draw or collage a self-portrait depicting themselves in a favourite space. Within this self-portrait students must include 2-3 objects that indicate their lives, hobbies and interests. Ask the class to guess what the objects and space says about them?



Caroline Walker, *Abi, Midday, Brixton*, 2017. Photo: Peter Mallet. © the artist and GRIMM. Courtesy the artist and GRIMM, Amsterdam/New York.

Objects from The Box's collection

The Box's vision is to put arts and heritage at the heart of our city and of the South West, sharing our rich and diverse collections with the world. The following objects on display in our permanent galleries, connect to the *British Art Show 9* themes and can be explored as part of a group visit.

Objects from The Box's collection

Bone Ship Model *Port of Plymouth*

Healing, Care and Reparative History



Rigged bone model of a Royal Naval ship-of-the-line 1926.45, The Box, Plymouth

The Napoleonic Wars (1803-1815) between France and Europe resulted in thousands of prisoners being held in jails across England and Scotland. Dartmoor Prison was built to relieve the floating prisons known as 'hulks' anchored in Plymouth's harbour. Amongst the prisoners of war were skilled craftsmen who used whatever materials they could find to sculpt models.

This model of a Royal Naval warship, known as a ship-of-the-line, was made in Dartmoor Prison. Crafted from animal bones and human or horse hair, models like these were a form of art therapy providing self-expression, identity and self-worth outside of the prisoners' current situation.

Objects from The Box's collection

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Tangka *100 Journeys*

Healing, Care and Reparative History



Tangka (religious painting on cloth), Tibet - 1934.25.717, The Box, Plymouth.

Buddhism originated in India 2,500 years ago and has become one of the world's largest religions, with the majority of followers residing in Asia. Embedded amongst the religion's most fundamental beliefs is compassion. Known as Karuna or Metta, Buddhists believe their actions should not harm any living beings, including respecting the balance between humans and the environment.

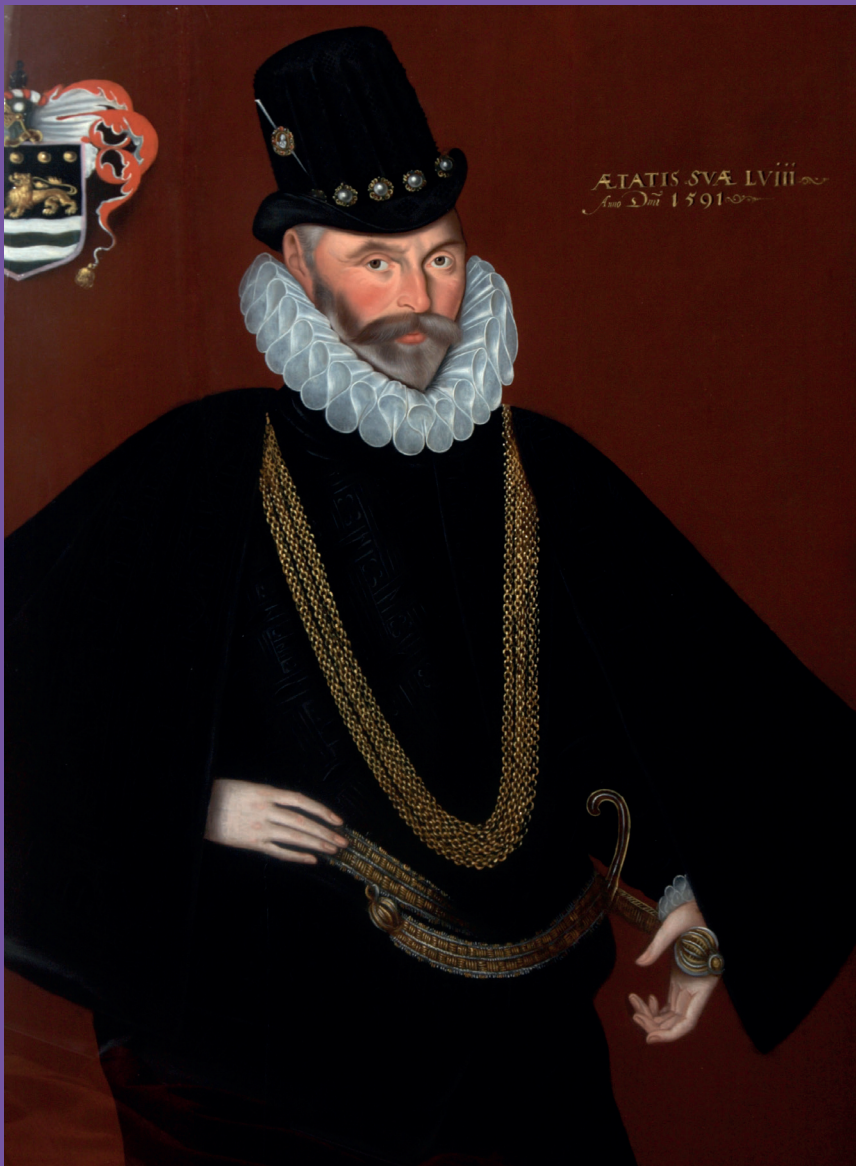
A tangka is a Tibetan Buddhist painting depicting a deity or scene. Displayed as part of explorer Gertrude Benham's collection, this painting on silk depicts the 'wheel of life' including reincarnation, illustrating the Buddhist belief that actions in this life determine how you will be reborn into the next.

Objects from The Box's collection

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Portrait of Admiral Sir John Hawkins *100 Journeys*

Healing, Care and Reparative History



Admiral Sir John Hawkins, oil painting by Hieronymus Custodis, 1591 – 1928/7, The Box, Plymouth.

Situated within the museum's Human Cargo display are two opposing objects that represent Plymouth's role in the transatlantic slave trade, opening up the discussion about reparative history.

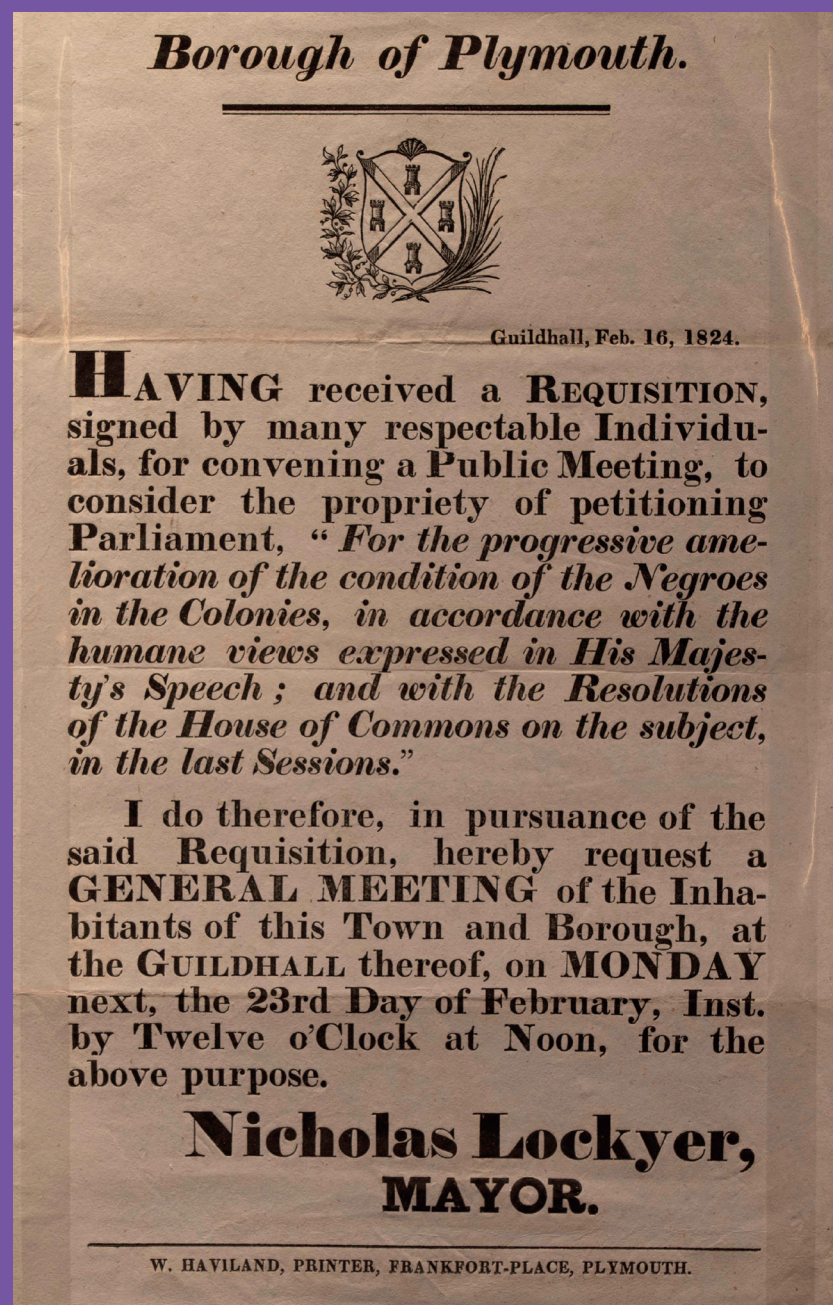
The oil painting of Sir John Hawkins, second cousin to Sir Francis Drake, represents Plymouth's significant role in colonialism and the emergence of the English slave trade. Sailing from Plymouth to the west coast of Africa in 1562, Hawkins kidnapped 400 African men and women and became the first English slave trader. His portrait not only displays his status and wealth but unflinchingly shows their source with a coat of arms, granted by the Queen, containing an image of a bound African man.

Objects from The Box's collection

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Poster for anti-slavery meeting *100 Journeys*

Healing, Care and Reparative History



This anti-slavery meeting poster represents Plymouth's links to the abolition movement in Britain. Although the 1807 Act of Abolition had been passed years before, it was crucial for the abolitionists to pressure the government to enforce the new law. Steered by Plymouth's non-conformist Christian communities, most notably the Quakers, protests and petitions were used to ensure the government actively enforced the end of the illegal slave trade.

Poster for an anti-slavery meeting, 1824 - 1/669/19, The Box, Plymouth.

Objects from The Box's collection

Mancala Gaming Board *100 Journeys*

Tactics for togetherness



Mancala gaming board, Yoruba people, Nigeria 1938.19.71, The Box, Plymouth.

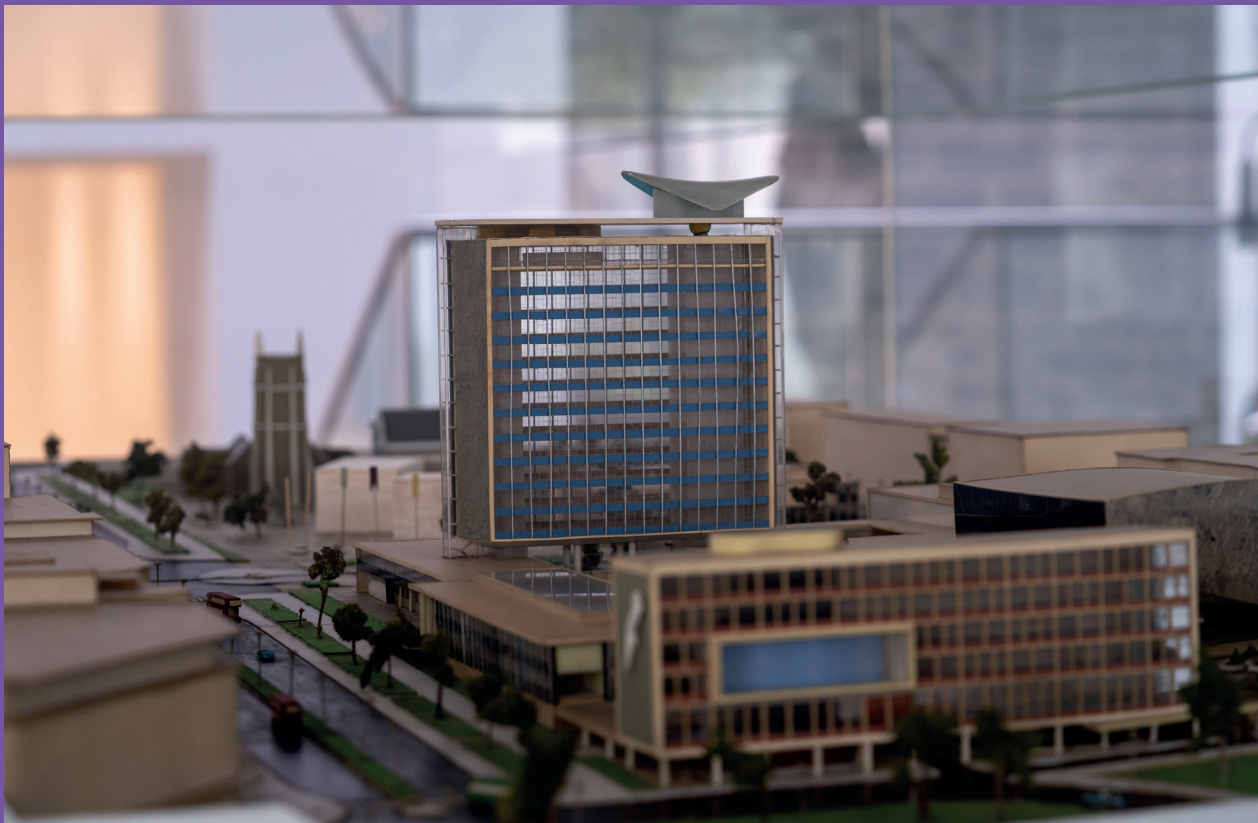
Mancala is a two-player game using stones, beans or seeds as counters. The game requires players to move their pieces clockwise around the board, 'sowing' them into the different pits until one player captures more pieces than their opponent. Early versions of Mancala date back to the 7th century and variations of the game are still played worldwide today.

This wooden Mancala board in the collections originates from the Yoruba people of Nigeria, where it is known as Ayoay, and features carved figurines of people undertaking everyday activities. Similar to the Oware version, played across Africa, Ayoay encourages participation by onlookers who discuss and advise the players, providing entertainment, strengthening community and encouraging a love of arithmetic amongst children.

Objects from The Box's collection

Plymouth Civic Centre and Precinct Model *Active Archives*

Imagining new futures



Plymouth Civic Centre and precinct model AR.1991.400.486, The Box, Plymouth.

After the devastating Blitz bombings in Plymouth during the Second World War, 'A Plan for Plymouth' was drafted to reimagine the city in a 'bold and comprehensive' way. Designed by city architect Hector J. W. Stirling, Plymouth's Civic Centre brought municipal services together for the first time.

This Plymouth Civic Centre and Precinct Model was presented to the Council in 1954. It was one of the proposed designs the civic centre went through until the final plan we see today was decided upon. Its futuristic design boasted a Lord Mayor's suite, modern artworks and a rooftop restaurant from which the citizens of Plymouth could admire their new city.

Objects from The Box's collection

Cooking Pot *100 Journeys*

Migration



Cooking Pot, Ramona Peters, 2019, The Box, Plymouth.

The *Mayflower* set sail from Plymouth on 16 September 1620, carrying 102 passengers bound for America. The historic voyage took 10 weeks and resulted in the first permanent European settlement in modern-day Plymouth, Massachusetts. Upon arriving in Massachusetts, the settlers encountered different Native American tribes, including the Wampanoag (pronounced Wom-pan-og), whose ancestors had lived in America for more than 12,000 years.

Commissioned as part of Plymouth's Mayflower 400 commemorations (2018-2021), this cooking pot has particular significance to this story of migration and the huge effect the colonists had on Native Americans and their lands. Carrying traditional designs used in Wampanoag dwellings during 1620, this pot represents the sharing of food and knowledge that helped the colonists survive their first year, but which ultimately led to the seizure of lands and enslavement for the Native Americans.

List of artists and venues

Covering four venues across the city, 37 selected artists will use film, painting, sculpture, and performance to explore themes of healing, care and reparative history; tactics for togetherness; and imagining new futures.

The Box

Abigail Reynolds
Alberta Whittle
Andy Holden
Anne Hardy
Beatrice Gibson
Caroline Walker
Celia Hempton
Elaine Mitchener
Florence Peake
Grace Ndiritu
Heather Phillipson
Hetain Patel
Hurvin Anderson
James Bridle
Joanna Piotrowska
Lawrence Lek
Margaret Salmon
Marguerite Humeau
Michael Armitage
Oscar Murillo
Patrick Goddard
Rehana Zaman
Sin Wai Kin
Tai Shani
Than Hussein Clark
Uriel Orlow

KARST

James Bridle
Helen Cammock
Mandy El-Sayegh
Ghislaine Leung
Hardeep Pandhal

The Levinsky Gallery, University of Plymouth

Maeve Brennan
Cooking Sections
Sean Edwards
GAIKA
Grace Ndiritu
Uriel Orlow
Abigail Reynolds
Katie Schwab

MIRROR Gallery at Arts University Plymouth

Oliver Beer

During the exhibition there will be a series of artist talks and performances taking place across venues. Please visit – www.madeinplymouth.co.uk/bas9 for more information.

How to book a visit

British Art Show 9 provides a perfect opportunity for your school to experience 37 contemporary artists and artworks in exciting and engaging ways across the city. You can arrange a visit and make enquires to any one of the four exhibition venues, using the organisation's contact details below. Booking is essential for all visits to The Box.

The Box, Plymouth

TheBoxLearning@plymouth.gov.uk

The Levinsky Gallery, University of Plymouth

theartsinstitute@plymouth.ac.uk

MIRROR Gallery at Arts University Plymouth

mirror_plymouth@pca.ac.uk

KARST

info@karst.org.uk

Booking a visit to The Box

The Box is Plymouth's award-winning museum, art gallery and archive, proudly led by Plymouth City Council in Britain's Ocean City. The Box's collections, programmes and commissions share stories of international and local significance.

As part of *British Art Show 9* we will be offering free gallery based workshops for Key Stages 2-4. Expanding on the *BAS9* theme of migration, students can explore how artists communicate an idea using painting, film and sculpture. The workshop focuses on enquiry based learning (Philosophy 4 Children) and fun creative activities, developing practical skills to take back to the classroom.

If you would like to book one of our free *BAS9* workshops (available 8 October- 23 December 2022) or a self-directed visit please fill out our booking enquiry form on the school visits section of our website.

Whenever possible we encourage students to bring along sketchbooks and pencils to our workshops. Wet or dusty materials are not permitted in the galleries. If you have any questions regarding materials or any other *BAS9* related enquiries, please contact us via TheBoxLearning@plymouth.gov.uk

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**SOUTHBANK
CENTRE**



Supported using public funding by
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Delivered in partnership by The Box, KARST,
The Arts Institute at the University of Plymouth and MIRROR at Arts University Plymouth.

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