

# **Whitstable Biennale 2006**

## **Teachers Resource Pack**

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# Whitstable Biennale 2006

## Teachers Resource Pack

### Pack Introduction

The Whitstable Biennale Teachers Resource Pack has been designed to encourage schools to use the Biennale as a creative resource. Whilst the activities are designed with the exhibiting artists in mind and the pack provides a useful counterpart to visiting the show, it can be used as an educational resource well beyond the timeframe of the exhibition.

In using this pack you will find that each section is headed by a brief description of one of the Biennale artists. Following this is a short introduction and overview of the activities. Each activity is numbered and includes references to other relevant artists.

More information about each of the Biennale artists can be found through the website. Furthermore, all of the artists mentioned have an extensive practice, which can be accessed through a regular web search.

We have made suggestions as to which Key Stages might be most suitable for each of the activities. These are accompanied by appropriate curriculum references. However, we are confident that all of the activities can be easily adapted to suit all age groups.

#### **Education Co-ordinator**

Alice Walton

#### **Artists**

Raine Smith

Jo Addison

#### **Curriculum notes**

Tom Helyar – Cardwell

## Horsebridge Programme

Curator Jeremy Millar put together a programme of video works by a selection of contemporary artists. The exhibition brought together the best of recent work from UK artists, as well as international work.

### **Activities**

The activities in this section are designed to explore the medium of film and television. Students will be encouraged to take a playful approach to the video camera, using it as a creative tool.

## 1) Swinging Introduction

*Suggested Key Stage: All*



This activity is a good way to introduce the camera as a versatile tool, which can be used in a variety of exciting ways. You will need to suspend the camera from a suitable beam or hook, probably in the school hall/music studio (alternatively, you might choose to suspend it from a pole). We suggest that you wrap it in some bubble wrap. If this is not possible you can simply hand the camera around to each other.

Ask the students to stand in a circle around the camera. They can then swing it between each other, introducing themselves by name to the lens when they come to catch it. Connect the camera to a monitor in order to show the students the results

and encourage them to describe the sensation that the activity has captured. What other questions could be posed to the group and answered in this way?

***Curriculum References***

*KS1: 1a, 2a, 2b, 4b, 5a, 5c.*

*KS2: 1a, 2c, 4b, 5a, 5c*

*KS3: 1a, 2c, 4b, 5a, 5c.*

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## **2) Watching Movement**

*Suggested Key Stage: 2, 3*

*Watching Movement* will enable the pupils to understand how a video camera actually works. Tape an A and a B onto the hall floor and ask the pupils to move between the points in as many ways as they can invent, literally travelling from A to B. The work of Edweard Muybridge is a fascinating resource for this activity.

Taking it in turns, each pupil should try to slow down their actions as much as possible, while the rest of the group attempts to visualize the movement as a series of still images.

Working in pairs, or as a group, they can then draw around one another's bodies, freezing the movement at intervals against a white backdrop. The result will be a series of different coloured drawings demonstrating how each pupil moved from A to B. Although the finished drawing will be a 'still' image it will perfectly capture a sense of movement and activity.

You could film this process to enable the pupils to watch the movement in slow motion, pausing the footage at regular points to see how accurately they have captured the motion.

### ***Curriculum References***

*KS2: 1a, 2a, 2b, 2c, 4a, 4b, 5a, 5b, 5c.*

*KS3: 1a, 2a, 2b, 2c, 4b, 5a, 5b, 5c.*

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### 3) Animate

*Suggested Key Stage: 3*



Following on from the *Watching Movement* activity, suggest that students attempt to create a simple animation. Ask them to choose one movement such as jumping or hopping, from which to derive their images. Each stage, or moment of this motion, needs to be drawn on a separate piece of acetate. To ensure that pupils place each layer directly on top of the last, suggest that they make a 'frame' or registration device. This can be done by sticking lollypop sticks onto card so that acetate can be placed in the same place every time. Students can then put their first sheet of acetate into their frame and draw the first 'cell' of their animation. Each subsequent sheet can then be laid down and drawn over the top of the last. If pupils are confident about this process you might suggest that they add other simple details e.g. a cloud moving across the sky or the sun rising.

Each image of each animation will then need to be filmed using the stop frame option, or short 3 second recordings, on the video camera. Playing this footage should result in moving images.

#### ***Curriculum References***

*KS3: 1a, 1c, 2a, 2b, 3b, 4a, 4b, 5b, 5c.*

## **4) Double Jumping**

***Suggested Key Stage: 3***

Both *Double Jumping* and *Side On* play with conventions of perception and presentation. You might decide to start this session by discussing standard forms of presentation in terms of watching 'the box', visiting the cinema or downloading films from the internet. How has the viewing experience changed over time?

This activity will work best with small groups, although the remainder of the class could be involved as the 'audience' if the video cameras are linked to monitors during the events. Ideally, two cameras are required; however, the footage could be shot in two takes. Taking it in turns, ask one pupil to jump on the spot or on a small trampoline while other students video a) their feet and b) their head. By showing the footage on two monitors, stacked one upon the other, the piece will demonstrate how it is possible to play with the viewer's expectations and ultimate experience. Suggest that the students look at the work of Gary Hill, Bruce Nauman and Roman Signer, three artists who subvert principles of presentation, both in terms of the physical installation and the content.

### ***Curriculum References***

*KS3: 1a, 2a, 2b, 4b, 4c, 5a, 5b, 5c.*

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## **5) Side On**

*Suggested Key Stage: 2, 3*

Ask one pair of students to conduct a quiet conversation standing on either side of a room while a second pair videos each person. The remainder of the class can witness this communication by watching two monitors, turned on their sides, facing one another. Encourage them to suggest how this strange, somewhat inexplicable footage might be accentuated e.g. asking the actors to walk into/out of shot, shake hands etc.

### ***Curriculum References***

*KS2: 1a, 2a, 2b, 4b, 5a, 5b, 5c.*

*KS3: 1a, 2a, 2b, 4b, 5a, 5b, 5c.*

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## 6) Inside – Outside Frame

*Suggested Key Stage: 3*



*Inside – Outside* literally turns our preconceived ideas about 'how things should work' on their head, disrupting our habitual processes of 'looking' and 'seeing'. Students will employ simple devices to create baffling images.

Demonstrate the activity by very simply filming a bouncing ball, holding the camera upside down. The footage will show the ball gradually coming to a stop, seemingly on the ceiling. Ask the students to invent others ways of using and developing this method e.g. using balloons or dripping paint. Suggest that they work in teams to create scenarios and sets.

As an interesting progression, students could attempt to turn their environment upside down. For example, they might make a rigid model, using wire to support a light bulb so that it appears to grow up from the floor, rather than hang from the

ceiling. It might be helpful to look at the work of Dutch artist Saskia Olde Wolbers or Swiss artists Peter Fischli & David Weiss.

You could also decide to utilise these gravity-defying models as props for video making. What happens if you make an upside down film of paint dripping down onto the bulb prop?

***Curriculum References***

*KS3: 1a, 2a, 2b, 2c, 4a, 4c, 5a, 5b, 5c.*

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## Artlab: Track Racing project

Charlotte Cullinan and Jeanine Richards work collaboratively under the name 'Artlab'. Their work fuses real documentation with fiction, personal histories and live performances as sculpture. They have shown widely, including the Whitechapel Art Gallery-London, Museum of Contemporary Art-Seville and the Sharjah Biennial.

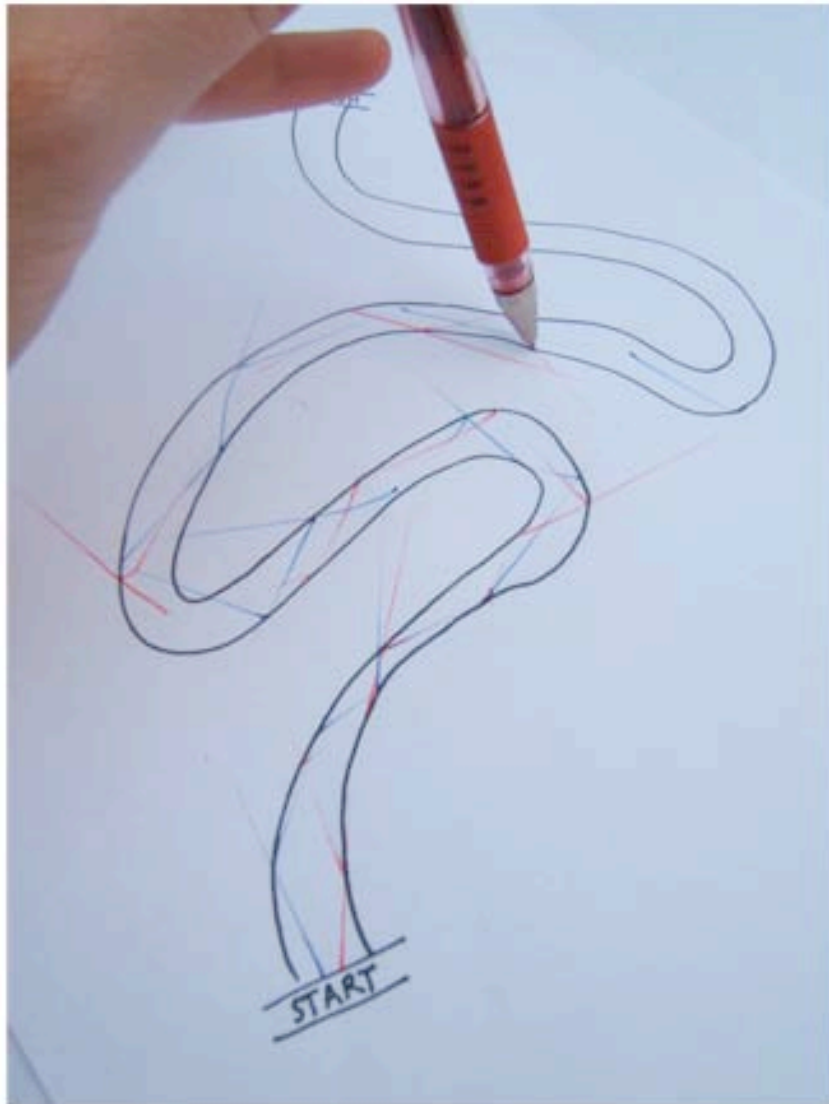
For the Whitstable Biennale Artlab made a video at the track racing circuit in Lydden, near Dover. Driving a special 'Artlab' car, the artists filmed both themselves driving and footage from the car. In addition, a filmmaker documented the car racing round. The resulting film, shown with other 'Road Movies' made by Charlotte and Jeanine, was accompanied by an installation.

### **Activities**

Taking hobbies/leisure pursuits as the main subject in this section, students will explore tools as diverse as maps, construction, movement and mimicry. Engaging in playful activities, participants should be encouraged to be inventive and original in their response to these tasks.

## 1) Flicky Pen

*Suggested Key Stage: 2*



This is light-hearted activity that will produce interesting visual outcomes. Ask students to work in pairs to play this game with a view to getting them thinking about racing, movement, tracks and journeys.

Pairs should work collaboratively to draw a simple racecourse. Using parallel lines, encourage them to incorporate lots of twists and turns. (Suggested length 20cm). The course will need a start and finish line.

Using two different coloured ballpoint pens, pairs will 'race' each other by 'flicking' their pens! This is done by holding the pen upright with the nib on the start line and pushing down on the end of it in the direction of the course. The point at which the line either crosses the edge of the track or fades away is the starting point for the next go. Students should take it in turns to get around the track to the finish line.

This activity can then be adapted to a real space. To do this, students will need a photocopy of a local road map. Using the same method, they can then race each other between two points, for instance from the beach to the school.

Using these games as the basis for a discussion, ask students to suggest other ways of visualising routes. They could think of methods for making marks on a map or even physically manipulating the paper that the map is printed on. Look at the intricate work of Jonathan Parsons or Kathy Prendergast, both artists who use scalpels to recreate appropriated images e.g. by cutting away everything but the artery and vein like shapes that the roads make. Encourage the students to discuss the end results.

### ***Curriculum References***

*KS2: 1b, 2b, 4c, 5b, 5d.*

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## **2) Random Action**

*Suggested Key Stage: All, though the filming element may be best suited to Key Stage 3 only.*

This activity explores the possibility of using drawing to record the passing of time, capturing a sequence of moments and movements to describe an action and its duration.

Ask the pupils to stand in the playground. Each kitted out with a stick of coloured chalk; they should draw around their feet to demarcate their position. The aim of the exercise will be for each pupil to greet every other member of the group. Walking slowly and without touching, they should move around the given area, stopping and greeting another person each time a whistle is blown. This sound will mark the beginning and end of each passage of movement. At each stop they must draw around their feet, building up a series of marks that describes their particular journey and captures the points of contact with other pupils.

The resulting pattern of chalk footprints or circles, recording the pupils' movements over the duration of the activity, can then be joined up using electrical tape or wool. Give each pupil a different coloured tape to help them create recognizable journeys out of the chaos of marks. Encourage them to discuss the finished drawing – what information can be ascertained from the interwoven lines?

Suggest that the students record their work using the video camera. One way of doing this would be to work as a group, choosing and filming one line at a time. Focusing on the taped marks, ask them to make a queue at the start of one of the journeys. Each person should film for a short interval before handing the camera back along the line of pupils and moving to the back of the queue, thus allowing the line to move across the drawing. Another way of documenting the playground image would be to attach the video camera to a pole so as to get a bird's eye view. Remember to switch it on first.

### ***Curriculum References***

*KS1: 1a, 1b, 2a, 2b, 3a, 4a, 4b, 5a, 5b, 5d.*

*KS2: 1a, 1b, 2a, 2b, 3a, 4a, 4b, 5a, 5b, 5c, 5d.*

*KS3: 1a, 1b, 2a, 2b, 3a, 4a, 4b, 5a, 5b, 5c, 5d.*

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### **3) Hands-free**

#### ***Suggested Key Stage: 3***

Although this activity is designed to encourage students to think about the creative possibilities of video, the primary aim of the exercise will be to create a functional art object.

Start the session by talking about how we tend to use the video camera i.e. hand held or on a tripod. Encourage the students to think about alternative methods, existing and imaginary, such as tracking used in film production or cameras strapped to sky divers' helmets.

Suggest that each pupil designs and produces a device to allow them to use the camera 'hands-free'. You might want to show them examples of artist, Franz West's *Adaptives* – wearable art objects. Depending on your group, this task might be started from scratch or you might give each pupil a camera sized box as a basis for their construction. Encourage them to make working drawings to demonstrate how the structure might adhere to the body.

The devices might utilise a number of construction materials such as wire, tape, cardboard and Modroc. Students will have to think carefully about how the object works with the body, taking balance and comfort into consideration. Suggest that the students think carefully about the finish and appearance of their piece – might it be decorative or purely functional? Suggest that they customise their objects, thinking carefully about reference and effect i.e. how might the object be marketed? Possible ideas might include – creating designer label items, or culturally specific patterns like sports kits and merchandising. Methods of appropriation such as these are evident in the work of artist Yinka Shonibare and the collective Adbusters.

#### ***Curriculum References***

*KS3: 1b, 2a, 2b, 3a, 3b, 4a, 5b, 5d.*

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## **4) Hobby Interviews**

### ***Suggested Key Stage: 2***

In this activity students are encouraged to develop methods for interviewing each other about their hobbies. They should work in pairs; the objective being to find out as much as possible about the pastimes concerned and why they are of interest.

Ask students to brainstorm the number of different scenarios in which TV interviews take place, such as talk show, Oscars, news etc. They should choose one of these scenarios with which to work. Alternatively, you could suggest that they pick one out of a hat.

Ask students to investigate all of the details that are integral to their scenario, such as props, set or costume e.g. microphones, headphones, armchair etc. You could ask them to make lists or even simple drawings of these.

Pairs should draw and cut out a TV shape, leaving a hole for the screen. This should be large enough to frame them while they perform their interview. Encourage them to draw or model details such as an on/off switch and the frame of the TV screen. Each pair should then set about fabricating two or more props through 3D construction. Ask them to pay attention to detail as they do so. You could also ask them to use other methods such as the computer to compose text for the screen or painting to create backgrounds.

They are now ready to perform their interviews. Using methods of role-play and mimicry they should each have an opportunity to be both interviewer and interviewee. For instance, in the case of a talk show, one person will assume the role of host and one of celeb but remind them that the subject is still their own hobbies.

These can be performed to the whole group and recorded with the school digital camera or video camera, using the TV as a frame for the image.

### ***Curriculum References***

*KS2: 1a, 1c, 2a, 3a, 4b, 4c, 5b, 5c, 5d.*

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## Simon Faithfull: Lost

Simon Faithful is best known for his pixelated palm-pilot drawings and animations, which have been displayed in a variety of ways including, in slide show format and as etchings.

*Lost* is an inventory of missing things, a book that catalogues a variety of objects once owned by the artist and the strange stories of their departures. During the Whitstable Biennale the book appeared around Whitstable – on benches, in pubs, by the shore and on public transport. Rather than being sold, the book was disseminated in the same manner as the objects that took their leave i.e. lost and found. Each *Lost* book was numbered and the finders encouraged to record the whereabouts/circumstances of their discovery on a website before helping it on its journey by re-losing it; leaving it somewhere to be rediscovered.

A video by Simon Faithfull was also shown, titled 'Escape Vehicle No. 6. This shows a camera attached to a weather balloon, which gradually gets higher and higher, sending back a continual record of its journey until the curvature of the earth can be seen.

Faithfull has had solo shows at Turner Contemporary-Margate, Chisenhale Gallery-London and CCA-Glasgow. Group shows include Helsinki Kunsthalle-Finland, Zoo Art Fair-London, East 05-Norwich and Bloomberg Space-London.

### **Activities**

The activities in this section are designed to explore a broad range of techniques and skills. Students should be encouraged to be playful and inventive in their response to the tasks which enable them to look at their everyday world from a number of different perspectives.

## 1) Lost Posters

*Suggested Key Stage: 2, 3*



The artist Simon Faithfull describes his losses through the medium of a book. The use of inventory and intervention in the public space is also present in the work of Sophie Calle. In this activity, students will appropriate an existing method for declaring the loss of an object by making their own posters.

Start this activity by asking pupils whether they have ever come across a 'lost' or 'found' poster or posted one themselves. Encourage them to give examples and discuss the language and aesthetic that the posters tend to use e.g. they are often hand written, sometimes photocopied, can include descriptions, quirky drawings or sentimental, blurred photos.

Usually the objects are precious in some way and the owner hopes that the poster

will help retrieve them. In this playful activity students will subvert this method by thinking of objects that they would like to lose. Encourage them to be inventive in brainstorming ideas; thinking beyond the obvious. For example they might imagine losing their homework or a pair of shoes they don't like. They might work with real life objects or use the Internet and/or the library to source visual references. Suggest that pupils make a series of drawings of these objects. They should pay particular attention to detail and consider what each object would look like in 3D.

Using a variety of materials such as Plasticine, craft sticks, straws and card, the students can then construct one of these objects. Suggest that each pupil chooses a different object to avoid ending up with 30 'little sisters'! Encourage pupils to think about how they might invent and add appropriate detail.

Once students have completed their objects, photograph each model using a digital camera and print out the images for the students to incorporate in their posters. Have a look at *Lost and Found Pet Posters from Around the World: Books* by Ian Phillips.

Encourage them to consider the layout and text e.g. a title, written description of the object, a reward and personal touch. Think about how humour and wordplay might be used to create interesting and amusing results. You might decide to ask the group to describe the objects without using any names or suggest that they invent alternative rewards. It is probably best to ask pupils to avoid using any contact details. The photographs can then be attached and the posters photocopied and distributed around the school premises or even the town.

### ***Curriculum References***

*KS2: 1a, 1b, 1c, 2a, 2b, 2c, 3a, 3b, 4a, 4b, 5a, 5b, 5c.*

*KS3: 1a, 1b, 1c, 2a, 2b, 2c, 3a, 3b, 4a, 5a, 5b, 5c.*

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## 2) Birds Eye Aeroplanes

*Suggested Key Stage: 3*



The aim of this activity is to encourage students to explore ways of viewing and imagining the world from unusual vantage points. They will be required to imagine their surroundings from an aerial view and think of ways in which to represent this unfamiliar information.

As a way of encouraging the pupils to begin to think about viewing the world from above, ask students to make and fly a paper aeroplane. Most students know a way of doing this and if not, it is a good opportunity for them to share their knowledge and help each other.

The next step is to throw the planes across the classroom. (It might be wise to organise them around the edges of the room). Instigate a discussion about how things appear from the view of the aeroplane, how the shape of the room, the objects and people within it appear from above. You could make this into a guessing game, involving the whiteboard or smart board, by asking each person to make a quick drawing of something in the room from above.

Ask each student to pick up the plane that landed nearest to them. They should unfold it and working on it, make a detailed observational drawing of an object in

the room or even a person from above. You could also use the school digital camera to take photographic aerial portraits – can the pupils recognise themselves/each other from this unusual angle?

Encourage the group to think of instances where they might have experienced 'plan view' images e.g. maps, architectural plans, DIY diagrams or when looking out of a plane window. Develop the idea by making drawings of the classroom, school or bedroom from above on card and then turning the card over to create corresponding views from below. You could look at the flick book by Charles & Ray Eames – [www.powerof10.com](http://www.powerof10.com) to encourage students to include as much detail as possible.

### ***Curriculum References***

*KS3: 1a, 1c, 2b, 4a, 4c, 5a, 5b, 5c, 5d.*

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### **3) Over View**

*Suggested Key Stage: 2, 3*

*Over View* involves each student creating a detailed study of the elements of their school in plan view format. You could look at examples of architectural plans and ask students to observe the way that different lines and shapes are used to describe various features.

Ask each student to select and draw an aspect of their school from a birds eye view. This could be anything from their desk and the things on it, to a particular room, to the whole building and grounds. You could ask them to poke a pin into the school's architectural plan to decide on these places. It might help to suggest that the students imagine taking the roof off the school as if it were a lid on a box. Encourage them to be really observant of details.

Once these drawings are complete, ask them to work on the reverse side to create a corresponding image, viewed from below. For example, if they have drawn a desk they will need to imagine how its underside might look but if they have drawn the school they will need to imagine the makeup of the building, possibly including pipes and other architectural details. Alternatively, you could suggest they attempt to make an 'upside down' drawing, literally trying to depict an image working upside down.

The school plan could also be photocopied and reworked, perhaps by asking the pupils to draw the movement of people at particular times of the day. They could follow the movement of one pupil or a group of pupils, using a coloured line to describe their journey.

#### ***Curriculum References***

*KS2: 1b, 1c, 2a, 2b, 4a, 4b, 4c, 5a, 5b, 5d.*

*KS3: 1b, 1c, 2a, 2b, 4a, 4b, 4c, 5a, 5b, 5d.*

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## Sally O'Reilly and Mel Brimfield: Performance Programme

Sally O'Reilly is a freelance writer, critic and event organiser. She writes regularly for *Art Monthly*, *Frieze*, *Contemporary*, *Modern Painters*, *[an]* and *Time Out*. Gallery events, such as *Science Fair* at Camden Arts Centre, demonstrate her interest in live activities.

Mel Brimfield is a curator and events organiser with a special interest in cross-media practice. She has initiated major projects for radio as well as creating comic books.

Artists Sally O'Reilly and Mel Brimfield were in residence in Whitstable for the duration of the Biennale. Working from a tent situated on the beach, they facilitated an interactive exploration of performance and time based art, which took place on the beach, at the Sea Cadets' Hall and at the Whitstable Umbrella Community Hall. The programme of events included artist's performances, live events and lectures.

### **Activities**

By engaging the public in participatory activities, the following ideas are aimed at exploring the relationship of an audience to an artwork. Working outside of the classroom and within the local community it will be important to monitor interaction carefully to ensure the consent and safety of all involved.

## 1) Think

*Suggested Key Stage: 3 or above*



For this activity you might look at magazines and comics as source material. Artists Roy Lichtenstein and David Shrigley both appropriate such language in their work.

Suggest that student's research the various methods in which private thoughts are expressed differently from the spoken word, particularly in the context of magazines and comics. Working from observations of the 'thought bubble' style ask each student to draw an enlarged 3D version onto foam board or card and cut it out. They should then face it with white vinyl, outline it with black tape and attach it to a baton in the style of a banner.

These cardboard cut-out style objects will work like whiteboards allowing 'thoughts' to be written, wiped off and re-thought. However, if you do not have access to vinyl you could simply attach a clean sheet of white paper onto the board with Blue tack each time a new 'thought' is written.

Students can take their thought bubbles in to the street to interview people about their thoughts. To do this they should prepare a question. This could be as broad as simply asking someone what they are thinking or they could be asked about a particular topic or current affair.

If interviewees are willing they could be photographed with their thought. If not then the thought bubble could be photographed in the place where they were interviewed.

***Curriculum References***

*KS3: 2c, 4b, 4c, 5b, 5d.*

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## 2) Instruction Signs

*Suggested Key Stage: 3 or above*



This activity invites the general public to play a role in creating a humorous happening or video. The piece will capture the point at which a person recognises and reacts to an odd request.

Ask each pupil to make a very simple sign using one instructive word e.g. 'Wave' or 'Smile'. The word should be written on both sides of a piece of card, large on one side and small on the other. If you do attempt to capture this event on film, you will need to spend some time working out how these signs could be attached to the front of the camera so that the small word appears in the bottom of the view finder while the large word operates as a sign, visible to the general public. This can be simply done by tapping a wire arm from the top of the camera, bent around to the side, where the sign can be easily attached.

Suggest that the students either, take it in turns to use the camera in conjunction with their sign, or work as a group, each holding up their sign. Making sure that the group is aware of the safety issues, go for a walk through town. Encourage the

students to keep a watchful eye on the passers by, observing their responses. You might want to look at the work of artists such as Gillian Wearing.

***Curriculum References***

*KS3: 2b, 2c, 4b, 4c, 5b, 5d.*

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## **Anna Best:**

**Whitstable Herne bay Dover Folkestone Rye Hastings Eastbourne Brighton Shoreham Worthing Littlehampton Portsmouth Southampton Christchurch Bournemouth Poole Swanage Weymouth Bridport Lyme Regis Sidmouth Exmouth Teignmouth Torquay Totnes Plymouth Truro Falmouth St Ives Newquay Bridgwater Weston Bristol Newport Penarth Barry Port Talbot Swansea Llanelli Tenby Milford Haven Cardigan Aberystwyth Caernarfon Holyhead Bangor Rhyl Birkenhead Bromborough Liverpool Preston Blackpool Fleetwood Whitehaven Maryport Annan Stranraer Girvan Ayr Irvine Campbeltown Largs Ardrossan Greenock Dunoon Oban Stornoway John O'Groats Inverness Banff Peterhead Aberdeen Montrose Arbroath Dundee Perth St Andrews Alloa Berwick Newcastle Hartlepool Whitby Scarborough Bridlington Hull Goole Grimsby Boston Skegness Kings Lynn Great Yarmouth Lowestoft Ipswich Felixstowe Harwich Colchester Clacton Maldon Southend Sheerness Faversham**

Anna Best is well known for her socially engaged practice. Often working with members of the public or public events, she takes an anthropological approach to everyday life.

For the Biennale she worked closely with the Harbour Master on a work which was situated at the Harbour. In June 06 Best contacted small coastal towns with harbours right around the coastline of mainland UK in order to collect local newspapers. These were presented, covering the walls of a sea container providing a sort of snapshot of coastal harbours.

### **Activities**

The activities in this section are designed to explore storytelling. Students should be encouraged to be playful and individual with both the content of the stories and with the language that they use to tell them.

# 1) My News

*Suggested Key Stage: 1, 2*



In this activity, each student will design and create his/her own newspaper article. To do this they will need a page from the local paper, which they should be encouraged to observe closely in order to appropriate a fitting layout and language.

Ask students to imagine the artist Anna Best coming to the school to collect an article about stories that involve them. Instigate a discussion to think of newsworthy events at school. As a group, they could invent headlines for these.

Working individually, students should each invent their own story.

In order to provide a focus to determine the content of their articles, suggest that they make a very ordinary, real-life event sound fantastical or that they imagine a remarkable event, involving themselves and the local area. Ask them to brainstorm a variety of ideas before settling on one story. They will also need to think carefully about the language of reporting and in particular, local coverage. Encourage them to adopt a similar style in formatting their headline and writing their text.

Ask them to observe the way their newspaper page is formatted. They should note the layout of the page, how text is organised, size of font, use of images etc. By tracing the format of the page from the local paper, replacing one headline with their own event headline and the body of the text with their story, they will create a

personal newspaper article. They should also produce a drawing of the event in the style of a newspaper photograph and finally, replace the date from the newspaper page with the date of their fictional event.

***Curriculum References***

*KS1: 1a, 1b, 2c, 3a, 4a, 4c, 5a, 5b, 5c.*

*KS2: 1a, 1b, 2c, 3a, 4a, 4c, 5a, 5b, 5c.*

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## **2) Story in a Bottle**

*Suggested Key Stage: All*

Set the students the task of sourcing and collecting coastal stories. This might be achieved in number of ways; asking them to do some library research, interview family members or by posting an advert in the newspaper etc. Depending on the age of your group, this element of the activity could be made more or less sophisticated.

Once each pupil has a story, ask them to model a key aspect from it using plasticine and other modelling materials e.g. an important character, object or scene. By cutting the bottom end off a plastic bottle they will then be able to insert their model to create a story in a bottle. The bottle can be reassembled using tape. Suggest that they research the tradition of creating ships in a bottle where intriguing and ingenious devices for construction are used so as to avoid cutting the bottle.

As a nice alternative to the above activity, try sealing the actual stories into bottles. These could be written, perhaps in a variety of languages, drawn or recorded. If you plan to launch the bottles you will need to consider the environmental impact and attempt to use biodegradable materials. Remember to include 'return to sender' details do that, if your bottle washes up on foreign shores, its finder can respond.

### ***Curriculum References***

*KS1: 1b, 2a, 2b, 2c, 4a, 4b, 4c, 5a, 5b, 5c, 5d.*

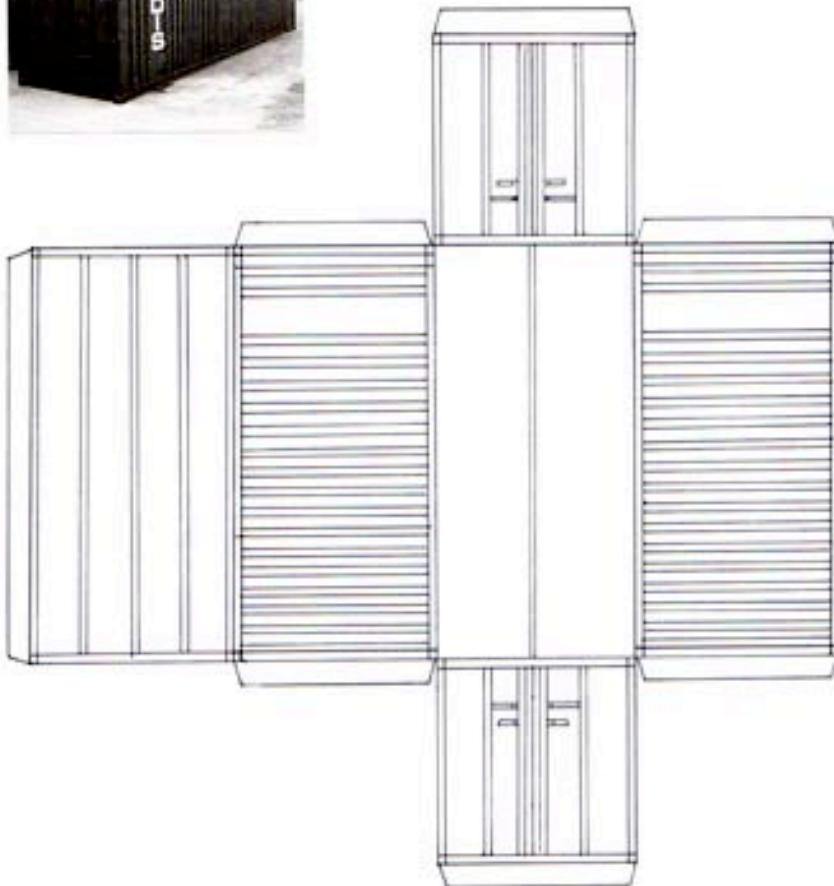
*KS2: 1b, 1c, 2a, 2b, 2c, 4a, 4b, 4c, 5a, 5b, 5c, 5d.*

*KS3: 1b, 1c, 2a, 2b, 2c, 4a, 4b, 4c, 5a, 5b, 5c, 5d.*

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### 3) Sea Containers

*Suggested Key Stage: 2*



The aim of this activity is twofold, to identify objects that are associated with the Thames Estuary and to explore methods for packaging the objects and transporting them.

Start with a brainstorming discussion to identify objects that are typical of your coast. Encourage the pupils to consider what object they would send to another coastal town, in another part of the world, to represent Whitstable. These could be organic objects such as flotsam & jetsam, flora & fauna or man made objects from coastal industry, craft, leisure etc. Each student should make a simple drawing of their chosen object on a blank postcard.

Looking at a world map or atlas, identify a contrasting coastal town from a different continent or climate. Ask students to carry out research about the corresponding

town and to think of an object that they might receive back. They should make a second drawing of the item on a blank postcard.

Ask students to choose one of the objects from their pair to construct out of basic modelling materials such as Plasticine. This should then be packaged as if it were to be sent via sea transport to the corresponding town. You might do this by creating a net for a mini sea container. Alternatively, suggest that they explore the language of the postal system e.g. adding labels such as 'Handle With Care' or 'This Way Up'.

***Curriculum References***

*KS2: 1a, 1b, 2b, 2c, 4b, 4c, 5a, 5b, 5c, 5d.*

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## **4) Cargo Drawings**

*Suggested Key Stage: 1, 2*

This activity encourages students to think about the process of packaging and sending objects from one place to another e.g. like sea cargo.

Ask each student to choose an ordinary object from the classroom to wrap up in brown paper, such as a roll of tape, scissors or a pencil. Before doing so, they should memorise its shape, form and details by careful observation or by describing it to a partner.

Using a thin marker pen they should then attempt to redraw the object onto the wrapped object, including as many details as they can recall. Once complete, these should be swapped with a partner and carefully unwrapped. The resulting 2D drawings will capture each object in an interesting and slightly fragmented way. As a development to this activity you could send these 2D-3D drawings to each other through the post.

### ***Curriculum References***

*KS1: 1a, 1b, 2b, 2c, 3a, 4a, 4c, 5a, 5b, 5d.*

*KS2: 1a, 1b, 2b, 2c, 3a, 4a, 4c, 5a, 5b, 5d.*

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## Estelle Jourd: *Sorted* - Durational Pebble Sorting

Estelle Jourd's work is as much about the experience of manipulating materials as producing the finished article; the process of creating each piece informing the work's eventual outcome.

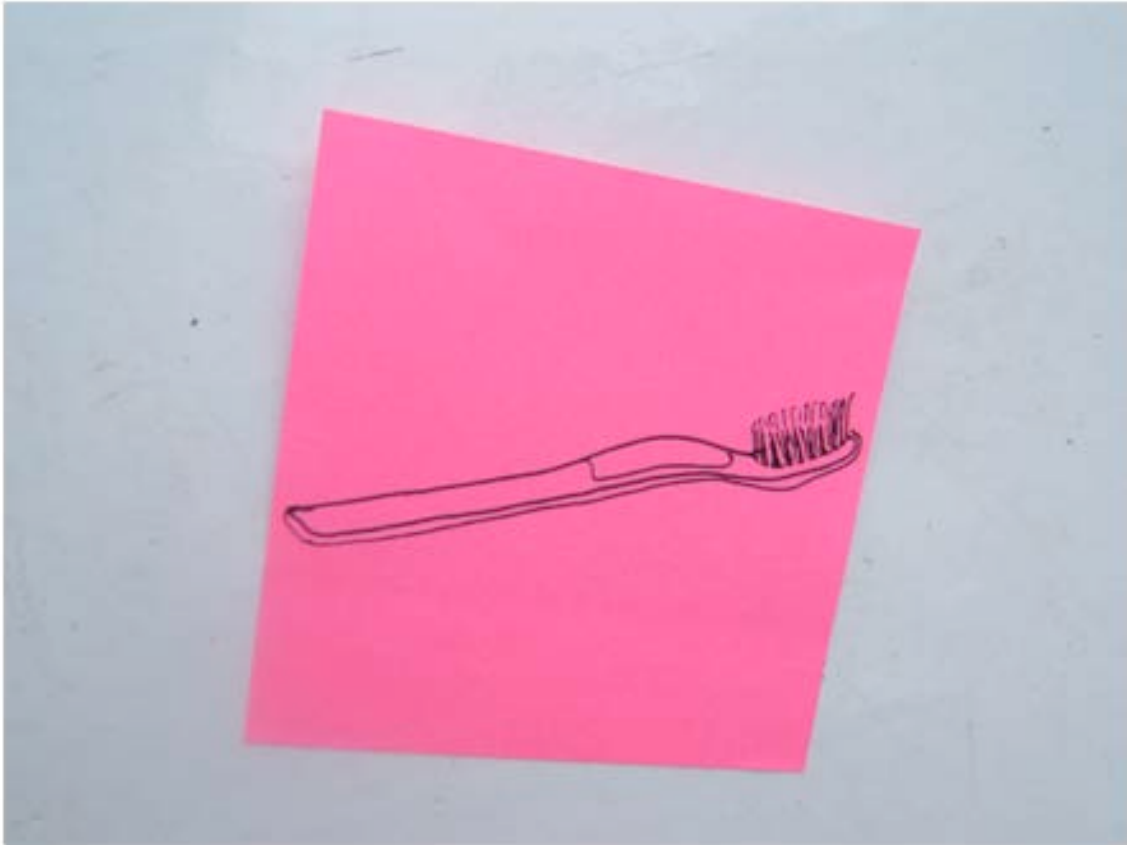
Jourd's contribution to the Whitstable Biennale was a participatory project happening every day over the 16 days of the exhibition. Working with the general public, Jourd sorted the pebbles on the beach into different colours. Needing only a wheelbarrow, sticks and string, the artists and audience's involvement was simple and direct, requiring only manual effort.

### **Activities**

Where artist Estelle Jourd sorts and grades pebbles by colour or Andy Goldsworthy has arranged leaves by tone, in the following activities students will explore a variety of ways to sort objects and information.

## 1) Event Sorting

*Suggested Key Stage: 1*



In a diary, events tend to be ordered by time. In this activity, however, students will be encouraged to invent other systems for ordering and grouping information.

Each student should be asked to make a diary of the previous day, listing inconsequential activities as well as more noteworthy events e.g. getting up, brushing teeth, listening to music, sitting an exam etc. To aid their recall, it might help to ask them to break the day down into sections. They will then draw an 'icon' for each activity/event on a post-it note.

Working directly on the wall and by physically moving and replacing the drawings, ask students to experiment with methods for grouping the images. For example, events taking place indoors or outdoors, stationary or on the move, with others or alone. They could even use pins and string to draw links between items or groups like artist Stephan Willats who creates diagrams to describe relationships between things.

### ***Curriculum References***

*KS1: 1a, 1b, 2a, 2b, 3a, 4c, 5a, 5b, 5c, 5d.*



### **3) Video Chain**

#### ***Suggested Key Stage: 3***

Encourage the students to look at examples of artwork that captures or describes an event or movement. For example, you might show them Richard Long's *A line made by walking*, in which the artist created a 'drawn' mark by simply walking and re-walking a straight line across the grass.

By passing the video camera along a line of students, each of whom moves to the back of the queue after taking a turn, encourage your class to record different aspects of their school environment.

Participants will create video footage of various areas of the school by passing the camera along a chain of pupils e.g. from one room to another, around the perimeter of the building etc.

#### ***Curriculum References***

*KS3: 1a, 4b, 4c, 5a, 5b, 5c, 5d.*

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## **4) Drawn Time**

***Suggested Key Stage: 2, 3***

*Drawn Time* explores possibilities for capturing and depicting events within a particular time frame. Encourage the students to think about how they might visualise their day. How is the day broken down into different elements and are particular times allocated to specific tasks? How could you draw your day?

In order to encourage the students to think differently about the activity of drawing, suggest that they work somewhere other than the classroom. For example, you could ask them to position themselves around the school corridors.

For this activity, each pupil should be given a long roll of paper such as a receipt or fax roll. Stationed around the school corridors, they will make a drawing to represent the school day using one, continuous line.

### ***Curriculum References***

*KS2: 1a, 1b, 2b, 4b, 4c, 5b, 5c, 5d.*

*KS3: 1a, 1b, 2b, 4b, 4c, 5b, 5c, 5d.*

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## **5) Beach Text**

*Suggested Key Stage: 2, 3*

This activity takes the workshop beyond the classroom, suggesting the beach as a possible place for further exploration.

While walking to the beach, ask the pupils to jot down a list of words in response to the journey on post-it notes. Once at the beach they should stick their words to the stones, rearranging them to create interesting sounding 'lists'. This done, suggest that they use Letraset to transfer their 'journey' words, each one onto its own pebble. These can then be placed in 'sentences' across the beach. Thinking about the fact that the sea will eventually reclaim these words, encourage the group to discuss the nature of ephemeral work. You might introduce examples of other artists whose work only has a temporary existence such as Anya Gallacio.

### ***Curriculum References***

*KS2: 1a, 1c, 2c, 4b, 4c, 5a, 5d.*

*KS3: 1a, 1c, 2c, 4b, 4c, 5a, 5d.*

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# Appendix

## National Curriculum Art & Design Standards Descriptions

### Key Stage 1

#### Knowledge, skills and understanding

Teaching should ensure that 'investigating and making' includes 'exploring and developing ideas' and 'evaluating and developing work'. 'Knowledge and understanding' should inform this process.

#### Exploring and developing ideas

1) Pupils should be taught to:

- a. record from first-hand observation, experience and imagination, and explore ideas
- b. ask and answer questions about the starting points for their work, and develop their ideas

#### Investigating and making art, craft and design

2) Pupils should be taught to:

- a. investigate the possibilities of a range of materials and processes
- b. try out tools and techniques and apply these to materials and processes, including drawing
- c. represent observations, ideas and feelings, and design and make images and artefacts

#### Evaluating and developing work

3) Pupils should be taught to:

- a. review what they and others have done and say what they think and feel about it
- b. identify what they might change in their current work or develop in their future work

#### Knowledge and understanding

4) Pupils should be taught about:

- a. visual and tactile elements, including colour, pattern and texture, line and tone, shape, form and space
- b. materials and processes used in making art, craft and design
- c. differences and similarities in the work of artists, craftspeople and designers in different times and cultures [for example, sculptors, photographers, architects, textile designers]

## **Breadth of study**

### **5) During the key stage, pupils should be taught the Knowledge, skills and understanding through:**

- a. exploring a range of starting points for practical work [for example, themselves, their experiences, stories, natural and made objects and the local environment]
- b. working on their own, and collaborating with others, on projects in two and three dimensions and on different scales
- c. using a range of materials and processes [for example, painting, collage, print making, digital media, textiles, sculpture]
- d. investigating different kinds of art, craft and design [for example, in the locality, in original and reproduction form, during visits to museums, galleries and sites, on the internet]

## Key Stage 2

### **Knowledge, skills and understanding**

Teaching should ensure that 'investigating and making' includes 'exploring and developing ideas' and 'evaluating and developing work'. 'Knowledge and understanding' should inform this process.

### **Exploring and developing ideas**

1) Pupils should be taught to:

- a. record from experience and imagination, to select and record from first-hand observation and to explore ideas for different purposes
- b. question and make thoughtful observations about starting points and select ideas to use in their work
- c. collect visual and other information [for example, images, materials] to help them develop their ideas, including using a sketchbook

### **Investigating and making art, craft and design**

2) Pupils should be taught to:

- a. investigate and combine visual and tactile qualities of materials and processes and to match these qualities to the purpose of the work
- b. apply their experience of materials and processes, including drawing, developing their control of tools and techniques
- c. use a variety of methods and approaches to communicate observations, ideas and feelings, and to design and make images and artefacts

### **Evaluating and developing work**

3) Pupils should be taught to:

- a. compare ideas, methods and approaches in their own and others' work and say what they think and feel about them
- b. adapt their work according to their views and describe how they might develop it further

### **Knowledge and understanding**

4) Pupils should be taught about:

- a. visual and tactile elements, including colour, pattern and texture, line and tone, shape, form and space, and how these elements can be combined and organised for different purposes
- b. materials and processes used in art, craft and design and how these can be matched to ideas and intentions

- c. the roles and purposes of artists, craftspeople and designers working in different times and cultures [for example, Western Europe and the wider world]

### **Breadth of study**

#### **5) During the key stage, pupils should be taught the Knowledge, skills and understanding through:**

- a. exploring a range of starting points for practical work [for example, themselves, their experiences, images, stories, drama, music, natural and made objects and environments]
- b. working on their own, and collaborating with others, on projects in two and three dimensions and on different scales
- c. using a range of materials and processes, including ICT [for example, painting, collage, print making, digital media, textiles, sculpture]
- d. investigating art, craft and design in the locality and in a variety of genres, styles and traditions [for example, in original and reproduction form, during visits to museums, galleries and sites, on the internet]

## Key Stage 3

### **Knowledge, skills and understanding**

Teaching should ensure that 'investigating and making' includes 'exploring and developing ideas' and 'evaluating and developing work'. 'Knowledge and understanding' should inform this process.

### **Exploring and developing ideas**

1) Pupils should be taught to:

- a. record and analyse first-hand observations, to select from experience and imagination and to explore ideas for different purposes and audiences
- b. discuss and question critically, and select from a range of visual and other information [for example, exhibitions, interviews with practitioners, CDROMs] to help them develop ideas for independent work
- c. organise and present this information in different ways, including using a sketchbook

### **Investigating and making art, craft and design**

2) Pupils should be taught to:

- a. investigate, combine and manipulate materials and images, taking account of purpose and audience
- b. apply and extend their experience of a range of materials and processes, including drawing, refining their control of tools and techniques
- c. experiment with and select methods and approaches, synthesise observations, ideas and feelings, and design and make images and artefacts

### **Evaluating and developing work**

3) Pupils should be taught to:

- a. analyse and evaluate their own and others' work, express opinions and make reasoned judgements
- b. adapt and refine their work and plan and develop this further, in the light of their own and others' evaluations

### **Knowledge and understanding**

4) Pupils should be taught about:

- a. the visual and tactile qualities of materials and processes and how these can be manipulated and matched to ideas, purposes and audiences
- b. codes and conventions and how these are used to represent ideas, beliefs, and values in works of art, craft and design
- c. continuity and change in the purposes and audiences of artists, craftspeople and designers from Western Europe and the wider world [for example, differences in the roles and functions of art in contemporary life, medieval, Renaissance and post-Renaissance periods in Western Europe, and in different cultures such as Aboriginal, African, Islamic and Native American]

### **Breadth of study**

### **5) During the key stage, pupils should be taught the Knowledge, skills and understanding through:**

- a. exploring a range of starting points for practical work including themselves, their experiences and natural and made objects and environments
- b. working on their own, and collaborating with others, on projects in two and three dimensions and on different scales
- c. using a range of materials and processes, including ICT [for example, painting, collage, print making, digital media, textiles, sculpture]
- d. investigating art, craft and design in the locality, in a variety of genres, styles and traditions, and from a range of historical, social and cultural contexts [for example, in original and reproduction form, during visits to museums, galleries and sites, on the internet]

