Art Curriculum: Activity Ideas

By Chatty Zebra Curriculum
Below I will include a brief introduction to the artwork/artist from questions/information **disclaimer** the information is copied from the internet (mostly Wikipedia) and not my own words, to provide a little background on the artist/artwork. What I plan to do with the kids is introduce the art work, discuss the kids reactions and thoughts around it, watch some youtube videos or read some books related to give context and then follow with an art activity related to the artwork.

What we tend to find happens is I have a loose idea or plan for the art activity but then the children tend to go in their own directions with how they do it. There is no right or wrong way with art so I like to see our art lessons as time to exposure the children to different types of art and materials that can be used and then allow them time and space to be creative. We also find playing background music whilst doing the art activity provides a nice atmosphere and is relaxing.

At the end I will include the list of artists that I have discovered and hoping to use in our lessons in future curriculums and years.
1. Moai Heads at Easter Island:

What are the Moai Heads?

The Easter Island heads are known as Moai by the Rapa Nui people who carved the figures in the tropical South Pacific directly west of Chile. The Moai monoliths, carved from stone found on the island, are between 1,100 and 1,500 CE.

Do the heads have bodies?

Easter Island's monumental stone heads are well-known, but there's more to the story: all along, the sculptures have secretly had torsos, buried beneath the earth. Archaeologists have documented 887 of the massive statues, known as moai, but there may up as many as 1,000 of them on the island.

Why did they build them?

Moai statues were built to honor chieftain or other important people who had passed away. They were placed on rectangular stone platforms called ahu, which are tombs for the people that the statues represented.

Which way do the statues face?

The moai statues face away from the ocean and towards the villages as if to watch over the people. The exception is the seven Ahu Akivi which face out to sea to help travelers find the island.

Art Activity:

1. Create your own Moai Heads out of air drying clay.
2. Paint Rocks to look like the Moai Heads and place them in your garden or outside space.
Quentin Blake: English

Quentin Blake was born in the suburbs of London in 1932 and has drawn ever since he can remember.

He went to Chislehurst and Sidcup Grammar School, followed by National Service. Then he studied English at Downing College, Cambridge, going on to do a postgraduate teaching diploma at the University of London, followed by life-classes at Chelsea Art School.

He has always made his living as an illustrator, as well as teaching for over twenty years at the Royal College of Art, where he was head of the Illustration department from 1978 to 1986. His first drawings were published in Punch while he was 16 and still at school. He continued to draw for Punch, The Spectator and other magazines over many years, while at the same time entering the world of children's books with A Drink of Water by John Yeoman in 1960.

He is known for his collaboration with writers such as Russell Hoban, Joan Aiken, Michael Rosen, John Yeoman and, most famously, Roald Dahl. He has also illustrated classic books, including A Christmas Carol and Candide and created much-loved characters of his own, including Mister Magnolia and Mrs Armitage.

Art Activity:

1. Watch a ‘How to Draw’ with Quentin Blake video on youtube and follow along with him.
2. Draw your favourite characters from a Roald Dahl Book
3. Create a character and make your own illustration for it
The Great Wave off Kanagawa also known as The Great Wave or simply The Wave, is a woodblock print by the Japanese ukiyo-e artist Hokusai. It was published sometime between 1829 and 1833\(^1\) in the late Edo period as the first print in Hokusai's series Thirty-six Views of Mount Fuji. It is Hokusai's most famous work and is often considered the most recognizable work of Japanese art in the world.

The image depicts an enormous wave threatening three boats off the coast of the town of Kanagawa (the present-day city of Yokohama, Kanagawa Prefecture) while Mount Fuji rises in the background. Sometimes assumed to be a tsunami, the wave is more likely to be a large rogue wave.\(^2\) As with the other prints in the series, it depicts the area and activities around Mount Fuji under varying conditions.

**Art Activity:**

1. Try painting a reproduction of The Great Wave
2. Make your own painting of a rogue wave or another natural disaster and the impact it may have
3. Youtube hand block printing tutorials
4. Try out block printing on paper or fabric
4. Abdowaye Konate: Mali

Born in 1953 in Diré, Mali, Abdoulaye Konaté is one of the major artists of the contemporary African art scene, recognisable for his woven cotton artworks.

«Different dyeing as medium for knowing the other and for acting on him. The colours have the role of enhance the energy or power of either textile and individual». M. Pastoreau

A symphony of colours, a wide deep research through symbol and essence, this is the path Abdoulaye Konaté is crossing in his latest works. It’s impossible to look at his artworks remaining emotionless. Konaté’s joyful compositions bring us in a universe filled with symbols, in an atmosphere charged of significances. Even if the political issue is cast aside, his language is unchanged, always strong, substantial, stripped of every unfoundamental decoration, forged to speak of Human and Nature through a simple medium, such as the colour. The language of colours is made of extrinsic impressions but also internal affections.

Art Activity:

1. Cut coloured paper, card or tissue paper into rectangles and layer upon each other, similar to how Abdowaye Konate does with him fabrics, in a pattern or image that you want to show.
2. If you know how to sew, or with adult supervision, you could try sewing or weaving different coloured cotton fabric rectangles to create a piece of work similar to Adbowaye or in your own style.
5. **Maori Moko Tattoos: New Zealand**

*Tā moko* is the permanent marking or "tattoo" as traditionally practised by Māori, the indigenous people of New Zealand. *Tohunga-tā-moko* (tattooists) were considered *tapu*, or inviolable and sacred.

Tattoo arts are common in the Eastern Polynesian homeland of the Māori people, and the traditional implements and methods employed were similar to those used in other parts of Polynesia.\[^2\] In pre-European Māori culture, many if not most high-ranking persons received *moko*. Moko were associated with mana and high social status; however, some very high-status individuals were considered too tapu to acquire moko, and it was also not considered suitable for some tohunga to do so.\[^3\] Receiving *moko* constituted an important milestone between childhood and adulthood, and was accompanied by many rites and rituals. Apart from signalling status and rank, another reason for the practice in traditional times was to make a person more attractive to the opposite sex. Men generally received *moko* on their faces, buttocks and thighs. Women usually wore moko on their lips (*kauwae*) and chins. Other parts of the body known to have moko include women's foreheads, buttocks, thighs, necks and backs and men's backs, stomachs, and calves.

Historically, *moko* was distinct from tattooing, in that the skin was carved by *uhi*\[^4\] (chisels), not punctured. This left the skin with grooves rather than a smooth surface.

Since 1990 there has been a resurgence in the practice of *tā moko* for both men and women, as a sign of cultural identity and a reflection of the general revival of the language and culture. Most *tā moko* applied today is done using a tattoo machine, but there has also been a revival of the use of *uhi* (chisels).

**Art Activity:**

1. Using face paints draw your own Maori tattoos on your face or arms and legs (try googling different patterns and symbols used)
2. Print off or draw a face template and draw or paint Maori tattoos onto it
6. Chris Ofili: British – Caribbean

Christopher Ofili, CBE (born 10 October 1968) is a British Turner Prize-winning painter who is best known for his paintings incorporating elephant dung. He was one of the Young British Artists. Since 2005, Ofili has been living and working in Trinidad and Tobago, where he currently resides in Port of Spain. He also lives and works in London and Brooklyn.\[1\]

His work has been classified as "punk art." Ofili's work is often built up in layers of paint, resin, glitter, dung (mainly elephant) and other materials to create a collage. Though Ofili’s detractors often state that he "splatters" elephant dung on his pictures, this is inaccurate: he sometimes applies it directly to the canvas in the form of dried spherical lumps, and sometimes, in the same form, uses it as varnished foot-like supports on which the paintings stand.

“[I make] paintings only about the things that I’m interested in,”

In 1992, Ofili said, he went to Zimbabwe, which marked a transition in his work from portraits to landscape, as well as an increase in abstraction. It was on this trip when Ofili first began experimenting with elephant dung. On the trip, Ofili and his safari guides would follow the trails of droppings in order to find elephants in the wild. Because of a draught, Ofili did not see any elephants — but he said he saw a lot of dung. He packed some as a souvenir, brought it back to his studio in London and started using the feces in his works.

“Painting with S**t on it,” an ornate canvas covered in glittery materials that is seemingly defaced by elephant dung smear, is the first piece in which Ofili used elephant dung. Ofili explained that he wanted to explore the challenge of making dung coexist with the beauty of an art object. He has since painted dozens more works using dung.

Act Activity:

1. Create a painting inspired by Chris Ofili’s work; you could try adding clay or mud in replacement of elephant dung.
7. Olga De Amaral: Colombian

Olga de Amaral (born 1932[1]) is a Colombian visual artist known for her large-scale abstract works made with fibers and covered in gold and/or silver leaf. She is considered an important practitioner in the development of postwar Latin American Abstraction. She currently lives and works in Bogotá, Colombia.[3]

"I am not familiar with current tendencies in textile design. It seems to me that those who weave artistically base themselves only partially on fiber craft, which in my opinion, makes no sense. I consider that one must base oneself on precision, on mathematics, on color theory. What is woven, does not occur by chance, but totally the opposite - it is very calculated. I can't do that because I am not trained and because I am in the midst of an abstraction. Finally, my work is nothing more than my way of telling how I feel about life, about the soul of things." – Olga de Amaral

From the beginning, Olga de Amaral's art has been driven by the creation of works that redefine our notions of unity, concept, representation, and personal expression. de Amaral explores and revisits ideas, techniques, and processes, looking for subtle and intricate variations within her own artistic process. She is an important figure among a globally dispersed group of artists who are deconstructing and rethinking the structure, surface, and support of painting by adding sculptural dimensions and atypical materials.[8] Thread, color and light determine the visual and metaphorical aspect of de Amaral's works. "I began to work with fiber by coincidence - a sought coincidence - and have continued with it because it has never disappointed me. As I get to know it better, the better it knows me.

de Amaral's art is most often interpreted through the themes of architecture, mathematics, and socio-cultural dichotomies in Colombia, but mostly landscape: "Fascinated by the shapes of rocks, streams, hills, mountains, and clouds, she finds inspiration in the broken textures and movements of the landscapes surrounding her home in Bogotá. From the geometric designs of medieval cosmological diagrams to the grids of Mondrian, harmonious symmetry of form has alluded to and partaken of perfection and the absolute.

Art Activity:

Try creating a piece of art work using textiles. You could try weaving or chicken wire. You could use fabrics or strings or other textiles and once you are happy with the structure then could paint, spray paint it gold (or another colour) or even try gold leaf.
8. Kenojuak Ashevat: Canadian Inuit

1927-2013

Kenojuak Ashevak was one of Canada’s most acclaimed graphic artists. Her long list of achievements and honours is surpassed only by her stamina and good humour.

She is regarded as a pioneer of modern Inuit art. Kenojuak Ashevak was born in an igloo in an Inuit camp, Ikirasaq, at the southern coast of Baffin Island (Canada). Kenojuak Ashevak became one of the first Inuit women in Cape Dorset to begin drawing. She worked in graphite, coloured pencils and felt-tip pens, and occasionally used poster paints, watercolours or acrylics. She created many carvings from soapstone and thousands of drawings, etchings, stonecut prints and prints — all sought after by museums and collectors.\[11\] She designed several drawings for Canadian stamps and coins, and in 2004 she created the first Inuit-designed stained-glass window for the John Bell Chapel in Oakville, Ontario. In 2017, the $10 bill released in celebration of Canada’s 150th birthday features Kenojuak’s stone-cut and stencil printed work called "Owl’s Bouquet" in silver holographic foil.

Kenojuak described her work thusly in 1980: I just take these things out of my thoughts and out of my imagination, and I don’t really give any weight to the idea of its being an image of something.... I am just concentrating on placing it down on paper in a way that is pleasing to my own eye, whether it has anything to do with subjective reality or not. And that is how I have always tried to make my images, and that is still how I do it, and I haven’t really thought about it any other way than that. That is just my style, and is the way I started and the way I am today.

Art Activity:

1. Create your own painting in the style of Kenojuak Ashevat
2. Take something from your thoughts or imagination and get it down on paper in a way that looks pleasing to your eye
9. Andy Warhol: American

Andy Warhol born Andrew Warhola; August 6, 1928 – February 22, 1987) was an American artist, film director, and producer who was a leading figure in the visual art movement known as pop art. His works explore the relationship between artistic expression, advertising, and celebrity culture that flourished by the 1960s, and span a variety of media, including painting, silkscreening, photography, film, and sculpture. Some of his best known works include the silkscreen paintings *Campbell's Soup Cans* (1962) and *Marilyn Diptych* (1962), the experimental film *Chelsea Girls* (1966), and the multimedia events known as the *Exploding Plastic Inevitable* (1966–67).

Art Activity:

1. Take a selfie or a portrait photograph and print off several copies of it and stick them in a grid. Have fun colouring in makeup, features or the hair and colours with felt tip pens. Make it as bright and colourful as possible.
2. Draw out or paint a subject (person or object) in a grid exactly the same in each square then paint or colour it in differently to make each image unique.
3. Alternatively take a selfie and copy it into a grid format on a drawing or painting app and try editing it digitally.
10. Bhupen Khakhar: Indian

Bhupen Khakhar is an Indian artist who is best known for his paintings, but also experimented with installations, glass-painting, ceramics and writing. He worked as a chartered accountant for many years before becoming an artist. Although self-taught, Khakhar’s artworks are sophisticated, painted with vibrant oil, gouache or watercolour and containing imaginative and deeply personal references. Khakhar has often been linked to the Pop Art movement and parallels have been drawn with the work of David Hockney.

The artist’s work celebrated the day to day struggles of India’s common man... and revealed a talent for seeing the intriguing within the mundane.  
*Timothy Hyman, Bhupen Khakhar, A Retrospective, 2003*

**Art Activity:**

1. Create an image in the style of Bhupen Khakhar
2. Create an image involving what is seen as mundane in your life but try and make it intriguing or add a twist
Beatrix Potter remains one of the world's best-selling and best-loved children's authors. She wrote and illustrated 28 books, including her 23 Tales which have sold more than 100 million copies. In her later years, she was a farmer and sheep breeder in the Lake District.

Helen Beatrix Potter was born on 28 July 1866 and grew up at 2 Bolton Gardens in Kensington, then a semi-rural part of London. Edmund, Beatrix's grandfather, owned a calico printing works and was co-founder of the Manchester School of Design. The family had artistic leanings. Helen, her mother, was a fine embroiderer and watercolourist, and her father Rupert, though qualified as a barrister, focused much of his time on his passion for the new art form of photography (he was elected to the Photographic Society of London in 1869).

As a Victorian middle-class girl, Beatrix had a typically restricted and often lonely childhood. She rarely spent time with her mother and father and, educated at home by a governess, had few opportunities to meet other children. In art, she was self-taught at first. She would later say that she was grateful for this; a less neglected education "would have rubbed off some of the originality". By the age of eight, Beatrix was filling home-made sketchbooks with drawings of animals and plants copied from nature or from books and drawing manuals. Beatrix's love of animals and art was shared by her brother Bertram (who himself later became a professional artist and etcher). The pair spent hours watching and studying the menagerie of pets in their schoolroom: frogs, a tortoise, salamanders, and occasional mammals caught in the garden (bats, mice, hedgehogs and rabbits), which were smuggled into the house in paper bags. Annual holidays in Perthshire and, later, the Lake District, gave Beatrix and Bertram the chance to roam freely in the countryside and they sketched and even dissected a wide variety of animals and birds.

In 1890 her first illustration commission from a greetings card company, Hildesheimer and Faulkner, led to various other commissions. Her children's books evolved more unexpectedly, from illustrated letters she wrote to the children of her former governess, Annie Moore. The first, to Noel in September 1893, featured a rabbit. Others included one to Eric about a frog and another to Norah about a squirrel. In about 1900, Beatrix borrowed her letter to Noel to make a rough version of *The Tale of Peter Rabbit*. In 1901, after six publishers rejected the idea, Beatrix set about printing her own edition. Frederick Warne later agreed to publish an edition, which was an immediate success.

**Art Activity:**

1. Recreate your favourite Beatrix Potter illustration
2. Create a short story about an animal and illustrate it
3. Go outside and study something natural (i.e. a flower, animal, tree etc) and make a sketch of it. Maybe reproduce it in different media i.e. pencil, oil pastels, paints, charcoal
12. Gustav Klimt: Austrian

Gustav Klimt (July 14, 1862 – February 6, 1918) was an Austrian symbolist painter and one of the most prominent members of the Vienna Secession movement. Klimt is noted for his paintings, murals, sketches, and other objet d’art. Klimt's primary subject was the female body. In addition to his figurative works, which include allegories and portraits, he painted landscapes. Among the artists of the Vienna Secession, Klimt was the most influenced by Japanese art and its methods.

Klimt's 'Golden Phase' was marked by positive critical reaction and financial success. Many of his paintings from this period included gold leaf. Klimt had previously used gold in his *Pallas Athene* (1898) and *Judith I* (1901), although the works most popularly associated with this period are the *Portrait of Adele Bloch-Bauer I* (1907) and *The Kiss* (1907–08).

Klimt travelled little, but trips to Venice and Ravenna, both famous for their beautiful mosaics, most likely inspired his gold technique and his Byzantine imagery.

National Public Radio reported on January 17, 2006 that "The Austrian National Gallery is being compelled by a national arbitration board to return five paintings by Gustav Klimt to a Los Angeles based woman, the heir of a Jewish family that had its art stolen by the Nazis. The paintings are estimated to be worth at least $150 million."[59] This incident, involving Maria Altmann, was subsequently made into the Hollywood movie *Woman in Gold*, starring Helen Mirren.

Art Activity:

1. Recreate one of Klimt’s artworks and use gold paint to make it look extra fancy
2. Choose a photograph of a friend or female family member and paint them in a Klimt style using patterns and gold paint

Anna-Lou "Annie" Leibovitz (ˈliːbəvɪts/; born October 2, 1949) is an American portrait photographer. She is best known for her engaging portraits, particularly of celebrities, which often feature subjects in intimate settings and poses. Leibovitz's polaroid of John Lennon and Yoko Ono, taken five hours before Lennon's murder, is considered *Rolling Stone* magazine's most famous cover photograph. The Library of Congress declared her a Living Legend, and she is the first woman to have a feature exhibition at Washington's National Portrait Gallery.

The Year of a Million Dreams, a promotional campaign for Disney photographed by Annie Leibovitz in which celebrities step into fantasy world as Disney characters. Shot in 2007.

Art Activity:

First please search the full range of the fairy tale collection. The photographs are absolutely stunning (as are all Annie Leibovitz’s work, she is my favourite photographer of all time).

1. Look into how photographers use lighting and digital editing to create images like Annie Leibovitz’s work
2. Plan your own fairy tale photograph scene; what characters will you have? Where will it be set? What props will you use? What costumes?
3. Either draw out what you would like your photograph to look like or if you are brave try recreating your vision and photograph it you could even try playing around with your images on photoshop to create different effects.
14. Buddha’s of Bamiyan: Afghanistan

The Buddhas of Bamiyan were two 6th-century monumental statues of Gautama Buddha carved into the side of a cliff in the Bamiyan valley in the Hazarajat region of central Afghanistan, the statues represented the classic blended style of Gandhara art. They were respectively 35 and 53 m (115 and 174 ft) tall. The statues consisted of the male Salsal ("light shines through the universe") and the (smaller) female Shamama ("Queen Mother"), as they were called by the locals.[4]

The main bodies were hewn directly from the sandstone cliffs, but details were modeled in mud mixed with straw, coated with stucco. This coating, practically all of which wore away long ago, was painted to enhance the expressions of the faces, hands, and folds of the robes; the larger one was painted carmine red and the smaller one was painted multiple colors. The lower parts of the statues' arms were constructed from the same mud-straw mix supported on wooden armatures. It is believed that the upper parts of their faces were made from great wooden masks or casts. The rows of holes that can be seen in photographs held wooden pegs that stabilized the outer stucco.

The statues were blown up and destroyed in March 2001 by the Taliban, on orders from leader Mullah Mohammed Omar, after the Taliban government declared that they were idols. An envoy visiting the United States in the following weeks said that they were destroyed in protest of international aid exclusively reserved for statue maintenance while Afghanistan was experiencing famine, while the Afghan Taliban Foreign Minister claimed that the destruction was merely about carrying out Islamic religious iconoclasm. International and local opinion strongly condemned the destruction of the Buddhas.

Bamyan lies on the Silk Road, which runs through the Hindu Kush mountain region, in the Bamiyan Valley. The Silk Road has been historically a caravan route linking the markets of China with those of the Western world. It was the site of several Buddhist monasteries, and a thriving center for religion, philosophy, and art. Monks at the monasteries lived as hermits in small caves carved into the side of the Bamiyan cliffs. Most of these monks embellished their caves with religious statuary and elaborate, brightly colored frescoes. It was a Buddhist religious site from the 2nd century up to the time of the Islamic invasion in the later half of the 7th century. Until it was completely conquered by the Muslim Saffarids in the 9th century, Bamiyan shared the culture of Gandhara.

Though the figures of the two large Buddhas have been destroyed, their outlines and some features are still recognizable within the recesses. It is also still possible for visitors to explore the monks' caves and passages that connect them. As part of the international effort to rebuild Afghanistan after the Taliban war, the Japanese government and several other organizations—among them the Afghanistan Institute in Bubendorf, Switzerland, along with the ETH in Zurich—have committed to rebuilding, perhaps by anastylosis, the two larger Buddhas. The local residents of Bamiyan have also expressed their favor in restoring the structures.
After fourteen years, on 7 June 2015, a Chinese adventurist couple Xinyu Zhang and Hong Liang filled the empty cavities where the Buddhas once stood with 3D laser light projection technology. The projector used for the installation, worth approximately $120,000, was donated by Xinyu and Hong, who were saddened by the destruction of the statues. With the desire of paying tribute, they requested permission from UNESCO and the Afghan government to do the project. About 150 local people came out to see the unveiling of the holographic statues on Sunday, 7 June 2015.

**Art Activity:**

1. Recreate the Buddhas in the cliffs out of air drying clay
2. Write an argument for or against restoring the Buddhas
15. Okhai Ojeikere: Nigerian

Johnson Donatus Aihumekeokhai Ojeikere (1930 – 2 February 2014), known as J.D. 'Okhai Ojeikere, was a Nigerian photographer known for his work with unique hairstyles found in Nigeria.

Ojeikere was born 10 June in 1930 in Ovbiomu-Emai, a rural village in south-western Nigeria. He worked and lived in Ketu, Nigeria. At the age of 20 he pursued photography, which was out of the ordinary for people in Nigeria, especially those in his village. Cameras were not in high demand and were of low priority as they were considered a luxury. However, in 1950 Ojeikere bought a modest Brownie D camera without flash, and had a friend teach him the fundamentals of photography.

Ojeikere started out as a darkroom assistant in 1954 at the Ministry of Information in Ibadan. After Nigeria gained its independence in 1960, Ojeikere pursued his first job as a photographer. In 1961 he became a studio photographer, under Steve Rhodes, for Television House Ibadan. From 1963 to 1975 Ojeikere worked in publicity at West Africa Publicity in Lagos. In 1967 he joined the Nigerian Arts Council. In 1968 he began one of his largest projects as he documented Nigerian hairstyles. This was a hallmark of Ojeikere's work and he printed approximately a thousand pictures of different African women's hair.\(^2\)

A large selection of Ojeikere's work was included in the arsenale section of the 55th Venice Biennale d'arte, "Il Palazzo Enciclopedia" curated by Massimiliano Gioni in 2013.\(^4\)

Ojeikere died on 2 February 2014, at the age of 83. He is the subject of a documentary film by Tam Fiofori entitled J. D. 'Okhai Ojeikere: Master Photographer

Art Activity:

1. Photograph hairstyles of those around you, maybe try and convince them to try different styles (you could practise styling it yourself)
2. Find something important to you or what you feel represents your culture and do a series of photographs showing it (think about lighting, background, what else is in the frame).
16. Alan Griffiths: Australian Aboriginal

Alan resides in Kununurra with his wife Peggy, and both are renowned artists. He has been painting since the early 1980’s and his talent is recognised Australia-wide and Internationally. He paints both for Waringarri Art Centre and as an independent artist.

He has been fortunate in that he is one of a few selected artists whose attributes were outstanding enough to gain recognition early in the Aboriginal Art movement with Peggy, he exhibited with and participated in printmaking programmes alongside some of the most successful ochre artists in the East Kimberley region Jack Britten, Queenie McKenzie, Rover Thomas (all deceased). His fastidious approach to his work has gained him an enviable reputation, commanding high prices for his paintings.

Art Activities:

1. Look more into aboriginal art
2. Create your own painting in the style of Alan Griffiths; look at the colours, shapes and use of dots that he uses.
3. Watch some videos on lino and block printing techniques and try them out
17. Sonia Boyce: British Afro-Caribbean

Sonia Dawn Boyce, (born 1962), is a British Afro-Caribbean artist, living and working in London. She is a Professor of Black Art and Design at University of the Arts London. Boyce’s research interests explore art as a social practice and the critical and contextual debates that arise from this area of study. With an emphasis on collaborative work, Boyce has been working closely with other artists since 1990, often involving improvisation and spontaneous performative actions on the part of her collaborators. Boyce's work involves a variety of media, such as drawing, print, photography, video, and sound. Her art explores the interstices between sound and memory, the dynamics of space, and incorporating the spectator. To date, Boyce has taught Fine Art studio practice for more than thirty years in several art colleges across the UK.

In February 2020 Boyce was selected by the British Council to represent Britain at the Venice Biennale 2021. She will be the first black woman to do so.

Art Activity:

1. Create a piece of artwork inspired by Sonia Boyce’s
2. Decide which medium you would like to do your artwork in (paint? Drawing? Print? Photography? Video? Sound?)
18. Cai Guo-Qiang: Chinese

Cai Guo-Qiang (Chinese: 蔡国强; born 8 December 1957) is a Chinese artist who currently lives and works in New York City and New Jersey.

Cai Guo-Qiang was born in 1957 in Quanzhou, Fujian Province, China. His father, Cai Ruiqin, was a calligrapher and traditional painter who worked in a bookstore. As a result, Cai Guo-Qiang was exposed early on to Western literature as well as traditional Chinese art forms. As an adolescent, Cai witnessed the social effects of the Cultural Revolution; he grew up in a setting where explosions were common, where “gunpowder [was] used in both good ways and bad, in destruction and reconstruction”

Cai began painting in the early 1970s; his work turned away from the calligraphic and ink wash disciplines practiced by his father and towards the Western practice of oil and watercolor painting. Cai studied Scenic Design at the Shanghai Theatre Academy between 1982 and 1985. During that same time, he began to experiment with adding gunpowder into his painting compositions “seeking to use the forces of nature to reduce my own control of the canvas.” After moving to Japan in 1986, Cai spent years honing his signature use of gunpowder. Cai’s first solo exhibition to gain significant global attention was *Primeval Fireball* (1991, P3 art and environment, Tokyo). For most audiences, it was an introduction to Cai’s medium and method; an encompassing presentation of his intermingling of installation art, gunpowder drawing and conceptual performance. The exhibition was Cai’s debut as a mature artist; the installation solidified his reputation as a “gunpowder artist”

Cai Guo-Qiang’s work crosses multiple mediums including drawing, installation, explosion event, and performance. Drawing upon Eastern philosophy and contemporary social issues as a conceptual basis, his artworks respond to culture and history and establish an exchange between viewers and the larger universe around them. His explosion art and installations are imbued with a force that transcends the two-dimensional plane to engage with society and nature. Cai’s practice draws on a variety of symbols, narratives, traditions and materials including fengshui, Chinese medicine, shanshui paintings, science, flora and fauna, portraiture, and fireworks. Cai is among the first artists to contribute to discussions of Chinese art as a viable intellectual narrative with its own historical context and theoretical framework.

Art Activity:

- Watch some of Cai Guo-Qiang’s videos of his art instillations and gunpowder explosive art and performance
- Think about how you could create your own art installation. What would your theme or idea be? What materials would you use? How would you display it?
19. Dora Alis Mera V: Colombian

Dora Alis Mera V. was born in Valle-Colombia Queremal, June 6, 1968. For 12 years, she became professional in figurative art and taught in parallel painting. She is a professor of arts education and runs her own school from 2003 to 2008.

She makes portraits of African children on oil on canvas, acrylic on canvas, graphite pencil, oil pastel chalk, illustrations, drawings, oil painting.

Art Activity:

- Try creating a portrait using a different medium then you have used before; experiment with different techniques.
Peter Prendergast (27 October 1946 – 14 January 2007) was a Welsh landscape painter. After the death of Sir Kyffin Williams in September 2006, he was recognised/known as the leading landscape painter in Wales.

Prendergast taught part-time in a school for one year after leaving the Slade, and then studied for a Master’s degree at Reading University with Terry Frost and Claude Rogers. There, he met fellow student and landscape painter Len Tabner who remained a close friend in later life.

He and his wife moved to Bethesda in 1969, a village near Bangor and close to the Penrhyn Quarry. He taught part-time at Liverpool School of Art until 1974, then at a local school, Ysgol Dyffryn Ogwen, and then at Coleg Menai, but he concentrated more on developing as an artist. He specialised in paintings of the Penrhyn slate quarry, which he described as "the biggest man-made hole in Europe, like Bruegel's Tower of Babel, but in reverse", and of Snowdonia.\[5\][4] His early works have an Expressionist style, almost Cubist. He painted similar views from skyscrapers in Manhattan on a visit to New York City in 1993.

**Art Activity:**

1. Go to your favourite outside space with a clear landscape and create it in your favourite medium (pencils, pens, oil pastels, paints etc)

2. Create a landscape in the same style as Peter Pendergast. Search what the ‘expressionist’ art style is and see what your think of the way they use colour.

3. If you can’t get outside then look up landscapes on google and choose one you find inspiring to use to interpret for your art work
21. Adinkra cloth printing: Ghana

What is an Adinkra cloth?

Adinkra (ah-DEEN-krah) cloth is a hand-printed fabric made in Ghana. Developed by the Ashanti people, Adinkra cloths were traditionally made for royalty to wear at religious ceremonies. Through the years, people have also decorated the cloths to tell a story or to express their thoughts or feelings.

What is Adinkra used for?

Adinkra are conceptual symbols, markings used to share language, representing a proverb or saying often linked to history, behavior and attitude or nature. These days, Adinkra symbols are commonly used in screen printing, embroidered onto fabrics, and used as an embellishment for pottery; a traditional use as well.

How many Adinkra symbols are there?

14 Adinkra symbols grouped into two of seven each.

How are Adinkra symbols used today?

Adinkra symbols are extensively used in fabrics, pottery, logos, and advertising. They can also be found on architectural buildings, as well as on traditional Akan gold weights, and sculptures as well as stools used for traditional rituals.

Art Activity:

1. Research the different types of adinkra symbols and what they represent
2. Watch how adinkra cloth is made
3. On a piece of paper design your own ‘fabric’ with the colours and symbols you would use
4. Try block printing on fabric; you could use raw potatoes to cut our your own stamps using adinkra symbols
22. Pacita Abad: Ivatan and Filipino:

A confession here; Pacita Abad’s work is the one I am most excited to share with the kids! I have fallen in love with her work! The colours and patterns she uses and images she makes I find so inspiring!

Pacita Abad (October 5, 1946 – December 7, 2004) was an Ivatan and Filipino visual artist. She was born in Basco, Batanes, a small island in the northernmost part of the Philippines, between Luzon and Taiwan. Her more than 30-year painting career began when she traveled to the United States to undertake graduate studies. She exhibited her work in over 200 museums, galleries and other venues, including 75 solo shows, around the world. Abad’s work is now in public, corporate and private art collections in over 70 countries.

Abad earned a BA in political science at the University of the Philippines Diliman in 1967. In 1970, she went to the United States intending to study law, but instead earned a degree (MA) in Asian History at Lone Mountain College (University of San Francisco) in 1972 where she supported herself as a seamstress and a typist. Abad studied painting at the Corcoran School of Art in Washington, D.C. and The Art Students League in New York City. She lived on 6 different continents and worked in more than 50 countries, including Guatemala, Mexico, India, Afghanistan, Yemen, Sudan, Mali, Papua New Guinea, Cambodia and Indonesia. At Corcoran School of Art Pacita studied under Berthold Schmutzhart and Blaine Larson in which the two professors had helped launch her artistic career. Pacita then further pursued her studies at The Art Students League in New York where she concentrated on still life and figurative drawing.

Her early paintings were primarily figurative socio-political works of people and primitive masks. Another series was large scale paintings of underwater scenes, tropical flowers and animal wildlife. Pacita's most extensive body of work, however, is her vibrant, colorful abstract work - many very large scale canvases, but also a number of small collages - on a range of materials from canvas and paper to bark cloth, metal, ceramics and glass. Abad created over 4,500 artworks. She painted a 55-meter long Alkaff Bridge in Singapore and covered it with 2,350 multicolored circles, just a few months before she died.

Abad developed a technique of trapunto painting (named after a quilting technique), which entailed stitching and stuffing her painted canvases to give them a three-dimensional, sculptural effect. She then began incorporating into the surface of her paintings materials such as traditional cloth, mirrors, beads, shells, plastic buttons and other objects.
"I always see the world through color, although my vision, perspective and paintings are constantly influenced by new ideas and changing environments. I feel like I am an ambassador of colors, always projecting a positive mood that helps make the world smile." [12] - Pacita Abad

**Art Activity:**

1. Make a replica of one of Pacita Abad’s art work
2. Create your own collage out of different materials; think about ways you can make it look more 3 dimensional
23. Holde Goldschmidt: Jewish German

Hilde Goldschmidt (7 September 1897 - 7 August 1980) was a German expressionist painter and printmaker. Facing persecution under the Nazi regime she sought refuge in Britain during the Second World War before establishing herself in Austria in the 1950s.

Goldschmidt was born in Leipzig into a middle-class Jewish family who had several artistic connections. From 1914 to 1917, Goldschmidt studied book design at the Leipzig Academy under Hugo Steiner Prag and produced woodcuts and lithographs in an expressionist style. She also took private painting lessons with O R Bossert and dance lessons at the Leipzig Opera ballet school as well as writing poetry. In 1918 the Dresden Academy of Fine Arts began admitting women students for the first time and Goldschmidt studied painting there from 1920 to 1923 during which time she was taught by Oskar Kokoschka. Her first solo exhibition was held at the Gallery Caspari in Munich in 1932 but was closed down by the authorities. Facing increased discrimination and persecution under the Nazi regime in Germany, Goldschmidt and her mother moved to Kitzbühel in the Austrian Tyrol in 1933 and both became Austrian citizens in 1936. Following the Anschluss, the Nazi annexation of Austria in 1938, they moved to London in 1939.

Arriving in London in 1939, Goldschmidt and her mother set up a small business, the Golly Studio, making and selling gloves and mittens to give themselves an income. A short holiday in the Lake District led them to move north and settle on the Langdale Estate near Ambleside. There they found themselves among an artistic community that included several other refugees, most notably the artist Kurt Schwitters, who became a close friend and influence on her work. In the Lake District, Goldschmidt continued to run Golly Studios, gave evening classes in leatherwork and continued to paint. She painted expressionist landscapes in bright pastel colours and also portraits such as Awake and Dreaming, showing a woman deep in melancholic introspection. A self-portrait from this time, in which Goldschmidt depicts herself as a sphinx, albeit one set in an English landscape, is now in the Tate collection. In 1949, Goldschmidt had a solo show in Manchester and later that year, after her mother had died, returned to Kitzbühel.

In Austria, Goldschmidt attempted to run a guest house for a number of years but after taking classes with her old teacher Oskar Kokoschka in 1954, she decided to concentrate full-time on her art. Her paintings became bolder and more structured often with thick black lines surrounding bold blocks of colour. Trips to Venice in the 1960s and to Israel in 1968 led to sets of silk screen prints, including Israel: Man and Country. Trips to Malta and Gozo also provided inspiration.

Art Activity:

- Choose whether you would like to do a landscape or portrait in the expressionist style that Holde Goldschmidt uses
24. Benode Behari Mukherjee: Indian

Benode Behari Mukherjee (7 February 1904 – 11 November 1980) was an Indian artist from West Bengal state. Mukherjee was one of the pioneers of Indian modern art and a key figure of Contextual Modernism. He was one of the earliest artists in modern India to take up to murals as a mode of artistic expression. All his murals depict a subtle understanding of environmental through pioneering architectural nuances.

Mukherjee was born with a severe eye problem. Despite being myopic in one eye and blind in the other, he continued to paint and do murals even after he lost his eyesight completely following an unsuccessful eye cataract operation in 1956. In 1919,

His style was a complex fusion of idioms absorbed from Western modern art and the spirituality of oriental traditions (both Indian and Far-Eastern). Some of his works show a marked influence of Far-Eastern traditions, namely calligraphy and traditional wash techniques of China and Japan. He took lessons in calligraphy from travelling artists from Japan. During 1937-38 he spent a few months in Japan with artists such as Arai Kampō. Similarly he also learnt from the Indian miniature paintings in the frescoes of Mughal and Rajput periods. Idioms of Western modern art also bore heavily upon his style, as he is often seen to blend Cubist techniques (such as multi-perspective and faceting of planes) to solve problems of space. Above all, his style was celebrated and acclaimed because of the harmonious blend he achieved out of all these different traditions. His grand murals inside the Visva-Bharati campus are testimony to that. In 1948 he went to become director of National Museum of Kathmandu, in Nepal. In the later years he went to Doon valley, where he started an art school but had to discontinue due the financial shortage.

In 1972 Mukherjee's former student at Santiniketan, filmmaker Satyajit Ray, made a documentary film on him titled "The Inner Eye". The film is an intimate investigation of Mukherjee's creative persona and how he copes with his blindness being a visual artist.

Art Activity:

1. Look up calligraphy; particularly Chinese and Japanese and try it for yourself
2. Use scissors and coloured construction paper to recreate one of his images or something in the same style
3. Plan a mural for a wall or building that means something to you or you think would look better with one; maybe look at other artists murals as well for further ideas
25. Anwar Jalal Shemza: Pakistani

Anwar Jalal Shemza (Urdu: انور جلال شمزا) (14 July 1928 – 18 January 1985) was an artist and writer active in Pakistan and later the United Kingdom. Despite being better known as an artist, Shemza published several Urdu novels and books of poetry in the 1950s and wrote plays performed on Radio Pakistan. Shemza was initially influenced by Modernism most notably Paul Klee although later works also showed a traditional Islamic influence. He was also an accomplished printmaker, having his work exhibited at the International Print Biennial in Tokyo.

In 1947, he opened the Shemza Commercial Art Studio in Lahore and adopted the name Anwar Jalal Shemza. He quickly became a leading figure in Pakistan's cultural life. Shemza was the editor of Ehsas, a magazine on art and architecture. He published seven novels in Urdu most notably Sotey jagtey published in 1957 as well as poetry such as Kissa kahani (Folk tales and stories) from 1954. Radio Pakistan broadcast his plays.

Shemza was a leading member of a modernist group called the Lahore Art Circle. His early works showed a distinct geometric structure. He studied at the Slade School of Fine Art in London and gained a diploma of fine art from University College. In 1960, he obtained a scholarship from the British Council to study printmaking with Anthony Gross for another year. While in Britain, he married English artist Mary Katrina.

In England, Shemza started to incorporate Islamic themes into his work. His Meem series of the 1960s was based on the first letter of the prophet Mohammed's name. His Roots series started in the 1970s and showed imaginary plants and roots derived from Arabic script below, while his silkscreen The Page from 1984 showed Arabic letters in illegible patterns.

Art Activity:

1. Research more about the Lahore Art Circle
2. Create a piece of art work using geometric structure and patterns
Faith Ringgold: American

Faith Ringgold, born 1930 in Harlem, New York, is a painter, mixed media sculptor, performance artist, writer, teacher and lecturer. She received her B.S. and M.A. degrees in visual art from the City College of New York in 1955 and 1959. Professor Emeritus of Art at the University of California in San Diego, Ringgold has received 23 Honorary Doctorates.

During the early 1960’s Ringgold traveled in Europe. She created her first political paintings, The American People Series from 1963 to 1967 and had her first and second one-person exhibitions at the Spectrum Gallery in New York. In the early 1970’s Ringgold began making tankas (inspired by a Tibetan art form of paintings framed in richly brocaded fabrics), soft sculptures and masks. She later utilized this medium in her masked performances of the 1970’s and 80’s. Although Faith Ringgold’s art was initially inspired by African art in the 1960’s, it was not until the late 1970’s that she traveled to Nigeria and Ghana to see the rich tradition of masks that have continued to be her greatest influence.

She made her first quilt, Echoes of Harlem, in 1980, in collaboration with her mother, Madame Willi Posey. The quilts were an extension of her tankas from the 1970’s. However, these paintings were not only bordered with fabric but quilted, creating for her a unique way of painting using the quilt medium.

Ringgold’s first story quilt Who’s Afraid of Aunt Jemima? was written in 1983 as a way of publishing her unedited words. The addition of text to her quilts has developed into a unique medium and style all her own.


Art Activity:

1. Research the Harlem Renaissance movement
2. Read one of Faith Ringgold’s children’s picture books
3. Look at African masks and design your own using papier-mâché and then paint
4. Design your own quilt picture or story. What colours and fabrics would you need, what parts would you attach together and how? You could extend this even further and have a go at sewing your design!
27. Gabriel Orozco: Mexican

Gabriel Orozco (born April 27, 1962) is a Mexican artist. He gained his reputation in the early 1990s with his exploration of drawing, photography, sculpture and installation. In 1998, Francesco Bonami called Orozco "one of the most influential artists of this decade, and probably the next one too.

In 1987, Orozco returned from his studies in Madrid to Mexico City, where he hosted weekly meetings with a group of other artists including Damián Ortega, Gabriel Kuri, Abraham Cruzvillegas and Dr. Lakra. This group met once a week for five years and over time the artist's home became a place where many artistic and cultural projects took shape. \[^4\]

Orozco's nomadic way of life began to inform his work strongly around this time, and he took considerable inspiration from exploring the streets. His early practice was intended to break away from the mainstream work of the 1980s, which was often created in huge studios with many assistants and elaborate techniques of production and distribution. In contrast, Orozco typically worked alone or with one or two other assistants. His work revolves around many repeated themes and techniques that incorporate real life and common objects. The exploration of his chosen materials allows the audience's imagination to explore the creative associations between oft-ignored objects in today's world.

"What is most important is not so much what people see in the gallery or the museum, but what people see after looking at these things, how they confront reality again." - Gabriel Orozco

Art Activity:

1. Get card in several different colours and cut out circles, then cut some in half and arrange together to create an image you love.
2. Use circles and semi circles to create a painting; maybe try a gold background to make it feel more elaborate.
28. Maud Lewis: Canadian

Maud Kathleen Lewis (née Dowley; March 7, 1903 – July 30, 1970) was a Canadian folk artist from Nova Scotia. Lewis lived most of her life in poverty in a small house in Marshalltown, Nova Scotia, achieving national recognition in 1964 and 1965. Several books, plays and films have since been produced about her. Lewis remains one of Canada’s best-known folk artists; her works and the restored Maud Lewis House are displayed in the Art Gallery of Nova Scotia.

Lewis was born Maud Kathleen Dowley on March 7, 1903 in South Ohio, Nova Scotia. She was born with birth defects and ultimately developed rheumatoid arthritis, which reduced her mobility, especially in her hands. Dowley was introduced to art by her mother, who instructed her in the making of watercolour Christmas cards to sell. She began her artistic career by selling hand-drawn and painted Christmas cards.

Dowley married Everett Lewis, a fish peddler from Marshalltown, on January 16, 1938 at the age of 34. Everett Lewis also worked as the watchman at the county Poor Farm. According to Everett, Maud Dowley showed up at his door step in response to an advertisement he had posted in the local stores for a "live-in or keep house" for a forty-year-old bachelor. Several weeks later, they married.

The two lived in Everett's one-room house with a sleeping loft in Marshalltown, a few miles west of Digby. Maud used this house as her studio; Everett took care of the housework. The pair lived mostly in poverty in the one-room house.

Maud Lewis accompanied her husband on his daily rounds peddling fish door-to-door, bringing along Christmas cards that she had drawn. She would sell the cards for twenty-five cents each. These cards proved popular with her husband's customers, and she began painting. Everett encouraged Lewis to paint, and he bought her her first set of oils.

She expanded her range, using other surfaces for painting, such as pulp boards (beaverboards), cookie sheets, and Masonite. Lewis was a prolific artist and also painted on more or less every available surface in their tiny home: walls, doors, breadboxes, and even the stove. She completely covered the simple patterned commercial wallpaper with sinewy stems, leaves, and blossoms.

Lewis used bright colours in her paintings, and subjects were often flowers or animals, including oxen teams, horses, birds, deer, or cats. Many of her paintings are of outdoor scenes, including Cape Island boats bobbing on the water, horses pulling a sleigh, skaters, and portraits of dogs, cats, deer, birds, and cows. Her paintings were inspired by childhood memories of the landscape and people around Yarmouth and South Ohio, as well as Digby locations, such as Point Prim and Bayview. Commercial Christmas cards and calendars also influenced her.
Her paintings are often quite small - often no larger than eight by ten inches, although she is known to have done at least five paintings 24 inches by 36 inches. The size was limited by the extent she could move her arms, which had been affected by arthritis. She used mostly wallboard and tubes of Tinsol, an oil-based paint. Lewis’ technique consisted of first coating the board with white, then drawing an outline, and applying paint directly out of the tube. She never blended or mixed colours.

After Everett Lewis died, the painted house began to deteriorate. A group of concerned citizens from the Digby area started the Maud Lewis Painted House Society; their goal was to save this landmark. In 1984, the house was sold to the Province of Nova Scotia and transferred to the care of Art Gallery of Nova Scotia (AGNS) in Halifax. The AGNS restored the house and installed it as the Maud Lewis House in the gallery, as part of a permanent Lewis exhibit.

A steel memorial sculpture based on her house has been erected at the original homesite in Marshalltown. It was designed by architect Brian MacKay-Lyons. A replica of the Maud Lewis House was built in 1999 by retired fisherman Murray Ross, complete with finished interior. It is located a few kilometres north of Marshalltown on the road to Digby Neck in Seabrook. Maud Lewis was recognised as the provincial Heritage Day honouree for 2019, and a limited edition postage stamp featuring her art was released.

Canada Post announced that Maud Lewis paintings would be featured on the 2020 Christmas and holiday season postage stamps.

Art Activity:

1. Paint a favourite childhood memory or place to visit in the style of Maud Lewis
2. Paint or use collage to make pictures of things that make you happy (i.e. flowers) and cut them out and stick them on your walls (ASK YOUR ADULT FIRST)
29. Joan Miro: Spanish

Joan Miró i Ferrà (April 1893 – 25 December 1983) was a Spanish painter, sculptor, and ceramicist born in Barcelona. A museum dedicated to his work, the Fundació Joan Miró, was established in his native city of Barcelona in 1975, and another, the Fundació Pilar i Joan Miró, was established in his adoptive city of Palma de Mallorca in 1981.

Earning international acclaim, his work has been interpreted as Surrealism but with a personal style, sometimes also veering into Fauvism and Expressionism. He was notable for his interest in the unconscious or the subconscious mind, reflected in his re-creation of the childlike. His difficult to classify works also had a manifestation of Catalan pride. In numerous interviews dating from the 1930s onwards, Miró expressed contempt for conventional painting methods as a way of supporting bourgeois society, and declared an "assassination of painting" in favour of upsetting the visual elements of established painting.

In Paris, under the influence of poets and writers, he developed his unique style: organic forms and flattened picture planes drawn with a sharp line. Generally he is thought of as a Surrealist. Miró's style was influenced in varying degrees by Surrealism and Dada, yet he rejected membership in any artistic movement in the interwar European years. André Breton described him as "the most Surrealist of us all." Miró confessed to creating one of his most famous works, Harlequin's Carnival, under similar circumstances:

How did I think up my drawings and my ideas for painting? Well I'd come home to my Paris studio in Rue Blomet at night, I'd go to bed, and sometimes I hadn't any supper. I saw things, and I jotted them down in a notebook. I saw shapes on the ceiling...

Miró's surrealistic origins evolved out of "repression" much like all Spanish surrealist and magic realist work, especially because of his Catalan ethnicity, which was subject to special persecution by the Franco regime. Also, Joan Miró was well aware of Haitian Voodoo art and Cuban Santería religion through his travels before going into exile. This led to his signature style of art making.

Art Activity:

1. Research surrealism
2. Make a painting, drawing or collage of a dream you've had in the surrealist style of Joan Miro
30. Jennifer Durrant: English

Jennifer Durrant RA (born 17 June 1942) is a British artist.

Jennifer Durrant was born in Brighton on 17 June 1942, and studied at the Brighton College of Art from 1959 to 1963, and at the Slade School of Art from 1963 to 1966.

In 1971 she began to work at the Stockwell Depot, a former brewery in Stockwell forming a co-operative studio and exhibition space, described as "a rough and tough environment". The influential critic Clement Greenberg visited the Depot in 1978 and praised her work.

As a visiting lecturer she was to teach at numerous art schools, including Canterbury College of Art. In 1979 she was invited by the artist Stass Paraskos to be an artist-in-residence at the Cyprus College of Art arts centre in Paphos on the island of Cyprus. In 1979–80 she was artist-in-residence at Somerville College, Oxford. She moved to Umbria, Italy, in 2000, and works in a studio overlooking Lake Trasimeno, and also has a home in her birth town of Brighton.


A 2008 article describes her art as "instantly recognisable: bands of colour, painted in acrylic and gouache, are overlaid with vivid dots of contrasting colour. Abstract and spontaneous in their intentional asymmetry, they borrow from nature but are in no sense literal." As of 2020 the Royal Academy shop offers notecards, aprons and teatowels featuring these characteristic designs.

Art Activity:

1. Paint a piece of art in the style of Jennifer Durrant; think about the colours you would use and repeating patterns
2. Using printing to create art inspired by Jennifer Durrant; you could also try and create your own tea towel in her style
31. Janet Ledger: English

Janet Ledger was born in Northampton in 1934. She studied painting at the Northampton School of Art.

Janet Ledger’s art work has been compared with L S Lowry. Like Lowry, who she met, Janet’s misty industrial landscapes and paintings of people have a marvelous feeling for atmosphere and colour combined with a strong sense of observation of life. Few subjects escape her gaze, whether it be on holiday or at work, children at play or at school, the washing on the line, a city skyline at night, or the corner shops and back streets populated by buses, dogs, lamp posts, the occasional drunk or shoppers with prams. Humour and pathos in her paintings evokes another dimension, often providing the viewer a momentary smile.

Janet Ledger paintings have great appeal and can be found in many public and private collections, these include those of HRH Princess Margaret, The Coal Board, Marks and Spencer, MacDonalds, Mowlem and National Westminster Bank. Several pop musicians have bought her work and the Tate Gallery own two Janet Ledger prints. One of these prints was reproduced as a greetings card by Camden Graphics.

Art Activity

1. Use chalk pastels to create an image of an industrial or suburban scene
2. Create an image in the style of Janet Ledger that reminds you of famous icons of Britain
32. Oscar Howe: Dakota Native American:

Oscar Howe (Mazuha Hokshina or "Trader Boy", May 13, 1915 – October 7, 1983) was a Yanktonai Dakota artist from South Dakota, who became well known for his casein and tempera paintings. He is credited with influencing contemporary Native American art, paving the way for future artists. His art style is marked by bright color, dynamic motion and pristine lines.

Oscar Howe was born in Joe Creek, South Dakota in 1915 on the Crow Creek Sioux Reservation. His Dakota name was Mazuha Hokshina, or "Trader Boy." Descended from hereditary chiefs, he belonged to the Yanktonai band of Dakota people. He attended the Pierre Indian School (boarding school) in South Dakota in 1933.

After working for several years and serving in World War II, Howe went to college on the GI Bill, earning his B.A. degree at Dakota Wesleyan University in 1952. Having worked as an artist for more than a decade, he also taught as Artist-in-Residence. He received his M.F.A. at the University of Oklahoma in 1954.

Howe’s early paintings are similar to other work produced by the Santa Fe Indian School. Later he developed a distinctive style of his own. Howe began with traditional Sioux "straight line" painting, based on hide and later ledger paintings of the 19th century. It was "an artistic form which symbolizes truth or righteousness;" he infused it with the Native American art style Tohokmu (spider web), and his work has been compared to Cubism, though he rejected the neo-Cubist label in favor of situating his work firmly within Sioux epistemology. Through his art, he wanted to portray the contemporary realities of his tribal culture.

During the 1930s and the Great Depression, Howe was employed by the Works Progress Administration in South Dakota. He painted a set of murals for the municipal auditorium in Mobridge and a mural within the dome of the old Carnegie Library, now the Carnegie Resource Center, in Mitchell, South Dakota. Howe worked as an art instructor at Pierre High School in 1939. From 1948 to 1971, he designed panels for the Corn Palace in Mitchell.

Howe became Professor of Art at the University of South Dakota, in Vermillion, South Dakota, in 1957. He taught there until 1983

Art Activity:

1. Research other Native American artwork
2. Choose one of Oscar Howe’s work to recreate or create your own artwork in his style
33. A. R. Penck: German

Ralf Winkler, alias A. R. Penck, who also used the pseudonyms Mike Hammer, T. M., Mickey Spilane, Theodor Marx, "a. Y." or just "Y" (5 October 1939 – 2 May 2017) was a German painter, printmaker, sculptor, and jazz drummer. A neo-expressionist, he became known for his visual style, reminiscent of the influence of primitive art.

An autodidact, he created in his paintings "worlds" and "experience spaces", filled with symbolic abbreviations. He used stick figures and graphic icons that seem reminiscent of cave paintings, Asian calligraphy and graffiti art. In the 1960s and 1970s, he created a series of paintings and sculptures that he called Standarts, a conflation of "standard" and "art", with an echo of the German word for banner or flag, Standarte. By this term, Penck understood an art form that used simple and archaic pictorial symbols, such as traffic signs or trademarks. In the 1980s he became known worldwide for his paintings with pictographic, neo-primitivist imagery of human figures and other totemic forms. He was included in many important shows both in London and New York City.

Penck's sculptures, although less known, evoke the same primitive themes as his paintings and drawings and use common materials, such as wood, bottles, cardboard boxes, cans, packing tape, tin and aluminum foil, wire and paste, all done with simplicity and spontaneity.

Act Activity:

1. Using black card and chalk OR white card and charcoal create an image using symbols and stick figures in the style of A.R. Penck
2. Create a image using symbols, stick figures and patterns in only primary (red, yellow, blue) colours and black and white
34. **Dora Gordine: Jewish Estonian:**

Dora Gordine (8 June 1895 – 29 December 1991) was an Estonian Jewish Modernist figurative and portraitist sculptor. Her early career was influenced by the Noor Eesti (‘Young Estonia’) group of artists who favoured Art Nouveau. She moved to Paris and on her second marriage to Hon.Richard Hare (1907–66), her career expanded to the extent that some critics regarded her as amongst the finest sculptors of her generation.\[^1\] She specialized in portrait sculptures attracting international admirers from the: political, social, artistic, literary and theatrical worlds. Her legacy also includes a number of public space pieces. Her latter career was not as prolific or as feted and Gordine was relatively unknown at the time of her death. Major exhibitions in London in 2006 and 2009 have revived her standing and her former home is now a museum.

**Art Activity:**

1. Create sculptures of full body or heads; maybe look at creating ones of your friends or family. Once dry you could even try painting them
Lee Ufan was born on June 24th, 1936, in Kyongnam, South Korea. He studied calligraphy, poetry and painting at the College of Kyongnam and the University of Seoul.

Painter, sculptor, writer and philosopher Lee Ufan came to prominence in the late 1960s as one of the major theoretical and practical proponents of the avant-garde Mono-ha (Object School) group. The Mono-ha school of thought was Japan’s first contemporary art movement to gain international recognition. It rejected Western notions of representation, focusing on the relationships of materials and perceptions rather than on expression or intervention. The artists of Mono-ha present works made of raw physical materials that have barely been manipulated. In 1991 Lee Ufan began his series of *Correspondance* paintings, which consist of just one or two grey-blue brushstrokes, made of a mixture of oil and crushed stone pigment, applied onto a large white surface. His sculptural series *Relatum* is equally minimal: each work is comprised of one or more light-colored round stones and dark, rectangular iron plates. The dialectical relationship between brushstroke and canvas is mimicked in the relationship between stone and iron plate. In Ufan’s installations space is at the same time untouched and engaged, at the confines between doing and non-doing. The relationship between painted / unpainted and occupied / empty space lies at the heart of Lee Ufan’s practice.

**Art Activity:**

1. Try making ‘minimalist’ art using only 1 or 2 colours and very basic lines with paint. Can you get the paint to fade out as Lee Ufan has?
36. Esther Mahlangu: South African

Esther Mahlangu (born 11 November 1935) is a South African artist from the Ndebele nation. She is known for her bold large-scale contemporary paintings that reference her Ndebele heritage. Mahlangu began painting at 10 years of age, and was taught the skill of mural painting by her mother and grandmother, following a tradition of her native South Ndebele people for females to paint the exterior of houses. It is in this cultural tradition where Mahlangu began her artistic journey.

Mahlangu’s art references patterns found in clothing and jewellery of the Ndebele people. The patterns she uses are typically very colourful and geometric. Her paintings are large in scale.

Mahlangu first gained international attention in 1989 at a European art exposition titled *Magiciens de la terre* (Magicians of the World). Later in 1991, she was commissioned by BMW to create an art car, as other BMW Art Car creators had done before (including Andy Warhol, David Hockney and Frank Stella). The car, a BMW 525i, was the first "African Art Car" and was painted with typical motifs of the Ndebele tribe. She was the first non-Western person and female to design one of these art cars. The car was later exhibited at the National Museum of Women in the Arts in Washington, DC in 1994. It was also exhibited at the British Museum, London in 2017.

Mahlangu follows a local tradition through which this particular type of painting technique is handed down in the family, communicated, learned and transmitted only by women (in the past). These paintings are closely connected with the ancient tradition of decorating the houses on the occasion of the rite of passage for boys. Between 18 and 20 years of age, the youth of the tribe go to "a school of circumcision", the ritual that confirm their passage to adulthood. To celebrate this event the women completely repaint the inside and the outside of their houses with a preparation of cow dung and natural pigments. Brightly coloured acrylic paints are also applied in designs outlined by black lines. Although seemingly simple, the geometric abstraction that is revealed by these paintings is underscored by the constant repetition and symmetry of such simple shapes that make the whole work quite complex.

The art of Esther Mahlangu highlights the tension between local and global, between the anchor and detachment. Despite continuing to use the same "artistic vocabulary" closely tied to her traditions, Mahlangu has applied the designs to various objects including canvas, sculpture, ceramics, automobiles and airplanes. She has also collaborated with various brands like BMW, Fiat, EYTYS, Melissa’s, Beleverde, the British Museum and Rolls Royce.
Art Activity:

1. Research Ndebele houses and plan how you would decorate the outside of your house if you were able to. If your parents allow it you could try out some of your designs using street chalk to draw designs onto your house.
2. Using A3 card sketch out the design of a geometric shape design and then paint in bright colours; use inspiration from Esther Mahlangu’s paintings and the styles used on Ndebele houses.
Further Artists:

African:

- Oluseye Ogunlesi (Nigeria)
- Aboudia (Ivory Coast)
- Julie Mehretu (Ethiopia)
- Boris Nzebo (Cameroon)
- Bibi (Nigeria)
- Goncalo Mabunda (Mozambique)
- Vitshois Mwilambwe (Congo)
- Cheikh Ndiaye (Ivory Coast)
- Nana Nyan Acquah (Ghana)
- Joseph Amedokpo (Togo)
- Kente Cloth Weaving (Ghana)
- Lynette- Yiadom Boakye (British-Ghanian)
- Samuel Fosso (Cameroonian Photographer)
- Mohammed Naghi Bey (Egyptian)
- Otobong Nkanga (Nigerian)

Asia

- Runa Islam (British-Bangladeshi)
- Menashe Kadishman (Israeli)
- Leonid Afremov (American-Israeli)
- Gulsun Karaustafa (Turkish)
- Rosalind Nashashibi (British-Palestinian)
- Shirin Neshat (Iranian)
- Self Portrait - Amrita Sher Gil (India)
- Bharat Mata – Albanindranath Tagoe (India)
- Shakuntala – Raja Ravi Verma (India)
- Bapuji – Nandlal Bose (India)
- Three Punjarins – Jamii Roy (India)
- Bindu – Shraza (India)
- Glow of hope – S.L. Haldanker (India)
- Tamil Girls with her Parrots – S. Elaayoraja (India)
South-East Asia

- Siam Art (Thai)
- Masahisa Fukase (Japanese Photographer)
- Hanaya Kanbee (Japanese)
- Kao Jeong A (South Korean)
- Susumu Koshimizu (Japanese)
- Yayoi Kusama (Japanese)
- Seung-Taek Leer (South Korean)
- Tsuyoshi Maekawa (Japanese)
- Yoko Nasaka (Japanese)
- Isamu Noguchi (Japanese)
- Minoru Onodu (Chinese)
- Fiona Tan (Indonesian)
- Takao Tanabe (Japanese)

Aboriginal:

- Alma Nungamayi Granites
- Anna Price Petyarre
- Akeria Rose Armstrong
- Darvinder Hart
- Eddie Blitner
- Justin Ronberg Jarpaela
- Kitten Malarvie
- Kudditiji Kngwarreye

South America

- Romero Britto (Brazilian)
- Beatriz Gonzalez (Colombian)
- Wilfredo Lam (Afro-Cuban)
- Nelson Leirner (Brazilian Jewish)
- Rivane Nevenschuaner (Brazilian)
- Sebastiao Salgado (Brazilian Photojournalist)
North American:

Native American:

- Fine Sand paintings (Navajo)
- Bill Rabbit (Cherokee)
- Frank Howell (Southwestern)
- Jerry Ingram (Choctaw)
- Pablo Amaringo (Peruvian Amazonian)
- Miral Creeping Bear (Pawnee/Arapaho)
- Woody Crumbo (Potawatomi)
- Bill Reid (Haida)
- Rufino Tamayo (Mexican Zapotec)
- Lucy Quinnuayuak (Inuit)
- Raymond Walters Japanangka

- Lois Mailou Jones (African-American)
- Alma Woodsey Thomas (African-American)
- Mickalene Thomas (African-American)
- Juliana Huxtable (African-American)
- Jean-Michel Badiquat (African-American)
- Kara Walker (African-American)
- Steve McCurry (American Photographer)
- Stuart Davis (American)
- Joseph Domjan (American)
- Peter Halley (American)
- William Henderson (American)
- Liechtenstein (American)
- O’Keeffe (American)
- Bertram Binning (Canadian)
- Ghilta Caiserman Roth (Canadian)
- Gordon Applebe Smith (Canadian)
- Manuel Alvarez Bravo (Mexican Photographer)
- Frieda Kahlo (Mexican)
Europe

- Olle Baertling (Swedish)
- Mario Bionde (Italian)
- Werner Bischof (Swiss Photographer)
- Eltore Colla (Italian)
- Sonia Delaunay (Ukrainian)
- Oyvind Fahlstrom (Swedish-Brazilian)
- Oskar Fischinger (German-American)
- Naum Gabo (Russian Sculptor)
- Paul Gauguin (French)
- Nicolas Ghika (Greek)
- Julio Gonzalez (Spanish)
- Kandinsky (Russian)
- Judith Karasz (Hungarian Photographer)
- Isidor Kaufmann (Austrian-Hungarian)
- Neil Kenlock (British Afro-Carribean)
- Eric Kennington (English)
- Tilly Kettle (English)
- Michael Kidner (British)
- Klee (Swiss)
- Franz Marc (German)
- Matisse (French)
- Picasso (Spanish)
- Van Gogh (Dutch)
- Degas (French)
- Monet (French)
- Walter Le Blanc (Belgian)
- Jacques Lipchitz (Lithuanian)
- Richard Paul Lahose (Swiss)
- Hansjory Mayer (German)
- Roger Mayne (English Photographer)
- Don McCullin (British War Photographer)
- Rory McEwen (Scottish)
- Dario Mitidieri (Italian Photojournalist)
- Mondrian (Dutch)
- Frieder Nake (German Computer art)
- Paul Neogu (Romanian)
- Michael Oleman (Welsh)
- Amedee Ozenfant (French)
- Helga Paris (East German Photographer)
- Marc Riboud (French Photographer)
- Brian Rice (British)
- Germaine Richier (French)
- Rodin (French)
- Anri Sala (Albanian)
- Karl Schmidt-Rottluff (German)
- Michael Warren (British)
- Jack Vettriano (Scottish)