

Night in the Museum Ryan Gander Curates the Arts Council Collection

Education Pack



Ryan Gander *As old as time itself, slept alone* (2016).
A 70th Anniversary Commission for the Arts Council
Collection ©the artist 2016. Photo: Anna Arca.



ARTS COUNCIL COLLECTION AT
**SOUTHBANK
CENTRE**

Contents

Introduction	3
About the Exhibition	5
About Ryan Gander	7
About Arts Council Collection	9
How the exhibition can be used with students	11
Foundation, Early Years and Primary Activities	13
Key Stage 3, 4 and 5 Activities	23
Acknowledgements	31

‘Our preoccupation with education, learning and development shouldn’t end in the classroom, but should feed into and resonate around how we encourage young people to live their lives. We should animate them never to assume anything or to respond conventionally to convention; to possess an ability to start backwards, change perspective and question the necessity of things, treating every event as a creative act, seamlessly merging their lives and what we think of as ‘work’. My dad’s cliché of “If you choose a job you love doing you never have to work a day in your life” rings loud and true here. I hope the exhibition is a good starting point for this.’

Ryan Gander, artist

‘Children’s ability to appreciate and interpret what they observe, communicate what they think and feel, or make what they imagine and invent, is influenced by the quality of their art, craft and design education.’

Jean Humphrys, Ofsted Director of Education

Ryan Gander often draws inspiration from the playfulness and imagination of children, who are less encumbered by facts and appearances than adults. This education pack helps you and your pupils explore the exhibition *Night in the Museum: Ryan Gander Curates the Arts Council Collection*. The pack has been written by teachers for teachers; it is designed to provide enough information for you to lead a visit to the exhibition or to develop classroom activities inspired by the show’s themes and concepts. This pack is divided into ‘cards’ so that you can separate the information into easily-digestible chunks or use the whole pack to create a scheme of work. The exhibition could be a perfect link for literacy, through storytelling, discussion and explanations; for science, through studying how our eyes work, how we interpret colour; for maths, through studying shapes, tessellation, symmetry; and for art and drama lessons, interpreting the exhibition using the activities in this pack.

Night in the Museum is no ordinary exhibition; it invites students and teachers to think about collecting, curating, and using your imagination and it prompts many areas for discussion and debate. *Night in the Museum* provides an opportunity to see a variety of artworks by a wide range of modern and contemporary artists all under one roof. The exhibition presents the work of over thirty exceptional artists, including Angela Bulloch, Patrick Caulfield, Jacob Epstein, Liam Gillick, Roger Hiorns, Henry Moore, Ben Nicholson and Rebecca Warren.

TO GET YOU STARTED

Discuss what might happen when the gallery is locked up for the night. If the works of art came to life, would they talk to each other? What would they say?



Garth Evans *Blue No. 30* (1964) observed by
Kerry Stewart *Untitled (Lucy)* (1996), Arts
Council Collection, Southbank Centre, London
©the artists 2016. Photo: Anna Arca.

Please share your images of activities with
us on Instagram [@artscouncilcollection](https://www.instagram.com/artscouncilcollection)
#ACC70

About the Exhibition

Night in the Museum explores a number of different themes including:

- the creation of new environments ● curating and collecting
 - systems and categorization ● the colour blue ● figurative sculpture
 - the role of the spectator ● changing views and perspectives
 - bringing objects together to create new meanings and stories.
-

On visiting this exhibition you will experience an unusual situation whereby a number of figurative sculptures have been positioned to look directly at works of art containing the colour blue. It is almost as if you have walked in on a conversation that has suddenly been stopped by your presence! Ryan Gander has curated an exhibition that asks us to think about what might happen if the artworks come to life at night. In presenting works in this unusual way, Gander invites us to look beyond traditional themes and histories of art and to consider new narratives and relationships. As an artist, Gander rebels against traditional ideas of display and asks questions such as ‘what if?’ and ‘why not?’

The concept of the exhibition is explored further in *As old as time itself, slept alone* 2016, a new work by Gander commissioned by the Arts Council Collection to mark its seventieth anniversary year. Since 2008, Gander has produced a series of bronze sculptures based on Edgar Degas’ *The Little Fourteen-Year-Old Dancer* (1880-81), a famous sculpture of a young dancer, two-thirds life size, which was cast in bronze after the artist’s death and acquired by museums and galleries across the world. Gander began to seek out the ballerina on his many trips to museums and galleries and became fascinated by her fixed position, as if tethered to the plinth.

Gander first took his subject off her plinth as if she was taking a cigarette break, and then created further episodes of rebellion within the gallery setting. As these works progress, the ballerina becomes increasingly independent, attempting to break free from the restraints of her plinth to explore the museum environment. The works in this series always include a white plinth and a blue cube. The plinth symbolises the gallery environment while the blue cube represents the world of contemporary art. As Gander explains in the exhibition catalogue: “If Bugs Bunny or Road Runner tunnelled or charged into a contemporary art gallery, the artwork on display might well be an ultramarine cube in all its iconicity.”

ACTIVITY

Strike A Pose! Looking is an important skill in art and life. In small groups, ask one pupil to strike a pose and hold it for twenty seconds. Pupils should look closely and remember as much detail as possible, and then draw what they remember.



Night in the Museum: Ryan Gander Curates the Arts Council Collection, Longside Gallery, Yorkshire Sculpture Park, 16 July – 16 October 2016, © artists and estates.
Photos: Jonty Wilde.

Please share your images of activities with us on Instagram @artscouncilcollection #ACC70

About Ryan Gander

Ryan Gander has achieved international recognition for a prolific and diverse body of work embracing a vast range of media, from sculpture and installation, to books and games, even the attempt to introduce a new word and the creation of a unique range of sportswear. Gander has exhibited his work internationally, most recently as part of British Art Show 8.

Gander is an artist who is constantly coming up with new ideas for his work; he cannot be pinned down to a single style or material. Using anything at his disposal, Gander makes art that helps us use our imagination, encouraging us to think and to question the world around us. Gander asks us to work hard when engaging with his art. He does not give us the full story and instead offers clues to enable us to make our own connections.

'Gander creates works in a variety of media including written text, video works, still photography, drawing, sculpture and installation. He is particularly interested in language and storytelling. By appropriating existing art and design practices to generate new pieces, Gander creates a series of fictional narratives and makes mischievous interventions.'

South London Gallery

'An unashamed conceptualist, Gander transforms what he calls his seemingly uncontrollable "idea diarrhoea" into multimedia works that are often deeply thought-provoking as well as delightfully daft. Gander marries a kid's wide-eyed amazement and playful ingenuity with a grown-up intellectual's cultural questionings.'

Manchester Art Gallery

Ryan Gander was born in 1976 in Chester in the United Kingdom. He studied at Manchester Metropolitan University, Jan van Eyck Akademie, Maastricht and Rijksakademie van Beeldende Kunsten in Amsterdam. Gander participated in dOCUMENTA (13) in 2012 and the 54th Venice Biennale. Gander's work is represented in many collections across the world including: Arts Council Collection; Tate; Museum of Contemporary Art, Chicago; Museum Moderner Kunst Stiftung Ludwig, Vienna. Ryan Gander lives and works in London and Suffolk.

ACTIVITY

In response to the work of Ryan Gander and all its possibilities, why not make your own wall of possibilities? Start with a thought shower; what is art? Generate lots of ideas then consider what pupils might like to make as art works. This could be a wall of ideas to come back to time and time again.



Please share your images of activities with us on Instagram @artscouncilcollection #ACC70

About the Arts Council Collection

The Arts Council Collection is the largest national loan collection of modern and contemporary British art in the world. It supports artists based in the UK through the purchase and display of their work. The Arts Council Collection is the most widely circulated of all Britain's national collections and can be seen in museums, galleries and public spaces across the UK and abroad.

Founded in 1946, the Arts Council Collection celebrated its 70th anniversary in 2016. To mark this occasion, eight artists were commissioned to make a new work for the Collection. These works were shown in different venues across England during the course of the year and are now available for loan to galleries and museums. 2016 also saw the launch of the National Partners Programme, an initiative working with a network of four partner galleries: Birmingham Museums Trust; Towner Art Gallery, Eastbourne; The Walker Art Gallery, National Museums Liverpool; and the Collection's existing partner, Yorkshire Sculpture Park.

The Arts Council Collection is managed by the Southbank Centre, London, on behalf of Arts Council England and is based at the Hayward Gallery, London and at Longside, Yorkshire Sculpture Park.

Visit www.artscouncilcollection.org.uk to find out more about the Collection and to search the entire holdings online. You can also follow the Arts Council Collection on Twitter [@A_C_Collection](https://twitter.com/A_C_Collection) and on Instagram [@artscouncilcollection](https://www.instagram.com/artscouncilcollection).

ACTIVITY

Add to your ideas wall: 'What is a collection?' Visit the Arts Council Collection website: www.artscouncilcollection.org.uk. Look at and talk about one or more images of works from the Arts Council Collection. Discuss who might collect artworks.

ASK

'Why do you think it might be important to have a national collection of artworks?'

'What do you collect?'

'How do you present your collection?'



David Batchelor / *Love King's Cross and King's Cross Loves Me, 5* (2001) observed by Uli Nimpf / *Seated Figure* (1951), Arts Council Collection, Southbank Centre, London ©the artists 2016. Photo: Anna Arca.

Please share your images of activities with us on Instagram @artscouncilcollection #ACC70

How can this exhibition be used with students?

● imagine ● invent ● create ● explore ideas ● evaluate and analyse ● collection of great artists ● engage ● inspire ● challenge ● experiment ● critical thinking ● risk taking ● expression ● cultural thinking ● storytelling ● collecting ● discussion ● debate ● connections

There are many ways of engaging with the exhibition.

You can visit the gallery or simply show your class some images and talk through Ryan Gander's work, using some of his ideas as starting points.

'Here are things that I wish to sit in front of, things that I wish other people to see and, more importantly, things I would like to see collide with other things so that I can hear the sound of disparate, abstract ideas clank together, producing something that I have never before experienced.'

Ryan Gander

Gander's approach to storytelling and his provocative 'thought collisions' can lead to more questions than answers. This approach can encourage a very playful journey of artistic discovery for teachers and pupils thinking about art and developing outcomes in response. Gander is a prolific ideas maker: working with Gander as an inspiration can allow you to explore a world in which outcomes don't matter; the students' engagement and interactions with the work are what count. This approach can instill enthusiasm, which can then be utilized in the production of work back in the classroom.

Every suggestion in this pack is a mere prompt for your own THOUGHT COLLISIONS! All activities can be adapted to be used with younger or older students so please do explore the whole pack!



Patrick Caulfield *Dining Recess* (1972) © DACS 2016
observed by Henry Moore *Head of a King* (1952-1953)
© the artist 2016. Arts Council Collection, Southbank
Centre, London. Photo: Anna Arca.

Please share your images of activities with
us on Instagram @artscouncilcollection
#ACC70

Foundation, Early Years and Primary Activities

INTRODUCTION

'I have always been obsessed with collecting, grouping, and displaying the things I find beguiling.'

Ryan Gander

The role of the 'curator' involves gathering, collecting, grouping and assembling things. We know that children from the very youngest age are motivated to collect and arrange objects because they simply enjoy this process; it allows them to escape boredom and sometimes reality too! Through exploring the exhibition, learners can develop new curiosities. Their own ideas, provocations and choices differentiate themselves from others as they **Imagine, Invent & Create**.

In the exhibition catalogue, Ryan Gander tells of how he became fascinated by Edgar Degas' *The Little Fourteen-Year-Old Dancer* (1880-1881) and began to imagine all the visitors she had seen whilst standing on her plinth. In his series of work, Gander sets the dancer free, imagining her climbing down from her plinth and exploring her environment. The role of the Arts in Primary Practice is to open the doors to pupils' curiosity, leading the teacher and learner down new paths of creative enquiry.



Kenneth Armitage *Rose Red City 2* (1981-1982)
[detail]. © The Kenneth Armitage Foundation.
Arts Council Collection, Southbank Centre, London.

Please share your images of activities with
us on Instagram [@artscouncilcollection](https://www.instagram.com/artscouncilcollection)
#ACC70

Foundation, Early Years and Primary Activities

BEFORE YOUR VISIT

The following ideas can be used to prepare your pupils for a visit to the gallery. Remember that you can also use any of these ideas in the classroom using images of the works as source material if you can't make a visit.

Night in the Museum promotes lots of discussion about big themes and ideas. Start with questions.

Q: The exhibition we are going to see has a lot of blue objects in it. What does the colour blue mean to you? How does it make you feel? What does it look like to you?

Collect blue items in a blue tray, share images of blue objects to provoke discussion (e.g. the sky, the sea, blue Lego, a butterfly, a flower, blue cars, etc.).

Students from Year 6 at Battysford Primary School in Mirfield came up with the following ideas:

'Blue is a common colour that represents rivers, the sea, the sky, the world around us. It's kind of like a symbol of God, God is in the sky.'

'The colour blue represents age, the sky is blue, people look up to it.'

Q: What do museums and galleries do?

Have you ever been to a museum or an art gallery? Describe what you remember about your visit. What objects did you see? How did you feel when you looked at the objects? What would you like to see in an art gallery or museum?

You might like to explore a museum online

<https://www.google.com/culturalinstitute/beta/partner/arts-council-collection>

http://www.britishmuseum.org/with_google.aspx

http://kids.tate.org.uk/mygallery/gallery_home



Richard Paul Lohse *Cross from equality and contrast* (1975), *Constellation with corner positions* (1975) and *Horizontal and vertical positioning of extreme and neighbouring colours* (1975) from the portfolio *3 Modular Orders - 3 Serial Orders* (1976) ©DACS 2016, observed by Reg Butler *Girl and Boy* (1951) © Estate of Reg Butler 2016. Arts Council Collection, Southbank Centre, London. Photo: Anna Arca.

Please share your images of activities with us on Instagram [@artscouncilcollection](https://www.instagram.com/artscouncilcollection) #ACC70

Foundation, Early Years and Primary Activities

AT THE GALLERY

Exploring Categories: when faced with a collection of over 8,000 works, Ryan Gander decided to establish some systems to help him select the exhibition. He asked to see all of the works with eyes (so that they can look out) and all of the works that feature the colour blue.

'Sometimes rules and restrictions can be helpful. Rules can act as guidelines by which to navigate compromises. In fact it occurred to me that what I needed for my exhibition was something like a recipe or a spell. Recipes and spells follow rules but enable something livelier, less predictable than guidelines.'

Ryan Gander

Q: What is a sculpture? Ask pupils to find a sculpture in the exhibition that they like. Ask them to try and describe why it is a sculpture and why they like it.

Find: a work of art that features the colour blue. **Ask:** What does the artwork make you think of? Bring the class's blue statement to the gallery. Can the students make connections between their ideas of blue and the works in the gallery? **Ask:** If you could choose a colour for the exhibition what would you choose and why?

Find: a sculpture that could be a person or a living thing. What is it looking at? What does its expression tell you? What do you think the sculpture might do at night if it could come to life?

Find: an artwork which includes shapes like squares and circles. Do the shapes fit together perfectly? Do the shapes have soft or hard edges? Can you think of some exciting descriptive words to explain how the shapes look in the artwork?

Q: Why are the objects placed in pairs? How would you describe the pairs?

Find: a pair of art works and discuss why you think the two items are presented together.

Find: the smallest... the biggest.... How does the size of the artwork affect how you feel about it? Can you imagine how it would look if it was the opposite way round? Would this make you think differently about the artwork?

Do: In pairs, talk with your partner about your favourite artwork. Talk about the type of materials the artist has chosen, make up a story for your artwork and use some descriptive words to try and convince your partner that this is the best work in the gallery!

Take: a favourite toy character or a teddy and hold it up so that it can look at the art on display. Can you photograph it in a scene to include the other two objects?

Q: If your teddy could come to life and talk to you, what might it say to you? What would you ask it? What would your teddy ask the artwork if they could both talk? Encourage pupils to use the voice of the teddy to ask difficult questions or to make statements they might be too shy to say themselves.



Foundation, Early Years and Primary Activities

BACK AT SCHOOL

Play: in pairs or small groups choose one person to be the gallery night guard. The night guard turns their back on the group who should pretend to be the sculptures. The group makes funny faces and poses behind the night guard's back. But beware, the night guard can turn around at any moment! When they turn, freeze in your pose so they can't see you move!

Document: each pupil strikes their own 'sculpture' pose as if they have been caught coming to life, just like the ballerina in the exhibition. Take photos of each pose as you ask pupils to come to life (move) and then stop as if caught. Use the photos as a secret gallery exhibition.

Categorize: take the objects you collected and brought in to class and re-categorize them using chosen criteria i.e. smooth/rough, shiny/dull etc. Display them together in pairs (opposite one another). Create your own exhibition or museum. Use the opportunity to talk about materials, categories, similarity, difference.

Create: *The Teddy Gallery of Blue!* Encourage your learners to experiment and create small 'blue' works of art. You could use the Garth Evans, Margaret Mellis and Kenneth Martin works from the exhibition as starting points. Set up blue cardboard shapes as a background. You could use white and blue card, and have additional resources to hand such as rulers, blue felt tipped pens, colouring pencils, wool, plastic-coated wire, a range of blue paints, plus a white for colour mixing. Photograph the finished artworks with the teddy as the viewer! See images overleaf for examples!

Create: using a simple A3 paper-fold sketch book (<http://innerchildfun.com/2014/02/make-mini-sketchbook-sheet-paper-easy.html>), ask each pupil to write and illustrate a simple story, each starting with the same opening sentence. See where their imaginations take them. Display your endless story possibilities for the rest of the school to see and maybe join in.

The opening sentence could be: 'After a lovely day at the art gallery looking at the paintings, Sam was getting ready to go home with his school when he realised he had left his favourite pencil behind. He ran back just as the gallery door was closing. Oh no, the door closed and Sam was trapped! He noticed something moving in the dark gallery, suddenly he could see that the sculptures were looking at the paintings ...'

Or....

'Sam and Helen heard on the news that some of the sculptures had gone missing from their favourite art gallery. The strange thing is, apparently they just got up and walked off on their own...'



Work carried out by students at Battysford Primary School.
 Photos: Natalie Deane and students.

Please share your images of activities with
 us on Instagram @artscouncilcollection
 #ACC70

Foundation, Early Years and Primary Activities

PRIMARY CASE STUDY

At Battysford Primary School, teacher Natalie Deane has applied the Blooms approach to encourage creative thinking, using the exhibition themes as a starting point.

<https://juliaec.wordpress.com/2011/03/23/blooms-taxonomy-encouraging-higher-cognitive-thinking-in-primary-school-classrooms/>

These ideas can be applied in the classroom or in the gallery:

Remembering: using images from the exhibition, look at the image for one minute, turn the image over and list what you can recall to a partner or simply list what you can see in the image.

Understanding: discuss what is happening in the picture or scene.

Applying: can you demonstrate what would happen if you added new objects to the setting? How would it change? Choose one part of the image to sketch.

Analyzing: explain why you think the sculptures are attracted to the pictures. What does the picture mean to you?

Evaluating: why has Ryan Gander chosen to put these two artworks together?

Creating: in pairs create your own version of the images. Create Kerry Stewart's *Untitled (Lucy)* in clay and make a version of Garth Evans' *Blue No.30* using card and paint. Ask pupils to think about the difference between making something in two and three dimensions. Place these in a white environment and photograph them from different angles, then think about how your chosen angle changes how you feel about the image.

You could also try Pose, Pause, Bounce, Pounce

In front of an art work ...

Pose your question – one that is worth their reflection.

Pause – do not be afraid of the silence... count to 5, perhaps to 10...

Bounce – call on a student at random. This first student (Student A) will respond... you may need to wait... refrain from jumping in... you may need to insist he/she responds.

Pounce – after Student A's response, quickly call on another student at random (Student B) and ask him/her their opinion of Student A's response – even if Student A's response was not correct.

Tips: When the answer gets bounced to you you could:

Agree 'because...'

Rephrase the answer, using different vocabulary and language...

Extend the answer...

Provide an alternative answer...

Many thanks to Susan Coles for this idea! <http://www.artcrimes.org.uk/>



Work carried out by students at Battysford Primary School.
Photos: Natalie Deane and students.

Please share your images of activities with
us on Instagram @artscouncilcollection
#ACC70

BEFORE YOUR VISIT

Question: What can art be? Can art be beautiful? Can art be ugly? Can art make us look twice or longer at something? Can it make us think, question, laugh, cry, get angry and annoyed and can it make us smile?

Remember and apply: Ask the group to think of some examples of where art has engaged them. Start a visual wall of ideas about art in the classroom in the same way that Ryan Gander keeps an ideas wall in his studio.

Question: The artist Ryan Gander was invited to take on the role of curator. What is a curator? What does a curator do? Could there be any difference in the role of curator when that person is also an artist? What might be the pros and cons of an artist also being a curator?

Apply: Introduce the idea that everyone is a curator of their own lives, particularly their own spaces – i.e. their bedrooms. What are they unable to control? The wallpaper and carpets, furniture, positioning of bed etc. Conversely, what do they control completely? The posters, the books, the stuff on the table, jewellery, objects, toys, the piles of clothes on the floor! The hidden world of ‘under the bed’? What does this say about you?

Question: What is the importance of colour in art? What emotions can be generated from different colours? Ryan Gander has focused on a particular shade of blue, which he associates with his idea of contemporary art. What do you think of when you see blue? Does it have associations for you? Thinking about your bedroom and the clothes you wear, do you have a favourite colour and if so why?

Create: in groups, can you curate a pocket gallery? Empty your pockets, your coat pockets and trouser pockets. Anything could be art, even the fluff in the corner! Students can then ‘curate’ their own pocket museum.

Discuss: Ask the groups what ideas they have about curating? Did they come up with a theme; was it structured around a story? Did they consider the scale of the selected objects? Write these ideas down and see if their ideas have changed after they have visited the exhibition.



AT THE GALLERY

Give students time to explore the gallery without direction. Remind them not to touch the art works!

Question: What do you think Ryan Gander was thinking about when he put these works in the space? Find connections between the works, materials, colours, size, shapes...is there a system hidden in the exhibition?

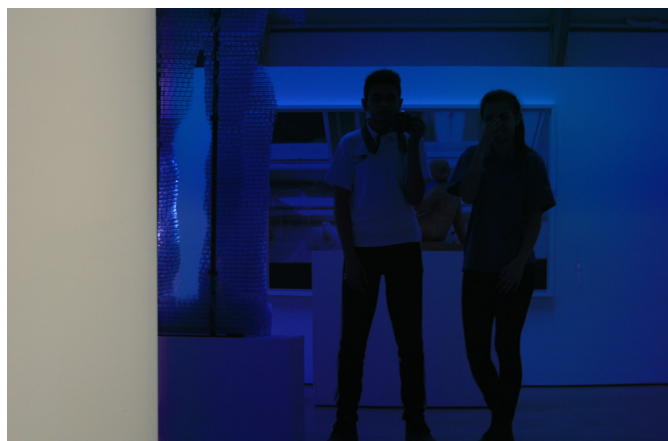
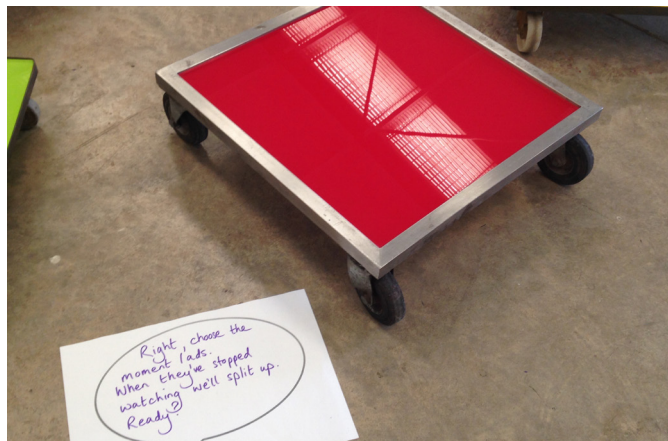
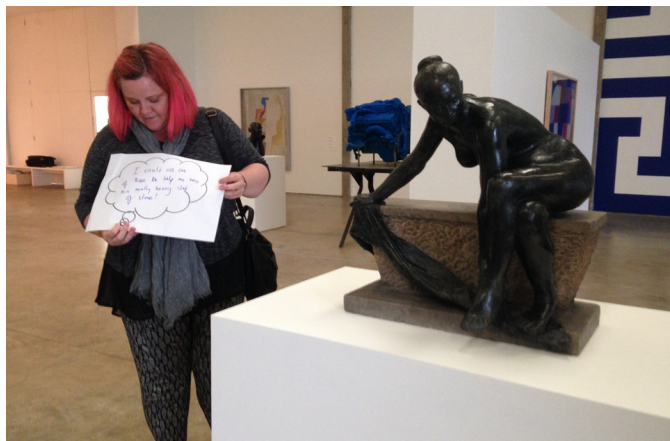
Imagine: What might the works of art say and do when the visitors have gone home? Using Gander's 'off-duty' Degas dancer as a starting point, create a character for the dancer. What is she called? How old is she? How would you describe the mood she might be in or how she might be feeling?

Create: Once the character has been created, draw your ballerina. Students could then 'dress' the ballerina and give her the physical trappings of a life beyond the gallery walls. Make connections between the ballerina and other works. Choose one other work: are they friends or enemies? This simple approach to storytelling can develop into a range of activities such as making a small booklet, a comic strip, a short film or animation.

Discuss: What would Degas' dancer do to relax after being on show and standing so perfectly throughout the opening hours at the gallery? You could show images of Ryan Gander's other sculptures from this series of the dancer moving away from her plinth. Engage in conversation about how we all assume various characteristics depending on what situation we are in, standing to attention or slouching on the sofa, behaving well or being naughty.

Record: students could become an artwork themselves, to be drawn, photographed and recorded using stop-frame animation. They could pose like the sculptures, mimicking forms in the gallery or groups of shapes. What difference does it make to an artwork if it is in the gallery or in a landscape? Make the same shapes outside the gallery. Take photos so that you can digitally add a plinth when you get back to the classroom then discuss the possibilities of space and display.

Create: in pairs, using pre-cut 'speak and think' bubbles, choose a pair of art works and write in the bubbles what you think they are saying to each other or thinking about the visitors. Hold your bubbles



Top row and second row on right: Ideas testing at Teacher Study Day, Longside Gallery, Yorkshire Sculpture Park, 16 July 2016. Photos: Natalie Walton
All other images: Anne-Louise Quinton and students at Dixon City Academy

Please share your images of activities with us on Instagram @artscouncilcollection #ACC70

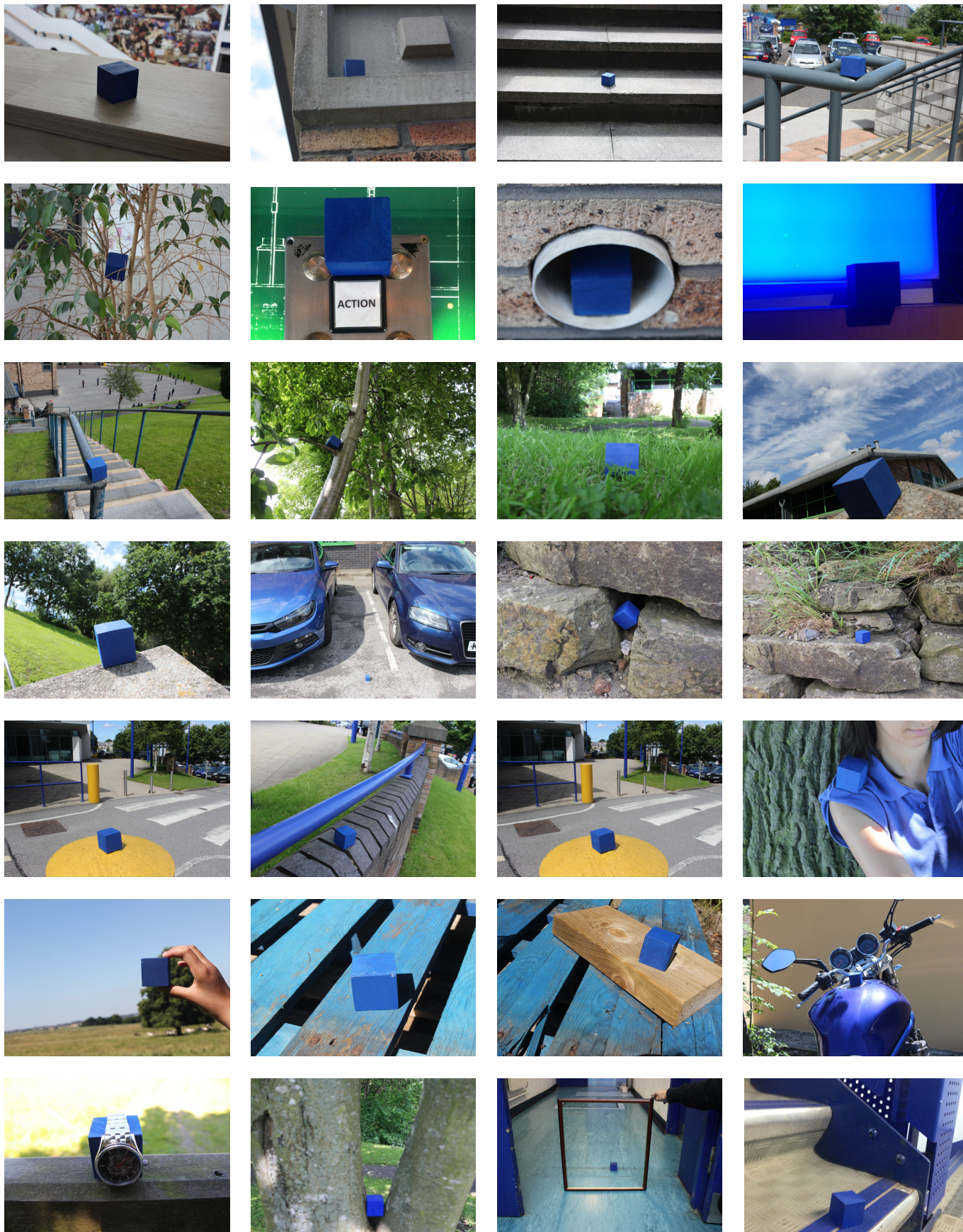
BACK IN THE CLASSROOM

Collect and create: inspired by one of Gander's rules to include works featuring the colour blue, ask students and teachers to bring in blue objects that can be recycled. Ask students to categorise the objects in any way they like. Ask students to collaborate to create a single work of art that communicates their categories or rules.

Curate: a miniature gallery with small plinths, cardboard boxes and wooden blocks painted white. Students can create their own exhibitions – repeat the idea of a pocket gallery, ask students to use items from their pockets to create an exhibition. Each student should contribute one object to the gallery. They can then discuss the selection, making connections and explaining their choices. They could go on to curate a whole exhibition for themselves. They could photograph themselves, printing out miniatures of each other to cut out and place in situ. The gallery can then be photographed at the correct height to create a realistic, theatrical scene!

Discuss: how the students' ideas about curating have changed after seeing the exhibition. Think about what has been learned from exploring this exhibition and discuss with the class.

Create: In this exhibition the blue cube is a symbol of contemporary art. What relationship does art have to everyday life? What if the cube was allowed out of the gallery. What would it do? Where would it go? What would it see and what connections would it make with the world around it? Using blue cubes and cameras (or phones) each student is asked to make a photo diary of a day in the life of the blue cube. How many different places has the cube occupied. Looking through the eyes of art, does the world look different now? Make your photos into a display, animation or photo book.



Photos: Anne-Louise Quinton and students from Dixon City Academy

Please share your images of activities with
us on Instagram @artscouncilcollection
#ACC70

Activities for Key Stages 3, 4 and 5

SECONDARY CASE STUDY

On Monday 19th July, on the hottest day of the year, I brought a group of eleven Year 9 students from Dixon City Academy to Longside Gallery at Yorkshire Sculpture Park. They were here to see *Night in the Museum: Ryan Gander Curates the Arts Council Collection* and also to interact with their surroundings. Prior to the trip I had already introduced them to Ryan Gander's work and they knew that they were not recording just what was there, but were thoughtfully curating their environment.

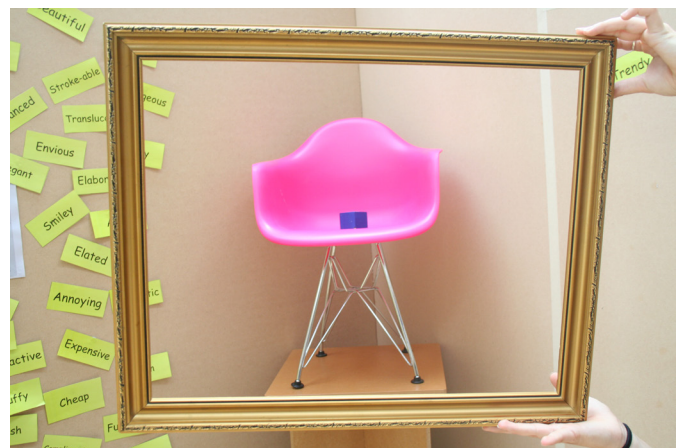
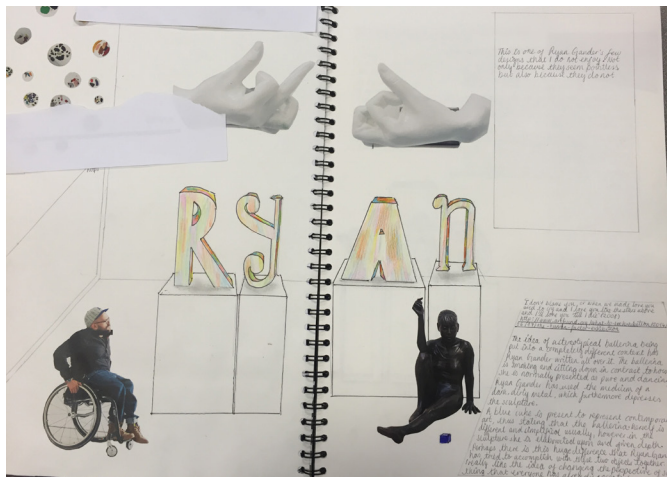
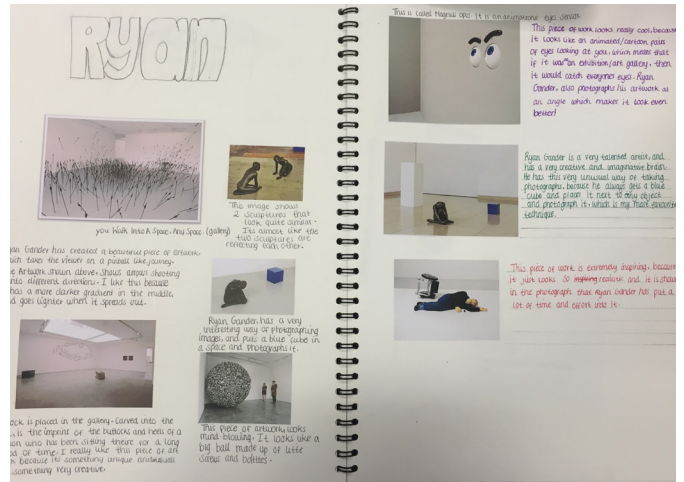
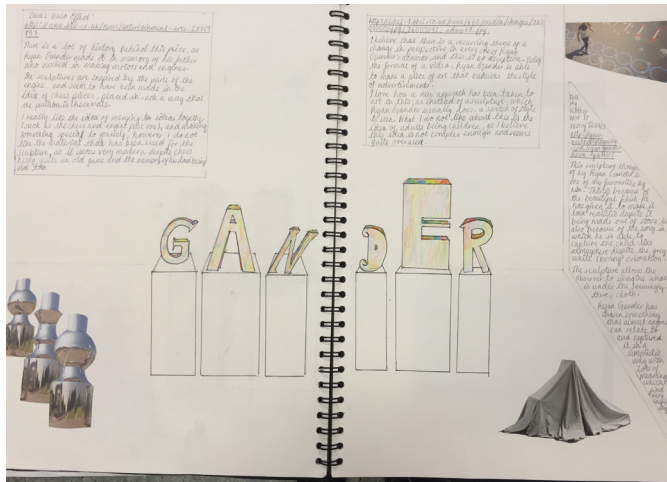
Task one was a continuation of what they had already done back in school. Take an empty picture frame and compose a landscape, still life or portrait. Watching them play was the priority. Watching them play creatively was the treat. They framed the cows and the trees, the landscapes and each other. Frames within frames and the clouds and sky.

Then the students were taken into the exhibition itself. They had to work out that the sculptures were looking at the paintings. After a full circuit of the exhibition they chose their favourite four 'conversations' and had to sketch the sculpture and the artwork. I asked them to write down what they thought the sculpture was thinking about the art they had been put in front of. Only then would I let them take photos of their choices.

The recurring colour in the exhibition is blue and Gander's contemporary art blue cube is dominant. So after lunch they took their own small blue cubes (which they had previously used in school) on a walk around the grounds. I hoped that some would be daring and spot some members of the general public wearing blue and ask them to hold the cube. To my delight they did and the visitors were intrigued and happy to join in. They planted their cubes between branches and on walls, near motorbikes in the car park, and on the poster for the exhibition itself. When I saw one student launch her cube into the air set against the deep blue sky, while the other took the photo, I was very pleased with just how creatively they played.

Back at school and for their holiday homework they are selecting their favourite 'frame' and 'cube' pictures to create a visually interesting presentation. They will hand these in during their first lesson in the new year and I am going to select 1st, 2nd and 3rd prizes for the most creative results in each category. So, the new year can start with a reward from the last, and hopefully lead into a very creative and productive GCSE course. It really has worked very smoothly and is such an accessible exhibition on many levels. I highly recommend this as a way to expand the minds of that first nervous GCSE cohort.

Anne-Louise Quinton, Dixon City Academy



The Arts Council Collection would like to thank Natalie Deane from Battysford Primary School, Mirfield, and Anne-Louise Quinton from Dixons City Academy, Bradford, for all their ideas, enthusiasm and support of the exhibition and its related learning resources.

Arts Council Collection values your feedback on the exhibition, the gallery resources and this education pack. We would love to hear how you have used the exhibition with your students and to see how the exhibition is being used by schools and groups. If you have any images or ideas to share please use the hashtag **#ACC70** and follow us on Twitter **@A_C_Collection** and on Instagram **@artscouncilcollection**.

To find out more about the Arts Council Collection's learning initiatives, please email Natalie Walton, Learning and Outreach Manager: natalie.walton@southbankcentre.co.uk

Night in the Museum

Ryan Gander Curates the Arts Council Collection

16 July 2016 – 16 October 2016

Longside Gallery, Yorkshire Sculpture Park

26 November 2016 – 12 February 2017

The Gas Hall, Birmingham Museum and Art Gallery

25 February 2017 – 21 May 2017

Attenborough Arts Centre, University of Leicester



Leonard McComb *Young Man Standing*
(1963-1977). Arts Council Collection,
Southbank Centre, London © the artist

Please share your images of activities with
us on Instagram [@artscouncilcollection](https://www.instagram.com/artscouncilcollection)
#ACC70