

KETTLE'S YARD

WE

CAN



ALL

BE

ARTISTS

**A Learning Resource for
Primary School Teachers**



CONTENTS

Introduction	4
How to use 'We Can All Be Artists'	5
Warm Up Activities	6
From the Kettle's Yard Collection	
Christopher Wood	8
Bryan Pearce	12
Avinash Chandra	16
Veronica Ryan	20
Lucie Rie	24
Artists from Kettle's Yard Exhibitions	
Louise Bourgeois	28
Howardena Pindell	32
Errol Lloyd	36
eL Seed	40
Candace Hill-Montgomery	44
Further Information	
Glossary	48
Children's Books Celebrating Difference	49
Visiting Kettle's Yard as a School	50



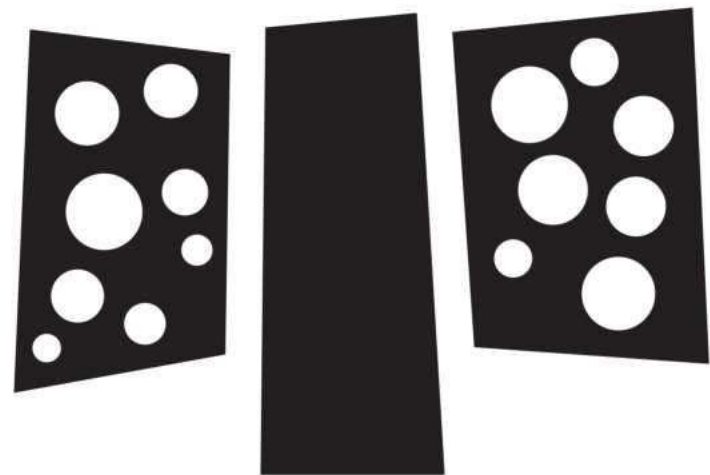
FOR PRIMARY SCHOOL USE

Celebrate and explore difference inspired by 10 artists from the Kettle's Yard collection and exhibitions, supporting primary-aged children and their teachers through discussion, acknowledgement and creativity. We live in a diverse world and there is not one, exclusive, 'right' way of creating art—art and culture can be found everywhere.

The aim for these activities is for all children to see themselves positively. Bringing a broad range of modern and contemporary artists into the classroom, it provides looking and discussing activities that will enable children to share and celebrate their cultural identities and stories and develop empathy for others. Creative activities provide a range of traditional and non-traditional techniques to help children to refine, experiment and build confidence in a range of approaches.

Written in simple, digestible language, this resource will support teachers to understand concepts and themes in artworks and feel confident discussing them. This resource aims to empower teachers to support their pupils to evolve their visual literacy and language, so that they can discuss themselves and their ideas.

We are grateful to teachers from across Cambridgeshire and Peterborough who shared their time, energy and ideas to inform this resource.



HOW TO USE WE CAN ALL BE ARTISTS

WE CAN ALL BE ARTISTS supports teachers and those working in primary school settings with activities designed to work in the classroom, as well as ideas for a self-led visit to Kettle's Yard.¹ Its themes and ideas are most relevant to the art and design curriculum, but can also be used across PSHE.

The resource introduces children to 10 modern and contemporary artists. For each artist, there are 3 suggested activities, an artist biography, and links to further media such as talks and videos.

The three **LOOK - DISCUSS - MAKE** activities are primarily designed to support lessons of up to 45 minutes, but they can be adapted according to the amount of time and format of your choice (for example, for working in small groups, with full classes or in assemblies). Finally, the resource includes further ways you could use Kettle's Yard to support your curriculum.



LOOK



DISCUSS



MAKE

¹Applicable to the artworks from the Kettle's Yard collection on permanent display only.

WARM-UP ACTIVITIES

These short activities will encourage your class to look really closely at artworks. You can use these as warm up activities for all the artworks suggested in this resource.

I NOTICE – 5-minute activity

Give your class 1 minute to look at the artwork in silence. Then ask everyone to say something that they notice about it. Use their observations as a starting point for a discussion about the work.

For example: *I notice different colours of blue, I notice textures, I notice big brushstrokes*

BACK-TO-BACK DRAWING – 5-minute activity

Split the class into pairs and get them to sit back-to-back to each other in a long line. Give one side of the line a picture of the artwork, and the other side of the line a clipboard, a piece of paper and a pencil. The child with the image must describe the artwork to their partner, who should draw what they are being told. This activity encourages close looking and active listening.

LIST POEM - 10-minute activity

Get your class to write down as many words as they can about the picture or object in front of them. Then use up to 10 words to create a list poem, starting with 'I see'. Encourage them to share their poems.

OBSERVE THROUGH COPYING – 10-minute activity

Give your class 10 minutes to create an observational drawing of the artwork. As they are drawing, get them to note down any questions that arise, or things they notice or things they like. Observing through copying encourages children to look very closely and notice things they could miss if they were just looking.

ASK THE ARTIST – 15-minute activity

In pairs, or individually, ask the children to come up with 3 questions they would like to ask the maker of the work. Gather in the questions and use them as a starting point to discuss the painting as a class.

FROM THE KETTLE'S YARD COLLECTION

Kettle's Yard is a house and gallery in North Cambridge, created by Jim and Helen Ede in 1957. This collection of stray objects, pictures, sculptures and furniture in light and space was described by Jim as simply 'a way of life' and a 'refuge of peace and order'. Although the layout of the house has largely remained the same, how we interpret it changes, as ideas shift, and more voices are brought into the conversation.

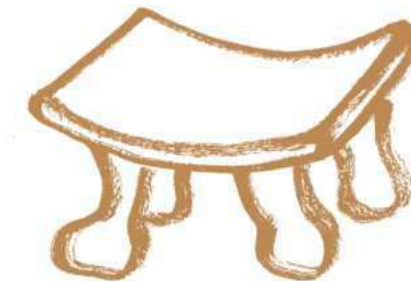
This resource explores 5 key objects from the collection through the theme of identity.

In terms of identity, we might consider the house as self-portrait of Jim and Helen—for whom art, friendships and music were important parts of their identities.

Jim and Helen kept Kettle's Yard as an 'open house', inviting students from the University of Cambridge and members of the community to visit, enjoy the space and learn about art. This could be interpreted as a performance of his values and belief in art's power to make us look again and change how we act in the world.

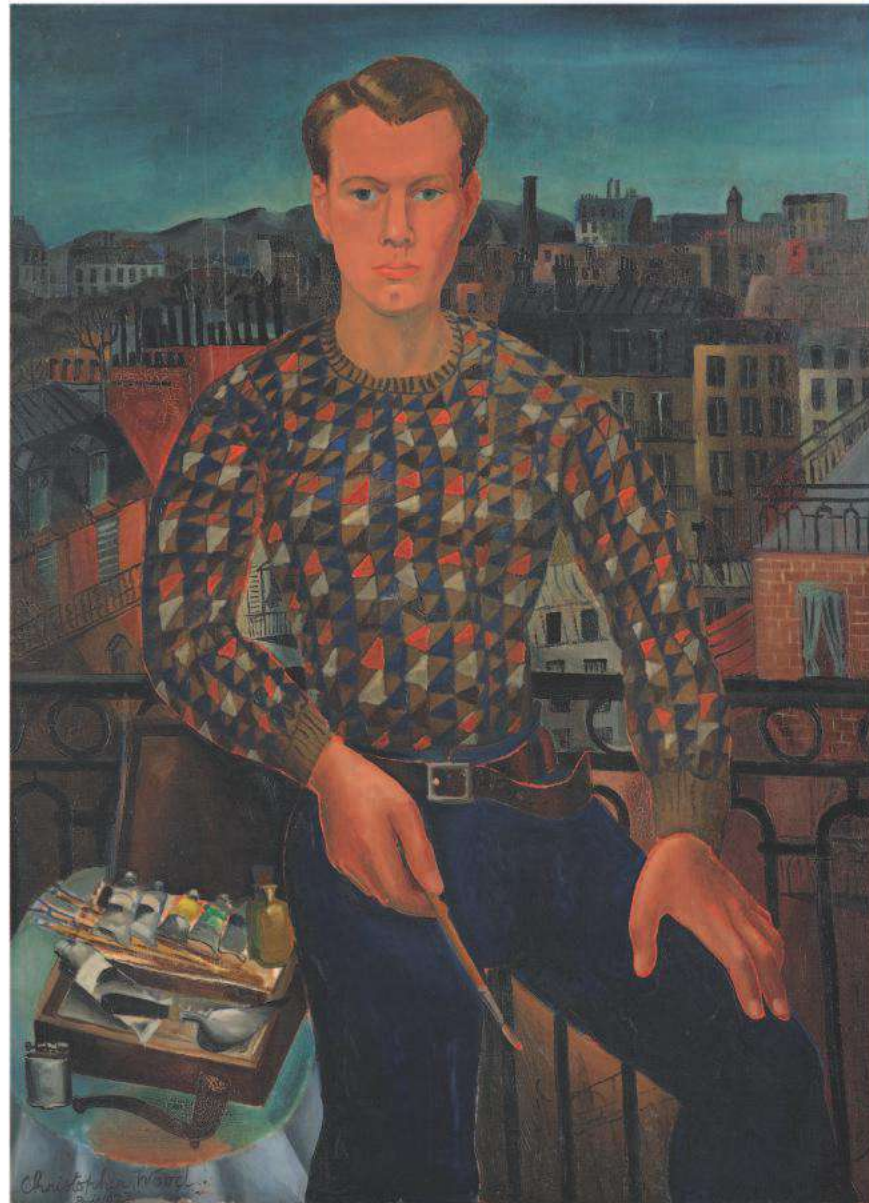
Whether you are using this resource in the classroom or visiting the house, you can get your class thinking about art and identity in relation to Kettle's Yard by using the questions below:

- How might it feel to be in this house? What atmosphere was the person who made it trying to create?
- What do you think might have been important to the people who lived in this house?
- What do the objects in this house tell us about the owners' identity and what was important to them?



CHRISTOPHER WOOD

Self-Portrait, 1927



A man in a colourful jumper looks boldly out at us. He holds a paintbrush in his right-hand, with a palette of paints placed on a table to his right. Behind him is a busy city that goes on and on, and it looks like day is turning into night.

Gender, Place and Identity

In this life-size self-portrait, Christopher Wood makes a confident statement—he is an artist. His hair is styled. His lips are red. His clothing is tight, and his patterned jumper and large belt draw our attention to his body. He chose Paris as his backdrop—the city seen to be the centre of innovative art at the time (the early twentieth century).

Christopher Wood is a notable LGBTQIA+ artist in the Kettle's Yard collection. We could interpret this portrait as the artist celebrating his identity, by positioning himself in a city where attitudes towards sexuality were progressive. This portrait could be read as a celebration—of the artist identifying himself both as an artist and finding a city where he felt he could live and express himself fully.

Oil on canvas
1295 x 960 mm



Discuss

Clothing and Identity

In this painting, the artist uses clothing to express his identity. He looks comfortable and confident.

What clothing makes you feel most yourself? How do you express your identity through your hairstyle and clothing?

Place and Identity

The artist paints himself with a backdrop of Paris—a city where he felt he could be himself.

Are there places—at home, in the park, at a friend's house—where you feel most comfortable to express yourself? How can we help others to feel comfortable to be themselves?

Sexuality and Identity

Christopher Wood was bisexual, having relationships with both men and women. At the time he was living, same-sex relationships were illegal. Same-sex relationships were not decriminalised (made legal) in the UK until 1967.

Ask the class to write down three things about their identity, then get rid of one, and ask them how it feels. Can we think and empathise how hard it would be to not be able to express part of your identity?



Make

Portraits

Create portraits inspired by your identity. You could use coloured pencils, oil pastels, or paint. You could wear your favourite clothes and include objects to show something about who you are and what you are interested in. Build a backdrop to your portrait – it could be somewhere you feel comfortable or come from your imagination.

Pattern

Taking inspiration from the repeated patterns in Wood's jumper, use square paper and coloured pencils to create your own repeat pattern. What colours will you use?

ARTIST BIOGRAPHY

Christopher Wood (1901-1930) was an English painter. He started painting aged 14, after recuperating from septicaemia, and went on to study architecture briefly at Liverpool University (1919-20). In 1920 he met Alphonse Kahn, an art collector, who invited him to stay with him in Paris, taking him to museums and artists' studios, meeting Picasso and Jean Cocteau in 1923. In Britain he became close friends with Ben and Winifred Nicholson, painting with them in Cumberland in 1928. In 1930 he spent time in the fishing village of Tréboul in Brittany, where he produced a large number of paintings. Christopher Wood suffered from an opium addiction and died in 1930 when he was hit by a train whilst under the influence of the drug.

Further Links and Information

Video introduction to Christopher Wood from Kettle's Yard Director, Andrew Nairne:
<https://youtu.be/4o96-SOKmko?si=dVr8S3zrl1q-8ltx>

BRYAN PEARCE

St. Ives Harbour, Undated



5 small fishing boats float on their moorings, 2 with brown sails, 3 without. The water is a duck egg blue, calm and still. Beyond the boats is a small bit of beach, and the harbourside, with rows and rows of houses, marked by their bright orange roofs.

Unique Viewpoints

Born with a genetic disorder called phenylketonuria (PKU), Pearce experienced and interacted with the world with a unique viewpoint. Combining ideas from his imagination and observed reality, Pearce paints a St Ives, Cornwall, that seems to freeze. It is deserted—there are no people. Focusing instead on the houses, boats and sea, bathed in sunshine and popping with colour harmonies, and cutting out the humdrum of everyday life, Pearce transports us to a unique place of cool colours and serenity.

Oil on Board
606 x 860 mm

© The Estate of Bryan Pearce



Discuss

Place and Identity

Bryan Pearce spent his whole life living in St Ives, taking daily walks where he would record the town's subtle changes in his artworks. He was part of a community of artists in St Ives, who took inspiration from where they lived.

What communities are you and your family part of where you live? What impact does where you live have on your identity? How does identity change when we move to a different place?

Neurodiverse Identity

Pearce's distinct experience of the world as a neurodivergent person was celebrated, during his lifetime, supported by his mother and a community of artists and channelled into his painting. Sometimes stigma, or lack of awareness can lead to those with neurological differences being excluded. Neurodivergent people are individuals whose brain function varies from the majority or so-called 'norm'.² Being different can sometimes make us feel left out, or like we do not 'fit in.'

What do we miss out on if we never try to get to know people who are different from us?

In our school, how can we recognise and emphasise each person's individual strengths and talents while also providing support for their differences and needs?



Make

Happy Place Picture

Paint a picture of your happy place. Is it inside or outside? Are you surrounded by people, or by yourself? What is the weather like? Is it very loud, or very quiet?

Outline

Set-up a still life of different objects. Using a pencil, focus on creating outlines of all the shapes you see. Do not add any shade or tone. Once you have finished in pencil, limit yourself to three felt tip colours – they do not need to be realistic colours to the objects in front of you.

ARTIST BIOGRAPHY

Bryan Pearce (1929-2007) was a British painter from St Ives, Cornwall. Born with the genetic disorder phenylketonuria (PKU), Pearce attended the local school for children with Special Educational Needs during the 1940s and 50s, where he began drawing and painting with encouragement from his mother and other artists from St Ives. He later attended the St Ives School of Painting from 1953-57. Pearce is known for his depictions of his hometown and its surroundings.

AVINASH CHANDRA

Black Feast, 1962



Pen and ink and
watercolour on Paper
560 x 780 mm



Look

An abstract painting of a combination of structures and figures, colour and line. The painting shifts from suggestions of heads and bodies to more abstract, geometric shapes. The painting looks like it has been worked on and reworked, with some paint applied dry and thin, and other areas thick with painted brushstrokes.

Reflecting on Identity Changes

Chandra's experience living in different countries and cultures impacted and changed his practice as an artist. Moving from consideration of land and cityscapes in India, he then moved his focus to the body, blending landscape and figures in abstract paintings. This might make us think about how our identity changes over time, influenced by different cultures, people and ideas.



Discuss

Cultural Festivities

The title of this painting, 'Black Feast' and the sense of movement and dynamism, both in the use of paint and the suggestion of figures, might make us think about the ways we feast and celebrate in our different cultures.

What part does feasting or festivities play in your life? What are the festivals and events that you attend that bring lots of people together to celebrate?

Exploring ideas of cultural identity

Chandra worked as an artist in Delhi, London and Belfast. His style of artwork changed as he absorbed new ideas from different cultures.

What do you like best about the country you are currently living in? Which country or countries do you have links with and which of these are you most inspired by? Does this change, depending on who you are with?



Make

Abstract figures with music

Split the class in half—give one half clipboards and paper. Encourage the half without clipboards to move around to music and then freeze when the music stops—the group with clipboards must then pick someone to draw – not taking their pencil off the paper. Do this 4 times, with pupils building up layers of abstract figures on their paper, and then swap over.

Cityscapes

Spend some time looking at Chandra's paintings of cities—take inspiration from his bold use of colours and black outline and create your own work of an imagined city. Use black sugar paper and oil pastels. Encourage bold colour and blending.

ARTIST BIOGRAPHY

Avinash Chandra (1931-1991) was an Indian painter. Born in Simla, India, he studied painting at the polytechnic in Delhi, where he went on to teach. In 1956 he moved to London, where he had won a scholarship at St Martin's School of Art. In 1959 he spent time in Belfast, where his watercolour paintings became more intensely colourful. During the late 1950s Chandra explored philosophy, in search of a more original style. In the 1960s he gained widespread recognition, exhibiting across Europe and the US. In 1964 he became the first Indian artist to exhibit at Documenta in Kassel. In 1965, Chandra became the first Indian British artist to exhibit at the Tate Gallery. Chandra died on the 15th of September 1991.

VERONICA RYAN

Territories, 1986



Oil and graphite on paper
540 x 740 mm

© Veronica Ryan



Look

A painting of soft greys and deep blues. In the centre is a blue shape that could be both organic or man-made – is it a seed-pod, or a boat? Inside the shape are vessels contained in compartments that again share similarities to plant structures, food containers and ceramicware.

Exploring Mixed Heritage

Veronica Ryan was born in Plymouth, Montserrat in 1956 and moved to the UK as a child. Her work often makes references to the flora characteristic to the Caribbean island where she grew up and takes on themes of historical movement and exchange — of both people and produce. This painting might help us to think about how people are often linked to more than one country and the influence cultural origins can have on our identity.



Discuss

Place and Belonging

In this painting and in her sculptural work, Ryan takes inspiration from the fruit of the Caribbean island where she was born and that her mother fed her as a child, such as mangoes, soursops and custard apples.

What food do you eat that might be particular to your family or your culture? What memories or associations do these foods have towards your own feelings of belonging?

Mixed Heritage

The suggestion of a boat carrying might make us think about moving from one country to another. In our world today, many people come from families who have moved from one place to another, perhaps more than once. This movement might be out of choice, or due to more challenging circumstances, such as war and conflict.

If you or your parents' country of origin is different from where you live now, what have you, or your parents or ancestors, had to let go of or leave behind? What aspects of your cultural background have you continued to follow?



Make

Public Art

Look at Ryan's public sculptures of Caribbean fruits in Hackney, a public artwork celebrating the rich contribution the Windrush Generation has made to British life. Working in groups, plan a public artwork for your school that celebrates the school community.

Found Material Assemblages

After showing the class some of Ryan's works that use found objects, provide your class with a range of natural and manmade materials, or invite them to bring their own collection—from seeds, branches, pinecones—to packaging, fruit sacks, egg cartons and string. Challenge them to make an assemblage and then bring all the works together to talk about the creative decisions each child made.

ARTIST BIOGRAPHY

Veronica Maudlyn Ryan (b.1956) is a Montserrat-born British sculptor. She moved to London with her parents as a child and now lives between New York and London. Ryan's art addresses themes of history, belonging and identity, featuring handcrafted works that reference her Caribbean heritage. In 2022 Ryan won the Turner Prize for her solo exhibition 'Along a Spectrum' at Spike Island, Bristol, and for her large bronze and marble outdoor works Custard Apple (Annonaceae), Breadfruit (Moraceae) and Soursop (Annonaceae) which were unveiled in Hackney as the nation's first permanent sculpture to celebrate the Windrush generation.

LUCIE RIE

Bowl, 1971-74



Look

A large porcelain bowl, black, with a strip of white near to the top, both internally and externally. Thrown on the potter's wheel, the bowl has a very small base and very wide rim. Lucie Rie pushed the material to its limits by stretching the clay in motion to create this unique shape.

Sticking to your style against the odds

After establishing herself as a ceramicist in Vienna, Lucie Rie was forced into exile in 1938 due to the Nazi persecution of Jewish people. She arrived in London with very few possessions. Her style of making was very different to the current trends in ceramics in the UK. Rather than adapting to trends in England, she stayed true to her unique style, finding ways to earn a living that still enabled her to experiment and express her ideas through clay.



Discuss

New Beginnings

When Lucie Rie left Vienna and moved to London, her life circumstances changed and she had to work incredibly hard to re-establish her ceramic practice. She approached this new beginning by persevering against a number of challenges and staying true to her artistic style.

What is the hardest new beginning you have faced? Has this influenced how you experience new beginnings now?

Being Different

When Rie arrived in London, the main trend in ceramics came from Bernard Leach and his contemporaries, inspired by Japanese tradition and rural medieval craft. Rie's pots were much more modern, controlled and refined.

It can feel hard when we don't feel like we 'fit in' or feel different – how can we find our place and feel comfortable and confident to be who we are and express ourselves?

Strong Independent Woman

Rie's influence and legacy continues to inspire potters today. She is often remembered for her persistence and endurance and for being a strong, independent woman who was able to make a name for herself in a craft that, at the time, was dominated by men.

How would you like others to describe you?



Make

Personality Pinch Pots

Create pinch pots that tell others something about you. You might express yourself through the shape of the form, through carving, or adding painted pattern and detail.

Collaboration – 2D to 3D

Get pupils to create the most unique drawing of a vase they can think of, without showing anyone else. Write down any details about this vase—who is it for, how will they use it? Is it large or small? Gather up drawings and then give their drawing to someone else, who will then try and make their design using clay. Discuss the results together.

ARTIST BIOGRAPHY

Lucie Rie (1902 – 1995) was born in Vienna and studied at the Kunstgewerbeschule. During the 1930s she exhibited extensively. She moved to London in 1938 after Hitler entered Vienna, eventually establishing a workshop in Albion Mews, London. During the 1940s and 50s she worked alongside Hans Coper and made ceramic buttons for the fashion industry. Although success came slowly in England, her pots were selected for the Festival of Britain in 1951 and in 1967 the Arts Council organised a retrospective. In 1948 she became a British citizen and in 1968 she was awarded an OBE and later a CBE.

LOUISE BOURGEOIS

Spider I, 1995



Bronze, dark and polished patina, wall piece
1270 x 1168 x 311mm



Look

A black, opposing spider, larger than life, still, spot lit above our heads on the wall. This spider feels contradictory. It seems both weighty—the shiny quality of the body suggesting a solid material—but also light. The angularity of the spindly legs and their different heights give the impression that the spider could suddenly start crawling. The scale of the piece and the positioning of it high up on the wall plays with the viewers sense of security.

Exploring Personal Experience

Artist Louise Bourgeois often used art to make sense of her life experiences. The spider—appearing first in ink and charcoal drawings, and later in sizable bronze sculptures—was understood by the artist to be a motif of her mother, who was a weaver and managed the family's tapestry business. Like Bourgeois' mother, the spider is a weaver. It is also both predator and protector, which might lead us to think about how identity and character can often include opposing qualities.



Discuss

What Makes Someone Unique?

For Louise Bourgeois, the spider was a symbol to represent her mother. Her sculptures of spiders are often very big, playing with ideas of scale.

Looking at this artwork, and thinking about what you know about spiders, write down all the words that come to mind. Using these words, discuss what the artist might have been trying to tell us about her mother's character.

Can you have opposing characteristics as part of your identity? Do we share parts of ourselves with others, depending on our relationship to them?

Thinking About Roles and Responsibilities

Families often give different members distinct roles. Sometimes this is linked to gender. A common example used to be that mothers had the caretaking role, making meals and looking after children, and fathers went out to do paid work. Now parental roles are often more mixed and matched.

What roles do the adults take in your family? Are there certain qualities you would give to your caregivers?



Make

Symbolic Sculpture

Think of an important person in your life—or yourself! What makes that person special? What words would you use to describe that person? What do they like to do? Think of or research an animal or creature that shares one or more of those special things that remind you of your important person. Use wire to create a symbolic sculpture.

Playing with scale and placement

Louise Bourgeois often uses scale to make something familiar, like a spider, appear strange by changing with the scale. Carefully draw an animal or insect. Now play with scale. You could draw the object on a big bit of paper, or make it in clay, or wire. Now position is somewhere unexpected and discuss what reaction your class then has. What happens when we play with scale?

ARTIST BIOGRAPHY

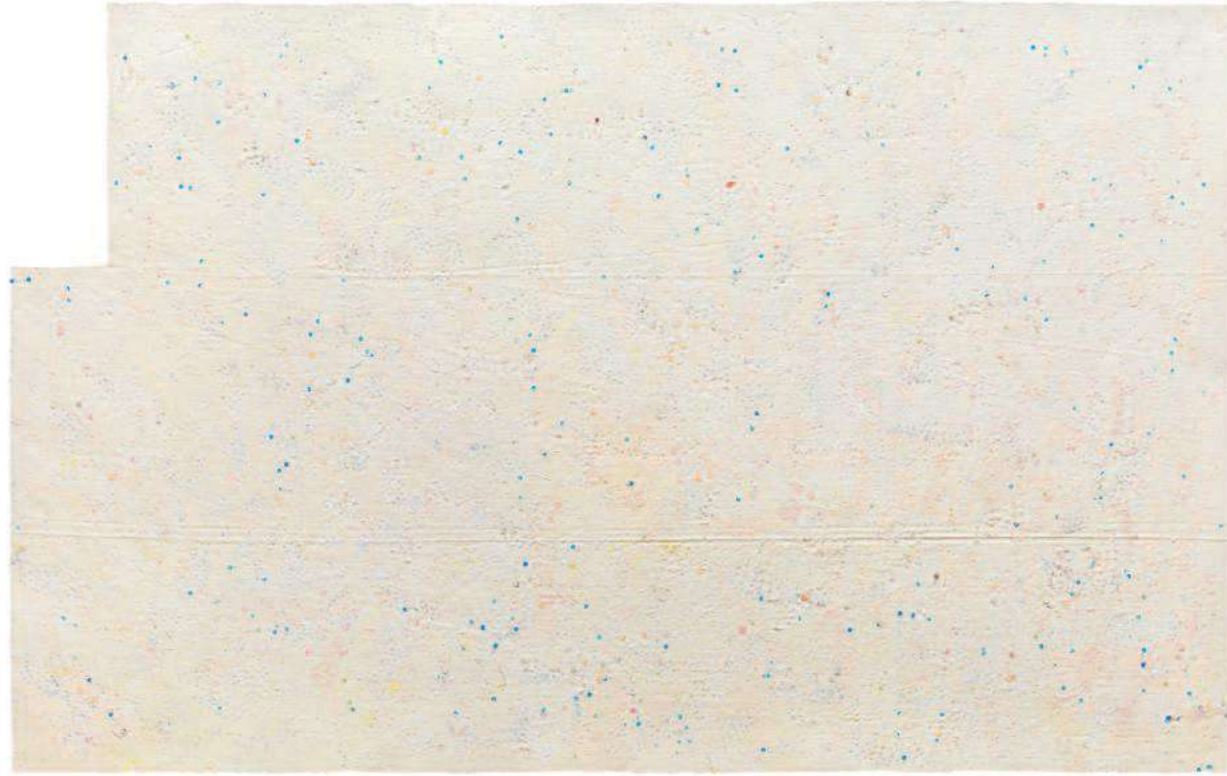
Louise Joséphine Bourgeois (1911 – 2010) was a French-American artist, widely recognised as one of the most important figures of modern and contemporary art. She is best known for her large-scale sculpture and installation art, but she was also a prolific draughtsman, painter and printmaker. She explored a variety of themes over the course of her career including domesticity and the family, sexuality and the body, as well as death and the unconscious, often connected to events from her childhood. Bourgeois did not have a substantial museum exhibition until 1982, when she was seventy-one years old. Bourgeois was also an activist, she joined the Fight Censorship Group and fought for fair representation of women's erotic art – alongside the female nude – in major museums.

Further Links and Information

Introduction to Louise Bourgeois by curator Dr Amy Tobin :
<https://youtu.be/IHdItAHGhOo?si=APL1nmik1wRvmjP>

HOWARDENA PINDELL

Untitled, 1974-75



Over a metre high and two metres in width, a canvas, unframed. Hole punched dots of different coloured papers have been applied with layers of white paint, built up to create a varied surface of texture and dots of colour.

Challenging Conventions and Campaigning for Change

Howardena Pindell developed innovative ways of making paintings, through her interest in grids, numbers, circles and repetition. She pioneered new ways of painting, spraying paint through a hole-punched stencil, and through adding layers of materials—thread, hole-punched circles, glitter, powder and sequins.

After 1979, Pindell began to make work about her own story and history, highlighting the prejudices, exclusions and discrimination that women of colour experienced in the art world. She continues to make work that addresses issues of racism, police violence, violence against Black and Indigenous people of colour and social and political injustices that we face in society today.

Mixed-media on canvas
1080 x 1689 mm

© Howardena Pindell

Images are courtesy of the artist and Garth Greenan Gallery, New York



Discuss

New Ways of Making Art

Pindell uses unconventional materials to make art with, like hole-punched circles. She uses materials that would otherwise often end up being recycled. She rescues these materials and uses them to make large pieces in a process that she describes as ‘visual healing’.

How does it feel to look at this painting? How does it make you feel?

What makes something ‘art’?

Can you make art out of anything?

Family Influence

Pindell’s inspiration for using numbers and grids in her work came from her father, who was a mathematician. He often wrote down numbers in a gridded journal.

What skills do your parents, grandparents, aunts or carers have? Could you use these skills to inspire a work of art?

Exploring Origins and Roots

Howardena makes work that reflects her own history and identity. Her family history includes African American, European, Seminole, Central American, Afro-Caribbean and Jewish roots. She has said that her approach to decoration is linked to her ongoing interest in various African artistic traditions and techniques.

Think about your own family history. What materials, stories and decoration could be used to tell your story?



Make

Cut and Sew

Pindell often used ‘cut and sewn’ canvases to create large spaces to work on. Working with offcuts of different materials, use sewing or stick-on embellishments, or draw through sewing. Sew everyone’s fragments together to make a large collaborative piece.

Hole-Punch Stencils and Textures

Using coloured thick card, and hole punches, create a stencil. Use felt tips, pencils, and coloured pencils to create layered stencil dot pieces.

You could then use the hole-punched circles for further artworks:

- Mix them into coloured paint and stick them onto paper and build up textured paintings
- Use them as a material to add into sensory bags.

ARTIST BIOGRAPHY

Howardena Pindell (b. 1943) is an artist, activist and teacher whose art practice includes mixed media painting and film. Born in Philadelphia in 1943, she was raised during segregation and was influenced by the Civil Rights and Women’s Liberation movements. She studied at Boston and Yale Universities and worked as an Exhibition Assistant at the Museum of Modern Art, rising to Associate Curator and serving on the Byers Committee to investigate racial exclusion in museum acquisitions and exhibitions. She was a founding member of A.I.R (Artist in Residence), the first women’s cooperative gallery in New York City. She started working at Stony Brook University in 1979, and she continues to teach today.

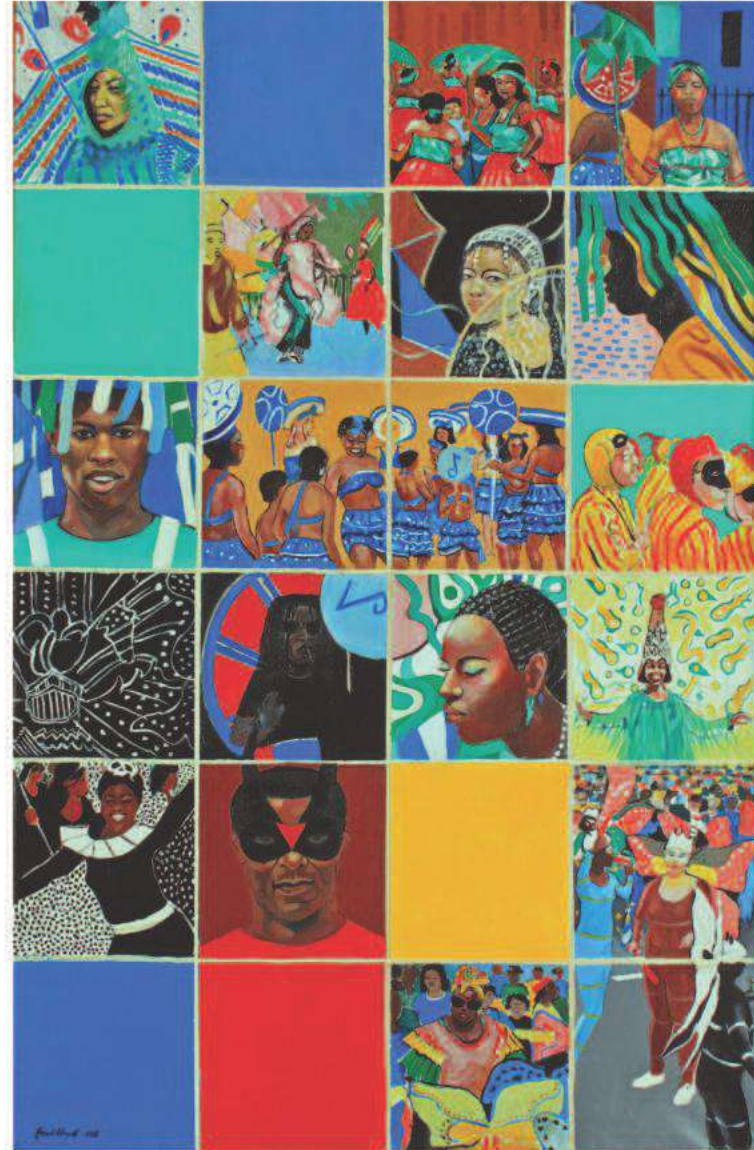
Further Links and Information –

Interview with Howardena Pindell :
<https://youtu.be/Tlw8MdKeKpE?si=HoZMIPjc6qBKQdPm>

Activity Sheet: I Am More Than One Thing
<https://www.kettlesyard.cam.ac.uk/stories/howardena-pindell-childrens-activity-sheet-i-am-more-than-one-thing/>

ERROL LLOYD

Notting Hill Carnival IIC, 1988



Oil on canvas
1580 x 1020 mm

© Errol Lloyd



A colourful checkerboard of images shows people in a range of costumes and masks. Some of the faces are close-up, either looking out at us, or consumed in the activity around them. Other figures suggest dancing and movement, bodies colliding with bold costumes.

Exploring Your Roots

Notting Hill Carnival has been an ongoing inspiration for Errol Lloyd, who has recorded the evolving history of the event in paintings between 1988-2001. For Lloyd, Notting Hill Carnival is something in Britain that is specifically Caribbean, allowing Caribbean communities the opportunity to express their identity and culture freely. This painting could lead to conversations about what gives us a sense of connection to our country or countries of origin.



Discuss

Cultural Identity

In paintings, and in his children's book 'Nini at Carnival' Lloyd celebrates the cultures, customs and histories of carnival. A Jamaican born artist, Lloyd first experienced carnival in London. He felt that Notting Hill Carnival was a celebration of Caribbean identity.

What gives you a sense of connection to your country or countries of origin? If you are of mixed heritage, do you feel you 'belong' more to one country than another?

Do you and your family celebrate any special days? If so, what are they and where did they originate? If not, what would you like to celebrate?

Changing Identity

Lloyd captures how, through costumes and masks, Notting Hill Carnival gives people the opportunity to hide or transform their identity.

What happens when you change your appearance through costume and masks? Do you feel different? Does it make you behave differently?



Make

Checkerboard Collage

Use the internet and books to research a festival, event or activity that you are inspired by—it could be a particular sports team, a community festival or event, or something that your school runs every year. Print or photocopy images to create a checkerboard visual history—discuss how it has changed and evolved.

Drawing Movement

In groups, take photographs of each other moving—you could run, jump, or dance! Use the photos to create drawings of the body moving.

ARTIST BIOGRAPHY

Errol Lloyd (b. 1943) is a Jamaican-born artist, writer, author, art critic, editor and arts administrator. Since the 1960s he has been based in London, to which he originally travelled to study law. Lloyd was a central figure in the Caribbean Artists Movement (CAM) from 1966, he went on to produce book jackets, greetings cards and other material for London's Black-owned publishing companies including New Beacon Books, Bogle-L'Ouverture Publications and Allison & Busby. He also served as an editor of the Minorities' Arts Advisory Service (MAAS) magazine, Artrage, and his young adult novel ManyRivers (1995) was nominated for the Carnegie Medal.

Further Links and Information

Interview with Errol Lloyd:

https://youtu.be/DozHKAE4HxY?si=NW9_MFj6ounAGSo5

eL SEED

The Words of Veronica Forrest-Thomson, 2018



An art installation spans the side of a building. The shape is quite rounded, almost like a rose or a spiral. Looking more closely you see it is made up of some deliberate shapes. The colours of different shades of pinks, blues and silvers are joyful and you feel this is a work of celebration and happiness.

Cultural heritage reimagined for today

eL Seed has lived in Paris all his life. He is the second generation to live in France as his parents were originally from Tunisia. In his late teens, eL Seed became more interested in his cultural heritage and learned to read and write Arabic. His artwork blends together the ancient artform of calligraphy and the urban art 'Wild Style' technique and other contemporary graffiti forms.

The artist says: 'Bringing people, future generations, together through Arabic calligraphy is what I do. Writing messages is the essence of my artwork. What is funny, actually, is that even Arabic-speaking people really need to focus a lot to decipher what I'm writing. You don't need to know the meaning to feel the piece. I think that Arabic script touches your soul before it reaches your eyes. There is a beauty in it that you don't need to translate.'



Discuss

Visual Poems

The words used in the eL Seed's artwork are from a poem written by Veronica Forrest-Thomson, who lived in Cambridge.

Can you 'read' what the poem says without recognising the words? How do the colours in graffiti change how you feel about the Arabic calligraphy? Do they make you see the urban art differently?

A message for today

eL Seed chose this poem as a message of peace, hope and unity to inspire the viewer and the local community.

If you were to share a message of a hope for your community, what do you think is important to say and inspire them? If you were to write your own poem, where would you display it to make the biggest impact? Can you remember a time when you saw graffiti that really spoke to you? What about it caught your attention?



Make

What's in a name?

eL Seed is not the artist's given name, he chose it himself. It means 'the man', he also likes the idea that the 'seed' can grow into a mighty tree. Like how our ideas can grow and grow.

Think about yourself. What are the things you like about yourself, or the things you would like to become? Choose an artist name for yourself that helps you feel confident in what you make. You can keep your name a secret, but write down how it makes you feel when you think of it.

Concrete Poetry

Concrete poetry takes on the shape of the thing you are writing about as you write it. In his work, eL Seed has thought about the shape and colours of his work telling viewers his message of peace and unity just as much as the words. Try and write your own concrete poem about something unique to you or your local community. Start by playing with a handful of words.

ARTIST BIOGRAPHY

eL Seed (b. 1981) is a French and Tunisian artist. Growing up in France, he was exposed to both French and Tunisian cultures, which fuelled his interest in exploring his identity through art. eL Seed developed a unique art style known as "calligraffiti," which combines Arabic calligraphy with the boldness and fluidity of graffiti. His large-scale murals, often found in public spaces like buildings, bridges, spread messages of peace, coexistence, and mutual respect, encouraging dialogue and challenging stereotypes among various communities.

Further Links and Information

eL Seed: Calligraffiti in Cambridge:
<https://www.youtube.com/watch?v=JP7HBvD5l9E>

CANDACE HILL-MONTGOMERY

Manhood Played Bi Guitar Maid, 2024



Navajo sheep wool, linen
387.3 mm x 266.7 mm

© Candace Hill-Montgomery
Image credit: Eva Herzog and Hollybush Gardens



Look

A colourful, tapestry-like work has been crafted by stitching and collaging a wide range of threads and fabrics, and found objects, such as a shoelace woven into the left corner. From a distance, we can make out a guitar at the centre. The way the stitches and pieces are arranged makes it look like the artwork is moving to a musical beat, filling it with dynamic and vibrant energy.

Verbal to Visual

Hill-Montgomery's work and the names of her work reveal her fascination with language, and how different idioms can be combined, especially using puns and metaphors. Like her abstract textile pieces, the title of her work, 'Manhood Played Bi Guitar Maid' is rich with layered meanings. It suggests the idea of manhood being expressed through the actions of a guitar-playing maid, exploring the complex relationship between gender roles and identity.



Discuss

Family Heritage

Hill-Montgomery's interest in the sewing arts traces back to her family traditions. As a child, she spent summers at her grandmother's farm in Alabama, where she learned crocheting, knitting and embroidery. By incorporating these techniques into her textile works, Montgomery weaves her childhood memories and family heritage into her artistic creations.

Have you ever learnt crafts from older people or relatives? Does it remind you of a particular person or time? Are there any traditional textile crafts in your culture or family?

Women and Handcrafts

Some crafts have been historically linked to a single gender. For example, weaving has historically been seen as a craft associated with women, and it has not always been given the same high status as other artforms that have been associated with men, such as painting. When she weaves, Hill-Montgomery's first step is to select her colours. She feels that creating art through weaving is like creating art as a painter. Today, most crafts are made by all genders.

How do the colours, textures, and patterns in the textile work make you feel? How do the materials and techniques Hill-Montgomery use help convey her story?

Gendered words and How we see people

Hill-Montgomery playfully explores the linking of certain words with masculinity or femininity through her titles. In our daily life, words like 'maid', 'nurse' and 'babysitter' continue to be seen as feminine. Words like 'carpenter', 'mechanic' and 'chef' are often immediately thought of as masculine.

How do you feel when someone uses a word to describe you that you do not think fits you? Do you think using different words can help everyone feel included? How can we use words that show everyone can be anything?



Make

Storytelling

Explore different textiles such as wool, fabric and cotton, and textiles of different colours, length and shapes. Design and create a textile piece that tells your own story by choosing colours and materials.

Stitching and Collaging

Play with threads, fibres and fabrics, as well as found objects from your daily life, collaging different fabric scraps together, creating colourful and textured works of art that reflect you.

Collaboration

Combine your individual pieces with others to create a large collaborative textile and collage artwork.

ARTIST BIOGRAPHY

Candace Hill-Montgomery (b.1945) is an American multidisciplinary artist, poet, painter, performer, musician and photographer. Over the last ten years, Hill-Montgomery has largely worked with weavings made on homemade looms, bringing together techniques and materials including sheep's wool, mohair, linen, paper yarn and other fabrics, found objects or vintage farm equipment that reference her family's heritage. Her works are typically richly layered in both composition and subject matter, bursting with colour and movement.

GLOSSARY

Abstract

Art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect.

Assemblage

Art that is made by assembling different elements, often everyday objects, found by the artist or bought specially.

Caribbean Artists Movement

The Caribbean Artists Movement (CAM) was founded in 1966 with the aim of celebrating a sense of shared Caribbean ‘nationhood’, exchanging ideas and forging a new Caribbean aesthetic in the arts.

Mixed-Media

Artworks composed from a combination of different media or materials.
Public Art– art that is in the public realm, situated in public or private land.

Found Objects

In modern art, are natural or man-made objects that were originally intended for a different use. These objects can include discarded materials or natural elements that we don't usually think of as art materials but have been repurposed in an artistic context.

Wild Style

is a complex and detailed form of graffiti writing that emerged in the late 1970s and early 1980s. The style is often very elaborate, with the letters being stretched, twisted, and connected in a way that makes them appear as a cohesive, dynamic piece of art rather than just text.

CHILDREN’S BOOKS CELEBRATING DIFFERENCE

Below is a selection of our favourite children’s books that link with this resource’s theme of celebrating identity—these books could be studied alongside your engagement with artists from this resource.

My Skin, Your Skin – Let’s Talk about Race, Racism and Empowerment – Laura Henry Allain

Nini at Carnival – Errol Lloyd

Freedom, We Sing – Amyra Leon, Molly Mendoza

My Own Way – Celebrating Gender Freedom for Kids, Joana Estrela, Jay Hulme

Civil Rights Stories: LGBTQ+ Rights – Louise Spilsbury and Amy Lame

Fantastically Great Women who Changed the World – Kate Pankhurst

Here we are: Notes for Living on Planet Earth – Oliver Jeffers

Uncle Bobby’s Wedding – Sarah S. Brannen

Amazing – Steve Antony

Julian is a Mermaid – Jessica Love

VISITING KETTLE'S YARD AS A SCHOOL

Visiting Kettle's Yard is free for young people aged 25 and under. Schools and Educational groups can choose from a variety of different activities and types of visits to suit your needs. Tuesday, Wednesday and Thursday mornings are set aside for pre-booked schools, academies, colleges and universities. Self-led visits during public opening hours and must be booked in advance.

For more information visit kettlesyard.cam.ac.uk/learn

TYPES OF VISIT

- Self-led visit during regular opening hours.
- Introductory tour and drawing activities.
- **Look / Make / Talk** - An interactive visit including drawing, discussion and practical activities.
- **Arts Award Discover in a morning.**
- **Artist-led workshop:** a morning including introductory tour, drawing activities and artist-led workshop.



We Can All Be Artists

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Kettle's Yard, University of Cambridge
Castle Street, Cambridge, CB3 0AQ
United Kingdom
+44(0)1223 748100
www.kettlesyard.cam.ac.uk

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KETTLE'S YARD



