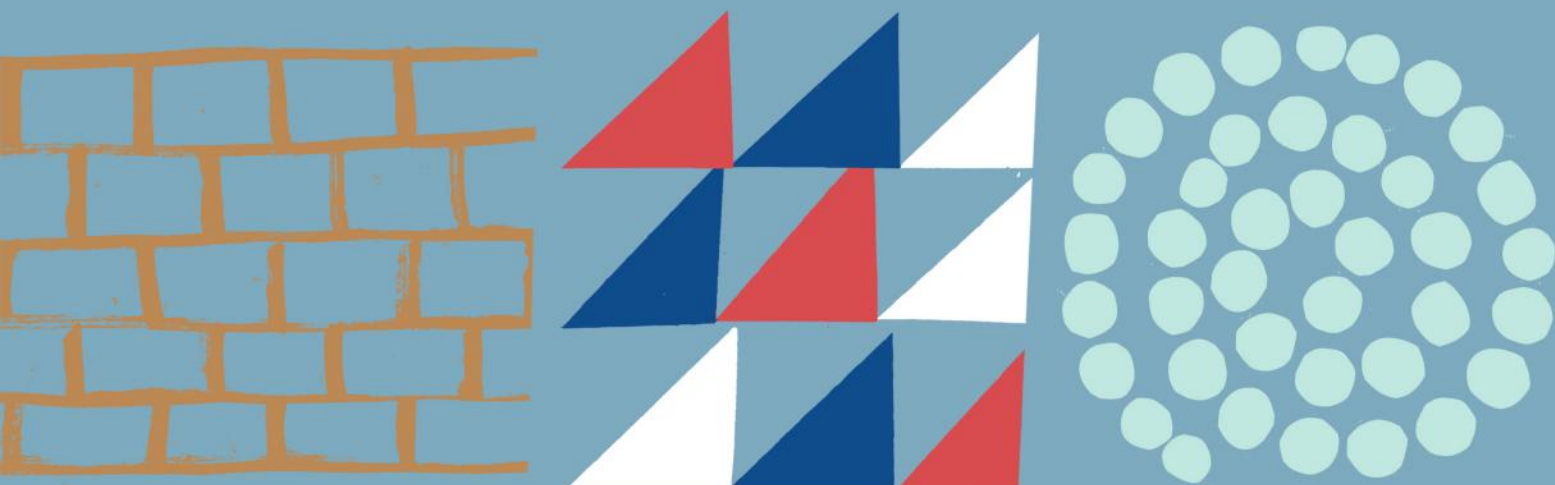


KETTLE'S YARD

ART



AND IDENTITY

For Secondary and
Further Education use



CONTENTS

Introduction	4
How to use 'Art and Identity'	5
Quick Starters in the Classroom	6

Exploring Kettle's Yard through the Lens of Identity

About Kettle's Yard	8
Christopher Wood	10
Henri Gaudier-Brzeska	12
Alfred Wallis	14
Artists Unknown at Kettle's Yard	16

Same house, Many perspectives

Introduction	18
Linder	20
Harold Offeh	24
Khadija Saye	28
Sutapa Biswas	32
Issam Kourbaj	36
Howardena Pindell	40
Paul Dash	44
Ian Giles	48

Further Information

Glossary	52
Visiting Kettle's Yard as a School	53



ART AND IDENTITY

All of us have an identity – the way we see and express ourselves. Our identity can be something that we are born with, but it also can change and alter over time.

This resource explores artists from the Kettle’s Yard collection and exhibitions to explore how art and artists consider ideas surrounding identity.

This resource has been designed to be used flexibly in the classroom (or in conjunction with a visit to Kettle’s Yard) to support students to develop skills in visual literacy, critical reasoning and a range of creative practices focused on representing personal experiences and values. Broadly, the resource aims to activate dialogue around the following themes:

- Gender, sexuality and representation
- Cultural background
- Intersectional identity
- Feminism
- Class
- Race and racism

We are grateful for to teachers from across Cambridgeshire and Peterborough who shared their time, energy and ideas to inform these activities.

HOW TO USE ART AND IDENTITY

QUICK STARTERS

Begin with some quick activities designed to get your class critically thinking about identity in the widest sense.

CREATIVE EXPLORATION

Use the discussion prompts and creative activities to support students to engage with each artist’s practice.

DEEP DIVE

Discover more about artists and objects through links for further information, including images, talks and videos.

We encourage you to develop your lesson through:

- Working directly with the suggested activities, adapting to suit the age-range and abilities of your students
- Introducing an artist each week, creating your own activity plans
- Using an artist as a starting point for a PSHE session, or assembly
- Using the resource as a starting point to a self-led visit to Kettle’s Yard

QUICK STARTERS: THINKING ABOUT IDENTITY

These warm-up activities are designed to get your students thinking creatively and critically about the theme of identity. You may want to create a code of conduct in advance of these activities to ensure that discussions are sensitive and respectful, and that the space created is safe for all to contribute.

MY IDENTITY – 10 minutes

INDIVIDUALLY

- Invite students to independently write down three things that are most important to their identity, keeping these to themselves
- Next, ask them to get rid of one of the three things they have written down
- Finally, ask them to imagine themselves in 20 years' time – has their identity changed?

DISCUSS

Discuss the process – pulling out ideas of the fluidity of identity, why people might feel they have to hide central aspects of their identity, and circumstances that might lead to your identity changing.

- Feminism
- Class
- Race and racism

We are grateful for to teachers from across Cambridgeshire and Peterborough who shared their time, energy and ideas to inform these activities.

IDENTITY MIND-MAP – 15 minutes

SMALL GROUPS

Invite students to write down any words that come to mind when we think about the word identity. Feed back together, as a class, grouping the words into categories (for example – race and ethnicity, gender, sexuality, personal/professional identity).

DISCUSS

Back in their groups, invite students to discuss the following questions:

Can our identities change? If so, how?

Are all identities celebrated? If not, why not?

Why do people document who they are?

SEEING AND BEING SEEN – 15 minutes

INDIVIDUALLY

Write down 3 things that makes up your identity. Do not share these.

IN PAIRS

Thinking about your partner, write down 3 things that you think makes up their identity.

Reflect - Staying in their pairs, reflect together on the results:

- How did the way my partner saw me differ from how I saw myself?
- How did the way I saw my partner differ from how they see themselves?
- Why might there be differences?

Discuss – As a class, discuss what students learnt through this exercise – this could lead to conversations around judgements, stigma, stereotypes and difference.

EXPLORING KETTLE'S YARD THROUGH THE LENS OF IDENTITY

Whether you are exploring the Kettle's Yard collection in person or from the classroom, here are some examples and discussion starters to get your class thinking about ideas of identity and representation from artworks in the Kettle's Yard collection.

Kettle's Yard is a house and gallery in North Cambridge, the home of Jim Ede and Helen Ede (1957-1973). Every afternoon Jim Ede opened their home to visitors, a tradition that continues to this day. Jim Ede created a new way of looking at art by embedding it in a domestic setting. He interspersed his collection of art with natural found objects, antique furniture, glassware and ceramics. In this way, Ede aimed to create a perfectly balanced space that can be understood as a work of art in its own right.

In terms of identity, the house could be considered as a visual representation of the Edes' values:

- **A place of friendship and dialogue.** The collection is a visual statement of the couple's relationships and personal correspondence with artists, and a place for conversation and education.
- **A sanctuary of calm after the psychological damage of the First World War.** Jim hoped the experience of Kettle's Yard would have an emotional impact on the visitor. He was fascinated by how the space could influence wellbeing and mental health.
- **His 'open-house' could be understood as a performance of his values of the importance of art to our everyday lives.** Jim believed in the power of art and artists to make us look again, which would have an impact on how we act in the world.

DISCUSSION STARTERS

- How does it feel to move through Kettle's Yard – how do the artworks, objects, furniture, colours and materials create that feeling?
- What do the objects in this house tell us about the owner's identity - what was important to them?
- Is a home an extension of one's identity?
- What role do objects play in your home – how do they project elements of your identity - and what do they leave out?
- Looking at the collection and thinking about identity, do you feel there is anything missing?
- Are all artists' works displayed equally?
- Where do ideas of faith and values come from – and what values do you hold?



CHRISTOPHER WOOD

Self-Portrait, 1927



Oil on canvas
1295 x 960 mm

In this life-size self-portrait, Christopher Wood makes a bold statement – he is an artist. His hair is styled, lips red. His clothing is tight, his patterned jumper and large belt drawing our attention to his body. He chooses 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 noted LGBTQIA+ artist in the Kettle's Yard collection. We could interpret this portrait as the artist celebrating his identity, positioning himself in a city where attitudes towards sexuality were progressive. This portrait could be read as a celebration – of the artist identifying both as an artist and finding a city where he felt he could be and express himself fully.

DISCUSSION STARTERS

- What does this portrait tell us about the artist – what was he trying to get across? What decisions has the artist made to project ideas about his identity?
- Christopher Wood lived at a time when same-sex relationships were illegal. Same-sex relationships were not declassified (made legal) until 1967. Why is it important to highlight the history of LGBTQIA+ people?
- Can you name any other famous LGBTQIA+ artists?

Find out more about Christopher Wood in the film below:

Christopher Wood Self-Portrait:
https://youtu.be/PiU1vjwyxeU?si=Os5-Un_aPliWcLCW

HENRI GAUDIER-BRZESKA

Mermaid, 1913



Marble
118 x 290 x 190 mm

Gaudier-Brzeska presents an androgynous body – very different from the petite, coquettish, nymph-like creature often associated with mermaids. The torso leaves little more than a suggestion of a bosom, the anatomy of this body is left to the viewers' imagination. At first look, the body seems restful, but as you look more closely, there's a tension in the twisting of the body, and the suggestion of pain in the positioning of the hands – the position of the body suggesting sadness and pain.

DISCUSSION STARTERS

- Try taking on the pose of this body – is it comfortable or painful to hold? How does it feel taking on this body – does it change your initial feelings about the artwork?
- How can art help us to imagine new bodies, or challenge traditional ideas of gender?
- Mermaids have become a powerful symbol for gender fluidity and transgender identity because of their ability to transform. What other symbols are used to identify the LGBTQIA+ community and how do they relate to identity?

ALFRED WALLIS



Alfred Wallis took up painting in retirement, using his artworks to communicate his experiences at sea. Formerly a sailor, fisherman and then scrap merchant, he lived modestly or in poverty for much of his life. Wallis taught himself to paint, working on found materials - from scrap board, irregular and torn, to grocery boxes.

In 1928, the artists Ben Nicholson and Christopher Wood met Wallis and were immediately struck by his direct and unselfconscious way of working. Captivated, both artists sought to achieve similar qualities in their own work. This chance meeting also led to introduction of Alfred Wallis to Jim Ede. They corresponded in letters over a decade, with Jim acquiring over one hundred of Wallis' artworks, cared for at Kettle's Yard today.

DISCUSSION STARTERS

- How did Alfred Wallis use his artwork to express his memories of his working life?
- Due to Wallis having no formal training, his artwork is sometimes described as Outsider Art. Do artists have to be 'traditionally' skilled to be seen as artists – and what are 'traditional art' skills?
- Alfred Wallis's story as an artist is often told in relation to his influence on modernist artists, rather than about what his artwork tells us about the experiences of his own life. Can artists control the way their life is remembered?
- How do established art histories privilege some artists whilst neglecting others?

Find out more about Alfred Wallis in the films below:

Who was Alfred Wallis:
<https://youtu.be/zUIVNRuDCpg?si=U5-t45f622l4CiGC>

Alfred Wallis Rediscovered:
<https://www.youtube.com/watch?v=ftfJ4TYaCbg&t=668s>

ARTISTS UNKNOWN AT KETTLE'S YARD



Although Jim Ede was a friend to many artists, there are many artworks, objects and pieces of furniture in the house where we do not know the identity of the artist or maker. These include a Chief's stool (a No'oanga) in the downstairs cottages from Atiu in the Cook Islands, a Buddha from Saim (Thailand), Chinese ceramics, Venetian glassware and Kilim rugs placed throughout.

DISCUSSION STARTERS

- Who defines what 'art' is and who is termed an 'artist'?
- Are all the objects in the house equal?
- Why have makers gone unrecorded in gallery and museum collections?
- Should objects that have a domestic function within specific cultures be understood for their aesthetic value? Does this devalue their original use within a specific culture and setting?
- What narratives are missing from the house from the objects found there?

SAME HOUSE, MANY PERSPECTIVES

Although the layout of the objects in the house has largely remained the same, how we interpret it changes, as ideas shift over time and diverse voices come into conversation with one another. Inviting artists to share their interpretations of the house can bring new ways to consider ideas of identity:

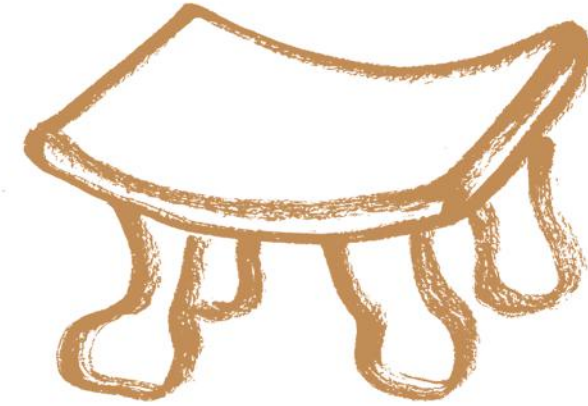
Artist Linder staged sensory interventions in the house. She used these to make visible and honour Helen Ede and her role in making and creating Kettle's Yard, and to question how women's histories have been marginalised, overlooked or underrated in history.

See curator Dr Amy Tobin discussing these interventions here (Beginning at 11 minutes 45 seconds, running to 17 minutes).

<https://youtu.be/M3iLzUobFo?si=DbK43mMlkV9mnqfU>

DISCUSSION STARTERS

- Linder said of this intervention: 'I wanted to try to flesh Helen out, whilst also acknowledging her ghostliness' ¹ – how has she done this in her intervention?
- Why are women's contributions to history sometimes missing - why aren't they acknowledged in history as much as men?



Harold Offeh used performance to interpret works by Henri Gaudier-Brzeska. Taking on certain poses, Offeh interpreted how certain sculptures raise critical consideration of European representations of Blackness in the 19th and 20th centuries. Henri Gaudier-Brzeska - like many other Western artists - freely subsumed ideas from African artefacts seen in museums – these 'borrowings' were often not just stylistic, but often connected with the dehumanising stereotypes of the European projection Blackness.

Watch Harold's performative tour of Kettle's Yard here:
<https://youtu.be/nojvwbmTvYQ?si=LgFvJcvlkO4V1wlq>

DISCUSSION STARTERS

- How does Offeh's performance of works of art inform his interpretation?
- How does Harold Offeh confront and acknowledge Western representations of race in this film?



LINDER

Untitled, 1976

Between 1967 and 1977, Linder used collage to draw attention to conflicting representations of women in printed media at the time. Bringing together images from lifestyle magazines (targeted at women readers) and pornography (primarily produced for men), Linder questioned media representations of women as ideals of femininity in the home or as consumer objects for male desire.

Speaking about the work, she said:

*'I would like to think about myth within contemporary print media – which myths are we being sold every day? Whether it's a hair straightener or a lipstick or a new car, which myths have we been continuously fed, and which myths do we subscribe to, consciously or unconsciously?'*²

ARTIST BIOGRAPHY

Linder Sterling (b. 1954), commonly known as Linder, is a British artist known for her photography, radical feminist photomontage and confrontational performance art. She is also the co-founder of the Manchester-based post-punk group, Ludus.

DISCUSS

How did Linder make these works?

What words or ideas come to mind when looking at them?

How do these images address representations of women?

REFLECT

What gendered messages, or myths, circulate in media and popular culture today?

Is feminism still needed today?

CREATE

Using newspapers and magazines, draw attention to some of the gender hypocrisies or stereotypes that continue to be promoted in the media.

DEEP DIVE

Film: Linderism Exhibition tour with Curator Amy Tobin:
<https://youtu.be/M3iLfzUobFo?si=3TEjPo6gqp7v95rR>

Essay: The six senses: Smell – by Lizzie Marx:
<https://kettles-yard-assets.s3.amazonaws.com/uploads/2023/08/V4-The-Six-Senses-Smell.pdf>





HAROLD OFFEH

Covers, 2008-2020

Harold Offeh uses his body to re-enact album covers by mainly Black and female soul and disco singers from the 1960s and 1970s. Using photography, film and performance, his work considers the projection of identity for commercial gain, how each musician represents themselves and how this identity is then consumed within popular culture.

His work is often humorous and his failure to create certain poses questions the authenticity of photography, drawing attention to the manipulation of images.

He talks about his interest in myth and self-creation in relation to a classic image of Grace Jones in the *Covers* project:

*'I think there are really interesting examples of people creating their own myth narratives. Grace Jones is an example. [...] She's formulating a very positioned identity – an androgynous, Amazonian figure. But in its construction the image is also a fallacy: it is actually a composite. It's really impossible to fully embody. My strategy with a lot of the 'Covers' series is to interrogate the mythology of the image through a kind of embodied experience of them. I use performance as a strategy to explore images.'*³

ARTIST BIOGRAPHY

Harold Offeh (b. 1977) is an artist working in a range of media including performance, video, photography and social arts practice. Offeh is interested in the space created by the inhabiting or embodying of histories and uses humour to confront the viewer with historical narratives and contemporary culture. He has exhibited widely in the UK and internationally including at Tate Britain and Tate Modern, South London Gallery, Turf Projects, London, Kettle's Yard and Wysing Art Centre.



Wet plate collodion tintype on metal
250 x 200 mm

Image courtesy of the Estate of Khadija Saye © 2017

KHADIJA SAYE

Peitaw, 2017. From the series: Dwelling: in this space we breathe

Gambian-British artist Khadija Saye used self-portraiture to explore her connection and identity to spiritual practices as a member of the African diaspora and the *'trauma embodied in the Black experience'*. Experiencing racism in Britain, she wrote: *'like many first generation(ers) I remain caught between two worlds amid owning my African heritage and recognising my blackness.'*⁴

In each image, Saye interacts with ritual objects. In *Peitaw*, cowrie shells - which hold varied meanings (currency, fortune telling and a symbol of connectivity for African diaspora) - fall from her mouth. She holds her chin on her hands (a Gambian pose related to discontent and unhappiness) yet her full headdress, front-facing gaze and confident pose suggests power, assertiveness and pride.

The labour involved in making a tintype could also be considered a ritual. The artist wrote about her experience of the process:

*'Within this process, you surrender yourself to the unknown, similar to what is required by all spiritual powers: surrendering and sacrifice. Each tintype has its own unique story to tell, a metaphor for our individual human spiritual journey.'*⁵

ARTIST BIOGRAPHY

Khadija Mohammadou Saye (1992-2017), also known as Ya-Haddy Sisi Saye, was a Gambian-British photographer. Her photography explored her Gambian-British identity and was exhibited in the Diaspora Pavilion at the Venice Biennale in 2017. Saye died in the Grenfell Tower fire.

DISCUSS

What is the sitter doing in this image? What might they be thinking? What story are they trying to tell?

The artist referred to tintype process as ‘a ritual itself’ – what did she mean? How would these images be different if captured digitally?

How do these portraits interrogate Khadija’s intersectional identity and life experiences?

REFLECT

Why do we document who we are?

How would you like to be remembered and reflected on?

Is a self-portrait always a face?

CREATE

Create a self-portrait, taking inspiration from Saye’s use of dress, objects and gesture to represent her identity. Objects could be used to tell a story about your heritage, certain values you hold, or things you like to do. Are you looking out at the camera, or is your face obstructed?

DEEP DIVE

Online Event Khadija Saye – Cowries, Incense and Amulets – the British Library:
<https://youtu.be/FjUZmu318GU?si=yPsFKXWfEgiqkBjS>





Oils, acrylic, pastel, collage, pencil, white masking tape on paper mounted onto canvas
2450 x 2220 mm

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SUTAPA BISWAS

Housewives with Steak-knives, 1983-1985

Housewives with Steak-knives is a self-portrait of the artist as the Hindu warrior deity Kali – created to destroy evil. The defiant gaze, stuck out tongue and hairy armpits, coupled with the scale of the work, is a powerful representation of South Asian women, which challenged the stereotypical Western media representations of Asian femininity.

Biswas made this work whilst studying art history at Leeds University, where she challenged the Eurocentric syllabus and where she didn't feel represented. She was a vital contributor to the Black Arts Movement, with artists challenging British art and fighting against anti-racist rhetoric against a backdrop of Thatcherite politics, apartheid, and Black feminism. This artwork is an example of Biswas calling out what was missing (non-European imagery) and paying homage to the strong vocal South Asian women of her family and community. She said of the work:

*'I was calling for a feminist resistance to patriarchal violence against women's bodies that was anti-colonial. [...] it was a call for collective organisation and unity among women and across geographical spaces and cultures, against imperialism.'*⁶

ARTIST BIOGRAPHY

Sutapa Biswas (b. 1962) is a British Indian conceptual artist, who works across a range of media including painting, drawing and film. Her art engages with questions of identity, race and gender in relation to time, space and history and her works are inspired by oral histories, literature and art history. She is particularly interested in the ways in which larger historical narratives collide with personal narratives. Sutapa Biswas has exhibited internationally, and most recently at Kettle's Yard in 2022.

DISCUSS

What ideas and words come to mind when viewing this artwork?

How does Biswas highlight issues of race and gender in this artwork?

REFLECT

What does the term Eurocentric mean?

CREATE

Spend time researching deities or divine beings from your own heritage – are there elements of their powers or values that you would like to hold to make a political stand? Make a drawing combining elements of this god with a self-portrait.

DEEP DIVE

Film: Interview with Sutapa Biswas:
https://youtu.be/7n8VM_-7bcM?si=o7DaC5M4_cQafSMH

Baltic Bites: Sutapa Biswas:
https://youtu.be/yJsoo_S3Wos?si=FMm6giOjOzuxt84N





ISSAM KOURBAJ

Imploded, burned, turned to ash, 2021

Issam Kourbaj is a Syrian artist currently creating work that articulates the unimaginable destruction and loss inflicted on ordinary people and their cultural heritage.

Imploded, Burnt and Turned to Ash was a performance created to mark the 10th anniversary of the Syrian uprising. The work shows Kourbaj blindfolded, drawing fragments of Arabic words and eye idols on a large surface in layers. These are repeated and eventually obscured beyond all legibility and recognition and the final drawing is then burnt and turned into ash. The film was screened in multiple locations and on the internet to reflect the stories of the many Syrians forced to leave their destroyed homes and cities.

See the film online here:

<https://youtu.be/biOCiCYDHIg?si=V1mioTmnP5CMMxqz>

He writes of the work:

*'[The Syrian uprising was] sparked by teenage graffiti in March 2011, [and] this drawing performance will pay homage to those young people who dared to speak their mind, the masses who protested publicly, as well as the many Syrian eyes that were, in the last ten years, burnt and brutally closed forever.'*⁷

ARTIST BIOGRAPHY

Issam Kourbaj (b. 1963) was born in Syria and trained at the Institute of Fine Arts in Damascus, the Repin Institute of Fine Arts & Architecture in St Petersburg and at Wimbledon School of Art in London. Since 1990 he has lived and worked in Cambridge, becoming an Artist in Residence, a Bye-Fellow (2007-2011) and a Lecturer in Art at Christ's College, University of Cambridge. Since 2011, Kourbaj has raised awareness and funds for projects and aid in Syria through several exhibitions, installations and performances in the UK and abroad.

DISCUSS

How does it feel to watch this piece?

What impact does sound play in this work? What about drawing?

Why might Kourbaj feel he needs to raise awareness of the conflict in Syria, and the plight of those who have had to flee their homelands?

REFLECT

What do you think are the biggest global challenges we face today?

How are the plights of migrants presented in the media?

Kourbaj has said that: *'the concept of home has become an elusive and complicated one'*⁸. Why might the idea of home be complicated for people who have fled their country of origin due to conflict?

CREATE

Issam Kourbaj uses everyday objects and actions to raise awareness of the plight of millions seeking refuge from war and poverty. Working in groups, decide on a cause you want to raise awareness for and make collective artworks. What materials will get your point across? Does your piece travel across the school, or digitally? Share works as a class.

DEEP DIVE

Film: Imploded, burned, turned to ash:
<https://www.youtube.com/watch?v=biOCiCYDHIg&t=1119s>

Film: Three Questions to Issam Kourbaj:
https://www.youtube.com/watch?v=gPFy_kgcf4Q&t=180s

Imploded, burned, turned to ash: Richard Causton, Issam Kourbaj and Claudia Tobin in Conversation – (interview starts 40 minutes in) Royal Drawing School:
<https://www.youtube.com/watch?v=-aLTgFBkpSo>





HOWARDENA PINDELL

Diallo, 2000

A lifetime activist, Howardena Pindell makes artwork that addresses issues of racism, police violence, and the social and political injustices that we face in society today.

Diallo is a protest work against police racism and violence against Black people. Amadou Diallo was an unarmed Guinean student killed by New York City police in 1999. The work's four guns represent the officers, and the 41 dots all the bullets fired at Diallo, with those in red indicating the fatal shots. The officers were acquitted of second-degree murder. Words including 'racial profiling', 'entrapment' and 'acquitted' are visible.

This work draws attention to the words used time and again in media coverage of police brutality against Black people. Through counting and listing, Pindell makes explicit the facts of systematic racism, acknowledging the lives impacted by police brutality and state-sanctioned violence.

She said of the work:

*'In the Black community, this is one of the terrible things [...] when the police go after you, even if it's for a traffic violation, they might kill you. So that's what Diallo is about.'*⁹

ARTIST BIOGRAPHY

Howardena Pindell (b. 1943) is an artist, activist and teacher whose work includes mixed-media painting and film. Born in Philadelphia, 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, 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.

Mixed media on canvas
1168 x 1016 mm

© Howardena Pindell

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

DISCUSS

How does Pindell use abstract techniques to engage with police brutality against black people?

What impact does Pindell's use of colour and words play in this work?

REFLECT

How has the Black Lives Matter movement brought attention to police brutality?

Can meaningful police reform occur if racial prejudice is still prevalent?

CREATE

Think about and research a cause that's important to you. Find statistics that relate to your cause. Choose materials and techniques to make a piece using the statistics, or numbers, that raises awareness of the cause.

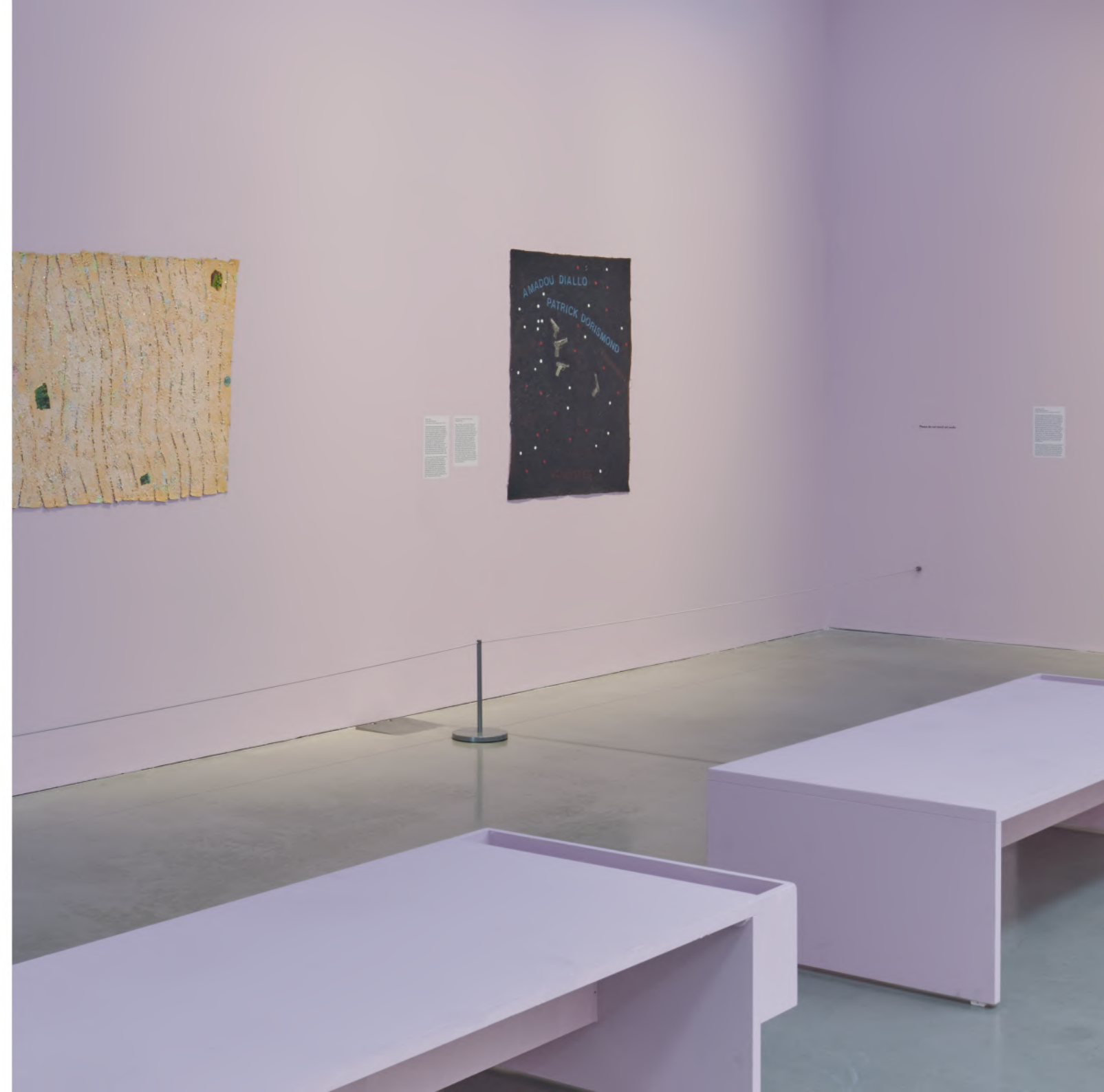
DEEP DIVE

Interview Howardena Pindell (discussion of Diallo from 48 minutes):

<https://youtu.be/Tlw8MdKeKpE?si=TqPS7Zi13oVTOC8A>

Blog: 11 things about Howardena Pindell:

<https://www.kettlesyard.cam.ac.uk/stories/11-things-about-howardena-pindell/>





Mixed-media
560 x 780 mm

© Paul Dash

PAUL DASH

Carnival Dancers Mingle, 2019-2020

In this painting, Paul Dash presents cross-hatched drawings of carnival figures. Focusing on the collective movement of people, the work suggests the rhythmic swelling of the dance, rather than the individual dancers.

Paul Dash was an active member of the Caribbean Artist Movement in the UK from 1969 to 1972, and the theme of carnival draws on his Caribbean heritage. Caribbean carnival's origins lie in enslaved people mocking and protesting the excesses of their enslavers under colonial rule. Contemporary carnival celebrations still reference these cultures – the legacies of colonial violence, oppression, migration and independence movements – with outdoor processions symbolising freedom and belonging.

Dash's engagement with carnival engages with both the celebration and difficult histories at its core, and as a central theme of Black life and Caribbean culture within Britain:

*'It is a feature of Carnival, a situation where previously oppressed people, often of poor or ill-educated backgrounds, seem to find a voice, a language with which to express themselves, through improvisation [...] which are in expression today on the streets of Notting Hill, Port of Spain, Rio and elsewhere [...] they represent a genius in the ordinary, or diasporic lifestyles.'*¹⁰

ARTIST BIOGRAPHY

Paul Dash (b. 1946, Barbados) emigrated to Oxford in 1957. Dash studied at Oxford Polytechnic (now Oxford Brookes University), completed a BA at Chelsea School of Art, an MA at the Institute of Education, University of London and a PhD from Goldsmiths University of London. Dash was an active member of the Caribbean Artists Movement. He has exhibited internationally, most recently as a participating artist in 'Life Between Islands: Caribbean-British Art 1950s-Now' at Tate Britain (2019-2022), and as an exhibiting artist and curator of Paint Like a Swallow Sings Calypso at Kettle's Yard in 2023.

DISCUSS

What words come to mind when you look at this painting?

How does Dash suggest the movement of people through colour and line?

REFLECT

What activities and events connect you to others in your life?

What does the word carnival mean to you?

Research the term creolisation in small groups. Consider why carnival might be understood as a good example of creolisation.

CREATE

Paul Dash likens his working method to improvisation in jazz, saying: 'lines take their cue from each other' ¹¹. Provide students with pastels, coloured pencils, a range of different paper types and glue. Play different genres of music and get them to experiment with mark-making, collaging, working over areas, etc. Share improvised work and discuss.

DEEP DIVE

Interview with Paul Dash:

<https://youtu.be/bg1kXQhFn24?si=qqo1q1g4TuH6PIXs>





A mobile queer space travelling across East Anglia

© Ian Giles

IAN GILES

Outhouse, 2019

Outhouse was a mobile queer space that travelled across East Anglia. The cylindrical structure featured photographs and ephemera related to historic and contemporary LGBTQIA+ culture from the East of England. Giles also produced a set of maps highlighting queer landmarks in Great Yarmouth, Cambridge, Colchester and Norwich. You can see more images here:

<https://newgeographies.uk/artist/ian-giles/> or via our website
www.kettlesyard.cam.ac.uk/art-and-identity

Through walks, performances, discussions and a mobile exhibition, the artist created a space and meeting point to explore what it means to be queer in a regional setting and question the evolving status of queer people within society.

Through his research, the artist found a lack of preservation of LGBTQIA+ objects and narratives. Giles said of the project: *'This project worked with people to celebrate the variety of LGBTQIA+ histories and presences that are available across the region [...] Historically queer lives and achievements have often gone unrecorded [...] We are always presented with the past through a heterosexual lens. What would happen if we saw that LGBTQIA+ people have always been here? It could only help us in the present.'*¹²

ARTIST BIOGRAPHY

Ian Giles (b. 1985) works in film, performance and events to facilitate social interactions to enable queer histories and contemporary experiences to be seen and celebrated. His recent exhibitions and screenings include: 'Trojan Horse / Rainbow Flag', presented by Gasworks at Bethnal Green Working Men's Club, London (2019); 'After BUTT', New York Art Book Fair, MoMA PS1, New York (2018); 'Video Club: Sex Talks', Stedelijk Museum, Amsterdam (2018); 'After BUTT', Chelsea Space, London (2018); and 'Connected Works', Harvard University, Cambridge, USA (2016).

DISCUSS

What words might you use to describe Giles' intentions with this piece of work?

How does Giles celebrate and raise awareness of LGBTQIA+ histories in this project?

How can art help us to question social history?

REFLECT

Are there places where you live that feel really inclusive – or others that do not feel inclusive at all?

Why do you think LGBTQIA+ histories have not been well documented and recorded?

How might art be used as a vehicle for bringing people together?

CREATE

Artists have often produced and utilised maps for creative means. How might you create a map – it could document your own environments, memories, hopes and/or experiences? What scale or shape might this take? How might you draw or design this?

DEEP DIVE

Outhouse by Ian Giles at Kettles Yard © That's Cambridge on Vimeo:
<https://vimeo.com/365948737>



GLOSSARY

British Black Arts Movement

The British Black Arts Movement was a radical political art movement founded in 1982 inspired by anti-racist discourse and feminist critique, which sought to highlight issues of race and gender and the politics of representation.

Caribbean Artist 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.

Intervention

Art designed specifically to interact with an existing structure or situation, be it another art-work, the audience, an institution or in the public domain.

Outsider Art

A term used to describe art that has a childlike or naive quality, often produced by people who have not trained as artists or worked within the conventional structures of art production.

Performance Art

Artworks that are created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted.

Tintype

A photograph made by creating a direct positive on a thin sheet of metal coated with a dark lacquer or enamel and used as the support for the photographic emulsion.

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.

NOTES

¹ Formae Mutatae: A discussion on image, transformation and myth in Linderism - https://oldsite.kettlesyard.co.uk/wp-content/uploads/2020/11/Linderism-Formae-Mutatae_201117.pdf

² Linderism-Formae-Mutatae_201117.pdf
<https://www.kettlesyard.cam.ac.uk/whats-on/linderism/>

³ Interview – Harold Offeh – Performing Covers – Yvette Greslé, p.4
Please find the link to this interview on our website:
www.kettlesyard.cam.ac.uk/art-and-identity

⁴ Actions: The image of the world can be different, p. 91

⁵ IBID

⁶ Martin, Courtney J. in Conversation with Sutatpa Biswas p. 30, in Biswas, Sutapa Lumen 2021

⁷ Press Release - Imploded, burned, turned to ash
<https://oldsite.kettlesyard.co.uk/wp-content/uploads/2021/03/Issam-Kourbaj-Imploded-Burnt-Turned-to-Ash-Performance-Press-Release-1-1.pdf>

⁸ Seven questions with Issam Kourbaj | Art UK
<https://artuk.org/discover/stories/seven-questions-with-issam-kourbaj>

⁹ Interview with Howardena Pindell – 48-49 minutes
<https://www.youtube.com/watch?v=Tlw8MdKeKpE&t=2996s>

¹⁰ Interview with Paul Dash <https://www.youtube.com/watch?v=bg1kXQhFn24>

¹¹ IBID

¹² Ian Giles, Between Two Memories - The Learned Pig

Art and Identity

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KETTLE'S YARD



