



OneWork

An impact-driven creative partnership

LINDON & CO.

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Introduction

Lindon & Co. and AiR are proud to collaborate on OneWork, bringing museum-quality works of art to schools in areas of high deprivation across London. Students will have the opportunity to experience great works of art at close quarters, dedicating time and focus to learn about one single, artwork as well as the social, political, and personal circumstances that contributed to its creation. OneWork opens possibilities for lateral learning across multiple subjects and gives students the opportunity to learn and be inspired by the piece as well as creating their own response. Students might write about the artwork, build upon it in an art class, write a play inspired by it, or simply enjoy the chance to sit quietly in front of it and take in something completely out of the ordinary.

AiR

Artists in Residence (AiR) is a non-profit organisation that brings high-quality artist experiences to schools across the UK in the areas that need them the most. They work with state schools in deprived communities to help them improve their art curriculum by connecting them with artists and arts organisations where projects and collaborations are co-design with the teachers to meet the needs of individual schools and students.

Lindon & Co.

James Lindon/Lindon & Co. Ltd. is a private art dealership founded in London in 2011 which specialises in Post-war and Contemporary art. We also discreetly advise a geographically diverse group of collectors, private foundations and museums. We specialize in both short and long-term strategic advice to buyers and sellers, alongside curatorial advice, collection management, industry intelligence and market analysis. We incorporate our specialist experience and extensive network of collectors, experts and museums worldwide, with an innovative client-focussed approach in order to provide world-class, independent advice.

OneWork

OneWork is an Impact-driven creative partnership between the commercial artworld and government schools and higher education facilities in inner-city London. The initiative is directed by Lindon & Co., Ltd. in chorus with The Social Mobility Commission. The partnership shall host a series of exhibitions displaying just ONE great work of art for 6 weeks in a Mayfair gallery and thereafter touring to participating schools in London.

Core to OneWork's mission is a recognition of the power and responsibility of art and the need for a clear and direct connection between the commercial art world and communities outside of it. Art has value beyond financial gain and a new breed of socially engaged collectors want to invest in art with the intention to generate a measurable human and social impact. The schools' element shall also be accompanied by a detailed arts' education curriculum and supervised by OneWork's in-house Community Manager.



The Artwork



Who is the artist?

Sam Gilliam (born November 30, 1933) is an African American multi-media artist, associated with colour field painting, and the lyrical abstractionist movement. Born in 1933 in Tupelo, Mississippi, Gilliam's work defined the radical and experimental Washington Colour School, a group of Washington, D.C. area artists that developed a distinct form of abstract in the 1950s and 1960s. Gilliam works on stretched, draped and wrapped canvas, adding sculptural, 3D elements that further his deconstruction of traditional composition. He is recognized as the first artist to introduce the idea of a dressed, painted canvas, suspended without stretcher bars, around 1965, a major contribution to the Colour Field School.

In his more recent work, Gilliam has worked with polypropylene, computer-generated imaging, metallic and iridescent acrylics, handmade paper, aluminium, steel, plywood, and plastic, creating expanded paintings that challenge canonic notions of abstraction.


What is special about this Artwork/ Artist?

Gilliam is one of the world's foremost, living, Abstract painters. He has been the subject of major International retrospectives at DIA: Beacon, New York; The Hirshhorn Museum, Washington D.C. and the Philadelphia Museum of Art. He was also the US representative in the 1972 Venice Biennale - the first African American to do so. His work is collected by Tate Gallery, London, Museum of Modern Art, New York, The Guggenheim Museum, New York, The National Gallery of Art, Washington among various others.

This particular work was created in 1967 at the exact moment when Gilliam started his first radical act in painting: taking the canvas off the stretcher.

Gilliam was also married to Dorothy Butler-Gilliam, the first African American female journalist of the Washington Post. At the inception of the civil rights movement his political engagement was at the core of his practice. At a time when African American artists were expected to create figurative works addressing racial issues, typically representing the tenets and key figures of the movement, Gilliam contrarily chose to convey an emotional understanding of his lived experience. His work reflects his own reality as a black man and the emotions brought to the surface by the Civil Rights Movement; as such, his paintings constitute a sort of transcendental meditation on the canvas. Although he was censored by black nationalists, and accused of adopting 'white aesthetics', others heralded his genius. For example, Jack Whitten, another important African American artist of the period, clearly speaks of Gilliam's work as having a "black sensibility" - a deep emotional understanding of the question of race in 1960s America.

Sydney (1967-1995) was started one year prior to Martin Luther King's Jr. assassination. Although the Civil Rights Act had been passed in 1964, the turmoil in the Capital was still extremely present and Gilliam's work remained a constant dialogue between art and politics; revolutionary ideas; and, day to day personal reality.




Gilliam's career can be subdivided into three phases:

His work in the **1960s** was characterised by bold initiative, witnessing the creation of large pieces utilising flatly applied colour. Gilliam dyed and stained canvases, draping and suspending them from walls and ceilings.

In the **1970s**, the influence of jazz became apparent in Gilliam's creative output, particularly the music of artists such as Miles Davis and John Coltrane. Veering way from draped canvases in favour of geometric collage, Gilliam leant into the Lyrical Abstraction movement, creating in response to and aligning works with musical compositions. During this period Gilliam made without preconceived notions, inspired by the shapes and forms of music.

The **1980s** saw Gilliam transition dramatically to quilted paintings, reminiscent of African patchwork quilts. Favouring free creation (improvisation), Gilliam's most recent works are textured paintings, incorporating metal elements.



Historical Context

SYDNEY'S PRODUCTION COINCIDES WITH HEIGHT OF CIVIL RIGHTS MOVEMENT IN AMERICA, WITH POLITICISM REMAINING AT THE CORE OF GILLIAM'S LIFE AND PRACTICE THROUGHOUT THE PHASES OF HIS CAREER. GILLIAM'S WIFE DOROTHY BUTLER-GILLIAM, AN ARDENT ACTIVIST, TEACHER AND COMMUNITY ORGANISER, WAS THE FIRST AFRICAN AMERICAN JOURNALIST AT THE WASHINGTON POST.

KEY POLITICAL EVENTS:

1963: MARCH ON WASHINGTON, AUGUST 28TH. MORE THAN 20,000 ACTIVISTS MARCHED FOR JOB EQUALITY AND CIVIL RIGHTS LEGISLATION; MARTIN LUTHER KING DELIVERED "I HAVE A DREAM" SPEECH.

1964: CIVIL RIGHTS ACT PASSED. BARRED EMPLOYMENT DISCRIMINATION AND LIMITED VOTER LITERACY TESTS; FULLY INTEGRATED ALL PUBLIC FACILITIES.

1965: BLOODY SUNDAY, MARCH 7TH. PEACEFUL MARCH FROM SELMA TO MONTGOMERY ORGANISED IN PROTEST OF THE ASSASSINATION OF CIVIL RIGHTS ACTIVIST JIMMIE LEE JACKSON BY A WHITE POLICE OFFICER, AND TO PETITION FOR THE FULL ENFORCEMENT OF LEGISLATION INTRODUCED BY THE 15TH AMENDMENT. ANTI-SEGREGATIONIST AND ALABAMA GOVERNOR SENT STATE TROOPERS TO HALT HE ACTIVISTS AT EDMUND PETTUS BRIDGE; SUBSEQUENT RESISTANCE LEAD TO ERUPTION OF VIOLENCE. MARCHERS BRUTALLY BEATEN AND TEARGASSED; SEVERAL HOSPITALISED.

1965: VOTING RIGHTS ACT PASSED. ERADICATED VOTER LITERACY TESTS; ALLOWED ATTORNEY GENERAL TO CONTEST LOCAL AND STATE POLL TAXES.

1965: MALCOLM X ASSASSINATED FEBRUARY 21ST.

1967: A RIOT ERUPTS IN DETROIT ON THE 23RD JULY (ALTERNATELY KNOWN AS THE DETROIT RIOT, THE DETROIT REBELLION, AND THE 12TH STREET RIOT), THE BLOODIEST RIOT TO DATE. WITH THE DETROIT POLICE DEPARTMENT'S VICE SQUAD TASKED WITH THE RAIDING OF ILLEGAL DRINKING ESTABLISHMENTS, THE RIOT ERUPTED WHEN THEY INTERVENED AT A PARTY FOR RETURNING VIETNAM WAR VETERANS.

1968: MARTIN LUTHER KING ASSASSINATED ON APRIL 4TH.

1971: THE CONGRESSIONAL BLACK CAUCUS ESTABLISHED IN WASHINGTON D.C. IN APRIL.

Historical Context

KEY POLITICAL EVENTS:

1972: THE FIRST NATIONAL BLACK POLITICAL CONVENTION OCCURS BETWEEN THE 10TH AND 12TH OF MARCH IN GARY, INDIANA.

1973: FLORYNCE "FLO" KENNEDY AND MARGARET SLOAN-HUNTER ESTABLISH THE NATIONAL BLACK FEMINIST ORGANISATION ON THE 15TH AUGUST.

1977: ROOTS, A MINISERIES AIRED OVER EIGHT CONSECUTIVE NIGHTS (JANUARY 23RD - 30TH), ACHIEVING THE HIGHEST CONTEMPORARY RATINGS FOR A TV PROGRAMME. THE SERIES IS THE FIRST TO ACCURATELY PORTRAY THE GENERATIONAL IMPACT AND SOCIETAL LEGACY OF SLAVERY.

1980: THE CHANNEL BET (BLACK ENTERTAINMENT TELEVISION) IS LAUNCHED BY ROBERT L. JOHNSON.

1980: RIOTS BREAK OUT IN LIBERTY CITY, FLORIDA, ON THE 18TH MAY, AFTER FOUR DADE COUNTY PUBLIC SAFETY DEPARTMENT OFFICES ARE ACQUITTED BY AN ALL-WHITE MALE JURY IN THE DEATH OF BLACK INSURANCE SALESMAN AND U.S. MARINE CORPS LANCE CORPORAL ARTHUR MCDUFFIE. THE MIAMI RIOTS ARE CONSIDERED THE WORST SINCE DETROIT.

1983: SINGER AND ACTRESS VANESSA WILLIAMS BECOMES THE FIRST BLACK PERSON TO BE CROWNED MISS AMERICA ON THE 17TH SEPTEMBER.

1982: MARTIN LUTHER KING JR'S BIRTHDAY (NOVEMBER 3RD) IS MADE A FEDERAL HOLIDAY.

1984: RUSSELL SIMMONS ESTABLISHES DEF JAM RECORDS ON SEPTEMBER 20TH.

1985: GWENDOLYN BROOKS - THE FIRST BLACK PERSON TO WIN A PULITZER PRIZE IN 1950 FOR "ANNIE ALLEN," BECOMES THE FIRST BLACK U.S. POET LAUREATE IN OCTOBER.

1986: THE "OPRAH WINFREY SHOW" BECOMES A NATIONALLY SYNDICATED TALK SHOW ON SEPTEMBER 8TH.

1987: ARETHA FRANKLIN BECOMES THE FIRST WOMAN TO BE INDUCTED INTO THE ROCK & ROLL HALL OF FAME ON THE 3RD OF JANUARY.

1987: THE LEGENDARY WRITER JAMES BALDWIN DIES ON DECEMBER 1ST, LEAVING AS HIS LEGACY A PROLIFIC AND REVOLUTIONARY COLLECTION OF PLAYS, ESSAYS, NOVELS, POETRY AND NON-FICTION.

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Artistic Context

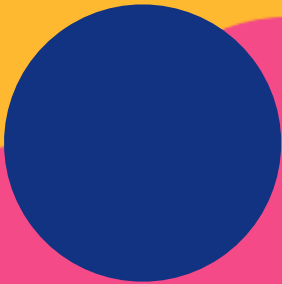
Abstraction – a form of transcendental meditation on the canvas – seen as the domain of White artists/irrelevant to the creative output of Black artists. Gilliam pushed the boundaries in his adoption of non-realistic techniques, stating “Figurative art does not represent blackness any more than a non-narrative media-oriented kind of painting like what I do.”

German Expressionism

Emerged early 20th century; artworks prioritised expressing the artists inner emotions, rather than faithfully recreating reality. Characterised by gestural marks and brushstrokes, bright colours and simplified shapes.

Two main groups:

- Brücke, or The Bridge (cf. Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Bleyl and Heckel, Otto Muller, Emil Nolde). Established in Dresden, 1905; developed radical style that defied tradition and favoured hyper-colour. Paintings enthused with emotional tension. Name refers to artworks ability to create bridge between the artist and their audience/society.
- Der Blaue Reiter, or The Blue Rider (cf. Wassily Kandinsky, Franz Marc, Paul Klee, August Macke, Gabriele Münter, Marianne von Werefkin); originated in 1909 in Munich. Colour blue of special importance - associated with mystical significance.



Abstract Expressionism

Pollock in the 1940s/50s. characterised by expressive brush strokes and mark making, that suggest free creation/spontaneity. Inspired by Surrealist concept of automatism (notion that art should come from the unconscious mind).

Two types of Abstract Expressionists:

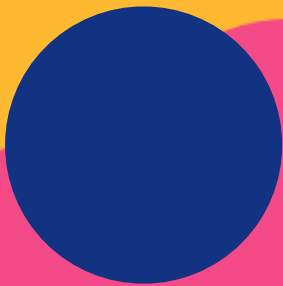
- Action painters (cf. Pollock & de Kooning) - made sweeping gestural marks using unconventional materials. Impression is one of reaction and improvisation.
- Artists whose pieces were intended to produce a contemplative or meditational response (cf. Rothko, Barnett Newman, Clyfford Still). Took inspiration from myth and religion; three artists constituted the original Colour Field painters.



Pop Art

Emergent in 1950s Britain and 1960s America, Pop Art revolted against dominant notions of what art “is”/should be. Rejecting traditional art school teachings as irrelevant to their daily lives, young artists began to look to pop culture for material, drawing on Hollywood movies, advertising, pop music, comic books and product packaging. Purveyors of Modernism criticised Pop Art as drawing from “low culture,” its characteristics (as listed by Richard Hamilton in 1957) being its creation for a mass audience; its transience and expendability; its low production costs and ability to be mass produced; its wit and glamour. Notable artists include Roy Lichtenstein, Andy Warhol, Keith Haring, Tom Wesselmann, Robert Rauschenberg, Richard Hamilton, Yayoi Kusama, Claes Oldenburg, David Hockney, Ed Ruscha and Peter Blake.

The ‘pop style’ in the U.S. vs Britain can be distinguished via its approach – whereas American Pop Art was more representational, and employed everyday imagery, British pop art was more academic, relying on irony and parody – the power of commercial images to manipulate public perception. American pop artists wished to move away formally from Abstract Expressionism, deprioritising the expression of personal feelings/symbolism.



Colour Field Painting

Characterised by large areas of bright, flat colour. Movement moved across the pond in the 1960s, with British painters e.g., Richard Smith, John Hoyland, Robyn Denny adopting such techniques.

Washington Colour School

Founded by Morris Louis and Kenneth Noland in the late 1950s, in response to the New York school’s Abstract Expressionism, and Colour Field paintings. Developed the latter/differentiated itself by getting rid of the mythic and religious element associated with the earlier movement, as well as the highly personal nature of the painterly gestures. Key figures (e.g., Gilliam, Louis, Noland, Alma Thomas, Helen Frankenthaler) often used acrylic on raw canvas – earned nickname ‘hard edge painting.’

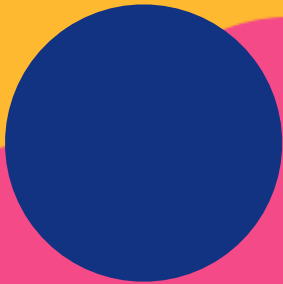


Conceptual Art

Term refers to art made between the mid 1960s and the mid 1970s, incorporating artwork for which the idea (concept) behind the work, is more important than the finished art object itself. The term was first deployed to reference this specific movement in 1967 by Sol LeWitt, in his now canonical essay, 'Paragraphs on Conceptual Art' (Artforum, vol. 5, no. 10, Summer 1967).

Conceptualism is singular in its lack of defined media – unlike a painter or sculpture, a conceptual artist uses whatever material and form is most conducive to what they are trying to communicate. There is no distinct style common to conceptual art, though one can identify general trends.

Notable artists: Joseph Beuys, Ed Ruscha, Marina Abramović, Dan Graham, Walter de Maria, Hans Haacke, Michael Asher, Daniel Buren, Marcel Broodthaers.



Feminist Art

A development of the late 1960s, Feminist Art was borne out of advances in the Civil Rights, Gay Pride, and anti (Vietnam) war movements. The formation of organisations such as Women Artists in Revolution and the Art Worker's Coalition challenged the traditional male domination of the art world, making pieces that prioritised notions of gender identity and inequity. Feminist art helped usher in the Queer Art movement – taking as its focus issues of queer identity, the movement was inextricable from the Gay Pride movement and the Aids Crisis. The period was also instrumental in the formal establishment of Identity Politics, centralising the narratives of marginalised communities.

Notable artists: Judy Chicago, Miriam Schapiro, Mary Beth Edelson, Lynda Benglis, Martha Rosler, Carolee Schneemann, Suzanne Lacy, Leslie Labowitz, Bia Lowe and the Guerrilla Girls.



Body Art

In body art, the body (often the artist's own) is the principle medium and focus. Encompassing a variety of approaches, body art is often tied to performance, the artist directly concerned with the body through the enactment of staged "happenings" and events – both choreographed and improvised. The term also embraces explorations of the body via photography, painting, sculpture, and video work. Often taking as its conceptual focus gender and personal identity, the link between the body and mind is a recurring motif, often explored through experiments of physical endurance; visceral aspects of the body (bodily fluids, ingestion/digestion, excretion) are also often highlighted. The limits of the body are often exemplified via the relation of contrast, e.g., between being clothed vs. nudity; the interior vs. exterior; body parts vs. the whole body.

Notable artists: Chris Burden, Carolee Schneemann, Marina Abramović, Hannah Wilke, Yves Klein, Jim Dine, Dennis Oppenheim.

Performance Art

Performance art works are created via actions enacted by the artist/their audience – these can be recorded or live, scripted or improvised. The term came into popular use in the 1970s, though its principles can be traced back to the Dada cabarets and Futurist happenings of the 1910s. Following WW2, performance was linked to Conceptualism, due to their mutual immateriality. Performance was deemed non-traditional at its inception, physical movement and live/impermanent actions a stark contrast to static paintings and sculptures. Throughout the 20th/21st century it has come to encompass film, video, photography, and installation. Performance as a "medium" has been historically contested, insofar as it is hard to define as an artwork, but rather investigates how art relates to society.

Notable artists: Marina Abramović, Joseph Beuys, Yoko Ono, Zhang Huan, Vito Acconci, Valie Export, John Cage, Allan Kaprow.

The Pictures Generation

Stemming from an exhibition staged in New York in 1977, the term refers to a collection of American Artists who came of age in the 1970s, notable for critically analysing media culture through their work. Inspired by philosophers such as Roland Barthes (cf. *The Death of the Author*), the “generation” explored our relationship with mass media and pop culture, deploying film, video, performance and photography to adopt and satirise popular consumerist mechanisms – namely, the utilisation of desire. Including Barbara Kruger, Cindy Sherman, Sarah Charlesworth, Sherrie Levine, and Richard Prince, these artists often used archival photography, collaging and editing it to expose the patriarchal undertones that characterise advertisements. Alongside these artists, photographers such as Nan Goldin and Robert Mapplethorpe used their lens to unflinchingly explore the politics of sexuality; such themes were also investigated by David Wojnarowicz via his emotive collages, paintings and videos.

Neo-Expressionism

Holding German traditions at its core, Neo-Expressionism in the 1980s drew upon artists such as Nolde and Kirchner, reviving painting as a practice. A reaction against the impersonality of Conceptualism, artists such as Georg Baselitz, Anselm Kiefer and Sigmar Polke deployed a gestural and figurative style. Neo-Expressionism was a natural continuation of Abstract Expressionism, other notable artists including Gerhard Richter, David Salle, Eric Fischl, and Elizabeth Murray.

Street Art

A movement characterised by dichotomies – primitive vs. classical, high vs. low, rich vs. poor, artists such as Jean Michel Basquiat and Keith Haring chose the streets as their canvas, blending Neo-Expressionist principles with bright colours and text. Both artists spoke to the reality of what it was like on the streets they decorated, Basquiat exploring racism and oppression, Haring using vibrant archetypes to pass commentary on political issues such as drug abuse, the AIDS epidemic and apartheid.

Neo-Pop

In the early 1980s, artists began to challenge what could be accepted as an “art object,” mixing the Pop Art of the 1960s with the Fluxus interrogation of the readymade, as well as Minimalism and Op-Art. Artists such as Jeff Koons criticised modern mechanisation and commercialism – what Peter Halley called the ‘geometricization of modern life.’ Other notable artists include Ashley Bickerton, Allan McCollum, Haim Steinbach and Jenny Holzer.



The Loaned Artwork

Sydney (1967) was produced during the first phase of Gilliam's career. The large, colour-stained canvas is a definitive comment on the African American experience. As the nation exploded into a flurry of monumental events – protests, riots, the war in Vietnam – Gilliam responded with a bold declaration, encapsulating his emotional state. Just as he translates his environment through his works, the work's format – a length of stretcher-less canvas – calls one to consider the relationship between the work and its environment.

Acrylic paint on canvas, the painting is 154.0 x 170.2 x 17.8 cm.

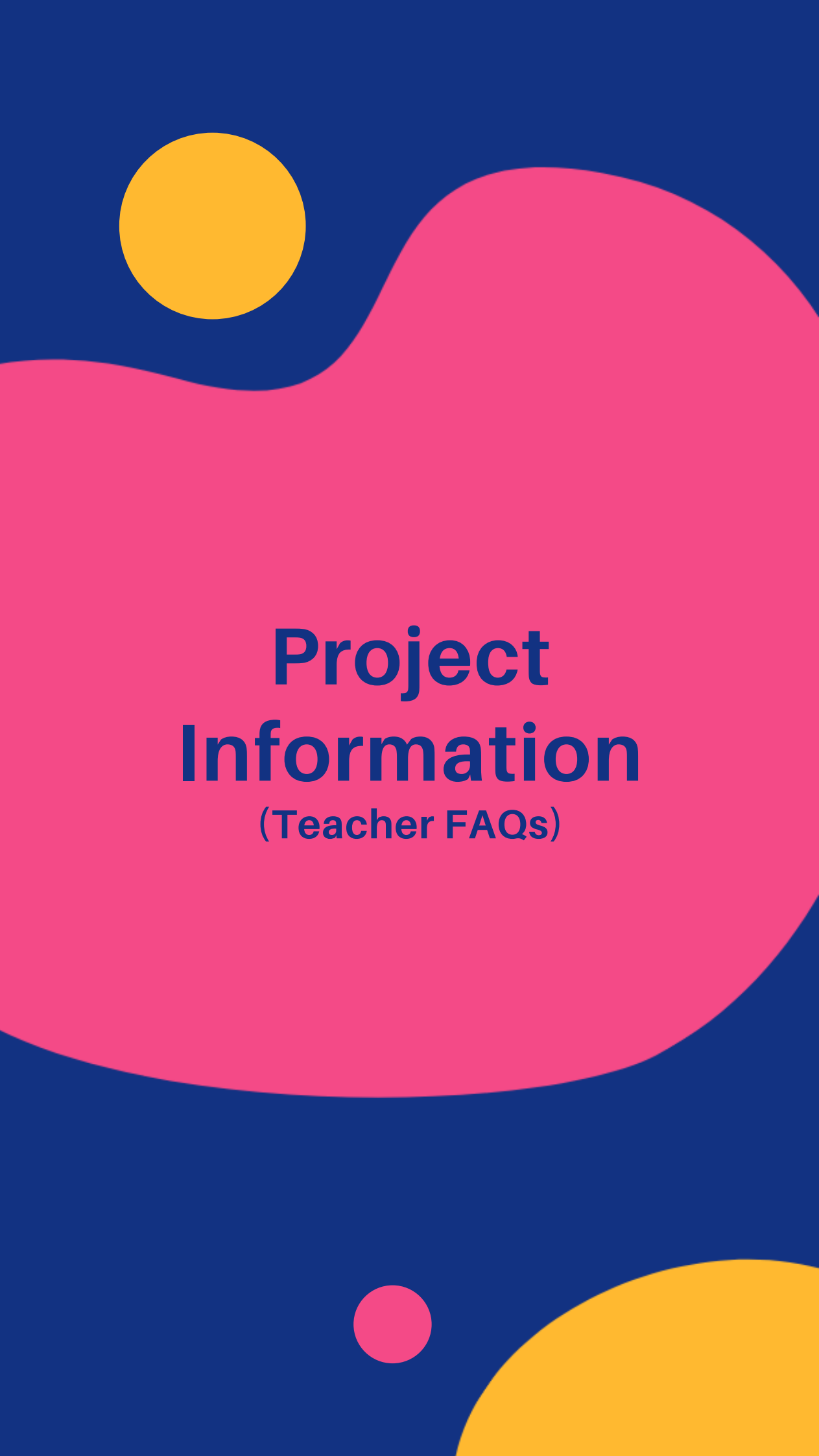
Please see below for more information on the role of the political in Gilliam's practice, in the artist's words themselves:
<https://www.youtube.com/watch?v=ciN6ZPDMJV4>

How much is the Artwork worth?

The work is insured for 1 million GBP.

Who owns this work?

Sydney (1967) is part of a private collection, based in Manila, The Philippines.



Project Information

(Teacher FAQs)

Why should we get involved with this project?

The project is an incredible opportunity for pupils to have an intimate experience with a world-class, museum-worthy artwork. Students will have the opportunity to learn about the meaning and power of experiencing great art at close quarters – a singular opportunity in which the gallery comes to your classroom.

What are the benefits of hosting this or any artwork?

Too often, certain demographics do not feel that museums are readily accessible sites for them. Via this project, through the delivery of museum-quality artwork to your school, we are breaking down the barriers that often dictate fine art contexts. The project’s aim is to create excitement about the visual arts that goes beyond the confines of the art room. Furthermore, the energy generated by the activity can be harnessed to address key themes in other school curricula, such as history, English literature and music.

How will it impact our students and teachers?

The evolution of the art world depends on the recognition of multi-disciplinary influence – how other creative industries and cultural events feed into the production of art works. The project hopes, by weaving historical, musical and cultural context with practical making, to open the students’ and teachers’ hearts and minds. In this way, the project might inspire the artists, curators, art-dealers of tomorrow.

How long will we have the artwork for?

The work will be loaned for one school day. Teachers from Textiles, Art, History and Music are invited to bring their students to view the painting.

What will the day look like?

The artwork will be installed on site from 8 am, in time for first period at 9 am. Teachers may bring their students for 30-minute workshops during one of the five sessions (starting in coincidence with each period) throughout the school day.

Workshop Sessions:

- P1: 9.00
- P2: 10.00
- 11.00: Break
- P3: 11.30
- P4: 12.30
- 1.30: Lunch
- P5: 14.00

The artwork will be dismantled at 4pm, leaving time for any teachers, students or parents who wish to interact with the artwork following the school day.

How can I relate this to our curriculum and themes (BHM, Diversity, Cultural capital, cross curriculum opportunities)?

The project can be related to subjects such as:

- History (the political intent pervading Gilliam’s work; the emotions that relate to his and the lived experience of Black bodies in Civil Rights Era America; the influence of contemporary art movements on his artistic output.
- Music (melody was particularly central to Gilliam, especially in the second phase of his career. In the 1970s, his paintings took on a loose, experimental quality dubbed Lyrical Abstraction; this artistic approach owes some of its sensibility to the free and expressive forms of jazz music. Visual artists and musicians have often historically, worked hand in hand, mutually inspiring and facilitating the expression of one another’s artistic vision).
- English/literature (throughout his career, Gilliam’s paintings served as emotional vehicles, communicating his individual subjectivity, and passing comment on wider cultural happenings. In this way, he is a master of storytelling – the paintings can be enfolded into a tradition of narration that embraces not just the written, but the oral, aural and visual).

Can I choose what artworks come to our school?

As the project is at its inception, the loaned artworks are dependent on which works are consigned from collectors and galleries – at this stage, one cannot choose a preferred artwork, though all artworks are of guaranteed to be of exceptional quality and value. However, as the scheme grows the hope is that, with the opening up of more works, we hope to offer schools the opportunity to choose the work that meshes best with their key themes/objectives.

What information will we receive before the installation arrives?

You will receive a complete Lesson Plan, including an outline of the curated activities, historical context, reference images, stimulus questions, and a policy of care to facilitate discussion; you will also receive a full installation schedule and protocol sheet. A detailed conversation will be organized between a OneWork liaison and a project manager from your school, to discuss outcomes and logistics.

What teacher CPD opportunities are available?

Alongside the aforementioned discussion between a OneWork liaison and a project manager, we are happy to conduct any additional meetings or discussions to facilitate how this project might integrate into your curricula/become an extended project. We are also happy to arrange an additional zoom call, to discuss the contextual material, or unpack any other questions schools might have.

What insurance do we have to have in place? Our liability?

The work will be fully insured by Lindon Gallery LTD. The work will travel with expert art shippers who will remain with the work throughout the day.

What space will you need/ where should it be placed? (car parking / storage)

We are working with Summaya Vally – an architect from the South African firm Counterspace, who designed the current Serpentine Pavillion in Hyde Park – to produce a specially designed travel box/display device for all works. We suggest schools install the artwork in a large, easily accessible space with high clear walls, such as a school hall or auditorium.

As the work will be installed early in the morning before pupils arrive, the art shippers will require early access. They will also require car parking close to the school for the duration of the day.

What personnel, organisation, externals will be accompanying the work?

Each artwork will be accompanied by a representative of OneWork; one representative of Lindon Gallery; and two representatives of the art shipper.

Is there an exemplar programme of how we can best maximise the experience of having this artwork in our school?

As this is novel scheme, there is, as of yet, no exemplar programme. The project can be likened to a similar scheme piloted by Agnes Gund in New York (see here: [https://studioinaschool.org/about/for details](https://studioinaschool.org/about/for%20details)).

How can we promote this work in our school newsletter, media handles?

You are more than welcome to promote the project in any and all internal and school network communications. We are also more than happy to collaborate on a release, should you wish to contact press.

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What will the students experience?

Due to the novelty of the project, we cannot yet predict what the students will experience, but shall undertake evaluation and analysis throughout to monitor response and adapt accordingly. We can say, however, that the student's experience is guaranteed to be singular, the project being a unique chance to experience and engage with world famous artworks outside of the traditional gallery setting.

Are we able to invite members of the public in to view this piece?

Members of the public are welcome, provided purpose is communicated, and plans in place to minimize risk.

Will the materials for the workshops be provided?

Each school is expected to provide their own materials; however, depending on the materials each school has access to, prerequisites for each activity can be adjusted.

How could we transition the three workshops into an extended project?

The three activities could be split over a number of lessons/weeks; for instance, two lesson slots could be dedicated to each activity, giving children the time to go away, reflect on their work and return to it. In this instance, the material outcome being three worked upon pieces, and the stimulus questions become increasingly important, with personal evaluation/a diaristic activity becoming a potential homework task. Alternatively, the students could work on one artwork over a number of weeks/lessons, the activity being selected by the teacher, or the students choosing which of the three activities they would like to pursue themselves.

How can the activities be adapted for the students in different age groups?

The historical context delivered at the beginning of each session can be edited depending on teachers' perception of the suitability of the discussed themes. Invitation to think about social/political issues can be guided by the teacher through prompt questions referring to affairs deemed age appropriate, or that tie in with other subject syllabi. The materials used can also be adapted – for instance, the Sixth Form students might have access to a wider range of tools such as hot glue guns, pen or Stanley knives for collage purposes, etc.

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Considering the subject matter of the workshops, some students may share personal stories/become overwhelmed. Is a strategy for this?

In the description of the activity, awareness of the potential for difficult subject matter to be raised will be discussed, and students will be encouraged to interact with one another sensitively (see Appendix (v) for policy of care).

How can the workshop be adapted for students with differing needs?

The preliminary context will be spoken for students with different reading abilities; a slideshow can also be prepared to accompany the initial talk, to aid via visual references/stimuli. It is possible to create an adapted version of the activity descriptions/appendix for each student to have, so that they might refer back for clarification of their understanding of any element. Furthermore, stimulus questions can be incorporated into the initial presentation, to engage the students and allow them time to start generating ideas before the activity; alternatively, the students can be split into pairs or groups of mixed ability to go through the stimulus questions in a non-threatening, supportive manner.

As aforementioned, the materials are a vague guideline and can be adjusted, for instance, for SEN students. Alternatively, children can pick from a selection what they are comfortable using.

With regards to the second activity in particular, students who might find the group listening to music aloud distressing, if the children are allowed individual devices they could listen with headphones; alternatively, if there is space, students can be split into smaller groups to listen to different genres e.g., classical, pop, rock, etc.



CPD

(Lesson Plans)

Following on from the students' interaction with Sydney (1967), teachers are encouraged to further the project through curated activities.

ACTIVITY SUMMARY

There are three curated activities based on the three phases of Gilliam's career. Teachers can choose their preferred one; or invite students to individually select the activity/phases they would most like to engage with. Alternatively, the three activities together can form an extended project.


Each activity will start with contextual discussion, exploration of the painting on loan from Lindon Gallery, Sydney (1967). Discussion can be initiated using the provided stimulus questions and visual references (see Appendix for printable resources).



Activity One

Takes as its focus the first part of Gilliam's career, drawing inspiration from his draped canvases, the application of bold planes of block colour, and the centrality of politics to Gilliam's practice.

Gilliam's output in the 1960s were the most politically charged creations of his career. In response to this, the children will be encouraged to think about current affairs – the social causes they care about. They will then be asked to create a piece developing their thoughts around their selected social cause – how does it make them feel? What do they wish they could change? If their emotion towards this was a shape or colour, what would it be? They will then be asked to translate this into a piece of abstract art onto a piece of raw canvas.

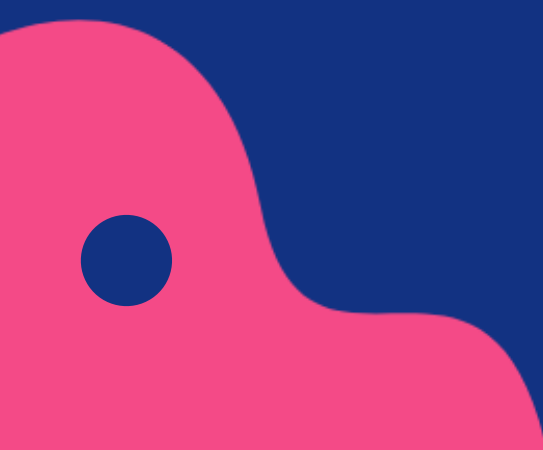




Activity Two

Takes as its focus the second phase of Gilliam's career, namely the creation of pieces in coherence to the tendencies of Lyrical Abstraction.

Gilliam's output in the 1970s was heavily influenced by and created in response to specific, emotive pieces of music. Whilst Gilliam was particularly swayed by Jazz, in 2021, there are other young (Black) British artists, who speak to Generation Z. After briefly discussing who the children think captures their generation with their music, we will select an album/artist to listen to, whilst the students create collages in response to the form, content and lyrics.

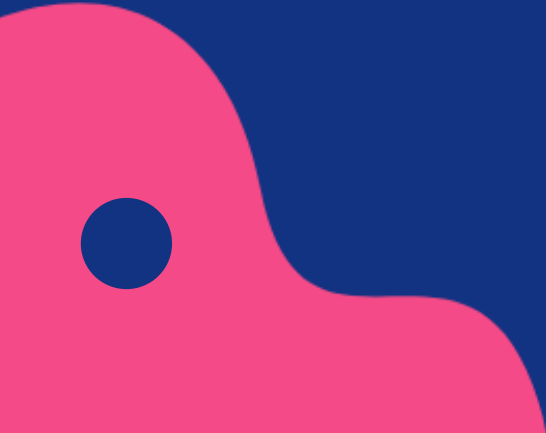




Activity Three

Takes as its focus the third phase of Gilliam's career. Students will be creating "patchwork" paintings, using collage techniques as well as alternative brushstrokes. The emphasis lies with experimental mark making and using tools in alternative ways (turning a pen on its side; using scissors or pencil to create texture/marks in paint; using, overlapping colours, incorporating writing etc).

Gilliam's work in the 1980s shifted to incorporate elements of the cut up - painting, reworking surfaces and composition; cutting, adding and removing elements to create something evocative and unexpected. The patterns Gilliam engaged with were reminiscent of the African American patchwork quilts he associated with his childhood; the students will be encouraged to think about the colours, symbols and decorative motifs they remember from their own childhood and incorporate those into their pieces. The students can choose whether to create a representational/figurative image, or a purely abstract image, but all will be asked to cut up their piece halfway through, and rearrange and stick it upon a secondary surface, constructing a wholly novel image, that yet contains the essence of their original.



GENERIC BREAKDOWN:

1 – 10: Introduction of artist, historical and artistic context.

10 – 20: Description of activity.

20 – 40: Activity.

40 – 50: Reflection and feedback.

MATERIALS/EQUIPMENT:

- Cardboard.
- Card.
- Pens.
- Ink.
- Acrylic paint.
- Paintbrushes.
- Scrap coloured paper/newspaper.
- Scissors.
- Glue.
- Coloured tape.
- Raw canvas.



ONLINE RESOURCES:

<https://www.tate.org.uk/art/art-terms>

<https://americanart.si.edu/artist/sam-gilliam-1811>

<https://www.pacegallery.com/artists/sam-gilliam/>

<https://blog.library.si.edu/blog/2016/10/28/washcolorschool1/#.YTYOKNNKg dV>

<https://www.royalacademy.org.uk/exhibition/abstract-expressionism>

https://www.moma.org/s/ge/curated_ge/

<https://www.artsy.net/article/artsy-editorial-mark-rothko-unlocked-emotional-power-color>

<https://www.nytimes.com/2021/02/12/t-magazine/black-abstract-painters.html>

To discuss any of the above, teachers are invited to attend two possible zoom meetings:

Tuesday 16th November 2021 – 4.30 pm

This meeting is a chance to glean more information about the artwork preceding its visit to your school, hosted by Katrina Nzegwu, the resource creator.

Topic: OneWork CPD Meeting

Time: Nov 16, 2021 04:30 PM London

Join Zoom Meeting

[https://us04web.zoom.us/j/71616469791?](https://us04web.zoom.us/j/71616469791?pwd=cE5UN3VDGRGNsS1FmVHl4QnBqMGlxZz09)

[pwd=cE5UN3VDGRGNsS1FmVHl4QnBqMGlxZz09](https://us04web.zoom.us/j/71616469791?pwd=cE5UN3VDGRGNsS1FmVHl4QnBqMGlxZz09)

Meeting ID: 716 1646 9791

Passcode: HnW5EB

Tuesday 23rd November – 4.30 pm

This meeting is a chance to reflect on the workshop day and discuss further project development. This session will be attended by Katrina Nzegwu, and Alicia Norman Butler, a partner and representative of Lindon & Co.

Topic: OneWork CPD Meeting

Time: Nov 23, 2021 04:30 PM London

Join Zoom Meeting

[https://us04web.zoom.us/j/76946351218?](https://us04web.zoom.us/j/76946351218?pwd=RW1WVjRSCHFGcWxiallEd1h0MVROQT09)

[pwd=RW1WVjRSCHFGcWxiallEd1h0MVROQT09](https://us04web.zoom.us/j/76946351218?pwd=RW1WVjRSCHFGcWxiallEd1h0MVROQT09)

Meeting ID: 769 4635 1218

Passcode: R8PenN

APPENDIX



I) OTHER WORKS BY GILLIAM:



**10/27/69 (1969)
ACRYLIC ON CANVAS.
355.6 X 469.9 X 40.6 CM**



***SWING* (1969)**
ACRYLIC AND ALUMINIUM ON CANVAS
303.8 X 720.1 CM



GREEN APRIL (1969)
ACRYLIC ON CANVAS
248.9 X 688.3 X 9.8 CM

II) ABSTRACT ARTISTIC MOVEMENTS

GERMAN EXPRESSIONISM



BADENDE MORITZBURG, OR BATHERS AT MORITZBURG (1908 - 1926)
ERNST LUDWIG KIRCHNER
OIL PAINT ON CANVAS
1511 X 19997 MM



***SHIPS IN THE DARK* (1927)**
PAUL KLEE
OIL PAINT ON CANVAS
427 X 590 MM



***SCHAUKLEN, OR SWINGING* (1925)**
WASSILY KANDINKSY
OIL PAINT ON BOARD
705 X 502 MM

ABSTRACT EXPRESSIONISM



***THE VISIT* (1966 - 7)
WILLEM DE KOONING
OIL PAINT ON CANVAS
1524 X 1219 MM**



LIGHT RED OVER BLACK (1957)
MARK ROTHKO
OIL PAINT ON CANVAS
2306 X 1527 X 38 MM



***YELLOW ISLANDS* (1952)**
JACKSON POLLOCK
OIL PAINT ON CANVAS
1435 X 1854 MM



***ADAM* (1951 - 52)**
BARNETT NEWMAN
OIL PAINT ON CANVAS
2429 X 2029 MM

WASHINGTON COLOUR SCHOOL



***ALPHA-PHI* (1961)
MORRIS LOUIS
ACRYLIC PAINT ON CANVAS
2591 X 4597 MM**



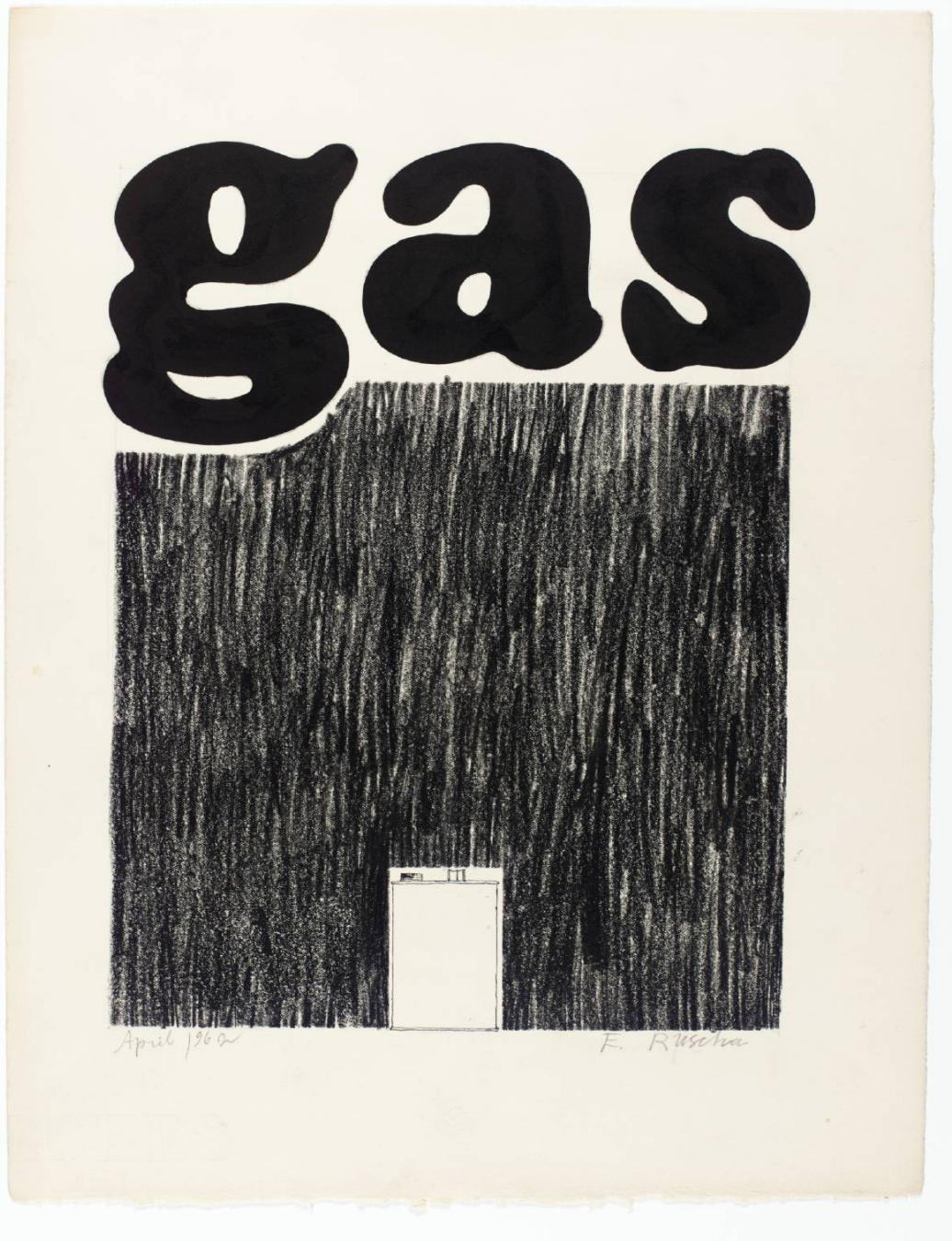
VESSEL (1961)
HELEN FRANKENTHALER
OIL PAINT ON CANVAS
2550 X 2397 MM



***DROUGHT* (1962)
KENNETH NOLAND
ACRYLIC PAINT ON CANVAS
1765 X 1765 MM**

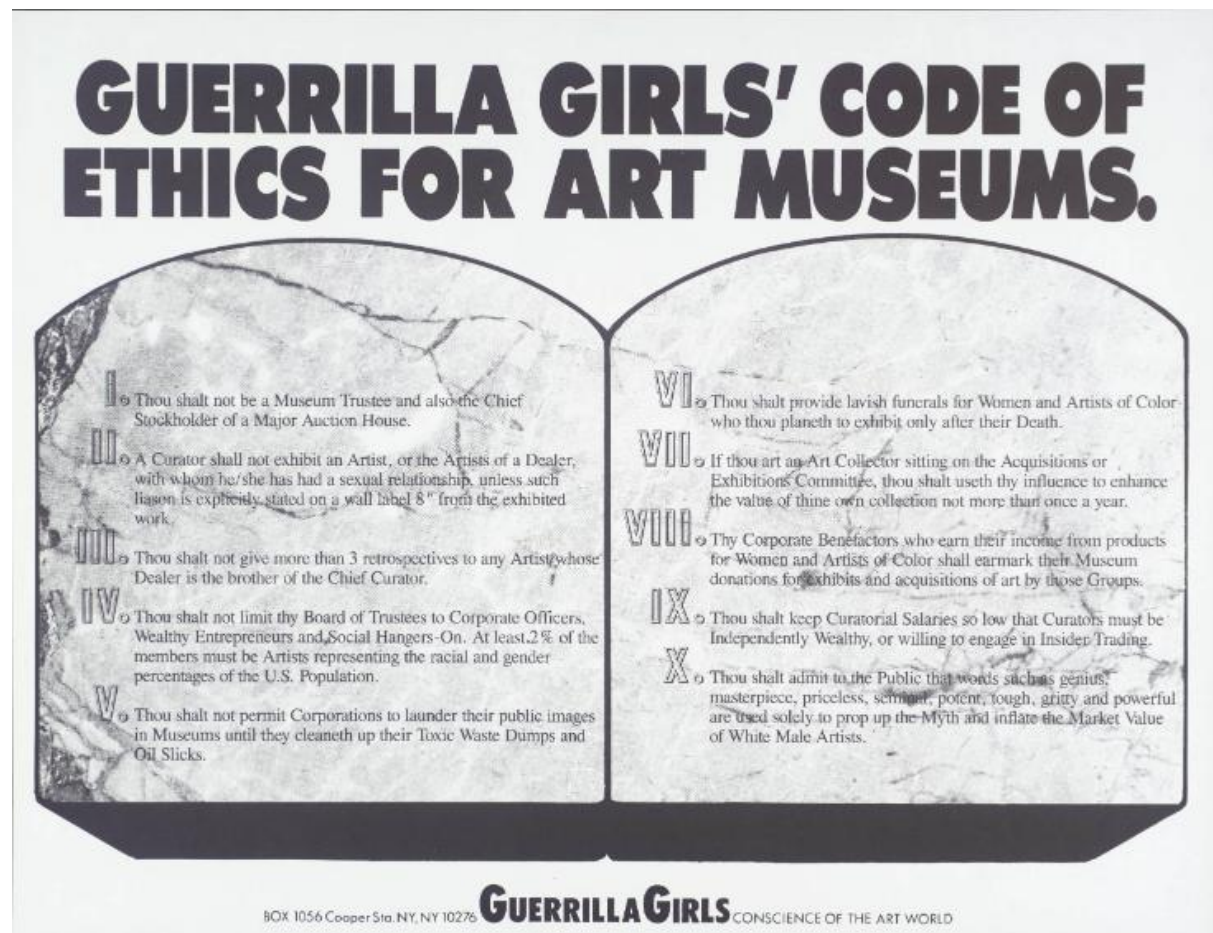
III) ADDITIONAL ARTISTIC MOVEMENTS

CONCEPTUAL ART



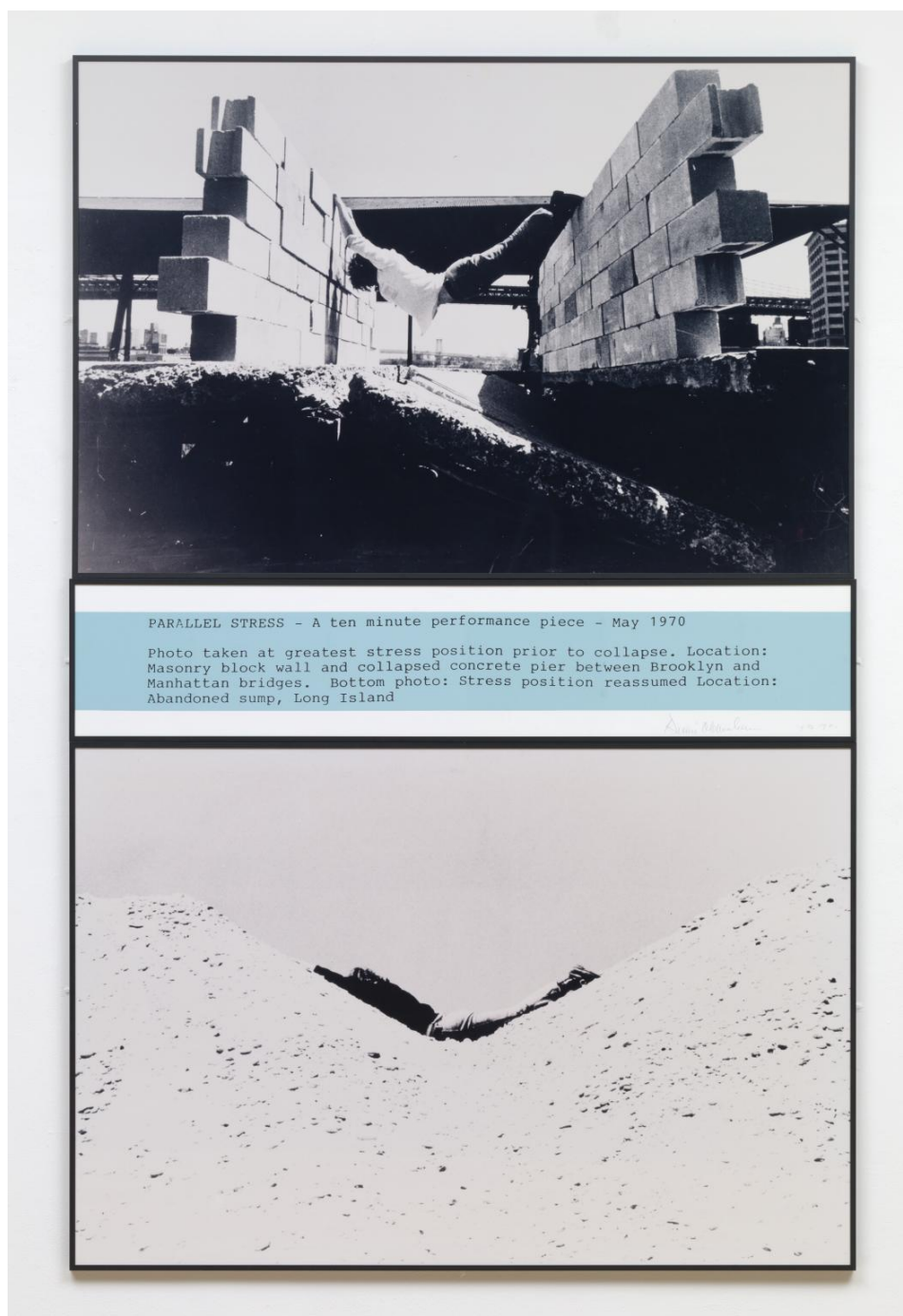
GAS (1962)
EDWARD RUSCHA
INK AND CRAYON ON PAPER
458 X 355 MM

FEMINIST ART



**GUERRILLA GIRLS' CODE OF ETHICS FOR ART MUSEUMS (1990)
PART OF 'GUERRILLA GIRLS TALK BACK'
GUERRILLA GIRLS
SCREENPRINT ON PAPER
435 X 560 MM**

BODY ART



PARALLEL STRESS (1970)

DENNIS OPPENHEIM

**2 PHOTOGRAPHS, BLACK AND WHITE, ON PAPER AND INK ON PAPER
MOUNTED ONTO BOARD**

2286 X 1524 MM

PERFORMANCE ART



***IDENTITY TRANSFER 2, OR IDENTITÄTSTRANSFER 2* (1968, PRINTED
LATE 1990S)
VALIE EXPORT
PHOTOGRAPH, BLACK AND WHITE, ON PAPER
954 X 707 MM**

THE PICTURES GENERATION



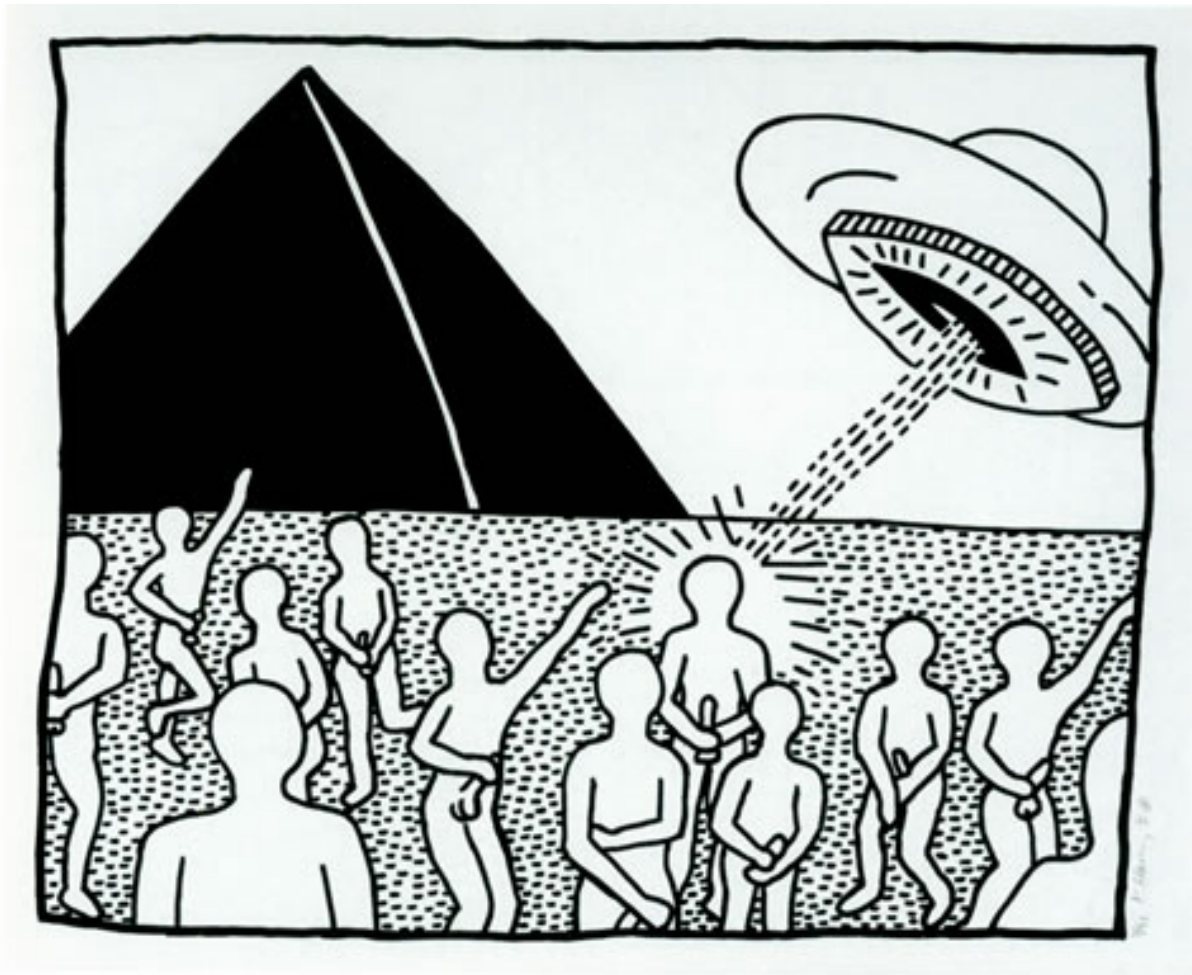
UNTITLED FILM STILL #53 (1980)
CINDY SHERMAN
PHOTOGRAPH, GELATIN SILVER PRINT ON PAPER
695 X 970 MM

NEO-EXPRESSIONISM



***ST JOHN* (1988)
GERHARD RICHTER
OIL PAINT ON CANVAS
2005 X 2605 X 35 MM**

STREET ART



UNTITLED (PART OF THE BLUEPRINT DRAWINGS) (1990)
KEITH HARING
SILKSCREEN
1080 X 1320 MM

NEO-POP

*REJOICE! OUR TIMES ARE INTOLERABLE.
TAKE COURAGE, FOR THE WORST IS A
HARBINGER OF THE BEST. ONLY
DIRE CIRCUMSTANCE CAN PRECIPITATE
THE OVERTHROW OF OPPRESSORS. THE
OLD AND CORRUPT MUST BE LAID TO
WASTE BEFORE THE JUST CAN TRIUMPH.
OPPOSITION IDENTIFIES AND
ISOLATES THE ENEMY. CONFLICT
OF INTEREST MUST BE SEEN FOR
WHAT IT IS. DO NOT SUPPORT
PALLIATIVE GESTURES; THEY CONFUSE
THE PEOPLE AND DELAY THE INEVITABLE
CONFRONTATION. DELAY IS NOT
TOLERATED FOR IT JEOPARDIZES THE
WELL-BEING OF THE MAJORITY.
CONTRADICTION WILL BE HEIGHTENED.
THE RECKONING WILL BE HASTENED BY
THE STAGING OF SEED DISTURBANCES.
THE APOCALYPSE WILL BLOSSOM.*

**UNTITLED (PART OF 'INFLAMMATORY ESSAYS') (1979 - 82)
JENNY HOLZER
LITHOGRAPH ON PAPER
431 X 431 MM**

IV) STIMULUS QUESTIONS



***SYDNEY* (1967): ACRYLIC ON CANVAS, 170.2 X 170.2 CM**

ARTWORK SPECIFIC QUESTIONS:

- **WHAT IS YOUR FIRST REACTION TO THE ARTWORK?**
- **THE ARTWORK DOES NOT HANG ON A TRADITIONAL STRETCHED CANVAS - WHAT IS THE EFFECT OF THIS?**
- **CLOSE YOUR EYES AND TRY TO DESCRIBE THE ARTWORK FROM MEMORY - WHAT STOOD OUT? WHAT DID YOU REMEMBER? WHAT DID YOU MISS?**
- **IF YOU ONLY HAD THREE WORDS TO DESCRIBE THE PAINTING TO SOMEONE WHO HAD NEVER SEEN IT, WHICH WOULD YOU PICK?**
- **IMAGINE THE PAINTING IS A PIECE OF MUSIC. WHAT WOULD IT SOUND LIKE?**
- **DISCUSS THE TEXTURE OF THE PAINTING - HOW HAS THE COLOUR BEEN APPLIED?**
- **WHAT EMOTIONS DOES THE ARTWORK CONVEY?**
- **WHAT EMOTIONS DOES THE ARTWORK ELICIT IN YOU?**
- **WHAT EMOTIONS DO YOU THINK GILLIAM WAS EXPERIENCING WHEN HE CREATED THIS PAINTING?**
- **HOW DO THE COLOURS, SHAPES AND LINES IN THE PAINTING CONTRIBUTE TO ITS MOOD/MEANING?**
- **THINK ABOUT THE PAINTING'S TITLE, *SYDNEY*. HOW DOES THIS COMPARE TO YOUR INITIAL UNDERSTANDING OF THE PAINTING?**

- THINK ABOUT THE CONTEXT IN WHICH THE PAINTING WAS MADE. WHAT DOES IT SAY ABOUT THE CULTURE IN WHICH IT WAS PRODUCED?
- WHAT ARE THE VALUES AND BELIEFS OF THE CULTURE IN WHICH THE PAINTING WAS MADE? HOW MIGHT OUR DIFFERING CONTEMPORARY VALUES AFFECT OUR UNDERSTANDING OF THE PAINTING?
- IF THIS ARTWORK WAS A PERSON, WHAT KIND OF PERSONALITY WOULD IT HAVE?
-

ACTIVITY SPECIFIC QUESTIONS:

ACTIVITY 1:

CONTEMPLATION

- WHAT CURRENT AFFAIRS ARE YOU AWARE OF? WHAT SOCIAL CAUSES DO YOU CARE ABOUT?
- HOW DOES THIS SPECIFIC CAUSE MAKE YOU FEEL? WHAT DO YOU WISH YOU COULD CHANGE ABOUT IT?
- IF YOUR FEELING ABOUT THIS CAUSE WAS A COLOUR, WHAT COLOUR WOULD IT BE?

REFLECTION

- HOW DOES CREATING SOMETHING NOT FROM VISUAL STIMULUS, BUT FROM FEELING, DIFFER?
- HOW DID YOU FIND THE PROCESS? WAS IT STRANGE? DIFFICULT? LIBERATING?

ACTIVITY 2:

CONTEMPLATION

- WHO IS YOUR FAVOURITE MUSICIAN/WHAT IS YOUR FAVOURITE SONG? WHY IS IT YOUR FAVOURITE (MELODY, LYRICS, ETC).
- DO YOU THINK THERE IS A MUSICIAN WHO IS THE 'VOICE OF YOUR GENERATION'?

REFLECTION

- WHAT ELEMENTS OF THE MUSIC INSPIRED YOUR ARTISTIC CHOICES? HOW DID YOU TRANSLATE CERTAIN MOTIFS CREATIVELY?
- DID CERTAIN RECURRING PATTERNS OR MUSICAL NOTES BECOME ASSOCIATED WITH CERTAIN COLOURS?
- DID DIFFERENT INSTRUMENTS BECOME DIFFERENT BRUSHSTROKES/SHAPES ON THE PAGE?

ACTIVITY 3:

CONTEMPLATION:

- WHAT COLOURS, SYMBOLS OR PATTERNS REMIND YOU OF YOUR CHILDHOOD?

- **ARE THERE ANY DESIGNS OR MOTIFS SPECIFIC TO YOUR CULTURAL HERITAGE YOU ARE PARTICULARLY DRAWN TO?**

REFLECTION:

- **HOW DID IT FEEL MAKING SOMETHING YOU KNEW WAS GOING TO BE CUT UP AND REARRANGED?**
- **KNOWING THIS, WERE YOU MORE OR LESS PRECISE INITIALLY?**
- **DID YOU PREFER THE PIECE BEFORE OR AFTER CUTTING IT UP?**
- **HOW DID YOUR PERCEPTION OF THE PIECE CHANGE, AFTER REFRAMING ITS COMPOSITION?**

V) POLICY OF CARE

LISTEN TO EACH STUDENT WITH RESPECT. TRY NOT TO INTERRUPT OR TALK WHILST THEY ARE SHARING.

LISTEN ACTIVELY - TRY TO HAVE AN OPEN MIND AND BE RECEPTIVE TO ALTERNATIVE VIEWS.

IF YOU DON'T AGREE WITH SOMETHING SOMEONE HAS SAID, TRY NOT TO CRITICISE THE *INDIVIDUAL*, INSTEAD, IF NECESSARY EXPRESS CONCERN WITH WHAT THEY HAVE *SAID*.

IF WORKING IN GROUPS, TRY TO GIVE EACH STUDENT ADEQUATE CHANCE TO SHARE THEIR VIEWS.

BE RESPECTFUL OF HOW MUCH/IN WHAT WAYS DIFFERENT STUDENTS ARE WILLING TO CONTRIBUTE.

AVOID USING DISCRIMINATORY, EXPLICIT OR INFLAMMATORY LANGUAGE.

TRY NOT TO MAKE GENERALISATIONS/ASSERT STEREOTYPES ABOUT CERTAIN SOCIAL GROUPS OR CLASS MEMBERS.

BE AWARE THAT WE ARE ALL DIFFERENT, AND DIFFERENCE IS TO BE CELEBRATED. TRY NOT TO SHUT ANYONE'S OPINION DOWN.

GIVE OTHERS THE BENEFIT OF THE DOUBT. INVITE THEM TO UNDERSTAND CERTAIN TOPICS OR ISSUES, WITHOUT ASSUMING THAT THEY WON'T.

THE TEACHER CAN ALSO INVITE THE STUDENTS TO CONTRIBUTE ANY OTHER GROUND RULES THEY BELIEVE WOULD MAKE THEM MORE COMFORTABLE WHEN DISCUSSING SOCIAL/CULTURAL AND POLITICAL AFFAIRS.