

KALEIDOSCOPE

 Arts Council
Collection

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Colour & Sequence in 1960s British Art

Education Pack

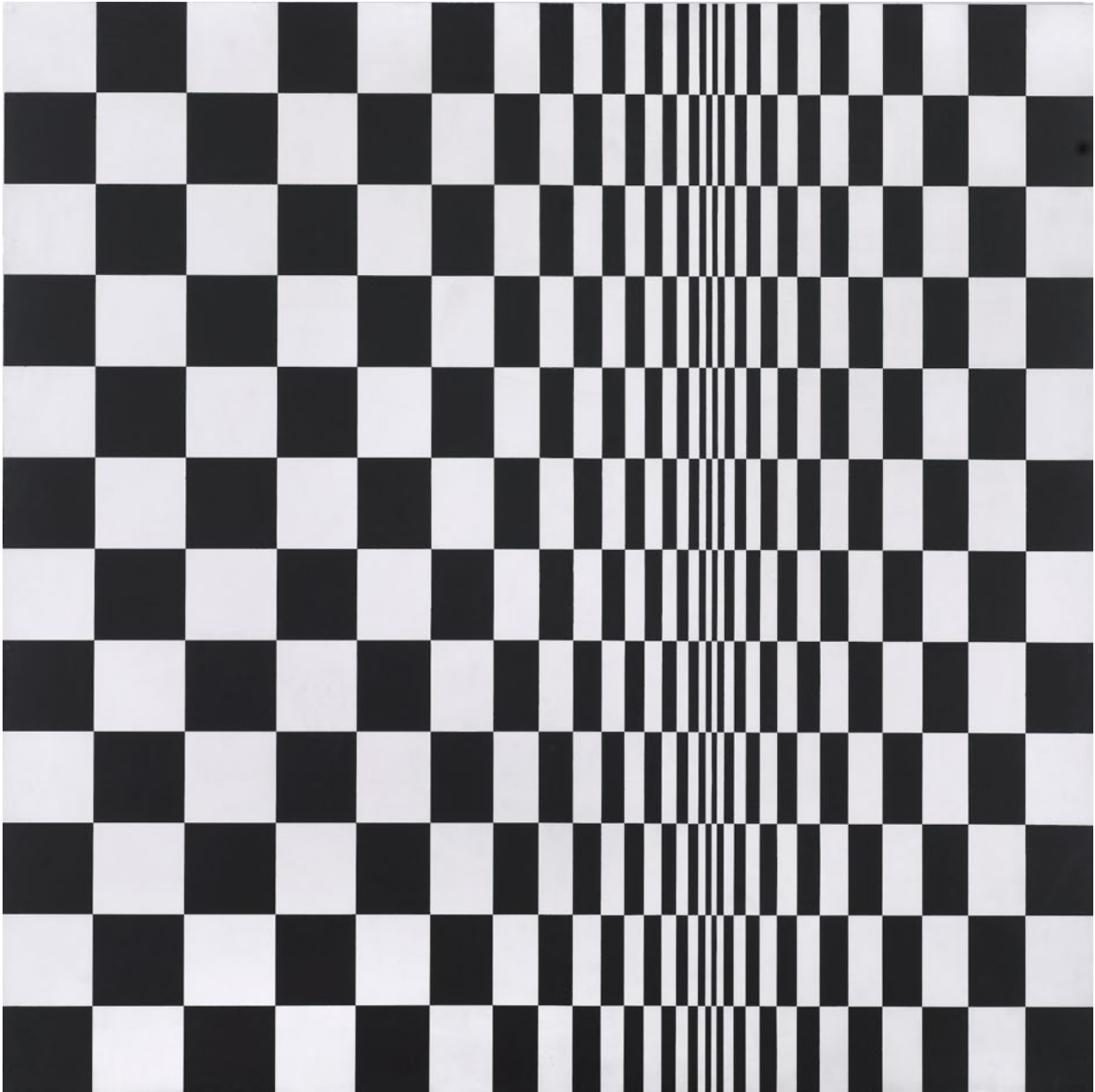
An Arts Council Collection Touring Exhibition

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Richard Smith, *Trio*, 1963 [and cover detail].
Arts Council Collection, Southbank Centre,
London © the artist's estate Photo: Anna Arca.

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Bridget Riley, *Movement in Squares*, 1961.
Arts Council Collection, Southbank Centre, London
© Bridget Riley 2017. All rights reserved.
Courtesy Karsten Schubert, London.

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activities with us on Instagram:
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#Kaleidoscope

How to use this pack

There are many ways of engaging with the *Kaleidoscope* exhibition, whether through a gallery visit or by using the images and resources from this pack.

The exhibition offers an entry point for classes to engage with a range of subjects including:

- History and research, through the focus on the 1960s
- Mathematics, through an exploration of shape, pattern, symmetry and sequence
- Science, by looking at the innovative materials used by artists during this period
- Art and culture, by encouraging broad responses to the work through dance, movement, fashion and music

The exhibition represents the work of twenty artists and offers a great opportunity to build a research portfolio around different artists and approaches.

This education pack has been written by teachers to inspire ideas and ways of working with the exhibition. These ideas are presented as starting points and we encourage you to develop your own ways of thinking about the works on display.

This pack is broken down into ‘cards’ so that you can use the information in easily digestible chunks, or you can use the pack in its entirety to develop a whole scheme of work.

At the end of the pack you will find details of how to use the exhibition to achieve the [Arts Award Discover](#) level with your class or group.

Please share your classroom creations with us on Twitter and Instagram

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#Kaleidoscope



Phillip King, *Point X*, 1965.
Arts Council Collection, Southbank Centre, London
© the artist 2017 Photo: Anna Arca.

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[#Kaleidoscope](https://www.instagram.com/explore/tags/Kaleidoscope)

About the exhibition

Kaleidoscope is a touring exhibition from the Arts Council Collection which investigates British abstract art from the 1960s. *Kaleidoscope* is the first Arts Council Collection survey of 1960s art for over twenty years. It draws largely on the Collection's outstanding holdings, augmenting the selection with important loans from other UK collections.

Kaleidoscope examines abstract painting and sculpture through the fresh lens of sequence, symmetry and repetition, bringing into view the relationship between colour and form, rationality and irrationality, order and waywardness. British art of the 1960s is noted for its bold, artificial colour, alluring surfaces and unpredictable shapes, yet these capricious forms are underpinned by a clearly apparent order, founded on repetition, sequence and symmetry. *Kaleidoscope* spans painting and sculpture to find a common language across diverse movements and tendencies: from the mind-bending surfaces of Op Art, to the repeated imagery of Pop, the mathematical order of Constructivism, and the sequential placement of brightly-coloured abstract units in New Generation sculpture.

British sculpture underwent radical transformation during these years. Influenced by Anthony Caro's floor-based and brightly-coloured, abstract steel sculptures, the *New Generation* sculptors incorporated a range of new materials – including acrylic sheet, fibreglass and brightly-coloured paint – into their playful, abstract works. Painters were also breaking with tradition, employing processes of sequence and repetition to forge new creative possibilities. The beguiling, sequential surfaces of Op Art are here represented by important works including Bridget Riley's seminal early painting, *Movement in Squares* (1961) which was purchased for the Arts Council Collection from

the artist's first exhibition. Also included is *Trio* (1963) a painting by Richard Smith that sits in the ambiguous space between abstraction and representation; his paintings take on a cinematic scale and often allude to the bold, repeated designs of billboards and advertisements.

Many of the works in *Kaleidoscope* assume a human scale and demand our direct engagement and interpretation. Sculpture is placed directly on the gallery floor, occupying our space. Presented together, these works continue to display a surprising freshness and vitality some fifty years after they were made.

Kaleidoscope represents the work of the following artists:

David Annesley	Jeremy Moon
Michael Bolus	Mary Martin
Anthony Caro	Eduardo Paolozzi
John Dee	Bridget Riley
Antony Donaldson	Bernard Schottlander
Bernard Farmer	Tim Scott
Barry Flanagan	Peter Sedgley
John Hoyland	Richard Smith
Robyn Denny	Jeffrey Steele
Anthony Hill	Joe Tilson
Tess Jaray	William Tucker
Phillip King	William Turnbull
Kim Lim	

You can find out more about their work by visiting artscouncilcollection.org.uk

Kaleidoscope was curated by the freelance curator and writer, Sam Cornish, with Natalie Rudd, the Senior Curator of the Arts Council Collection.



Tim Scott, *Quinquereme*, 1966.
Arts Council Collection, Southbank Centre, London
© the artist 2017 Photo: Anna Arca

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[#Kaleidoscope](#)

About the Arts Council Collection

Visit artscouncilcollection.org.uk to find out more about us, to search all our artworks online, or to make your own selection from the Arts Council Collection.

You can also follow us on Twitter and Instagram

🐦 @A_C_Collection

📷 artscouncilcollection

The Arts Council Collection is a special collection as it belongs to everyone. The Collection was started in 1946 and there are now nearly 8000 artworks in the Collection, made by over 2000 artists. Each year exciting new artworks are bought and the collection gets bigger. The Arts Council Collection supports artists based in the UK and is now the largest national loan collection of modern and contemporary British art.

The Arts Council Collection is unique in that it can be seen in lots of different galleries and in public places such as schools, universities and hospitals. Works of art go out on loan for everyone to enjoy – a bit like library books. If your school could borrow one work of art, what would you choose? Where would the work go? How would you keep it safe? How would it make the children feel to have a work of art by a famous artist on display at their school?

In 2016, with support from [Arts Council England](#), the Arts Council Collection introduced the [National Partners Programme](#), bringing together four National Partner galleries; [Birmingham Museums Trust](#), [Towner Art Gallery](#), Eastbourne, [Walker Art Gallery](#), National Museums Liverpool and [Yorkshire Sculpture Park](#). Over three years the National Partners will work with the Arts Council Collection to present a special programme of exhibitions, learning initiatives and digital projects to make the Collection even more accessible to people across the UK. If you happen to be near to one of these galleries, why not go and see what's on?

The Arts Council Collection is managed by the Southbank Centre, London, on behalf of Arts Council England and is based at the Hayward Gallery, London and at Longside, Yorkshire Sculpture Park. The centre at Longside enables the Arts Council Collection team to extend its sculpture conservation and research programmes, and to increase public access to the Collection through exhibitions, increased lending and learning opportunities.



Barry Flanagan, *heap 4*, 1967.
Arts Council Collection, Southbank Centre, London © The Estate of Barry Flanagan, courtesy of Plubronze Ltd.
Photo: Anna Arca.



John Dee, *Revelation*, 1966
Arts Council Collection, Southbank Centre, London
© The Artist. Photo: Anna Arca.

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[#Kaleidoscope](https://www.instagram.com/explore/tags/Kaleidoscope)

Get Involved

MY COLLECTION

Do you have a collection? What do you collect? Why do you collect? Who gets to see your collection? Do you ever let people borrow things from your collection?

Through exhibitions like *Kaleidoscope* the Arts Council Collection is able to share its artworks with different art galleries so that people across the country get to see them. But what is a collection and why do we collect works of art to make a national collection?

The Arts Council Collection is running a project alongside its exhibitions to find out what you think of the Arts Council Collection and as a way for us to learn about your collections.

Why not start in class by asking if anyone has a collection of their own? Can they take a photo of their collection and bring it into school? Can they bring their collection into school to talk about it?

YOUR COLLECTIONS

Using prompt questions, explore personal collections before asking about the Arts Council Collection.

- What do you collect?
- When did you start collecting?
- Where does your collection live and how is it displayed?
- How many things are in your collection?
- How do you look after your collection and keep it safe?
- Why do you collect these things and what do they mean to you?
- Who is allowed to see your collection?
- Would you ever let someone borrow things from your collection?

You could start a picture board with images of everyone's collections along with the answers to the questions or even write your own labels for each collection just like you would find in a gallery.

OUR COLLECTION

As a class or a school, talk about the Arts Council Collection and how we lend artworks to galleries and public places.

Using information from our website and in this pack you could ask the same questions about the Arts Council Collection as you did for the personal collections.

WHAT DO YOU COLLECT?

Works of art in all media including paintings, sculptures, films, photographs.

WHEN DID YOU START COLLECTING?

1946.

WHERE DOES YOUR COLLECTION LIVE AND HOW IS IT DISPLAYED?

It lives in London and Yorkshire and is displayed in galleries and public places across the country.

HOW MANY THINGS ARE IN YOUR COLLECTION?

Nearly 8000.

HOW DO YOU LOOK AFTER YOUR COLLECTION AND KEEP IT SAFE?

We employ professional conservation professionals to help us look after the art works. We also pack them away into crates and travel frames to look after them when they are not on display.



Mary and Jem's collection of soft toys.
Photo: Natalie Rudd.

WHY DO YOU COLLECT THESE THINGS AND WHAT DO THEY MEAN TO YOU?

Why do you think we collect art works? Can an art collection show us the past, present and possible futures? The Arts Council Collection is over 70 years old, what might people make of the Collection in another 70 years?

WHO IS ALLOWED TO SEE YOUR COLLECTION?

We want everyone to be able to see the Collection!

VISIT A COLLECTION

If you can, why not take your class to see the *Kaleidoscope* exhibition or to a local gallery with a collection to see how art collections are displayed?

BACK IN THE CLASSROOM: MY COLLECTION

You could work with the pupils' own collections or work with images to curate one big exhibition. You could host a special private view of your exhibition, just like at a gallery, and you could encourage reviews of your exhibition. The pupils could make new works of art with a view to starting a school art collection that you could lend to other schools.

Please share your collection with us on Instagram:
@artscouncilcollection
#ACCmycollection

Don't forget to take lots of photos of your collections and exhibitions and share with us!
#ACCmycollection



Kaleidoscope: Colour and Sequence in 1960s British Art,
installation views at Longside Gallery, Yorkshire Sculpture Park
© artists and estates. Photo: Jonty Wilde.

Foundation, Early Years and Primary Activities

Primary Teacher, Mandy Barrett, and her Year 3 and Year 6 pupils at Gomersal Primary School in West Yorkshire researched and created resources to accompany *Kaleidoscope*. The pupils were asked to develop ideas and prepare resources that could be used by other primary school children coming to the exhibition. They worked in groups of four to develop ideas, having looked carefully at the artworks in the exhibition. The pupils were asked what would they like to do before, during and after a visit to the exhibition. They were excited, full of ideas and rose to the challenge! All of the following ideas were created by children for children.

BEFORE YOUR VISIT

These ideas can be used to prepare your pupils for a visit to *Kaleidoscope*. If you are unable to visit the exhibition you can still use any of these activities in the classroom, using images of the artworks as source material.

DO

Cut coloured reproductions of the artworks into small pieces and show these fragments to the pupils. These fragments could be used to create a special *Kaleidoscope* spyglass so that the pupils can hunt for artworks during a gallery visit, using the spyglass as a point of reference.

IMAGINE

Pupils could use their small cut-up fragments to imagine what they will see when they get to the gallery. Using the fragments as a starting point, ask the pupils to draw what they think the rest of the artwork will look like. You can begin conversations about scale, shape and materials at this point.

DESCRIBE AND DRAW

Choose one of the artworks in the exhibition. Describe it to the class and ask them to draw it from your description. The more detailed the description you give, the easier it will be for the pupils to draw the work and then identify it in the gallery!

REFLECT

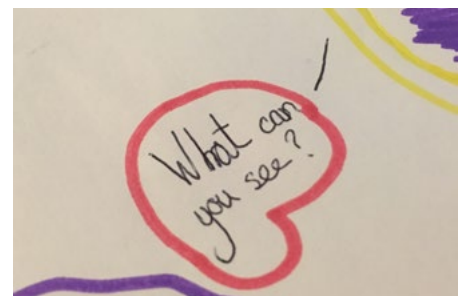
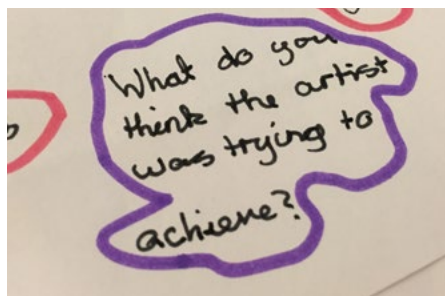
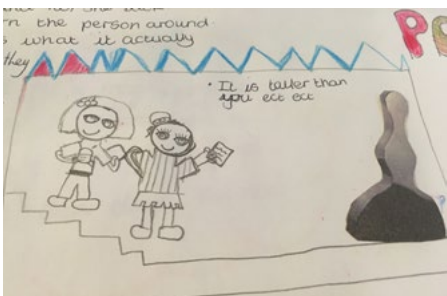
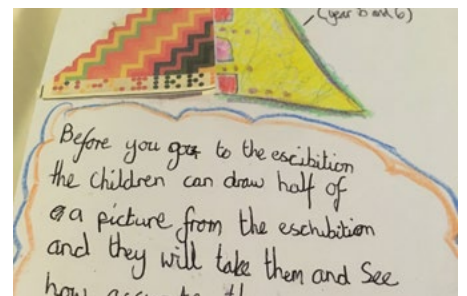
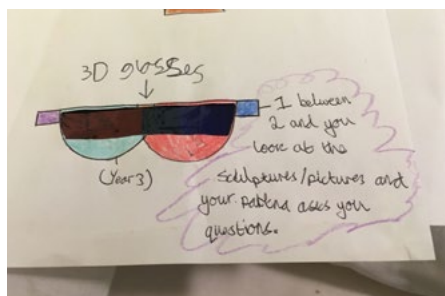
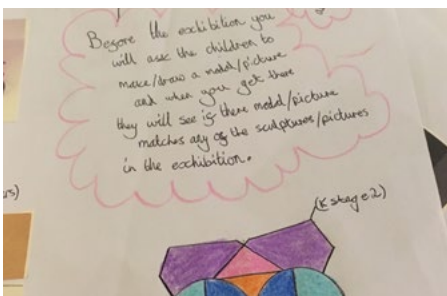
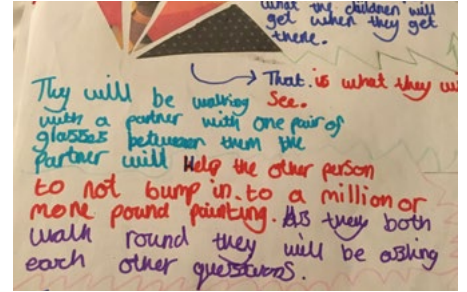
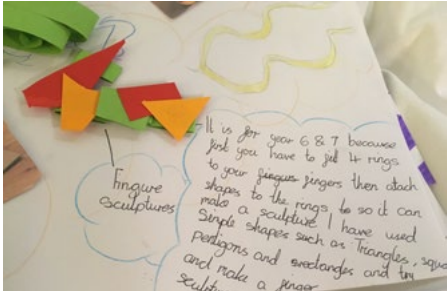
Save the pupils' predicted drawings until you have seen the exhibition. After your visit, ask the pupils to compare their expectations with what they saw in the gallery.

SCALE

The size of a work of art can surprise pupils if they are used to looking at images in books or online. Focus on three works. Ask: do you think the artwork is large or small? What do we mean by large? Ask the pupils to make comparisons. Is it larger than an elephant? About the size of a car? Record responses so that you can compare expectations with viewing the work firsthand in the gallery.

GET READY

You will by now have lots of images, ideas and predictions made by the pupils about the exhibition. Keep these safe and take them to the gallery with you to prompt further discussion. You could compile the responses into a large class sketchbook, leaving spaces for students to add more drawings and photos after their visit to the gallery.



Ideas boards created by students at Gomersal Primary School.
Photo: Natalie Walton.

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

Foundation, Early Years and Primary Activities

DURING YOUR VISIT

The following activities can be applied during your visit to *Kaleidoscope*.

DESCRIBE AND DRAW

Work in pairs, with one pupil wearing a blindfold. The other pupil chooses an artwork and describes it, while the blindfolded pupil draws what is being described. The blindfolded pupil is then led to a different position in the gallery. The blindfold is removed and the pupil must find the artwork they have drawn. *Remember: the works on display are fragile, so please be careful and guide your blindfolded partner with care and attention!*

FIND

The works on display feature many 2D and 3D shapes. Give pupils simple cut out shapes and ask them to find these shapes in the artworks.

LOOK

Many of the artworks use colour and materials in different ways. Providing coloured sheets of acetate, kaleidoscopes and wobble lenses, invite the pupils to consider the works in different ways. Ask: how do different lenses change our view of the artworks? Discuss changes in colour, material and shape.

DRAW

Choose your favourite artwork and draw it, adding detail and colour. Discuss what you like about the artwork, adding notes and ideas to your sketch. Put on the kaleidoscope glasses and draw the artwork again. Ask: how have the shapes and the colours changed? Do you like the new version of the artwork? How would you create this version on a large scale to become part of the exhibition?

FIND

Using the small cut up fragments of images, walk around the exhibition and find the artwork that the piece belongs to. Ask: what processes did you use to find the matching artwork? Did you look at the shapes or colours, or both?

DEBATE

Encourage a debate among the children! The Arts Council Collection needs to take three artworks out of the exhibition due to lack of space at the next venue. Which artworks should be removed? Which should be kept and why?

CREATE

Make a visual map of your journey around the exhibition. Choose your route and draw your journey. Which way did you go? Where did you stop? Swap your map with your partner and compare your exhibition journeys. Is there anywhere you didn't visit? What influenced your journey? Did you stay in some places longer than others?

DOCUMENT

Record your visit to the exhibition using cameras and video equipment; interview other pupils in front of the artwork. Create a mini documentary of your visit. What did you see? What did you think of the artwork?

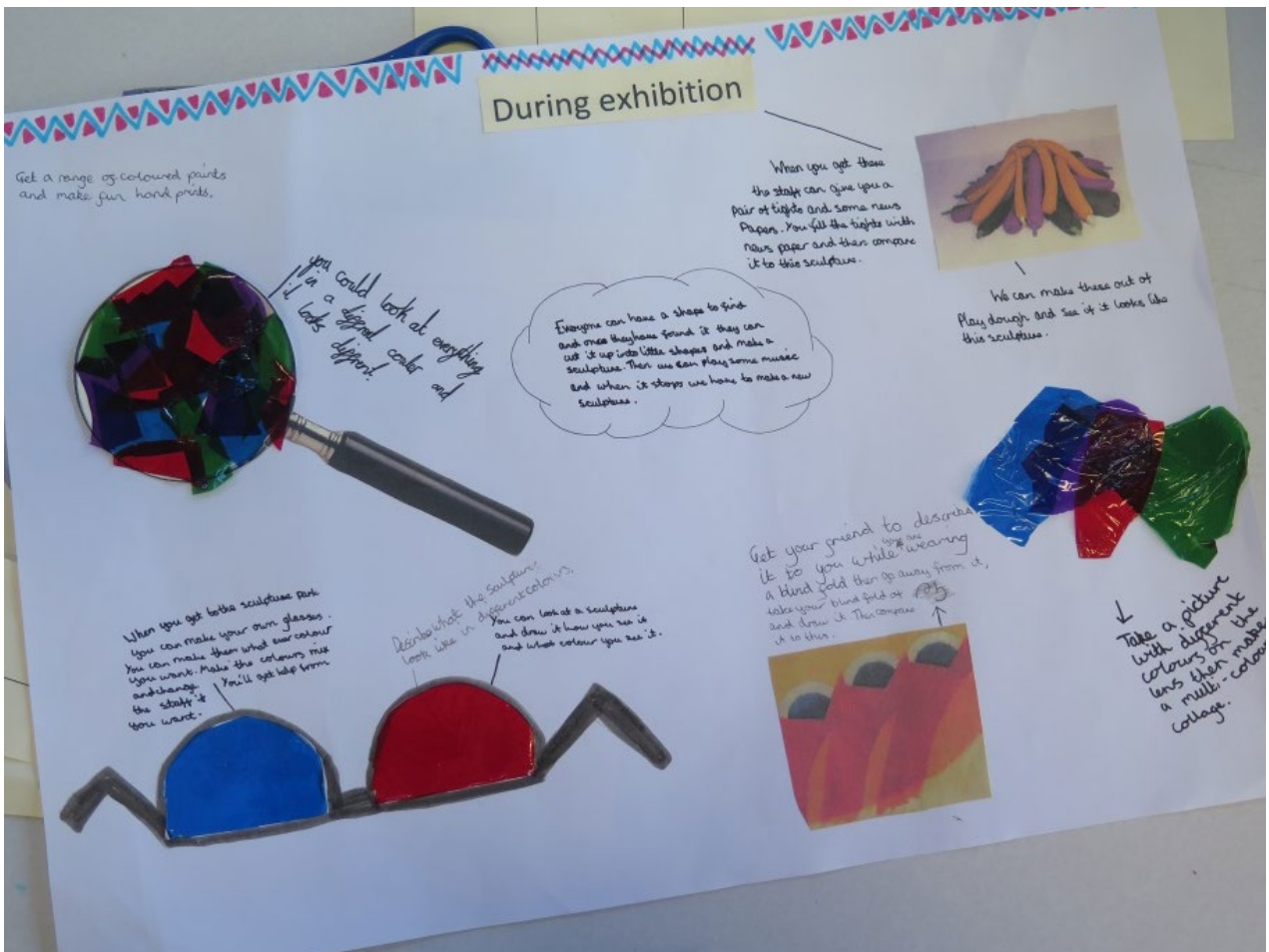
Share your documentaries with Arts Council Collection:

🐦@A_C_Collection

@artscouncilcollection

#Kaleidoscope

Please remember to check with the gallery invigilator before filming: photography may not be permissible at all venues!




Ideas board created by students at Gomersal Primary School.
 Photo: Natalie Walton.

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Foundation, Early Years and Primary Activities

BACK IN THE CLASSROOM

When back in the classroom, reflect on the pupils' pre-visit predictions and compare these with what they actually saw in the gallery. Older pupils could be asked to write a review of the exhibition. Ask: what did they see? What did they enjoy? Reviews could take the form of photographs with captions or a short piece of writing. Incorporate the reviews into a display at school and share with the Arts Council Collection staff:

 @A_C_Collection
 @artscouncilcollection
 #Kaleidoscope

MAKE

Can you recreate the artworks in the exhibition using different materials? One of the artworks in the exhibition is made from soft materials (Barry Flanagan's *heap 4* (1967)). Make a soft sculpture inspired by this work. Explore different scales: make it small and make it big!

MOVE IT

The pupils at Gomersal Primary School were excited by the transparency of some of the artworks and how they appear to move as you walk around them. You could try making moving artworks by fixing small geometric colourful shapes to fingers, working with partners to create new forms. Make it big: cut larger shapes out of cardboard and move them around to create new forms!

MINECRAFT

Challenge the pupils to transform the geometric shapes in the exhibition into a Minecraft exhibition!

ILLUSION

Using A4 sheets of paper, can your pupils recreate Bridget Riley's *Movement in Squares*, 1961, on a larger scale? Ask: What do we mean by an optical

illusion? How would you create an optical illusion using different shapes? This activity has strong cross curricular links with Maths and Science. Detailed and accurate drawings could be made using rulers, set squares, protractors, compasses etc. Encourage pupils to use mathematical vocabulary when describing shapes. Use word banks to encourage and help younger children.

ENLARGE IT

Consider Jeffrey Steele's work, *Ilmatar* (1966–67), and recreate this image on a human scale. Ask pupils to sit or lie on a large piece of paper and to make sweeping gestures across the page, using pencils to record their movements. Encourage the pupils to make broad, stretching movements as far as their arm spans will allow, reaching in all directions. Pupils can contribute to the same drawing, adding successive layers, or produce their own drawing. This activity would link well with the primary Dance curriculum and you could try making movements to music. Mathematical concepts of position and direction can be applied during this activity: in front of, beside, in between etc.

CURATE

After visiting *Kaleidoscope* the pupils could create their own exhibition in the school hall or another large space. The pupils could act as curators, creating artworks in various sizes to go on display, with information labels written to accompany each work. Pupils from other year groups, staff and parents could visit the exhibition and could try some of the *During Your Visit* activities on page 16! On a smaller scale, pupils could produce a guidebook for the exhibition. They would need to select images and text for inclusion – working as graphic designers to design the cover, the content and the layout of the pages.

This activity would forge strong links with the Primary English Curriculum.



The students at Gomersal Primary School at work.
Photo: Mandy Barrett.

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Foundation, Early Years and Primary Activities



PRIMARY CASE STUDY

Primary school teacher Mandy Barrett worked with Year 6 children at Gomersal Primary School to develop ways of using the *Kaleidoscope* exhibition as a starting point for learning both inside and outside of the classroom. Mandy introduced the exhibition and from the start it was clear that the pupils were drawn to the scale of the artworks:

“Generally we work to an A4 or A3 scale.”

“What if we worked on a larger scale?”

“Or a tiny one?”



Recalling previous visits to Yorkshire Sculpture Park, scale is something that captivates the children and has a wow factor!

“You can never tell how big an artwork is by looking at a photograph!”

Inspired by the many 2D and 3D shapes in the exhibition, the pupils made finger puppets. From these small shapes, they went on to create large cardboard forms inspired by some of the artworks, particularly Phillip King’s *Point X* (1965) and Tim Scott’s *Quinquereime* (1966). These larger shapes formed the basis of new large-scale sculptures that could move and change form as the children changed their position. The children enjoyed experimenting with these large shapes and the idea of making new ones through their actions.

The children referred back to the artwork many times throughout this process; they were particularly inspired by the shapes, the colours and the scale of the sculptures and the fact that they were presented directly on the floor and not on plinths.

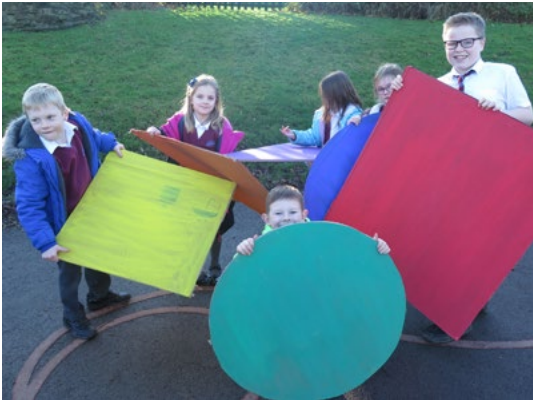
Foundation, Early Years and Primary Activities

PRIMARY CASE STUDY: EXTENDING AND SHARING IDEAS



To extend their ideas the Year 6 pupils wanted to create a drama and movement-based activity. They gathered a small group of Year 2 children to work with and told them about the artworks in *Kaleidoscope*. They then shared their activity ideas, explaining the process from start to finish.

The pupils decided to create a performance piece using the large scale shapes. Year 6 took on the role of ‘directors’, advising the younger pupils where to stand and how to move. They decided upon multiple performances that each lasted a total of 8 seconds. Move, 2, 3, 4, freeze, ... and repeat! The pupils flowed, danced and moved between each other, being careful to hold their position for photographs to be taken. Year 6 continued to offer direction when needed. The relationship between both sets of children blossomed and it was fantastic to listen to their discussions, which were a rich outcome in themselves.



It was interesting to see how the activity developed. Year 6 engaged fully with the younger pupils, asking questions and developing ideas as the activity progressed. They took full control of the project and decided to explore how their work might look if presented outside – “Just like at Yorkshire Sculpture Park!” The pupils discussed where the large sculptures could be sited. They raised pertinent questions: “How do they arrive at the sculpture park?” “Who fixes them together?” The pupils went on a mission to find the perfect location in the school grounds to place their sculpture. Different locations in the playground were considered. The pupils discussed the impact of sunlight, ground suitability, the threat of vandalism and best vantage points. They really threw themselves into the task!



Towards the end of the activity we moved back indoors to a staged area. The children kept stopping in corridors along the way to ‘strike a pose’, still discussing location ideas. The children’s excitement, engagement and enthusiasm throughout this activity was a joy to watch. As Year 2 went back into their classroom, Year 6 naturally evaluated the whole process. They discussed how much they had enjoyed the task, particularly the sharing of ideas and the opportunity to work with younger children within school.

This activity has now sparked a new wave of projects and new approaches to delivering lessons to mixed-aged classes within school. The links to other areas of the curriculum were very evident, from positional language, description of shapes, speaking and listening, dance, performance... the list is endless!

Activities for Key Stages 3, 4 and 5

As a survey of British art from the 1960s, *Kaleidoscope* is an ideal exhibition to use as a research project, looking at an important period of history and considering how art crosses into everyday life. Secondary Teacher Anne-Louise Quinton from Dixon City Academy in West Yorkshire has developed a range of interconnected activities and projects to use with her classes and which fulfill the GCSE Assessment Objectives for Art and Design:

AO1

Develop ideas through investigations, demonstrating critical understanding of sources.

AO2

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

AO3

Record ideas, observations and insights relevant to intentions as work progresses.

AO4

Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

SETTING THE SCENE: RESEARCH AND RESPOND

It is increasingly important that students can understand the reasons and values of being able to contextualise art within its contemporary history, with particular reference to the wider social and cultural context.

BEFORE THE GALLERY VISIT

RESEARCH (AO1)

Ask your students to gather information about the 1960s by undertaking some quick online research. Ask them to investigate: music, films, TV programmes (they could watch some 1960s kids TV!), *Top of the Pops*, *Coronation Street*, documentaries, interviews, war, famous people, food etc. Encourage your students to explore a wide variety of sources, recording source references as they go, and creating visual and written notes. The students could present their research in their chosen format.

PRESENT (AO1)

Bring the class back together and ask them to provide an overview of the decade based on what they have discovered. This allows them to research individually, but to share collectively. This sets the scene.

CREATE (AO3)

Students could work individually or in small groups to create a visual record of their research. Using large sheets of paper or a series of sketchbook pages, they might produce a timeline - plotting their research across the decade, or perhaps a map connecting art to fashion, news or music. This activity might occupy a two-hour lesson and could also lead into a homework task.

EXTEND (AO2)

Students could develop their research into a design that represents the era. For example, they might research and represent the colours, shapes and typefaces of the 1960s to use in their presentations. This could also be a homework task, depending on your group.

EXTEND (AO2)

The students could source film clips and newsreels to extend their research into a powerpoint or short film. The students could also make their own documentary film about the 1960s.

PRESENT (AO4)

Through these research tasks, the students will not only have built up a body of information, but will also have made informed decisions about content and presentation, enabling personal, informed and meaningful responses.

IN THE GALLERY

APPLY

In groups ask students to apply the research they have completed on the era by finding colours, shapes, patterns that represent the era. Discuss: can they make correspondences between connect the lines, shapes and colours of the artworks and to the ideas found in the music, dance, design or fashion of the time?



An example research presentation page.
Photo: Rachel Graves.

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Project 1:

Pose for Pics

IN THE GALLERY

Using William Turnbull's *Double Red* (1966) and William Tucker's *Thebes* (1966) as starting points, get the students to hold poses copying the shape of the sculpture and take photos of each other. (Remember the TV show 'Hole in the Wall'?) There may be other works in the show that inspire the students to make shapes and poses. Remind the students to be careful and not to get too close - many of the works are fragile!

BACK IN THE CLASSROOM

MAKE Students could print the photographs of themselves posing alongside the artworks. They could then use a ruler to angle off all of the detail until they are left with a series of abstract lines and forms. For example, arms outstretched can become simple beams! These abstract compositions can now be transformed into small maquette models made from cardboard. Once complete, ask the students to think about the scale of the artworks in the gallery and to scale up their maquettes to human size; everyone will need to work together to help with construction! The students can now add colour to complete their artworks. Discuss the process: their work has gone from being a shape in the exhibition to an abstracted representation of the students themselves.

STRIKE A POSE The finished pieces can be displayed and students can stand in front of their own form recreating their initial pose!



William Tucker, *Thebes*, 1966.
Arts Council Collection, Southbank Centre, London
© the artist Photo: Anna Arca.

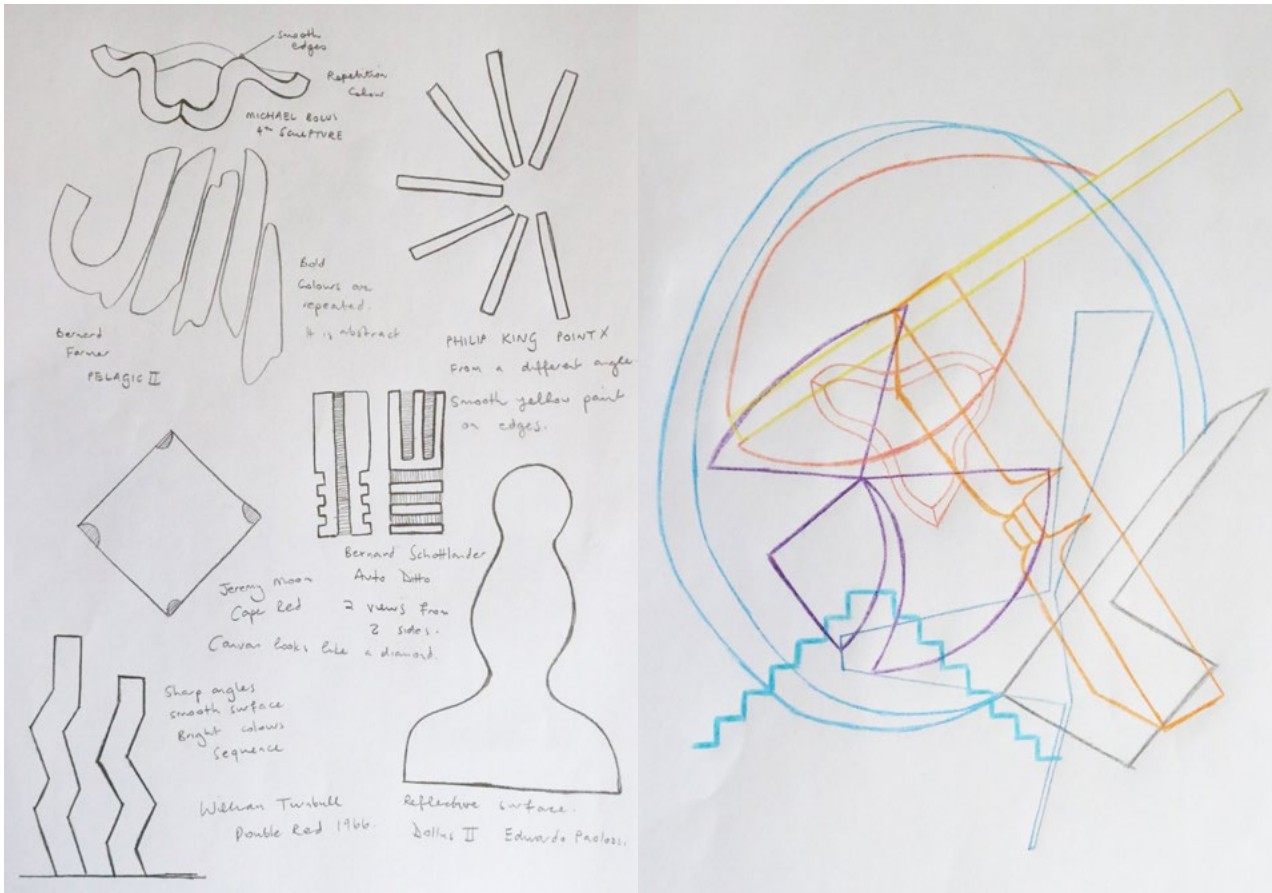
Project 2: Shape Shifting

IN THE GALLERY

The students could explore the exhibition by recording every shape they can see, making sure they include the unusual, freeform shapes too. They could try to record every piece in the exhibition through shapes only. Students should take time on these drawings with an aim to generate 2–3 pages in their sketchbooks. They should remember to record the information on the label next to the artwork, so they can refer back to the artist and details later. They could also photograph everything they are allowed to, so that the images can be used as visual reference material to work from once back in the classroom.

BACK IN THE CLASSROOM

- | | |
|----------|---|
| REVIEW | Ask your students to review their initial sketchbook pages documenting the shapes found in the gallery. The students should select one shape that can be turned into a repeat pattern. |
| REPEAT | Students could either trace the shape to then repeat it, or create a card template of the shape and draw around it to make their pattern. Students could create a lino or block of their shape to make a repeat print. They could also work in Photoshop to repeat their shape, or make a .gif animation. |
| REFINE | Referring back to their 1960s research presentations, the students could reflect upon the surface patterns evident in the fashion, furniture and interior design of this decade. Taking inspiration from this research, the students could develop a colour scheme for their repeat pattern, ensuring they consider the colour surrounding the shape as well as the shape itself. |
| EXPLAIN | They could develop some variations of pattern, shape and colour options. Again, Photoshop could be used for this if it is available. Encourage your students to consider how a simple change in colour can completely alter the visual impact of their pattern. |
| COMPLETE | Everything should be recorded in sketchbook, with samples and variations stuck in, along with the tracings and doodles of colour. Ask the students to explain their work: why do you think these colours work? How did you make your final choices? |
| EXTEND | When the students are happy with their final choice, they should create it as a surface pattern final outcome. This could be 2D or 3D, cut, drawn, painted, printed, CGI or ceramic – the options are only restricted by the facilities you have available. |
| EXTEND | To develop this project further, students could incorporate more than one pattern into the design. |



Example student sketchbook pages Photo: Rachel Graves.

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

Project 3:

Explore and Draw

IN THE GALLERY

Students will need a full set of coloured pencils for this activity. Make a drawing of the outline of the artwork, using only the colours of the artwork. For example where there is an orange wavy shape, select an orange coloured pencil and draw only the orange outline to denote the shape.

Allow the students to work on a scale that they feel comfortable with (possibly 2-4 drawings per A3 page). Students must not colour in at this point, but should instead focus just on creating shapes using coloured lines. Encourage the students to draw continuously and confidently, avoiding draftsman-like stops, rubbing out and tentativeness. This could work well with younger students too.

Now, on a new page in your sketchbook, choose one of your line drawings and draw it again. This time fill the whole page with your line drawing. Now move on to another artwork, select the appropriate coloured pencil and draw your next outline over the top of the first drawing. Make sure this drawing fills the page as well. Repeat the process with a third, fourth and fifth artwork. The mass of coloured lines will become a vibrant noise of colours, shapes and directions.

BACK IN THE CLASSROOM

This activity takes its inspiration from the overlapping line drawings created in the gallery. Students can use a paintbrush and a single colour to paint the artwork. Create a series of fun practical mark-making tasks:

PLAY

Use easels if available, if not direct the students to stand up. A2 paper is recommended for this activity, but you can also use sugar paper or newsprint instead. Holding the very end of a long paintbrush, students should paint the outline of one of their shapes in a single flow, making a graceful gesture like an orchestral conductor. Don't make a preliminary pencil sketch, just paint! How about putting on some

appropriate music to enhance the 'vibe'? Encourage the students to swap their finished shape with another student, who should then paint a graceful outline of their shape over the top. Continue this process until you have mass of overlapping lines and colours - a group artwork of colourful chaos!

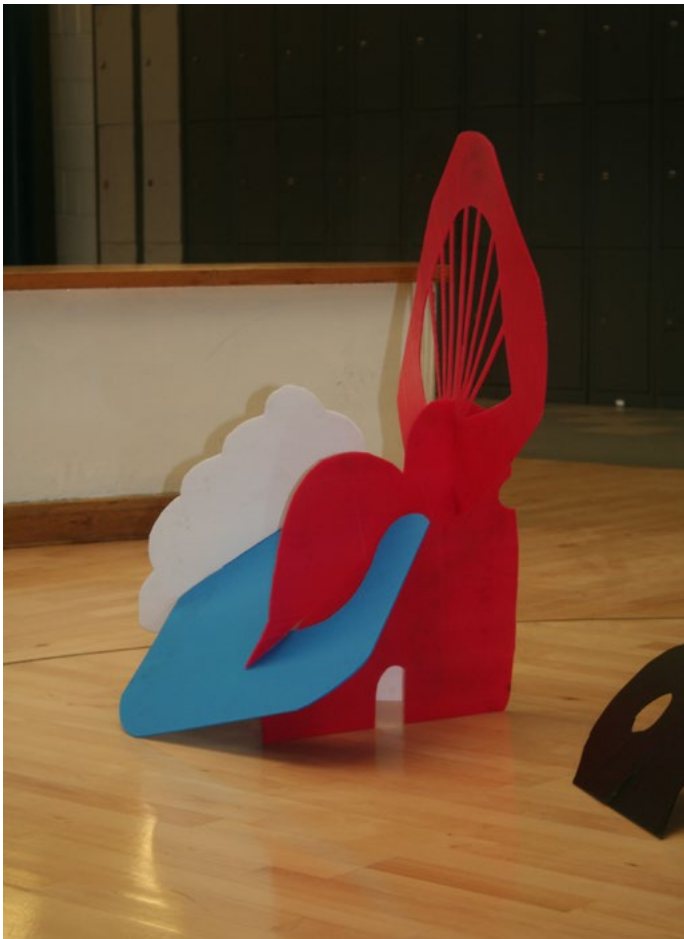
MAKE 3D

Using any materials you have to hand, encourage your students to transform their 2D group paintings into 3D maquettes. Scraps of balsa wood, coloured card, corrugated card, cereal boxes, strips of coloured paper could all be used. The sculptures by David Annesley, Kim Lim, Philip King, Tim Scott and William Turnbull are great starting points, with King's *Point X* (1965) being the most complex for construction! The students should enjoy making small-scale abstract sculptures, they might even go off plan a little and start to develop their own shapes. A discussion of mass, weight, balance, form, space and structure can take place here too. These forms will photograph very well and might form part of the extension project (see case study overleaf).

REVIEW

Having completed these various experiments, encourage the students to look back at their initial research into the 1960s. Students should select any aspect of the research that they feel best represents the decade, creating a piece of work in response. This could be a 3D sculptural abstract piece, a surface pattern work, or a painting, using any materials they like. Alternatively, depending on what skills you have already taught in your art classes, you could select a method, media and material for a final outcome. This could be a reduction lino surface pattern project, repeat pattern clay tiles, abstract sculptures made from wire, card, wood or metal, or paintings and drawings.

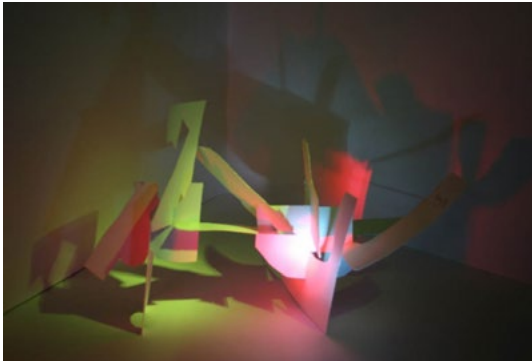
This whole process of research, ideas development, testing of materials, experimentation, refinement, presentation and personal response will fulfill all of the assessment objectives in great depth and can form a major part of a coursework Component 1: Portfolio.



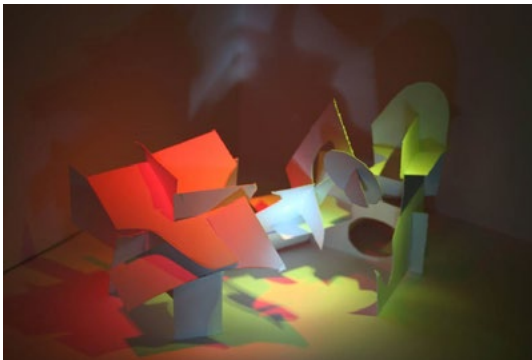
Work by students at Dixon City Academy.
Photo: Anne-Louise Quinton.

Secondary Case Study

EXTENSION PROJECT: SHADOW KALEIDOSCOPE



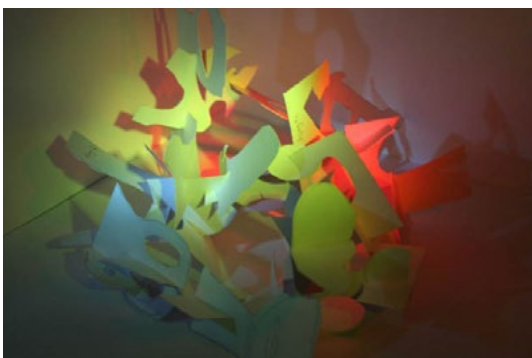
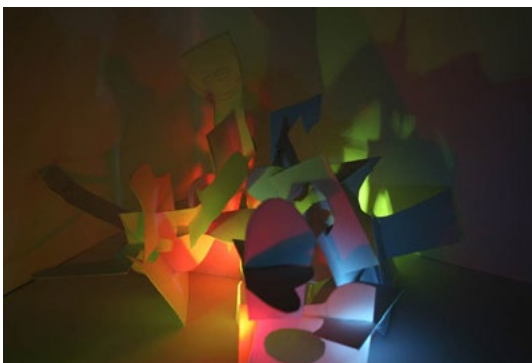
Having generated a vast array of shapes from the exhibition visit, the students could carefully cut these out on thick white card. In small groups, and using the cut and slot method of construction, they could form mini ‘sculptures’ by combining different shapes. Students can work together to combine everyone’s shapes to see who can construct the tallest balancing structures! You could also use white card to create what looks like the corner of a room with a floor and two walls. Position the mini sculptures in the space. Use cheap torches with coloured acetate filters held in place with rubber bands to create theatrical colour and shadow effects.



These images can be recorded using photography. Or you could make a loop film of all of the sculptures. Students should lead this process of documentation, experimenting with colour and light and working in teams to direct a short film.

REVIEW

Ask the students to compare these new sculptures with those seen at the gallery. Discuss the importance of shadow and light on sculpture.



Arts Award

The Arts Council Collection supports the Arts Award and you can use *Kaleidoscope* to deliver the Discover Arts Award. Arts Award supports young people to develop as artists and arts leaders. Find out more at the Arts Award website: artsaward.org.uk The Discover Arts Award is the first level in the process and is followed by Explore, Bronze, Silver and Gold levels.

DISCOVER

To complete Discover Arts Award your students will need to *Discover* the arts around them, *Take Part* in an art activity, *Find Out* about artists and their works and *Share* their experiences with others.

DISCOVER

Through a visit to *Kaleidoscope* students will have the opportunity to discover works by over 20 artists in one exhibition.

Students will be able to compare 2D and 3D works, paintings, reliefs and sculptures. We use the word relief to describe a work of art that is 3D but sits on a wall like a 2D work of art. In the gallery, ask the students to make a list of all the 2D and 3D works they can see and have a discussion about the reliefs. What makes them different?

Don't forget that you are visiting a gallery space, so you can also discover the architecture!

TAKE PART

Use any of the activities in this pack to complete your 'Take Part' section of the Arts Award Discover level.

FIND OUT

Kaleidoscope is a rich starting point for research for any age group. For younger pupils you can start by finding out about the colours and shapes used in the exhibition, you could then make connections with 1960s fashion and design, referencing the patterns used at the time.



There are over twenty artists in this exhibition. Find a work that particularly captures the interest of your students and explore the work of an artist together. Alternatively, each student could explore a different artist and share their findings.

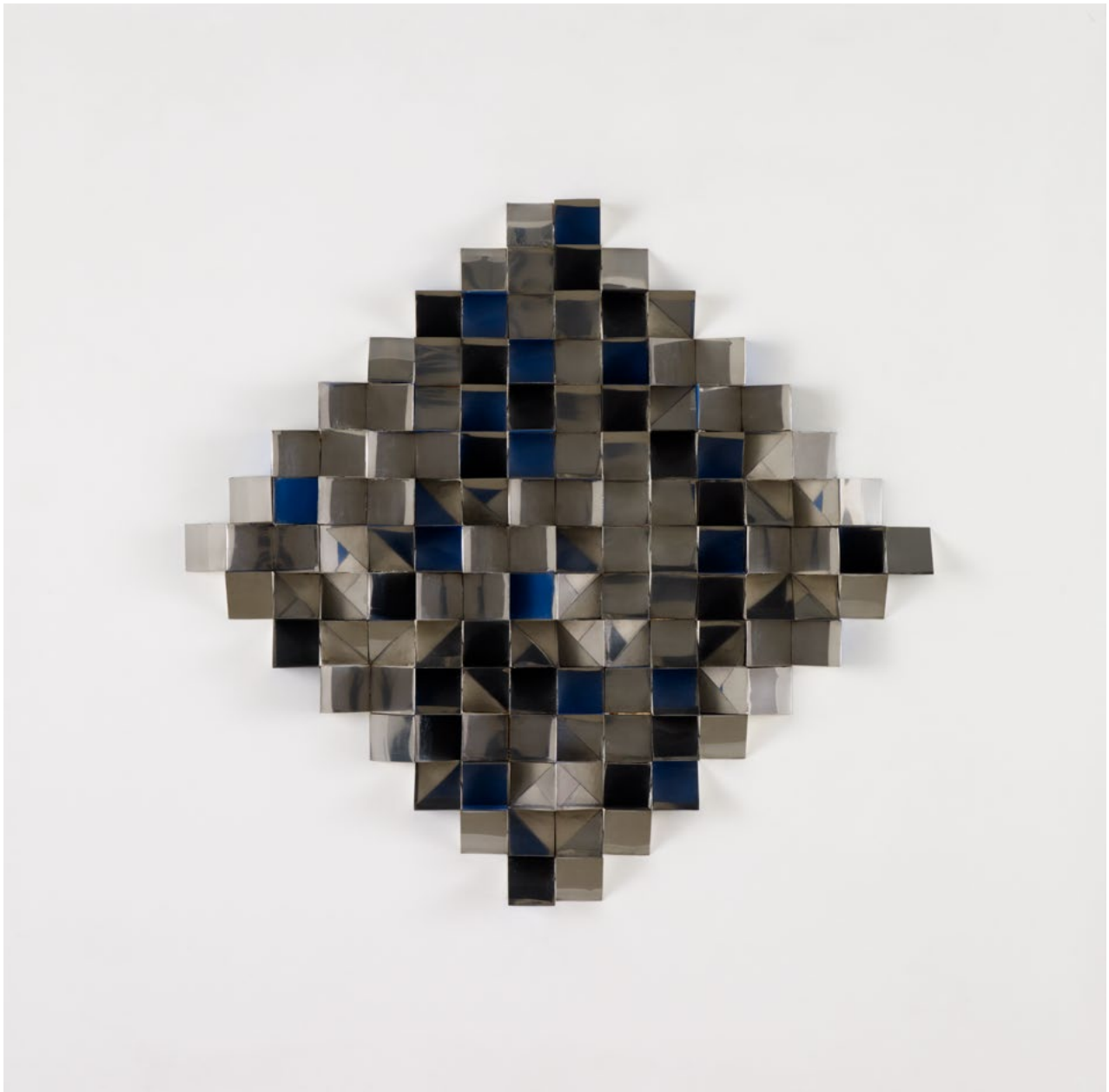
FIND OUT

Most of the artworks in the exhibition are from the Arts Council Collection. This collection is the biggest lending collection of British art and has nearly 8000 works of art. You could ask students to find out more about the Arts Council Collection. Why do we have a national art collection? Who is it for? Where is it on display? You can also use the website to find out more about the artists in the exhibition: artscouncilcollection.org.uk

SHARE

To complete the Discover Arts Award, your students will need to share their work with others. Why not ask the students to make a short photo blog and share a link of your work with the Arts Council Collection on social media? We love to see how people use our collection!

 @A_C_Collection
 artscouncilcollection
 #Kaleidoscope



Mary Martin, *Compound Rhythms with Blue*, 1966.
Arts Council Collection, Southbank Centre, London
© The Estate of the Artist 2017 Photo: Anna Arca.

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

KALEIDOSCOPE

Colour and Sequence in 1960s British Art

1 April – 18 June 2017

[Longside Gallery](#)

[Yorkshire Sculpture Park](#)

15 July – 24 September 2017

[Djanogly Gallery](#)

[Nottingham Lakeside Arts](#)

[University of Nottingham](#)

5 October – 9 December 2017

[Mead Gallery](#)

[Warwick Arts Centre](#)

[University of Warwick](#)

24 February – 3 June 2018

[Walker Art Gallery](#)

[National Museums Liverpool](#)

ACKNOWLEDGEMENTS

The Arts Council Collection would like to thank Mandy Barrett from Gomersal Primary School in West Yorkshire and Anne-Louise Quinton from Dixons City Academy in Bradford for all of their ideas, enthusiasm and support of the exhibition and its related learning resources.

The Arts Council Collection would value your feedback on the exhibition, the gallery resources and this education pack. We would love to hear how you have used the exhibition with your students.

We would really like to see how the exhibition is being used by schools and groups. If you have any images or ideas to share please use the hashtag #Kaleidoscope and follow us on Twitter [@A_C_Collection](#) and on Instagram [@artscouncilcollection](#)

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

Arts Council Collection is managed by Southbank Centre, London on behalf of Arts Council England.



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ENGLAND**

An Arts Council Collection Touring Exhibition



Tess Jaray, *St Stephen's Way*, 1964.
Arts Council Collection, Southbank Centre, London
© the artist 2017 Photo: Anna Arca.

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activities with us on Instagram:
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#Kaleidoscope