



Emma Hart *Fork Face* (2017)

An Arts Council Collection Touring Exhibition

IN MY SHOES

ART & THE SELF

SINCE THE 1990S

Education Pack

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About the exhibition

Self-portraiture has provided a source of inspiration to artists across time. In recent years artists have updated the genre by incorporating action, performance and storytelling. *In My Shoes* explores the ways in which UK-based artists have included themselves in their work since the 1990s. Featuring over forty works in a range of media, the exhibition takes a broad view of these dynamic approaches. *In My Shoes* also reflects upon the current public interest in self-expression: the rise of the 'selfie', for example, or the construction of digital identities through social media.

In My Shoes considers the influence of so-called 'young British art'. The exhibition includes early works by artists including Tracey Emin, Sarah Lucas and Gavin Turk, who gained recognition during the 1990s for direct and often self-referential work. The exhibition also represents the work of a younger generation of artists who have maintained an active presence in their work. *In My Shoes* includes some of the most recent works to enter the Arts Council Collection, enabling the latest developments in self-expression to emerge.

In My Shoes was curated by Natalie Rudd, Senior Curator of the Arts Council Collection and assisted by Rachel Graves, Collection Coordinator, Arts Council Collection. The works in *In My Shoes* are arranged in thematic groups to highlight core themes including memorials, roleplaying and the artist's world.

In My Shoes represents the work of the following artists: Jananne Al-Ani, Darren Almond, Richard Billingham, Helen Chadwick, John Coplans, Tracey Emin, Ryan Gander, Emma Hart, Stewart Home & Chris Dorley Brown, Michael Landy, Sarah Lucas, Rachel Maclean, Jonathan Monk, Hayley Newman, Grayson Perry, Marc Quinn, Donald Rodney, Veronica Ryan, Giorgio Sadotti, Lindsay Seers, Gavin Turk, Mark Wallinger, Gillian Wearing, Bedwyr Williams, Aaron Williamson, Hermione Wiltshire and Jesse Wine.

You can find out more about their work or download a free gallery guide by visiting www.artscouncilcollection.org.uk

Please note that not all works will be shown at all venues.

A small number of works represented in the exhibition contain nudity or performances of a confrontational nature; please write to sculpture@southbankcentre.co.uk should you require further details.



In My Shoes: Art & the Self since the 1990s, Longside Gallery, Yorkshire Sculpture Park. (c) artists and estates. Photo: Anna Arca.

Please share your images of activities with us
 📱 [artscouncilcollection](#) #InMyShoes



In My Shoes: Art & the Self since the 1990s, Longside Gallery, Yorkshire Sculpture Park. (c) artists and estates. Photo: Anna Arca.

Please share your images of activities with us
 📱 [artscouncilcollection](#) #InMyShoes

About the Arts Council Collection

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

The Arts Council Collection is special 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](#) (in partnership until Spring 2018). Across three years the National Partner galleries are working 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 audiences 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 conservation and lending programmes, and to increase public access to the Collection through exhibitions and learning opportunities.


To find out more

www.artscouncilcollection.org.uk

You can also follow us:

 [A_C_Collection](#)

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 [ArtsCouncilCollection](#)



Hayley Newman
You Blew My Mind (1998)

Black and white photograph mounted on aluminium, Arts Council Collection, Southbank Centre, London © the artist 2018

Please share your images of activities with us
@artscouncilcollection #InMyShoes

How to use this pack

This education pack has been written by teachers Chris Howlett (Cullercoats Primary School, North Tyneside), Yvette Hughes (Ryburn Valley High School, Sowerby Bridge) and Paul Raymond (Gosforth Academy, Gosforth). They have worked with their pupils to research and create resources to accompany the *In My Shoes* exhibition. The pupils were asked to develop ideas and test resources that could be used by others. These ideas are presented as starting points and we encourage you to develop your own ways of thinking about the works on display.

There are many ways of engaging with *In My Shoes*, whether through a gallery visit or by using the images and resources in the classroom. This pack takes the form of a sequence of engaging activities, developed from a 'teacher's-eye view', offering practical suggestions to enhance the learning experience for both Primary and Secondary pupils. These activities are designed to help pupils to interpret more readily what they see, feel and experience.

Although the activities were developed with children from specific key stages, please don't let this put you off trying or adapting *any* of the activities suggested in this booklet which you think are appropriate to your pupils' age-range. All activities have been suggested and written by teachers with busy colleagues and excited pupils in mind so please use them as you wish!

Rachel Maclean *Feed Me* (2015),
HD video, colour and sound,
Arts Council Collection,
Southbank Centre, London
© the artist 2018. Commissioned
by Film and Video Umbrella (FVU)
and Hayward Touring for British
Art Show 8 for British Art Show 8.
Supported by Arts Council England
and Creative Scotland.



The *In My Shoes* exhibition offers an entry point for classes to engage with a range of subjects, and to meet a number of objectives.

The teachers developed three core shared objectives:

1. For pupils to apply the works of art to their life experiences to see if there are shared concerns and correspondences
2. To gain an understanding of how a variety of artists represent a sense of self through their art
3. To challenge the way in which students respond to notions of Self and Identity



Jananne Al-Ani *Untitled* (1998), C-type photographs, Arts Council Collection, Southbank Centre, London © the artist 2018

The teachers also identified a wide range cross-curricular links:

Overarching concepts developed through the Programme of Study for PSHE are seen throughout the activities:

Identity (personal qualities, attitudes, skills, attributes and achievements and what influences these; understanding and maintaining boundaries around their personal privacy, including online)

Relationships (including different types and in different settings, including online)

Risk and Safety (including behaviour and strategies to employ in different settings, including online in an increasingly connected world)

Diversity and Equality (in all its forms, with due regard to the protected characteristics set out in the Equality Act 2010)

Power (how it is used and encountered in a variety of contexts including online; how it manifests through behaviours including bullying, persuasion, coercion and how it can be challenged or managed through negotiation and 'win-win' outcomes)

The activities for Secondary level have been designed with the following Assessment Objectives in mind:

Assesment Objectives for KS4 & KS5

Primary

- KS1** Explore the works of a range of artists, describe differences and similarities between these works, children make responses and links to their own artwork.
- KS2** Record observations and use them to inform their own artwork, explore a range of art techniques in personal response to the exhibition, learn about the artists who have contributed to this exhibition.

GCSE

- 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.

A Level

- AO1** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- AO2** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
- AO3** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
- AO4** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.



Jesse Wine *I really care V* (2014),
glazed ceramic, Arts Council
Collection, Southbank Centre,
London, (c) the artist 2018



Gavin Turk *Cave* (1995)

Observations

Chris and Yvette have shared their experiences of working with their students to create this pack:

Chris Howlett

Cullercoats Primary School,
North Tyneside

You would be forgiven for thinking that most primary pupils would take a literal view of “self” as meaning a traditional self-portrait. But by combining an exploration of the works in the exhibition with some group discussion and then throwing their thoughts and ideas together on big paper, my Year 4 and 5 pupils quickly began creating their own styles and ways of representing themselves which were anything but traditional. These were also very typical children, not all necessarily gifted in art by a long way, but enthused and excited to act on the inspiration which the artwork they were seeing was stirring in them.

Their biggest challenge was representing themselves without simply creating a visual likeness as they had done before. Really thinking about “what makes me me” and their own uniqueness was a trigger for their own individuality and creative responses. Their expressions were unconventional, unusual, often unique and as varied as the children themselves. They just needed some time and thinking space to develop their own ideas with the freedom to shape their own artwork themselves. As a teacher it was fantastic to see children willing to experiment and create a representation of themselves a million miles away from the formula of a self-portrait led by me. It also showed me that they were finding the confidence to become more independent risk-taking artists capable of exploring the creative unknown.



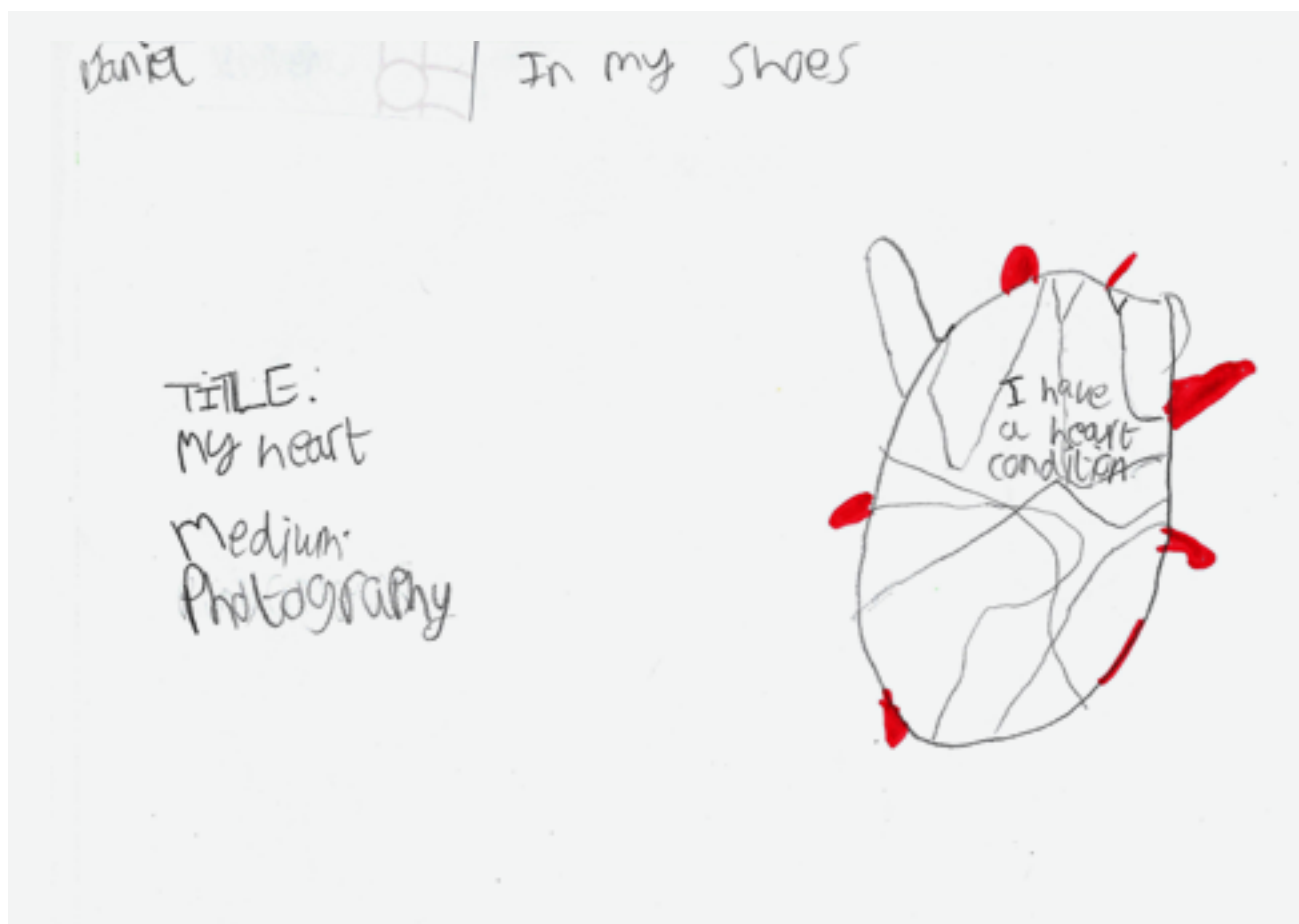
Word portrait with thumb print
inspired by Darren Almond's *Multiple Working*. Image from Cullercoats Primary School. Photo: Chris Howlett

Yvette Hughes

Ryburn Valley High School,
Sowerby Bridge

I felt a little concerned, initially, when faced with the prospect of exploring contemporary art with secondary school students. I feared that some of the themes, art forms and ideas may confuse students who are generally more familiar with more representative, traditional art forms. However on trialling the activities I was overwhelmed by how my students explored ideas of the self (Identity, Physicality, History, Social Status) using creative writing, photography, drawing, and their physical responses. I found that the students arrived at conclusions about themselves, and responded in ways that might not have been considered using more traditional techniques. By combining their responses in one journal (in itself a personal, somewhat private document), I found that a wide variety of explorations could be effectively consolidated, resulting in an exciting personal response.

Sharing Personal Experience.
Image from Cullercoats Primary
School. Photo: Chris Howlett



Activity 1

Before your gallery visit

Before you visit the gallery there are a number of activities to help you and your pupils to get ready and to start thinking about the concepts and ideas behind *In My Shoes*.

Download

A free downloadable journal is available from the Arts Council Collection website [here](https://www.artscouncil.org.uk/learning-resources). This is a simple, easy to assemble one-cut journal which pupils can take with them to the gallery to record their thoughts and ideas. Follow the instructions in the download to assemble the journal!

Reflect

Start a conversation about the self and identity. Ask the class to write their responses to the following questions in their journals:

Who are you?
 What do you look like? How do you know?
 Who do you think you are?
 What do you surround yourself with?
 Do you have a favourite word, lyric, quote?
 If you were a story, what would it be?
 What did you last wear?
 What is your favourite place?
 How do you see the world?

You could return to these questions after a gallery visit to see if their opinions have changed.

Document

Ask the pupils to take a selfie in their favourite place, or make a video of your journey to see the exhibition, or their journeys to and from school. Pupils could photograph or record their feet and shoes periodically. They could create a timelapse film using still images.

Cross-curricular links

GCSE/A level: Developing Ideas/Critical Understanding, Observations
PSHE: Living in the Wider World

• Who are you? Grace Francesca Archer
Athletic and funny 14 years old

• What do you look like? How do you know?
~~brown hair, blue eyes, tall, creative, shy~~ ^{girl}
brown hair, blue eyes, creative, shy

• Who do you think you are? Athletic
A 15 year old ^{friends have told me}

• What do you surround yourself with?

~~Football, friends, family and food.~~

Football, friends, family
• Favourite word, lyric, phrase?
~~'have it'~~ 'have it'

• If you were a story what would it be?

A story about the life of a footballer

• What did you last wear?

my football kit

• Favourite Place?

~~A football pitch~~

A football pitch

• How do you see the world?

A circle for me to adventure

Activity 2

In My Shoes

Many of the artists represented in the exhibition have considered their relationships with family members or with other artists.

Look

Begin by asking the class to look at the installation by Bedwyr Williams, *Walk a mile in my shoes*. This artwork contains lots of pairs of the artist's own size 13 shoes. This installation invites visitors to see things from an alternative perspective.

Do

Draw a plan of the exhibition (on the back of the journal). Map or track your route around the gallery, marking on any works of art that particularly caught your attention, perhaps using an appropriate emoji.

Photograph

Take a photo or video of your feet walking around the gallery. Pan up when you look at an artwork. Wear someone else's shoes and repeat the activity. You could make a vlog about how it feels to walk in other shoes or clothing.

Document

You could also 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

📺 ArtsCouncilCollection

#InMyShoes

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

Homework

Ask pupils to try wearing a family member's shoes for an hour, and to reflect upon how it made them feel. You could expand this activity to include other clothing - a friend's coat, perhaps, or an adult's jacket. Ask: how does it feel?

Cross-curricular links

Primary PSHE: Developing a sense of empathy with others, Cultural Understanding, Emotional Awareness

GCSE/A level: Developing Ideas/Critical Understanding, Observations, Personal response



Activity 3

Past & Present

Some of the artists have featured their own names in a number of the works in the exhibition. Tracey Emin, for example, stitched a blanket to bear her name. Other artists have created other kinds of memorials to themselves. For example, Gavin Turk created a blue plaque to mark his presence, and Ryan Gander and Bedwyr Williams wrote imaginary future obituaries for each other.

Task 1

Taking inspiration from Gavin Turk's *Cave* (1995), make your own blue plaque. Complete the blue circle in your journal with place, name, role and dates.

Task 2

Badge-making. Use a badge maker to create a badge to display and share your blue plaque.

Task 3

Consider *Both before and after, I had to write your obituary* (2008) by Ryan Gander and Bedwyr Williams.
Complete the tweet – Write a Eulogy for Yourself – create a short piece of writing that praises your achievements, characteristics and beliefs using only 140 characters. This could be fictional or accurate! You could also try this on a friend!

After Your Visit

Investigate plaques, monuments and memorials in your local area. You could also write eulogies for famous people or fictional characters.

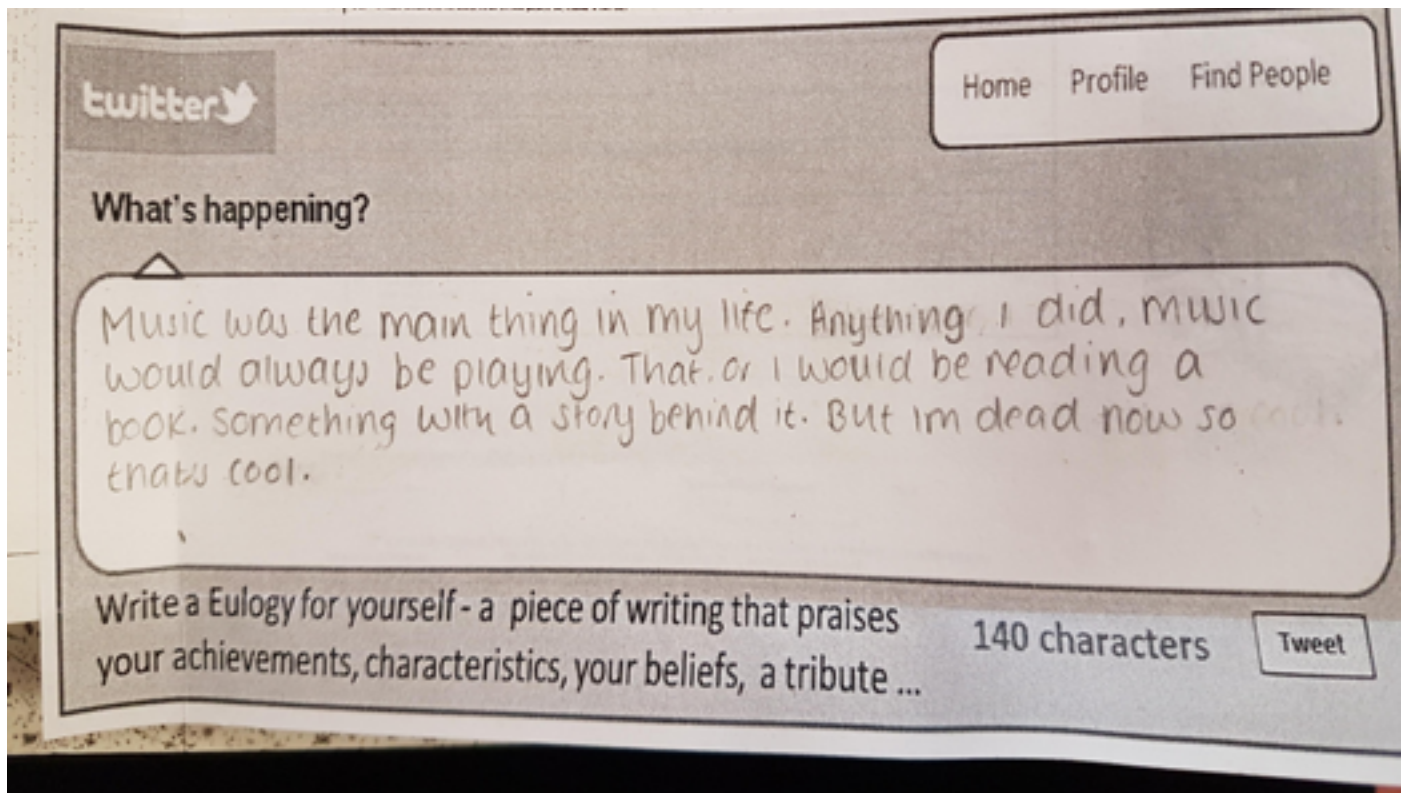
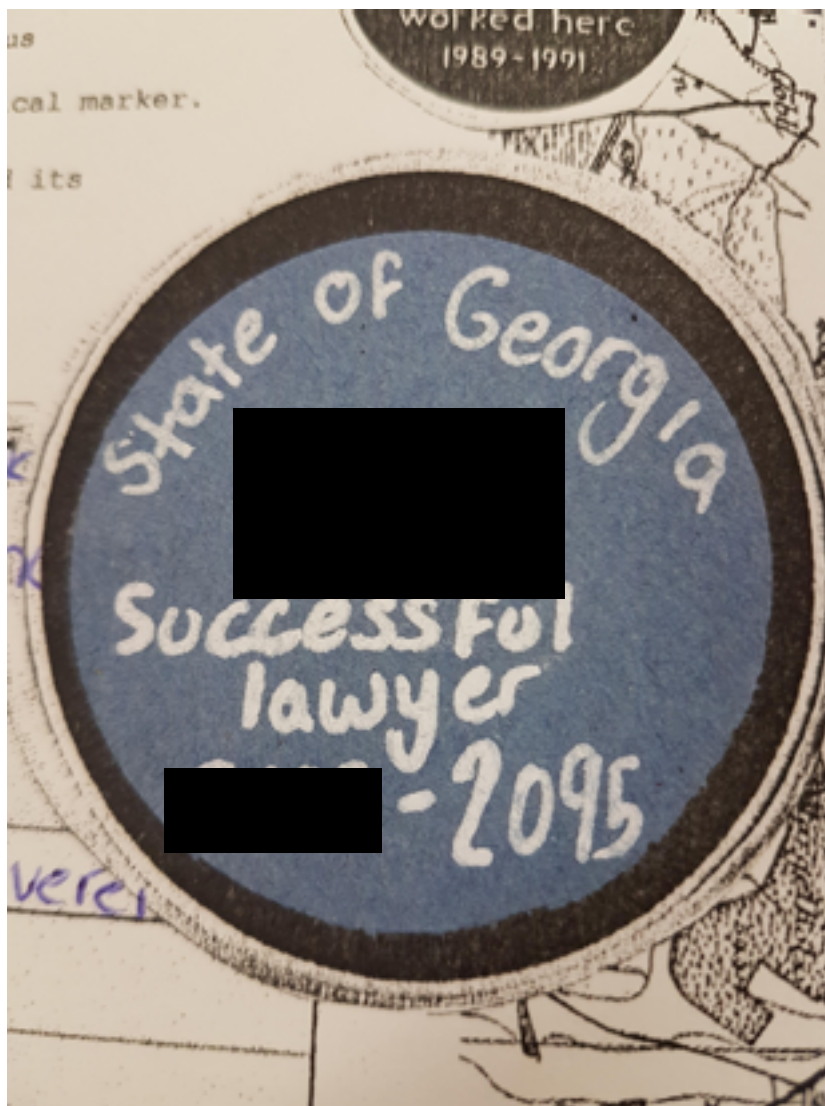
Cross-curricular links

Primary: Art History, Significance of recording names and dates for artists and works of art, Simple Timelines, Art Movements

GCSE/A level: Developing Ideas/Critical Understanding, Observations, Personal Response

PSHE: Living in the Wider World

Literacy: Fiction/Non Fiction



Activity 4

Physical Evidence

Some artists have used their own bodies to investigate ideas of materiality and mortality. Helen Chadwick was very influential in this respect and her legacy can be seen in a number of other works by younger artists in the exhibition, including Marc Quinn and Hermione Wiltshire.

Task 1

Leave a Physical Trace. Make a series of marks, imprints and indentations unique to you as a record of your personal life journey. Can you show your emotions this way?

Artist: Hermione Wiltshire

Suggested Materials: Clay, Plaster of Paris*(check school policy), foam, thick card, acetate, Modroc, paper, clay tools, pencils, markers, chalk, charcoal

Task 2

Leave a Physical Trace. Use printing foam or thick card to record individual bite marks, nails, knuckle impressions, footprints etc.

Suggested Materials: Foam sheet, card, clay, Plasticine

Task 3

Take photographs of your hands and fingers or the soles of your feet. As an alternative to brushstrokes, use your fingerprints or toe prints as a way of creating multiple or large-scale images. Film or photograph the progress of your artwork as it develops over time.

Follow up

Think of yourself as being part of the scientific and physical worlds. Consider how you leave different traces over time. How will you make your mark on your life journey? Footprints, fingerprints, scratches, finger-painting, mark-making, indentations and prints in different media, textures and materials. Literacy: create a wordscape to accompany and explain your artwork. Experiment with primitive cave-art techniques and natural materials.

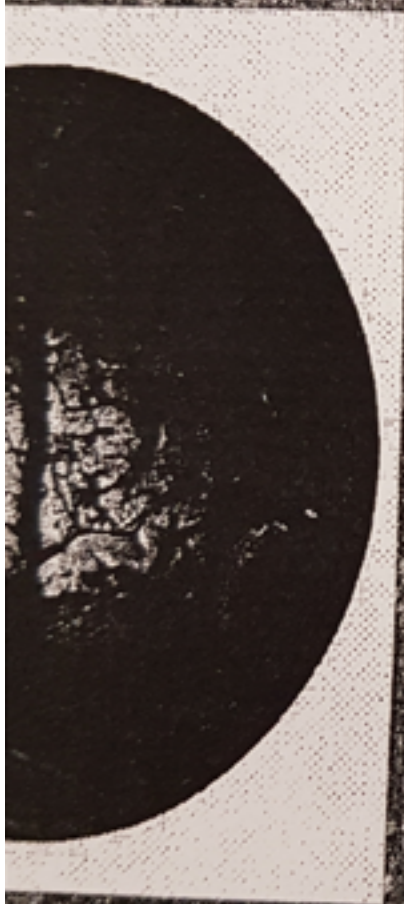
Cross-curricular links

Primary: Science and Art, exploring different ways of mark-making using both impressions and materials to leave traces. **Literacy:** alternatives and complements to text for recording events.

g the Self.

ists have used their **body**
rigate notions of materiality
ality.

adwick was hugely influential
respect:



Leave a Physical Trace - use
to capture hair/skin cells.
this to the petri dish in
journal

Activity 5

The Artist's World

A number of artists have captured their everyday experiences and environments. Sarah Lucas for example, has photographed herself drinking tea, smoking a cigarette, or sitting thinking.

Task 1

Suggested materials: take a selfie, make a continuous line drawing of the selfie on the smartphone screen in your journal.

Task 2

Take a selfie in front of an artwork that represents your world, or a fictional world. If you can't get to the gallery you can use the images from this pack. Photograph or film yourself pulling a variety of different facial expressions to capture your different moods and emotions.

Photograph

You might need to work in pairs. Project your images or films on a big screen to see how this might affect a larger audience. Can you record their own reactions? Do their expressions change as they watch yours? Create a mood board featuring photos from your collection.

Follow up

Develop the ideas through further photography and video projects, using digital manipulation, video, gif files. Create a more traditional portrait based on your selfie. Create your own independent work based on the ideas of role playing, identity & disguise. Turn your characters into a short film – write a screenplay or script!

Art curriculum context

Primary: Use ICT to capture Still Images and Video, Image Manipulation
GCSE/A level: Developing Ideas/Critical Understanding, Refine ideas/Experiment, Observations, Personal Response

Cross-curricular links

Primary: PSHE. Use these images as a starting point for group discussion to share feelings and to develop Emotional Literacy. Discuss and express how different situations make us feel and react

Artists World:

A number of artists have captured their everyday experiences and environments Sarah Lucas for example , has photographed herself drinking tea, smoking a cigarette , or sitting



Activity 6

Self as Other

A number of artists have transformed themselves into fictional, historical characters in their work. For example, Rachel Maclean often assumes the roles of many of the characters in her films, transforming herself into characters of a different age, class and gender. These identities are usually shaped by the world of reality TV, social media, technology and consumerism. Other artists such as Michael Landy, Gavin Turk and Mark Wallinger have also assumed other roles to enable creative outcomes.

Task 1: Dressing Up Box

Who are you? Who do you want to be? Who were you?

Use the props provided to alter your identity and become a character inspired by Rachel Maclean's work.

Suggested materials: phones and cameras / Printed emoji images / dressing-up items and props.

Task 2: Altered Selfie

Bring a printed selfie into school (you can use filters to alter your appearance)

Use collage to alter your image (use magazines, emoji images etc.)

Think about how you might look if you were a character in Rachel Maclean's dystopian fantasy world.

Follow up

How might we present ourselves differently online?

How might the increasing use of technology affect our identity?

How might an increasing 'consumerist' society affect our identity?

What might be the positive / negative effects of technology?

Task 3

You could use photography or film to create selfies, videos or GIFS.

Alternatively, you could create a more traditional portrait based on your 'selfie' photography and collage work, perhaps using painting or drawing.

Create your own independent work based on the ideas of role-playing, identity and disguise.

Art curriculum context

Primary: Evaluate and analyse creative works, use basic technical language

GCSE/A level: Developing Ideas/Critical Understanding, Refine Ideas/Experiment, Observations, Personal Response

Cross-curricular links

Primary: PSHE / ICT: eSafety, staying safe online, perceived image vs reality

Literacy: Creative writing about identity, personality, characters and stories

Script writing for short film

Media

PSHE: Online safety, mental health, self esteem



After Your Visit

Reflect

How has the exhibition changed how students might incorporate their bodies and actions in their work?

Task

Reflect on the questions asked at the start of the journal. Have ideas of self and identity changed? Ask the pupils to add their new responses to the journal. They could personalise their journal using colour, pattern, text, drawings and collage.

Send copies of the complete journals to be added to the library of journals which will accompany the exhibition on tour!

Post the journals to:
Arts Council Collection
Unit 7 Longside
Jebb Lane
Haigh
Nr. Barnsley
South Yorkshire
S75 4BS

Completed journals: personal responses to ideas of the self. All standard tasks completed, then student went on to personalise other areas of the journal with pattern, colour, collage, text. Images from Ryburn Valley High School.
Photos: Yvette Hughes



Case Study

Paul Raymond

Gosforth Academy, Gosforth

I was extremely excited to test out some of the concepts and ideas from this exhibition with my students. I try to teach through contemporary art as much as possible and I saw this exhibition as a very accessible way into deeper and more meaningful student understanding and outcomes. I decided to focus initially on my Year 9 classes and we began by looking at self-representation in an increasingly digital world and how this related to the theme of 'roleplaying' within the exhibition.

I introduced my students to the work of Rachel Maclean by showing them a video she produced in partnership with Channel 4's *Random Acts* called *Again and Again and Again*. This video is not included the exhibition but shares close thematic links with the exhibited film *Feed Me*. Using Maclean's work wasn't without it's concerns: some of the themes can be very challenging and not all of the students understood this type of work as being 'ART'. These concerns were addressed through careful questioning, group work and discussion. I quickly realised that the majority of my students were inherently adept at discussing 'The Self' in relation to online identity. We analysed a variety of Maclean's artworks in small groups, discussing the idea of representation and thinking about how people might project themselves onto the world through the images and information that they choose to share. We discussed the benefits and the dangers of having an increasingly 'digital' identity; including issues about self-worth, trolling, dependency on technology, anonymity, inappropriate online content, privacy, mental health and online safety.

Images from Gosforth Academy.
Photos: Paul Raymond



I started the practical part of the project by setting a photography “selfie” task. Students were asked to take a photo that would display how they wanted to be seen by the world. They were given the option of using filters and editing software (even completely obscuring the face if they wanted to). This seemed to take some of the fear out of the process and they produced some fantastic portraits. Even at this early stage I found that through using their smartphones and directing their own photo-shoots the students began to make important decisions about mood, composition, setting, pose and props.



Images from Gosforth Academy.
Photos: Paul Raymond

We then worked from the photographs to produce a variety of drawings, prints and collages. The collages were layered with imagery from magazines, images the students had collected as part of their research and images relating to technology and social media. The idea was to obscure and disguise the photograph creating an altered digitally-inspired version of ‘the self’. The students began to understand that this physical process was linked to the themes we were discussing. We also made printed emoji disguises that could be held in front of the face to physically disguise the person before the photograph was taken.

Students were then encouraged to take the project in their own direction using a wide range of possible techniques and materials. They made planning drawings for a variety of personal outcomes and I set a homework task in order for them to gather the required resources and equipment. I was amazed with the level of engagement with this topic. Some students decided to focus on the important social issues surrounding social media use and the effects of having an increasing online presence. Some students decided to represent themselves as digital avatars, emojis or game characters.

The artwork created in response to this project included painting, drawing, collage, digital media, photography, sculpture and assemblage. The personal response lasted for around four weeks of lesson time. Some of the students were a little too ambitious in their plans and didn’t manage to finish their work completely - but most managed their time well, working outside of lesson times and completing meaningful personal responses.

The project was a huge success. All students were able to discuss their ideas clearly and to make connections with the themes we were studying. It allowed for a great deal of differentiation in terms of content and concepts: some of the artwork was representational and literal whereas other works were underpinned with symbolism and highly developed conceptual ideas. Most importantly, the students enjoyed what they were doing and the themes were relevant to their lives. This resulted in high levels of engagement, meaningful personal content and very exciting artwork.



Arts Award

The Arts Council Collection supports Arts Award. Arts Award supports young people to develop as artists and arts leaders. Find out more at the Arts Award website: <http://www.artsaward.org.uk> The Discover Arts Award is the first level in the process and is followed by Explore, Bronze, Silver and Gold levels. Visit www.artscouncilcollection.org.uk/learning/artsaward to find out more.

My Collection

Through exhibitions like *In My Shoes* the Arts Council Collection shares its works of art 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 exhibition programmes to find out more about your collections. This project holds exciting potential for a range of activities with pupils, prompting questions to explore personal collections before finding out more about the Arts Council Collection. Further information about My Collection can be found at www.artscouncilcollection.org.uk/learning/mycollection

Please share your images of activities with us
 @artscouncilcollection
 #InMyShoes



Lindsay Seers *Kiss* (2005)
 C-type mouth photograph



Tracey Emin *The Simple Truth* (1995)

In My Shoes Art & the Self Since the 1990s

An Arts Council Collection Touring Exhibition

30 March – 17 June 2018
Longside Gallery, Yorkshire Sculpture Park

7 July – 2 September 2018
Attenborough Arts Centre, University of Leicester

6 October 2018 – 6 January 2019
PACCAR Room, Royal Shakespeare Company,
Stratford-upon-Avon

19 January – 12 May 2019
Aberystwyth Arts Centre, Aberystwyth University

6 July – 22 September 2019
The Harley Gallery, Welbeck

Acknowledgements

The Arts Council Collection would like to thank Chris Howlett from Cullercoats Primary School, North Tyneside, Yvette Hughes from Ryburn Valley High School, Sowerby Bridge, Paul Raymond from Gosforth Academy and their pupils 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. Please use the hashtag #InMyShoes to share images and ideas.

🐦 A_C_Collection
@artscouncilcollection
📘 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



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