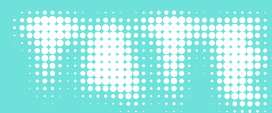


Teacher's Guide
to the Art Explora
Mobile Museum
and *Radical
Landscapes*
Exhibition



ART EXPLORA





The Mobile Museum is coming to you!

MuMo is a travelling art museum founded by Ingrid Brochard and designed by matali crasset in 2017. Photographer Phillippe Pilon

The Art Explora Mobile Museum is a collaboration with Tate and MuMo. Together they aim to make modern and contemporary art accessible by bringing national art collections and artistic experiences to new and younger audiences.

From **February to April 2023**, the Mobile Museum is coming to the UK for the first time and will share art from **Tate Liverpool's Radical Landscapes exhibition**, bringing modern art and exciting artistic encounters to new audiences around Liverpool.

[#artexploraUK](#) [#artexplora](#) [#artexploramobilemuseum](#)
[#mumo](#) [#tate](#) [#tateliverpool](#) [#radicallandscapes](#)

Art Explora

Connecting communities with art and culture.

Art Explora is a non-profit foundation that aims to share arts and culture with everyone, locally, nationally and internationally, inspiring new encounters between arts and audiences. Their mission is to encourage new forms of access, participation and engagement with arts and culture and to push the boundaries of digital technology and mobile programming. Art Explora work in partnership with artists, cultural organisations and communities, exploring all art forms to create unforgettable experiences.

Art Explora, MuMo and Tate Liverpool have come together to deliver modern and contemporary art to audiences who do not always have immediate access to art galleries. Our shared aim is for children to develop a love for looking at art and for visiting art galleries.

MuMo ("Mobile Museum") was founded by Ingrid Brochard, designed by matali crasset, with the support of the Fondation Daniel et Nina Carasso. This project is supported using public funding by the National Lottery through Arts Council England.

Art Galleries are unique resources for rich learning and cultural experiences

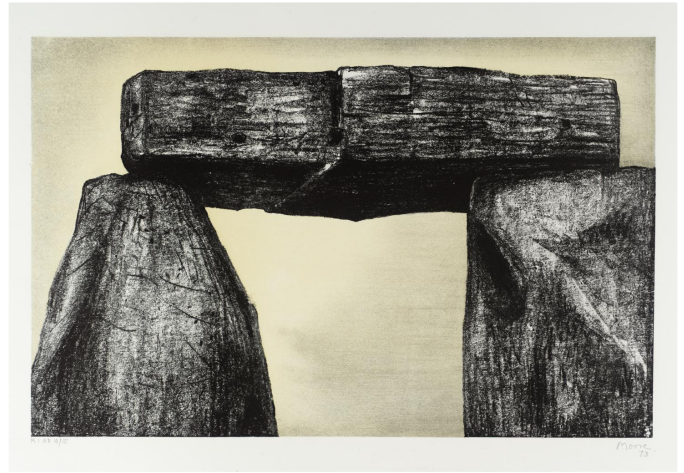
The Art Explora Mobile Museum offers you an exciting opportunity to view original art by lots of modern and contemporary artists, including JMW Turner, John Constable, Barbara Hepworth, Henry Moore and Veronica Ryan (Turner Prize winner 2022).

Art galleries can inspire and support children's imagination, creativity and culture. They are rich resources which can be used to bring the curriculum 'to life' in many areas of learning. Your visit to the Radical Landscapes exhibition meets with a broad range of curriculum themes and topics, including **literacy, history, geography, environmental and social issues, design technology and art and design.**

Art Explora have designed a range of engaging activities for your visit, including pre-visit and post-visit ideas so you can make the most of your Mobile Museum experience. The themes within the Radical Landscapes exhibition have also been mapped to Key Stage 2 national curriculum areas and you might also make your own links to familiar topics.



John Constable (1776-1837), David Lucas (1802-1881), Summer Morning (published 1831), mezzotint on paper, 14.2 x 21.9 cm. Tate Collection, purchased 1985



Henry Moore (1898-1986), Stonehenge I (1973), intaglio print and lithograph on paper 29 x 45.3 cm. Tate Collection. Presented by the artist 1975

The *Radical Landscapes* exhibition is a great source of knowledge with many possibilities for learning which can complement your existing lesson plans in fun and innovative ways.



Barbara Hepworth (1903-1975), Sun and Marble (1971), lithograph on paper, 81 x 59.5 cm. Tate Collection, presented by Curwen Studio through the Institute of Contemporary Prints 1975.

Take a look at the Art Explora Children's Activity Pack, full of creative ideas for you to do in school and for children to take home.

Download Children's Activity Pack 

Preparing for your Art Explora Mobile Museum visit

Before the visit. talk with the children about the truck.

Ask children to draw a truck and to draw pictures of what they would like to see inside. Would your art fill the walls? What about the floor? Talk about paintings, sculptures and things that might hang. What would you like to learn about on the truck? Build your own 3D truck using paper, boxes or recycled card and sticky tape or stickers.

There are lots of questions you can use for discussions:

What is a Mobile Museum?

Have the children ever been on a truck?

What is a work of art? (Give examples of painting, sculpture, photography, video, drawings, installation).

What is contemporary art? (Art made in our time)

What is design? (Encourage children to think about everyday objects and surrounding places).

Have they ever been to an art gallery?

What do they expect to see?

What does an art gallery look like?

Share pictures of art galleries and of Tate Liverpool.

Why is the art set out like that?

How might you have to behave in a museum?

Why can't we touch art without permission?

The truck is like a giant transformer, it changes shape and expands to transform into an art gallery.

Preparing for the *Radical Landscapes* exhibition:

What is a landscape?

What does radical mean?

What is a radical landscape?

How would you describe the landscape where you live?

What would make your landscape radical?

Are there famous landmarks near to you?

Think about natural or constructed landmarks where you live. What major changes have happened to the land where you live in the past hundred years?

Look at the Art Explora's Children's Activity Pack for workshop ideas and resources you might gather ahead of the visit. The workshops have been designed using simple and inexpensive materials to highlight the importance of caring for the planet.

Download Children's Activity Pack 

Save and collect plastic milk cartons, juice cartons, food packaging, fruit nets and different types of paper, such as newspaper, magazines and maps.



The Art Explora Mobile Museum is here!

Your MuMo Visit:

The Art Explora Mobile Museum tour and art-making workshops are led by experienced guides who will inspire new ways of looking at modern art, answer questions and give insights into how the art was created. Children will learn about great artists and understand the historical and cultural development of their art forms.

The tour is designed to engage children in curious and playful ways of learning about modern art together and to enhance children's ability to appreciate and interpret what they observe, think and feel. Children will have a 45 minute exhibition tour. Larger class sizes can be divided into two groups. One group can

attend a workshop before visiting the exhibition and the other half will attend the workshop afterwards. Groups of 15 children should be accompanied by a minimum of one adult, who will be responsible for the safe supervision of children and their health, safety and wellbeing.

Teachers take on the role of observer and can participate by taking photographs, making notes and supporting children's behaviour and participation in discussions and activities led by Art Explora educators.

Learning to look is as important as learning to read and write

The *Radical Landscapes* exhibition explores the many ways artists respond to themes of landscape by bringing the outdoors inside with sculptures, film, painting and photography.

Radical Landscapes takes an expanded view of British landscape art throughout the twentieth century and up to the present day. The exhibition explores our individual and collective connection to the rural landscapes of Britain, including themes around the ideal landscape, access to land, ancient landscapes, land use and caring for the land and planet.



Ideal Landscape

The rural landscape has provided artistic inspiration for many centuries. When we think about landscape art, we think about picturesque paintings, idealised images of nature and rural countryside scenes. For example, Constable's 'great landscapes' were used to promote British art and culture abroad. John Nash, an artist often associated with the idea of 'Englishness', painted landscape scenes as a return to order and harmony after the battlefields of World War I. Many artists have used the ideal landscape theme as a provocation for thinking about identity, nationalism, social change and belonging.

Children explore the ideal landscape theme, looking at work by John Nash, JMW Turner and John Constable- and describe what they see:

Are these landscapes ideal?

Have you visited places like this?

What would your ideal landscape be?

Look closely, is there anything radical or strange about these paintings?

Why are nuclear missiles getting moved up-stream in a leafy village by horse and cart in Peter Kennard's Haywain with Cruise Missiles (1980)?

Look at Constable's black and white landscapes and Turner's fiery colours, how do they make you feel?



John Nash (1893–1977), *The Cornfield* (1918)
Oil paint on canvas, 68.6 x 76.2 cm.
Tate Collection. Presented by the Contemporary Art Society 1952

See children's activity one. Children explore the way art is used to reflect or influence changes in society. They also look and think about the various ways artists use colour and techniques for evoking different moods and feelings. Children think about framing their own inner or outer landscapes to create a picture of an ideal or fictional place.

Cross-curricular links

Geography

Geographical differences in urban and rural places.

History

World War I, World War II and today. Historical enquiry using pictures, artefacts and visits to collect information about the past.

Literacy

Choose words to describe different landscapes.
Make stories from pictures, once upon a picture...

Art & Design

Modern art
21st century artists

Design Technology

Make and frame a view with a 3D frame

Access to Land

Throughout the twentieth century, our freedom to access and explore the rural countryside has often been determined by class, race and gender. This theme explores disputes about land and borders, identity and belonging. For example, Thalia Campbell made protest banners at the Greenham Common Peace Camp. The camp was established in 1981 to protest the storage of 94 American nuclear missiles at RAF Greenham Common in Berkshire. It was the first and only women-led peace camp.

See children's activity 2. Children explore the themes of access to land, trespass, ownership and land rights by looking at work by artists such as Ingrid Pollard, Thalia Campbell, Tina Keane and Jeremy Deller. Children think about their own communities and the difference between public and private land.

What is a protest?

What are children's rights?

Is there anything children think is unfair or would like to change?

Think about access to land - where can children go to play?

Are there free places to play?

Are there any dangerous places?

What would they like to see more of, or less of where they live?

Turning words into art is a powerful way for artists to express something they care about. How do artists use images to get their message across to audiences? What do you think artist Tina Keane is trying to tell us with her moving image of silhouetted hands?



Tina Keane (b. 1940), *In Our Hands, Greenham* (1982–1984), video, colour and sound (stereo), 36min, 50sec. Tate Collection, purchased 2020.

Cross-curricular links

Geography

exploring local land use. Differences of public and private land. Land settlement and development

History

Anti-war protests. Understand that people (now and past) can represent events or ideas in ways that persuade others

Literacy

Using words as powerful statements for self-expression.

Art & Design

Design pictures as messages. Design words as art

Design Technology

Design and make a textile banner or poster

Environmental

The destruction of green spaces

Ancient Landscapes

The landscape across Britain is covered with ancient monuments such as standing stones, chalk patterns and ancient man-made mounds and hills. Ancient symbols embedded in the land, such as Stonehenge or the Uffington White Horse hold mysterious, sacred or magical meanings and are symbols of a pagan past. Sculptor Henry Moore had an early fascination with Stonehenge and the power and intensity of such large forms set against land and sky. Surrealist painter and writer Ithell Colquhoun's paintings also reflect the sacred and mysterious nature of ancient landscape environments, with depictions of stone circles and standing stones as imaginary scenes. *Landscape with Antiquities* (1955), documents many of the prehistoric sites between Lamorna and St Buryan in Cornwall.

Children look, think and print their own ancient landscape art, inspired by the art of Eric Ravilious, Henry Moore, Barbara Hepworth, Ithell Colquhoun and Claude Cahun.

Have you visited any of these ancient sites?

What do you think they were made for?

Children look for abstract shapes and forms in their own environment and explore eco-printing to create their own abstract ancient landscapes.



Ithell Colquhoun (1906-1988), *Landscape with Antiquities (Lamorna)*
1955. Oil paint on canvas, 92.1 x 61.2 cm
Tate Collection, presented by the National Trust 2019

Cross-curricular links

Geography

ancient symbols and sites for standing stones

History

Stonehenge and Uffington White Horse. Ancient rituals

Literacy

Myths and legends

Art & Design

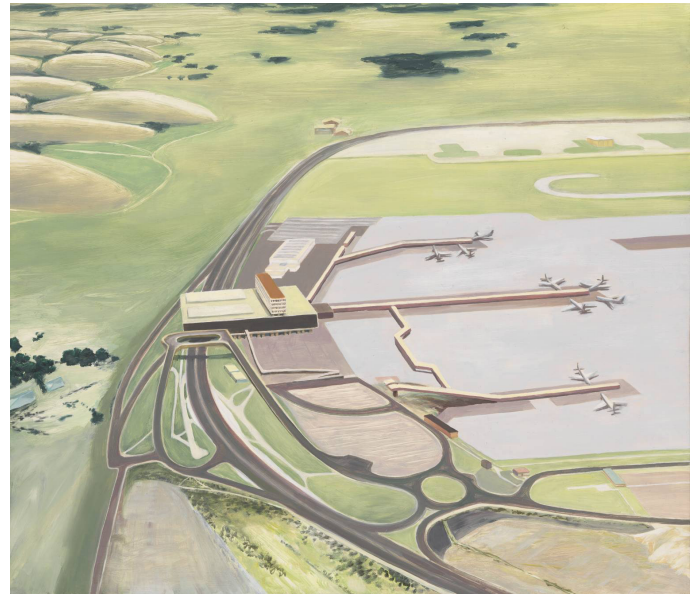
create your own Stonehenge

RE

Pagan ritual

Land Use

Children think about the ways in which land use has changed over time, how urbanisation, war and militarisation has affected the land. Artists Peter Kennard, Carol Rhodes, John Davies and Turner Prize winner Veronica Ryan explore the impact of human behaviour, industry and the need for energy on our natural landscape. For example, local artist John Davies explores the impact of energy infrastructures, such as power stations on our natural landscape, for us to think about the impact of industrialisation. His photograph in this exhibition depicts a coal-powered power station, which has now been demolished. Carol Rhodes presents an aerial view looking over untouched green fields alongside flattened man-made roads, runways and buildings in her oil painting Airport.



Carol Rhodes (1959 – 2018), Airport (1995), oil paint on hardboard, 42 x 48 cm. Tate Collection, Purchased with funds provided by Charles Asprey 2008.

Cross-curricular links

Geography

Identify own community past and present. Recognise broad land-use patterns of the UK and how they change. Describe different types of industry currently in the local area.

History

Describe main changes in a period in history using words such as: social, religious, political, technological and cultural

Literacy

Explore and describe our local environment. Develop a broader, deeper and richer vocabulary to discuss a wider range of topics.

Art & Design

Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas

Land and Planet

Many artists work as activists in response to environmental issues such as climate emergency, sustainability and the urgency to protect and preserve land and nature. For example, artist Veronica Ryan recently won the Turner Prize (2022), for work that transforms materials, including fruits, seeds and volcanic ash into elusive and evocative sculptures. Veronica Ryan explores the subject of sustainability by recycling found and forgotten objects into public pieces of art. Her work includes large public sculptures in the shape of tropical fruits - custard apple, breadfruit and soursop, to honour the contribution to Britain of post-World War II immigrants from the Caribbean.

Children participate in a recycling project and make sculptures from found objects to explore themes of sustainability, climate change and environmental conscience, including human, natural and artificial resources

What are tropical fruits and where do they grow?

How did they get here? What is colonialism?

What is a natural resource and what is man-made?

What are the benefits of recycling?

What are the benefits of multiculturalism and where does our food come from?

Look at the origins of food, food packaging, materials and diverse climates.



Artwork title to go here

Cross-curricular links

Geography

Understand our food is grown in many different countries because of climate differences

History

The British Empire and colonialism

Literacy

Discuss and compare stories that raise issues

Environmental

Recycling, land fill and climate change

Design Technology

3D Art and Design and problem solving. Explore the origins of materials we use

Radical Landscapes

Artwork details



To find out more about each
artist and artwork click on
this icon as you go!



John Nash (1893–1977)

The Cornfield 1918

Oil paint on canvas, 68.6 x 76.2 cm

Tate Collection, presented by the Contemporary Art Society 1952



John Nash served in the army in the World War One and was later an official war artist. *The Cornfield* was the first painting he made after being released from the Army that did not depict the subject of war. This gentle view of the rolling English landscape, with its neat rows of corn stooks and sharp shadows, suggests a return to order and harmony after the chaos of war. John wrote that he and his brother Paul used to paint for their own pleasure only after six o'clock, when their work as war artists was over for the day. Hence the long shadows cast by the evening sun across the field.

Joseph Mallord William Turner

(1775-1851)



Richmond, Yorkshire c.1816-20

Watercolour on paper, 39.1 x 48.5 cm

Tate Collection, accepted by the nation as part of the Turner Bequest 1856

JMW Turner is one of the most celebrated English artists. He developed a uniquely atmospheric style featuring dramatic landscapes and expressive brushwork, inspiring many artists including the Impressionists into the next century. With the Industrial Revolution unfolding across Europe, Turner travelled into urban and rural landscapes to depict themes of commerce, construction, war, travel, politics, and the environment. His paintings show a sensitivity and awareness of the changing light and colour, even as the skies were polluted by the new factories of the Industrial Revolution. *Richmond, Yorkshire* shows the Norman castle at Richmond in Yorkshire, and the bridge over the River Swale. Looming over the River, the castle marks the region's history of conquest by the Normans, begun in 1066, and the changing uses of the landscape.



John Constable (1776-1837)

Summer Morning 1831; *Spring* 1831;

Autumnal Sun Set 1831

Series of mezzotint prints produced by John Constable with David Lucas (1802-1881).

Tate Collection, purchased 1985.

Constable devoted much of his life to painting the local landscape, the scenes of his 'careless boyhood' which, he said, 'made me a painter'. Unusually for the time his paintings often depict scenes of ordinary life, in opposition to the then popular romantic views of rambling wilderness. Today Constable's paintings seem to present an idealised image of nature and rural life, but this idyllic scenery can be contrasted with the harsh reality of life for ordinary workers of the time, who were facing significant changes during the Industrial Revolution. In the last decade of his life, he devoted great effort to creating a series of prints based on works from across his career. In the text he wrote to accompany these prints, Constable presented himself as 'an innovator' who had transformed visual art by adding to it 'qualities of Nature unknown to it before'.





Claude Cahun (1894–1954)

Je Tends les Bras 1931

Exhibition print made from original negative, 20.4 x 15 cm

Courtesy of Jersey Heritage Collection

Claude Cahun was a French surrealist photographer, sculptor, and writer. Surrealism balances a rational vision of life with one that asserts the power of the unconscious and dreams. In these two photographs, taken while living in Britain, Cahun clings to the rock, as if it is an extension of the body, and stands astride a rocky outcrop. These gestures seem to bring the landscape alive. The photograph relates both to the artist's interest in performing different gender identities and to the surrealist celebration of surprising and expressive combinations. The natural scenery of Cahun's home on the island of Jersey often provided the stage and props for these explorations, as seen in many of the artist's images.



Barbara Hepworth (1903-1975)

Sun and Marble 1971

Lithograph on paper, 81 x 59.5 cm

Tate Collection, presented by Curwen Studio through the Institute of Contemporary Prints 1975

Barbara Hepworth was one of the first abstract sculptors in Britain. After the outbreak of the Second World War, Hepworth moved to St Ives in Cornwall, where the landscape has many ancient monuments, such as standing stones and circles. Hepworth began to make sculptures and drawings using abstract shapes. She was inspired by nature and the world around her. She remembered driving through the countryside with her family, and the shapes, bumps and ridges of the roads, hills, and fields. The circle is a recurring symbol in her work, expressed in a negative void, or hole, in her sculpture, and as a spherical sun and moon in this print. She said she wanted to capture how it felt to be in both the ancient landscape and in the modern world.



Eric Ravilious (1903-1942)

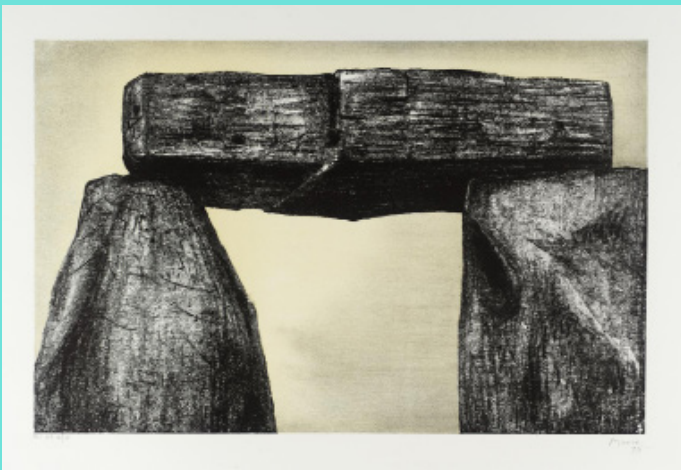
The Vale of the White Horse c.1939

Graphite and watercolour on paper, 45.1 x 32.5 cm

Tate Collection, purchased 1940

Ravilious is considered one of the greatest watercolourists of the 20th Century, loved for his paintings of English scenes and famous landmarks, like the White Horse in Uffington, Berkshire, one of Britain's most ancient sites. As well as chronicling mid-century British life, Ravilious was one of more than 300 artists appointed to create an eye-witness account of World War Two. In both his war commissions and his earlier works, he was known for his calm expression and attention to detail. In this landscape he captures the rolling hills from a low viewpoint, bringing the scene to life, as the slanting wind and rain add a sense of heightened realism, achieved through his meticulous brushstrokes. During this period artists like Ravilious and Nash were reappraising their relationship with the landscape in contrast to the landscapes of war.





Henry Moore (1898-1986)

Stonehenge II 1973

Intaglio print and lithograph on paper, 28.8 x 45.4 cm
Tate Collection, presented by the artist 1975

Henry Moore pioneered a new form of semi-abstract sculpture in Britain. Today he is best known for his monumental bronze sculptures of twisting human forms. The neolithic monuments of Stonehenge had a profound influence on him as a young man when he first encountered them at the age of 21. Moore took inspiration from the shapes of these ancient stones, as well as the human body and landscape itself. "In his sculpture, the landscape and the human body are totally interchangeable," says his daughter Mary Moore. "Just as they were in the minds of our ancestors; it's all part of the great circle of life."



Ithell Colquhoun (1906-1988)

Landscape with Antiquities (Lamorna) 1955

Oil paint on canvas, 92.1 x 61.2 cm

Tate Collection, presented by the National Trust 2019

Colquhoun was a painter, writer, and essayist, who became known as a member of the British Surrealist movement. The movement's artists found magic and beauty in the uncanny and unconventional natural forms. Colquhoun had a feeling for the natural world and interest in magic and myth. She moved to Cornwall in 1940, a year after Barbara Hepworth, and rented a corrugated iron hut in Lamorna, an area that has the greatest concentration of antiquities of anywhere in the British Isles. This painting presents an abstracted map of the nearby megalithic remains, such as the Merry Maidens Stone Circle, which fascinated the artist. Throughout Colquhoun's work, she fused natural and bodily forms, with a particular focus on the relationship between women and the land.



Ingrid Pollard (born 1953)

Oceans Apart 1989

Hand-tinted gelatin silver prints on paper with text
62.8 x 52.5 cm

Tate Collection, purchased 2013

Ingrid Pollard is a British artist and photographer, nominated for the Turner Prize in 2022. Her work uses portraiture photography and traditional landscape imagery to explore ideas of Britishness and race. In her early work, Pollard produced a series of photographs of black people in rural landscapes. In this series of prints, *Oceans Apart*, Pollard has juxtaposed historical imagery of British colonisation and slavery, alongside personal family photographs and short texts. One panel combines a photograph of a rocky coastline with snapshots from her childhood and the lines, 'missing you ... missing ... missing you ...', referring to Pollard's father's departure from Guyana to England before the family could join him. These works challenge the way English culture typically places black people in an urban landscape.



Thalia Campbell (born 1937)
Greenham Common Peace Camp c. 1982
Textile, 114 x 163 cm
Thalia Campbell Designs, courtesy of The Peace Museum

Artistic creativity was at the centre of the Greenham Common protests, communication, and actions. Protestors used banners, posters, sculpture, performance, songs, poetry, and zines to convey their messages. The Greenham women's protest art built on a long tradition of feminist protest art, which began with the suffrage movement, when women campaigned for the right to vote in the early twentieth century. The language of recent environmental campaigns continues this radical artistic tradition.



Peter Kennard (born 1949)
Haywain with Cruise Missiles 1980
Chromolithograph on paper and photographs on paper, 26 x 37.5 cm
Tate Collection, purchased from the artist 2007

Peter Kennard is a London-born and based photomontage artist. *Haywain with Cruise Missiles* is a humorous but powerful piece of pastiche protest art, made at the time of the camps at Greenham Common. The work addresses the absurdity of nuclear war and the incongruity of placing modern weapons of war in the leafy landscapes of the English Home Counties. John Constable's original depiction of a hay cart in *The Hay Wain* 1821, which once carried animal feed, has now become a vehicle for transporting weapons of mass destruction. The cart appears bogged down in the landscape, perhaps referring to the convoys bringing the cruise missiles to Greenham Common which were tracked by protestors, who then lay down in front of the convoys to hinder their progress.



Jeremy Deller (born 1966)
Built by Immigrants 2019
Road Sign, 75 x 105 cm [plus post 300cm high]
Photo: Patrick Jameson
Courtesy of the Artist and The Modern Institute/ Toby Webster Ltd., Glasgow

Jeremy Deller is an English conceptual, video and installation artist. The A303 road runs across the south of England, on a route that runs directly past Stonehenge. Deller's irreverent message applies to both the past and the present. In the present day, it is a literal reminder that Britain relies on migrant labour in many sectors, and that the people behind this labour are often invisible or the focus of controversy in the media. Alongside this, Deller also created a partner artwork which reads *Stonehenge Built by Immigrants*, referring to the stone itself which is likely to have been transported from Pembrokeshire in Wales 4000 years ago. Such statements undermine ideas of 'Englishness' associated with the countryside and sites such as Stonehenge, reflecting the complexity of the real story.



(A 303)
Built by
immigrants



Carol Rhodes (1959 – 2018)

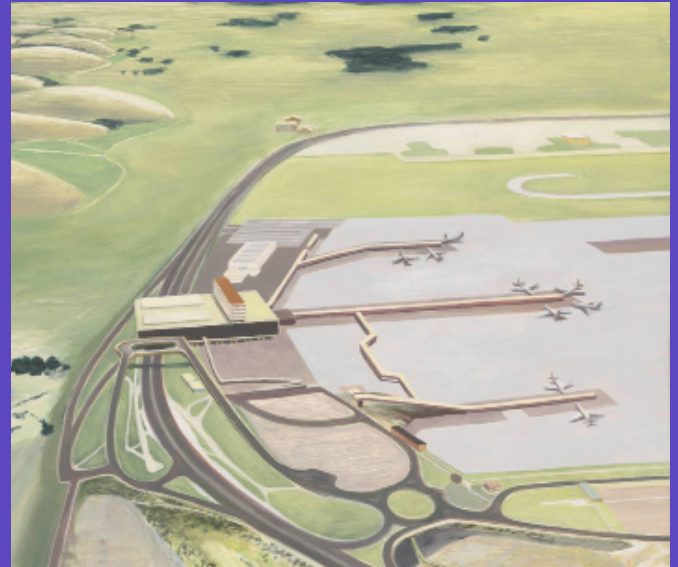
Airport 1995

Oil paint on hardboard, 42 × 48 cm

Tate Collection, purchased with funds provided by Charles Asprey 2008



Carol Rhodes was politically active in feminist circles and was also involved in environmental and nuclear disarmament causes and was part of the Greenham Common Women's Peace Camp. These political views influenced her later paintings, which show human interventions in the landscape in a documentary style. Rhodes developed this type of landscape painting in the 1990s and often depicted scenes from above, showing where the environment meets the human-made infrastructure of roads, towns, and airports. For Rhodes, distance didn't mean detachment, as she explained in her own words: "... each item I imagine very close up, even its smell and texture, whether the grass for example is damp or dry, whether the soil is sandy or clay, or how deep some water is." Her work frames large scale human interventions within a comprehensible scale.



Tina Keane (born 1940)

In Our Hands, Greenham 1982–1984

Video, colour, and sound (stereo), 36 min 50 sec
Tate Collection, purchased 2020

The Greenham Common Women's Peace Camp was set up by a group of ordinary women in the 1980s to protest nuclear weapons being placed at an RAF airbase in Greenham Common, Berkshire. In Tina Keane's video installation *In Our Hands, Greenham*, the peace camp is seen through the silhouette of a pair of gently moving hands. Views of Greenham women talking, singing, and protesting at the fence are intercut with footage of a spider weaving a web in lush greenery. The web was an important motif for Greenham women, suggesting life as a net of inter-connected ideas and issues. Some activists wove giant woollen webs, entwining themselves with the fence around the base, reasserting their space in the landscape, and making their arrest by the police more challenging.



John Davies (born 1949)

Agcroft Power Station, Salford 1983

Reprinted 2022

Pigment ink on rag, 60 x 90 cm

John Davies © 1983. John Davies courtesy of Michael Hoppen Gallery

John Davies is a Liverpool-based artist known for his grand large-format photographs of the British landscape, often focusing on industrial subjects, like this image of Agcroft Power Station in Salford near Manchester. From 1925, Agcroft was an important coal-fuelled power plant, but it was demolished in 1994, a relic of another industrial age. Much of Davies' career has explored the relationship between humans and nature, and the steady encroachment of industry on the natural landscape. "We are collectively responsible for shaping the landscape we occupy", Davies has said, "and in turn the landscape shapes us whether we are aware of it or not."





Veronica Ryan (born 1956)

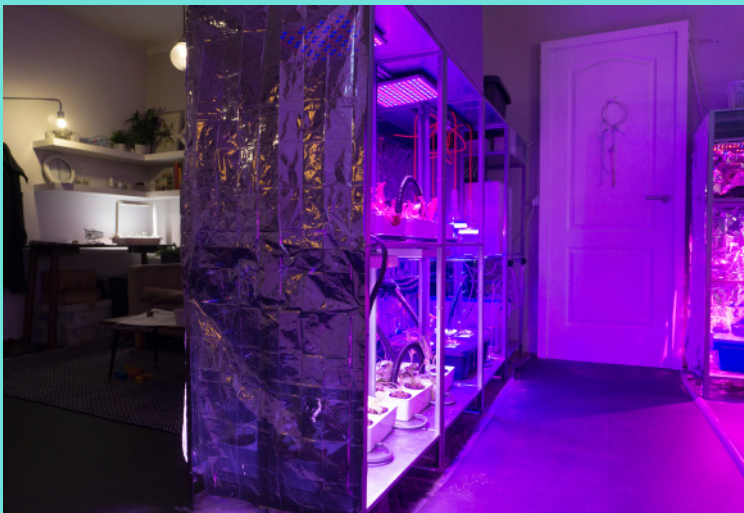
Momento Mori I (2022)

Bronze, reconfigured medical pillow, 15 x 30 x 40 cm

Courtesy the artist and Alison Jacques, London

Photo: Michael Brzezinski

Veronica Ryan is a British sculptor, who won the Turner Prize in 2022. Her work uses everyday materials, and is often inspired by the fruits, pods, and other natural forms from her early childhood in Montserrat in the Caribbean. Ryan has said: "I have memories of going to Ridley Road Market [in London] with my mother as a child to buy fruit and vegetables, fabrics, and sewing materials. Little did I know, those early experiences would become essential material for my practice as an artist." Ryan's practice addresses historical and environmental issues related to her Caribbean heritage. She seeks out "residues, traces, memory, deposits," and stories to examine our shared histories. Her works use natural sculptural forms and found materials from everyday life, which explore cycles of death and rebirth, and damage to the environment which has led to the current climate emergency.



Superflux

Mitigation of Shock (London) 2019

Video, sound, colour, 10 min

Courtesy the artist

Superflux is an Anglo-Indian art and design studio based in London. This work is based on their wide research imagining a near future in which climate change has impacted upon global food supplies. Told using a short video narrative, it places the viewer in a London apartment and shows the realities of living with crop failure, escalating food and energy prices, while at the same time envisaging a new form of community organisation based on collaborative resilience and locally grown food. It ultimately presents a hopeful and urgent message, attempting to positively influence our individual and collective behaviour.



After your visit...

Close your eyes now and think back to what you encountered in the Mobile Museum. Write or draw as many objects or paintings you remember. What did you see? What do you remember most? What did you understand? Feel? What are your impressions? Now that you are out, what do you think?



Learning outcomes for your Art Explora Mobile Museum experience

