

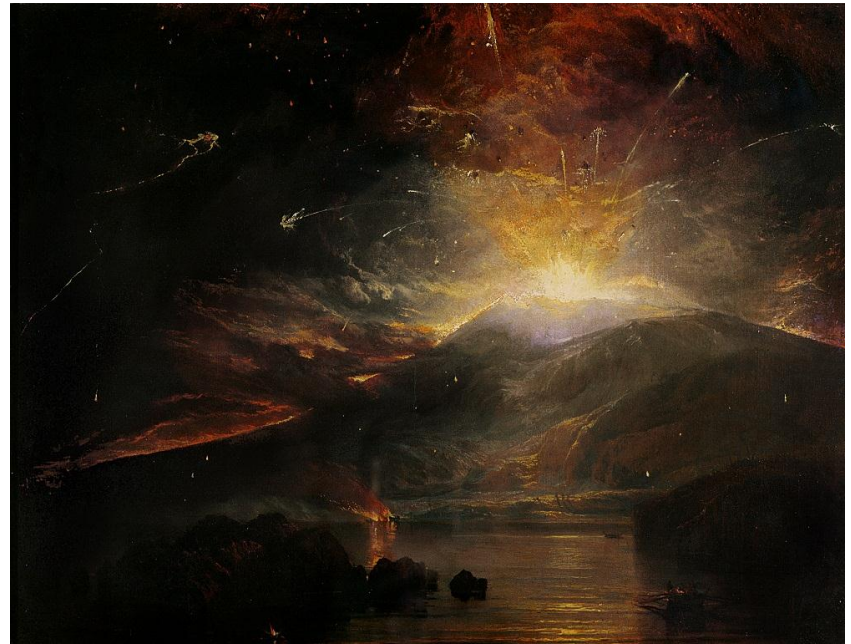
## *Revealed: Turner Contemporary Opens* 16 April – 4 September 2011

### Learning resource for primary schools

This resource is intended for accompanying adults to use with children in the gallery. It will be useful for you to have paper, pencils and something to lean on with you as you go.

We aim to encourage children to look at the art on display in different ways, ask and discuss open questions and respond physically to artworks as well as discussing them.

JMW Turner is Britain's best loved painter. He visited Margate very often, staying in a lodging house on the site of the gallery building, and liked to paint here because of the light and the amazing landscapes.



JMW Turner, *The Eruption of the Souffrier Mountains in the Island of St. Vincent, at Midnight, on the 30th April 1812, from a Sketch Taken at the Time by Hugh P. Keane, Esqre 1815*  
© The Victoria Gallery & Museum, University of Liverpool

## Key questions to help you prompt discussion with your group

What can you see?

How does it make you feel?

Does it remind you of anything?

What is it made of?

Does it make you feel hot or cold?

Did the artist enjoy making the artwork?

Is it valuable?

Does how you look at it make a difference ? From high up/low down/from the side?

Key words  
to use in your discussion

Imagination

Colour

Line

Texture

Feel

Light

Dark

Opposite

Margate

Landscape

Sea

Rhythm

Hot

Cold

Moving

Still

## Michael Craig-Martin *Turning Pages*

How has the artist made the pages seem to turn?

Michael Craig-Martin had the idea for this artwork, and then asked someone else to make it. Does that matter to you? Why?

Why do you think we decided to put this artwork in the gallery?

Are books important? Why?



James Webb

## *A View of Margate from the Pier*

Imagine you are planning a new art gallery for the sea front. Where would you put it and why?

How do you think Margate has changed since the painting was made?

This painting was made in Victorian times. What can you find out about the Victorians from looking at the painting? What are some of the different things that people are doing?



Image courtesy of Thanet District Council.

Daniel Buren

*Borrowing and Multiplying the Landscape,*  
*work in situ*

How many different lines can you see in Daniel Buren's work?

Where do the lines go?

Stand in the middle of the artwork.  
How many times can you see yourself?

Can you see any other curved lines in the room?

Make a frame with your hands. Look through your frame at the artwork.  
Do you feel differently about it now it is framed?



Douglas Gordon  
*Afterturner*

Read the words to yourself in your head first, then with a partner read them out loud. Finally, try reading them out as you climb the steps. How does it change the words?

This artwork is based on JMW Turner's famous last words, 'the Sun is God'. Does the artist believe all of the statements in the artwork? Why has he written them?

Try playing a game of opposites. A friend should make a statement they don't believe is true – the opposite of what they really think. You should listen carefully to what they say, even if you don't agree. Then it's your turn to make an opposite statement.

god is the sun

the sun is god

## Teresita Fernández *Sfumato*

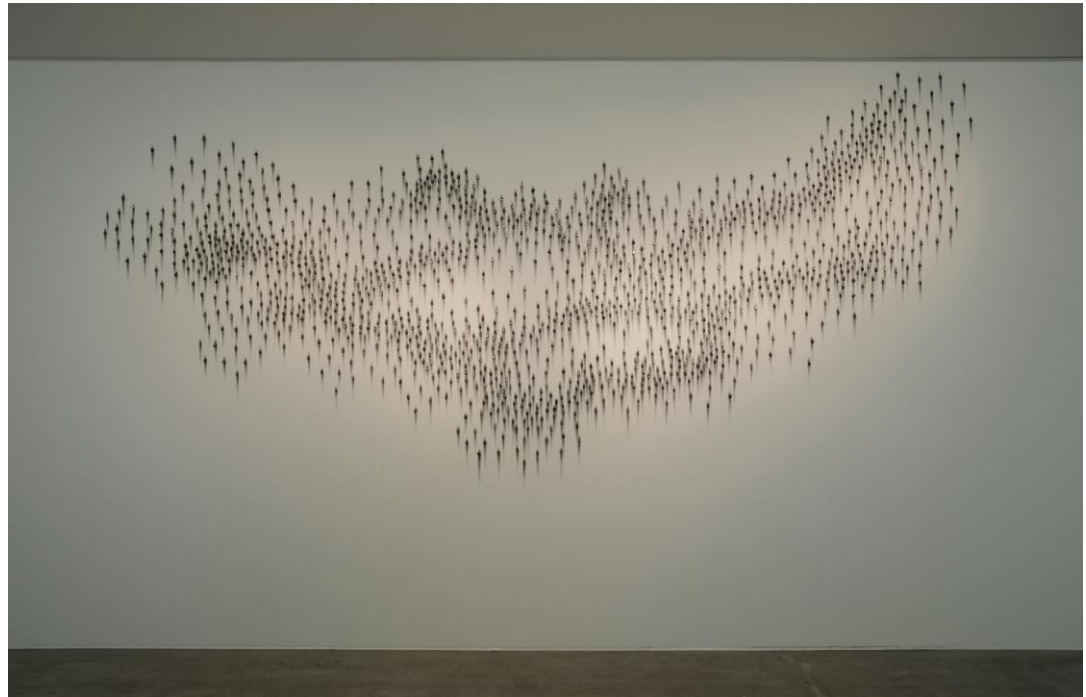
*Sfumato*, the work on the wall, is a large cloud made of graphite. Where does graphite come from?

You have graphite in your pencil. Using your pencil and paper, what kinds of marks can you make?

JMW Turner enjoyed watching clouds when he was little – can you see any pictures in *Sfumato*?

How many rocks do you think were used to make the artwork? Estimate and then count.

'Sfumato' means 'soft' and 'hazy' – can you think of other weather words that use onomatopoeia?



Teresita Fernández  
*Eruption*

Does it feel like an eruption?

Does it make you feel hot or cold?

Look at *Eruption*, *Sfumato*  
and the view from the window.  
Using them as inspiration, make up  
descriptive words...



JMW Turner

*The Eruption of the Souffrier Mountains*

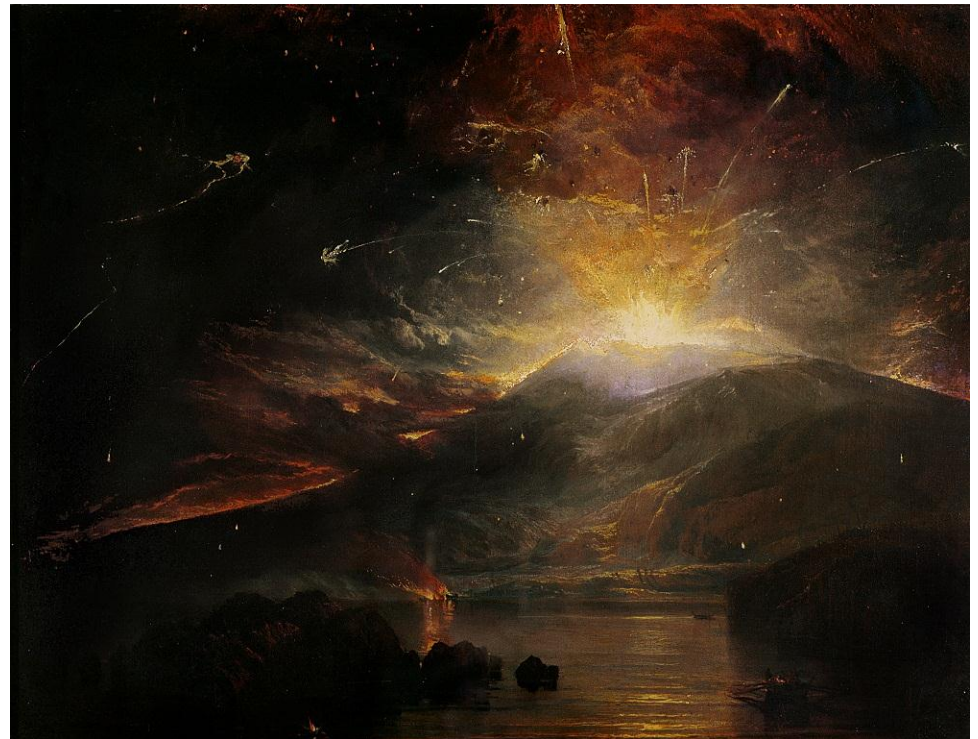
JMW Turner painted this picture from his imagination based on a sketch that somebody else had done at the time.

How do you use your imagination? Why do you think scientists need imagination?

Try to draw a picture of something you can't see. Is it difficult? Why?

This picture was painted 200 years ago, before photography and television. What sorts of things would you never see without television and photographs?

Have you ever seen anything very powerful in nature, like a thunderstorm, huge waves or a gale? How did it make you feel and why? Can you think of words to use in a poem about it, like Turner did?



## Conrad Shawcross *The Limit of Everything*

Conrad Shawcross draws and sculpts sounds and music. If you stand quietly near to the work *Limit of Everything* (not too close, be careful!) and listen you will hear that it is making noises. Have a go at drawing the sounds that the contraption makes.

Can you design your own machine to draw sounds?

Does watching *Limit of Everything* make time feel faster or slower?

Look up to the ceiling. *Limit of Everything* is hung from a hanging point. The gallery is full of hanging points and each one can hold one tonne – the same weight as an elephant. How many elephants could we hang in this room?



## Ellen Harvey *Arcadia*

Ellen Harvey designed and made this work herself – it took several months. Does it matter to you that she made it herself?

Inside the shed, look around. Can you see people in the artworks? Why?

Ellen Harvey designed the works so that you can see yourself in them. Does this make the work a self portrait? Why?

Sit on the floor outside the shed by the sea. Where do you think this is? Do you feel as if you're going to get wet? Why?

Look at the lit-up letters.  
Why are they so big? If they were going on a building outside how would you change them?



## Russell Crotty *Various works*

Russell Crotty writes words over the top of his art works. The words are often similar and repeated. Can you make poems with words from Russell Crotty's *Walking to Dreamland*?

WALKING            PAST            SEA            CAFÉ  
                         TIME            DREAMLAND            HIDING  
SINGING            WIRES            TOWARD  
                         LUNCH        NOTICE            TRUDGING  
                         WALL            IN

Collect words on your walk around the gallery and Margate, then put them in a picture.



## Links and further information

Turner Contemporary website:

[www.turnercontemporary.org](http://www.turnercontemporary.org)

Turner Contemporary Learning Team:

[learn@turnercontemporary.org](mailto:learn@turnercontemporary.org) 01843 233 012

Artists websites

Russell Crotty: [www.russellcrotty.com](http://www.russellcrotty.com)

Daniel Buren: [www.danielburen.com](http://www.danielburen.com) (in French)

Ellen Harvey: [www.ellenharvey.info](http://www.ellenharvey.info)

Conrad Shawcross: [www.conradshawcross.com](http://www.conradshawcross.com) [www.victoria-miro.com](http://www.victoria-miro.com)

Michael Craig-Martin: [www.michaelcraigmartin.co.uk](http://www.michaelcraigmartin.co.uk)

JMW Turner: [www.tate.org.uk](http://www.tate.org.uk)

Teresita Fernández: <http://www.lehmannmaupin.com/#/artists/teresita-fernandez/>

Books

Exhibition catalogue is available in our shop priced £19.95

*Turner in his Time*, Andrew Wilton, Thames and Hudson, London, £28

*Russell Crotty*, David Frankel, Marquand Books, £26

*Daniel Buren*, Guy Lelong, Flammarion, £25

*Douglas Gordon*, Katrina M Brown, Tate, London, £14.99

*New York Beautification Project*, Ellen Harvey, Gregory R Miller and Co, New York, \$25

All images courtesy of David Grandorge unless otherwise stated.