

Julian Abraham 'Togar': REKONCILIATION

Claudia Martínez Garay: WAKCHAKUNA / We Who Share Everything and Nothing

Hamid Zénati: Two Steps at a Time

25 May – 8 Sep

The resource is designed for **primary, secondary and post 16 students**. It can be used as part of a range of curriculum subjects: Art & Design, Music, Technology, History, PSHE, Citizenship.

The exhibitions raise themes of **social justice, colonial legacies and museum practice; visual language, colour and pattern; artistic inspiration, creative collaborations, creative spaces and social relationships**.

Each of the three exhibitions look and feel very different, but each asks questions about the **role of museums and galleries**, their relationship to the world and to people's experiences and lives.

These activities are designed to be picked up and used around the galleries. We also **encourage you to adapt them to suit the needs and interests** of your group. We'd love to hear about the changes you make and your **suggestions on how they could be developed**.

The activities are **open ended with no right or wrong outcomes**. They are designed to **encourage observation, teamwork, communication and debate, making connections and learning about different perspectives** through doing and making.

There is an activity for each gallery and a set of instruction cards. The activities require participants to **work in small groups and then share** with the whole group. Following each activity there is a set of **discussion questions to encourage students to reflect on the process of the activity and to connect to the bigger themes** within the work.

To allow for smaller groups and numbers in each gallery, more than one activity can take place at a time. It's recommended that a class of 30 is split into two groups, with half doing the activity in Gallery 1 and the other half doing the activity in Gallery 2, then rotate. For the activity in Galleries 3 and 4 the group can be split between the two gallery spaces.

We encourage students and staff to film and photograph responses. We'd love to see your experiences and invite you to share photos and feedback on social media channels **@nottm_contemp**

We hope the resources support connections and enjoyment of the exhibitions.

Please return resources to the reception and let us know about how you and your students experienced them.

Thank you.

Sound - Jams

An activity to generate sounds using the body and instruments and to collaborate with others to create compositions.

Gallery 1

Pairs and small groups

Julian Abraham 'Togar' is a musician and artist who uses sound and music to bring people together. Visitors are invited to play and jam together and be part of the artwork by adding to the sound. He wants to bring the gallery to life and create a shared space through sound and music. His work questions what and who galleries are for.

Materials: Sound tubes and Voice tubes

Explore the exhibition and listen to the sounds and movements of the automated instruments. Try using the musical instruments - please handle them carefully.

Warm up: (Pairs)

Think about how you can become a musical instrument. Let's use our bodies to create percussion and connect sounds with actions and movements.

In pairs, make sounds and rhythms with your voice and body. You could rub your hands, clap your hands, smack your lips, hum, click your fingers, or slap your hands against your legs. Can you create fast rhythms and slow rhythms? Take turns with one person creating a sound and action and the other person copying and adding new sounds. Create a series of sounds and actions that are played together.

Activity: (Small groups)

Explore the sound tubes and the different sounds they make. Listen to the sounds by holding the tube to your ear. Hold the tube up in the air and low to the ground. Two people could play the tube at the same time. *Can you create a sound pattern?*

Experiment with the voice tube to create and record new sounds. (Listen to the green voice recorders and record new sounds on the blue ones - you can re-record the blue recorders as many times as you like). You could explore the gallery and capture sounds, record the sounds of instruments, or use your body as an instrument.

Create a composition. Combine the voice tube, sound tube, sounds you can make with your body and the musical instruments to create one musical performance with your group. Think about the different music and sound elements you will use and the order you will play them in.

Share your composition with the other groups.

Discussion points:

How did it feel trying to listen, join in and respond to the other sounds and music being played?

How does making music and sound together make you feel?



(Re)tell - (Re)connect - (Re)claim

An activity exploring debates around colonialism and museums through storytelling and object handling. Create and share imagined histories of found objects. Make a mini museum then reclaim objects and stories.

**Gallery 2
Small groups**

Artist, Claudia Martínez Garay creates work inspired by her Andean heritage and home country, Peru. She is interested in highlighting the stories of museum artefacts and the spiritual meanings they hold for indigenous people. She asks questions about where objects came from, why they are there and what histories and culture have been lost. This raises further questions about who they belong to now, how we recover lost histories and how museums might make amends.

Materials: Found terracotta objects, water pens, printed images, museum cards (some with text and some blank to add own text), wooden stands, pencils, tray and cardboard to make a mini museum.



Explore the gallery. *What do you notice? How does it make you feel?*

Look at the printed images through different backgrounds and lighting. *What do you think they might be? What might make them special? Share with your group.*

Feel the objects from the tray. Notice textures, patterns, marks and shapes. Use your imagination to create a story for the object. *Why might it look like that? How was it used? What makes it special? Who did it belong to? What did it mean to them? What happened to it?*

Think of a word or symbol to sum up the stories and ideas you've shared. Draw or write it on to your object using the water pen. Watch what happens.

Create a mini museum using your tray and pieces of card. Carefully arrange your objects or / and printed images inside. Finally, add the museum information labels provided.

Read out the information label – *what do you notice? How does this compare to the stories and meanings you developed? These objects have been separated from your stories – how does that feel?*

Plan together a better way to share your object and story. *Would you rewrite the labels with the stories you created? How else might stories be shared? How would you choose to display or present the objects? Develop your plan. Share your object and story with the whole group.*

Discussion points:

How did you feel as the story and meaning of the object changed during the activity?

How do you think the ancient Peruvians might feel about their sacred objects being taken, stored and displayed in museums across the world? How might the object feel?

How do you feel about how the objects are displayed here, compared to how objects are usually displayed in museums? What can these different forms of display tell us? What can't they tell us?

What museums should do with objects that were not willingly given is a big current debate. Some museums continue to hold and display work in the same way. Some try to better tell the stories of the objects they hold and involve people connected to those histories. Some include the story of how they were taken, including by force. Some have committed to returning stolen objects.

What do you think museums should do? Carefully listen and discuss some of the different points of view on this topic.

Set ground rules and create a safe environment for discussion. For more information and tools in holding this debate see discussion cards from Leeds Museums & Galleries [Repatriation of Museum Objects Debate Cards • MyLearning](#)

ALL over

An activity exploring pattern and creative inspiration. Develop patterns using spontaneity and chance, then create your own wearable artworks.

Gallery 3 & 4 Small groups

Artist, Hamid Zénati used his creative energy to experiment with techniques and materials and made artworks rich with patterns and colour. He enjoyed working with textiles and clothing because of their versatility and possibility for movement. His artworks were often displayed and 'performed' in interesting ways by being draped over banisters, suspended on washing lines or worn by friends.

Materials: Fabric sheet, small fabric shapes, Velcro bands. Pegs and string can be used to help display work.

Explore the gallery. Notice colours, shapes and patterns. *Which designs are you most attracted to and why?* Share your favourites with your group.

Find a space in Gallery 4 and lay out the fabric sheet. Distribute the small shapes between your group.



Scatter the small shapes onto the fabric. Lift the fabric up – some shapes will fall off and some will stick. *What patterns or designs are beginning to emerge? How could you develop these?*

Place the fabric back on the floor, and work with the shapes that are still stuck on to develop your patterns. This time, try arranging shapes and colours to build up your design. Try repeating and overlapping them to create different layers. Hold up the fabric and see if they stay in place.

Display your work. Come back together as a whole group. Select a few people to display the designs. Stand back to reflect on the patterns you have made. Hamid liked to add movement to his fabric artworks. *How could you add movement to your work? How could you display it to encourage people to move around and between the work?*

Extension: Turn your design into a wearable artwork

Select a member of your group to become a work of art! Take the band of Velcro and adjust it so it fits to your body - around your wrist, head or across your shoulders.

Take your fabric and attach it to the Velcro bands to make a wearable piece. Take care not to trip. *How does wearing the design change how the pattern looks? How might you pose or move to emphasise the patterns?*

Discussion points:

How did it feel creating patterns randomly and then planning your patterns? What do you feel are the pros and cons of the different approaches? What approach do you prefer?

Hamid found inspiration for his patterns and designs everywhere - in music, desert landscapes and the people and cultures of the Sahara near his home in Algeria. Where might you find inspiration? What have you seen today that could inspire you?

Hamid's artworks were often displayed in interesting ways - not in a gallery, but out in the world. How do you feel about seeing art in a gallery? Where would you choose to display or view artworks?