



The exhibition

Chance and 'random interference' are essential elements of the creative process for many artists. In life, as in art, causal connections are often beyond conscious control: we are acted upon as much as we act.

You'll Never Know is an exhibition about process and the ways in which artists set up and employ methods that are subject to random interference. Many of the works included in this exhibition involve a form of indirect mark-making, whereby the artist relinquishes control of the composition, leaving chance to play a crucial part in creating the final image. The exhibition also explores the different ways in which artists working today have deliberately introduced an element of unpredictability into their creative process.

Like gamblers, the artists in *You'll Never Know* positively welcome, rather than resist, the unpredictable – whether deploying ingenious drawing machines or primitive mark-making incorporating the accidental drips and splashes of ink, paint or mud.

Many of the experimental techniques and processes used by the artists are easy to repeat either in gallery or in school, and as such offer pupils and students the possibility to engage with the work directly and through hands on involvement. Such direct involvement with new processes can help to challenge their thinking and stimulate them to create their own work.

These notes will not differentiate between specific key stages as the exercises are suitable for nearly all ages and offer everyone (children and adults) the opportunity to experiment and explore.

A resource trolley accompanies the exhibition that gives visitors the opportunity to experiment with a range of processes in the gallery.

While the exercises are practical experiments with materials and processes, this practical work should stimulate discussion.

Follow up discussions could include:

- The benefits of experimenting with different processes and techniques.
- The need to develop traditional skills to produce art.
- The importance of process over product in art.

Work that can be produced as a result of experiencing this exhibition need not remain solely in the field of art and design and many of the works naturally lead to cross-curricular activities examples of which are given below.

Who are the artists?

A portfolio that accompanies the exhibition provides further information about the artists, and students could be encouraged to find out how the work in this exhibition fits into their over all practice.

Alternatively they could look at the works and find similarities between the pieces and attempt to put them into groups – many of the artists could be categorised in relation to the materials they use, however many don't fit into one category.

For example:

Natural sources - Anne Bean (sunlight), Henry Krokatsis (smoke), Tim Knowles (trees)

Machinery – Steve Pippin (washing machines), Damien Roach (projector and film), Paul Cassidy (mechanical devices and robots), but could you put Keith Tyson in this category as his work designs art machines?

You'll Never Know includes works created using low-tech printmaking, such as **Ian Breakwell's** use of potato prints and rubber stamps. The consistency of the image is upset by the crude print method leaving an opportunity for drips and distortions to play an integral role in creating the ultimate shape. **Mark Wallinger** also uses potato prints focusing instead on the potato itself and its enemy the Colorado Beetle.

Whereas **Ed Ruscha's** organic screenprints combine the precision of the print with the unpredictable combination of ingredients used for the creating colour.

Artist's use of machinery, devices and gadgetry to undertake the production of an image on their behalf is also considered in this show. **Steve Pippin** turns the world inside out by using the drum of a washing machine as a camera to create his photographs. **Paul Cassidy** uses machines to produce drawings that record the route of a car's journey down a winding road, while **Jem Finer** captures the outfall of the Big Bang by recording the spaces between stations on a radio.

The exhibition incorporates works that use objects and actions that carry meaning from other contexts such as **Mona Hatoum's** wax rubbings of culinary objects and **Cornelia Parker's** images made from the dissolved ink of pornographic material seized by HM customs and excise.

Pouring, syringing and using footprints to apply paint to the canvas open up the possibilities for drips, runs and imperfect prints to influence the final artwork. *You'll Never Know* presents the work of **Ian Davenport** and **Richard Long** to consider the irregular variables that occur in the production of a painting.

Exploring the concept of mark making

This exhibition gives rise to numerous opportunities for experimenting with mark-making techniques and exploring the concept of drawing; from the direct action of applying pencil to paper to the traces that are left behind after any form of activity. By questioning what drawing is, students can expand the processes they use in creating and viewing visual art.

Exercise included in the resource trolley

- Rubbings made from surfaces in the gallery environment
- Collecting traces and remains of (human) activity to create a slide image
- Using everyday objects to make marks using carbon paper
- Experimenting with found material such as coffee dregs
- Creating a group drawing from outlines of personal objects

Cross Curricular project ideas

Drama and English

Taking Claude Heath's drawings as a starting point there are a number of exercises that can be done where students cannot see objects. These can be developed to look at the ideas associated with different objects.

1. Descriptions

With their eyes closed (or blindfolds) give each student a clothing accessory (such as hat, bag, jewellery) In pairs or small groups each member describes their object to the others using only touch and verbal structures such it's made of it feels like it might be

The other students need to remember the descriptions and when all the objects are again laid out on a table the groups must find the objects that have been described by their group.

2. Group building and confidence

Wearing their prop (and a blindfold) students will move around the room to find the members of their group using only touch.

3. Character building

Students imagine the person who uses their object. Would a man or a woman wear it? Would they be young or old? How would they move? How would they speak? Students practice greeting the rest of the class 'in character'

4. Creating a scene

Give each group a location (eg in a lift) and a situation (eg the doors are stuck). The students use their characters and the context to create a short scene that can be performed for the whole class. Finally the groups write up their scripts for the scene.

5. Drawing their character

Alternatively the students could draw the character they have created and describe them.

Local dimensions – Geography, History and Art

Taking Tania Kovat's map drawings as a starting point students can research what was on the site of the school and its surroundings over the last 100 (or more) years

By looking at detailed maps from local archives students could trace (or copy) the changes at different points in time. These layers can be laid one over the other and photographed to play on a slide show that would slowly reveal the history of the area.

Using local maps moving from large scale maps of Britain to close up local street maps students can gradually close in on their area and create a map of their school. Then give them a large (1m x 1m) grid divided into 9 squares which they place on the ground at a random point around the school. (Advise them to choose a section with a variety of surfaces.) Then giving each group nine squares of paper ask them to record what they find in each square in the grid using a different technique for each square (this could include rubbings, pencil drawing, painting, collage etc).

Cross Curricular links

Below are some other cross curricular links that could be developed.

Geography – Layla Curtis

Thinking about ocean currents and look at maps of these in an atlas – where would a bottle go if it was placed in the sea off Jamaica?

Global opposites – Find two places that are on opposite sides of the world, from research describe and compare what life is like in both places.

Music – Jem Finer

Create a simple score using a visual pattern. Start from songs or music in rounds; create a series of repeated patterns using slight alterations or different instruments.

Design and Technology – Keith Tyson

Design and build your own art machine.

Science – light and seasons – Anne Bean

Looking at different sources of light and the shadows they make.

Recording differences through the seasons and over a set number of days.

What to do on your visit

- Select a few works to look at in detail
- Choose a focus for your visit (use of medium, documentation, processes)
- Find a link between something the student is familiar with and the artwork

- Take the opportunity to explore the work through a cross-curricular approach
 - Challenge the students to make connections between the works that have been selected
 - Use open questioning – Describe what you can see. How do you think this work has been made?
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Planning a visit

To make a successful visit we suggest you:

Visit the exhibition before you take a group – each venue is different and you might want to check that the pictures you are planning to see are accessible for your group, that they can work as a group in front of them and even in what order the works are hung.

Book if necessary – it is always advisable to arrange any group visit with the venue as overcrowding causes problems and disappointment.

Find out what materials and resources the venue can offer – drawing boards, pencils and scissors may be available, but don't assume they are. Also check if there are any materials the venue doesn't allow (most galleries are "dry" spaces only allowing the use of pencils).

An art trolley and activity sheets accompany this exhibition but contact the education department to find out if both are available for your visit. You can print off activity sheets from the website.

Ensure you have enough accompanying adults – the expected ratio is 1:8 for KS1&2 and 1:12 for KS3. The adults are responsible for controlling the group and should be easily identifiable. Children should be aware of the following rules in most galleries:

- No touching
- No photography
- No running
- No eating or drinking

Find out in advance where facilities are, especially toilets, cloakrooms and lunch rooms if appropriate.

Calculate your timing – include the journey to and from the venue and also consider carefully the amount of time you will need in the exhibition.

Further Reading

You'll Never Know Catalogue, Hayward Publications 2006

The Drawing Book Edited by Tania Kovats. Black Dog Publishing. 2006.

The Dice Man by Luke Rheinart, PerfectBound, 2002

Micro/macro: British Art 1996-2002, British Council, 2003

Monographs:

Anna Barriball, Gasworks, 2005

Anne Bean: Autobiutary:Shadow Deeds, Matt's Gallery, 2006

Ian Breakwell – Ian Breakwell's Diary 1964-85 Pluto Press, 1986.

Derby Days, RAGP, 2001

Ian Davenport, Ikon, 2004

Ian Davenport: New Paintings 2003 by David Batchelor, Waddington Galleries, 2003

The Art of Tracey Emin, by Chris Townsend & Mandy Merck, Thames and Hudson, 2002

Peter Fischli & David Weiss by Beate Soentgen et al., Phaidon Press, 2005

Jem Finer: Longplayer, Artangel, 2000

Mona Hatoum, Phaidon, 1997

Mona Hatoum, Hatje Cantz Publishers, 2004

Claude Heath: Drawing from sculpture - Henry Moore Institute 1999

Rebecca Horn: Bodylandscapes Drawings, Sculptures, Installations 1964-2004, Hayward Gallery, 2005

Richard Long: Walking the Line, Thames and Hudson, 2005

Cornelia Parker: Perpetual Canon, Kerber Verlag, Bielefeld 2005

Cornelia Parker by Iwona Blazwick, Ewa Lajer-Burcharth, Hopeful Monster, 2001

Steven Pippin: Laundromat, Locomotion, Verlag Der Kunst, 1999

Ed Ruscha. Ed. By Kerry Brougher, Smithsonian Institution, Washington and Oxford Museum of Modern Art, Oxford, 2002

The Works of Edward Ruscha, San Francisco Museum of Modern Art, 1982

Keith Tyson: Head to Hand, powerHouse Books, 2002

Klaus Weber: Unfold! You Cul de Sac, Revolver Verlag, Frankfurt, 2004

John Wood and Paul Harrison by Charles Esche, David Batchelor, Ellipsis Arts, 2001

Web links

Anna Barriball

<http://www.frithstreetgallery.com/barriball.html>

Anne Bean

<http://www.artsadmin.co.uk/artists/ab/index.html>

Ian Breakwell

<http://www.anthonyreynolds.com/breakwell.php?>
<http://arts.guardian.co.uk/news/obituary/0,,1597296,00.html>

Stephen Cripps

<http://bak.spc.org/everything/e/hard/text/cripps.html>

Layla Curtis:

<http://www.laylacurtis.com>

Ian Davenport

<http://www.waddington-galleries.com/artists/davenport/>

Tracey Emin

www.whitecube.com/html/artists/tre/tre_frset.html

Dave Farnham

<http://www.davefarnham.co.uk/>

Jem Finer

<http://cosmolog.org.uk/>
<http://longplayer.org/>

Rebecca Horn

http://www.rebeccahorn.com/index_eng.html

Mona Hatoum

http://www.whitecube.com/html/artists/moh/moh_frset.html

Richard Long

<http://www.richardlong.org/>
<http://www.therichardlongnewsletter.org/>

Alice Maher

<http://www.alicemaher.net/>

Cornelia Parker

<http://www.frithstreetgallery.com/parker.html>

Steven Pippin

<http://www.mrpippin.demon.co.uk/>

Damien Roach

<http://www.syntxrrr.com/>

Ed Ruscha

<http://www.gagosian.com/artists/edruscha/>

Keith Tyson

<http://www.haunchofvenison.com/>

Mark Wallinger

<http://www.anthonyreynolds.com/>

Klaus Weber

www.k-weber.com/

Paul Wood and John Harrison

<http://www.faprojects.com/>
