

PORTFOLIO

Turner Contemporary's Art Competition



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**ARTS COUNCIL
ENGLAND**



Portfolio Competition: Art Rebels

Ideas for your lesson plans

This year's Portfolio competition theme is ART REBELS.

The competition encourages pupils, students and teachers to break the mould by making new work that is daring, different and will get people talking. Here we have suggested some questions and ideas to help spark some ideas in the classroom and begin the process of creating unique artworks.

Deadline for entries : 18 March 2019.

www.portfolioartcompetition.com

EXHIBITION

Turner Prize Hosted by Turner Contemporary in Autumn 2019

This year our theme takes inspiration from one of the most controversial visual art prizes in the world, The Turner Prize, which we'll be hosting autumn 2019. Each year a British artist is selected by a judging panel in recognition of their contribution to the art world.

Winning artists have included those that create thought provoking and challenging work, encouraging us to question what art is and it's potential to create impact and change.



'Comfort Blanket' 2014, Grayson Perry



What is an art rebel?

What kind of things do they
make and why?

DID ART REBELS EXIST 200 YEARS AGO?

Turner's paintings caused a sensation when they were first shown for their unusual use of paint and colour. Today we are used to seeing them in sell out exhibitions and it can be more difficult to see why they shocked people at the time.



'Snow Storm - Steam-Boat off a Harbour's Mouth'
1842, JMW Turner

TURNING ART ON ITS HEAD

Marcel Duchamp shocked the public by drawing a moustache on the most well-known painting in the world, the Mona Lisa. Many artists have used de-facing and altering art from the past to make a point and cause controversy.



'End of an Empire' 2016,
Yinka Shonibare



Have artists always challenged
what was acceptable at the time?

How would you shock people
with your art today?



Look back at art from the past to find inspiration or a rebellious spirit. Choose and print pre-existing images to make a collage. Use pens and scissors to alter or de-face your image. Older students may be able to use Photoshop.

Can you use established making processes like sketching, painting or sculpting in a rebellious way? Try making marks you've never seen before, think of all the different ways you can use a paintbrush or pencil.

REBEL WITH A CAUSE



Suffragettes March, 1816

Many artists have used art to express what they feel strongly about and create change. The Suffragettes used banners to protest for the right for women to be able to vote in Britain. Today the banners are collected by museums and considered works of art in their own right.



Copyright © Guerrilla Girls, courtesy guerrillagirls.com

The Guerrilla Girls are a collective of anonymous feminist artists who use stickers, posters and videos to protest about inequalities in the world.



What do you feel strongly about or feel is unjust or needs to be changed? Create a list of issues affecting your local area. These could be social or environmental. Think about what you could make and what materials you could use to express your feelings.



Is there something you do on a daily basis that is an artistic act of rebellion?

Should artists let their art get them into trouble?

MATERIALS

Sometimes artists use everyday materials and mundane objects in their work to surprise or shock the viewer.

Tracy Emin reconstructed her bed in a gallery and was nominated for the Turner Prize in 1999. Rebel artists have often questioned what belongs in a gallery and who decides. Using the familiar and everyday can be very powerful.



Bring in an object from home, discuss what it represents to you. Give your object a new meaning by transforming it. You could give it a new function or alter its appearance. Try exhibiting it and give it a title.



My Bed' 1998, Tracey Emin

WORKING TOGETHER

Assemble are a group of artists, designers and architects that collaborate on projects. They won the Turner prize in 2015 for their project to support residents of a council housing estate in Liverpool, painting empty houses and setting up a market.



Assemble Group Photo 2014

We usually think about artists working alone, even when they may employ a lot of people to help them create their artwork.



Does an artist have to work by themselves to claim it is their own artwork?

Can more heads be better than one? Why?



In groups devise a project to create an artwork to make together using your different strengths and interests. How will you collaborate with each other? Will everyone be assigned a role?