

A Teachers' Guide to:

Dorothy Iannone
Innocent and Aware

Serena Korda
Aping the Beast

8 March - 5 May 2013



Fact file: Iannone

● About Dorothy Iannone

Dorothy Iannone was born in 1933 in Boston, Massachusetts; she currently lives and works in Berlin. Working as a self-taught artist, Iannone has developed a distinctive style, producing works which provoke the viewer to consider the nature of love and spirituality as it relates to human experience and pleasure.

● About *Innocent and Aware*

For her first major exhibition in the UK, Iannone has brought together early works from the 70s and 80s alongside newer pieces made over the last six years. Iannone's portrayals of male and female sexuality celebrate the joy of her most intimate relationships while subverting traditional gender stereotypes of dominance and control.

Through vibrant paintings, sculptures and video boxes her works unite figures in states of physical union and ecstasy on bright psychedelic backgrounds of flora, mandalas and biomorphic patterns. Recalling classical Indian erotic art, Egyptian frescoes and Byzantine mosaics, Iannone's intricate and expressive work communicates her personal narrative, passionate love affairs and lifetime pursuit of 'ecstatic unity' through transcendence and spirituality.

Please note this exhibition depicts images of nudity and sex

Fact file: Korda

● About Serena Korda

Serena Korda was born in 1979 and lives and works in London. She studied at Middlesex University and completed her MA in Printmaking at Royal College of Art in 2009. Korda is interested in how the fears, dreads or other forms of secular belief and superstition are channelled through the images of popular culture. The potency of the work lies in the power exerted over us by hand-made things and people's belief in invisible or super-human powers.

● About *Aping the Beast*

Aping the Beast is a theatrical rendering of animal symbolism and folklore. Comprising of two new films, a large sculptural installation and a series of performances, the project expresses ideas of the spirit, soul and fears of the unknown which preoccupy people.

The central spectacle in Gallery 3 is a four-metre tall monster-puppet which dramatically fills the gallery. Her new films showing in the exhibition *The Prognosticator* and *The Transmitters* also star symbolic mystical creatures - a feline psychic and a bristling tarantula which features alongside dancers and musicians taking part in a cult like ritual in a nondescript village hall.

During the exhibition there will be a series of performances interacting with the monster puppet, two of which include Year 6 pupils at Fitzjohn's Primary School.

Prepare for your visit

This section offers some starting points for teachers to build on in preparation for an independently led school visit to the exhibitions.

Have a read through the information points and questions below, and see how they fit in with your developing lesson plans.

- **Some people believe it's unlucky to step on the cracks in the pavement. On your journey to the exhibition, can you all make it from school to the gallery without stepping on any cracks? What do you notice about how it makes you and your classmates move?**
 - When you arrive at the exhibition, take a look at the two film works by Serena Korda in the Central Space and the Reading Room.
 - What elements of the films make you think about good luck?
 - What elements of the films make you think about bad luck?
 - As a group, list and discuss the different superstitions we might have around what people think is lucky or unlucky.
 - Finally, compare your journey to the gallery with the film *The Transmitters* in the Reading Room.

- **Many creatures on this planet have interesting and beautiful mating and courting rituals. Have a look at the link below and note down some of the aesthetic and behavioural ways these birds woo and romance each other.**

http://www.youtube.com/watch?v=L54bxmZy_NE

 - What kind of sounds and movements do the courting rituals involve?
 - What changes in behaviour and shape do the birds undergo to flirt with each other?
 - How does colour play a role in the birds' courtship?
 - In the gallery, how does Dorothy lanonne use colour, shape and pattern to celebrate ideas of flirtation and courtship in her paintings?

Prepare for your visit

● In both exhibitions, heroes and villains are presented as 3D models or cut outs. Dorothy Iannone's series of characters from films represent suspended moments of great love in popular culture. Serena Korda's Godzilla-like monster allows us to move 360° around the impressive beast while experiencing the artifice of how it is made.

- Cut out some images of 'suspended moments' from a TV or film guide magazines. (You could also use the images towards the back of this Teachers Guide.)
- Ask the pupils to stick the image in the centre of a piece of paper.
- To the left of the image, draw 2 boxes roughly the same size as the image, one next to the other.
- Draw another two boxes to the right of the image, so you end up with a line of boxes with the image in the middle.
- Ask your class to imagine what happened before the 'suspended moment' they have selected, and ask them to draw their imagined scenes in the two boxes to the left.
- Ask your class to imagine what happened after the 'suspended moment' they have selected, and ask them to draw their imagined scenes in the two boxes to the right.
- You have now created a mini storyboard. Maybe continue the storyboard by adding more boxes going backwards and forwards in imagined time.
- Maybe you could make a collection of graphic novels?

Activities for the Gallery & Classroom

This section is aimed at supporting teachers to develop practical responses to the exhibition, both in the gallery and at school.

Teachers can book the Drawing Studio at Camden Arts Centre free of charge. See the Book a Visit section for more details.

● Key Stage 1 & 2: *Hybrid Imagination*

In this activity children will create an illustrated love story that explores themes of love, identity, body image and storytelling.

Materials: Images from magazines (eyes, legs, arms, bodies, wings etc. both human and animal) scissors, used magazines, paper, glue, photocopier, pens, pencils and paints.

- 1 Using the 'body parts' from magazines ask the students to create lead characters for a love story.
- 2 Once their lead characters are complete, make several photocopies of each character.
- 3 Give each student 5 sheets of A5 paper. On each sheet ask them to create a scene from their love story using the photocopied characters, adding more drawings and text.
- 4 Cutting back into the photocopies, students can slightly animate their movements.
- 5 After all the scenes are finished, get the students to view all the scenes together and share their stories with the rest of the class.

Activities for the Gallery & Classroom

● Key Stage 3 & 4: *Contorted Fashion*

This activity looks at transformation and the performativity of costume. Exploring alternative ideas of beauty and body image this activity experiments with how costume can contort the body, restrict its movement and alter how we move in a space. The emphasis is to not create an item of clothing rather to create a sculptural form that has a relationship to the body and its movement.

Materials: Radiator insulator tubes, bin bags, old clothing, balloons, bubble wrap, foil, foam string, tissue paper, tape, scissors and other materials that could be used to contort and disguise the body.

- 1 Students work in small groups (minimum of 3 per group) to take apart items of charity shop clothing.
- 2 Instruct the students to manipulate the garments beyond recognition, i.e. rip/cut/twist/stretch it to create a new wearable body sculpture. At this stage, students should discuss how the body sculpture is worn.
- 3 Ask each group to identify one student to model the item of clothing.
- 4 Using raw materials such as foam, polystyrene, foil, string, wire, balloons, ask the students to customise the body sculpture in a way that dramatically alters the wearer's body movements (restricts vision, doubles size, limits movement etc.)
- 5 Ask the student acting as the model to demonstrate how these manipulations alter their movements.
- 6 In groups of three, ask the students to photograph the costumes in a 'studio' setup – white wall, lights, tripod and camera. Encourage them to think about what the movements and poses should be that are being documented.
- 7 After all the costumes have been documented get all the groups together to look at all the photographs of the costumes and discuss:

How has the process of deconstructing and reconstructing wearables into a body sculpture led to a performance?

In what way is the body's movement restricted when travelling through a space?

If the performance in this work is travelling across a space how do the photographs show a dramatised / exaggerated / staged moment from a simple action?

Discuss that the idea of staging photographs of performances that never happen.



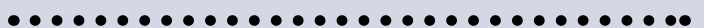
Activities for the Gallery & Classroom

● SEN: *The Act of Introducing Ourselves*

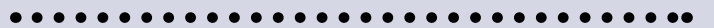
This activity is a way of introducing the idea of parades and movement, thinking about what the characters in the exhibition might do when they are not in the space. If doing this activity in Camden Arts Centre we recommend doing this in the Reading room or Central Space before moving into Gallery 3 to pick up on these ideas.

Materials list: No materials required

- 1 As a group, make a big circle.
- 2 Taking it in turns, go round the group with each person saying their name. Everyone else in the group should repeat the name after each person has said it.
- 3 Continue round the group until everyone has said their name.
- 4 Go round the group a second time, this time everyone should attach an action to their name.
For example: Molly (action: clap hands together)
- 5 Each time the activity passes on to a new person, that person should repeat all the ones that have gone before them.
For example: Aubrey (action: clap your hands)
Peter (action: turn around)
Salima (action: click your fingers)
- 6 Once everyone in the group has attached an action to their name, repeat once again so everyone remembers the actions for each person.
- 7 Go around the group once again, but this time don't speak the name but just do the actions associated with each person.
- 8 Repeat again so that everyone remembers all the action.
- 9 Why not go on a procession around the galleries doing your actions in sequence as you go?

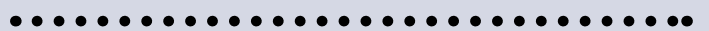


Images



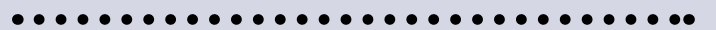
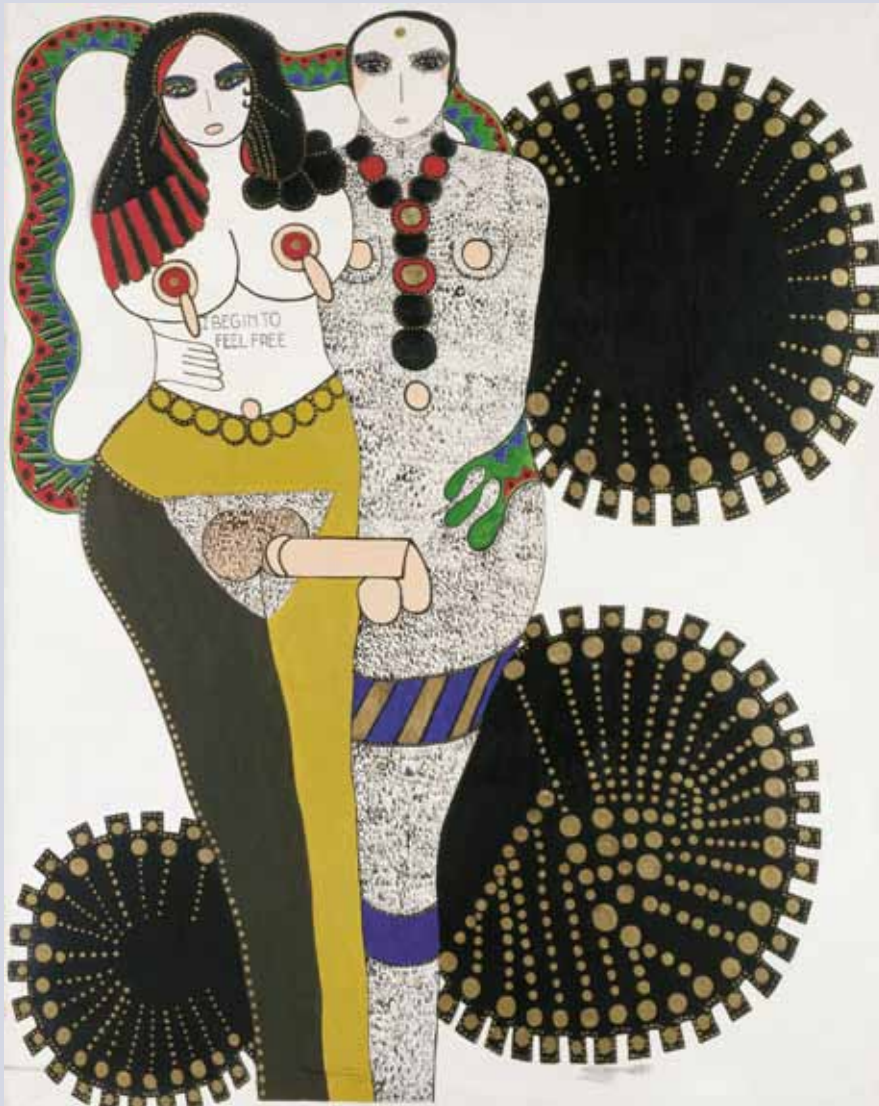
Serena Korda, *Aping the Beast* on location at Blackpool Tower Circus, 2013
Courtesy of the artist and TINTYPE, London

Images



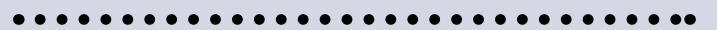
Serena Korda, *The Black Cat Auditions* 2012
Courtesy of the artist

Images



Dorothy Iannone, *I begin to Feel Free* 1970/71
Courtesy Air de Paris, Paris. Photo © All rights reserved

Images



Dorothy Iannone, *Pandora and the Flying Dutchman*
2009. Courtesy Peres Project, Berlin / Air de Paris, Paris
photo © All rights reserved

Book a Visit

● Introductory Resources

Teachers' Guide: every exhibition comes with a purpose made teachers' guide to provide information, support and suggested activities in visiting our contemporary art exhibitions.

Introductory Tour: groups are welcome to book an introductory 20 minute tour to the exhibitions with a member of our Education team.

Book the Drawing Studio: groups are welcome to book the Drawing Studio on Tuesdays and Fridays for activities such as those in this Teachers' Guide. Materials are not provided and terms and conditions apply.

● Extended Resources

Artist led workshops – groups are welcome to book a 2 or 4 hour artist led workshop, designed specifically around the exhibitions including practical activities. Materials are provided. Terms and conditions apply.

● Prices

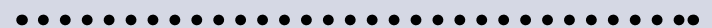
Introductory Resources are offered free of charge to schools.

Extended Resources prices are inclusive of VAT, and offer subsidies for state schools.

Independent schools: £650 per full day, £375 per half day

State schools: £200 per full day, £100 per half day

For further information, prices and bookings please contact Nisha Matthew
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