

21 Jan – 15 Mar 2015
Fox Reading Room

ICA

First Happenings
Adrian Henri in
the '60s and '70s

Educator's
Resource Pack



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About this Pack

This resource pack has been developed to support teaching and learning both at the ICA and offsite. It offers starting points and ideas for visiting educators to use with students. It was developed with GCSE and A-Level students in mind but is well suited for work with groups of all ages.

Activities and discussion points are suggested and one of the key learning objectives is for students to develop their skills in aesthetic understanding and critical judgement. Students will be guided towards an analysis and exploration of how the works by Adrian Henri reflect the social and cultural contexts in which they were made. Suggested activities are offered for use in the gallery and offsite.

Please note

We will tailor programmes to respond to curriculum needs whenever possible. Please contact us to make arrangements and check the website for upcoming Learning Events.

Contact learning@ica.org.uk for more information or to add your contact to our learning mailing list.

ICA Exhibitions

First Happenings: Adrian Henri in the '60s and '70s
 27 Jan 2015 – 15 Mar 2015
 Fox Reading Room

Viviane Sassen: Pikin Slee
 3 Feb 2015–12 Apr 2015
 Lower Gallery

Dor Guez: The Sick Man of Europe
 3 Feb – 12 Apr 2015
 Upper Gallery

fig-2
 5 Jan – 20 Dec 2015
 ICA Studio

About the ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events and talks, the ICA challenges perceived notions and stimulates debate, experimentation, creativity and exchange with visitors.

Founded in 1946 by a group of artists including Roland Penrose, Peter Watson and Herbert Read, the ICA continues to support living artists in showing and exploring their work, often as it emerges and before others. The ICA has been at the forefront of cultural experimentation since its formation and has presented important debut solo shows by artists including Damien Hirst, Steve McQueen, Richard Prince and Luc Tuymans. More recently Pablo Bronstein, Lis Rhodes, Bjarne Melgaard and Juergen Teller have all staged key solo exhibitions, whilst a new generation of artists, including Luke Fowler, Lucky PDF, Hannah Sawtell and Factory Floor have taken part in exhibitions and residencies.

The ICA was one of the first venues to present The Clash and The Smiths, as well as bands such as Throbbing Gristle. The inaugural ICA / LUX Biennial of Moving Images was launched in 2012, and the ICA Cinema continues to screen rare artists' film, support independent releases and partner with leading film festivals.

Introduction to First Happenings: Adrian Henri in the '60s and '70s

First Happenings: Adrian Henri in the '60s and '70s, offers a focussed look at Adrian Henri's pioneering role in the 'happenings movement' in Britain. As painter, poet, musician and performer, Henri was a central protagonist during his period of intense creativity and collaboration, working with performance artists including Allan Kaprow, Yoko Ono and Mark Boyle.

Trained as a painter under Victor Pasmore and Richard Hamilton, and taught at Liverpool Art College in the 1960s, Henri came to prominence as one of the 'Liverpool poets', alongside Roger McGough and Brian Patten, through the best-selling Penguin anthology 'The Mersey Sound' - irreverently urban and popular. Performance was also central to Henri's practice, both as a visual artist and as a poet. In the 1960s and 70s he fronted the poetry and rock group Liverpool Scene (signed by RCA). In 1969, the band performed at the Isle of White Festival, supported Led Zeppelin and toured America.

Reflecting Henri's eclecticism and insatiable curiosity, the display features numerous artefacts from the Adrian Henri estate, including original prints, collages, annotated scripts and hand-made posters for happenings, objects, ephemera, rock posters, counterculture documents and correspondence, as well as rare audio and video material.

First Happenings is curated by Paris-based art historian Catherine Marcangeli in collaboration with the ICA. All works from the Estate of Adrian Henri.



Discussion Points

1 → How would you describe the work of Adrian Henri? What type of artist is he? Have you come across his work before? What is your initial impression of the artist from the collection of ephemera that makes up the exhibition? What does the audio and video material add to your impression?

2 → Henri chose to work in Liverpool rather than in London. What do you think would have attracted artists to Liverpool during the 1960s and 1970s? What was happening during these years? Use the photographic evidence in the exhibition to support your response.

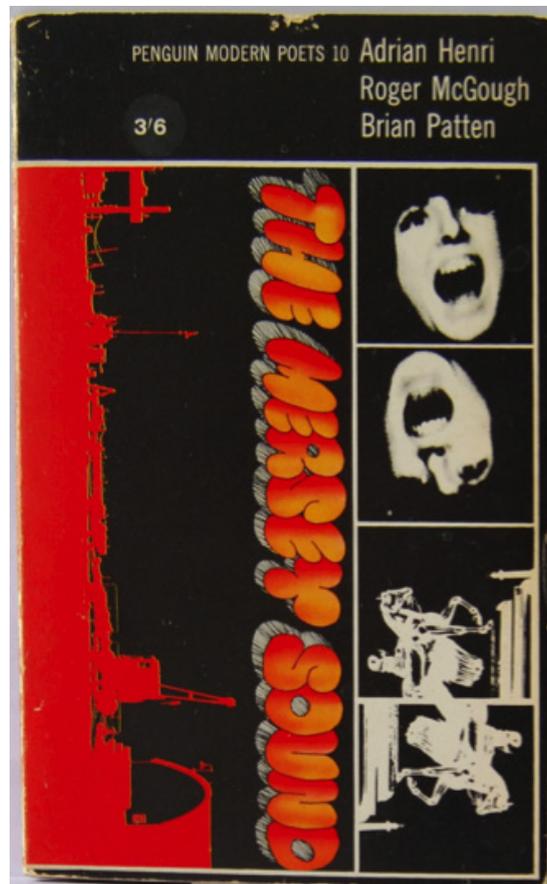


Documentation of City Happening, 1962,
Adrian Henri, Pete Brown, Roger McGough.

3



Looking at the ephemera such as original prints, collages, posters and correspondence, as well as rare audio and video material, what themes do you think Henri was interested in exploring in his work as painter, performance artist, musician and poet? Did he choose a particular discipline for specific themes?



Adrian Henri, Roger McGough, Brian Patten,
The Mersey Sound. London: Penguin 1967.

Discussion Points

4

Henri achieved success fronting the poetry and rock group The Liverpool Scene. References to rock and jazz music and the 'Swinging Sixties' feature strongly in Henri's work and accompany his poetry. How important do you think music was in Henri's visual and poetic output and in his multi-media events?



The Liverpool Scene, (Adrian Henri and Mike Evans on stage), Isle of Wight Festival, 31 Aug 1969

5

Henri wanted to achieve 'the feel of reality' in his work and thus included elements of reality. Pick out a few of these examples from collages and sets of happenings, looking at the material in the exhibition.

6



Looking at the ephemera such as original prints, collages, posters and correspondence, as well as rare audio and video material, what themes do you think Henri was interested in exploring in his work as painter, performance artist, musician and poet? Did he choose a particular discipline for specific themes?



Adrian Henri, poster for Love Night no.2, Liverpool 1967

Discussion Points

7



Discuss how you might you define a 'happening'? What are the main features of this type of work? Is it rooted in a particular context and history? What other elements come into play, such as audience participation?



The Liverpool Scene, (Adrian Henri and Mike Evans on stage), Isle of Wight Festival, 31 Aug 1969

8



Henri disliked being labelled as a particular type of artist, and instead aspired to the condition of 'total artist'. What exactly do you think he meant by this? Do you think there is a greater acceptance today of artists working across different disciplines? How might Henri's practice during the 1960s and 1970s be relevant to the growing number of interdisciplinary artists working today?

9



In 'Notes on Painting and poetry' Henri states that 'the good experimental artist tries to see just how much a technique, a tradition can stand before it reaches breaking point'. Do you think this is true? Give examples of contemporary artists/poets who use this approach in their work.

Activities

Research

To what extent do you think Dada and Surrealist ideas influenced Henri's work? Research the protagonists of these two movements, their main ideas and principles, such as the artist and poet Tristan Tzara and artist Kurt Schwitters. Find examples of artworks and poems that resonate with Adrian Henri's work (see Henri's website www.adrianhenri.com).

Portrait Collage

Create the portrait of someone you know well, or your own portrait using collage. Collect a range of ephemera that evoke this person – this might be train tickets, letters, receipts and photos. Use a variety of media to complete your work (painting, sketching, photography).



Adrian Henri, Joyce Collage, 1961.
Mixed media on paper, 36 × 25cm.

Activities

Pop Art Collage

Henri gathered a crowd of his heroes and friends - artists, photographers, poets and other practitioners – in his painting the Entry of Christ into Liverpool (1962/64). Heroes, superheroes and celebrities were key figures in Pop Art, such as Andy Warhol's use of Marilyn Monroe, Elvis Presley, Elizabeth Taylor among others. Who would you have in your painting or on your album cover? Or choose an artist or musician you like who would have his/her own heroes on an album cover.



Adrian Henri, Entry of Christ into Liverpool, 1964.

Poem

Henri's well-known poem 'Love is' uses repetition and definition as its structure. Create a similar poem which lists your own definition of love. Experiment with the structure of the poem, the aesthetics (thinking of concrete poetry), rhythm, pace and accompanying musical beat.

Love is...

Love is feeling cold in the back of vans
Love is a fanclub with only two fans
Love is walking holding paintstained hands
Love is

Love is fish and chips on winter nights
Love is blankets full of strange delights
Love is when you don't put out the light
Love is

Love is the presents in Christmas shops
Love is when you're feeling Top of the Pops
Love is what happens when the music stops
Love is

Love is white panties lying all forlorn
Love is a pink nightdress still slightly warm
Love is when you have to leave at dawn
Love is

Love is you and love is me
Love is a prison and love is free
Love's what's there when you're away from me
Love is...

Activities

Imagine

Henri created a poem 'Souvenirs', in which he listed different images he wanted to recall. Many of the images on the list, however, cannot be painted, for example 'The smell across the valley from the Nescafé factory'. Create a list of things that you cannot stick to a canvas and/or images that cannot be painted easily.

Souvenirs

(for John and Anne Willett)

Chocolate sardines, torn election-posters MAR
 CHAIS, huddled sheep before a distant sepia
 view of Pourville. The yellow-and-grey world
 of Lords and Ladies on the wallpaper in
 the lingerie. Lemon light. Night hydrangeas.
 The smell of the ferry, scrubbed mussels
 deep blue in a white bowl in the electric kitchen,
 where moths beat against the windowpane. Blinding
 rain that wipes away the cliffs at Etretat.

Green depths of evening sous-bois, tall trees
 that shutter the light along the banks outside
 the villages. A black workman's suit, a sailor's cap
 bought beside St Jacques. Oeufs de Pâques.
 Andouillettes, and mackerel cooked with driftwood
 on the beach. Each stone that I've brought home
 since 1968. Late light across the harvestfields
 from Ambrumesnil. Cattle dream, creamy as caramel.
 The smell across the valley from the Nescafé factory.

The tall ginkgo tree that split ten years ago,
 one twin trunk that still lies overgrown,
 immutable as memory.

Happening

Part 1:

Adrian Henri's first 'happening', *City*, was performed in Liverpool in 1962. Artist Adrian Henri stated that, 'happenings consisted of what you couldn't stick to a canvas- people, obviously, smells, perishable objects, places'. Design a 'happening', a piece of performance art which includes the viewer, based on the subject of a city of your choice. Incorporate signs, images and messages from the urban landscape, as well as using the body to enact the happening.

Part 2:

Henri and fellow poet Roger McGough produced a leaflet to introduce *City*, which outlined the background of its lineage from Dada and the Surrealists to the New York assemblage painters, abstract expression and jazz. Produce an explanatory document alongside your design, to help your audience interpret the work.



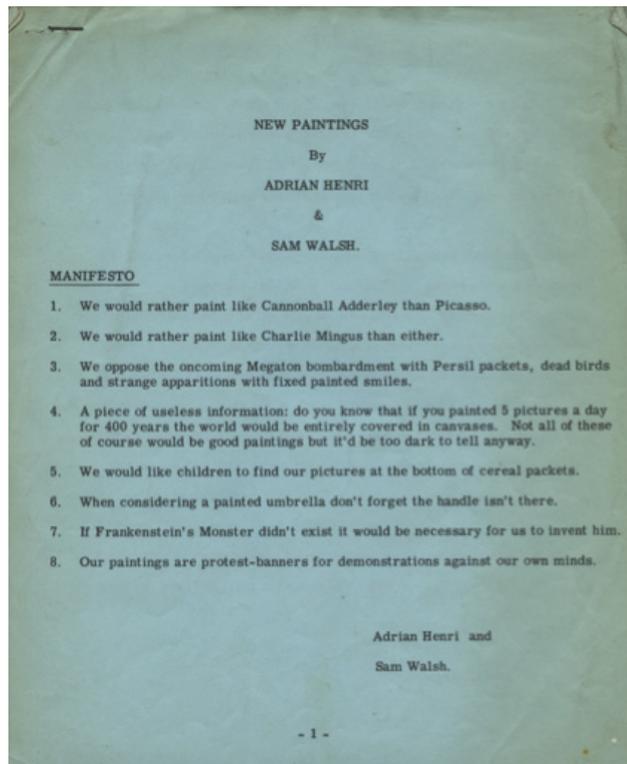
Daily Herald, 2 Sept 1962.

Activities

Write

The exhibition features correspondence between Henri and other artists such as Allan Kaprow, the New York based painter and performance artist who coined the term 'happening'. Imagining you are an artist, write a letter to Henri, commenting on contemporary interdisciplinary art practices taking place in London or another city. Research current exhibitions and events taking place in art institutions in the UK. Visit the following websites to support your research and writing:

www.thisisliveart.co.uk | www.movementtimetable.com |
www.balticmill.com | www.cornerhouse.org | [www.gasworks.org.uk/
exhibitions](http://www.gasworks.org.uk/exhibitions) | www.ikon-gallery.org | www.southlondongallery.org



ICA Learning

Our dynamic learning programme provides opportunities for creative exchange, investigation and discussion between practitioners and audiences. The ICA strives to build sustainable relationships with universities, students, schools and our wider audiences, nurturing interest and appreciation of the creative process, and broadening engagement with contemporary arts.

ICA Learning provides different opportunities to engage with the ICA programme through gallery tours, guided visits to our exhibitions, Friday Salons, online educational platforms and the ICA Student Forum, a dedicated student body that curates events and projects for the Public Programme.

Our University Partnerships exist to encourage the development of joint projects and research. In addition, ICA Academy provides career paths to Further Education, Higher Education and employment.

For further information or to make a booking, please email learning@ica.org.uk

ICA Learning is generously supported by The Ernest Cook Trust

ICA Learning Events

Where Theory Belongs

Where Theory Belongs is a series of ten lectures programmed and chaired by Dr. Stephen Wilson as part of CCW's General Theory Forum, which places the excitement of theory back into the hands of the speaker and the audience. In an increasingly resistant culture of auto-regulated art-speak, art theory is in a constant need for reflective governance. This series will offer a platform that brings together: art theorists, anthropologists, sociologists, humanists, queer theorists, artists and political economists... theory will be addressed by those voices that write and speak it thereby suggesting *Where Theory Belongs*

Federico Campagna, 28 Jan, 2pm, Cinema 1

Camiel van Winkel, 4 Feb, 2pm, Cinema 1

Andrew Copson, 11 Feb, 2pm, Cinema 1

ICA Learning Events

ICA Post-16

A programme of events developed specifically for ages 16+.

Young Independents

The Young Independents is an exciting new forum for young people aged 16+. The group meets monthly here at the ICA to work on projects with our curators, contemporary artists and other practitioners. For full details visit ica.org.uk/learning/ica-academy/young-independents

Cinematica

A regular programme of films and talks for young audiences which runs in 12 cinemas across London to introduce a new and regular audience of young people to film. Upcoming screenings:

School of Babel, 18 Feb, 4.30pm

Time is Illmatic, 11 Mar, 4.30pm

Parallax 05: Trinity Laban Composers at the ICA

This project is the fifth in a series of performances whose theme renders the idea of the “parallax” – the separation of two points between which no synthesis or mediation is possible – in musical form. Yet it is precisely via the dialectical tension of such work that new syntheses become possible

Theatre and Bar, 6 Feb, 6pm

Symposia

Looking Gift Horse in the Mouth: A Symposium on Hans Haacke

7 Mar, 11.30am, Cinema1

In March 2015 *Hans Haacke's Gift Horse (2013)* will be installed on the Fourth Plinth in Trafalgar Square. Gift Horse constitutes a searching reflection on the politics of its site and continues Haacke's critical engagement with British culture which he began with *A Breed Apart (1978)*, an investigation into British Leyland's links with the apartheid regime in South Africa.

THURSDAY

11 APRIL

8 00 1/-

PAINTINGS

DAFFODILS

MILKBOTTLES

HATS

EVENTS

BY

GORMAN

HENRI

MCGOUGH

ALSO POEMS
SONGS
ETC

ICA Learning

ica.org.uk/learning
learning@ica.org.uk

Educators' Previews

Join our teacher's previews for all of our exhibitions

Educator Resource Packs

Educator resource packs are available at the ICA Box Office, or by emailing learning@ica.org.uk

Art Rules

Art Rules is an online space to discuss the rules of art today. Engage your students by visiting:
artrules.ica.org.uk

MA in the Contemporary

Find out more about our unique, interdisciplinary MA programme, in partnership with University of Kent.
ica.org.uk/ma-contemporary

Cinema Matinee Screenings

Cinema group matinees are available for schools, colleges and universities.

ica.org.uk/learning/school-and-groupscreenings

ICA Student Forum

Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme.

ica.org.uk/student-forum

University Partnerships

Through our University partnerships we engage and promote greater collaborative opportunities between university students, teaching staff and the ICA's public programme.

ica.org.uk/university-partnerships

Opening Hours

Tuesday—Sunday, 11am—11pm

Day Membership £1

Wednesday—Sunday, 11am–6pm
 Until 9pm on Thursdays

Exhibitions

Tuesday—Sunday, 11am—6pm
 Open late every Thursday until 9pm

ICA Box Office & Bookshop

Tuesday—Sunday, 11am—9pm

ICA Café Bar

Food served from 11.30—3.30pm / 5.30—9pm

Tuesday Cinema

All films, all day: £3 for ICA Members / £6 non-Members

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ica.org.uk/signup

Follow us**Cover image:**

Henri in front of Liverpool 8 Murder Painting, c.1964