

- 10 Dec 2014
 - 21 Jan 2015
- Cinema 1

ICA

- Hockney
- Creeping Garden

**Group and
Matinees
Screening
Winter 2014**



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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 before and after a screening. It was developed with GCSE and A-Level students in mind but can be adapted and 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 the films *The Creeping Garden* and *Hockney*. 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

Bloomberg New Contemporaries
26 November 2014 – 25 January 2015
Lower and Upper Galleries

Julie Verhoeven: Whiskers Between My Legs
9 Dec 2014 – 18 Jan 2015
Fox Reading Room

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

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.

An introduction to The Creeping Garden

The Creeping Garden is a feature length creative documentary movie exploring a world creeping right beneath our feet, where time and space are magnified and intelligence redefined. The documentary takes great care to tell you absolutely everything you could possibly know about it and does so with the slow, measured cadence of a PBS nature documentary.

The film explores the work of fringe scientists, mycologists and artists, and their relationship with the extraordinary plasmodial slime mould. The slime mould is being used to explore biological-inspired design, emergence theory, unconventional computing and robot controllers, much of which borders on the world of science fiction. But as well as exploring the slime mould in the lab, the film also travels out into the wild, hunting for the organisms in their natural habitat.

Co-directed by artist film-maker Tim Grabham and writer and film curator Jasper Sharp, the film follows in the unconventional footsteps of Grabham's previous feature KanZeOn and Sharps fascination with the extended world of mycology. Tim Grabham has a history as an editor and cinematographer and Jasper is one of the foremost critics and historians of Japanese Cinema, particularly relating to the pinku and exploitation genres. With an original soundtrack composed by celebrated musician and producer Jim O'Rourke (Sonic Youth, Werner Herzog's Grizzly Man) this is a unique exploration into a hitherto untapped subject matter, observing and immersing the audience into the worlds of the observers and the observed.



The Creeping Garden

The Creeping Garden Activities

Photograph / Digital

In *The Creeping Garden* we see amateur mycologist, Mark Pragnell, foraging in a woodland for slime mould, *Physarum polycepharum*, a primitive, single-cell life form that lives in damp environments and feeds on micro-organisms. As a group, plan a visit to a garden/park/wood and collect specimens of slime moulds. Photograph your findings and present these to the group. Consider adding these to the Slime Mould Collective website <http://slimoco.ning.com/>, a portal for artists and scientists involved in slime mould research.

Film

During the 1930s the amateur naturalist and photographer Percy Smith used time-lapse camera techniques to speed up the passage of time, a process he called 'time magnification'. He created sophisticated time-lapse films such as 'Magic Myxies' (1931) which show the behaviour of slime mould under a microscope. Create a film which uses time-lapse techniques. Speed up or slow down the footage you capture and try to look for patterns and behaviours that otherwise might go unnoticed at normal speed, for example the growth or decay of flowers or rotting fruit, moving cars, pedestrians walking and facial expressions.

Recreate

In *The Creeping Garden* we see the artist Heather Barnett asking visitors to enact the behaviour of the slime mould, as part of the exhibition *Being Slime Mould: Enactment* for BioDesign at The New Institute, Rotterdam (2013-14). As a group, recreate the experiment that Barnett set up. Abide by the following rules: communicate through oscillations, do not speak, operate as one entity and focus your motivation on searching for food. Analyse how you behaved as a group in terms of navigation, collaboration and autonomy. What happened to the group when several food sources were introduced? How might this experiment broaden your understanding of not only slime mould behaviour but also human behaviour?

Research

The Creeping Garden highlights different artists who have used slime moulds in their work. For example, the artist Heather Barnett creates wallpapers using human cellular microscopy; Professor Eduardo R. Miranda, composer and Head of Interdisciplinary Centre for Computer Music Research, produces music by integrating the sounds produced by slime mould into his compositions. Science has been an area of fascination for artists throughout history. Research contemporary and historical artists who use science in their work. Investigate the Wellcome Trust, a charitable foundation that funds collaborations between science and art.

Draw

Produce a series of drawings using dry materials based on the following:

1. Growth patterns – trees branching, blood vessels, neural networks, transport systems.
2. Different types of slime moulds. You might wish to use books and online resources or you could sketch during the film as you are introduced to different specimens, (for example the Stinking Horn, or the collection that was donated to the Fungarium in 1927).

Investigate

A mathematical model of slime mould behaviour called *Physarum Solver* was recently invented by a group of mathematicians. Additional research has emerged from slime mould research which has been applied to computational problems, the shortest path problem, engineering, geometry, robotics, electronics and wireless communications. Investigate different areas and applications of slime mould research currently taking place and present your findings to the group.

The Creeping Garden

Discussion Points

1



1. Analyse the structure of the documentary. What are the main themes? What imagery is used? How is sound employed to guide our responses? What impressions and insights do you come away with after seeing the film?

2



2. At the end of the documentary we are introduced to the possibility that if slime mould were to disappear we might not notice. Does this comment change your idea of its value? In your opinion how important is slime mould? Why do you think its status in science has risen in recent years? How might the slime mould be tied to the development of systems and technology? How might it be tied to ideas of collective behaviour, community and cooperation?

3



3. Currently there is a huge interest in bio-inspired algorithms – computing systems that take inspiration from biology. One of the researchers in *The Creeping Garden* created a robot by loading slime mould with conductive nano particles to make photo and tactile sensors. Another scientist made ‘slimy whiskers’ whereby a human hair was introduced into the slime mould; the slime mould became a tactile sensor as it reacted when the hair was touched. What applications might this type of research have in everyday life? What other experiments could be created?

4



4. In *The Creeping Garden* Professor Eduardo R. Miranda translates the electrical potential of slime mould into the notes on a piano. Miranda's goal is to eventually feedback music to the slime mould to drive its behaviour. A similar experiment was conducted by a team of scientists who repeatedly introduced cold air to slime mould - this slowed their growth during these incidents. The scientists then stopped the cold air but the slime mould continued to slow their growth - they had anticipated it. They had *learned*. Are there parallels between the type of learning that slime mould shows and current smart technologies, such as ‘conscious homes’ which are in development?

5



5. In *The Creeping Garden* researcher Ella Gale links the sounds that slime moulds create to facial expressions. She uses a fake human head that changes its expression based on the sound generated by the slime mould. What might the link between the behaviour of slime mould and emotions help the viewer understand? What is the experiment trying to demonstrate? One of the interviewees later on states that slime mould behaviour is not behaviour, it is mechanistic responses to environmental stimuli. How does this comment link to our understanding of emotions and behaviour?

6



The Creeping Garden addresses the idea of emergent behaviour – behaviour of a system that does not depend on its individual parts. What examples of emergent behaviour are given in the documentary? What other examples can you think of? Why is the concept of emergent behaviour so important and challenging for scientists today? How does emergent behaviour link to the way that scientists are currently thinking about computing methods?



Courtesy of Fantasia Festival

An introduction to Hockney

Hockney is the definitive exploration of one of the most significant artists of his generation. For the first time, David Hockney has given access to his personal archive of photographs and film, resulting in an unparalleled visual diary of a long life. The film's release roughly coincided with the publication of Christopher Simon Sykes' book *David Hockney: The Biography, 1975-2012*, the second part of Sykes' definitive biography

"Why are you popular?" David Hockney is asked at the start of the film. "I'm interested in ways of looking and trying to think of it in simple ways". This movie chronicles his career, from his early life in working-class Bradford – where his love for pictures was developed through his admiration for cinema – to his relocation to Hollywood, where his lifelong struggle to escape labels ('queer', 'working class', 'figurative artist') was fully realised.

The film is infused with colour and life: Hockney's colours at different stages in his career – the bright, sunlit California acrylics and the mellow, earthy Yorkshire tones. We see his upbringing and life experiences give him the willpower to survive, and also to create some of the most renowned works of the past century. Acclaimed filmmaker Randall Wright offers a unique view of the unconventional and charismatic artist, who at 77 is still working in the studio seven days a week.

In partnership with Cinemania

CINEMANIA



Hockney

Hockney Activities

Draw

Hockney is fascinated by surfaces which allow the viewer to decide where to look, for example water where we can look at reflections and at the surface. Investigate the different ways that Hockney depicts water - from stylised, graphic lines, to saturated areas of colour. Develop your own drawings of water using wet and dry materials, experimenting with different ways to record what you see.

Paint

In Hockney we see the artist visiting the National Gallery in 1962 and creating his own work in response to the painting 'Apollo Killing the Cyclops' by the Renaissance artist Domenichino. Hockney was interested in perception and played with ways of seeing when he painted this work; he depicted his friend John Kasmin trapped between a piece of glass and a tapestry. Visit a gallery and create a painting in response to a work of your choice. Investigate ways of playing with perception – your own perception and the perception of others.

Curate

Hockney features some of the artist's most iconic works such as 'A Bigger Splash', 'The Room Tarzana' and 'Beverley Hills House Wife'. Imagine you are putting together a retrospective of Hockney's work. What would you include? Produce a design for the exhibition, which celebrates not only the artist's work but gives the viewer a sense of his personality and life. Think carefully about what information you would present and where you might stage the exhibition.

Photograph

The documentary highlights how, for Hockney, photography can be used to expand vision and space. For Hockney, however, photography is limited; one photograph is never enough, and the artist's photographic collages are an attempt at creating a wider perspective - a bigger picture. Take a series of digital images of a subject and create a photographic collage in the style of Hockney. How successful are your photographs at demonstrating expanded space? Is there a process that emerges in terms of how you photograph the subject and how you create the final composition?

Watch

The team behind Hockney also produced the feature-length documentary Lucien Freud: A Painted Life. Watch the documentary about Freud and compare the treatment of each film. Do the filmmakers use similar techniques in their portrayal of each artist? Which is more successful in your opinion and why? Many films have been made about Hockney. Watch a selection of other films such as A Bigger Splash by Jack Hazan and compare the successes and limitations of each.

Hockney

Discussion Points

1 → Discuss Randall Wright's use of editing, quotes, interviews and music in Hockney. What narratives unfold in the documentary? What aspects of Hockney's life and work take precedence? Are there aspects of Hockney's life that are missing from the documentary in your opinion? How successful is Wright's treatment of the archival material?

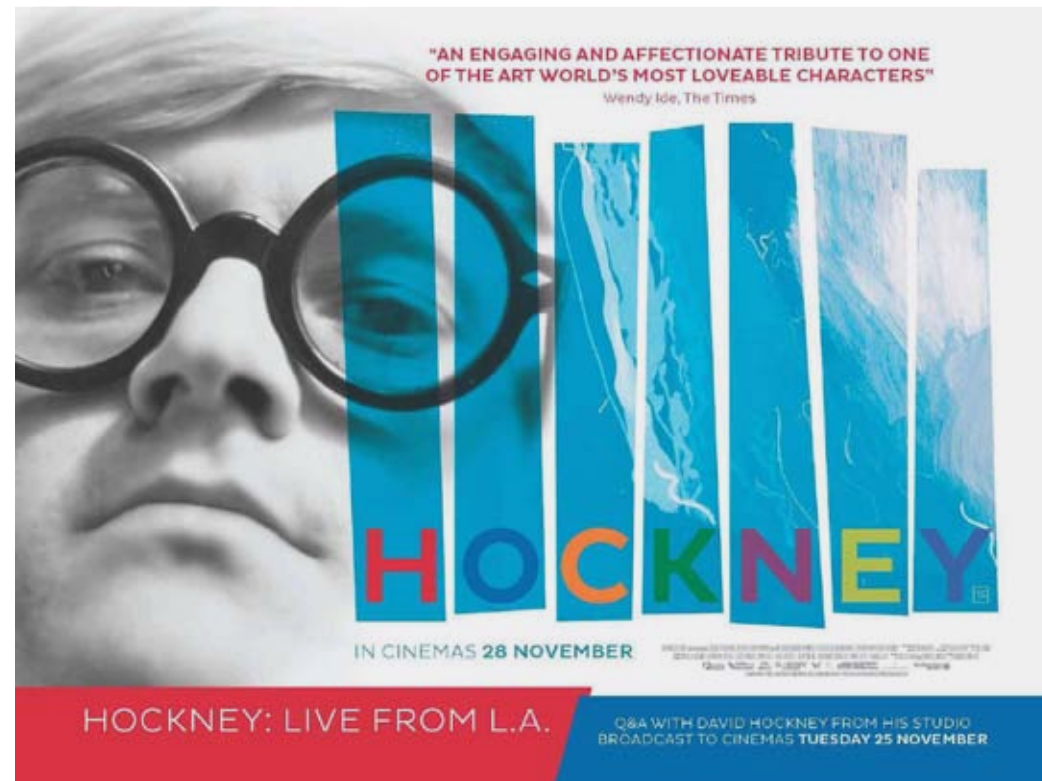
2 → Hockney includes several amusing anecdotes given by the artist's friends and associates, such as Ed Ruscha, Celia Birtwell, Mark Berger and Arthur Lambert. What impression is the viewer given of Hockney's personality and beliefs through these? What do the quotes that appear frequently on screen add to this impression?

3 → How is Hockney's sexuality addressed in the film?

4 → Hockney produced the Blue Guitar Series in 1976 after his difficult break-up with Peter Schlesinger. The series was inspired by the poem The Man with the Blue Guitar, a work by Wallace Stevens that had been inspired by Picasso's The Old Guitarist of 1903. Later on in the documentary Hockney states that he is interested in depicting the visible world, just like Picasso. What other references to Picasso are there in the documentary? What other artists influenced Hockney?

5 → Hockney argues that the camera is limited in that it takes only a fraction of a second for a camera to create a representation of an object, whereas painters spend hours creating representations of their subjects. He believes that this quality is visible in a photograph. Do you agree?

6 → Celia Birtwell talks about 'togetherness' being fundamental to Hockney's work. The documentary itself seems to present Hockney as a man who surrounds himself with others and the idea of friendship is a strong feature of Wright's documentary. Discuss how the theme of 'togetherness' and friendship is communicated in the documentary.



Film poster



A Closer Winter Tunnel, February-March 2006, oil on 6 canvases by David Hockney. Photo credit RICHARD SCHMIDT

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

ICA Student Forum

The ICA Student Forum offers students the opportunity to shape and develop a public programme of events in response to ICA exhibitions, films, performances and public events.

TEXT2SPEECH: Contemporary Art (Theory)

Reading Group

Wed 21 Jan, 6.30pm

Free, booking required

A series of free reading groups responding to the ICA's programme of exhibitions and events, discussing the latest contemporary art theory.

Friday Salons

This series of talks presents the latest research on current cultural phenomena. £5 / Free to ICA Members

Bloomberg New Contemporaries Drama in the Gallery

Fri 5 Dec, 3pm

The discussion led by curator and critic Helena Reckitt will consider artists' use of writing and the dramatic form as part of their practice. With artists Rehana Zaman, Giles Bailey, Edward Thomasson and Patrick Coyle.

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:

The Creeping Garden 10 Dec, 4.30pm
Hockney, 21 Jan, 4.30pm

Gallery Talks

Join curators, artists and other cultural practitioners on Thursday tours that offer a unique perspective on ICA exhibitions. Free, booking required

Bloomberg New Contemporaries
Led by a Goldsmiths MFA Curating Student
Thu 11 Dec, 6.30pm

Art Rules

The ICA's Art Rules website is an online forum designed to generate debate around contemporary art. The website asks visitors to answer the question: 'What is art?'. Their answers appear on the website for other visitors to comment on, and conversations are started around the submitted 'rules'. Visitors can 'Agree' or 'Disagree' with these rules - as well as share a rule using Twitter, Facebook and Pinterest.

The more people 'Agree' with a rule, the larger it will appear on the website, and vice versa. The website has been seeded with a number of rules written by leading artists, curators and critics. This is to serve as inspiration for visitors and enable the site to become a repository of outstanding thinking as well as a community of cultural commentators.

Activity

Log onto the 'Art Rules' website and submit your very own 'Art Rule' and discuss with the group why you chose it. The rest of the group will then have the opportunity to debate the rule and decide whether or not they agree with it.

artrules.ica.org.uk

Rule 903

**Remember that
your generation will always
have its own rules.
Listen but don't take it
as truth.**

Erin Elwood
21 Oct 2013

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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Charles Richardson, *Rehearsal*, 2014, HD video, 12 min