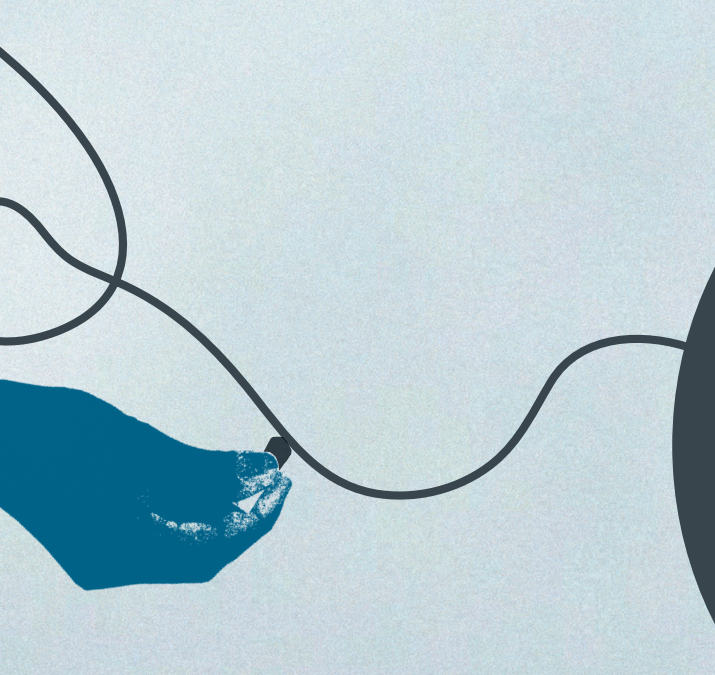


EDIN
BURGH
ART
FEST
IVAL

IMPROBABLE
CITY

.....
ACTIVITY PACK



Edinburgh Art Festival

EXPLORERS



..... EDINBURGH ART FESTIVAL

There is plenty more to see at this year's **Edinburgh Art Festival** and the vast majority of exhibitions are free to attend. The festival runs from 30 July – 30 August 2015.

There are over forty exhibitions at galleries across the city, seven amazing new public artworks and a range of tours, events and live performances. We hope you can join us!

For more information, pick up the full Edinburgh Art Festival guide and map from any participating gallery, visit our website and join the conversation on Twitter and Facebook.



edinburghartfestival.com

..... ALCHEMY ARTS

Commissioned by **Edinburgh Art Festival**, Explorers has been developed by **Alchemy Arts** in collaboration with children and teachers from primary schools, community groups and families in Edinburgh, and with participating galleries.

alchemyarts.org

..... CREDITS

The workshop photography for this activity pack on pages 4 [top], 5, 6, 9, 10 and 12 is by 16-year old **Alexander Van Der Byl**. Alex says:

I enjoy photography as it is a creative process and it enables me to express myself. I like the idea of capturing a moment in time, and people are my inspiration, whether it's a fleeting expression on someone's face, or a photograph depicting part of someone's life. I also enjoy looking for and creating abstract imagery.

There are so many different aspects to photography that I find endlessly interesting. The only difficulty I have had to overcome is with my self-confidence and self-belief. My next goal is to go to college and study photography, and I would like to have the opportunity to eventually have an exhibition.

When exploring Edinburgh, I particularly like the city centre and the Royal Mile, as it's a very diverse environment when doing street photography.

alexandersfocus.com

Workshop images on pages 4, 8, 11 by **D N Anderson**:
dnanderson.co.uk. Design by **Fogbank Projects**.



EDIN
BURGH
ART
FEST
IVAL

Supported by





EDINBURGH ART FESTIVAL EXPLORERS ACTIVITY PACK



This year's commissions
programme, titled

The Improbable City, takes its name
from Italo Calvino's **Invisible Cities**;
a series of 55 short prose poems
where the Italian writer conjures
a multitude of imaginary cities,
explored through the eyes of the
17th century explorer, Marco Polo.



Speaking of his process for
creating these imagined spaces, Polo
talks of his struggle to balance the
probable with the exceptional, so as
not to achieve cities 'too probable
to be real.'

The Improbable City provides
exciting potential to explore the
creative possibilities a festival, a
city and artistic intervention can
offer. Through an exploration of the
improbable, we are able to better
understand the real.

Like the artwork, these workshops take us out into
the hidden spaces of the city. They invite personal
reflection and interaction with others and empower
us to temporarily transform ourselves, and our
environment through creative processes.

The workshop ideas in this pack have been
developed with Edinburgh schools, youth and
community groups. The activities are designed to be
easily adaptable and suitable for groups of all sizes
ages and abilities.

Thanks to Tollcross Primary, St Mary's RC
Primary, Panmure St Anne's, 6VT, Canongate
Youth Project, Sandy's Youth Club and Cameron
house Community Centre for their participation in
developing these activity ideas.

Developed by Alchemy Arts with
Many Movements and Lightbulb Arts

THE IMPROBABLE CITY



This year, **Edinburgh Art Festival** has invited artists who vividly reimagine their environment to create work specifically in response to Edinburgh's fairy-tale landscape. The artwork can be found in the city itself, inviting the people and structures that give the city its unique personality to be part of the scene.

The idea of a festival is something that is familiar to the people of Edinburgh. Yearly the city transforms into something else. New structures appear, strange characters emerge and surprising sights and sounds fill the streets. Then just as suddenly as it appeared, the festival is gone and the city is itself again. In an improbable city, ordinary objects transform, spaces shift and new stories unfold.



..... EXPLORERS' ACTIVITY

Improbable City

Explored by Sandy's Youth Club

You will need:

an outdoor space to chalk on
a variety of found objects and structures such as
plastic bottles, chairs, hat stands
enough direct light to cast shadows

- 1 Find an empty city space that you would like to reimagine. This could be a blank pavement or wall, somewhere forgotten about that needs an artist to bring out its potential. (If you want to work in a public space, it's a good idea to get permission from the building's owner first).
- 2 Bring an assortment of everyday objects and place them in front of the wall to cast shadows. Use your body to interact with the objects, move them close together to merge the shapes, tilt and turn them to stretch and shrink their shadow's shape.
- 3 Trace the outline of the shapes onto the wall or path. Do they start to look like something else? Look into the shapes for forms and add details to bring them out, turn the shadows into buildings, objects, plants and creatures for your re-imagined city.

When the shadows disappear and the objects are put away, your chalk drawing will remain as a trace of your temporary city.

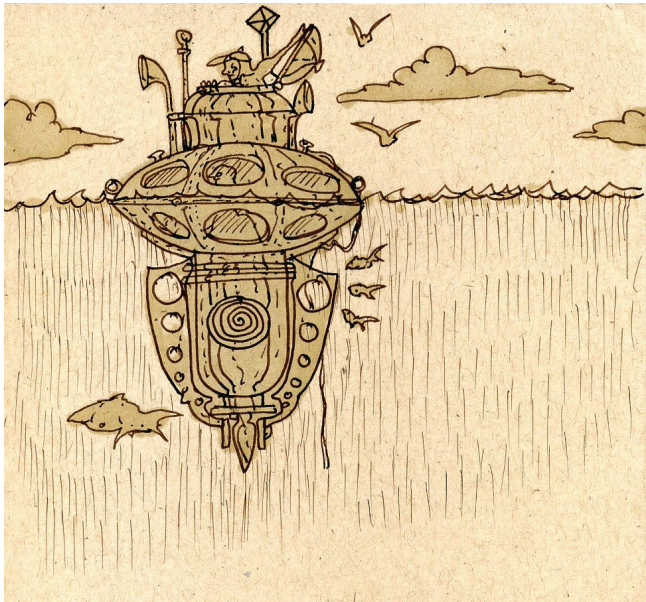
ARIEL GUZIK

Holoturian

Trinity Apse

Chalmers Close, 42 High Street EH1 1SS

Mon–Sun, 10am–6pm



Ariel Guzik is an artist, musician and inventor. He puts these skills together to create ways of communicating with nature.

At Trinity Apse you can discover a musical instrument he has designed to communicate with whales and dolphins. This is an unusual type of artwork, an artwork that is used to explore out of reach places and speak without words to very shy creatures.

EXPLORE THE ARTWORK



Look carefully at the drawings. Can you find a human in the drawings? What are they doing? Can you see a creature in the drawing, how do you think they feel?

Can you see sound in these drawings? How does the artist show sound? Who is listening? What are they saying to each other?

If you could communicate with one of these creatures, what would you tell them about your life and this city? What would you ask them about their life and the place that they live?

[Top] Ariel Guzik, *Nave Narcisa abril*, 2013, courtesy of the artist.

[Right] Explorers' workshop drawings

EXPLORERS' ACTIVITY

Improbable Invention

Explored by Canongate Youth Project

You will need:

magazines

paper

food colouring

wire

tape and blue tack

scissors

paintbrushes

ink, pens, pencils, crayons

1 Many people live in the city; a city is where people can eat and learn, work and play together. Other creatures have their own kinds of 'cities' where they live as a group helping each other to survive. Where does your favourite creature, real or imagined, like to live? What would you need to get there? Wings or a space helmet? A digger or a diving suit? To speak to your creature what sound would you make?

2 Design an invention that will let you visit and speak to your creature. Draw the creature and the invention in detail, add washes of colour, symbols and lines to show sound and movement.

3 Add images from magazines, different types of paper, words and lines to bring your invention to life.



HANNA TUULIKKI

SING SIGN: a close duet

Gladstone's Land
477B Lawnmarket EH1 2NT
Mon–Sun, 10am–6pm

HANNA TUULIKKI

Hanna Tuulikki is an artist who seeks to explore the **lore** of a place. Her artworks are made from sound and performance and are often found in a surprising place, that is not a gallery or museum.

Lore means the things we know about something. It means the special kind of knowledge that we gather over many years and pass on with our voices, by telling stories and singing songs.

For **SIGN SIGN: a close duet** Hannah Tuulikki has made an artwork using sign language, this is a language that makes no sound, a way of speaking without using your voice. It is a way of telling people what you think and how you feel using just the movement of your hands and the expression of your face. This artwork can be found in the quiet and dark closes of Edinburgh.

EXPLORE THE ARTWORK



Explore the closes of Edinburgh. How does it feel inside? What do they make you think of? How are the closes different from the busy street outside? Why do you think the artist chose to make her work here?

Make sounds in the closes and notice your own voice. Clap and tap a rhythm, sing a song. Hear the echoes. In the close, touch and tap the walls. Feel the texture. Does the city make a sound?

Chose your favourite Edinburgh word and say it in the close. Shout your word and whisper it. Practice your word in sign language and say it without making a sound.

Can you invent a way of speaking without words? Describe your favourite artwork using movements of your hands and expressions in your face. Can you make yourself heard without words?



EXPLORERS' ACTIVITY

1: City Sign

Explored by 6VT

You will need:
chalk and chalkboards
BSL alphabet



- 1 Find a quiet and hidden space in the city.
- 2 On the surface of the space or on a chalk board, write down as many words that belong to that place that you can think of. Think of words that are usually spoken rather than written down, old sayings and new ones, secret words that other places don't understand.
- 3 Say the words out loud in different ways. Are these words to be whispered, sung or chanted? Does the space affect the sound; echoing or swallowing it?
- 4 Practice spelling the words silently with sign language. In a group, each choose a different way to say the word that suits the word and the space. Find a place to be to say your word and an action to go with it.
- 5 When you are ready, invite people to walk through the space as you all perform your words.



As a child, **Kemang Wa Lehulere** was surrounded by creativity. His family were musicians, actors, directors and script-writers and Kemang grew up using all these skills to explore the world around him.

Even today we can see his past in his artwork. Sometimes he performs like an actor, or writes stories like a scriptwriter; his huge chalk murals could be a theatre set, creating an imaginary world today that will be travelling on tomorrow. Like the city, his work is always changing, taking us with him on an adventure into the unknown.

EXPLORE THE ARTWORK



'The Foot has no Nose' is a saying in South Africa, where Kemang Wa Lehulere is from. It means that you never know where your journey is going, or where you are going in life. This is an idea that Kemang Wa Lehulere follows in his work. When we look at his murals it seems like the artist has changed direction many times while he was drawing.

Sometimes he captures an object very clearly with a drawing, or writes an idea down in words. Other times he scribbles over something or smudges it out. Because the drawings are made from chalk, they will always be able to change.

➡ Look at the artwork and imagine you are the artist on your journey to create the artwork. Where would you begin your drawing? Where would your chalk travel to next? What shapes and words might fill the big blank spaces?

KEMANG WA LEHULERE

Join the Dots

Old Royal High School

Regent Road, New Parliament House EH7 5BL

Mon–Sun, 10am–6pm

EXPLORERS' ACTIVITIES

1: Improbable City

Explored by St Mary's RC Primary

➡ These chalk artworks offers us the opportunity to explore ephemeral mark making through manipulation of a familiar monochrome material. We can explore theatrical processes through the creation of temporary environments, portholes into imaginary worlds, and play with the suspension of disbelief. Taking the expression used by the artist, 'The Foot has no Nose', we can follow the artist on an unplanned journey. We will explore the potential of unplanned creative processes, learning to be receptive and responsive to ideas and influences as we encounter them.

You will need:

large pieces of cardboard

blackboard paint

scissors/Stanley knife

chalk

- 1 This activity can be done on a miniature or giant scale; choose your card to suit. Paint the card with the blackboard paint and cut into interesting shapes.
- 2 As a group discuss the idea of an 'improbable city'. What would it look like? Who would live there? How would it differ from this world?
- 3 Use the chalks to transform the cardboard pieces into a part of the improbable city. Don't plan your artwork, change your ideas as you go by scribbling over and smudging the chalk. Let some parts disappear completely and leave other parts crisp and clear. Use words, symbols, and marks to create your environment. Cut doorways and windows through the spaces, fold the card to create hidden spaces, slot it together to make it stand.
- 4 Bring all the pieces together to create an immersive, improbable city environment. Move the pieces around, exploring the spaces between them and how they affect each other. Move the whole city into different places, indoor and outdoor, hidden and public spaces. How does the city change? How do people respond to it? How does it transform the space around it? What could this space be used for? Could you perform in it, play in it or animate it?

2: Dérive

You will need:

access to an outdoor space

chalk

camera

notepad and pen/pencil

1 As a group take an unplanned walk around the city in silence. Follow your feet rather than your nose. Empty your mind and become completely responsive to the sights, sounds, and movements of the city.

2 When you come across an intriguing space, pause and allow the whole group to pause with you. Mark the spot that has intrigued you with chalk. You might write a thought with words, trace a shadow with a line, draw a picture or circle a detail. Pause while the group responds to your mark with their own, before continuing on the journey. (If you want to work in a public space, it's a good idea to get permission from the building's owner first).

3 Members of the group can take it in turns to lead, to pause and to mark the spaces of the city. When the journey concludes, retrace your steps in silence, observing the traces of your journey and the thoughts they provoke.

4 You can record the images on a camera or in your notebook. These ideas can then be used as the toolbox for a new individual or collective artwork. This might be a mural, a performance, an installation, a piece of text or something else altogether: see what emerges.

3: Evolving City

You will need:

a variety of card and paper of different textures,

 painted black

sticky back velcro

scissors

chalk



1 This is work that evolves and grows just like a city. Start by looking at the large piece of black paper that the group will work on to make their own artwork. It is a vast black area. Introduce a white line of velcro horizontally across the whole space to explain that this is dividing two opposite spaces. This could be what is going to be above and below ground; the real and the imaginary world; the past and the present.

2 Cut the paper and card into shapes for either world. Make buildings, archways, objects and people that belong to either space, adding them to the velcro as you go. Observe the city as it grows with each piece. Allow it to evolve by moving pieces around, and to crumble by removing them. Keep adding to and changing the city over time. Add different textures as you come across them, different ideas as they emerge. Never let the city be still.



CHARLES AVERY

Tree no.5 (from the Jadindagadendar)

Waverley Railway Station
Concourse, by Platform 2 EH1 1BB
Mon–Sun, 10am–6pm



Charles Avery makes drawings, objects and stories about an island he has created in his imagination. At the centre of this imagined island is an imagined city called **Onomatopoeia**. And at the heart of this imagined city is an imagined garden called **The Jadindagadendar**, a garden where all the plants are made by man and people go to sit and dream.

This artwork offers us the opportunity to enter into a different world, imagined by the artist. This artwork is a place to explore and to react to, rather than an object to observe. We can learn how art can change the environment we live in, and how an imaginary world can be constructed continually through the creation of objects, the invention of stories and the transformation of spaces.

EXPLORE THE ARTWORK



This tree belongs to the imaginary garden of Jadindagadendar. Charles Avery has imagined a garden where nothing is natural; every tree, flower and shrub is made by man, from manmade materials.

This artwork is a place for people to be in, to help them to remember and to imagine. Find a place to be near the tree. Imagine you are in the city of Onomatopoeia, in the garden of Jadindagadendar. Who would you be in this place? What would your job be? Where would you live?

Imagine a garden at the heart of your improbable city. What is your garden called? What are the trees made of? What creatures live there? What would you like people to do in your imagined garden?

EXPLORERS' ACTIVITIES

1: Jadindagadendar

Explored by Cameron House Community Centre

You will need:

thin modelling wire	sequins, buttons, beads
marker pens	scissors
cardboard	tinfoil

IMAGINE...

A secret garden, made from inorganic materials, and inspired by mathematical sequences. Occupying a cavernous interior space (a disused warehouse, depot etc.), the garden will be dominated by a vast tree, its boughs overhanging plants and flowers, park benches and forking pathways. At the garden's centre will stand a pool.
Charles Avery

- 1 Create a model object from this description. Twist threads of wire together to form the trunk of a tree, bend the branches and roots out to make it stand. Thread beads and sequins onto the branches for leaves that sparkle and sway.
- 2 Cover cardboard shapes in tinfoil to make the ground, walls and bushes. Use the marker pens to draw pathways, plants and benches. Decorate with beads and sequins for flowers and plants. Add a pool to the centre with sparkling blue water.
- 3 Imagine a story for this garden you have made and the world that it is part of. Who lives in this world? What does it feel like? What do the people there believe in?

[Above] Charles Avery, *Untitled (Pool Study)*, 2014
Courtesy of the artist and Ingleby Gallery, Edinburgh.

[Below] Explorers' workshop



2: Flotsam forest

Explored by St Crispin's School

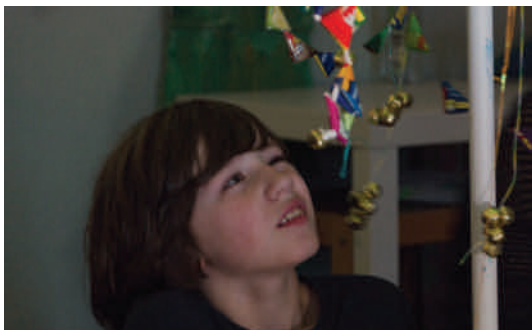
You will need:

twigs or tree branches

assorted found inorganic materials such as bottle tops, crisp packets, plastic bottles, wire, clips, string,

wool, cane, fabric

cable ties, string or tape



- 1 Make a collection of objects that are discarded in the city. Notice their qualities, the sounds they make, the way that they move and reflect.
- 2 Attach your favourite ones to your branch, exploring the ways in which the materials can be transformed. Try folding, tying, threading, winding or sticking the materials to your branch until it is transformed into an unusual tree.
- 3 Where will you place this tree in the city? Who would you like to find it and how would you like them to feel? Should it be hidden in a dark forgotten space to surprise people, or in an empty space where nothing grows to cheer it up? Find a place to plant your tree. Fix it with cable ties or in a pot for others to discover.

3: The Impossible Task

You will need:

drawing and writing materials

modelling materials of your choice such as plasticine, clay or construction materials

➡ Charles Avery is constantly adding to his ever-evolving world with each piece of writing, drawing, sculpture that he creates. It is a world that is close to ours in some ways, and in other ways stands in absurd opposition to our own.

- 1 Each member of the group is to think of an impossible task, something that would not happen in our own world such as 'eat the moon on toast' or 'hibernate under the sea'. Take it in turns to act out the task for the others to guess.
- 2 Next each group member chooses to sculpt an object that relates to one of the tasks. For example, you might create a jar of moon cheese, or weave a seaweed bird's nest.
- 3 Finally each participant creates a piece of writing or drawing from the imaginary world that relates to one of the sculpted objects. Perhaps you might create a poster advertising delicious moon cheese, or a page from a biology book about hibernating underwater birds.
- 4 Bring all your sculptures, writing and drawings together to create a museum of artefacts from a collective imagined world.

Charles Avery, *Tree 2 (Willow)*, detail. Courtesy of the artist.



KWANG YOUNG CHUN

Aggregations

Dovecot Gallery
10 Infirmary Street EH1 1LT
Mon–Sun, 10am–6pm

This exhibition provides an opportunity to explore meanings, memories and histories held in everyday materials. Materials are transformed methodically, accumulating to create large textural hanging sculptures.

Through this exhibition we can explore how simple processes can be brought together to create impressive artworks that awaken our senses and memories; bringing us together with others through shared experiences and collaboration.



4 Tie all the memories to a structure. Do they seem different when they are altogether? Tollcross pupils thought their artwork looked like the rocky surface of the moon.

➡ Find somewhere to display your memories for all to see. Perhaps you could keep collecting memories from everyone who comes to see your artwork.

EXPLORERS' ACTIVITIES

1: Memory Moon

Explored by Tollcross Primary

You will need:

squares of scrap paper

triangles of cardboard

food colouring in two primary colours

masking tape

coloured crayons and pencils

paintbrush

thread

premade or handmade sculptural structure (this could be a picture frame, hula hoop, basket or similar)

1 Use colours, words and symbols to draw a memory on your piece of paper. Then wrap the paper around the cardboard triangle, as if you are wrapping a parcel. Secure with tape and tie with string.

2 Use food colouring to paint the triangle. The dye will let pieces of your memory to be seen. Add a second colour and observe the colours merge to make a third.

3 Create as many memories as you can, collecting them from your family, friends, school and community. You could ask people to send you memories by post from all over the world. Share your memories with each other as you go. What do you learn about people?



2: Tying the Knot

Explored by Panmure St Anne's

You will need:

a range of natural and synthetic found materials

1 Challenge everyone in the group to make a collection of one interesting everyday material. This could be a collection of buttons, bottle tops, leaves, pebbles, string, fabric scraps ... anything that can be found and collected easily. Find something that is so familiar that it is often invisible.

2 Bring all the materials together and explore them with your senses: hold them, smell them. What memories do they bring to you? What places do they remind you of? Explore the materials with actions: fold them, tear them. How can they be transformed? How could they be combined? Where could they be displayed?

3 Choose a material that is familiar to everyone to work with. How could the material be transformed? Through folding, drawing, or tearing? What kind of process could bring people together in their thoughts? Invite others to take part in the process and to create a piece for your artwork.

4 Choose a place to display all the pieces together, as one collective artwork.

➡ At Panmure St Anne's, we took strips of fabric and wrote the names of people who had been important to us in our lives. For each name we tied a knot in the fabric, to remember them by, and attached an autumn leaf to say goodbye. We displayed the artwork together, hanging in a tree. We added blank ribbons so that passers-by could add their own memories and the artwork could continue to grow.



3: Tumble touch

Explored by St Crispin's School

You will need:

a variety of natural and synthetic materials in multiples

1 Explore individual components and multiples of the same shape by holding small pieces in your hands, against your face, under your feet. Feel them tumble through your hands, wrap and unwrap coverings. Perform rhythmic repetitive actions, led by the materials. What sounds do they make when scrunched, shaken, dropped? Work together as a group, sharing materials, choices and ideas.

2 Place pieces together to form rows, spirals and other shapes. Thread and hang garlands. Look through the spaces between the pieces, walk around them. Look up close and far away.

3 Work together to transform these ordinary materials into larger forms. Make something more intriguing by wrapping it up or covering it in some way to change its appearance. Enjoy holding materials and placing them together, wrapping and covering crisp packet triangles and bottle tops. Fold and tie fabrics and papers. Invent ways to secure them.

4 Allow the environment to interact with the artwork. Let the breeze add movement, and the light cast shadows. Explore the artwork up close and from a distance, the sounds it makes, the space it creates.

