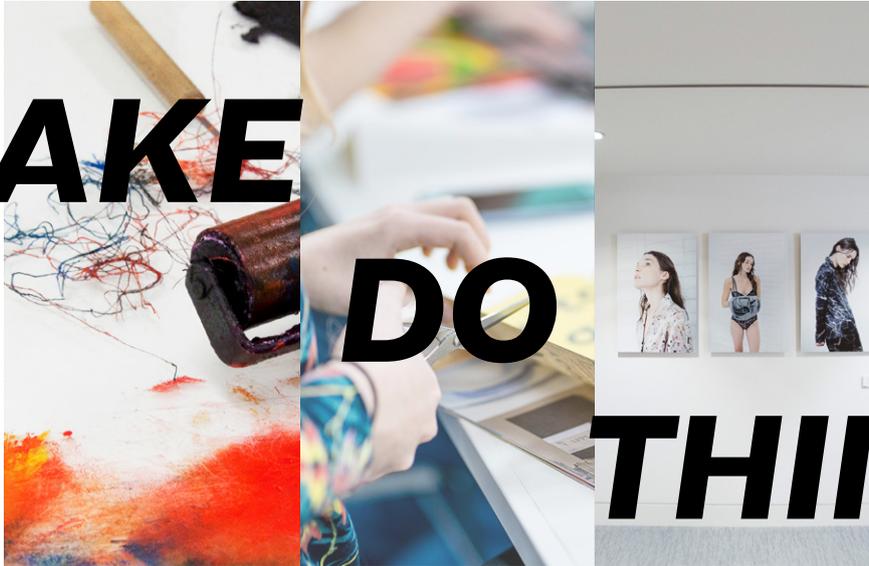


MAKE

DO

THINK



AUB+THEGALLERY WORKSHOP

Morag Myerscough exhibition | TheGallery | December 2020



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WELCOME

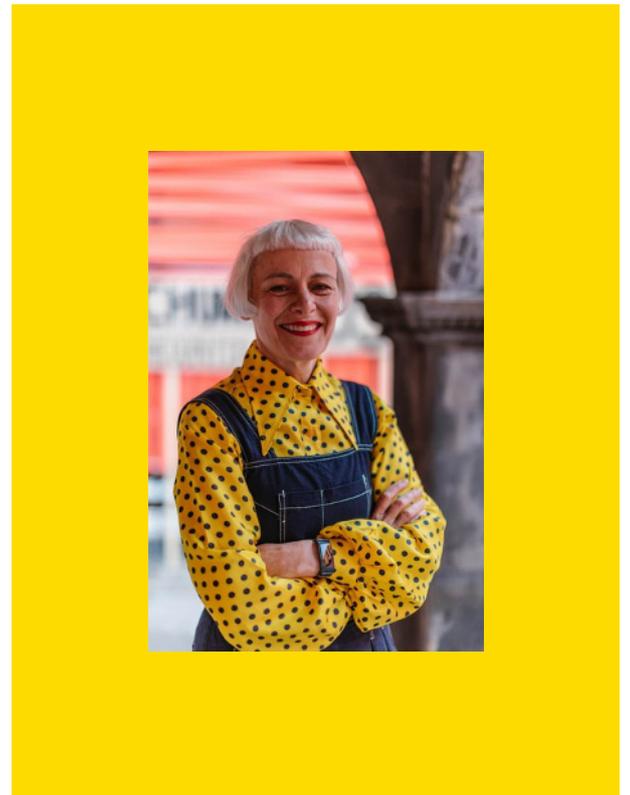
The Gallery and exhibition introduction

Morag Myerscough is well known for her large-scale structural installations which bring colour and life to public spaces across the country and internationally. Her work can be seen in Sheffield children's hospital, Burntwood School, Design Museum, London and recent temporary installations from Aberdeen to Australia and New Zealand where the sense of place is understood and developed in collaboration with the local communities.

The exhibition provided an understanding of the creative processes behind Morag's work, with the opportunity to experience her studio space, where fragments of past works sit alongside new projects.

Morag's mantra is 'make happy those who are near and those who are far will come'. Born and Bred, London, Morag has always lived in the city and has been fascinated by how colour pattern and words can change urban environments and peoples perceptions of spaces into places.

From schools and hospitals to cultural hubs and town centres Morag transforms public spaces by creating engaging experiences for everyone. The Temple of Agape built for the Festival of Love on London's Southbank in 2014 used public space to create an open, interactive symbol of devotion to love in all its forms.



Her strong visual approach is instantly recognisable and elevates every context in which it is placed. Her work is rooted in creating a sense of joy and belonging for all those who encounter it. Morag creates specific local responses to each distinct audience that will see and experience the work, using it to create community and build identity.

She often works with community groups to develop ideas that reflect the identity of the users, drawing on shared cultural history and heritage of the local area. Morag's visual vocabulary is inclusive by nature and its effortless energy resonates both visually and emotionally with audiences well beyond geographical and cultural boundaries.

Morag's contribution to educational environments was recognised in 2015, when her work with the architects Allford Hall Monaghan Morris culminated in Burntwood School, London winning the Stirling Prize for Architecture.

Morag studied at St Martin's School of Art (now Central St Martins- CSM) and the Royal College of Art, London, UK.



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The use of materials are incredibly important in my work and I don't want to make things just for the sake of it.

The structural pieces in the exhibition are made from reusing pieces of work from past projects, every piece has a story. The walls are filled with fragments from my life and how they weave into my work and appear at different times, the importance of layering and how life is not linear, how everything ends up being connected.

Morag Myerscough, 2020



LET'S MAKE!

Workshops brief

This workshop can be adapted to a range of ages/year groups, can be taught as a single lesson or extended to be a small Art/Typography project spreading over a couple of weeks. Research tasks on the artist can also be set as homework in advance as part of the preparation for the workshop. The workshop could be easily adapted to be delivered remotely due to it not requiring access to technology and the easily accessible materials used.



Materials

- A3 Drawing paper
- Bright coloured A4 paper
- Bright acrylic paints (optional, depending of resources and time)
- Pencils
- Erasers
- Scissors
- Glue sticks
- Black fine liners/Marker pens

(This workshop could also be delivered digitally using Adobe illustrator/photoshop with graphics students)

To prepare

- Print a selection of images from the exhibition for students to take inspiration.
- Prepare to show the group the Exhibition tour video.

Text/Words are all around us and used in so many things we interact with on a daily basis. Typography has the power to attract us in so many ways. The ability to makes us understand the mood of the message just by the design of the lettering and the colours chosen. Taking inspiration from Morag Myerscough's work in this amazing exhibition, students will look at her unique way of using bold bright colours and pattern to not only capture her audience visually but emotionally.



THE STEPS

Workshop task breakdown

1.

In small groups (3-4) students are to brainstorm a word(s) that have a strong message/meaning, this could be for example about bringing a community together or a word that represents environmental issues in and around where they live. In groups use A3 paper to write as many words as possible.

2.

The group will then choose a word and together decide on the appropriate colours to represent the theme/ message. Teacher to have a quick class discussion on colours and emotions.

3.

Each student will pick one/two letters from the word to individually create.

4.

Students will have to design their letters with patterns/ shapes, with influences taken from Morag Myerscough's work. Letters should be no smaller than A4 size.

5.

Students are to then collage their designs with brightly coloured paper and continue working into them using black fine liners to add pattern/detail. Once all the letters are complete students can bring them together to form their collaborative word. If time allows, a contrasting background could be produced for the word to be placed on.

Acrylics paints can be used instead of paper to add colour or produced digitally using Adobe Illustrator.

Think about

Shapes | Tone | Pattern | Colour



Red

Power
Energy
Strength

Orange

Confidence
Adventure
Warmth

Pink

Balance
Creativity
Imagination

Purple

Wealth
Vision
Royalty

Yellow

Optimism
Creativity
Happiness

Green

Nature
Growth
Prosperity

Blue

Trust
Loyalty
Logic

Brown

Dependable
Reliable
Support

Black

Luxury
Elegance
Class

White

Simplicity
Cleanliness
Health



LET'S THINK ABOUT THIS

As a class, students are to lay out their work and as a group discuss the outcomes of the workshop.

Just by looking at the outcome can the rest of the class guess the theme or message underlying each outcome?

How do the words chosen by each group of artists represent/ communicate their chosen theme or message?

When you look at each groups work, which do you see first? The visual language or the written word?

In what ways did the artist(s) use visual language such as colour, shape or pattern to enhance or amplify the meaning of the chosen word?

Looking around you, where can you see other examples of visual elements, such as colour, pattern and shape combined with text?

Specifically, where in the community can you imagine the outcomes being displayed?





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