

Lucy and Jorge Orta: Food

KS 3 - 5

10 September – 4 December 2016

Tues – Sun, 10am – 5pm

City Gallery and Museum, Priestgate, Peterborough, PE1 1LF

www.metalculture.com



Created by Metal in collaboration with Petra Toseland

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FOOD

offers teachers and students the opportunity to experience and interpret a collection of contemporary art work around the theme of 'food'.

The exhibition provides a one-off opportunity for students to study, first hand, the work of international contemporary visual artists exhibiting in their own city. The theme of the exhibition creates endless opportunities for creative, scientific, cross-curricular, cross-cultural and intergenerational explorations.

Food is not just a necessity in life, it is possibly the most common denominator and one of the most influential aspects our lives. From where our food comes from, seasonality of foods and how food is grown to recipes passed between generations, cultural celebrations that focus on food through to local and global issues of food waste and food poverty. It is a fun and accessible subject but one that shapes our towns and cities, communities and cultural background. None more so that in East Anglia, the so-called bread basket of England which provides the wheat to produce 250 million loaves of bread and approximately 37% of all the vegetables produced in England. A huge number of family members work in the food industry in one way shape or form in the city.



In 2015 Metal invited Lucy + Jorge Orta to take part in our Harvest Festival. Lucy and Jorge Orta are known internationally for their collaborative practice focusing on major world issues. They use a diversity of media (drawing, sculpture, installation, painting, silkscreen, photography, video, light and performance) to create 'thematic' collections of work. Since 1996 they have been developing work that explores the local and

global food chain and the ritual of community dining. Their exhibition in Peterborough is the culmination of an 18-month residency the artists have had with the city. In 2015, Lucy and Jorge delivered 70x7 The Meal Act XXXIX in the city, their first UK outdoor Meal in their international series, seating 500 local residents for a spectacular meal of locally sourced produce. 'Lucy and Jorge Orta: Food' draws together work they have previously made on the theme of Food alongside brand new work inspired by their meal in Peterborough. The exhibition touches on themes of food waste, food distribution, seasonal food, biodiversity and preservation of heritage seeds.

A short film about the 2015 Harvest Festival in Peterborough: <https://vimeo.com/141656567>

2. Curriculum Links for KS 3 - 5:

The exhibition offers teachers and students the opportunity to experience and interpret a collection of contemporary art work around the theme of 'food'. Students will have the chance to gain an understanding of the different ways artists; designers and crafts people create work; Lucy and Jorge approach is to work collaboratively to create art work and community events that celebrate and address political and social issues. Students can use the experience to analyse and compare a collection of work which can inform their own creative opinions and outcomes. They will be able to explore a diverse range of objects, drawings and sculptures that have been produced using a variety of materials, media and techniques. In addition the context of the work provides links to learning about food production (global and local), waste, cultures, harvest, rituals, traditions, ecology and bio-diversity.

Art Themes and Areas of Study

- Natural Forms – variety of approaches and outcomes.
- Observational drawing – recording forms using a variety of different techniques and media.
- Sculpture – translating natural forms in to 3D representations.
- Assemblage – view work and gain an understanding of creating work from objects.
- Design – creating designs and products based on a theme for a purpose.
- Exhibition Curation – understand how art exhibitions and collections can tell a story.

Vivacity will be coordinating a number of bookable workshops linked to the exhibition. For details visit www.vivacity-peterborough.com

Schools will be offered a free guided tour of the exhibition if booked in advance – call 01733 893 077.

Running alongside the show will be an exciting public programme of activities and events ranging from bread making and pickling workshops, artists talks, debates. For more information and to keep up to date visit www.metalculture.com or facebook at Metal Peterborough or call 01733 893 077

Students are offered the opportunity to

- Gain an insight in to Social / Activist Art; a term used to describe art that is grounded in the act of 'doing' and addresses political or social issues.
- Acquire a deeper understanding of the 'context' in which Lucy and Jorge create their work and consider the links between the work, the artist and the inspiration.
- Look at a range of different approaches to representing the theme of food, by the use of objects, symbols, media, collaboration, presentation and techniques.
- Discuss the themes and develop their vocabulary and skills in, analysis, interpretation, comparison, speculation and questioning.

- Consider the wider impact of Global Food Production and its impact on local communities, culture, biodiversity, environment, demand and waste.
- Develop a personal opinion and their own creative response to the ideas and theme presented by the exhibition.

Key Themes - Food

Food Production / Waste / Food Chain / Farming / Harvest / Global / Preparation / Cooking / Preserving / Reclaim / Recycle / Sustainability / Preservation / Bio-diversity / Planting / cataloguing

Social Comment / Demonstration / Activist /

Natural Forms – explore line, texture, colour, shape, tone, space, structure,

Everyday objects / Symbolism /

Community / Collaboration / Sharing & Tasting / Ritual / Local / celebration

Craft / Design / Media / Technique / Expression /

3. General starting points / Lines of Enquiry

The following questions can be used to start discussions amongst the students that can then inform the way they view the art and the art they create themselves. These are questions asked by the artists in the creation of their work:

1. What does food mean to you?
2. Who cooks in your family?
3. How do you make bread?
4. Where does our food come from?
5. What do you do as a family at meal times? Who do you share your mealtimes with?
6. How is eating local food produce beneficial?
7. What is food education like in schools?
8. What role does food play in celebrating culture?
9. How can we understand different cultures better?
10. What are we doing as a community about food poverty?
11. Where can we get more knowledge about local food?
12. tell us about Harvest traditions in your culture?
13. How much food do you give away?
14. How can you afford to eat well?
15. Could you give up one meal a day to give to someone else?
16. How can cooking food from different culture bring us closer together?
17. As a community, what can we do about food poverty?
18. What is your knowledge of healthy eating groups in the community?
19. How do you feel about the price of food?
20. What role the environment play in what we're eating?

21. How can Peterborough be a more sustainable city?
22. How much more does it cost to eat well?
23. What does eating well mean to you?
24. Why do we eat what we eat?
25. Where does your food come from?
26. How do you eat differently to when you were younger?
27. How is our food buying habits affected by nature?
28. What could we do to help people understand about food waste?
29. What happens to food when it expires?
30. Are we doing enough to prevent food being wasted?
31. What do you like about the food culture in Peterborough?
32. How do you make food that satisfies you?
33. Who do you cook for?
34. What food is produced locally in Peterborough?
35. How can we find out what food is seasonal?
36. How can we find out what produce grows locally in Peterborough?
37. Why do you think it's important to come together to share food?
38. What does activism mean to you?
39. What action needs to be taken to make your community a better place to live?
40. Can we do more for the environment?
41. What role does art play in our culture?
42. When was the last time you went to a museum or a gallery?
43. What do you find difficult about your community?
44. How can we make Peterborough a better place for everyone?

4. Initial Gallery Activities - Ways of Looking: ideas for KS3-5 groups

Listening to others/responding personally/sensory experiences

A huge amount of information can be revealed just by asking the question 'what do you see?'

Once a few ideas are circulating this often cascades into very imaginative and perceptive ways of viewing the work. Asking 'why do you say that?' invites further considerations and sharing of ideas between students.

- What word(s) does the work make you think about?
- Have you seen anything like this before?
- What do the titles tell you?
- How does it feel to be part of this space?

Visual experience/what can you see

- What materials and processes has the artist used to make the work? Have you seen this material in art before? Do you think some materials have more relevance to art than others?
- Is the work part of a series; does the artist study this subject frequently?
- What is it? (painting, collage, etc)

- How is it displayed? What space does it occupy and how does it relate to other work in the exhibition?
- What is the scale of the artwork and how does this affect our relationship to it?
- Is the work made to be permanent?
- What tactile/surface qualities does the work have?
- Does the work show signs of age?
- What do the archive materials add to your understanding?

Communication of ideas and meaning

- What do you think the artist wants to communicate?
- Is it about real life?
- Is there a story or narrative in the work?
- Does it communicate an issue or theme?
- Does it have cultural, social or political meaning?
- Does it relate to contemporary life?
- Does the title affect the meaning of the work?

Art in context/cultures/times. Local/national/global

- Is the work about a particular place or person?
- Who is the artist? Is it important to know who created the work? Does the artist's background inform the work?
- Does the work comment on contemporary society?
- Does the work relate to a particular period in history?

5. Bodies of work within the exhibition

a. 70x7 The Meal Series



Lucy and Jorge's adopt familiar objects and rituals and adapt them to change the way we look at everyday life processes. Their **70x7 The Meal Series** takes the everyday ritual of dining and introduces motifs, symbolism and language into the design of bespoke Royal Limoges plates and table runners. These symbols are used as triggers for discussion amongst the diners and catalysts for social change. Lucy and Jorge design new plates and table runners for each meal they deliver. In 2015, 500 residents of the city were invited to join Lucy and Jorge in one of their dining experiences. The focus was on the city and its surrounding Fen environs. With a long agricultural history of supplying the crops and vegetables to feed the nation the area was once often referred to as the 'breadbasket' of England. It is an industry that has not only influenced the physical landscape but also the complex demographics of the city. The plates and table runners Lucy and Jorge designed brought together symbols of land, harvest, Mabon and Lamas festivals and words for bread in a host of different languages.

Areas to explore:

- Visual Symbolism that represents a theme to inform design work.
- Seasonal food – what foods are available when.
- Food based festivals – seasonal, cultural and folklore
- Bread-making –staple foods.
- Food groups, balanced diet and nutrition.

Skills: Research, discussion, ingredients, food groups, recipe building and product design.

Activities and suggested outcomes.

1. Select your favourite and least favourite plates from Lucy + Jorge's table. Choose one. What do the images and words on the plate mean? What colours do they use and why? Does it tell a story / raise any specific issues? What do you think people at the meal the plate was designed for might have talked about?

2. List fruit and vegetables that are available in each of the seasons. What meal could you make with these items? Design a plate for one of the seasons featuring the words and images you have gathered together. Use Lucy + Jorge's designs as inspiration. Think about how you might mix words and pictures.
3. What are the main issues facing you / your community / the national at the moment – this could be food localism, homelessness, young person's rights, refugees, migration, civil wars, use of land within your community, the EU referendum etc. List images, symbols and words that are pertinent to that subject and use these to design your own plates and table runners. Consider the quantity of imagery and words, position, colour, flow and space around your design. How could this help get the message across most effectively? Use Lucy + Jorge's designs as inspiration.
4. Explore cultural festivals – old and new. Mabon is the autumn equinox – the day of equal light and dark. Explore the symbolism. What food would you serve at this festival. What other festivals could you explore?
5. Use the content of the exhibition to inform design work for a school event.
6. Produce a 3D version of the plate in materials you have available, papier mache / clay.
7. Have a class meal – what subject would you want people to discuss at your meal? Design plates and table runners that use words and images to help people have the discussions. What food would you serve? Type up and illustrate recipes or conversation cards people can have at the meal. 'Peterborough Take Note' choir sang songs with folk musician Robin Grey to entertain the Peterborough diners. Are there any songs you would sing / acts you would put on?

Symbolism of Mabon:

- Symbols: wine, gourds, pine cones, acorns, grains, corn, apples, pomegranates, vines such as ivy, dried seeds, and horns of plenty.
- Herbs: Acorn, benzoin, ferns, grains, honeysuckle, marigold, milkweed, myrrh, passionflower, rose, sage, solomon's seal, tobacco, thistle, and vegetables.
- Foods: Breads, nuts, apples, pomegranates, vegetables such as potatoes, carrots, onions.
- Incense: Autumn Blend-benzoin, myrrh, and sage.
- Colors: Red, orange, russet, maroon, brown, and gold.
- Stones: Sapphire, lapis lazuli, and yellow agates.
- Activities: gathering dried herbs, plants, seeds and seed pods, walking in the woods, scattering offerings in harvested fields, offering libations to trees, adorning burial sites with leaves, acorns, and pine cones to honour those who have passed over

See section on 'other artists to look at' below.

b. Hortirecycling

When farmers in France protested against EU agricultural policy by dumping tonnes of fruit and vegetables onto the streets Lucy gathered together waste / leftover produce and worked with top chefs to turn the produce into jams, preserves which she shared at stalls outside of Les Halles, one of the top retail centres in Paris. Through the process of sharing and tasting, Lucy was able to talk to people about their thoughts on waste food and the farmers dispute. This led onto a body of work entitled **Hortirecycling** and the creation of structures that provided market traders with somewhere to put their surplus produce at the end of the day. These structures, often re-purposing shopping trolleys, enabled people to not only gather the produce but clean and cook it when they were connected up to water and electricity.



Areas to explore:

- Assemblage – creating work from a collection of objects.
- Context – explore the cultural, social or political meaning.
- Activist / Social art – involving relationship to contemporary life?
- Food waste – how much food do we throw away or waste?
- Citizenship - Food poverty, developing countries.
- How can we preserve foods and avoid waste?
- Growing food – what does it need to grow? Eco system, germination, water, weather.
- Where does our food come from? How does it get to our supermarkets?
- Food - ingredients, packaging, labels?

Enquiry Based Learning, posing, sharing and discussing questions about the art work. Students are ask to compose questions beginning with the stems

Who? Where? What? Why? When?

Encouraging learners to identify question types. Some questions will be directly drawn from a piece of work (“What is it made of?”). Whereas others will encourage a speculative answer (“Why)

Interpreting Art Work

- Interpreting Artworks
- Analyse 'what you can see' and how an artwork is made – it's formal qualities.

Think about...

Colour Line Composition Shape Texture Marks Tone Light Scale
Sound Movement Structure Form Materials Presentation

Subject matter-

- Why it is a particular art form, i.e. a book rather than a sculpture?
- How has it been presented and then displayed?

Looking deeply - Interpreting an artwork often begins with understanding its formal qualities, its subject and content. Asking questions which start from the objective and move towards the more subjective is useful for looking deeply and forming opinions or interpretations. Ask:

- What can be seen?
- How has it been made and why?
- What is it about?
- How does it relate to where and when it was made?
- How does it make me feel?
- Does it remind me of anything?
- Artworks generate many different ideas and have a range of interpretations.
- They rely on the viewer to bring their own associations and personal responses. Artworks elicit as many questions as answers.

Follow Up activities

- Collaboration - Create your own assemblage piece using objects based on a theme or issue.
- Create a piece of art work that can be used, the audience is required to 'do' something / participate.
- Food / Cooking – produce preserve's and pickles from surplus or donated food.
- Business Studies – can you sell the preserves? Create packaging, advertising and sales opportunities.

Art-Critical Studies/Media Studies/English:

Students analyse an artwork or exhibition based on the model of questioning used in the Gallery.

To inform their understanding they can refer to secondary sources, such as art journals, text books, interviews with the artist. Students produce an interpretation considering the audience they want to target and how this will affect the writing style and layout. For example, they could produce:

- An article for a weekend magazine
- A review in a specialist art magazine
- A gallery guide for general visitors to an art gallery
- A worksheet for children

c. Bio-diversity and Seed Bank:



The Seed Bank is a vast collection of drawings and watercolours inspired by seeds, pollen and tubers that draw attention to the immense diversity of our natural world, currently under threat. Lucy and Jorge will be premiering the exhibition of approx. 100 drawings, creating an imaginary seed bank to preserve and disseminate seeds, particularly varieties that are not in commercial use or that may be threatened with extinction. These art works advocate the preservation of biodiversity and the wisdom and imagination necessary to do it.

The world has become increasingly dependent on broadly-adapted high-yield crops to the exclusion of varieties adapted to local conditions. Mono-cropping vast fields with genetically uniform seeds required expensive chemical fertilisers and toxic pesticides. Studies suggest that the high-yield varieties are genetically weaker. As the world's population of 7 billion expands to 9 billion by 2050, availability and access to food will become more urgent. Food production will have to increase two-fold to keep up with demand.

Lucy and Jorge drawings will be accompanied by will also premiere a series of highly sculptural and exquisite Heritage Seeds, enlarged and produced in Marino glass.

Areas to explore / Investigate:

- How have the drawings been made?
- How long do you think they took to draw?
- Why did Jorge draw the seeds in this way?
- What do the drawings tell you about the seeds?
- What information is missing from the drawings?
- How has the media of glass changed the appearance or feel of the seed?
- How do you think it is different or similar to the real seed?
- What other materials could you use to make sculptures of seeds? Why?

Can you describe what 'bio-diversity' is?

Why is it under threat? How can we protect our bio-diversity?

What will happen if we don't?

How can we encourage people to care / eat differently?

Simple Gallery activities

- Copy one of the drawings. Evaluate the line, shape and textures. Try drawing again using different media e.g charcoal. How has the drawing changed? Which media is better?
- Choose a seed and make a drawing of it - use your own style of drawing or try drawing in the style of Lucy + Jorge
- Produce a continuous line drawing of the seeds
- Draw the plant that you think would grow from this seed
- Produce a continuous line drawing of one of the seeds and then draw the seed 3 dimensionally in wire (Materials needed: short pieces of wire)

Classroom activity

- Use seeds and seed heads. Look at them under the microscope. Continue looking through the microscope at the seed whilst drawing what you see on a piece of paper next to you. Do not look at what you are drawing until you have finished. Use the drawing to develop further experiments.
- Explore details of seeds and natural forms – produce a range of drawings exploring line, shape, form and textures. Develop these in to 3D shapes and forms in a range of different materials, evaluate the way materials change the formal elements of the primary source.
- Create your own sculpture of a natural form – clay, mod rock, wire, papier mache.
- Study other anatomical artists and illustration styles e.g. Sydney Parkinson, Marianne North, Karl Blossfeldt, Peter Randall-Page,

6. (KS5) Additional activities - Young Curators

Curriculum Links – Art and Design, English, Media Studies, Design Technology

- Understand how art exhibitions and collections can tell a story
- Ask questions and discuss connections between artworks
- Curate an art exhibition
- Developing interpretation and publicity material

But is it Art?

Art galleries help to define what is or what is not 'Art'. By displaying and purchasing some objects as opposed to others, art galleries validate and increase the status of particular artists and ways of working. An art gallery in a different continent or from a different time will reflect different cultural values and consequently present different types of artwork.

The Art of Curating

By placing artworks next to each other, connections are made between different images and a 'story' or meaning suggested. When looking around the gallery, consider the similarities and differences between artworks placed next to each other or brought together in one room.

- Do they have a similar subject or theme?
- Were they made at a similar time in history or from a similar place?
- Are the artworks similar in scale or style? Are they connected through colour or composition?
- Are they made in a similar way?

By placing artworks next to each other, the Curator highlights aspects of the work which would otherwise be overlooked. Consider these connections as you go through the different galleries.

Curate your Own Exhibition

- Choose a theme for an exhibition during your Gallery visit. Direct pupils to study artworks from the collection which connect with this theme.
- Organise an 'open submission' show where students can submit a piece of artwork which relates to this theme.
- Organise a small group of students to be curators who select work to be displayed from the submissions. Using a display area in school, the curatorial team should decide which artworks go where, how they are grouped and displayed. The curators agree on an exhibition title.
- Another group, interpreters, write labels and text panels to provide more information about the artworks and artists. This may involve interviewing some of the artists. They might produce a gallery guide for visitors.
- Another group are publicists who produce all the marketing materials such as a flyer, an exhibition poster and a preview invitation that invites guests to an opening celebration

7. About the artists - Lucy and Jorge Orta

- <http://www.studio-orta.com/en>
- <http://www.studio-orta.com/en/artworks/serie/23/70-x-7-The-Meal>
- <http://www.studio-orta.com/en/artworks/serie/16/Food>

Lucy and Jorge Orta are known internationally for their collaborative practice focusing on major world issues. They use a diversity of media (drawing, sculpture, installation, painting, silkscreen, photography, video, light and performance) to create 'thematic' collections of work. Since 1996 they have been developing work that explores the local and global food chain and the ritual of community dining.

Lucy Orta was born in 1966 in Sutton Coldfield, United Kingdom. She graduated with an honours degree in fashion-knitwear design from Nottingham Trent University (1989). After moving to Paris, Lucy began practicing as a visual artist in 1991, exhibiting her work in galleries and museums internationally. Lucy is currently Chair of Art and the Environment at the University of the Arts London, where she has been a Professor of Art and the Environment at the London College of Fashion since 2007. Lucy was the inaugural Rootstein Hopkins Chair from 2002–2007, and was Head of Man & Humanity at the Design Academy Eindhoven, a pioneering socially driven and sustainable master program, she co-founded from 2002-2005.

Jorge Orta was born in 1953 in Rosario, Argentina. He studied simultaneously at the faculty of fine arts (1972–1979) and the faculty of architecture (1973–80) of the Universidad Nacional de Rosario. Jorge was a lecturer in the faculty of fine arts at the Universidad Nacional de Rosario and a member of CONICET, the Argentinean national council for scientific research, until 1984, when he received a scholarship from the Ministry of Foreign and European affairs to pursue a D.E.A. (Diplôme d'études approfondies) at the Sorbonne in Paris.

Lucy + Jorge Orta's collaborative practice draws upon ecological and social sustainability issues to create artworks employing diverse media, including drawing, sculpture, installation, couture, painting, silkscreen, photography, video and light, as well as staged ephemeral interventions and performances. Amongst their most emblematic series are: [Refuge Wear](#) and [Body Architecture](#): portable minimum habitats bridging architecture and dress; [HortiRecycling](#): the food chain in

global and local contexts; [70 x 7 The Meal](#): the ritual of dining and its role in community networking; [Nexus Architecture](#): alternative modes of establishing the social link; The Gift: a metaphor for the heart and the biomedical ethics of organ donation; [OrtaWater](#) and [Clouds](#): water scarcity and the problems arising from pollution and corporate control; [Antarctica](#): international human rights and freer international migration; and [Amazonia](#): the value of the natural environment to our daily lives and to our survival.

In recognition of their contribution to sustainability, the artists received the *Green Leaf Award* in 2007 for artistic excellence with an environmental message, presented by the United Nations Environment Programme in partnership with the Natural World Museum at the Nobel Peace Center in Oslo, Norway. In 2013 the artists' monumental [Meteoros Clouds](#) was selected for the inaugural Terrace Wires public art commission for St Pancras International in London.

Lucy + Jorge Orta's studios are located in central Paris and at Les Moulins in Seine-et-Marne. Les Moulins is a cultural complex situated along an 8km stretch of the Grand Morin valley. Founded by the artists in 2000 as an extension of their practice, to establish a collective environment dedicated to artistic research and production of contemporary art. Informed deeply by the historical and environmental context, in particular the former mills and thriving paper making industry that once occupied the valley, the factories of Moulin Sainte-Marie, Moulin de Boissy, Moulin La Vacherie and La Laiterie are undergoing redevelopment into artist studios, workshops, residencies, contemporary art galleries and a sculpture park to host international artists and researchers to create artworks in-situ.

Films:

- Harvest Festival in Peterborough: <https://vimeo.com/141656567>
- Lucy + Jorge Orta: 70 x 7 The Meal, Peterborough (2015): <https://vimeo.com/142070269>
- Harvest time lapse of the meal set-up: <https://vimeo.com/141666659>
- Lucy + Jorge Orta: 70 x 7 The Meal, Philadelphia, USA (2013): <https://www.youtube.com/watch?v=deFw6Wggy7E>
- Lucy + Jorge Orta: Symphony for Absent Wildlife (2014): <https://www.youtube.com/watch?v=FHxifituTAK>
- Lucy Orta: Nexus Architecture, performance (2002): <https://www.youtube.com/watch?v=TeOnIXDB-BI&spfreload=10>
- Lucy Orta: Refuge Wear (1998): <https://www.youtube.com/watch?v=AlwnZFpzzNA>

8. Other artists to explore:

- Italian Futurists
- Gordon Matta-Clark
- Marina Abramović
- Rirkrit Tiravanija
- Suzanne Lacey
- Hunt and Darton
- InCUBATE – Sunday Soup

9. Did you know – facts related to the exhibition

- In May 2013, the United Nations stated that, although the world contains 30,000 edible plants, only 30 crops account for 95% of the energy in human food.
- Even more frightening, 75% of plant diversity has been irreversibly lost over the last 100 years.
- Peterborough sits on the edge of the Fens, surrounded by Grade 1 agricultural land, which accounts for about half of all Grade 1 agricultural land in England.
- Peterborough and its surrounding Fen environs are often referred to as the ‘breadbasket’ of England, supplying the crops and vegetables to feed the whole nation.
- Every year farms in the Fens grow enough wheat to produce 250 million loaves of bread and approximately 37% of all the vegetables produced in England are grown in this fertile, black soil.
- **7,500 varieties** of apples are grown throughout the world. How many types of apples can you name?

10. Other organisations offering workshops and information on the theme of Food

- Food for Life Partnership – www.foodforlife.org.uk/
- Sacrewell Farm - <http://www.sacrewell.org.uk/>
- PECT - <http://www.pect.org.uk/working-with-us/education>
- East of England Agricultural Society - <http://www.eastofengland.org.uk/events-overview/education-events/>

Other resources:

- **FEAST – Radical Hospitality in Contemporary Art**, Smart Museum of art, Chicago: <http://smartmuseum.uchicago.edu/exhibitions/feast/>
- **Farming and Countryside Education (FACE)** offer various worksheets for schools:
- <http://www.face-online.org.uk/>
- **Food for Thought - Enterprise Challenge:** <http://www.face-online.org.uk/food-for-thought/food-for-thought-enterprise-challenge>
- **Wellcome Trust – The Crunch:** The Crunch is an exciting year of activities, experiences and discussions about our food, our health and our planet. Through The Crunch we want to help people think about how our food, our health and our planet are all interconnected. By

examining our relationships with food, and exploring cutting edge research, we can think about how we can eat in ways that can keep our planet and ourselves healthy. Each school will have received a free resource pack from The Crunch for use in schools - <https://thecrunch.wellcome.ac.uk/>

11. Visiting the Gallery / Museum

- General admission is FREE.
- Admission on special event days: Admission prices vary depending on event.
- Group tours of the site can be booked throughout the year by prior arrangement. Please contact us for more details and bookings, call 01733 864 663 or email museum@vivacity-peterborough.com.
Independent group visits are welcomed but restricted to a maximum of 32 people (for independent school visits: 32 plus supporting staff).
- Details of risk assessments etc for visiting the museum / gallery can be found here: <http://www.vivacity-peterborough.com/information-for-schools/learning/>

12. Glossary

- **Activist art** is a term used to describe art that is grounded in the act of 'doing' and addresses political or social issues
- **Aesthetic** — A word used to relate to the appearance of a piece of art work.
- **Assemblage** - The use of found objects or three-dimensional objects to create a work of art.
- **Artistic language**— An artistic language is the style constructed by the artist.
- **Form** - An element of art focused on all three dimensions (height, width and depth).
- **Casting** - A fluid substance such as plastic, clay or molten metal is poured into a cast (a mold which is made from a clay or wax model). Bronze (an alloy of copper and tin) is often used in casting, but concrete and resin can also be cast.
- **Conceptual art** - Art where the idea, rather than the actual object is the most significant feature.
- **Contemporary art** — Artwork that is produced in the present time and explores current issues and themes.
- **Emphasis** - A principle in art where important elements and ideas are emphasized via composition.
- **Form** - An element of art focused on all three dimensions (height, width and depth).
- **Installation**— An artwork created from multiple elements (such as objects, sound, film) that acts as an experience for the viewer to enter.
- **Participative Art** – participation is the project and the artist creates the framework allowing for participation.

- **Representational** - Works of art that closely resemble forms in the natural world. Synonymous with naturalistic
- **Retrospective** — A collective exhibition of an artist's work which shows a development of their career over time.
- **Scale** - Size in relation to some "normal" or constant size. Compare with proportion.
- **Sculpture** - A three-dimensional form modelled, carved, or assembled.
- **Social Artistry** is the attempt to address or recognize a particular **social** issue using **art** and creativity. **Social** artists are people who use creative skills to work with people or organizations in their community to affect change.
- **Study** - A detailed drawing or painting made of one or more parts of a final composition, but not the whole work.
- **Symbol** - An image or sign that represents something else, because of convention, association, or resemblance.