

RANA BEGUM

DAPPLED LIGHT

KS2 Teacher Resource Pack

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Introduction to the pack

The first section of this pack contains an introduction to the exhibition and some key terms to consider that ideally would be shared with pupils ahead of their visit to *Dappled Light* by Rana Begum at Pitzhanger Gallery & Manor in order to introduce some of the terminology that pupils will begin to explore on their visit to the exhibition. Ways in which to do this will be discussed in the gallery workshop for teachers.

After this there is a guide to each artwork, the description of which is primarily intended for the teacher or facilitator. The artworks are listed in the order you are likely to encounter them in the gallery and manor, however this is not exhaustive and should be used in a flexible way, adapting to group sizes and attention spans. In addition to each descriptor the works are accompanied by a series of questions, the questions are intended to encourage different ways of thinking about the artwork, both materially, contextually, conceptually and experientially. The ambition of the questions are to challenge and develop ways of looking and thinking, beginning to develop ways of looking at art and the world that extend beyond, how does it look and how does it make me feel, there are no right or wrong answers, and again this is not exhaustive and readily adaptable with the knowledge you have of your own pupils. There is space left under each question for notes to be taken from the groups responses, this can also then be used in the classroom to help recall the works and their qualities as the pupils engage in their own art making activities.

The final section of the pack are activities that can take place in the gallery and a series of activities to explore back in-school, with extended research suggestions and cross-curriculum links.

Pitzhanger Gallery & Manor would like to encourage ongoing engagement with pupils, staff, and parents, this is a new programme of activity that is in development and we hope to extend across future exhibitions, making Pitzhanger a familiar and welcoming environment that can prove a great resource to the cultural education of Ealing pupils.

Introduction to the exhibition

Dappled Light by Rana Begum is a solo exhibition created for Pitzhanger Manor and Gallery that displays newly commissioned works across sculpture, video and site-specific installations. It continues Begum's exploration of light and colour, art and architecture, and the interactions between them, all continual themes in her practice.

Rana's use of abstract geometric patterns is derived from both Bangladeshi and London based influences, such as industrial cityscapes, urban architecture and the traditional geometric motifs from Islamic art and design. Her style follows an Abstract and Minimalist tradition that was pioneered in the 20th century by artists such as Donald Judd, Bridget Riley and Agnes Martin.

Rana works across various media, but most notably in painting, sculpture and site-specific installations. She also undertakes large-scale public commissions such as the Reflectors series in King's Cross London and Oxford (2016). Her sculptures are typically made with industrial materials, such as stainless steel, aluminium, copper, wood, MDF and glass. As in her Reflectors works (such as those in the Conservatory), she is also interested in ready-made materials for their ability to translate abstract ideas into tangible form.

This exhibition marks a change in Rana's approach, from art object to installation and as such is more focussed on the experience of the viewer, opening up space to consider and form responses to the work as opposed to directing the viewer to consider a singular form or composition.

The opportunity to respond to the variety of spaces at Pitzhanger is something to consider as pupils explore the exhibition; use of light and dark, inside and outside, scale and form – how each informs the work, how each plays a role in the visitors experience and how we look.

That one needs to spend a little time in front, alongside, or even underneath Begum's artworks is indicative of her renewed attention to the experience of viewing light and colour. The works in Dappled Light emphasise the durational aspect of perception by encouraging a sense of embodied vision, as aspects of the work reveal themselves from different heights and angles. The artworks are thus contingent, not only on their surroundings and ambient light, but on the movement of the viewer. Collectively, they describe a relationship between space, artwork, and viewer – with the experience of light and colour at the heart of this triad.

Cliff Lauson Exhibition Curator



Glossary of terms to explore in-school ahead of visit

Contemporary art

Abstract

Colour

Form

Light

Site-specific

Installation

Architecture

Pattern

Islamic Art

Reflection

Construction materials

Ready-made materials

Glossary of Terms

Colour

Light

Form

Architecture

Installation

Site-specific

Outside

Interactive



No. 814, 2022

Outdoor glass commission

The works in the exhibition Dappled Light both adapt and respond to their surroundings, and reflect Soane's way of adapting spaces by "bringing the outside in" such as his use of sight lines to create vistas over the park.

The first of Rana's works greets you in the Manor grounds, where the direction of the sunlight changes how the coloured light is dispersed. The artwork sits as an introduction to the artists subject matter and a great starting point for exploring Rana's art practice and what she is concerned with.

'I used to draw lots of architectural spaces with light flooding in, so there was always light and dark. First I researched light and form and how light affects form, then colour and how one colour affects another.' Rana Begum

Questions

What happens when you change the distance between yourself and the work?
(Try standing in between its element parts then look at it from the gate or gallery entrance.)

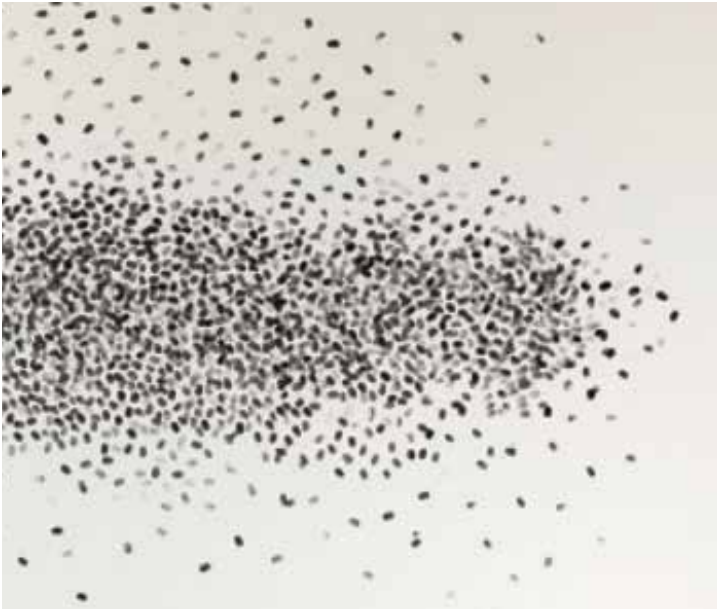
Why do you think this work has been placed outside?

Can you think of three adjectives to describe the work?

What materials has Rana used to make the work?

Glossary of Terms

Collaboration
Mark-making
Identity
Temporal
Density
Monochrome



No.1105 Thumb Prints, 2022

Ink Thumb Prints on Wall

In the main reception, visitors are greeted by the work *No. 1105 Thumb Prints*, produced in situ by Rana Begum and young members from Bollo Studios. This features a dense pattern of thumb prints that disperse from the work's centre, and incites a notion of mark-making within the exhibition.

Questions

What happens to the artwork when the exhibition is finished?

How many people do you think took part in making the work?

Who is the artist who made this work? Is it Rana? Is it all the people who contributed?



No. 1081 Mesh, 2021

Powder coated galvanised metal steel

The centrepiece of the exhibition is a newly created steel mesh sculpture, No. 1081 Mesh, hanging below the main skylight in the gallery in a billowing, cloud-like state. Rana's use of floating, mesh structures explores the density of materials and to both highlight and dilute colours. This becomes apparent as the work changes in character along with the direction of ambient light throughout the day. It reflects a changing approach to the perception and experience of light in her work, moving beyond geometric planes towards more layered and blended approaches.

The mesh sculpture is comprised of around 60 individual forms, in various colours and shapes. Their appearance suggests they are lightweight, fluid and tactile, though in reality they are rigid and heavy.

Glossary of Terms

Installation

Construction materials

Colour

Light

Architecture

Form

Mass

Weight

Questions

What do you think this work would feel like? Is it soft, hard, jagged, smooth? Why do you think that?

Do you think it is heavy or light?

How many different colours are in the work?

What changes when you look at the work close up compared to from a distance?

Why is the sculpture not touching the ground?

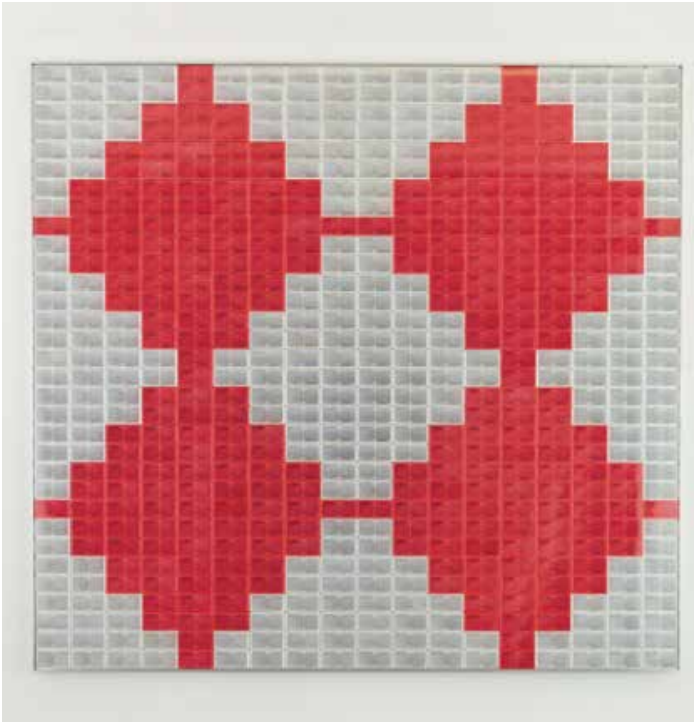
How is light hitting the sculpture? Where is the light coming from?

Do you think the architecture of the gallery affected how Rana decided to install the work?

How is viewing this artwork different to viewing a painting?

Glossary of Terms

Ready-made
Islamic art
Wall based
Painting
Colour
Reflection
Geometry



No. 863 L Reflector, 2019
Reflectors on aluminium

In this work from 2019 Rana has used a ready-made material as her starting point for this composition. Reflectors, the same as you might attach to your bike or clothing. In contrast to the installations, here Rana returns to the language of painting, an art object on a wall that invites the viewer to move around it and observe the reflected light on the surface of the work. There is also a reference to Rana's continued engagement with pattern, the reflectors perhaps mimicking geometric motifs from Islamic art.

Questions

Why do you think an artist might choose to use a ready-made material?

What do the colours in this work make you think of?

Do you think there is an optimum position from which to look at the work?

Would you call this work a painting?

Glossary of Terms

Shape
Form
Surface
3D
Object
Islamic Heritage
Islamic Design



No.975, 2019-2020

Paint on mild steel

No. 975, evokes the form of Istanbul's period buildings and continues Rana's inspiration from Islamic heritage and design. The colour decision in this work is more muted and again responsive to the space, the two walls it spans in the main gallery present different proportions to previous installations making the way it is presented at Pitzhanger specific to the site.blended approaches.

Questions

What do the shapes make you think of?

Do you like how they are placed on the wall?

What do you think the work is made of?

How do you think the work is made?

Glossary of Terms

Grid
Casting
Surface
Texture



No. 1082 Folded Grid, 2021

Spray paint on jesmonite

No. 1082 Folded Grid introduces another new material to the exhibition, jesmonite is a casting material, not dissimilar to plaster of paris but with a stronger, harder and less porous finish. Presented in a grid the title gives us some clue as to the nature of the construction, the cast surface of each work echoes a folded or crumpled piece of paper and the scale of each component again feels familiar in it's proportion, very close to that of A4 paper that we use regularly in printers and sketchbooks.

Questions

Why do you think Rana has chosen to use spray paint on this works surface?

Are colours repeated? How do you think colour affects the way you look at this work?

What does the surface remind you of?

Glossary of Terms

Pattern
Reflection
Play
Light
Movement



No. 1086 Tiles, 2021

Paint on mirror finish stainless steel

In *No.1086 Tiles*, the relationship between light, reflection, and pattern dominate. From a distance the pattern of the gridded elements is the first thing you experience, as you go closer the reflection – not only of light but of yourself becomes apparent and it's hard not to check out how you're looking! Then as you walk from side to side the light's reflection on the surface of the material brings a wave of colour and reflection into play almost demanding the viewer to keep moving around the artwork.

Questions

Do you think it is possible to experience this work in a photograph? How important is it that you see the work in the gallery space?

Why do you think Rana has left spaces between the tiles?

Do you think there is potential for the artwork to change patterns and shapes each time it is installed?

What do you think Rana intended you to feel looking at this work?

Glossary of Terms

Tessellation
Watercolour
Grids
Drawing
Painting
Wall based



Selection of watercolours on paper, 2021

watercolour on graph paper

In a further exploration of pattern these watercolours on graph paper share an insight into Rana's experimentation and exploration of pattern, how shapes might tessellate and also how negative space can be used. The use of watercolour, a paint that has a very high translucent quality makes for a softer touch in juxtaposition with the use of solid colour in No.1086 Tiles and No. 1113 Painting Large that we experience in direct relationship to these works.

Questions

How much planning do you think Rana needs to do to realise the larger works in this exhibition?

Do you think these works are plans for bigger things? Or are they artworks in their own right?

Do you think these works are paintings or drawings? Does it matter?

What other painting or drawing material could you use to apply colour to the squares on graph paper?

Glossary of Terms

Paint
Abstract painting
Colour
Edges
Experience
Scale
In situ



No. 1113 Painting Large, 2022 Acrylic and spray paint on canvas

In the North Gallery, the notion of mark-making introduced in the main foyer, is returned to and expanded via the colourful No. 1113 Painting Large, 2022, produced in situ.

The idea of dappling takes on a different form in No. 1113 Painting Large (2022), a heroically-sized canvas covered in layers of colourful dots. Having made these paintings at a smaller scale over the past couple of years, Begum has refined the process of building up the layers and using a selection of bright colours such that the dots appear random with no underlying structure or pattern. Taking this method and concept to a much larger scale required a rethinking of not only the size of the canvas in relation to the room, but the scale of the dots themselves. Here, Begum made use of a spray-gun to apply the paint, instead of the spray-can used for the smaller paintings.

“At the larger scale, the work starts to recall the canvases of the abstract expressionists, presenting a field of view rather than a pictorial image with defined boundaries. The artwork extends to the periphery of the viewer’s perception, such that it is possible to lose the edges as anchors and become lost in the composition. Because there is no fixed repeating or rigid pattern, no clear sense of horizontals or verticals, the soft swathes of colours seem to flow around and slide over each other. The implied sense of movement feels something like a dance that plays out across the width of the canvas. And yet, at the same time, dried drips of colour that run down from many of the spots provide sharper edges, anchoring vision at intermittent points along the canvas. This oscillation between focussing and defocussing makes the act of viewing the work an active and pleasurable one”. Cliff Lauson exhibition curator

Questions

Do you prefer standing close to the work or further away? What changes as you change the distance between you and the painting?

Think of 3 adjectives to describe the work?

Can you find a pattern in the paint? How is it different to the gridded patterns in previous work?

What do you think Rana would like you to feel with this work?

Does the work make you feel big or small?

Glossary of Terms



Film
Time
Time Lapse
Recording
Nature
Light
Representational
Scale

No. 1080 Forest, 2021

video, 38 minutes

Rana's first video work, *No. 1080 Forest*, captures the light in a woodland setting in a cycle through the seasons, during a year of lockdown following the pandemic.

"The time-lapse video is comprised of thousands of photos taken hourly, every day, over the course of a year, that capture the dappled sunlight as it cascades through the tree canopy and onto the gravestones and foliage below. Presented as a room-sized installation, the forest appears at life-size, accurately conveying the scale and perspective of the landscape.

As an observational study, the shifting and changing light seems to provide a seemingly infinite variety of shades and tones, and at other times, manifests itself like lightning as sunbeams briefly streak across the scene. Creating a time-lapse out of such an extended period of time has uncanny effects – time seems to both expand and contract simultaneously as the branches of the central tree appear to 'breathe' in real-time with the viewer. This is at once familiar and strange as we are aware that each breath actually takes place over the course of several hours, if not days." Cliff Lauson exhibition curator

Questions

Does this film have a beginning and an ending?

Do you think this work is abstract or representational or somewhere in between?

Where is the light coming from in this room?

Glossary of Terms

Juxtaposition
Colour
Architecture
Movement
Material



No. 1127 Net, 2022 Spray painted fishing net

The stairwell provides an apt display for *No. 1127 Net, 2022*, a spray-painted fishing net that zig-zags across the storeys of the house, illuminated by the overhead skylight. This work like *No. 1086 Mesh* has been reconfigured in a completely different format for the exhibition at Pitzhanger, throughout the exhibition Rana has installed her works on careful response to their surroundings. Once against a white wall, here we experience *No. 1127 Net* over several floors, given the opportunity to explore Rana's installation from above, below and the side.

Questions

How do you think the work sits in the architecture of the Manor's stairwell? Is it out of place? Does it make you look at the space differently? Does it add to the space?

Do you prefer looking at the work from underneath or above?

How does the light affect your experience of the work?

DON'T FORGET TO LOOK UP!!

As you walk around the gallery and manor, keep thinking about your surroundings, Rana has been very considerate of how her work is installed.

Sir John Soane paid similar attention to detail, where Rana makes references to Islamic art and geometry, Soane has also been inspired, incorporating patterns influenced by his travels and studies throughout the architecture and decoration at Pitzhanger.





Glossary of Terms

Reflection
Towers
Buildings
Construction
Juxtaposition
Inside/outside



Reflector Towers, 2019-21
Reflectors on aluminium

The reflector towers, located in the conservatory, capture the unexpected geometries of urban environments, whilst the natural-light filled space holds sway over their formal elements. Akin to modern cities, this body of work in the Conservatory reveals and distils a world of contrasts, in their static nature yet perpetual movement, and in their constitutive elements yet repeating patterns. The use of reflectors in these works is a more overt example of Rana's use of ready-made materials.

Questions

Do you think these works are light or heavy?

In what ways are these works similar to buildings?

How is each work in this room different?

What effect do you think having these works in direct relationship with the park outside has on how you look at the work?

ACTIVITIES

IN GALLERY ACTIVITIES

Activity 1: Colour & Form

Either focussing on the Reflector Towers in the conservatory or Mesh in the main Gallery find a comfortable spot where you can see the artwork clearly. With coloured pencils record just the colour that you see, don't worry about capturing the all the details, just focus on making a map of the colour in front of you, enjoy making marks and shading with the pencil don't worry about what the drawing looks like.

When you have recorded the colour in the space, choose one pencil and on top of your colour drawing make a line drawing of the shapes you can see, again don't worry about it looking like anything, just draw the shapes you see on top of your colouring.

Keep your drawing to take back to school.

Approx 10 minutes

Materials:

A4 or A5 Paper/sketchbook

Colouring pencils

If you need Pitzhanger to provide the materials above, please contact the gallery beforehand and materials can be made available.

Links/Keywords

Abstraction

Looking

Recording

Artworks Referenced



Reflector Towers, 2019-21
Reflectors on aluminium



No. 1081 Mesh, 2021
Powder coated galvanised metal steel

IN GALLERY ACTIVITIES

Activity 2: Mapping the Gallery

With a map of the gallery space and during the tour of the artworks, as you discuss each work, on your map write three words for each artwork that summarises your response, do this at the location of each artwork. Feel free to include small drawings to remind yourself of what you've seen and what you thought of it.

Duration of visit

Materials:

A4 aerial map of gallery
Pencil

If you need Pitzhanger to provide the materials above, please contact the gallery beforehand and materials can be made available.

Links/Keywords

Literacy
Mapping/Cartography

IN SCHOOL ACTIVITIES - short

Activity 1: Wool Madness!

An exercise to encourage collaborative thinking and 3D working.

Divide the class into groups, ideally 5 to 7 in each group, give each group a ball of wool and a starting point in the classroom. Each group will tie the start of their ball to a point in the classroom then taking it a turn at a time each group member will have the opportunity to take the wool to another point in the classroom and tie it off ready for the next group member. In order to avoid complete madness each group will take it in turns, so only one pupil is moving around the classroom at a time and all the other groups watch as another line is added to this collaborative installation work. Once each pupil has had the opportunity to draw a line across the classroom and the whole classroom is now looking like a spiders web, pupils should return to their seats and make 3-5 drawings of the work using coloured line, encourage them to think about the distance a line has travelled;

Is it really close to them? Is it far away? How can they begin to show distance in the drawing? Hopefully a fun exercise maybe best saved for a Friday afternoon!

Once the activity has taken place, ideally manage a system to salvage as much wool as possible, which can then be used in pom-pom making and result in a slightly more permanent display reminiscent of Rana's Mesh work.

Materials:

Wool – 6 rolls provided by Pitzhanger

Paper

Coloured drawing tool

Links/Keywords

Geometry

Installation

Collaboration

Artworks Referenced



No. 1127 Net, 2022
Spray painted fishing net



No. 1081 Mesh, 2021
Powder coated galvanised metal steel

IN SCHOOL ACTIVITIES - short

Activity 2: Collaborative Painting

With Rana's collaborative thumb painting each participant clearly left their mark, undecipherable as to who's thumb is who's but we can read it very clearly as a mark from the body.

There are several directions to take this project, if it is possible to dedicate wall space in the classroom then it could be an ongoing activity whereby each pupil might be given the opportunity to add to the work in groups.

It might be possible to use a large roll of paper and make a thumb painting with the whole school involved. The use of an ink pad and thumb print as Rana has done in the gallery is an excellent and simple way to explore and recreate this idea.

Each might be relatively quick but importantly provide a visual reminder of working together and visiting Rana's exhibition, a reminder as to what art can be and also begin to develop pupils confidence to work in abstract ways. Below is a suggestion for a more prolonged activity with regards to collaborative painting.

Working individually with a body part

- Pupils to draw around a foot, hand, their head, maybe a knee etc
- Once they have drawn their shape unique to their body they cut it out
- Working on the shape they have generated each pupil will make a painting of their choosing; prompts for this might include – favourite animal, flower, place etc.
- Once the whole class has made a painting they will be joined up in a large amorphous composition on the wall.

Materials:

Paint
Paper
Ink Pad
Wall Space

Links/Keywords

Identity
Teamwork

Artworks Referenced



No.1113 Painting Large, 2022
spray paint and acrylic on canvas



No.1105 Thumb Prints, 2022
Ink Thumb Prints on Wall

IN SCHOOL ACTIVITIES - long

Activity 1: Making Patterns

Taking inspiration from Rana's works on watercolour paper, the ambition is for each pupil to work towards a design of their own using graph paper, each pupil will develop a design inspired by a pattern.

Small homework task to collect images of patterns they have found, this can be in the home, in public places, in a book and might extend to a duvet cover, tiles in a bathroom, a carpet, stone work etc. as well as Rana's works detailed above it is a good opportunity to remind pupils of the patterns found on the ceilings and in the stained glass at Pitzhanger.

In class, each pupil to work on patterns that tessellate, using between 6 and 12 colours and working on A4 graph paper.

Once pupils have explored ideas on paper (this task can be as elaborate as you like eg. Rana used paint to do her drawings, coloured pencils could be used, cutting up coloured paper and sticking it on could be done, we will explore ideas in the teacher session about different ways to develop this). Ask pupils to present their favourite design.

Extended activity: from the exploration of shape and pattern begin to think about how tessellation could work on a larger scale. Decide on shapes that will tessellate together; triangles and squares, Octagons and squares, just triangles like Rana's tile work.

Using the coloured acetate (provided by Pitzhanger) get pupils to measure and cut 2-3 shapes each. With a window in the classroom begin to place shapes next to one another using small amounts of Sellotape or blu-tac (definitely best done in the summer when no condensation on the windows). The work can shift and change, be worked on in small groups.

In addition to the window work pupils may be encouraged to cut out smaller shapes from the coloured acetate (using coloured paper is also a good idea here) and play with more compositions in the sketchbooks.

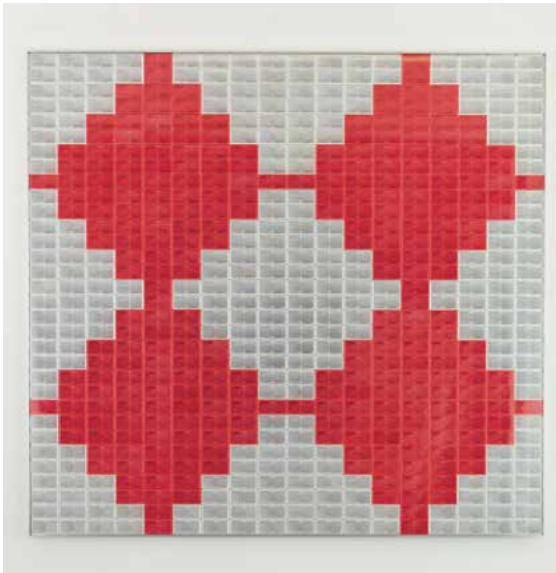
Materials:

Graph paper
Coloured Acetate
Colouring/painting materials
Scissors
Rulers
Sellotape

Links/Keywords

Geometry
Tessellation
Measuring
Refraction

Artworks Referenced



No. 863 L Reflector, 2019
Reflectors on aluminium



Selection of watercolours on paper, 2021
watercolour on graph paper



Work outside,
need details from Shani



No. 1086 Tiles, 2021
Paint on mirror finish stainless steel

IN SCHOOL ACTIVITIES - long

Activity 1: 3D Landscapes

Linking the inside and outside – Rana’s artworks consider nature and light in various ways, her newest work, the film *No.1080 Forest* is quite a change in her practice and material choices. Encourage pupils to think about the landscapes that they come across everyday.

Ask pupils to choose one element from their journey to school, this could be a building, a street, a park. Pupils may be set the challenge/homework to record this space, practical considerations might be taken into account, if possible drawing from life would be great for pupils to try, but where necessary a photograph can be taken and drawings developed at home or in school.

Each pupil to produce 1 x A4 drawing of their chosen landmark/landscape element observed from their school journey.

Once you have a drawing from each pupil, arrange these on a classroom wall, the next stage is to build up a 3d relief. Encourage pupils to think about what shapes they might use to represent their sections of landscape and begin to build 3d representations of their drawings with materials collected from household waste. Think about how colour might be employed, can objects be painted white before having pattern or detail added to them. If there is clay or modelling materials in school, can these be added to the forms in order to create surface and texture. Encourage pupils to think about all sides of their objects, considering shape, colour, form and texture.

The project should ultimately be collaborative and a session spent joining all the aspect of this observed landscape together. The drawing providing a map for the structure that is built. An afternoon session can be spent bringing the 3d elements together in the centre of the classroom and if practically possible then stapled to the wall, creating a 3d mapped landscape of the pupils journeys to school.

Materials:

Packaging collected from home
recycled materials - old cloths, sponges etc.

Glue

Paint

Large surface

Links/Keywords

Nature

Geography

Architecture

Artworks Referenced



No. 1080 Forest, 2021
video, 38 minutes



No.975, 2019-2020
Paint on mild steel



No. 1082 Folded Grid, 2021
Spray paint on jesmonite



Reflector Towers, 2019-21
Reflectors on aluminium

