



Spirit of the Carnival, Tam Joseph. 1988.
Courtesy of the Artist © Tam Joseph

Making Place & Creating Spaces

.....

Broad Shoulders: strong, yet brave
struggles against oppression and injustice

The *Broad Shoulders* theme reflects the strong, brave struggles against oppression and injustice. It is the representation of standing tall, being present and creating and defining space for yourself and your community.

Materials you will need include: source materials, *Spirit of the Carnival*, paper, pens, computer and access to the Internet.

Resources: Paper squares, base paper, paint & brushes, pastel crayons oil pastels, sketch books, mirrors, glue, copy of artwork *Notting Hill Carnival* by Errol Lloyd Visit nocolourbar.org to access a download.

Making Place & Creating Spaces

Broad Shoulders: strong, yet brave struggles against oppression and injustice

CONTEXTUAL INFORMATION

The *Broad Shoulders* theme reflects the strong, brave struggles against oppression and injustice. It is the representation of standing tall, being present and creating and defining space for yourself and your community. The exhibition showed the how artists and activists created a space for Black arts and cultural practices in Britain. Featuring the work of various artists from the African diaspora, such as Sonia Boyce, Chila Kumari Burman, Winston Branch, Paul Dash, Aubrey Williams, Frank Bowling, Uzo Egonu, Kofi Kayiga, John Lyons, Errol Lloyd and Emmanuel Taiwo Jegede.

ACTIVITY ONE

Show an image of artist Tam Joseph's painting *Spirit of the Carnival*.

- What do you notice about the scene?
- What do you notice about the position of the police and the central figure?
- What is the artist saying about the relationships surrounding the carnival?
- How might you react to this?
- Would you feel free to express yourself fully?

CONTEXT

Discuss Errol Lloyd's significance as someone with a longstanding commitment to nurturing, supporting and celebrating Black visual artists. (visit nocolourbar.org)

ACTIVITY TWO

Look at *Notting Hill Carnival* by Errol Lloyd.

- What are the themes of the picture?

Working individually or jointly, pupils will design and create a square for each panel. Discuss how the use of colour and tone can help give an artwork a sense of harmony. During the lesson, talk about how tones and shades are created. For example, point out the way, the soft green is repeated in several other squares in clothing or background colour. Note: Lloyd's *Notting Hill Carnival* has a panel of 24 squares, five solid colour and 19 picture squares.

The artist has incorporated blue, red, green and yellow rectangles in his picture and repeated these colours elsewhere in his work. The colours are soft and harmonious.

- How has the artist achieved this?
- How has the artist used colour?

Discuss making a class/group picture:

- How will class members portray themselves?
- For example as: a portrait - full length or an action picture; a favourite shoe; an object representing an interest; at a school or class event, a party; school visit, cultural celebration?

PRACTICAL ACTIVITY

For further support about how to hold a practical activity session on tints, shades and tones using Errol Lloyd's *Notting Hill Carnival*, please refer to the nocolourbar.org website under 'resources/schools pack'

RESEARCH

Pupils should look for other places (billboards, pamphlets, social media, noticeboards) where the artist or individual has presented images to show differences in identity.

- What was the purpose of the communication?
- Was the message clear or memorable?
- What is your alternative headline or message?

REFLECTION

They should think about their first impressions, what their first sensations might be and to share their emotions. Pupils can research, symbols, photos and images that represent how they wish to communicate their ideas about making space for individuals, their peers' stories and how they might connect to the larger community. They should also consider the use of colours and themes.

EVALUATING AND DEVELOPING WORK

Pupils to share their work through presentation to the class. They talk about the experiences of working in the groups – how they made space for their own ideas as well as their-class mates. They should also discuss any new art techniques they learned in the process. Through the discussion, pupils should be more able to understand more about the reasons for creating spaces for individuals and people as well through collaborative work.

A discussion should take place at the end of each session to provide pupils with the tools and confidence to investigate the themes on their own.

For useful links please visit: www.nocolourbar.org

No Colour Bar: Black British Art in Action 1960 -1990 is a collaborative project between The Friends of the Huntley Archives at the LMA, the City of London: London Metropolitan Archives, and the Guildhall Art Gallery, supported by the National Lottery through the Heritage Lottery Fund.



