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# Milton Keynes Gallery

## Andrew Lord

24 September – 28 November 2010



### Teacher Resource Pack

This resource pack can be used as part of pre-visit preparation or to accompany a visit. Page 1 provides a short introduction to the artist and his work. Page 2 is designed to help teachers and students think more closely about the art work and develop a personal response to it. Page 3 provides information to assist with independent further research including key themes, related artists, art movements and cross-curricular opportunities for teachers to consider. Page 4 presents ideas for student discussion and practical activity that can be adapted to suit your group. Finally, Page 5 includes additional links, contact details and image details for reference.

# Andrew Lord

## About the Artist

Andrew Lord was born in Rochdale, England in 1950 and studied at the Central School of Arts and Crafts in London. In 1972, he worked in a ceramics factory in Delft, Holland, set up a studio in Rotterdam, then Amsterdam and travelled to Mexico on a British Council scholarship in 1974. He moved to New York in the early 1980s, where he still lives and works.

## About the Work



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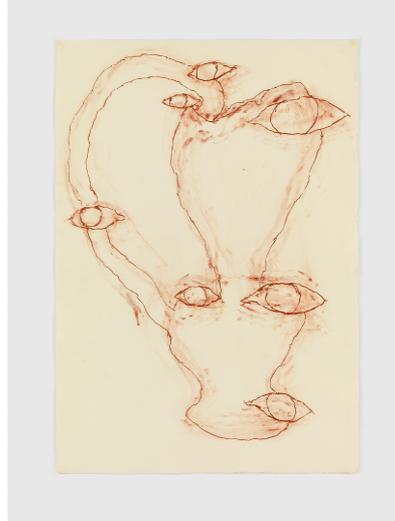
Andrew Lord is a sculptor who works with clay, plaster, beeswax, bronze, video, drawing, and printmaking. This exhibition at MK Gallery provides the first overview of the artist's career, charting the development of his thirty-year practice. After extensive travels in Mexico and Europe, Lord's early experiments often reworked the traditional forms of jugs, vases and cups, capturing different qualities of light and shade that sometimes echoed the styles of Cezanne, Monet and Picasso. These works increasingly evoked the human figure, culminating in a series of vases that fuse the outline of a vessel with the facial profile of artists who had influenced him, including Marcel Duchamp, Jasper Johns and Paul Gauguin.

The artist moved to New York in the early 1980s where he explored different methods of producing work, increasingly using his own body as a sculptural tool, but maintaining the form of a vessel throughout. A series of work formed in clay, plaster and wax or cast in bronze was produced with the artist pressing his nose, tongue, eye sockets, ears and teeth into clay to emphasise basic bodily functions such as breathing, smelling, watching and swallowing. In 2005, Lord moved away from the vessel in order to produce a broader variety of subjects directly related to poetry, architecture, folklore and landscape that often draw on the artist's memories of his childhood in Whitworth, Lancashire. A series of recent works, for example, presents a sculptural mind map of the town and its surrounding environment, recalling details of buildings, landscapes and waterfalls. The works in the exhibition are accompanied by a collection of short videos, personal studies and notebooks that charts the artist's creative processes.

## Things to Think About



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How do the works make you feel? How would you describe the works?

Are there any images, objects, materials or symbols that are important in the works?

Do the works have titles? Do you think this is important? Why?

Is the use of colour important? Why?

How have the works been made? What materials have they been made from – one material or several?

Could you describe the shape of the works? Are they all the same? In what way are the shapes different? Why do you think this is so?

Parts of the human body feature in many of Andrew Lord's work? Why do you think this is?

What do you notice about the surface and texture of the works? Why do you think some of the works appear rough and uneven?

The works in the Long Gallery\* make reference to memories from the artist's childhood. What do these works make you think of – do they trigger a particular memory or make you think of something from your childhood?

\*A Gallery Guide which includes a room map is available from the information desk or to download from the Gallery's website [www.mk-g.org](http://www.mk-g.org).

## Key Words

Light  
Form  
Landscape  
Place  
Memory  
Body  
Poetry  
Architecture  
Portrait  
Water

## Further Research

### Artists

Paul Cézanne  
Pablo Picasso  
Marcel Duchamp  
Paul Gauguin  
Claude Monet  
Jasper Johns  
Barbara Hepworth  
Camille Corot  
Frank O'Hara  
Walt Whitman

### Movements

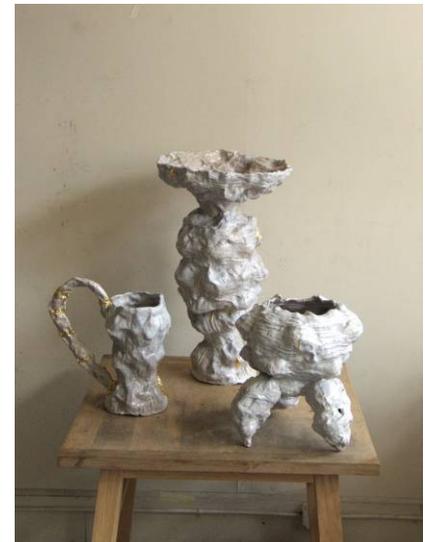
Modernism  
Cubism  
Pre-Columbian Art  
Messein Porcelain

## Cross-Curricular Opportunities

Art & Design  
History  
English  
Drama



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## **To Discuss**

When talking about his approach to making work, Andrew Lord says,

*“I don’t think that innovation is something that concerns me. In fact it’s often important for me to keep a connection to the source of an idea and frequently the things I make involve looking at other people’s art or at subject matter that is already familiar.”*

Does Andrew Lord’s work remind you of other artists’ work that you are familiar with? Who are the artists and in what way is their work similar?

What do you think about the artist’s statement? Do you think that innovation is important in art? Why? In what different ways could a piece of art work be seen as innovative?

## **In Practice**

Andrew Lord’s recent works, displayed in the Long Gallery, are inspired by memories of his childhood in Whitworth, Lancashire. They create a ‘sculptural mind map’ of buildings, landscapes and figures that made an impression on the young artist including, for example, a visit to Blackpool Tower and his uncle’s swallow tattoo.

What might ‘sculptural mind map’ mean? What could it look like? How could you and your group create your own? Create an art work that reflects your personal response to this phrase. Think about a memory from your childhood associated with the local landscape or town in which you live. Consider different ways in which you could respond, developing your own thoughts and ideas. You could, for example:

Search through old diaries, scrapbooks, photographs, videos, newspapers, and magazines for a range of images and text.

Write down a chosen memory on paper, or ask one of your friends to record you talking about it.

Use a digital camera to record and download images of the area where you live, looking closely at the places associated with a particular memory.

Use your sketchbook, notebook or diary to draw any objects that you associate with the place where you live or a memory you have of it.

Display your work alongside that of your classmates to create a map of memories, each connected to different locations across Milton Keynes and beyond.

## Useful Links

Visit our website for downloadable copies of the exhibition press release, artist interview and gallery guide: [www.mk-g.org](http://www.mk-g.org).

## Contact Us

For more information about our schools, colleges & universities programme, please contact:

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All images © the artist:

- 1 *Eighteen Mexican pieces*, 1993 Ceramic, epoxy and gold leaf. Courtesy the artist
- 2 *Sixteen pieces. Angled*, 1986 Ceramic. Courtesy the artist. Photograph by Douglas M. Parker Studio, Los Angeles
- 3 *small valley (Doctor's Wood), Whitworth (II)*, 2008/2009 Ceramic. Courtesy the artist and Gladstone Gallery, New York. Photo: David Regan
- 4 *Untitled*, 1996 Conte crayon on Somerset Paper Courtesy the artist and Galerie Eva Presenhuber, Zurich.
- 5 *Profile vase (Duchamp), 'Lunch Poems'/O'Hara, weight, left and right eye*, 2002 Ceramic, gold leaf, epoxy and string Private Collection. Courtesy the artist.
- 6 *watching* 1998 Ceramic, epoxy, gold leaf and encre de Chine Private Collection. Courtesy the artist.