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Heather Phillipson  
Gloucester Road

*my name is  
lettie egg syrubb*







*my name is lettie eggysrub*, Heather Phillipson, Gloucester Road station, 2018.  
Photo: Guy Archard, 2018

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# Foreword

This learning guide has been devised for teachers of students at Key Stages 3–5 as an introduction to artist Heather Phillipson and her artwork *my name is lettie eggsyrub* (2018), commissioned by Art on the Underground. The artwork is installed on the 80-metre-long disused platform at Gloucester Road Underground station, viewable from the Circle & District line platform (from 7 June 2018). The work will also be promoted as a series of images along the escalator panels at two Tube stations: Bethnal Green and Notting Hill Gate. [www.art.tfl.gov.uk/projects/my-name-is-lettie-eggsyrub](http://www.art.tfl.gov.uk/projects/my-name-is-lettie-eggsyrub)

This project is part of Art on the Underground's year-long programme of commissions exclusively by women artists in 2018, marking 100 years since the Representation of the People Act, enabling all men and some women over the age of 30 to vote for the first time. In relation to this, Art on the Underground is supporting the Mayor of London in his #BehindEveryGreatCity campaign, which aims to “celebrate London's role in the women's suffrage movement, mark the progress that's been made on women's equality over the past 100 years and take real action to tackle gender inequality in London”.

The aim of this leaning guide is to inform and inspire teachers at secondary schools and colleges – as well as those working with young people towards an Arts Award Bronze – about the commission *my name is lettie eggsyrub* (2018). This resource also looks at how art and culture can offer new perspectives on issues raised in contemporary society and their relevance to young people who are choosing subjects to study at school, exploring their own identities, raising issues that are important to them, and contributing towards social change. The resource begins with information about artist Heather Phillipson, and selected past work, along with the background to the Art on the Underground commission. This is followed by an interview with Phillipson along with a short text, ‘my name is lettie eggsyrub’, which she has written about her artwork.

The resource continues by exploring three key themes drawn out of the work: Science and Art – how these subjects can work well together; Reproduction – gender roles and sexual politics; and Social Change – the egg industry and social-media developments. Also outlined are associated activities exploring and responding to each key theme, in particular through visual art, video, creative writing and debate, with links to relevant areas of the National Curriculum (including Science, English, Citizenship,

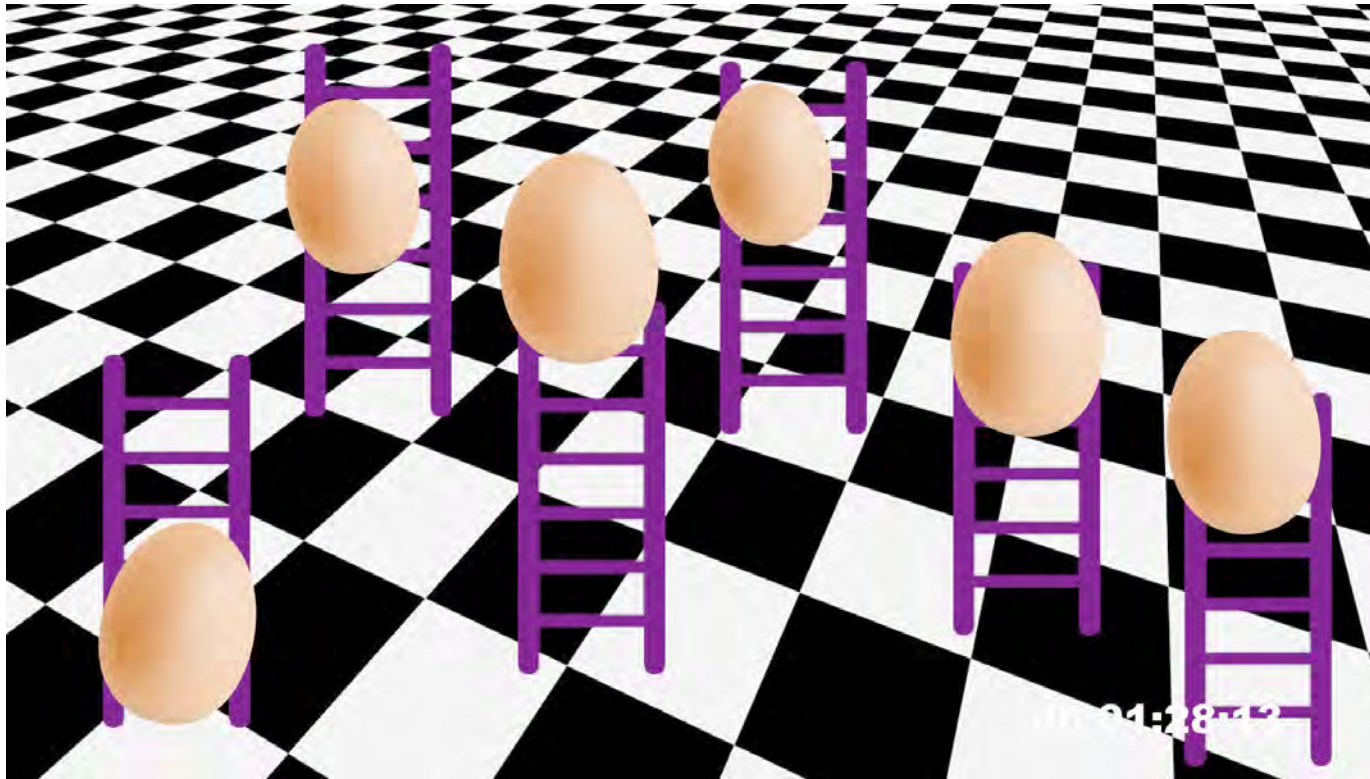
Design & Technology, and Art & Design) and information about Arts Award Bronze. These activities can be used as a starting point for teachers to devise their own projects and can be adapted for a range of abilities across Key Stages 3–5. Finally, a directory of information about relevant cultural organisations has been compiled, along with details about visiting London Underground, and a list of useful resources and reading, all to help with further research and investigation.

Look out for the link to SurveyMonkey at the end of the resource for your opportunity to win art materials worth £50 by providing us with feedback to help inform future learning guides.

“The platform is filled with multiple video screens and sculptures of eggs of various sizes, which are being subjected to various forms of torture. Everything is under threat in some way on the platform. I'm treating the egg as a specific, physical entity, an element of biology, but also metaphorically. The egg is such a clichéd symbol; I wanted to re-confront it, as a microcosm and a macrocosm.”

(Interview with Heather Phillipson for this learning resource, March 2018)





## Art on the Underground

Art on the Underground invites artists to create projects for London's Underground that are seen by millions of people each day, changing the way people experience their city. Incorporating a range of artistic media from painting, installation, sculpture, digital and performance, to prints and custom Tube map covers, the programme produces critically acclaimed projects that are accessible to all, and which draw together London's diverse communities. Since its inception, Art on the Underground has presented commissions by UK-based and international artists including Jeremy Deller, Yayoi Kusama, Mark Wallinger and Tania Bruguera, allowing the programme to remain at the forefront of contemporary debate on how art can shape public space. Art on the Underground is funded by Transport for London.

Visit our website for more information about *my name is lettie egg* (2018) and other exhibitions and projects on London Underground.

[www.art.tfl.gov.uk](http://www.art.tfl.gov.uk)

# Background to the Artist and Her Work



This section provides information about artist Heather Phillipson along with her biography, followed by short texts on selected past works.

## About

Through collisions of image, noise, objects, language and bodies, Heather Phillipson's videos and sculptural installations behave like places, musical scores, poems and nervous systems. They attend to how physical and affective 'selves' – human animal and non-human animal – are constructed, manipulated and, above all, escape. Often rendered as walk-in conglomerations of readily accessible materials (digital images, paint, cardboard, words, audio loops and reproducible consumer detritus), her works stake out an ambiguous territory in which cultural references and emotional responses are mutually contingent and reactive. Collapsing distinctions between the forthright and the inarticulable, the banal and the ecstatic, and between metaphor and extreme literalisation, Phillipson's work performs constant tonal shifts, disruptions and bleeds. In doing so, it oscillates between physical intimacies and conceptual distances – desire, sensuality, touching and being touched, shame, anxiety, (over-)exposure and resistant surfaces.

## Biography

Heather Phillipson was born in London in 1978. Her forthcoming projects include the Fourth Plinth, Trafalgar Square, in 2020; a new online commission for Museum of Contemporary Art Chicago and a major solo show at BALTIC Centre for Contemporary Art, both in 2018. Recent solo projects include: Screens Series, New Museum, New York; Whitechapel Gallery, London; Frieze Projects New York; 32nd São Paulo Biennale, Brazil; Schirn Kunsthalle Frankfurt; the 14th Istanbul Biennial and Performa, New York.

Phillipson is also an award-winning poet and has published four volumes of poetry. She was named a Next Generation Poet in 2014, received Poetry magazine's Friends of Literature prize in 2016, and writes a regular column for ArtReview magazine. She received the Film London Jarman Award in 2016 and was awarded the European Film Festival selection at the 47th International Film Festival Rotterdam in 2018.

[www.heatherphillipson.co.uk](http://www.heatherphillipson.co.uk)

# Selected Past Work by Heather Phillipson



*Splashy Phasings* (2013)



*EAT HERE* (2015)

## *Splashy Phasings* (2013)

Phillipson describes the video *Splashy Phasings* as “built on tears, song and other vocal and bodily outpourings”. It begins with a soundtrack of dripping water, music from a keyboard and Phillipson’s voice: “sometimes at the end of the news it all comes leaking out into what’s called the living room ...” Later on we hear a woman sobbing. As the poetic voiceover continues, we see a montage of images: crying faces drawn onto paper plates, a hand playing a cardboard keyboard, blue paint spilt against a watery background, brightly coloured goggles, a blue water-pistol being squirted, a blue and pink wetsuit, various foods being squashed by a foot, a bowl full of fake eyeballs covered in blue paint, a blue mouth speaking the words of the soundtrack through a hole cut out of a plate, a hand opening and closing to show on its palm the text ‘my heart’. The words, ‘SOB’, ‘PLOP’ and ‘SPLASH’ appear intermittently. The video references the length of a television commercial break or a pop song and was originally shown on television after a news broadcast.

Commissioned by Random Acts (Channel 4), BALTIC Centre for Contemporary Art and Northern Film & Media. First broadcast 3 December 2013, Channel 4 television

## *EAT HERE* (2015)

The installation *EAT HERE* features a giant rotating severed foot, hovering above a red carpet surrounded by large drawings of body parts such as sperms and eyes, suspended on red bungee cord reminiscent of blood vessels. Other objects include blood-red umbrellas, rubbish bags and hot-water bottles, tennis rackets and balls, whales and lightning bolts, all coming together to fill the space. From purpose-built, raised observation platforms, two large suspended screens can be viewed, onto which Phillipson’s video *COMMISERATIONS!* (2015), is projected. Dissected hearts are seen being put through extreme work-outs, intense emotion and exhaustion. The multimedia installation fills the gallery’s circular atrium, blocking the route through and placing the audience inside it.

*EAT HERE* was installed at Schirn Kunsthalle Frankfurt, 20 November 2015 – 13 February 2016.



## 100% OTHER FIBRES (2016)

Commissioned for Frieze Projects against the commercial backdrop of Frieze Art Fair, New York, *100% OTHER FIBRES* is a five-part video and sculptural work, based on the true story of an American military dog who suffered severe PTSD after a period in Iraq. Video screens, repeated sculptural motifs of dogs with animatronic wagging tails, trampolines, dog food, dog poo and maggots, and a dismembered human spinal cord – referencing both the structure of the fair and a female suicide bomber – were interspersed inside and outside the Frieze Art Fair tent. With Phillipson's characteristically bombastic colour-palette, onslaught of internet dog images, canine howling and pop song refrains, *100% OTHER FIBRES* presented a troubled narrative beneath a seductive surface, confronting issues such as animal rights, terrorism and consumerism, along with the competitive context of the art fair itself. Phillipson has said that "it would be very hard for me to make a project for the fair that doesn't somehow acknowledge this context. The fair is, to put it crudely, a shop – just contemplate all that looking and spending that goes on. And that gets me thinking about consumption more broadly – desire, penetration, exchange, ingestion. Not only of products, but also of each other."

(Quoted in Nadja Sayej, 'At Frieze Projects, A Corporeal Ruminant on the Art Fair's Nervous System', *Artslant*, May 2016)

*100% OTHER FIBRES* was commissioned as a Frieze Project for Frieze Art Fair, New York (May 2016) and subsequently displayed, in different forms, at Cycle Music and Art Festival, Kópavogur, Iceland (2016) and Peace, Schirn Kunsthalle, Frankfurt (2017).



*100% OTHER FIBRES* (2016)



*TRUE TO SIZE* (2016)

## TRUE TO SIZE (2016)

In *TRUE TO SIZE*, video and sound are presented via a series of screens and speakers inserted inside the bodies of contorted and beheaded oversized toy bears. The viewer's vision is blitzed by vignettes using large printed emojis – planes, flames, birds, rainbows and waves. Phillipson sourced her mass-produced imagery, language and bears online, and she has talked about the bears as genderless, part-human surrogates and the emojis as stand-ins for nouns. Initially the oversaturated colours suggest exuberance, but one of the bears, wearing a wedding dress and walking into a volcano, is strapped and gagged. Another two have been decapitated and placed in a scene reminiscent of *The Ambassadors* by Hans Holbein, complete with a distorted emoji skull. Phillipson's chant "Good news for people who like death" adds to the menacing tone. According to the Arts Council Collection website: "This is a commission in its freest sense, a physical poem transplanted from Phillipson's imagination ... *TRUE TO SIZE* is multi-layered and stimulating, merging banal and easily digested online culture with ideas of fantasy, emotion and care." ([www.artscouncilcollection.org.uk/artwork/true-size](http://www.artscouncilcollection.org.uk/artwork/true-size))

*TRUE TO SIZE* is a seven-part video and sculptural installation produced as a 70th Anniversary Commission for the Arts Council Collection.

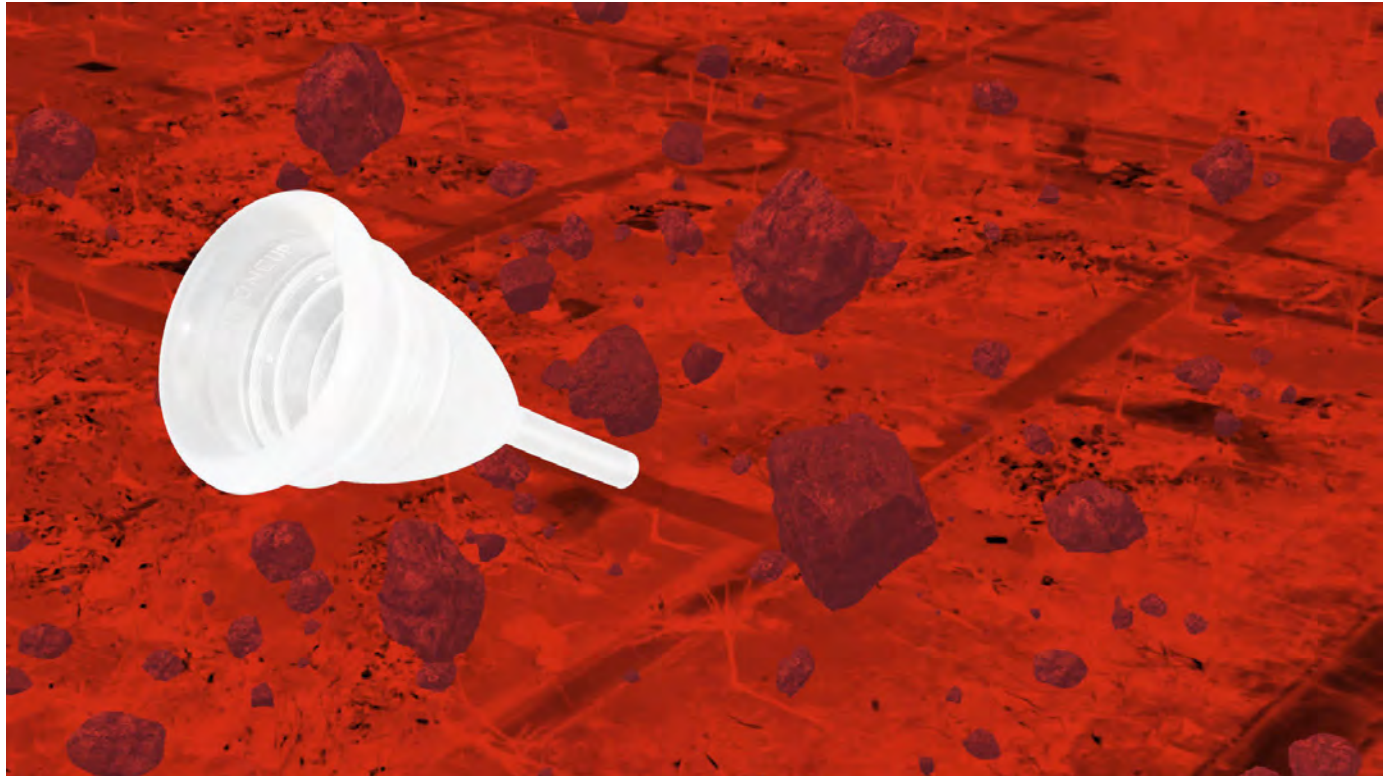


## WHAT'S THE DAMAGE (2017)

As Phillipson's voice repeats with accompanying clapping: "Menses, menses, menses, menses ... Drown the jerks, drown the jerks, drown the jerks, drown the jerks ... Bring the universe to its senses, drown the jerks in menstrual debris ... Bring the universe to its senses, drown the jerks in cosmic menses", we are visually bombarded with splashes of blood, menstrual debris falling like meteors, and fists raised in protest. A supermoon fills the screen, turning into a pizza, while mooncups, tampons and a golden comb-over (reminiscent of Trump) spin by, male bodies flash up, along with blood-stained panty liners, an egg growing a nose, drones, soldiers, skulls, spotlights, whirling chicken bones, bank notes made from animal fat, and a red tsunami destroying London. Part-way through, Phillipson's voice says "Sometimes I feel optimistic, though, picturing uterus shedding iron-rich goods every lunar month the world over." The video confronts the viewer head-on with the subject of menstruation, which is usually avoided in the media or represented by blue liquid poured onto sanitary products. In Phillipson's video the screen remains predominantly red, and she has said about the work that it proposes "a syncing and pooling of human female expulsion, rising up against dominant power structures".

(Text by Heather Phillipson: 'my name is lettie eggsyrb')

Background to the Artist



WHAT'S THE DAMAGE (2017)

WHAT'S THE DAMAGE (2017) has been nominated for European Short Film 2018 by the European Film Academy and the International Film Festival Rotterdam.

Please note that this video is aimed at Key Stage 4 & 5 students due to its content.

## THE END – Fourth Plinth (2017)

*THE END* has been described by Heather Phillipson as “a monument to hubris and impending collapse”. Her proposal for the Fourth Plinth in Trafalgar Square is a giant dollop of whipped cream, complete with a huge, hyper-digital cherry, fly and functioning surveillance drone, with live-feed accessible to passers-by via smartphones. Art critic Adrian Searle has commented in *The Guardian* that, “the whole thing is jammed together as unexpectedly as the vicious and hilarious lines and images in her poems and videos. I can’t wait to see it on the plinth.”

('Plinth perfect: the five contenders for the fourth Trafalgar spot', January 2017)

*THE END*, as a selected proposal for the Fourth Plinth, was on view at the National Gallery (19 January – 26 March 2017) and will be on display in Trafalgar Square 2020–21.



*THE END* (Proposal for the Fourth Plinth) (2017)

## Links to viewing works

*Splashy Phasings* (2013)  
[www.vimeo.com/73709932](http://www.vimeo.com/73709932)  
(2 minutes 39 seconds)

*COMMISERATIONS!* (2015)  
[www.vimeo.com/141163304](http://www.vimeo.com/141163304)  
(14 minutes 50 seconds)

Clip from *100% OTHER FIBRES* (2016)  
[www.vimeo.com/165863107](http://www.vimeo.com/165863107)  
(1 minute 32 seconds)

Clip from *TRUE TO SIZE* (2016)  
[www.vimeo.com/170925272](http://www.vimeo.com/170925272)  
(1 minute 37 seconds)

*WHAT'S THE DAMAGE* (2017)  
[www.vimeo.com/216494886](http://www.vimeo.com/216494886)  
(7 minutes 29 seconds) (password: menses)

# Background to the Art on the Underground Commission

## *my name is lettie eggsyrub*, 2018

Heather Phillipson will present a new commission installed on the 80-metre-long disused platform at Gloucester Road tube Station for Art on the Underground, Transport for London's art programme, from June 2018.

For more information visit [www.art.tfl.gov.uk/projects/my-name-is-lettie-eggsyrub](http://www.art.tfl.gov.uk/projects/my-name-is-lettie-eggsyrub)

On 7 June 2018, Art on the Underground unveils a major commission by British artist Heather Phillipson for the disused 80-metre platform at Gloucester Road station. Titled *my name is lettie eggsyrub*, it is Phillipson's first public commission in the UK, and will be on view for one year. The artwork is Art on the Underground's most ambitious temporary project to date, and a focal point of the 2018 programme, for which women artists have been exclusively commissioned.

In her space-filling sculptural and video installation, Phillipson focuses on the egg as an object of reproduction, subject to human interference. She uses video-game-style layout techniques to magnify eggs and avian body-parts to monstrous proportions.

Phillipson states: "*my name is lettie eggsyrub* enlarges the egg as a nucleus of conflict. I wanted Gloucester Road's disused platform to become a parallel 'scape' – a subterranean disturbance, in which hyper-real, creaturely simulations and analogue counterparts dwarf passengers. Using the bold, simplified visual techniques of early computer gaming graphics, both stylistically and as an organising principle, the passing platform becomes a sequence of overlapping vulnerabilities and escape tactics, in which so-called human and avian – winner/loser – roles might reverse. We too begin as eggs. According to this logic, humans are also at the mercy of weaponised food, exposed

embryos, dangling, leaking and mechanical equipment, unignorable disorder and potential revolt. Throughout, the egg recurs as a harbinger and taunt – not only as one of the most fundamental forms in mammalian and avian reproductive systems and as a representation of fertility, strength, birth and futurity, but also, crucially, (over)production, consumption, exploitation and fragility."

Assembled across the disused platform, the work features multiple large-scale fibreglass sculptures including two 4-metre-high 3D eggs, a huge automated whisk, twelve 65" video screens and 16 printed panels alongside oversized suspended images. Computer-game aesthetics featuring egg sandwiches, scientific diagrams of chicken fetuses, and tomato ketchup and custard tarts speeding through sci-fi graphics, suggest a present tense of menace and dominion.

Phillipson's installation at Gloucester Road will conjure many understandings of, and projections onto, the egg: new life and possibility, online anonymity and disguise in reference to the former default Twitter avatar, human-animal relations, our consumption of eggs, and our widespread detachment from their origin. Phillipson uses at times comic, at times uncomfortable images to blast assumed positions.



# my name is lettie eggsyrub Heather Phillipson

For some time, in keeping with perceived global catastrophes and my interior, my work has assumed increasingly apocalyptic undertones and overtones. At a certain point, pre-2016, this felt like a harbinger – anticipatory, a rippling anxiety – and then, more recently, terrified/outraged – reactive. Redolent of a (for me) pervasive sense of emergency, my works have funnelled macro and micro crises – climate change (wild weather), insidious gender clichés, rampant consumption, body dysmorphia, disembodied sexual exchanges, disembodied warfare, dispersed violences, exploitative human-animal relations, human dominion, the language/s of power and the media, the banal, the clichéd, the rhetorical, malevolencies, vomiting, French kissing, the death of a family dog, the rehabilitation of a rescue dog ... all, always, accompanied by (manifest in) a faith in détournement, in humour/the comic, and in poetry as erotic counter, as crucial weapons of subversion and survival.

My project for Gloucester Road augments and expands ideas initiated in one of my

most recent video installations, *WHAT'S THE DAMAGE* (2017), which envisaged a syncing and pooling of human female reproduction, rising up against dominant power structures. For Gloucester Road, the focus shifts to one of the most fundamental forms in reproductive systems – an egg – as representation of fertility, strength, birth and futurity, but also, crucially, (over)production, consumption, exploitation and junk. A hen's egg (the clichéd, universal image of 'egg') exists in a constant state of becoming, with a non-binary, in-between status – between being/non-being, actual/virtual, power/fragility, animal/object, fertility/sterility, food/waste – which renders it a contested territory.

Importantly for me, the egg is a potent symbol of human-animal relations – of interspecies power hierarchies in which animals (and their reproductive systems) are commodities. It's a system that slaughters the infertile (male and female), the weak and the elderly, in which usefulness = value. (And, in this way, the industry speaks – chillingly – to all kinds of other hierarchical exploitations.) Perhaps most tellingly, one of the identifiers of our proposed current (human-dominated) ecological epoch, 'the Anthropocene', is the domesticated chicken bone – so vastly changed (inflated) by industrial food production (and therefore so wildly different from any chicken bone that preceded it) that it could only exist at this moment.

In addition, I'm interested in the symbolic egg's position in social media (specifically Twitter), where, for the past few years, it was the default avatar for those in 'embryonic' states (without profile pictures). Without a 'face', the Twitter egg became widely associated with anonymous trolling, such that the term 'Twitter egg' ("you're just a Twitter egg") itself became a term – an indication – of abuse, prompting Twitter to change its default avatar to an abstracted human silhouette ("generic, universal, serious, unbranded, temporary, and inclusive") as if it were the (image of the) egg to blame, not the human behind it.

Above all, perhaps, I'm taking on the egg as cliché. And this is perhaps what my work addresses most overtly and most often. A cliché is an image to be easily consumed – immediately, it exists in a system of, and speaks of, production and consumption – the automatic conversion of image produced into image consumed. Appropriately, clichés are not called, in French, 'tartes à la crème' (custard pies) for nothing – as someone wrote, "the proof of the custard pie is that someone gets it in the face. It proves itself by bursting, spreading, crumbling, dripping."

I would like my installation at Gloucester Road to conjure multiple layers of these social, political, human-animal, virtual and bursting, dripping impacts. Proposing the

station platform as a strange, hermetic, underworld (something like a barn in which livestock live out their days), my suite of sculptures – appearing mid-promenade along the platform – magnify eggs, and their origins and trajectories, to grotesque proportions. Subject to various forms of human intervention (whisking, shaving, drowning, frying, kicking, spurting, bursting like balloons), the eggs – alongside hens with protesting megaphone-heads – spray across the platform, as stand-ins for beings, and beings yet-to-happen. Things on the move, in uproar. Through the use of high-gloss, hi-def finishes, alongside quivering egg-whites and dangling legs, yolks and sputum, plus the insertion of multi-screen video+graphics, the scene – wafted by passing trains – is an animated, trembly panorama.

## Location of *my name is lettie egg syrubb*

### Gloucester Road Station

Gloucester Road Station, opened in 1868, has an 80-metre-long disused platform that is now used to display large, illuminated artworks commissioned by Art on the Underground. *my name is lettie egg syrubb* (2018) is installed at Gloucester Road Tube Station, viewable from the Circle & District line platform (from 7 June 2018).

For more information about visiting Gloucester Road Tube Station and using London Underground see page 53. Please note that when visiting the artwork as a group, you need to be aware of the public entering and leaving the trains at the station, so where possible please view it in small groups to avoid congestion on the public platform. It is also advisable to avoid rush-hour travel times.

### Key questions

If you are able to visit the artwork at Gloucester Road Station:

- How does it feel to view it in a public space rather than in an art gallery where most artwork is shown?
- Watch how the public encounters the artwork. How do they react? Note that the train drivers have been provided in advance with a simulation so that they know what they will encounter on entering the station.
- Discuss how the artwork contrasts with the rest of the station (for example, its large scale, multi media and bold colours).

Whether you visit the artwork in situ or not:

- What is the purpose of public art?
- Why is it important to encounter art outside of a gallery space? How do you think it can benefit people's lives?
- What do you think contemporary art's relationship should be to contemporary society? Why do you think this artwork is relevant now?
- Discuss the title *my name is lettie egg syrubb*.





*my name is Lettie eggsy rub*, Heather Phillipson, Gloucester Road station, 2018.  
Photo: Guy Archard, 2018



# Interview with Artist Heather Phillipson



## **Tell me about why you became an artist and how you approach your work.**

It's hard to say when becoming an artist begins. Like many children, I was really engaged in art across different disciplines. I did a lot of drawing and other forms of visual art, like painting and sculpture. I also learnt music and I was really into writing and reading. My father's an artist so he exposed me to art from an early age, and my mum is very interested as well, so I was around art a lot as a child. I was encouraged to pursue it. The problem for me was deciding what I wanted to do, because there were many different things, like the music-making and writing, and I could have followed any one of those things. It wasn't until I was much older, after a brief fling with fashion design, that I realised that art is one area where you don't have to choose. You don't have to be faithful to one discourse or one mode of doing things; it's kind of an umbrella under which you can take your practice in any direction. So I found a space where I could do all of those things simultaneously. Video, especially, was a medium in which I could bring all kinds of materials together: I could shove writing and soundtracks into each other, push them apart with images, and make sound occupy space, like sculpture.

## **Can you talk about the importance of juxtaposing sculpture, video, text, etc. in your work?**

I do it because that's how I think. I encounter all of those things simultaneously and I'm in several minds simultaneously, and each of my works is on some level like a rendering of my mind, like stepping inside a whole kind of mental landscape. My work is saturated in my own idiosyncratic contemporary context, in my time and place, race, age, gender, geography, whatever I've been looking at, all of that stuff. And so it feels right that those things that filter into the work come back out of it as well. I live probably half my life online, so the digital element is regurgitated too. I take things from YouTube, for example, punch them around, mix them with other stuff, and send them back out. Sometimes it's bits of conversations that repeat, or bits of advertising or muzak by which I'm surrounded. So my work's a collage to some extent. I think very synaesthetically: images suggest sounds and sounds suggest physical space, and that suggests text and so on and so on. There's always this back and forth between the different elements because that's the way my brain works.

## **How do you think your poetry complements your visual artwork?**

For me, poetry is very visual, as well as aural. So in that respect there's a huge crossover. The writing and the art things share sonic and visual qualities; they both make images and noises. Structurally, there's also a crossover: the way I put poems

together and the way that I make videos, or even think spatially about how one thing follows on from the next or overlaps, could be interchangeable. How I structure things within a space – whether the Tube platform or a gallery space – how one thing sits next to another, is very much the same way that I might think poetically. Often in my visual work I think linguistically or semantically to some extent. Even when there aren't any words present, like in the work at Gloucester Road, there are repeated motifs like the egg, which can be a bit like punctuation marks. That's like a tic for me. So there will be repetitions of colours or things that recur in slightly different ways throughout, and they act as these pauses, or capital letters, or full stops, or at least they could be understood in that way.

### **Tell me about your commission for Art on the Underground, what it's called and why.**

The platform is filled with multiple video screens and sculptures of eggs of various sizes, which are being subjected to various forms of torture. Everything is under threat in some way on the platform. I'm treating the egg as a specific, physical entity, an element of biology, but also metaphorically. The egg is such a clichéd symbol; I wanted to reconfront it, as a microcosm and a macrocosm. Obviously the primary thing about eggs is that they're part of the

reproductive system and they suggest new life, or life yet to begin. They're very resilient in many ways, but they're also incredibly fragile. There's a sort of hope attached to them, but at the same time, because they're very vulnerable, their potential is under threat. And I was thinking about that in relation to the current moment politically, in Europe and the USA, where we're on some kind of edge and nobody knows if or when we might get pushed over it.

### **Can you talk about the title of the work?**

The work is called *my name is lettie eggssyrub*. This is the closing line of a very short poem by a British poet called Tom Raworth. The way he writes poems feels very much like assemblage: don't try and find a discernible 'sense' from one line to the next. It's not about that. There are a lot of non-sequiturs and there are already some brilliantly odd lines in that poem. And then he goes and finishes on this one line, 'my name is lettie eggssyrub', which seems to come out of nowhere. I really enjoy this in poems: when you're shoved into the wilderness at the last moment and you're like, where did that come from? And there are so many reasons for choosing that title. Obviously, the reference to the egg was immediately relevant, but the primary one is that it speaks to identity. The declarative statement of 'my name is ...' feels like claiming ownership, but who's speaking, who's taking this identity? Is

it me the artist? Is it one of the hens? All of the hens? Or is it an imaginary first person that can be filled by the viewer? So there's a potential collapse of subject positions. Also, giving something a specific name grants it a singular identity in opposition to the anonymous mass. Personifying the egg to some extent, or even just personalising it, is something we don't normally do. We eat them, or ignore them, or project onto them...like the controversial Twitter egg that got blamed for the trolls hiding behind it and updated to a new avatar, as if the egg were responsible.

Another reason for choosing this title is that I was aware that when you see a poster on the Underground advertising the work, you're not going to encounter it next to the work. And I wanted it to be like "What the hell is that?" I didn't want it to look like any other title on the Underground. So the title, in a way, sits alongside the work as a thing in its own right. I want the work to be really open. There are so many things in it that I may be trying to suggest, but I don't want to dictate a way of reading it.

### **How do you feel about the egg industry?**

The egg industry, like all industrial production, is really problematic. I myself don't eat eggs and I haven't for a long time. I was brought up vegetarian and I've been vegan for about 16 years. I have eaten eggs in

the past, but there was a point in my early twenties, doing a lot of renewed thinking and research into animal welfare, when I realised that not only the meat industry but the entire dairy industry is horrific. I just didn't want anything to do with it. A lot of what happens in dairy farming is as disturbing as the meat industry. And, for me, this extends to eggs, because it's still taking the reproductive labour of another creature and using it for human consumption. I find that fundamentally problematic, even if there's an argument that eggs are a waste product: 'hens would be laying eggs every day anyway, and if they're not fertilised, they go to waste, etc ...' But, inside the egg industry, it's a very different matter, because it becomes about constant cycles of stimulation, production and use value. Male chicks are often killed at birth because they're not useful, and hens are slaughtered as soon as their egg-bearing life comes to an end or their reproductive cycle slows down.

I'm not telling people how to think about that, or how to respond to it, but obviously, because of how I think about those issues, they are there as a presence in this work. Nothing about animal rights is mentioned overtly and I'm not interested in illustrating a polemical position. There's much more going on here. But focusing on the egg is similar to my focus on anything else: take nothing for granted, think about where stuff comes from and what the impacts are, who gets access to

what and why. Hens can't give their consent for us to take their eggs. It's the same with mass production – exploitation – across all sorts of industries.

**How do you think the audience encounters your public artwork (such as this work or your forthcoming Fourth Plinth commission) in comparison to going to a gallery?**

The primary thing that I'm interested in is the lack of framework and 'art' context. Seeing the work on a tube platform, you're not primed to see it, necessarily, as 'art'; it sits alongside all the other goings-on of public life and it pops into relief because of that, and vice versa. Obviously, when you walk into a gallery you're primed to expect something, and that comes with all kinds of baggage. Sometimes people can feel excluded from art, that it's not for them, or that one has to understand a particular kind of language to be able to engage with it. And a tube station or a public square doesn't have those boundaries. It's just there for whomever to encounter at whatever moment. For me, it's really interesting to take those kinds of conversations outside of the gallery. We're used to the art audience having at least a base level of understanding about art and the kinds of critical conversations that might underpin it, and some people might be familiar with my work, or my ideas, but here, people

just come across it. It's an unpremeditated encounter when you're waiting for a train, say, or you're passing from A to X. It has that potential to interfere in the everyday.

**What do you feel are your responsibilities as an artist?**

That's a tricky question because, in art, 'responsibility' can be such a reductive idea. I don't want art to be subservient to some imposed idea of responsibility. Obviously, everything we do is political: how we speak to each other, how we eat, how we share space and of course how we make things and put them out into the world, but that doesn't mean the art itself has to claim that space of responsibility, and sometimes it's better for art if it doesn't. If it's aesthetically irresponsible, that can often be what makes a work exciting. At the same time, as an artist I feel really privileged to be in a position where I can make and share things and ideas and open up conversations, even if only virtually. So there's definitely politics involved – politics with a small p – but whether it's about 'responsibility', I'm not sure. Responsibility forecloses what's possible, whereas the works that excite me are often very open; they're not necessarily taking responsibility for a certain thing, they're posing questions. Taking responsibility for breaking things, maybe. The things that most turn me on are usually the things I least understand, and maybe they go against



responsibility in some way – interfering with received understandings. How can you take ‘responsibility’ for something that you’re smashing open? It’s a different kind of care. If there is a responsibility, maybe it’s towards speaking up or using art as a platform. It’s a space in which you can take risks. I think it’s a forum for answering back. Nobody wants you to come up to them in the street and start shouting about menstrual blood, but I can put it in my work on a huge cinema screen and shout about it. Again, maybe it’s the gallery context that allows you to do that; it allows you to get away with things. This is partly what makes it so interesting to test what you can get away with outside the gallery.

### **As a female artist, how do you feel about gender inequality in the arts?**

Well, obviously I’d like it to change. It’s not just in the arts though is it? It’s everywhere. And I think the biggest problem with it is that it’s insidious. So it’s not just about saying – although this helps – we need to have equal numbers of men and women represented in all areas, it’s about an underlying misogyny, a patriarchal system that underpins everything. One has to become alert to it, because it’s not just about an apparent gender balance. It’s not about numbers. It’s about understanding a whole system of thought that inscribes on everything that we do and how we relate to each other across genders and races and ages and how

women relate to themselves and other women. And really, before all that, there’s intersectionality – all women are not equal in this society either. Women of colour, women who aren’t cis, people who are transgender or non-binary – there are infinite complexities of discrimination, who’s allowed to be what, and on whose terms. And there’s a very, very long way to go. This year may be the centenary anniversary of women getting the vote, but what’s that compared to the whole history of recorded time?

### **Who do you think are the female artists who are doing, or have done, interesting things.**

I have a whole list. An obvious one is Joan Jonas, who’s at Tate Modern right now, and was a very early pioneer of video; a female artist working with video, sculpture, performance, activating space and using digital technology. And, like me, she draws a lot on other forms of creaturely life. I wouldn’t say she’s had a massive influence on me, but there are definitely connections. Frances Stark, a US artist, who’s played a lot with online identity and language. I love Nicola Tyson’s strange painted and drawn beings, like alien renderings of earthly creatures. I’m interested in her practice as a whole, actually, especially this amazing book called *Dead Letter Men*, which begins with a letter to a ‘man on the street’, then turns into a series of ferocious, witty letters

to ‘influential’ dead male artists. It really takes on the patriarchal history of art, and its ripple-effects. Agnès Varda, the French film-maker – I’ve been really interested in her films for a long time, especially her short films. She was a lone female pioneer working in parallel to the (male) French New Wave. She was the only woman who was even tangentially related to that group, and she’s still making work now, in her late 80s. They’re really interesting, very poetic short films. And then she does these very idiosyncratic feature films as well, where, frequently, she just lets the camera digress. They’re very politically and sociologically astute, but she’s also very humorous – a very light touch. And then there’s Leonora Carrington, again a writer and painter, who said that she related more to burrowing creatures; strange hermetic parallel worlds.

In terms of a younger generation, The White Pube are two women artist-critics, putting out thoughts and reviews online – very straight talkers, bold about their likes and dislikes, who produce very high-energy writing. Because they’re a collective, you never know which one of them is tweeting or writing, and that’s the point: that it’s not reducible to a single identity, but at the same time, they’re willing to assert themselves and say ‘This is what we think’. They’re strong.

### **What do you think about the arts being squeezed from the school curriculum**

### **and students having to often choose between arts or sciences?**

It's about the value that's placed on art. Again, it's about flows of capital, isn't it? Commodity – how do we make a useful workforce? And art isn't seen as something that's 'useful' in that system, and worse, it's liable to question the status quo. For that reason alone, I can't emphasise enough how important I think art is. I've just this week finished judging the Fourth Plinth Schools' Award and I looked at 3,800 entries. Looking through these paintings, drawings and sculptures – from every borough in London – I had tears in my eyes. They were so political and charged and questioning and some of them just totally wayward. Brilliant minds let loose. Just think of the creative energy that's latent and bubbling in children right now. It made me want to be an artist.

I said at the beginning that I was fortunate that my dad's an artist and so, when I was broke and claiming benefits and all the other years of tough stuff, I had somebody reminding me, 'Art's valuable, keep going.' A vast majority of kids don't have that. You're constantly forced to think 'realistically' about the world. How can you even think about surviving, financially, when you don't know if/when you'll have money coming in, or if you're told that you're not good enough or...? Especially if you've grown up like that, or that's what you see around you. And I

think this is where a massive gap in the art world starts to happen: more and more, it tends to be people who have families that can support them who feel able to become artists. There's already so much standing in the way of being an artist and the kids from poor backgrounds who show real creative flair but don't have the support financially or emotionally, they're not going to stand a chance when the education system also says 'Don't do art.' It's really depressing. Catastrophic, actually.

There are people who are fighting against this wealthy monopoly of art, though. There's a brilliant charity that I work with, for example, called Arts Emergency. Via schools, they set up mentors for young people interested in the arts, to try and open up access and opportunities, or even just conversation and support. It's one way of circumventing the hegemony and, we hope, broadening what's possible.

### **Why do you think this commission is relevant to commuting Londoners now?**

I'm not sure about the term 'relevant' here – I think 'relevance' can take root in many ways, and it's often not immediate. Of course, I've mentioned how the project might respond to a particular political moment, and how food production might speak to broader flows of consumption and capital etc, but that's the obvious stuff, and people might not, or

needn't, pick up on that anyway. If I'm lucky, maybe someone will find something that's beyond my imagination. I'm not interested in prescribing. Maybe more like baffling. Maybe people will find their own relevance, or maybe they'll think it's completely irrelevant. All reactions are valid.

# Themed Classroom Activities

In this section you will find a range of activity ideas for children and young people aged 11 to 18. Although they have been devised with secondary schools and colleges in mind, these activities are also suitable for other non-school groups, such as youth organisations.

Three key themes have been identified from *my name is Lettice Eggshrub*:

- **Science and Art** – how these subjects support each other
- **Reproduction** – gender roles and sexual politics
- **Social Change** – the egg industry and social-media developments

A range of associated activities are outlined, exploring and responding to each key theme, in particular through visual art, video, creative writing and debate, with links to relevant areas of the National Curriculum (including Science, English, Citizenship, Design & Technology, and Art & Design) along with Arts Award Bronze. These activities can be used as a starting point for teachers to devise their own projects and can be adapted for a range of abilities and interests across Key Stages 3–5. You, the teachers, are of course the experts in delivering the curriculum, but perhaps this learning guide will help you to approach delivery of the curriculum in alternative ways. Ideas can be tailored and delivered during Drop Down

Days or as extra-curricular sessions, if time doesn't allow during the usual school day. Schools may also want to cover some of the themes in this resource or some of the skills, such as film-editing, as part of an INSET Day inviting both teachers and support staff to participate.

More information about doing an 'Arts Award Bronze' is provided later in the resource on page 51. This is followed by information about 'Visiting London Underground' on page 53, along with a range of relevant organisations including cultural organisations located near to Gloucester Road Tube station, for combined visits, listed in the 'Directory' on page 55. In addition there is a section of 'Useful Resources and Further Reading' on page 61.

It is important to note that some children or young people may be sensitive to some of the issues covered in this resource, such as the production of eggs in the egg industry, and with this in mind some of the activities have been recommended for Key Stages 4 & 5 only.



# Aims

- To develop an understanding of *my name is lettie eggsyrub*
- To develop an understanding of the artist Heather Phillipson, and her previous work
- To develop an understanding of Art on the Underground
- To promote London Underground as a transport system
- To develop an understanding of other organisations relevant to this project
- To promote Arts Award Bronze in schools and colleges

# Objectives

- Students will view *my name is lettie eggsyrub* and identify its relevance to their lives through the exploration of the three key themes drawn from the artwork
- Students will find out about other artworks by artist Heather Phillipson, including watching video clips online, as well as reading the interview with her conducted for this resource
- Students will find out about Art on the Underground's public art remit, and how art and culture can offer new perspectives on issues raised in contemporary society
- Students will find out where their nearest Tube station is and how to use London Underground, sharing their experiences with their families
- Students will find out about other relevant organisations, including cultural organisations located near to Gloucester Road Tube Station, for combined visits
- Students will engage with a variety of activities inspired by *my name is lettie eggsyrub* in different subject areas, seeing the possibilities for feeding these into an Arts Award Bronze qualification

“Like the pantomime, Phillipson’s work is dramatic, immersive and emotional. Her most recent project, in Frankfurt’s Schirn Kunsthalle, looked like an exploding props department ... She wants her installations to make visitors feel as if they are not in a museum, she explained, but rather “walking through a poem, a landscape, a body, a swimming pool, a screen, a search engine, a piece of music”.

(Ben Eastham, ‘The Woman Bridging the Divide Between Art and Poetry’, *New York Times Style Magazine*, February 2016)

Theme:

# Science and Art

– how these subjects support each other

Discussion points:

What does the word 'science' mean to you? What does a scientist look like?

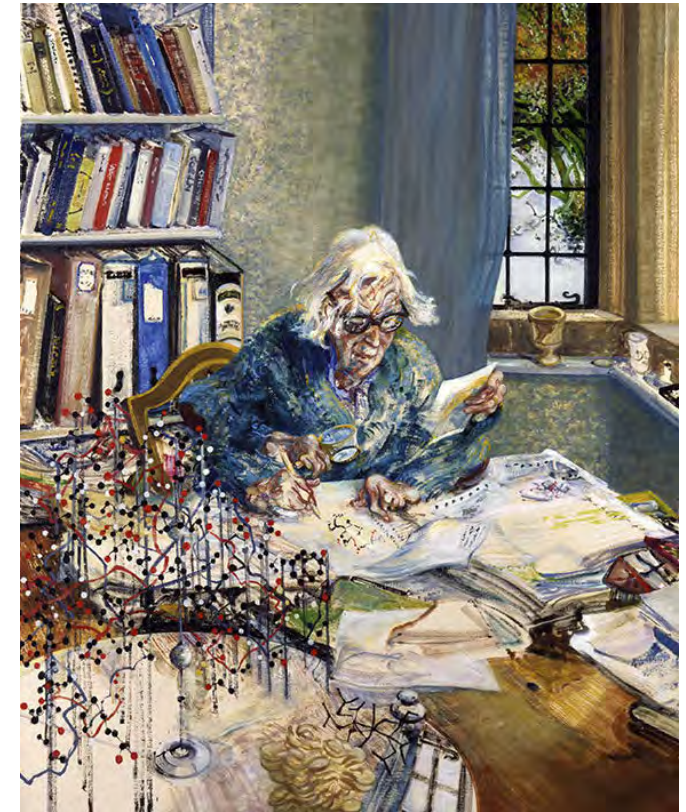
What skills are important in science and in art? Are any skills important in both?

Can you think of any jobs that combine science and art and their associated skills?

What does the word 'art' mean to you? What does an artist look like?

Can you think of an occasion where you have been doing science and art at the same time?

Do you feel that arts subjects are treated as being important in your school, or do you feel that they are being squeezed out ?



Heather Phillipson is an artist whose work is influenced by science, with some of her pieces exploring and commenting on human-animal relations. For her Gloucester Road commission she focuses specifically on the egg, a symbol of reproductive systems, and how the chicken has evolved through human intervention:

“... one of the identifiers of our proposed current (human-dominated) ecological epoch, ‘the Anthropocene’, is the domesticated chicken bone – so vastly changed (inflated) by industrial food production (and therefore so wildly different from any chicken bone that preceded it) that it could only exist at this moment.”

(Text from Heather Phillipson, ‘my name is lettie eggsyrub’)

Phillipson relied heavily on technology – along with her creativity – to realise her sculptural forms and video work, which are presented together to form her giant multi-media installation on the disused platform at Gloucester Road station.

Phillipson’s work brings the worlds of science and art together at a time when these subjects are being divided in the school curriculum, with some people being pro-STEM subjects (science, technology,

engineering, mathematics) – generally supporting the introduction of The English Baccalaureate (e-bacc) – and some being pro-STEAM (STEM subjects plus the arts). STEAM is a movement championed by Rhode Island School of Design (RISD) in the US, and is being adopted in the UK.

Secondary students’ GCSE subject choices at the end of Year 9 are being narrowed, with the arts being squeezed out. Figures released recently by the Department for Education have confirmed that there was another 8% drop in creative GCSEs in 2017 on top of the 8% drop in 2016. The Creative Industries Federation has also reported that the creative industries are the fastest growing sector of the UK economy, worth £91.8 billion (gross value added), as well as having a huge intrinsic and social value.

Many jobs bring together elements of the arts and the sciences, and according to a recent Future of Jobs report compiled by the World Economic Forum, ‘creativity’ is ranked number three – after complex problem solving and critical thinking – in the top skills needed in the workforce in 2020. Interestingly, Central Saint Martins currently offers an MA in Art and Science, as “a structured opportunity to investigate the contemporary and historical context of art and science, embracing the spectrum of

inquiry, interaction and creative endeavour.”  
“The difference between science and the arts is not that they are different sides of the same coin ... or even different parts of the same continuum, but rather, they are manifestations of the same thing. The arts and sciences are avatars of human creativity.”

(From her TED 2002 talk, Mae Jemison – doctor, dancer and the first African American woman in space)

“To develop a complete mind: Study the science of art; Study the art of science. Learn how to see. Realise that everything connects to everything else.”

(Leonardo Da Vinci, [www.goodreads.com](http://www.goodreads.com))



# Visual Art



National Curriculum links:

- **Art & Design** – using a range of techniques and media, increasing students' proficiency in the handling of different materials, recording their observations in sketchbooks, and analysing and evaluating their work and that of others
- **Science (experimental skills and investigations)** – asking questions and developing a line of enquiry based on observations of the real world; using appropriate techniques, apparatus, and materials; making and recording observations
- **Citizenship** – studying the ways in which citizens work together to improve their communities including opportunities to participate in school-based activities (opening up careers)



## Multi-media

### Resources

Access to Heather Phillipson's website, a wide range of art resources including 3-D materials, video camera, editing equipment, white board or screens

### Activity

1. Look at images from Heather Phillipson's *my name is lettie eggsyrub* along with some of her previous work. How would you describe her work? What media does she use?
2. As a whole class, create a collaborative installation inspired by *my name is lettie eggsyrub* and responding to the theme 'Science and Art'.
3. In small groups, brainstorm what elements will be key to include.
4. Think about the different media you want to include, such as sculpture, video and text.
5. Feed ideas back to the whole class and decide which group will work on which element, and what kind of media each group will use.
6. Each group should create their element whilst being aware of how the installation will come together as a whole. You could even appoint a Creative Director: Phillipson has the creative vision but co-operates with curators and technicians to realise her work. She uses repetitive motifs

or colours like punctuation in her work (acting as pauses, capital letters, full stops, etc.) This could be useful to think about when making the work.

7. As a whole class, bring all the elements together. What works well? Do you need to change anything? What is it like working with other people to create an artwork?
8. Think about titling the work. You could choose 'Untitled', or a title that makes you stop and think, like Phillipson's choice for her Gloucester Road commission.
9. Compare your own installation to *my name is lettie eggsyrub*, critiquing it as a class.



## Women in Science/Art

### Resources

Access to the library and the internet for carrying out research; sketchbooks, pencils, pens

### Activity

1. Research another female artist who has used science in some way in their artwork OR find a portrait of a famous female scientist, ideally by a female artist.
2. For the former you could look at the Natural History Museum's website for women artists who have made contributions to the social, cultural and literary history of science and natural history, for example Angela Gladwell and Elizabeth Butterworth.
3. For the latter you may find it useful to look on the National Portrait Gallery's website for women scientists painted by women artists, such as *Dorothy Hodgkin* by Maggi Hambling.
4. Make notes and drawings in your sketchbook about your chosen female artist and/or scientist.
5. Present to your class who you chose and why.
6. Critique as a whole class. Did you already know about these inspiring women?
7. This activity relates closely to the section 'Arts Inspiration' in the Bronze Arts Award.

### Useful Links

- Natural History Museum – women artists: <https://nhm.ac.uk/our-science/departments-and-staff/library-and-archives/collections/women-artists.html>
- National Portrait Gallery – search for 'sitter', 'female' and 'science' (professional category) <https://npg.org.uk/collections/search/advanced-search.php>
- Mary Seacole Statue unveiled in London <http://bbc.co.uk/news/uk-england-london-36663206>
- Ten Historic Female Scientists you should know <https://smithsonianmag.com/science-nature/ten-historic-female-scientists-you-should-know-84028788>
- Top 100 Women: Science and Medicine <https://theguardian.com/science/series/top-100-women-science-medicine>

## SciArt (KS3)

### Resources

Collaboration between the art and science departments, various art and science materials/equipment, sketchbooks, pencils, pens

### Activity for teachers

1. A number of years ago, Henry Ward, an inspiring artist and Head of Art at Welling School in London, set up a SciArt programme as a response to a difficult Ofsted inspection where issues were highlighted in the Science department. SciArt was developed “to inspire students to re-engage with an interest in the world around them”. The art teachers wore lab coats, lessons took place in art rooms, and the school’s on-site gallery was set up to operate as a research space.
2. Taking this model as inspiration, find a willing science colleague to collaborate with and then design a science lesson that could be taught by an art teacher, along with an art lesson that could be taught by a science teacher. Use your students’ sketchbooks to unite the two sessions (scientists like Marie Curie used sketchbooks – hers is now kept in a lead-lined box because it is radioactive!)
3. For the sessions, the art teacher could focus, for example, on anatomical drawing (highlighting the structure and

functions of the human skeleton) and the science teacher could set up some experiments around the use of 3-D art materials (increasing students’ proficiency in the handling of different media). Example activities could also be taken from contemporary artist Kerri Smith’s publication *How to be an Explorer of the World*.

4. The key aspect in the lessons is that elements of object-based learning, observation, research, questioning, critical analysis and experimentation should take place, since all of these are used by both artists and scientists.
5. Discuss what it was like to take part in SciArt. What were the benefits of having an art teacher teach science and vice versa? Did the teachers from alternative disciplines bring different skills to the other subject areas? Are science and art always easy to separate? Would you like to continue the ‘SciArt’ experiment?

### Useful Links

- SciArt Programme at Welling School <http://henryhward.com/art-as-cross-curricular-tool>
- Kerri Smith <http://kerismith.com>

**Please note that the activity ‘SciArt’ is aimed at Key Stage 3 students to allow for the two subject specialisms to collaborate more easily.**



# Creative Writing and Debating Activities

## National Curriculum links:

- **English (writing)** – writing for a wide range of purposes and audiences including narrative essays and scripts for talks, and summarising material and supporting ideas and arguments
- **English (spoken English)** – giving short presentations and participating in formal debates and structured discussions
- **Citizenship** – studying the ways in which citizens work together to improve their communities including opportunities to participate in school-based activities (opening up careers)

## Job Roles

### Resources

Access to the library and the internet for carrying out research; paper, pens

### Activity

1. Carry out research to find out about jobs that include both the sciences and the arts.
2. Think about the sciences and arts in a broad way. The sciences could include therapy, medicine, ecology, technology, engineering, biology, physics and chemistry. The arts could include creativity, design, social studies, literature, language, humanities, dance, theatre, visual art and music.
3. Make a list of the jobs that you already knew about that combine the two disciplines.
4. Make a second list of jobs that surprised you.
5. These jobs might include art therapist, architect, archaeologist, science illustrator, industrial designer, graphic designer, forensic photographer or video gamer.
6. Think about the skills needed for each of these jobs.
7. Did you know that camouflage for soldiers in the United States armed forces was invented by an American painter, the invention of the pacemaker was based on a musical metronome, and Japanese origami inspired improvements to car

airbag technology? Steve Jobs also described himself and his colleagues at Apple as artists.

8. Choose a job role from your second list (jobs that surprised you) as inspiration to write a narrative or poem. Use the facts as a starting point, but also give your character a name and bring them to life.
9. Share your poems and critique as a class. You could explore ways to publish the poems online or even as booklets.
10. Artist Heather Phillipson is also an acclaimed poet – you could read some of her poems via her website.

### Useful Links

- The Artistic Side of Science Infographic with four people's career journeys [https://biochem.web.utah.edu/iwasa/PDFs/STEM\\_Fair\\_Careers\\_Infographic.pdf](https://biochem.web.utah.edu/iwasa/PDFs/STEM_Fair_Careers_Infographic.pdf)
- From STEM to STEAM: Science and Art Go Hand-in-Hand, Scientific American, Steven Ross Pomeroy <https://blogs.scientificamerican.com/guest-blog/from-stem-to-steam-science-and-the-arts-go-hand-in-hand>
- Heather Phillipson poetry <http://heatherphillipson.co.uk/poetry>

# STEM v STEAM

## Resources

Access to the library and the internet for carrying out research; paper, pens, white board

## Activity

1. Research the debate around STEM subjects (science, technology, engineering, mathematics) versus STEAM subjects (STEM subjects plus the arts), the introduction of The English Baccalaureate (e-bacc) and the arts subjects being squeezed.
2. In groups choose to present for one of two sides:
  - STEM is best and the arts are not important so don't need to be studied;
  - STEAM is best because the arts are important in their own right, can bring additional elements to the sciences, and creativity is a key skill needed in the future workforce.
3. Gather your evidence ready for a class debate with one class member as chair of the debate. Each side gets ten minutes to present its argument and can use the interactive white board to show evidence.
4. At the end of the debate, take a vote.
5. Discuss what it was like being part of a debate, especially if you were presenting a view point that you didn't agree with.

6. If you feel strongly about the place of the arts in your school, you might want to take your research to your school Student Council or even the Senior Leadership Team.
7. As an extension activity you might also want to make your own STEM versus STEAM infographic to illustrate your key points.

## Useful Links

- STEM vs. STEAM Girl Infographic, Americans for the Arts <https://americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/stem-vs-steam-girl-infographic>
- STEM vs. STEAM Brain Infographic, Americans for the Arts <https://americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/stem-vs-steam-infographic>
- Stem vs. Steam: How the Sciences and Arts are Coming Together to Drive Innovation, The Independent <http://independent.co.uk/student/student-life/Studies/stem-vs-steam-how-the-sciences-and-arts-are-coming-together-to-drive-innovation-a7047936.html>
- What Job Skills will you need in 2020? PCMA Convene, Barbara Palmer [http://pcmaconvene.org/career/development-](http://pcmaconvene.org/career/development-career-development/what-job-skills-will-you-need-in-2020)

[career-development/what-job-skills-will-you-need-in-2020](http://pcmaconvene.org/career/development-career-development/what-job-skills-will-you-need-in-2020)

- Teach Arts & Sciences Together, Ted Talk 2002, Mae Jemison [https://ted.com/talks/mae\\_jemison\\_on\\_teaching\\_arts\\_and\\_sciences\\_together](https://ted.com/talks/mae_jemison_on_teaching_arts_and_sciences_together)
- STEAM not STEM: Why Scientists need Art Training, ArtsHub, Richard Lachman <http://bit.ly/2DJKtwg>
- UK Universities Stronger in Arts than Sciences, Rankings Suggest, The Guardian, Sinead Baker <https://theguardian.com/higher-education-network/2018/feb/28/uk-universities-stronger-in-arts-and-humanities-than-science-rankings-suggest>
- We must drop the 'arts' vs 'science' narrative, Times Higher Education, Bashir Makhoul <https://timeshighereducation.com/blog/we-must-drop-arts-vs-science-narrative#survey-answer>

# Video Activities

## National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating students' work and that of others
- **Music** – improvising and composing; extending and developing musical ideas



## Document (KS4 & 5)

### Resources

Access to SciArt lessons; video cameras, editing software, white board, paper, pens

### Activity

1. Taking the SciArt experiment outlined in the Visual Art Activities section, work in a small group to document the two lessons (a science lesson taught by an art teacher, and an art lesson taught by a science teacher) leading to the creation of a short video.
2. You might want to include some students talking about their experiences (vox-pops).
3. Think about taking on different roles to create your video, such as director, producer and cameraperson.
4. What is the key message you want to get across about SciArt in your video?
5. Edit your footage down to 5–10 minutes.
6. Think about creating a soundtrack to help evoke an atmosphere. Will you use sounds or music, or a combination of both?
7. Add a title at the beginning and credits at the end.
8. Screen your short video on the interactive white board and critique as a class.
9. You may also choose to share your new video-making and editing skills with others.

### Useful Links

- SciArt Programme at Welling School  
<http://henryhward.com/art-as-cross-curricular-tool>

**Please note that the activity 'Document' is aimed at Key Stage 4 & 5 students due to the skills required.**



## Untitled (KS4 & 5)

### Resources

Access to Heather Phillipson's videos online; video cameras, editing software, white board, paper, pens

### Activity

1. Watch Heather Phillipson's short video works made for TV – *Torso Portions* (2012), *Splashy Phasings* (2013) and *Random Acts: Of Violence* (2017).
2. Discuss her video work, in particular her use of montage or collage (a collision of objects, bodies, images, words and sounds).
3. Take a scientific topic or theory as a starting point for making your own short video.
4. Think about taking on different roles to create your video, such as director, producer and cameraperson.
5. How will you get your message across in a bold, creative way?
6. Edit your footage down to 3 minutes max. In Phillipson's work, this duration references the length of a television commercial break or a pop song.
7. Think about creating a soundtrack to help evoke an atmosphere. Will you use sounds or music, or a combination of both? Phillipson is also a poet and you

can hear her voice in *Splashy Phasings*. She sometimes uses text overlay too.

8. Add a title at the beginning and credits at the end.
9. Screen your short video on the interactive white board and critique as a class.
10. You may also choose to share your new video-making and editing skills with others.

### Useful Links

- *Torso Portions* <https://vimeo.com/51989765> (2 minutes 27 seconds)
- *Splashy Phasings* <https://vimeo.com/73709932> (2 minutes 39 seconds)
- *Random Acts: Of Violence* <http://randomacts.channel4.com/post/16867494692/of-violence-heather-phillipson-heather> (4 minutes 3 seconds)

**Please note that the activity 'Untitled' is aimed at Key Stage 4 & 5 students due to the skills required and the content of Phillipson's video works.**

"I was fortunate that my dad's an artist and so, when I was broke and claiming benefits and all the other years of tough stuff, I had somebody reminding me, 'Art's valuable, keep going.' A vast majority of kids don't have that. You're constantly forced to think 'realistically' about the world. How can you even think about surviving, financially, when you don't know if/when you'll have money coming in, or if you're told that you're not good enough? Especially if you've grown up like that, or that's what you see around you. And I think this is where a massive gap in the art world starts to happen: more and more, it tends to be people who have families that can support them who feel able to become artists."

(Interview with Heather Phillipson for this learning resource, March 2018)

## Links to Other Artists

### Exploring Similar Themes

Working in small groups, choose another female artist to research whose work references science and art. Compare and contrast with Phillipson's *my name is lettie eggsyrub*. Present your research to the rest of the class. This relates closely to the section 'Arts Inspiration' in the Bronze Arts Award. For example:

- **Susan Aldworth** – a British artist who often works as an artist-in-residence in a medical or scientific setting to explore the personal, medical and scientific narratives around human identity. In 2013 she exhibited three portraits of people with epilepsy in *Susan Aldworth: The Portrait Anatomised* at the National Portrait Gallery. In a more recent work, *The Dark Self* (2017), she embroidered dream-like images on a large number of former hotel pillow cases.  
[www.susanaldworth.com](http://www.susanaldworth.com)
- **Katharine Dowson** – a British artist who was recently commissioned by the Bill and Melinda Gates Foundation as part of The Art of Saving a Life (2015). She was the first artist to exhibit in Oxford University's Chemistry Department with her work *Sculpting Science*. Her inspiration comes from the scientific world and she often works in translucent materials such as glass, which she uses as a metaphor for a membrane or a fragile skin that reveals a hidden interior.  
[www.katharinedowson.com](http://www.katharinedowson.com)
- **Nina Sellars** – an Australian/British artist whose practice focuses on human anatomy and its symbiotic history with arts and technology. She uses drawing,

photography and new media to explore ways in which anatomy has shaped our understanding of the body, identity and subjectivity over the centuries. Her recent work includes multimedia light installations such as *Lumen* (2011).  
[www.ninasellars.com](http://www.ninasellars.com)

You might like to visit the Science Gallery, London, when it opens later in 2018 ([www.london.sciencegallery.com](http://www.london.sciencegallery.com)) or the Wellcome Collection, which often displays art projects related to science ([www.wellcomecollection.org](http://www.wellcomecollection.org)). You can also find out about collaborations between scientists and artists such as the physiologist Mary Morrell and the photographer Catherine Yass: [www.theguardian.com/artanddesign/2011/aug/21/collaborations-between-artists-and-scientists](http://www.theguardian.com/artanddesign/2011/aug/21/collaborations-between-artists-and-scientists)

Theme:

# Reproduction

– gender roles and sexual politics

Discussion points:

What does the word 'reproduction' mean to you?

What does the term 'sexual politics' mean to you?

Have you seen the hashtag #BehindEveryGreatCity? What is this campaign?

How many famous female artists can you name? Have you seen any of their work in art galleries?

The Chef does everything but cook - that's what wives are for!

"Cooking's fun" says my wife "... food preparation is a bore! Think of the meals I'd cook you if I had a Kenwood Chef!" For the Chef beats, whisks and blends. With its attachments it liquidises, minces, chops, cuts, slices, grinds, pulps. It shells peas and slices beans. Peels potatoes and roots, vegetables. Opens cans, grinds coffee. Extracts fruit and vegetable juices. It helps with every meal—from a Welsh rarebit to a four-course dinner. I can take a hint—I'm giving my wife a Kenwood Chef right away!

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I'm giving my wife a

**Kenwood** Chef

What does the term 'gender roles' mean to you?

Did you know that 2018 marks 100 years since the Representation of the People Act, enabling all men and some women over the age of 30 to vote for the first time?

Do you think men and women are treated equally today, in the UK and across the world? Can you give examples?



Heather Phillipson's giant installation for Art on the Underground – as with some of her previous work – comments on reproduction, gender roles and sexual politics through the representation of an egg in a range of media.

“My project for Gloucester Road augments and expands ideas initiated in one of my most recent video installations, *WHAT'S THE DAMAGE* (2017), which envisaged a syncing and pooling of human female reproduction rising up against dominant power structures. For Gloucester Road, the focus shifts to one of the most fundamental forms in reproductive systems – an egg – as representation of fertility, strength, birth and futurity, but also, crucially, (over)production, consumption, exploitation and junk.”

(Text from Heather Phillipson, ‘my name is lettie eggsyrub’)

‘Reproduction’ is the biological process of creating offspring. Like female humans, hens ovulate to reproduce, but do not menstruate. Eggs sold for human consumption are unfertilised and most egg-laying hens never have the opportunity to mate. It takes between 24 and 26 hours for a hen to create an egg (including the yolk, the albumen, the various membranes and the shell). For humans, eggs are present within the ovary from the time of a woman's first menstruation and begin their maturation

process about 150 days before they are released from the ovary during ovulation.

Heather Phillipson deals with topics of reproduction in some of her works. In *WHAT'S THE DAMAGE* (2017), for example, she envisages “a syncing and pooling of human female reproduction, rising up against dominant power structures”. We see Donald Trump wigs floating amongst menstrual debris.

Traditionally, having children and looking after them was a ‘gender role’ expected of women, as well as staying at home, cleaning, washing, cooking and ironing. Men were historically assigned the role of going out to work and providing for their families, while their duties at home included DIY and looking after the car. Recently, however, these gender roles have started to change, with workplace rules allowing men to share parental leave, and gay couples being able to have children (through surrogacy, fostering or adoption). Women have increasingly worked outside the home ever since World War II, when they were needed to replace men who had gone to fight. Now, many jobs allow for more flexible hours so that women can have children and work. However, there is often still an inequality or imbalance in terms of pay, hierarchy and power. The struggle for power between the sexes is known as ‘sexual politics’.

Across the world, women are scarce in the field of scientific research and development, where less than a third (28.8%) of employees are female. Women are also less likely to enter STEM careers, and more likely to leave for other industries – 53% of women, compared to 31% of men (2014 statistic from Catalyst – Workplaces that Work for Women).

Women are still under-represented in the art world, despite outnumbering men in art schools. Only 30% of the solo exhibitions held in London's major galleries feature female artists (from research by Freeland's Foundation on the Representation of Female Artists in Britain in 2016).

During 2018, Art on the Underground is commissioning exclusively women artists in support of the Mayor of London's #BehindEveryGreatCity campaign, which aims to “celebrate London's role in the women's suffrage movement, mark the progress that's been made on women's equality over the past 100 years and take real action to tackle gender inequality in London”.

“This year may be the centenary anniversary of women getting the vote, but what's that compared to the whole history of recorded time?”

(Interview with Heather Phillipson for this learning resource, March 2018)

# Visual Art



## National Curriculum links:

- **Art & Design** – using a range of techniques and media, increasing students' proficiency in the handling of different materials, recording their observations in sketchbooks, and analysing and evaluating their work and that of others
- **Science (Biology)** – reproduction in humans (as an example of a mammal), including the structure and function of the female reproductive system and menstrual cycle
- **Citizenship** – studying the ways in which citizens work together to improve their communities, including opportunities to participate in school-based activities (promoting women)

## Egg & Ovum

### Resources

Access to the internet for carrying out research – in particular for diagrams of hen egg and human ovum internal structures – sketchbooks, a range of drawing materials

### Activity

1. Research the development of a hen's egg, which takes between 24 and 26 hours.
2. Research the development of a human's ovum, which takes 150 days to complete the journey to ovulation.

3. Find diagrams of both hen egg and human ovum internal structures.
4. Create a poster or infographic comparing and contrasting these two internal egg structures. What's your key message?
5. You will need to be factual. For example, add labels and think about how you can represent the different developmental timescales of the two types of eggs.
6. You should also be creative. How can you make your drawings stand out? Can you add a border or another graphic device that would improve your work?
7. Present your work to your class and critique. Which posters worked best and why?

### Useful Links

- Development of a hen's egg <http://freefromharm.org/eggs-what-are-you-really-eating>
- Six surprising facts about the female egg <http://natural-fertility-info.com/facts-about-the-female-egg.html>
- Diagram of a hen egg [http://sites.ext.vt.edu/virtualfarm/poultry/poultry\\_eggparts.html](http://sites.ext.vt.edu/virtualfarm/poultry/poultry_eggparts.html)
- Diagram of a human ovum <http://ibbiology.wikifoundry.com/page/Draw+and+label+a+diagram+of+a+mature+sperm+and+egg>

## Behind Every Great City

### Resources

Access to the internet for carrying out research; sketchbooks, a range of drawing materials, cameras

### Activity

1. Find out about the Mayor of London's campaign #BehindEveryGreatCity
2. Search social media for images that have been posted to promote this campaign. Some might be official images and others posted by the public.
3. Your task is to create your own image for social media, either using drawing or photography, to promote the Mayor of London's campaign. In particular, focus on tackling gender inequality in London today.
4. Present your work to your class and critique. Which images worked best and why?
5. As an extension, you might like to actually post up your work and see what the feedback is on social media. Don't forget the hashtag!

### Useful Links

- Mayor of London's campaign <https://london.gov.uk/about-us/mayor-london/get-involved-behindeverygreatcity>

# Creative Writing and Debating Activities

## National Curriculum links:

- **English (writing)** – writing for a wide range of purposes and audiences, including narrative essays and scripts for talks, and summarising material and supporting ideas and arguments
- **English (spoken English)** – giving short presentations and participating in formal debates and structured discussions
- **History** – challenges for Britain, Europe and the wider world from 1901 to the present day, for example, women's suffrage (non-statutory)
- **Citizenship** – the legal system in the UK, different sources of law and how the law helps society deal with complex problems; the ways in which citizens work together to improve their communities, including opportunities to participate in school-based activities (promoting women)

## Campaign

### Resources

Access to the library or internet for carrying out research – in particular on the Suffrage movement – paper, pens, white board

### Activity

1. 2018 marks 100 years since the Representation of the People Act, enabling all men and some women over the age of 30 to vote for the first time. The Suffrage movement, in particular the Suffragettes, fought for the right for women to vote. Women also fought for the right to divorce, the right to education, and the right to work outside the home.
2. Find out about the Suffrage movement and the attitudes behind denying women the vote, such as: "A woman's place is in the home; going out into the rough world of politics will change her caring nature" and "The vast mass of women are too ignorant of politics to be able to use their vote properly."
3. What issues are important enough to you to campaign about? Think of an issue that is relevant to women. You could relate it to Heather Phillipson's work, which raises issues around gender roles.
4. Work in small groups to research your idea and to come up with a key message and evidence to present to your class. Be

prepared for your classmates to debate against you. You should appoint one class member as chair of the debate.

5. You have five minutes to present your argument and you can use the interactive white board to show evidence.
6. At the end of the debate, ask your class to take a vote. Did people support your campaign?
7. Listen to other groups' campaigns, ask your classmates questions to oppose them, and then take a vote to decide if you support them.
8. Discuss what it's like preparing a campaign and being part of a debate.
9. As an extension, you could ask your teacher if you could run a stall during your school lunchtime to highlight a particular issue. Or you could think about starting your own online campaign on a site like [www.change.org](http://www.change.org) or [www.sumofus.org](http://www.sumofus.org). Think of a memorable hashtag. For example, Laura Coryton has been campaigning online to #EndTamponTax.

### Useful Links

- BBC – Votes for Women [http://bbc.co.uk/schools/gcsebitesize/history/mwh/britain/votesforwomenrev\\_print.shtml](http://bbc.co.uk/schools/gcsebitesize/history/mwh/britain/votesforwomenrev_print.shtml)
- Women and the Vote Timeline <http://parliament.uk/education/teaching-resources-lesson-plans/suffragettes-timeline>



## Equality At Work

### Resources

Access to the internet for carrying out research – in particular Carrie Gracie's letter to the BBC audience – paper, pens

### Activity

1. In small groups, discuss the question: are men and women treated equally in the work place? Give examples. You might want to focus on traditional gender stereotyping for roles (such as firemen or female nurses), hierarchies (for example, there are more male directors than females in museums and galleries across the UK, and more men usually sit on boards as trustees), or unequal pay (men are often paid more than women for doing the same job, and pay structures are not always transparent).
2. Find out about gender-equality laws. For example The Equality Act 2010 legally protects people from discrimination in the workplace and in wider society, and prior to this The Sex Discrimination Act 1975 protected men and women from discrimination on the grounds of sex or marital status.
3. As a whole class, read former BBC China editor Carrie Gracie's letter to the BBC audience about her quitting her role over unequal pay. What are her key points?

4. Write a letter about something that you feel is unequal for women or men, either in school, at work, or more broadly in society:
  - What are your key points to get across?
  - Who are you addressing your letter to?
  - Is your letter from yourself as an individual or more broadly from your female classmates?
5. Share your letters with your classmates and critique. Has anyone chosen similar issues? Which letters argue the points most clearly?
6. Is this something you might like to follow up in real life? If so, discuss this further with your teacher.

### Useful Links

- Carrie Gracie's resignation letter to the BBC <https://theguardian.com/media/2018/jan/08/carrie-gracie-letter-in-full>
- Equality Act 2010: Guidance <https://gov.uk/guidance/equality-act-2010-guidance>

## Word Play (KS4 & 5)

### Resources

Access to the internet for watching Heather Phillipson's *WHAT'S THE DAMAGE* (2017), paper, pens, large paper, drawing materials

### Activity

1. As a whole class, watch Phillipson's *WHAT'S THE DAMAGE*.
2. Make two lists
  - a. write down some of the words that Phillipson is saying;
  - b. write your own words to describe the visuals.It might be easier to watch the video through twice, writing one list each time.
3. Compare your two lists and decide on the key messages that Phillipson is presenting. Discuss some of the current issues she has focused on, such as Trump – represented by his golden comb-over – bank notes made of animal fat, or highlighting the taboo that women menstruate.
4. Phillipson repeats the word 'menses', which means blood and other matter discharged from the uterus during menstruation. Artists often question the things that others are too scared to address.
5. Did you know that until very recently, advertisements for sanitary towels demonstrated their absorbency with blue

liquid poured onto them rather than red so as not to offend anyone? The 'period taboo' has been tackled by Bodyform in their new advert with tag line 'Periods are normal, showing them should be too.' #Bloodnormal. You may also want to watch the advert with your class.

"According to a Bodyform survey, one in five women polled said their confidence was damaged because periods weren't discussed with them openly and another 42 per cent believe girls' confidence will continue to be at risk in the future if this silence continues." (Harriet Pavy, 'Goodbye Blue Liquid', *Evening Standard*, October 2017)

6. In small groups, create your own word arrangement on large paper, inspired by Phillipson's video. Think about the words that interest you most and how you are going to arrange them. Think about font, size, boldness, colour, etc. to create a visual work using text only to present your key message.
7. Present your work to your class and critique. Which text pieces work best and why?
8. As an extension activity, you might like to think about designing a period emoji, since so far, none exists, although Plan International UK are currently campaigning for one.

### Useful Links

- *WHAT'S THE DAMAGE* (2017) – <https://vimeo.com/216494886> (password: menses)
- Goodbye blue liquid (with Bodyform advert link #Bloodnormal) <https://standard.co.uk/lifestyle/london-life/sanitary-towel-advert-shows-period-blood-in-uk-first-a3661566.html>
- Plan International UK <https://plan-uk.org/act-for-girls/join-our-campaign-for-a-period-emoji>

**Please note that the activity 'Word Play' is aimed at Key Stage 4 & 5 students due to its content. You may also choose to do this activity with a female-only student group.**

# Video Activities



National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating their work and that of others
- **Music** – improvising and composing; and extending and developing musical ideas
- **Citizenship** – studying the ways in which citizens work together to improve their communities, including opportunities to participate in school-based activities (promoting women)

## Gender Roles & Sexual Politics

### Resources

Access to 1950s advertising poster images aimed at women at home, video cameras, editing software, white board, paper, pens

### Activity

1. As a group, discuss the term 'gender role':  
"The role or behaviour learned by a person as appropriate to their gender, determined by the prevailing cultural norms."  
(*English Oxford Living Dictionaries*)  
What are women traditionally expected to do? And men? Discuss these stereotypes.
2. Discuss the term 'sexual politics':  
"The principles determining the relationship of the sexes; relations between the sexes regarded in terms of power."  
(*English Oxford Living Dictionaries*)  
What hierarchies or power relationships exist between men and women?
3. Look at some examples of advertising posters that might have appeared on the Underground in the 1950s, featuring slogans such as: 'So the harder a wife works, the cuter she looks!' (Pep Vitamins) or 'The Chef does everything but cook – that's what wives are for!' (Kenwood Chef). Discuss why these posters are inappropriate today.

4. In small groups create your own video adverts that turn these 1950s gender stereotypes on their heads.
5. Choose a product (real or made-up) to advertise, and come up with a catchy slogan to help get across your key message. Ensure that you are not using traditional gender stereotypes.
6. Think about taking on different roles to create your advert, such as director, actors, producer and cameraperson.
7. Edit your footage down to 30 seconds (the length of an average television advert).
8. Think about a soundtrack to help evoke an atmosphere. Will you use sounds or music, or a combination of both?
9. How will you add your slogan? Will it be done digitally as text or on a voiceover?
10. Screen your short videos on the interactive white board and critique as a class.
11. You may also choose to share your new video-making and editing skills with others.

### Useful Links

- Examples of 1950s advertising posters aimed at women at home <http://bit.ly/2FXVBr6>
- Photographer reverses gender roles <https://boredpanda.com/old-school-ads-recreated-in-parallel-universe-eli-rezkallah>

## Gender Stats

### Resources

Access to gender statistics on women in the arts and sciences, video cameras, editing software, white board, paper, pens

### Activity

1. Research global gender statistics in the sciences and the arts. For example:
  - The Good: 51% of visual artists are women
  - The Bad: 30% of gallery-represented artists are female; and 25% of New York solo gallery exhibitions feature women
  - The Ugly: the gap between the highest priced artwork ever purchased at auction and the highest price ever purchased at auction for a female artist's work is \$135 million.(‘Gender in the Art World, a Look at the Numbers’ NINE dot ARTS)
2. How many famous female artists can you name? Have you seen any of their work in art galleries? How does this compare with famous male artists?
3. Find out about the Guerrilla Girls, a group of feminist activist artists who wear gorilla masks to remain anonymous, keeping the focus on the issues rather than the people. They use facts, humour and visuals to expose inequality in art, politics, film and pop culture. They have created artworks with slogans such as:

‘Do women have to be naked to get into the Met Museum?’ and ‘It’s even worse in Europe’.

4. Choosing a few gender statistics (arts or sciences), work in small groups to create a short video to present your key message.
5. Think about taking on different roles to create your video, such as director, actors, producer and cameraperson. You could create a ‘persona’ like the Guerrilla Girls.
6. Edit your footage down to 5 minutes.
7. Think about a soundtrack to help evoke an atmosphere. Will you use sound or music, or a combination of both?
8. Add a title at the beginning and credits at the end.
9. Screen your short videos on the interactive white board and critique as a class.
10. You may also choose to share your new video-making and editing skills with others.

### Useful Links

- Women in Science, Technology, Engineering and Mathematics (STEM), Catalyst – Workplaces that Work for Women <http://catalyst.org/knowledge/women-science-technology-engineering-and-mathematics-stem>
- Get the facts about gender disparity in the arts, and see what the Guerrilla Girls have to say, National Museum of Women in the Arts (Washington DC) <https://nmwa.org/advocate/get-facts> (includes an infographic)

- Guerrilla Girls <https://guerrillagirls.com>
- Deanne Gertner ‘Gender in the Art World, A Look at the Numbers’, NINE dot ARTS <https://ninedotarts.com/gender-in-the-art-world-a-look-at-the-numbers>
- Research Paper No.2: Representation of Female Artists in Britain in 2016, Freelands Foundation (2016), research compiled by Charlotte Bonham-Carter <http://freelandsfoundation.co.uk/research/representation-of-female-artists-in-britain-2016>
- Hannah Ellis-Peterson ‘How the Art World Airbrushed Female Artists from History’, *The Guardian* <https://theguardian.com/lifeandstyle/2017/feb/06/how-the-art-world-airbrushed-female-artists-from-history>
- ‘Artists for Gender Equality’, Artsy <https://artsy.net/gender-equality/present> (includes 3 videos)
- Lora Jones ‘What is the Gender Pay Gap?’ BBC News <http://bbc.co.uk/news/business-42918951>



“Well, obviously I’d like [gender inequality in the arts] to change. It’s not just in the arts though, is it? It’s everywhere. And I think the biggest problem with it is that it’s insidious. So it’s not just about saying – although this helps – we need to have equal numbers of men and women represented in all forms in society, it’s about an underlying misogyny, a patriarchal system that underpins everything.”

(Interview with Heather Phillipson for this learning resource, March 2018)

## Links to Other Artists Exploring Similar Themes

Working in small groups, choose another female artist to research whose work references reproduction, gender roles and sexual politics. Compare and contrast with *my name is lettie eggsyrub*. Present your research to the rest of the class. This relates closely to the section ‘Arts Inspiration’ in the Bronze Arts Award. For example:

- **Bedfellows** – a research project led by artists Chloe Cooper, Phoebe Davies and Jenny Moore, who are investigating sex, sexual identity, desire, consent and feminist porn and attempting to deconstruct the dominant tropes of our image-heavy sexual landscape via research-group meetings in a range of galleries and university contexts  
[www.phoebedavies.co.uk/bedfellows](http://www.phoebedavies.co.uk/bedfellows)
- **Louise Bourgeois (1911–2010)** – was a French-American artist best known for her large-scale sculpture and installation art exploring themes including domesticity and the family, sexuality and the body, as well as death and the subconscious.  
[www.tate.org.uk/art/artists/louise-bourgeois-2351](http://www.tate.org.uk/art/artists/louise-bourgeois-2351)

- **Guerrilla Girls** – a group of feminist activist artists with over 55 members over the years, whose anonymity keeps the focus on the issues. They wear gorilla masks in public and use facts, humour and outrageous visuals to expose gender and ethnic bias as well as corruption in politics, art, film and pop culture. They have created projects and exhibitions within museums, attacking the institutions themselves for their discriminatory practices such as ‘Do women have to be naked to get into the Met Museum?’  
[www.guerrillagirls.com/our-story](http://www.guerrillagirls.com/our-story)

Theme:

# Social Change

– the egg industry and  
social-media developments

Discussion points:

What do you know about egg production and the egg industry?

Do you eat eggs? If you do, how often? If you don't, why don't you?

Do you use Twitter? Did you know that the default profile avatar was originally an egg? Why do you think they changed it to a generic human silhouette?

Have you ever seen a chicken in real life? Where?

What is a vegan? What do vegans not eat? Why not?

Have you heard of *Chuckie Egg*? And the story *Chicken Licken*?



Heather Phillipson's commission for Art on the Underground focuses on an egg, which raises issues around egg production and the egg industry, amongst other things:

"A hen's egg (the clichéd, universal image of 'egg') exists in a constant state of becoming, with a non-binary, in-between status – between being/non-being, actual/virtual, power/fragility, animal/object, fertility/sterility, food/waste – which renders it a contested territory."

(Text from Heather Phillipson, 'my name is lettie eggsyrub')

In the wild, hens originally only laid 10 to 15 eggs per year during breeding season, usually in spring, whereas modern hens have been bred to lay between 250 to 300 eggs per year. Many egg-laying hens spend their whole lives confined to cages so tiny that they cannot spread their wings. The egg industry kills millions of new-born baby chicks every day, in particular males, which are considered worthless. Having to overproduce eggs leads to a range of disorders in hens, such as osteoporosis, peritonitis and uterine prolapse, and large eggs can even get stuck inside them. This enforced evolution has led to vast changes in the bones of the domesticated chicken. This has been put forward as justification for naming our current ecological period the 'Anthropocene'

– meaning that human activity has been the dominant influence on climate and the environment.

Phillipson is also interested in the egg as a symbol, featuring, for example, on social media and in video games. In April 2017 Twitter announced that its default 'egg' avatar – referencing the bird logo – would be replaced with a grey, gender-neutral head and shoulders silhouette, in an attempt to encourage people to upload an image of themselves and to eradicate anonymous harassment.

"Without a 'face', the Twitter egg became widely associated with anonymous trolling, such that the term 'Twitter egg' ('You're just a Twitter egg') itself became a term – an indication – of abuse, prompting Twitter to change its default avatar to an abstracted human silhouette ('generic, universal, serious, unbranded, temporary and inclusive') as if the (image of the) egg were to blame, not the human behind it."

(Text from Heather Phillipson, 'my name is lettie eggsyrub')

Heather Phillipson's *my name is lettie eggsyrub* is reminiscent of the 1983 computer video game *Chuckie Egg*, complete with bright green brick background. In *Chuckie Egg* the player became 'Hen-House Harry'

with the aim to collect the twelve eggs on each level before either their five lives or the allocated time ran out. Each of the eight levels was made up of platforms ladders, or lifts moving continuously upwards.

Two stories also appear to be relevant to Phillipson's work. Firstly, the children's board book *Rosie's Walk*, in which Rosie the hen went for a walk across ... around ... over ... under ... Secondly, the folk tale *Chicken Licken* (also known as *Chicken Little* or *Henny Penny*), a cumulative narrative with a moral about a chicken who tells Turkey Lurkey, Ducky Lucky, Goosey Loosey and Henny Penny that "the sky is falling", believing that the world is coming to an end, when really an acorn has fallen on his head. They all set off to tell the king, but not before Foxy Loxy takes them to his lair and eats them all up.

# Visual Art

## National Curriculum links:

- **Art & Design** –using a range of techniques and media, increasing students' proficiency in the handling of different materials, recording their observations in sketchbooks, and analysing and evaluating their work and that of others
- **Science** – identify that animals need the right types and amount of nutrition, which they get from what they eat and that they cannot make their own food



## Go to work on an egg

### Resources

Access to the internet for carrying out research – in particular the 'Go to work on an egg' campaign, sketchbooks, a range of drawing materials

### Activity

1. In the 1960s, the UK's Egg Marketing Board came up with an advertising slogan 'Go to work on an egg!' A series of advertising posters showed various characters literally going to work 'on' an egg, along with a television commercial featuring comedian Tony Hancock and actress Patricia Hayes. The idea was that having an egg for breakfast was the best way to start your work day, and the campaign was so

successful that soon people were eating five eggs a week.

2. Find out more about the 'Go to work on an egg' campaign, look at the posters and watch the TV advert. Find out about other food campaigns such as 'Fresh milk's gotta lotta bottle'.
3. Opinion on how many eggs individuals should be consuming has changed over the years. There were concerns about high cholesterol content and possible associations with heart disease, so the recommended weekly amount was reduced. However, recent studies show that eating up to three eggs per day is unlikely to increase the risk of heart disease in most people.
4. Carry out research on another type of food where advice has recently changed. For example, people trying to lose weight opt for 'low-fat' products, but these contain large amounts of sugar to maintain taste and texture, and many people now think sugar is more damaging in the diet than fat. The UK has recently introduced a tax on sugary drinks.
5. Choose a food type to focus on and come up with a catchy slogan to encourage people to eat it. Create an eye-catching poster, or a series of posters, as part of your campaign. Don't forget your slogan!
6. Present your work to your class and critique. Which posters work best and why?
7. As an extension project you might like to create a short video as a 30-second advert.

## Useful Links

- 'Go to work on an egg' poster adverts <http://bit.ly/2u86eWL>
- 'Go to work on an egg' TV advert <https://youtube.com/watch?v=bGr5y2tNoqM>
- 'Fresh milk's gotta lotta bottle' poster adverts <http://bit.ly/2DIItYR7>
- How many eggs is it safe to eat per day <http://thewholesomefork.com/2017/02/23/how-many-eggs-is-it-safe-to-eat-per-day>
- The truth about low-fat foods <https://bbcgoodfood.com/howto/guide/truth-about-low-fat-foods>
- Sugar tax is already producing results <http://bbc.co.uk/news/health-43372295>
- Change 4 Life Campaign <https://nhs.uk/change4life>

**Please note that there may be sensitivities around students with eating disorders**





## Game Design

### Resources

Access to the internet for carrying out research – in particular *Chuckie Egg* – sketchbooks, a range of drawing materials

### Activity

1. Find out about the 1983 home-computer video game *Chuckie Egg*.
2. How does it differ from video games you play today?
3. How do you think it relates to Heather Phillipson's work?
4. In my name is *lettie eggsyrub* the green brick background is taken from *Chuckie Egg*. Phillipson also includes recognisable objects such as trainers, megaphones and life jackets. What could each of these be references to?
5. Design your own food-related computer game. You might want to use Phillipson's work, or the stories of *Chicken Licken* or *Rosie's Walk* for inspiration, or you could focus on another type of food.
6. What do you need to think about to create a good game?
  - What character will the player be? Is there a choice?
  - Will your game have different levels?
  - Will there be key objects that the player needs to avoid or collect?
  - What about a soundtrack?
  - What else could you add to make your game more exciting?

7. Make annotated drawings to explain how your game would work.
8. Share your game designs and critique as a class.

### Useful Links

- Youtube *Chuckie Egg* <https://youtube.com/watch?v=hphclXVI0Hc>
- Wikipedia *Chuckie Egg* [https://en.wikipedia.org/wiki/Chuckie\\_Egg](https://en.wikipedia.org/wiki/Chuckie_Egg)
- *Chicken Licken* – <https://youtube.com/watch?v=ZNkXQYxfllQ>
- *Rosie's Walk* – <https://youtube.com/watch?v=2qDIAeNtOlo>

## Farm Visit (KS 3)

### Resources

Local farm, sketchbooks, drawing materials

### Activity

1. Many children in London and other cities have never encountered a real chicken.
2. Your school or college might want to consider keeping hens as pets, but you will need to make sure that they are looked after, have enough space to roam, and that you are able to protect them from predators like foxes.
3. An easier alternative would be to visit your local farm such as Vauxhall City Farm or Deen City Farm.
4. Ask your students to keep a visual diary of the chickens over the course of the day. You might want to look at fauna (animal) illustrations by women artists for inspiration.
5. You could also ask your students to design a coop and space for the chickens.
6. If possible, encourage them to help feed the chickens and clean them out.
7. The benefits to seeing real chickens, or even keeping them, include teaching your students where food comes from, the importance of a free-range existence, and how to look after animals. They might even start to question where their cheap, fast food comes from next time they walk into their local 'chicken shop'.

### Useful Links

- Keeping chickens: A beginners guide <http://keeping-chickens.me.uk>
- City Farms in London <https://timeout.com/london/things-to-do/city-farms-in-london>
- Vauxhall City Farm <https://vauxhallcityfarm.org>
- Deen City Farm <https://deencityfarm.co.uk>
- Natural History Museum: Women artists <http://nhm.ac.uk/our-science/departments-and-staff/library-and-archives/collections/women-artists.html>

**Please note that this activity might suit Key Stage 3 students or a SEND group and that they would be taking a whole day out of school for the farm visit.**

# Creative Writing and Debating Activities

## National Curriculum links:

- **English (writing)** – writing for a wide range of purposes and audiences, including narrative essays and scripts for talks, and summarising material and supporting ideas and arguments
- **English (spoken English)** – giving short presentations and participating in formal debates and structured discussions
- **Citizenship** – studying the ways in which citizens work together to improve their communities, including opportunities to participate in school-based activities (egg industry)

“Broiler chickens have now been bred and engineered to have mega-breasts so large that they can no longer walk on their feet. Agro-business laboratories may soon yield factory-cultured chicken breasts without the need of also growing the heads, feathers, feet, organs, and squawks of living birds.”  
(William Grassie, Metanexus, August 2011)

## Eggs, Eggs, Eggs

### Resources

Access to the internet for carrying out research; paper, pens, white board

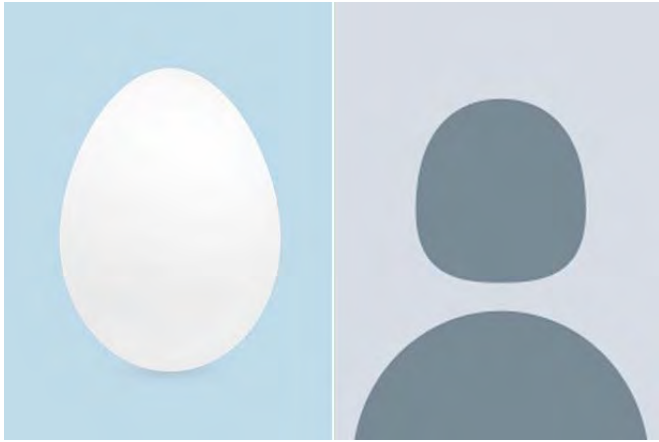
### Activity

1. Find out about egg production and the egg industry, the positives and the negatives. For example, several years ago a young person called Lucy Gavaghan started an online campaign asking Tesco to ban the sale of eggs from caged hens, which was signed by 279,321 supporters. Later she started campaigning against new chicken factory farms.
2. In groups, choose to present for one of two sides:
  - a. Eating an egg a day is healthy and it doesn't matter how eggs are produced or how egg-laying hens are kept because they're only animals;
  - b. The cruel egg industry needs reviewing: male chicks shouldn't be killed and the life of an egg-laying hen needs to get better for us to continue eating eggs.
3. Gather your evidence ready for a class debate with one class member as chair of the debate.
4. Each side gets ten minutes to present its argument and can use the interactive white board to show evidence.

5. At the end of the debate, take a vote.
6. Discuss what it's like being part of a debate, especially if you were presenting a viewpoint that you didn't agree with.
7. As an extension activity, you might want to research where the eggs you are eating come from, and to find out if your local supermarket has banned the sale of eggs from caged hens.

### Useful Links

- Ashley Capps 'Eggs: What are you really eating?' Free From Harm <http://freefromharm.org/eggs-what-are-you-really-eating>
- Donna J. Haraway, *When Species Meet*, 2008, (Chapter 10: 'Chicken'), pp. 265–74 <http://projectlamar.com/media/harawayspecies.pdf>
- William Grassie, review of *When Species Meet*, Metanexus <http://metanexus.net/book-review/eating-well-together-donna-haraways-companion-species-manifesto>
- End the sales of eggs from caged hens in Tesco, petition by Lucy Gavaghan <https://change.org/p/tesco-ban-the-sales-of-eggs-from-caged-and-barn-kept-hens>



## Twitter Egg (KS4 & 5)

### Resources

Access to the internet for carrying out research; paper, pens

### Activity

1. Twitter has replaced its default 'egg' avatar with a grey gender-neutral head and shoulders silhouette, in an attempt to encourage people to upload an image and to eradicate anonymous trolling.
2. Discuss this as a class. Has the replacement addressed the real issue? As Heather Phillipson has said, it is "as if the (image) were to blame, not the human behind it."
3. What concerns you about bullying and harassment on social media? (This is obviously a sensitive issue and students should be told that they can talk privately to teachers afterwards about any related issues)
4. Write a poem about bullying and harassment on social media. This could be made up, something you've read about, or even a personal experience.

5. Heather Phillipson is also an acclaimed poet – you could read some of her poems via her website.

### Useful Links

- Elle Hunt 'Twitter drops 'egg' avatar in attempt to break association with internet trolls', *The Guardian* <https://theguardian.com/technology/2017/apr/03/twitter-drops-egg-avatar-in-attempt-to-break-association-with-internet-trolls>
- Heather Phillipson poetry <http://heatherphillipson.co.uk/poetry>

**Please note that the activity 'Twitter Egg' is aimed at Key Stage 4 & 5 students due to its content and the issues that might be raised.**

It is important to have the opportunity to discuss a difficult topic and then respond creatively to it so that the students can express themselves. However, for this activity it might be better that students do not share their poems unless they really want to. This could link into a School Learning Mentor programme at your school.



# Video Activities

## National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating their work and that of others
- **Music** – improvising and composing; and extending and developing musical ideas
- **Design & Technology (cooking and nutrition)** – learning to cook a repertoire of predominantly savoury dishes so that students are able to feed themselves and others a healthy and varied diet



**Please note that some students might be allergic to the ingredients used, and that there may be sensitivities around students being vegan or vegetarian in line with their religion.**

## Being a Vegan

### Resources

Access to the internet for carrying out research, video cameras, editing software, white board, paper, pens, food ingredients such as tofu and chickpeas

### Activity

1. Heather Phillipson is a vegan. Find out about veganism. What do vegans eat?
2. Vegans have a plant-based diet, avoiding all animal foods such as meat (including fish, shellfish and insects) and animal products such as dairy, eggs and honey – as well as products like leather and anything tested on animals (like cosmetics or toiletries).
3. Research and try out a vegan egg-alternative recipe using ingredients such as tofu or chickpea flour. Did you know that the liquid from tinned chickpeas works well in cakes as a substitute for eggs?
4. In small groups, create a short video to encourage others to try a vegan egg-alternative recipe. How are you going to get across your key message?
5. Think about taking on different roles to create your advert, such as director, actors, producer and cameraperson.
6. Edit your footage down to 5 minutes. Think about a soundtrack to help evoke an atmosphere, or maybe you could use a voiceover to explain each stage of cooking.

7. Screen your short videos on the interactive white board and critique as a class.
8. You may also choose to share your new video-making and editing skills with others.
9. As an extension activity, you might like to find out about Heather Phillipson's food-related forthcoming commission for the Fourth Plinth, *THE END*, featuring whipped cream with a cherry on top complete with a giant fly and a surveillance drone.

### Useful Links

- The Vegan Society <https://vegansociety.com>
- Top ten Vegan and animal rights organisations <http://vegansouls.com/top-vegan-organizations>
- Ashley Capps 'Vegan Eggs: Incredible Vegan Versions of Every Egg Dish', Free From Harm <https://freefromharm.org/food-products/delicious-vegan-eggs-recipes>
- Adrian Searle 'Plinth perfect: the five contenders for the fourth Trafalgar spot', *The Guardian* <https://theguardian.com/artanddesign/2017/jan/19/plinth-perfect-the-five-contenders-for-the-fourth-traffic-spot>
- 'Coming Soon to the Fourth Plinth', Mayor of London website <https://london.gov.uk/what-we-do/arts-and-culture/current-culture-projects/fourth-plinth-traffic-square/next-artworks> (includes a short interview with Phillipson)

## Links to Other Artists

### Exploring Similar Themes

Working in small groups, choose another female artist or thinker to research whose work features eggs, or references the egg industry or social-media developments. Compare and contrast with Heather Phillipson's *my name is Lettie eggsyrub*. Present your research to the rest of the class. This relates closely to the section 'Arts Inspiration' in the Bronze Arts Award. For example:

- **Donna J. Haraway** – an American professor in the History of Consciousness Department at the University of California, Santa Cruz. She is also the author of numerous publications including *When Species Meet* (2008). This book includes a chapter (pp 265–74) dedicated to the chicken, commenting on the high rate of chicken slaughter in the United States each year, the cramped factory-farm conditions, the engineering to create mega-breasts so that the chickens can barely stand up, and concludes with a reference to *Chicken Licken* (or *Chicken Little*) that “the sky has not fallen, not yet”. [www.projectlamar.com/media/harrawayspecies.pdf](http://www.projectlamar.com/media/harrawayspecies.pdf)
- **Sarah Lucas** – a British artist who is part of the generation of Young British Artists (YBAs) who emerged during the 1990s. Her works frequently employ visual puns and humour, and include photography, collage and found objects. She makes constant reference to the human body, questioning gender definitions and challenging macho culture. Eggs feature in both her photographic work *Self Portrait with Fried*

*Eggs* (1996) and her sculpture *Two Fried Eggs and a Kebab* (1992) [www.tate.org.uk/art/artists/sarah-lucas-2643](http://www.tate.org.uk/art/artists/sarah-lucas-2643)

- **Cally Spooner** – a British artist and writer who appropriates different performance genres such as the musical, the television commercial and the radio play to address automated behaviour, the loss of subjectivity, mutated human resources and the short-circuiting of language in today's society. [www.independentdance.co.uk/author/cally-spooner](http://www.independentdance.co.uk/author/cally-spooner)

Your students may also like to find out about how eggs were used in old egg tempera painting [www.temperaworkshop.com/technique/technique4.htm](http://www.temperaworkshop.com/technique/technique4.htm)





*my name is lettie eggsub*, Heather Phillipson, Gloucester Road station, 2018.  
Photo: Guy Archard, 2018



Arts Award is a national qualification that supports children and young people up to age 25 to develop as artists and arts leaders. A personal learning programme, it develops both arts-related and transferable skills, such as creativity, communication, planning and leadership. Arts Award can be achieved at five levels (Discover, Explore, Bronze, Silver and Gold). In this learning guide, the focus is on Arts Award Bronze.

Arts Award Bronze is accredited on the Qualifications and Credit Framework (QCF) as a Level 1 Award in the Arts. It is suitable for Key Stage 3–4 secondary age pupils or older students of Special Educational Needs and Disability (SEND). The recommended time to complete an Arts Award Bronze is 60 hours (40 hours guided learning and 20 hours independent learning). There is a cost of £23 per pupil for moderation of the Arts Award Bronze.

This learning guide offers a wide range of activities, broken down into three key themes with links, where relevant, to the Arts Award Bronze qualification.

Arts Award Bronze is broken down into four units as follows:

- **take part in an arts activity** – choose anything from sculpture to storytelling
- **arts review** – experience the arts as an audience member and record a response
- **arts inspiration** – research the work and life of an inspiring artist or craftsperson
- **arts skills share** – pass on arts skills to others by leading a workshop or by giving a presentation with an explanation of the skills involved

Each pupil needs to keep a portfolio or use an online arts log as evidence.

For more information about delivering Arts Award Bronze using *my name is lettie eggshrub* for inspiration see the chart on the next page.



## Delivering Arts Award Bronze using *my name is lettie eggshrub* (2018) for inspiration

| Arts Award Unit               | Potential Activities   | Page references  |
|-------------------------------|--|--|
| Take part in an arts activity | Complete any of the visual arts or video activities from this guide outlined within three key themes.  | Themes<br>pages 22–49  |
| Arts review                   | View the artwork <i>my name is lettie eggshrub</i> (2018), discuss it as a whole class and then record individual responses.   | Introduction<br>page 11  |
|                               | You can also discuss and record your response about the artwork as a public art commission. You can visit the artwork in situ at Gloucester Road Tube Station.                         | Location of film<br>page 13  |
| Art inspiration               | Research the artist Heather Phillipson and her previous work.  | Information about the artist & her work<br>pages 6–10<br>Artist Interview<br>pages 15–19 |
|                               | Research other artists who have created artwork related to the themes explored in this learning guide.   | Science & Art<br>page 22<br>Reproduction<br>page 32<br>Social Change<br>page 41          |
| Arts skills share             | Pass on arts skills to others by leading a workshop or by giving a presentation about the skills involved. This could be a new skill you have learnt such as video-making and editing. | Video-making & editing<br>pages 29, 30, 38, 39 & 48                                      |

Older students could consider doing an Arts Award Silver (level 2 on the QCF) with a time commitment of 95 hours, at a cost of £28, and a focus on two Units: Arts practice & pathways and Arts leadership.

### Arts Award Bronze

Please note, for Arts Award Bronze you must work with a trained Arts Award Adviser.

If you are already trained as an Arts Award Adviser, you can access free support and guidance to help with delivery. If you are not trained you could go on a paid course to become an Adviser, or you could work with an Adviser at a local Arts Award Centre.

**For Arts Award training information visit**

[www.artsaward.org.uk/site/?id=2007](http://www.artsaward.org.uk/site/?id=2007)

**To locate your local Arts Award Centre visit**

[www.artsaward.org.uk/centre/lookup.php](http://www.artsaward.org.uk/centre/lookup.php)

**For more information about the Arts Award visit** [www.artsaward.org.uk](http://www.artsaward.org.uk)

Or you can call the Arts Award team on 020 7820 6178 (Monday to Friday, 9am to 5pm)

Also take a look at their publications including the Arts Award Annual Guide 2017–18 [www.artsaward.org.uk/site/?id=1976](http://www.artsaward.org.uk/site/?id=1976)

Arts Award is managed by Trinity College London in association with Arts Council England.



# Visiting London Underground

## Art on the Underground

Visit <https://art.tfl.gov.uk/projects/art-map/> for various art maps to assist your visit to our permanent artworks and temporary exhibitions on London Underground.

## Visiting *my name is lettie eggshrub* (2018) at Gloucester Road Tube Station

Gloucester Road is an interchange for two Underground lines (Piccadilly and Circle & District) and is only three Tube stops from London Victoria National Rail Station.

For step-free access: [www.content.tfl.gov.uk/step-free-tube-guide-map.pdf](http://www.content.tfl.gov.uk/step-free-tube-guide-map.pdf)

*my name is lettie eggshrub* is installed on the 80-metre-long disused platform at Gloucester Road Tube station, viewable from the Circle & District line platform from 7 June 2018. Please note that when visiting the artwork as a group, you need to be aware of the public entering and leaving the trains at the station, so where possible please view it in small groups to avoid congestion on the public platform. It is also advisable to avoid rush-hour travel times.

To gain access to the platform pupils and accompanying adults must have valid Underground tickets. If your group is not travelling by Underground and you would like to access the work, please email [art@tube.tfl.gov.uk](mailto:art@tube.tfl.gov.uk) at least one week before your visit.

## Practical Information on Using the Tube

[www.tfl.gov.uk/travel-information/visiting-london](http://www.tfl.gov.uk/travel-information/visiting-london) Includes getting around London and top travel tips for visitors, including avoiding the busiest times to travel, where possible: 8:30–9:00 and 17:30–18:30, Monday to Friday.

### TfL Journey Planner – [www.tfl.gov.uk](http://www.tfl.gov.uk)

Plan your route, from your street to your destination, using a range of transport including London Underground.

### Direct Enquiries – [www.directenquiries.com](http://www.directenquiries.com)

Detailed information on access to individual stations, including walking distances between platforms. For further assistance contact London Underground Customer Service Centre, London 0845 330 9880 (08:00–20:00, seven days a week)

## TfL Free Schools Travel Programme

[www.schoolparty.tfl.gov.uk/tfl-global/pdf/SchoolPartyTravelSchemeTandCsNovember2016.pdf](http://www.schoolparty.tfl.gov.uk/tfl-global/pdf/SchoolPartyTravelSchemeTandCsNovember2016.pdf)

The School Party Travel Scheme (the SPTS) offers free off-peak travel to groups from London schools making trips in London for educational, sporting or cultural purposes. Trips cannot be made on weekends or public holidays. This free travel is available on bus, Tube, tram, DLR, London Overground and TfL Rail services and also on National Rail services within Travelcard zones 1–6.

To be eligible for free travel, a school must first register with TfL and then order tickets from the SPTS. Only two trips per child per term are allowed under the SPTS. You must apply online at least 14 days in advance of the date you want to travel. If applying by post or email, you must do this at least 21 days in advance. The maximum size of a group per application is 90, and tickets are issued with ratios of adults to children (up to a specified limit).

## The City of London School Visits Fund

[www.cityschoolvisitsfund.org.uk](http://www.cityschoolvisitsfund.org.uk)

The City of London School Visits Fund is a great way to help pupils experience the benefits of learning outside the classroom. If you're a teacher planning a school trip, you can receive up to £300 towards the cost of a visit to a wide variety of inspiring venues funded by the City of London Corporation.

If your school is in Greater London, and at least 30% of the school's pupils are eligible for Pupil Premium, you may apply. (Special schools do not need to meet the Pupil Premium requirement). The amount you apply for can be used to fund any reasonable essential costs associated with your visit, such as the cost of transport to your chosen venue, staff cover, admission fees or a workshop at the venue. There is no limit on the number of times a school can use the fund.

# Directory

Here you can find details of partner organisations, cultural organisations located near to Gloucester Road Tube Station for combined school visits, along with other organisations relevant to this project.

## Promotional Partner Organisations

### A New Direction

20–26 Brunswick Place  
London N1 6DZ  
(Office address – not open to schools)  
020 7608 2132  
[schools@anewdirection.org.uk](mailto:schools@anewdirection.org.uk)  
[www.anewdirection.org.uk](http://www.anewdirection.org.uk)

All support for schools is free of charge.

A New Direction helps London create, think and learn. They work to ensure that all children and young people get the most out of London's extraordinary creative and cultural offer.

Through their partnerships they create positive change across schools, education and communities to ensure that young people get the most out of London's extraordinary creative and cultural offer.

They want London to be:

- a city where cultural education is the best in the world
- young people are able to access and influence culture
- the right platforms are in place to identify and nourish young people's creative talents

This is the right of all young Londoners - regardless of wealth, geography or luck.

## Cultural Organisations near Gloucester Road Tube Station

### Imperial College

South Kensington Campus  
Exhibition Road, London SW7 2AZ  
020 7589 5111  
[www.imperial.ac.uk/be-inspired/student-recruitment-and-outreach/schools-and-colleges](http://www.imperial.ac.uk/be-inspired/student-recruitment-and-outreach/schools-and-colleges)

Admission: Free – booking essential  
Opening hours: Facility times vary; term-time only  
Nearest Tubes: Gloucester Road/  
South Kensington

Imperial College is a global top-ten university with a world-class reputation in science, engineering, business and medicine. Imperial's Student Recruitment and Outreach team is responsible for delivering the College's programme of activities for schools and colleges. It comprises a mixture of trained scientists, mathematicians and expert advisors on higher education. The team members' diversity of experience is reflected in the wide variety of ways they work with schools and colleges, from providing tutors to support their science activities to delivering workshops that prepare their students for the application process.

The team's activities for pupils aged 6–18 and teachers/advisors are aimed at sparking an



interest in science, technology, engineering and medicine. They regularly welcome prospective students, school groups and teachers to their South Kensington Campus. They offer both residential and non-residential opportunities for students to get stuck into science and get a real taster of life at Imperial.

Relating to the themes in this resource, your students can find out about women in science and potential careers in the sciences, and how these might cross over with the arts.

### **The Natural History Museum**

Cromwell Road, London SW7 5BD

020 7942 5555

[www.nhm.ac.uk/schools/visit-enquiry/form.jsp](http://www.nhm.ac.uk/schools/visit-enquiry/form.jsp)

(booking form)

[www.nhm.ac.uk/schools.html](http://www.nhm.ac.uk/schools.html)

Admission: Free – there is a charge for some temporary exhibitions

Opening hours: Daily, 10:00 – 17:50

Nearest Tubes: Gloucester Road/

South Kensington

The Natural History Museum is a world-class visitor attraction and leading science research centre, which uses its unique collections and unrivalled expertise to tackle the biggest challenges facing the world today. Caring for more than 80 million specimens spanning billions of years, and welcoming over five million visitors annually, the museum aims to challenge how people think about the natural world – its past, present and future.

Get the most out of your visit by booking one of the museum's award-winning school activities. Come face-to-face with stunning specimens, live animals and museum scientists. The workshops, science shows and self-led activities are for all ages and levels, from Foundation Stage to Post-16. All activities are developed by professional science educators and support the national curriculum.

Relating to the themes in this resource, birds' eggs are located in the Museum's Birds gallery, in the Green Zone, and include the Emperor penguin egg collected on Scott's last expedition to the Antarctic, 1911 [www.nhm.ac.uk/galleries/galleries-home/treasures/specimens/penguin-egg/index.html](http://www.nhm.ac.uk/galleries/galleries-home/treasures/specimens/penguin-egg/index.html)

### **Royal College of Art**

Kensington Campus

Kensington Gore, London SW7 2EU

020 7590 4444

[reachout@rca.ac.uk](mailto:reachout@rca.ac.uk)

[www.rca.ac.uk/more/reach-out-rca](http://www.rca.ac.uk/more/reach-out-rca)

Admission: Free – booking essential

Opening hours: Facility times vary; term-time only

Nearest Tubes: Gloucester Road/ South Kensington

The Royal College of Art (RCA) offers 29 distinctive postgraduate programmes across the art and design disciplines, delivered through four Schools (Architecture, Arts & Humanities, Communication and Design) using a vibrant mix of studio work, critical and creative thinking and research, with combined facilities and opportunities for cross-pollination.

ReachOutRCA, the Royal College of Art's outreach programme offers workshops to

share the wide-ranging benefits of creative thinking and making with young people, teachers, families and community groups across London, and provide opportunities for RCA students and graduates to develop their skills and experience.

ReachOutRCA began in 2005 as a graduate-led initiative to make links between secondary schools and the RCA community. The programme now includes around 40 workshops each year, as well as projects with partners like Art on the Underground, the Crafts Council, the V&A and Frieze Foundation. ReachOutRCA workshops are always based around a student or graduate's own practice, and are always free for schools.

School groups are also very welcome to visit ShowRCA, the College's graduate exhibition. This annual showcase is a great way see innovative art and design, and to meet the practitioners behind the projects. ShowRCA takes place in June, and is free to attend. Please visit the RCA website for dates and opening times.

Relating to the themes in this resource, your students can find out about women in the arts and potential careers in the arts and how these might cross over with the sciences.

### **Science Museum**

Exhibition Road, South Kensington  
London SW7 2DD  
020 7942 4777  
[edbookings@sciencemuseum.ac.uk](mailto:edbookings@sciencemuseum.ac.uk)  
[www.sciencemuseum.org.uk/learning](http://www.sciencemuseum.org.uk/learning)

Admission: Free – a ticket is required for some events, activities, galleries and exhibitions  
Opening hours: Daily, 10:00 – 18:00  
Nearest Tubes: Gloucester Road/  
South Kensington

As the home of human ingenuity, the Science Museum aims to inspire visitors with award-winning exhibitions, iconic objects and stories of incredible scientific achievement. Striving to be the best place in the world for people to enjoy science, the Science Museum's collection forms an enduring record of scientific, technological and medical achievements from across the globe.

Learning is central to the Science Museum's mission, and its unparalleled collection of objects is just the start. You can plan an educational visit to the Science Museum, search for learning resources to use in the classroom or at home, and look at their CPD opportunities for teachers.

Relating to the themes in this resource, you could look into reproduction, life cycles and women in Science.

### **Serpentine Gallery**

Kensington Gardens, London W2 3XA  
020 7402 6075  
[information@serpentinegalleries.org](mailto:information@serpentinegalleries.org)  
[www.serpentinegalleries.org/learn/school](http://www.serpentinegalleries.org/learn/school)

Admission: Free  
Opening hours: Tues – Sun, 10:00 – 18:00  
Nearest Tubes: Gloucester Road/  
South Kensington

Championing new ideas in contemporary art since it opened in 1970, the Serpentine has presented pioneering exhibitions of 2,263 artists over 45 years, showing a wide range of work from emerging practitioners to the most internationally recognised artists and architects of our time. Two exhibition spaces situated on either side of the Serpentine lake in London's Kensington Gardens – the Serpentine Gallery and the Serpentine Sackler Gallery – present a seasonal exhibitions programme of eight shows per year. The Serpentine also presents its annual Serpentine Pavilion during the summer months, the first and most ambitious architecture programme of its kind in the world.

The schools programme creates spaces for children, young people, educators and artists to come together through long-term residencies, workshops and visits to the Serpentine Galleries. In the context of an increasingly pressurised education

system, artists work with young people to re-think school structures and imagine new possibilities for learning.

Relating to the themes in this resource, the annual Serpentine Pavilion combines art, design and engineering.

### **Victoria and Albert Museum**

Cromwell Road, London SW7 2RL  
020 7942 2000

[bookings.office@vam.ac.uk](mailto:bookings.office@vam.ac.uk)  
[www.vam.ac.uk/info/learn](http://www.vam.ac.uk/info/learn)

Admission: Free – some exhibitions and events carry a charge

Opening hours: Daily, 10:00 – 17:45  
(late opening Fridays)

Nearest Tubes: Gloucester Road/  
South Kensington

The Victoria and Albert Museum (V&A) is the world's leading museum of art and design, housing a permanent collection of over 2.3 million objects that span more than 5,000 years of human creativity. The Museum holds many of the UK's national collections and houses some of the greatest resources for the study of architecture, furniture, fashion, textiles, photography, sculpture, painting, jewellery, glass, ceramics, book arts, Asian art and design, theatre and performance.

The V&A offers a huge variety of ways to learn about and engage with its collections, as well as to benefit from its experience and expertise. There is an exciting programme of events and courses for primary, secondary, college students and teachers. The extensive secondary schools & colleges programme is designed to give students advice and practical hands-on experience of working in the creative industries and opportunities to meet and work with professional artists, designers and performers.

Relating to the themes in this resource, the V&A has a wide range of items in its collection that feature eggs, including vases, chairs, egg cups and the poster 'Go to work on an egg' by Ruth Gill (1964) [www.collections.vam.ac.uk/item/OI223475/go-to-work-on-an-poster-gill-ruth](http://www.collections.vam.ac.uk/item/OI223475/go-to-work-on-an-poster-gill-ruth)

# Other Relevant Organisations

## Organisations Promoting STEAM

### BACCForthefuture

[www.baccforthefuture.com](http://www.baccforthefuture.com)

🐦 @Bacc4theFuture

The Bacc for the Future campaign was founded in 2012, reprised in 2015, and is led by the Incorporated Society of Musicians ([www.ism.org](http://www.ism.org) and follow on Twitter at @ISM\_music). The campaign is calling for the Department for Education to drop its plans to implement the English Baccalaureate (EBacc). The new EBacc will make a minimum of seven GCSEs (and as many as nine) effectively compulsory for secondary school pupils in England. (The average number of GCSEs taken by pupils is 8.) The EBacc will leave little room, if any, for creative, artistic and technical subjects including music, drama, art, design and technology and dance. As it stands, this new EBacc has already had a harmful impact on the uptake of arts subjects at GCSE level. On top of this, there is no evidence to support the selection of subjects included in the EBacc.

### Arts Emergency

[www.arts-emergency.org](http://www.arts-emergency.org)

🐦 @artsemergency

Learning to read poetry and philosophy or how to understand a painting or a film are not elite pursuits, but rising tuition fees and the withdrawal of public funding for the teaching of Arts and Humanities at university means that they risk becoming so. Arts Emergency is a national network of volunteers coming together to create privilege for people without it and to counter the myth that university, and in particular arts degrees, are the domain of the privileged.

Arts Emergency's student members are 16–19 year olds in further education, and come from diverse backgrounds. They join to explore their options in the arts, media, academia and professions such as law and architecture. Working with a mentor, they pursue a personal goal, meet useful people from the network, and give themselves a foundation of confidence and connections on which to build a successful future – on their own terms. After a year of mentoring is complete, 'graduates' are offered ongoing access to the network. The aim is to create opportunity and offer practical support in the longer term.

### Cultural Learning Alliance

[www.culturallearningalliance.org.uk/briefings](http://www.culturallearningalliance.org.uk/briefings)

🐦 @CulturalLearning

The Cultural Learning Alliance (CLA) is a collective voice working to ensure that all children and young people have meaningful access to culture. It is supported by a membership of 10,000 organisations and individuals. Arts and culture are a life-enhancing and essential part of our existence. They bring pleasure, participation, self-expression and essential skills into children's lives. By speaking with one voice and working together, they can realise their ambition for all children and young people to have an entitlement to quality cultural learning.

The Alliance brings together the diverse parts of the cultural sector – including museums, film, libraries, heritage, dance, literature, new-media arts, theatre, visual arts and music – to work with the education and youth sector, with parents and with young people. The CLA regularly writes briefing notes; recent ones have included a STEAM briefing (in collaboration with NESTA) and an E-bacc summary.



## STEM to STEAM

[www.stemtosteam.org](http://www.stemtosteam.org)

🐦 @stemtosteam

The STEM to STEAM initiative, championed by the Rhode Island School of Design (RISD), is supported by teachers, researchers, policy makers, students and businesspeople from RISD and beyond. At the heart of the activity, a team of student research assistants worked in the Office of Government Relations to apply their first-hand knowledge of Art + Design education to exploring new avenues for STEM to STEAM.

## Other Organisations

### British Egg Industry Council

[www.britisheggindustrycouncil.com/Home](http://www.britisheggindustrycouncil.com/Home)

The British Egg Industry Council (BEIC) was set up in 1986 to represent the UK egg industry. Its members are the 11 major organisations concerned with the egg industry. It is funded by subscriptions from egg packers and producers who supply more than 85% of the UK's eggs. BEIC subscribers market Lion Quality eggs.

### The White Pube

[www.thewhitepube.co.uk](http://www.thewhitepube.co.uk)

The White Pube is the collaborative identity of Gabrielle de la Puente and Zarina Muhammad, under which they write criticism and (sometimes) curate. They are based at thewhitepube.com and also on Instagram and Twitter as @thewhitepube. They publish a new text every Sunday, mostly exhibition reviews but every so often essays or podcasts, which are filed under 'art thoughts'. They started writing about art because everything else was boring, overly academic, white nonsense and male. Every review is a personal reaction to, and a record of, an encounter with an aesthetic experience. They "wanna write GOOD ~ have politix ~ n call out the general bullshit that stops a lot of us even wantin 2 go to galleries". The White Pube operates from London and Liverpool.

### The British Egg Marketing Board Research and Education Trust

[www.bembtrust.org.uk](http://www.bembtrust.org.uk)

The British Egg Marketing Board Research and Education Trust is a small charitable trust that uses its limited funds to sponsor high-level scientific research into egg production and marketing in the following areas: top-level poultry science, large-scale mainstream egg production, alternative systems of egg production, egg packing and EC (political) egg policy.

### The Vegan Society

[www.vegansociety.com](http://www.vegansociety.com)

The Vegan Society works towards making veganism an easily adopted and widely recognised approach to reducing animal and human suffering. The Vegan Society was founded in November 1944 and has made tremendous progress since.

# Useful Resources and Further Reading

## Heather Phillipson:

Visit the artist's website <https://heatherphillipson.co.uk> for information on previous works and a variety of press articles including most recently:

Martin Herbert, 'Cardiac Unrest: The Art of Heather Phillipson', *Art Forum* (February 2017), <https://artforum.com/print/201702/cardiac-unrest-the-art-of-heather-phillipson-66063>

Adrian Searle, 'Plinth perfect: the five contenders for the fourth Trafalgar spot', *The Guardian* (January 2017), <https://theguardian.com/artanddesign/2017/jan/19/plinth-perfect-the-five-contenders-for-the-fourth-traffic-spot>

Adrian Searle, 'Jarman winner Heather Phillipson: "My next work will be furious. Fascism is on my doorstep"', *The Guardian* (November 2016), <https://theguardian.com/artanddesign/2016/nov/28/heather-phillipson-jarman-award-video-art-poetry>

Nadja Sayej, 'At Frieze Projects, A Corporeal Ruminant on the Art Fair's Nervous System', *Artslant* (May 2016), <https://artslant.com/ny/articles/show/45779>

Rachel Corbett, 'Q&A: Heather Phillipson On Her Project for Frieze New York', *Blouinartinfo* (May 2016), <http://blouinartinfo.com/news/story/1388705/qa-heather-phillipson-on-her-project-for-frieze-new-york>

Olivia Parkes, 'The Artist Creating a Walkway Through the Digital World', *Broadly* (February 2016), [https://broadly.vice.com/en\\_us/article/wnwm75/the-artist-creating-a-walkway-through-the-digital-world](https://broadly.vice.com/en_us/article/wnwm75/the-artist-creating-a-walkway-through-the-digital-world)

Ben Eastham, 'The Woman Bridging the Divide Between Art and Poetry', *New York Times Style Magazine* (February 2016), <https://nytimes.com/2016/02/11/t-magazine/art/heather-phillipson-british-artist.html>

## Art on the Underground

Art on the Underground invites artists to create projects for London's Underground that are experienced by millions of people each day, changing the way people experience their city. Incorporating a range of artistic media from installation, sculpture, digital and performance, to prints and custom Tube map covers, the programme produces critically acclaimed projects that are accessible to all, and which draw together the city's diverse communities.

Since its inception, Art on the Underground has presented commissions by UK-based and international artists including Jeremy Deller, Beatriz Milhazes, Mark Wallinger and Tania Bruguera, allowing the programme to remain at the forefront of contemporary debate on how art can shape public space. Art on the Underground is funded by Transport for London.

[www.art.tfl.gov.uk](http://www.art.tfl.gov.uk)

## Heather Phillipson

[www.heatherphillipson.co.uk](http://www.heatherphillipson.co.uk)

## Credits

Commissioned by Art on the Underground on the occasion of Heather Phillipson's *my name is Lettie eggsyrub* (2018)

Written and devised by Rachel Moss  
Edited by Jessica Vaughan and Lydia Briggs  
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### Image credits:

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Photos of artist (pages 6 & 15):  
Heather Phillipson, by Rory Van Millingen (from the New York Times)

### Images of artists' previous work (pages 7–10):

Heather Phillipson  
*Splashy Phasings*, 2013  
Image Courtesy the artist and Channel 4

Heather Phillipson  
*EAT HERE*, installation view at Schirn Kunsthalle, Frankfurt, 2016  
Image courtesy the artist and Norbert Miguletz

Heather Phillipson  
*100% OTHER FIBRES*, installation view at Cycle Festival, Iceland, 2016  
Image courtesy the artist and Vigfus Birgisson

Heather Phillipson  
*TRUE TO SIZE*, installation view at Arts Council Collection, 2016  
Image courtesy the artist and Arts Council Collection

Heather Phillipson  
*WHAT'S THE DAMAGE*, 2017  
Image courtesy the artist

Heather Phillipson  
*THE END* (Proposal for the Fourth Plinth), 2017  
Image courtesy the artist

### Other images (pages 22, 32, 41, 44, 47):

Maggi Hambling, *Dorothy Hodgkin*, 1985, National Portrait Gallery

Kenwood Chef Advert, 1960, Image Courtesy the Advertising Archive

Screenshot from *Chuckie Egg*, A&F Software, 1983

Go to Work on an egg poster, British Egg Marketing Board, 1970, Image Courtesy the Advertising Archive

Twitter egg avatar, photo: Twitter

With special thanks to teachers Yolanda Guns and Lucy Williams for reviewing the draft learning guide, and to A New Direction for its support as a promotional partner.

## Survey Monkey

Please provide feedback via SurveyMonkey for your opportunity to win £50 of art materials. This will help inform future learning guides. Thank you!

<https://surveymonkey.co.uk/r/S5F8GBJ>



