Welcome to the Activity Guide to accompany
Love is Enough: William Morris & Andy Warhol
Curated by Jeremy Deller.

You can use this guide in the gallery, at home or in the classroom.
Ask for the materials you need to complete these activities at the Information Desk.

Introduction

William Morris and Andy Warhol were two artists who worked at
different times and in different places. They both became famous for
their work, influencing the people around them, and had a lasting impact
on art and society. Morris and Warhol were united by some of their
approaches to making and distributing their artwork as well as shared
interests in myth, craft, politics, celebrity, money and image.

Both artists were conscious of the commercial possibilities of their work
and embraced pioneering approaches to the mass reproduction of art
using combinations of new and traditional technologies. The exhibition
also draws out connections in the life and work of both Morris and
Warhol ranging from their ideas and conceptions of utopia, political
manifestos and collaboration to design and pattern.

Jeremy Deller (b.1966, England) is a conceptual artist whose artwork is
often collaborative and political in nature with interests ranging from
folk art and music to historical reenactment and bats. Deller is perhaps
known for his work Battle of Orgreave (2001), a reenactment of the actual
Battle of Orgreave which occurred during the UK miners' strike in 1984,
and for his more recent work Sacrilege (2012) – an inflatable model of
Stonehenge. Jeremy Deller was awarded the Turner Prize in 2004. His
recent exhibition English Magic, first shown at the Venice Biennale 2013, is
currently on show at Turner Contemporary in Margate until 11 January
2015.

As you go around Love is Enough: William Morris and Andy Warhol think about which
artworks connect to these words:

Unique or Reproduced

Art for everyone
Factory
Utopia
Printing
Celebrity
Icons
Put yourself in their place...

Name: William Morris, 1834-1896
Home: London, Oxford and Kent
Famous for: The Arts and Craft Movement, Pattern and Textile Design, Writings
Friends: Writers and painters of the English arts and crafts movement.

Close your eyes and ask someone to read this to you.

Imagine...

You are in London. The year is 1850 and Queen Victoria reigns the country. Big bridges are being built along with the first railway and many factories where people work hard to produce new textiles and ceramics. It is seven in the morning and you are at a busy market, where women fill up their baskets with cabbage, bread and tea and have a good gossip. You watch a poor shoeless man pick up some of the rotten vegetables that have been thrown onto the pavement. A crowd of children gather around two small boys playing conkers. You go for a walk - What can you smell? What can you see? Who can you see?

Name: Andy Warhol, 1928-1987
Home: New York
Famous for: Pop-art screen prints
Friends: Artists and musicians of the 1960s New York underground art scene

Close your eyes and ask someone to read this to you.

Imagine...

You are in New York. The year is 1965 and you are sipping a coke in a diner. You gaze out of the window and watch people walk by carrying their shopping in plastic bags, which have only just been invented. There are huge advertisements across the street for Campbells Soup and Brillo pads. The diner starts playing a popular song, 'Ticket to Ride' by the Beatles. Two young girls start to sing along. When the song is over you go outside and take a breath of the New York autumn air. You look up at the tall buildings and look down at the pavement with its dots of chewing gum. Which way do you turn next - left or right? Where do you go? Who do you see? How do you think this time is different to the time we live in now? Is there anyone around you who can tell you what life was like in 1965?

Think about...

Do you think William Morris and Andy Warhol would have been friends if they had lived at the same time? What do you think they have in common? What connections can you make between their artworks and their ways of working?
Warhol and Morris lived in very different times and different worlds, but they both had things they wanted to change and ideas on how they thought the world could be a better place.
Morris even wrote about ‘Utopia’ (the idea of a perfect world), and how he desired us all to be living free of class systems and social problems created by money. Instead he wanted a place where we could all enjoy nature and enjoy the work we do for the benefit of everyone.

What would your own idea of ‘Utopia’ be?
What things would you like to change to improve the world?
What small things could you do in your life to change things around you?

Think about how many things have changed since William Morris’s lifetime and again since Andy Warhol’s lifetime.
Storytelling & Celebrity

William Morris liked images that had narratives that represented stories of people. These might be hopeful or tragic tales and legends that would have been passed down over the years in families or social events. In the Upper Gallery you will see some of these stories depicted in tapestries and stained glass.

What traditional stories or legends do you know?
What are the main characters like in these stories?
Could you tell someone else the story without needing a book to read from?

Try using these boxes to tell the story using just pictures – like a comic book or magazine.

Andy Warhol often used images of famous people from real stories that would be written about in newspapers.

Do you think the image of a real life person that we see and read about in a newspaper or online is usually a true representation of what they are like and of what has happened to them? Can you think of a story where there might be two different versions of what happened?

Think about telling a story from the perspective of two different people and consider how the things that happened might seem different to each of them.

Do you think the things we hear about famous people are always completely true?
Can you think of a famous story that turned out not to be true?
What is the difference between a traditional story or legend and a real life story you might read in a magazine?
What other ways might we read about people and share stories today?
Write a list of 10 people who you think are 'famous'

What are they famous for?
Are they leaders, heroes, inventors, film stars, singers?
Out of your list, who do you think might still be remembered in 200 years time?

Andy Warhol made many drawings and he believed in working quickly and filling whole sketchbooks. He would never use a rubber, and if he made a mistake he would simply start a new drawing.

In contrast, William Morris’s drawings are made very carefully. He uses lots of detail, textures and colours. It can sometimes be hard to take all the tiny details in.

Try making two drawings of a picture in the exhibition. Using a pencil, draw one in the style of Warhol making decisions on which particular details to include and maybe only using a few lines. Try the other, working in pencil, in the style of Morris, including as much detail as possible.

Experiment with the outline of your drawing – perhaps using heavy black lines to make things stand out.

If it’s a face, look carefully at the main facial features and try to draw more attention to the lips or eyes for example.

Think about using colour.

Use coloured pencils to highlight parts of the faces.

Compare your drawing afterwards and think about how each method changed the feel of the subject you were using. What different things do you like or dislike about each drawing?

Both William Morris and Andy Warhol worked with ideas of repetition and pattern in the composition of their art works, often looking at everyday or natural objects for ideas.

A pattern is when we see something appearing more than once.

A repetition is when we see something repeating, but only once.

There are many repetitions that appear in nature and around us everywhere. Look for patterns around you in the galleries, at home, at school and notice how they are repeated. If you can, carefully make some rubbings of some of the patterns you find.

Turn over this page and you will see some of Warhol’s and Morris’s patterns. Using drawing, collage or rubbings think about ways of extending the patterns to fill the pages and to make them join up in interesting ways.

Perhaps ask someone else in your family to work with you to create the patterns. Take it in turns to add different parts to the design, maybe working from a line and allowing each other to affect how the drawing grows. Try to turn over this page and you will see some of Warhol’s and Morris’s patterns. Using drawing, collage or rubbings think about ways of extending the patterns to fill the pages and to make them join up in interesting ways.

If you want to make extra copies of this newspaper to join the central pages together and to make your patterns even bigger, please just ask at the Information Desk.
Production & Manufacture

Jeremy Deller sees both William Morris and Andy Warhol as similar artists who were working as ‘printmakers, keen to popularise art’.

Even though they were working at different times, they were both very influential. Their work was wide reaching and still remains so today. Morris and Warhol each created a recognisable style and both worked with ways to widely reproduce and distribute their work and ideas, particularly through printing.

Some printmaking can be done using very simple techniques, such as mono printing. Other types, such as etching, use much more sophisticated equipment and skills.

Take a look at this guide to some printing techniques below. Some of the ideas are very simple and others are more complicated. If you can, perhaps at home or at school, try out some of these simple print techniques to experiment with making your own multiple artworks inspired by things you see or hear everyday.

Finger printing

Look closely at your thumb (palm up!) Can you see lots of swirly lines and patterns? These lines are unique to you and no one else will have the same finger print as you – even if you have an identical twin. Try pressing your thumb into ink or paint and make copies of your thumbprint. You can make these into patterns or characters – even whole scenes. Or try printing with your hand or your foot.
Difficulty: 1  Messability: 5

Mono printing

This technique will only make you one ‘Mono’ copy of your image, but is a very simple way to experiment with your ideas.
Roll out ink or paint to a similar size to your paper (preferably working on a piece of plastic or a board). Place a sheet of paper on top of the ink and press or draw into the surface. When you lift off the paper the areas where you pressed down will have been transferred onto the paper from the ink. You will need to work quickly before the paint dries or sticks to the paper surface too much.
Difficulty: 2  Messability: 5

Relief Printing

Any simple kind of finger print, hand print or potato print is using a relief print process. It is similar to making a lino or woodcut print, but you can use materials that might be more easily available at home.

Working into a piece of thick cardboard, try cutting, pressing into or peeling back some of the cardboard layers. Your aim is to make a surface that feels textured. You could also try sticking on pieces of string or smaller thinner pieces of card – make sure the pieces are very well stuck on and completely dry before using it to make a print.

Using a roller and printing ink (which is much stickier than paint and is made for block printing), cover your block with colour. If you don’t have that available, then you can just apply a layer of paint to the block using a paintbrush.

Apply the ink (or paint) and then place your block, ink side down, on a clean sheet of paper to create an image. You will be able to create the same image many times over and you can experiment with colours and repeating your design.

Other ways of creating relief prints would be cutting into rubbers or of course using a potato. Prints can almost be made from any textured surface if you are able to apply ink or paint to it without damaging it. Try experimenting with inking or painting any old packaging or objects that you no longer need to see what kind of patterns and textures you can create.
Difficulty: 3  Messability: 5
Think about...

Can you think of any other kinds of printing or ways to reproduce or make multiple copies of images? Which of these techniques do you think William Morris and Andy Warhol used? Can you find examples in the exhibition?

When people became able to share images and information using printing and reproducing things many times over, the world changed a lot.

How has it continued to change in your lifetime? How can you easily reproduce and share images and information now – perhaps in ways Morris and Warhol couldn’t have done? How could you use these techniques to make an artwork today?

Blotted line drawings

This was a technique that Andy Warhol used a lot. You will need some tracing paper, a heavy weight drawing paper that is quite absorbent (like watercolor paper) and an ink pen that dips into wet ink and a pencil.

Make a first drawing or a tracing on the tracing paper using your pencil. Then tape one edge of the tracing paper to the heavy paper so that you can lift it like a hinge. On the reverse side of the tracing paper (the side that touches the heavy paper) draw over your pencil lines a little bit at a time using the pen dipped in ink. After drawing a small section, fold the papers back together and the ink will transfer and ‘blot’ onto the heavier paper.

You will need to work over some sections more than once if the ink dries and the effect may be quite ‘blotted’. This was very much a style and effect that Warhol liked and you will see it in many of his own drawings.

Difficulty: 3 Messability: 2

Stencils

A technique, perhaps more closely related to screen printing is to create some stencils that you have cut from paper or thin plastic, which will act to stop ink or paint passing through onto your finished work. This means that you need to think about the areas of your design that you do not want colour to appear – as these will be the parts covered by the stencils. If you have access to using a screen (perhaps at school) then you can use this to make your stencils into prints. But if not, then you can also do it more simply placing your cut out stencils onto your paper and using watered down paint in a spray bottle or by gently painting around the stencils onto the paper with a brush.

Difficulty: 2 Messability: 2
Activities for schools & groups:

These activities are for use with schools and other groups as a way to explore the exhibition together, either in the gallery or back in the classroom.

Rolling drawing

Students work in a line to make an observational drawing of Morris and Warhol’s work onto wallpaper that is at one end being unrolled and at the other being gathered in. Ask the students to keep their pencil on the paper to make a continuous line drawing. The effect should be that of a conveyer belt and can raise discussions around work ethics, mass production and collaborative work. Once the paper has been gathered in, unroll it and have a look at it, walking along the whole length of it. Invite your group to discuss how they felt making it, and if they found it easy or hard? Did they enjoy the technique? Did it make them work more quickly perhaps, or more freely? Through their experience what issues were raised for them and are these issues reflected in the work itself?

Collaborative wallpaper factory

For this activity a larger group would need to be divided up to work in smaller groups of 3 or 4. Each person will have a unique roll to play and will be part of creating a larger collaborative work. Prepare a selection of objects to use, such as branded packaging, real flowers and leaves or perhaps images of advertising or natural objects cut from magazines.

Person #1 places an object onto an A4 sheet of paper and gives an instruction to Person #2 to either draw around the object or to stick it down. Once Person #2 has done this it is passed to Person #3 who cuts the design in half however they choose. Person #4 rotates and sticks down the pieces to a new sheet and returns paper to Person #1, who begins the process again.

This process can be continued a few times, growing with each round and becoming more like wallpaper, creating patterns and repeats. Afterwards discuss as a group the nature of working collaboratively with production lines with roles for different people? How did it feel to be Person #1 compared to Person #4? Who was making the visual decisions in creating the work?

Printing from still life: Warhol ink blot drawings

In small groups create a still life composition using real flowers, leaves and everyday commercial objects. Ask the group to make observational drawings onto tracing paper. Once the drawings are complete, hinge tape down the left hand side to attach it to a sheet of watercolour paper. Next use an ink pen to draw over some of the lines on the back of the tracing paper and press down onto the watercolour paper to create print from your drawing.
Stencil projection

As a group, take it in turns to place an object onto an overhead projector or in front of a light to cast a shadow onto a large piece of paper on the wall. Ask the group to draw round one of the objects and cut it out. Use it as a stencil to draw and cut out again, creating positive and negative copies of the object. Continue this by experimenting with stenciling techniques using sponge rollers or simple pen drawings. This could later be developed into a design project, potentially creating wallpaper, or textile designs based on the original objects.

Folded drawings

Ask your group to make observational drawings of Morris’s work onto A3 paper, ensuring their drawings fill the page, reaching every corner. On the other side of the page they choose and draw a piece of Warhol’s work and again work to the edges. Once both sides of the paper are filled, try making simple folds to explore the contrasts of how the two artists work fits together on their page. This activity could be expanded further by adding colour and then cutting along the folds and sticking the pieces together so that the drawing becomes a three dimensional sculpture.

Image Credits

1. William Morris
   The Attainment; The Vision of the Holy Grail to Sir Galahad, Sir Bors and Sir Percival
   Wool, silk, mohair and camel hair weft on cotton warp
   695 x 244 cm
   1895-1896
   Birmingham Museum & Art Gallery
   © Birmingham Museums Trust

2. William Morris
   Self-portrait
   Pencil drawing
   28.6 x 22.2 cm
   1856
   Victoria and Albert Museum
   Courtesy of Victoria and Albert Museum.
   Given by Dr. R. Campbell Thompson

3. Andy Warhol
   Flowers
   Unique screen print on white paper, 1970

4. William Morris
   Kennet design for Textile
   Watercolour on Paper
   101.1 x 66.7 cm
   1883
   Birmingham Museum & Art Gallery
   © Birmingham Museums Trust

5 & 6. William Morris
   Tulip block
   Wooden block
   31.7 x 25 cm
   Late 19th Century
   William Morris Gallery, London Borough of Waltham Forest
   © William Morris Gallery

7. William Morris
   Acanthus handprinted wallpaper sample
   Sheet
   58 x 1135 cm
   c.1975
   Courtesy of Morris & Co.
   Image: Andy Stagg

8. William Morris
   Tulip design
   Various set
   62 x 47cm
   Design registered April 1875
   William Morris Gallery, London Borough of Waltham Forest
   © William Morris Gallery
   Image: Andy Stagg

9. William Morris
   Page featuring Larkspur 77, New Scroll 78 and Acanthus 79
   Log book page
   24 x 37 cm
   1875
   Courtesy of Morris & Co.
   © Morris & Co.
   Image: Andy Stagg

10. William Morris
    Roots of the Mountain
    Book
    17.7 x 21.2 cm
    1890
    William Morris Society and Museum
    © William Morris Society and Museum

11. Morris, Marshall, Faulkner & Co
    'The Story of Tristram and Isoude'.
    Panel 1 'King Arthur and Lancelot' designed by William Morris.
    Stained glass panel
    79 x 80 x 4.5 cm
    1862
    Collection of Bradford Museums and Galleries
    © Bradford Museums and Galleries

12. William Morris
    Lettering designs and borders various printed with one dated May 19 1896
    Print
    17.6 x 21.2 cm
    1896
    William Morris Society and Museum
    © William Morris Society and Museum
Free Activity Guide for Families & Schools

Love is Enough:
William Morris & Andy Warhol
Curated by Jeremy Deller
5 December 2014 – 8 March 2015

Modern Art Oxford
30 Pembroke Street
Oxford
OX1 1BP

moderartoxford.org.uk | Follow us on twitter for latest news and promotions @mao_gallery

Free Admission

Modern Art Oxford is a fully accessible venue

Gallery Opening Hours
Tuesday – Saturday, 11am – 6pm
Sunday, 12pm – 5pm
Monday, Closed

Booking Information for schools and other groups

This guide is available free of charge for self guided families, schools and other groups wishing to visit the gallery.

A number of artist led workshops, for schools and other groups, are available during each exhibition.

To book a workshop, discuss times or any specific needs you have, please contact Ben Roberts, Curator Education and Public Programmes on:
T: 01865 722 733 or ben.roberts@moderartoxford.org.uk

Workshops last approximately 2hrs and can be tailored to group sizes and year groups as appropriate.
Further information about the exhibitions is available at the gallery and on request.
All activities take place in the galleries or in the Yard.
Please note that groups should be no larger than 20 children and that we cannot offer a dedicated lunch space.

Museum of Modern Art Oxford Ltd is a registered charity no 313035

Credits
Activity guide devised by artists Abigail Hunt and Georgie Manley
Design: Kieren Reed
Printing: Newspaper Club newspaperclub@newspaperclub.com

Modern Art Oxford is extremely grateful to the many individuals, galleries and lenders who have helped to realise Love is Enough: William Morris & Andy Warhol.