SAINSBURY CENTRE
Living Art Sharing Stories

University of East Anglia



TEACHERS' PACK

A guide to visiting the spring & summer 2025 exhibitions with your students

Including activity ideas from our Associate Artists

Image: Julian Charrière, Midnight Zone, 2024. Copyright the artist, VG Bild-Kunst, Bonn, Germany

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Introduction

Becca Sturgess, *Learning Programme Manager: Schools & Outreach*

This resource has been designed to give you an insight into the three temporary exhibitions which you could see if you visit the Sainsbury Centre this season, all of which invite our visitors to explore our big question:
Can the Seas Survive Us?

This pack presents a range of suggestions from some of the Sainsbury Centre's Associate Artists for activities which you could do with your students in the galleries, outside, or back in the classroom. There is something for all ages, and they are all available free of charge.

On the following pages we highlight the work of seven artists, and one of the key objects from our Living Art collection, all of which feature in the exhibition ***A World of Water***. In each section of this pack we have provided some biographical information, and a few insights into the work, to help you to unlock this for your students. Then we present ideas and opportunities for you to respond to the exhibits through creative writing, drawing, construction, and more.

Some of the activities are self-contained worksheets which you can print and photocopy straight from this booklet. Some of the Associate Artists have created special kits of bespoke resources and all the materials required for their activity, which will be available for you to use whilst you are at the Centre.
Please let us know when you book your visit if you wish to use these special kits.

Most of the activities have been designed for groups of 10-15 students to do in the galleries whilst in front of the artwork, ideally whilst seated on the floor. If you are bringing a larger group to the Centre, we suggest that you design a rota of several different activities to do throughout the day. Close supervision of your pupils is required at all times. We recommend an adult to child ratio of at least 1:7 for Primary School pupils, and 1:15 for Secondary School students. Please be considerate to other visitors whilst you are working, and tidy-up when you are ready to move on.

If you have any questions, or would like to discuss this with us, please get in touch:
scvagroupvisits@uea.ac.uk

We look forward to welcoming you to the Centre.

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Three Exhibitions for Spring and Summer 2025

The Sainsbury Centre continues its innovative series of investigative exhibitions in early 2025 with a new programme that charts a course through the story of the world's oceans and the precarious future they may be heading towards.

As sea levels rise, oceans are also warming, becoming more acidic and containing less oxygen. The United Nations describe the oceans as "overwhelmed" as humans overfish, pollute, and destroy habitats, with the ocean's health declining at an "alarming rate".

Featuring contemporary art, historical paintings, ancient atlases and maps from across the globe, the season explores humanity's enduring and complex relationship with the sea. Three concurrent exhibitions explore ***Can the Seas Survive Us?,*** examining the choices shaping our future due to climate change, while emphasising the vital importance of the oceans and the life beneath the waves for the viability of our shared future.

- ***A World of Water***, 15 March – 3 August 2025
  Gallery 1, Link Corridor, and Gallery 2
- ***Darwin in Paradise Camp: Yuki Kihara***, 15 March 2025 – 3 August 2025
  Gallery 3
- ***Sea Inside***, 7 June – 26 October 2025
  Mezzanine

This trio of exhibitions consider the seas' fluidity as a powerful metaphor; ranging from our need to navigate a way through turbulent times, to champion and learn from Indigenous knowledge, seize the opportunities presented by the sea as a regenerative, sustainable energy source, recognising its relentless, destructive power in ways that are crucially felt and experienced by low-lying small island nations such as the Maldives and Kiribati, along with coastal communities, including several here in Norfolk.



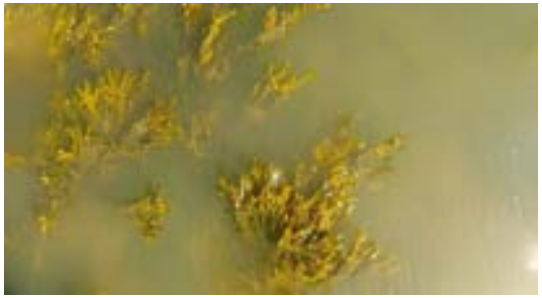




Images: (Top) Julian Charrière, *Midnight Zone*, 2024. Copyright the artist, VG Bild-Kunst, Bonn, Germany. (Middle) Yuki Kihara, *Two Fa'afafine on the Beach (after Gauguin)*, 2020, c-print. Copyright: Courtesy of Yuki Kihara and Milford Galleries, Aotearoa New Zealand. (Bottom) Hiroshi Sugimoto, *Devonian Period*, 1992. Copyright: Hiroshi Sugimoto, courtesy of Lisson Gallery.

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De Onkruidenier
with activities by Kaitlin Ferguson



Artist collective De Onkruidenier consists of Jonmar van Vlijmen, Rosanne van Wijk and Ronald Boer. They make art which investigates the relationship between humans and nature, and imagines future ecosystems. They often collaborate with farmers, scientists and the general public to study aquatic culture. De Onkruidenier have been thinking about the adaptations humans may need to make as our climate changes, and as the amount of salt in our water becomes a key issue.

Find out more: De Onkruidenier / https://onkruidenier.nl/en/about/

Kaitlin Ferguson has developed a picture-making activity inspired by the work of De Onkruidenier which is displayed in gallery 1. In her own practice, Kaitlin makes work which explores the impact of human behaviour on our planet, which has triggered a new geological era called the Anthropocene. Kaitlin has recently been thinking about future fossils, and what we will leave behind, as well as making lots of drawings of seaweed.
To the right are images of Kaitlin's 'Seaweed Press' and some of the pages of her sketchbook.

Find out more: Kaitlin Ferguson / https://www.kaitlinferguson.com/




Images: (Top left-right) De Onkruidenier, *Spiral Fosset,* 2024; video still from *Lola Sea*, 2023. *Chalk Objects*, 2024; video still from *Lola Land*, 2023. (Bottom left-right) Kaitlin Ferguson, Seaweed press and sketchbook pages.

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De Onkruidenier
with activities by Kaitlin Ferguson

The drawings here have been developed into a series of templates for you to borrow to create imaginary layered seascape pictures whilst you are in the galleries.

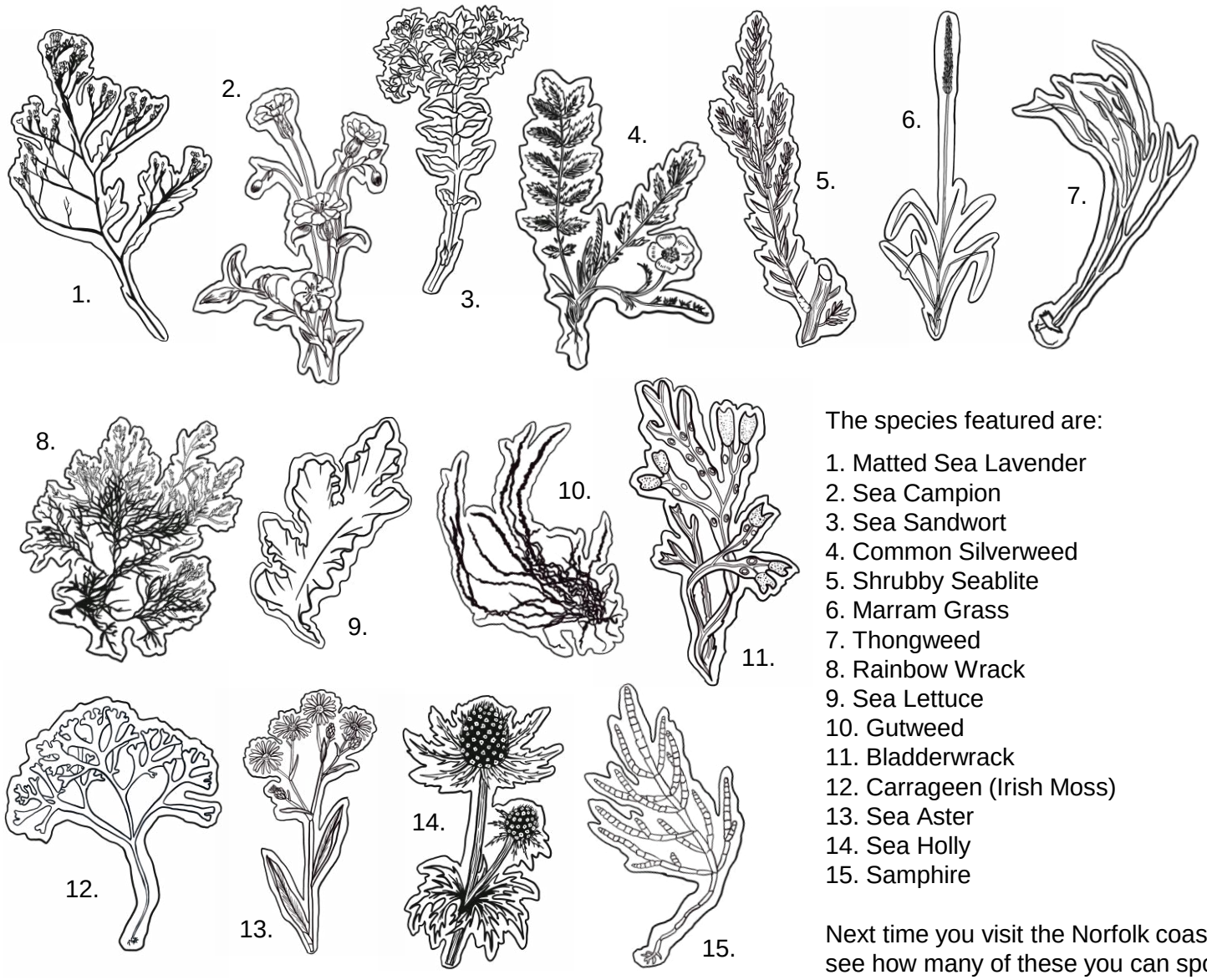
These shapes can be used for frottage, by placing them under your paper and rubbing over their surface with a crayon, or they can be used as stencils and simply drawn around.

Experiment with combining different shapes, colours or tones to build up an image.

The shapes have all been based on seaweed (many of which can be found on the Norfolk coast) as well as other salt-tolerant plants.

De Onkruidenier's work draws our attention to the impact of human behaviour on coral reefs, but also asks us to question which plant species will be able to adapt to the increasing salt-levels in our water.

Please let us know in advance if you would like to use them.



The species featured are:

1. Matted Sea Lavender
2. Sea Campion
3. Sea Sandwort
4. Common Silverweed
5. Shrubby Seablite
6. Marram Grass
7. Thongweed
8. Rainbow Wrack
9. Sea Lettuce
10. Gutweed
11. Bladderwrack
12. Carrageen (Irish Moss)
13. Sea Aster
14. Sea Holly
15. Samphire

Next time you visit the Norfolk coast, see how many of these you can spot.

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Koen Taselaar , "*Radical Furniture For Radical Times II"* (2024)

Koen Taselaar was born in Rotterdam in 1986. His gallerist* describes his work as '*a unique universe in which only he determines the rules'.* He makes skillful drawings, but also clumsy ceramics, and abstract silkscreen prints. He is continuously working to develop his wide scope by learning new techniques.

Since a recent residency at TextielMuseum in Tilburg, NL, where he made an enormous tapestry about the history of the Bauhaus and inspired by the Bayeux Tapestry, he has not been able to stop making tapestries.

In an interview* Taselaar said that he can find inspiration in a wide variety of places, from newspaper articles to great works of art history. **"*Radical Furniture For Radical Times II"*** (2024) combines ideas from these different sources: an article which stated that octopuses could outlast humans, and from the work of postmodernist architects and designers Mendini and the Memphis Group.

Our exhibition curator, Ken Paranada, describes the scene within the tapestry: '*Octopuses, known for their intelligence and adaptability, rest among iconic 20th-century furniture in an Escher-inspired space.'.*
He suggests that the piece raises questions about humanity's future. As sea levels and the temperature of our oceans continue to rise, it may be that these creatures will find themselves inheriting our abandoned underwater cities.

Taselar is therefore presenting an imagined future scenario, a sci-fi world may not in fact be fictitious.

*He is represented by Andriesse Eyck Gallery: https://andriesse-eyck.com/gallery/

*https://www.kunstpuntgroningen.nl/en/blog/dit-wist-je-nog-niet-over-kunstenaar-koen-taselaar/

Find out more: Koen Taselaar / https://koentaselaar.nl/about





Images: (top) Photo of Koen Taselaar from https://textiellab.nl/; (bottom) Koen Taselaar,*"Radical Furniture For Radical Times II",* 2024.

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Koen Taselaar , "*Radical Furniture For Radical Times II"* (2024)

Anna Brass is a filmmaker based in Norwich. She loves to design and make playful costumes and sets for her films by hand. These are often covered in bold patterns, especially stripes. She has developed a simple, fun, collage activity for you based on Koen Taselaar's tapestry in gallery two, and inspired by hearing that octopus have been known to collect 'treasure' and other items from shipwrecks under the sea, to incorporate into their nests.

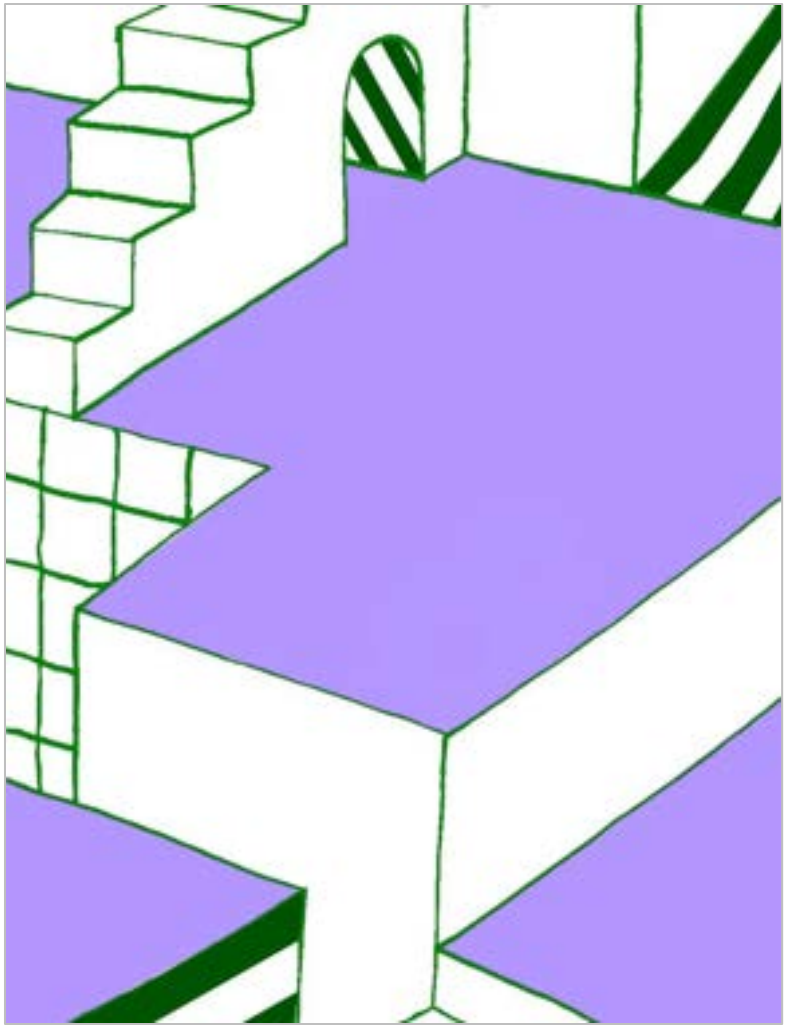
The image to the right suggests an empty abandoned urban building which, once underwater, an octopus might like to move into and make their own.
This is available as an A4 sheet.

The middle image is available as a sticker sheet, so that your students can easily peel and stick the characters and their belongings into their new home.

When you have helped the octopuses with their interior design, why not write a story about them.







All images: Anna Brass (left-right) *'Threshold',* 2022, gallery installation view; octopus home sticker sheet, octopus home interior 2024.

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Preston Singletary *"Black Cormorant"* (2020)
activity by Jess Morgan

Preston Singletary is a contemporary indigenous artist who lives and works in Seatle in the US. He makes work that incorporates the mythology of his Tlingit ancestral culture, which originates on the Northwest Coast of North America, Canada and Alaska.

Singletary references traditional Tlingit imagery, including the distinctive Formline designs, but he challenges the idea that these must be created with traditional materials. Unusually he works in glass, and in doing so, he adds a new dimension to his heritage, suggesting that indigenous cultures are dynamic, evolving, and rooted in resilience.

Find out more: Preston Singletary / https://www.prestonsingletary.com/

The 'Black Cormorant' sculpture in the *'World of Water'* exhibition explores both cultural identity and ecological balance. In Tlingit storytelling, this sea bird symbolises the interdependence of species and highlights the environmental threats endangering this delicate equilibrium.

Tlinglit translates as 'people of the tides'.

Cormorants usually have dark feathers; long, thin, hooked beaks; and can have wingspans of up to 1m. However, they are mostly well-adapted to dive and swim underwater to catch fish to eat. They can be found all around the world, including in Great Britain – they can often be seen around the UEA broad. They typically live around the seashore and nest on cliffs, laying chalky-blue coloured eggs. (Wikipedia)

Images: (top) Preston Singletary working in his studio. Photo by Mac Holt, taken from museumofglass.org; (bottom) Preston Singletary, "*Black Cormorant",* 2020, blown and sand carved glass





The exhibition also features two small bird sculptures from the Sainsbury Centre Collection, which are from the Tlingit or Haida culture: a handsized carved whalebone pendant decorated with iridescent Abalone shell (729) and a wooden rattle (130).

The pendant would likely have been worn by a shamen and is thought to represent a bird of prey – an eagle or an owl.

The rattle is a long-beaked bird, most likely an oystercatcher or kingfisher. It may also have been used by a shaman, or to accompany a speech or song on a public occasion.

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Bird Research
by Jess Morgan

Birds exhibit all kinds of adaptations to better survive their environment. You might have already noticed the different shapes and sizes of wings, bodies, beaks, eyes, feathers and even the feet of the birds you've seen. These adaptations help the birds to catch and eat their food, protect their young, and to weather the changing climate.

Here are some of the wonderful adaptations made by the birds you'll find in the *'World of Water'* exhibition.



Kingfishers are the underwater experts. There are about 90 kinds of kingfisher throughout the world. A kingfisher's short tail allows the bird to turn easily when it is underwater. The dagger-like bill is useful for spearing fish, insects, and other food. *(Kids Britannica)*



Cormorants are particularly striking when seen standing on water margins with their large, black, pterodactyl- like wings spread out. They have to do this to dry out, as they lack the waterproofing qualities of other water birds. (Scottish Wildlife Trust)
There are 2 subspecies of Cormorant in the UK and many more in North America and the rest of the world. They all have non-waterproof feathers especially for diving into deep water to catch food.



Eagles have wings especially for soaring. They are long and wide enough to carry their own body weight plus the weight of most of the fish that they catch. (Journey North)



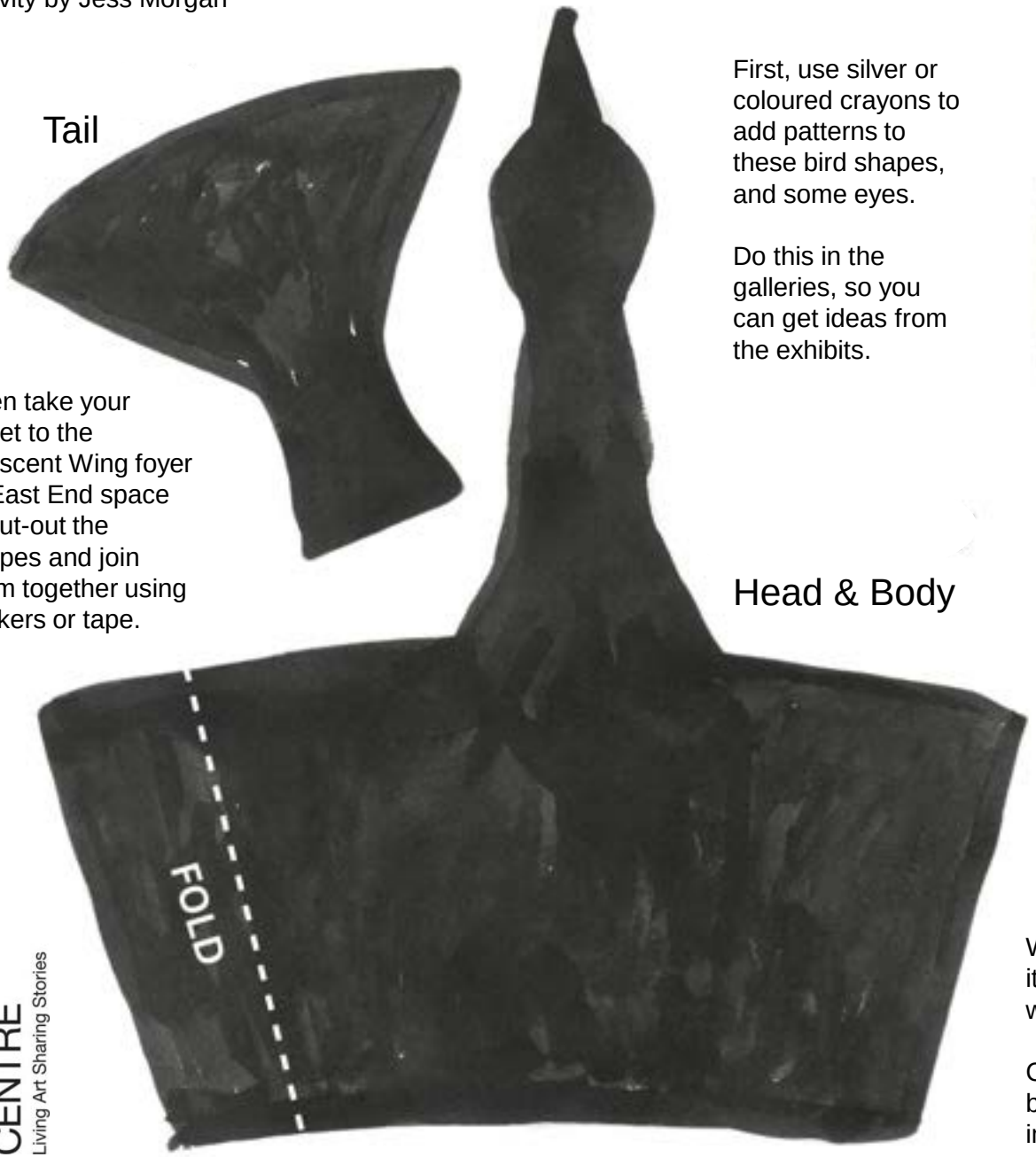
Owls have round, satellite-dish-shaped faces that are specifically designed to detect sounds. At certain frequencies, an owl's hearing is 10 times more sensitive than ours! (Nature Habitat Adventures)



Oystercatchers, despite what they're called, rarely feast on oysters. Oystercatchers mostly dine on mussels and cockles along the coast and switch to earthworms and insects when inland. They use their strong, bright bills to skillfully open shellfish. *(Binocular Base)*

Links:
(Kids Britannica) https://kids.britannica.com/kids/article/kingfisher/400597.
(Binocular Base) https://binocularbase.com/bird/oystercatcher/
(Scottish Wildlife Trust) https://scottishwildlifetrust.org.uk/2012/06/the-non-waterproof-water-bird/#:~:text=Cormorants%20are%20particularly%20striking%20when,qualities%20of%20other%20water%20birds.
(Nature Habitat Adventures) https://www.nathab.com/blog/video-owls-have-heads-designed-for-hearing/.
(Journey North) https://journeynorth.org/tm/eagle/EagleFlightLesson.html.

Make a Black Cormorant, inspired by Preston Singletary's sculpture
activity by Jess Morgan



First, use silver or coloured crayons to add patterns to these bird shapes, and some eyes.

Do this in the galleries, so you can get ideas from the exhibits.

Then take your sheet to the Crescent Wing foyer or East End space to cut-out the shapes and join them together using stickers or tape.



When your bird is ready to fly, carry it around the galleries to see what it wants to explore.

Can you find a huge sky for it to fly by? A film of the sea for it to dive into? Or other birds for it to meet?

When you get home, try using some thread to hang your bird from the ceiling.

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Bird Search

Have you noticed how many birds there are in the Sainsbury Centre galleries?
Explore the main ‘Living Area’ to see how many artworks you can find which feature birds.

Draw them on this page, flying high in the sky.



On a bottle from Ecuador (772)



On a rattle from North America (831)



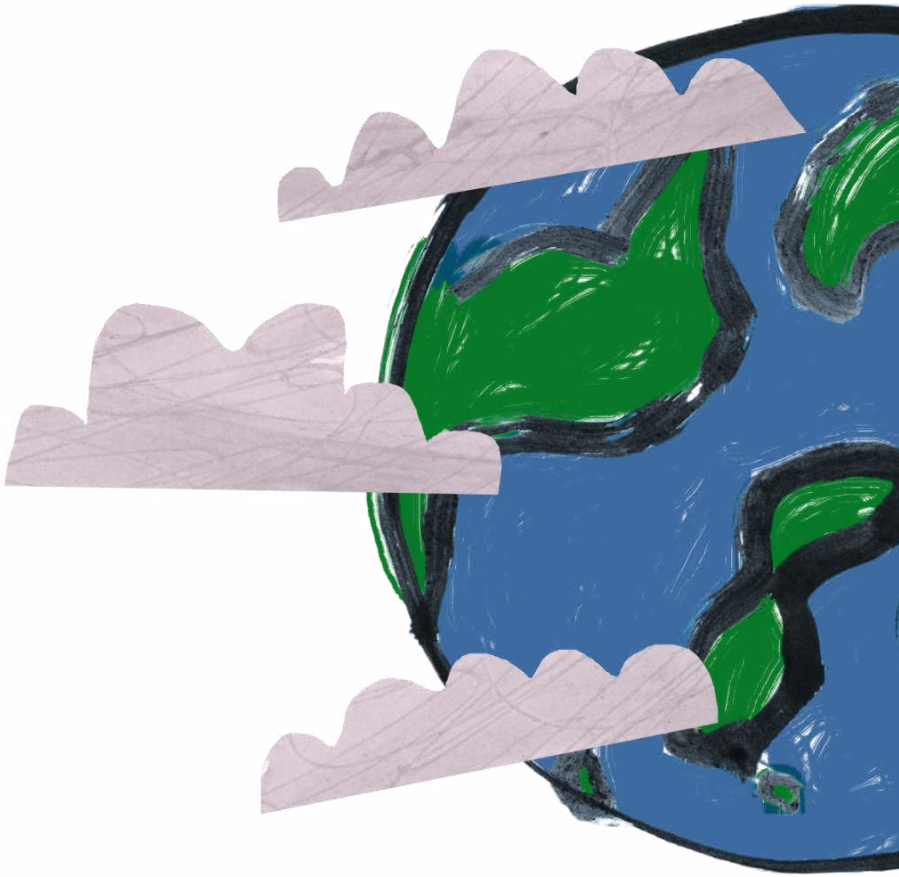
On a bottle from Ecuador (850)



On an amulet from Egypt (725)



On a carving from New Ireland (942)



Check the object labels to see if you find the same ones that we were thinking of.

Use the special number to look them up on our website, and find out more.

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Claire Cansick
with activities by Marnie Hardy



Image: Claire Cansick at work, from riseart.com

Claire Cansick is a landscape and seascape painter who lives and works in Norfolk. She was born in 1971 in Great Yarmouth and studied there as well as at Norwich University of the Arts.

The starting point for Claire Cansick's paintings are often photos she has taken, but after a while she discards these and lets the paint surface and her imagination take over. She usually works with oil paint, in just four colours, to create powerful and atmospheric images which express her concern for the state of the natural world.

The three paintings on the right all feature in the exhibition *'World of Water'*, one of which is of Scroby Sands, near to Caister – if you look closely you can see the wind turbines on the horizon.

The paintings are static images, but seem to us to be full of movement. The rolling surface of the sea behaving as a living, moving fabric, a layer between two worlds, a portal between the sky and an aquatic realm.

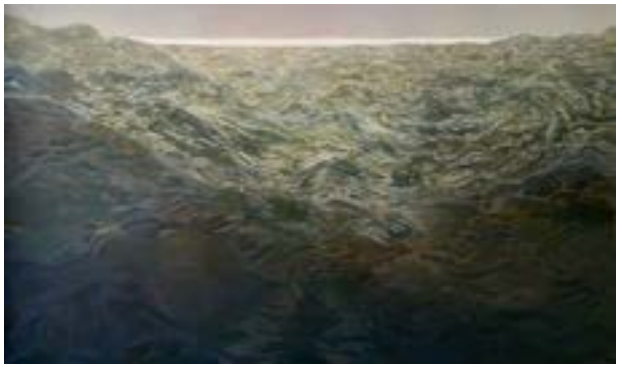
These paintings celebrate the beauty of the light reflecting on the surface, but also invite us to imagine what lies beneath and beyond the surface – mysterious objects, creatures, boats, pipes, cables or even buildings under the waves….? Could there be a lost village? Or an abandoned industrial structure?
Try drawing or describe what you imagine to be under the watery surface in Cansick's paintings.

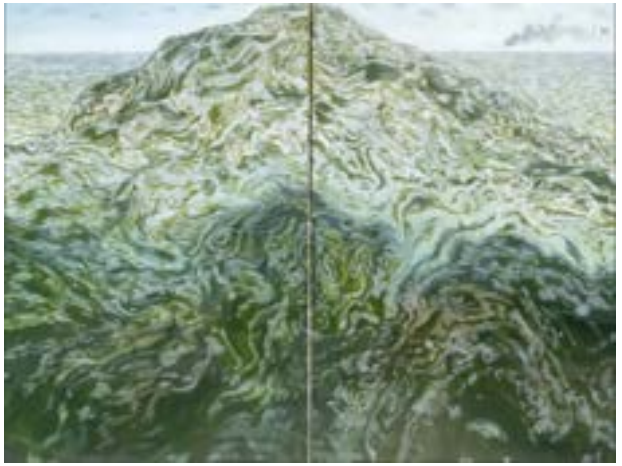
In Marnie's recent work she has been researching a medieval settlement called Shipden, now beneath the sea just off the coast of Cromer. In the activity overleaf, Marnie is inviting us to create viewing devices to imagine we are looking through the sea to what lies below. These can be used to explore the galleries, and have lots of potential to be developed in different ways back at school

Find out more: https://clairecansick.com/

Find out more @marniehardy and @coastal.imaginaries on Instagram







Images: (Top) Claire Cansick, *Aphrodite Reborn*, 2023; (Middle) Claire Cansick, *Haar*, 2023; (Bottom) Claire Cansick, *Scroby Sands*, 2024

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To see beneath the Sea
activity by Marnie Hardy

Create your own underwater viewfinder by filling a petri-dish with translucent materials, to change the way you see your surroundings.

We have collected all sorts of bits and bobs which remind us of some of the things you may find in the sea: tiny creatures, algae, seaweed, phytoplankton, fishing net, waste plastics….

Try different combinations of shapes and materials. Layer different colours and textures.

When you are ready, seal the lid to the base of the dish, and use your new viewfinder to explore the galleries. Close one eye and peer through your lens.

Make drawings or take pictures of your new view.

Extension activities…

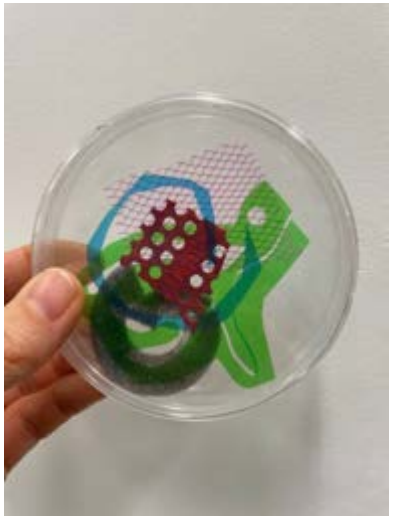
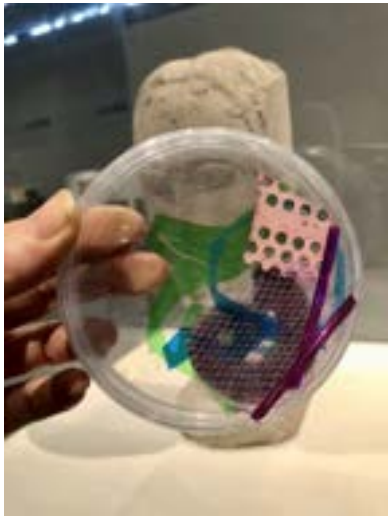
Choose 3 different objects to view through your lens.
Draw what you see. Use different colours to build up a layered image.

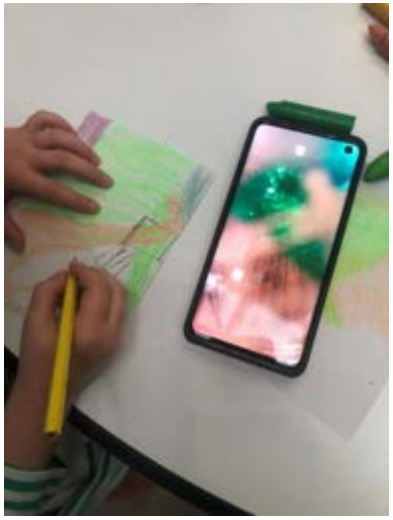
Try taking photographs through the lens of your viewfinder.
Hold a phone or camera up close to the lens you have made, and try taking pictures from different angles.
Try moving the lens further away to change the focus within the image.
Pick your favourite photo & make a drawing from it.

What have you discovered?
What might be happening in your underwater scene?
How can we use these imaginings to promote more considerate relationships with our seas?

Use your ideas and creations to create a poster for a campaign.

Back in the classroom, try drawing on cellophane or acetate with different coloured permanent markers, echoing the mark-making in Claire Cansick's paintings to create movement and texture. Notice the effects where line and colour overlap. Experiment with paint and ink.




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Eva Rothschild *"Drift" (2019)*
activity by Jo Chapman

Find out more: Eva Rothschild / https://evarothschild.com/

Eva Rothschild was born in Dublin in 1972, and grew up near the seafront, in a place called Dun Laoghaire. The shapes and forms in her recent work, including *"Drift" (2019),* seem to reference the man-made harbour there – the huge concrete sea defences; the piers and the piles of boulders which protect the ships in the port.





Eva Rothschild is interested to explore the way that sculpture and other man-made structures change the way we move through space. Large structures like walls may be barriers, but also places to walk to, then stop, lean, and rest.
Eva Rothschild is also interested in what naturally accumulates around monuments – piles of rubbish from consumer products: drinks containers and packaging. Perhaps she is commenting on mass-consumption, and the environmental damage caused by our lifestyle choices, and asking how much discarded stuff needs to build-up before we see the problem.

The large blocks of *"Drift (2019)"* resemble children's toys – Lego, mis-matched puzzles, and softplay spaces. Eva Rothschild said *"…you want to have things that go-along with each other, that interrupt each other and things that disagree with each other."* She is also experimenting with the idea of permanence and the temporary. Works like "Drift (2019)" can be moved and reconfigured by the artist.

Sainsbury Centre Associate Artist Jo Chapman is suggesting that you might like to make your own sculptural wall, by creating and arranging block shapes of coloured card into an irregular pattern.

Images: (left) Eva Rothschild; (middle) Dun Laoghaire (right); Eva Rothschild "Drift" detail (2019).

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Eva Rothschild *"Drift" (2019)*
activity by Jo Chapman

In this activity you can explore geometric forms and pattern in contrast to more random forms. We consider how Eva Rothschild's sculpture *"Drift"* balances solid and fluid shapes, and how these interact with each other.

Step 1 – Find somewhere to sit on the floor near to the sculpture. Take a sheet of black card and a contrasting coloured packing tape. Lay the tape onto the card in horizontal stripes. Then use a guillotine to cut that sheet into strips vertically, these can be all different sizes, up to about 5cm.






Step 2 – Cut the strips into 2D geometric shapes such as triangles, squares, parallelograms. Keep the shapes quite large, using the whole width of the strip.




Step 3 – Take another sheet of thick grey card and arrange the shapes on it. The aim is to try to place the shapes side-by-side, so that you are making a solid block, with not too many gaps.

Try to get the edges of the shapes close together, but not overlapping.

Notice the 'negative' spaces that are being created by the placing of the geometric shapes.

Take some photos.

Step 4 - Experiment with making another sheet of striped card strips with another colour.

These can be combined to create another design using two colours of tape.

Explore making the shape join right up to the limits of the background sheet.

Cut off the overhanging shapes so it is a rectangle with straight edges.

When happy with design, stick down the shapes with double sided tape / clear vinyl.





Step 5. - Cut the sheet in half and join together with tape make into a wall. This can be a simple triangle shape with a base and the top taped together or it can be made into a cuboid or box.

Off-cuts of the vertical strips can be used to make the sides, join with folded sides and double-sided tape. It is better to make the bottom of the rectangle slightly wider than the top, so it stands up. The sides can be finished and joined with small triangles of coloured tape.







Extension activity

Working outside, or back in the classroom. Make another separate artwork that explores random shapes, inspired by thinking of piles of objects, discarded rubble, or strings of nets and buoys you might find in a harbour.

Use some grey foam pipe insulation, or cut-off bits of black card, and thread together using a needle and cord, or thin wire, to create a chain of smaller parts.

Combine this artwork with the geometric wall you made. Place the organic form over, next to, around, joined to, or underneath the wall.

Experiment with this.

Finally create a collaborative art installation to bring together all of the things you have made.









Image above: Jo Chapman, from https://www.newartathome.co.uk/blogs/news/jo-chapman

Jo Chapman

Jo is a multidisciplinary artist specialising in public space and community-based projects. She works across a range of formats from large scale sculptures and public art projects to drawing, installation and small sculptures.

Find out more: Jo Chapman / https://jochapmanart.co.uk/

https://sculptors.org.uk/artists/jo-chapman

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Maggi Hambling

The ***World of Water*** exhibition features three paintings by Maggi Hambling: ***'Wall of Water, Erosion'*** (2023) and the diptych ***'Wall of Water VIII'*** (2011). These are displayed in a small room within gallery two, along with a concrete fountain and a poem soundscape also by Hambling called ***'You are the Sea'*** *(2012).*

> Please note: the audio features language which may be deemed unsuitable for children.
> If you would like a copy of the transcript prior to visiting, please ask.

Maggi Hambling is a contemporary British painter and sculptor, born in Hadleigh near Sudbury, in 1945. She still lives and works nearby in Suffolk. The exhibition's curator Ken Paranada writes*: 'Maggi Hambling's seascapes demonstrate her deep engagement with the North Sea. Through abstract imagery and immersive sound, her work portrays the sea's unpredictable power, and the tension between human influence and natural forces. Hambling invites critical reflection on the sea's fragility, emphasising Norfolk's growing vulnerability and the pressing need for resilience and adaptation in the face of climate change.'*

Hambling's commemorative sculptures, including *"Scallop" (2003)* a piece dedicated to composer Benjamin Britten on Aldeburgh beach, have divided public opinion. Hambling has however stated that she does not intend to be provocative, she just wishes to work in an unhindered and uninhibited way.

'Hambling is an eccentric, larger-than-life character who doesn't create art with the intention of pleasing an audience, or fitting into anyone else's ideas about what art should be. Her philosophy is that art, and in particular, painting, is in a constant state of 'happening': it must be allowed to come into fruition of its own accord, using the artist as a vehicle.' Lydia Figes, ArtUK.

Hambling left school before taking any exams, and joined artists Cedric Morris' and Arthur Lett-Haines' East Anglian School of Painting and Drawing, before studying at Ipswich (1962-64), Camberwell (1964-67) and Slade (1967-69) schools of art. In 1980 she was invited to be the first artist in residence at the National Gallery, London. Hambling's work has since been the subject of many solo museum exhibitions. She was appointed CBE in 2010 for services to art.

Hambling has become known for her expressive seascapes and landscapes, as well as for portraits – especially of women.

Read more on Art UK: https://artuk.org/discover/stories/maggi-hambling-a-maverick-in-life-and-public-sculpture







Images: (top) Photo of Maggi Hambling from https://www.marlboroughgallerylondon.com/; (middle) Maggi Hambling, *Wall of Water, Erosion (2023); (bottom)* Hambling, *Wall of Water VIII (2011)*

SAINSBURY CENTRE
Living Art Sharing Stories

Maggi Hambling
with activities by Justine Ashford and Becca Sturgess

On the next few pages there are a series of creative writing activities to do in the galleries devised by Sainsbury Centre associate Justine Ashford, along with a page of tips for those who will be facilitating these. The first two pages are intended for KS2/3 students, and the third page for KS3/4

As well as completing the writing sheets, why not make some drawings inspired by Hambling's energetic paintings and the spirit of the sea. Try drawing with fluidity, and the power of the sea. Develop these back in school, into large scale images, experimenting with a range of wet and dry media.

Hambling has always drawn inspiration from other art forms, such as writing and music. Try drawing whilst listening to music, or the sound of the sea. Hambling was an 'ardent fan' of Benjamin Britten, leading her to create ***'Scallop'*** (2003) as a memorial to him – featuring her favourite line from his opera 'Peter Grimes':

I HEAR THOSE VOICES THAT WILL NOT BE DROWNED.

Read more: https://artuk.org/discover/stories/maggi-hamblings-scallop

Hambling has also created commemorative sculptures for her writer heroes Oscar Wilde (1854-1900) and Mary Wollstonecraft (1759-1797).

Some of Hambling's recent work has been spurred by anger for the destruction of the planet, about politics, for social issues.

Read more in the East Anglian Daily Times: https://www.eadt.co.uk/things-to-do/21551611.maggi-hambling-creates-new-show-life-edge/



Image: Maggi Hambling, *Scallop: A Conversation with the Sea*, 2003.
(courtesy of Wikimedia Commons)

In an interview with Frieze magazine, Hambling said:

'It's always got to be the spirit of the subject; that's what I respond to'

"…my sculpture for Benjamin Britten on Aldeburgh beach in Suffolk, has almost become a place of pilgrimage for people. I conceived it as a conversation with the sea, where someone, wandering lonely as a cloud, could pause for a minute and contemplate the horizon."

"I did tonnes of paintings of the sea when I came to live (in Suffolk), which led to the series 'Walls of Water'. Those works, in turn, led to 'Edge' [2014–ongoing], my series on the melting polar ice caps, about which I feel very strongly."

Read the full article: https://www.frieze.com/article/extraordinary-creatures-maggi-hambling-memorializing-her-heroes

SAINSBURY CENTRE
Living Art Sharing Stories

BUILD A POEM activity by Justine Ashford: Tips for Teachers, TAs and helpers

Overleaf you will find a 2-page worksheet for your students. The idea is to get them responding to **what they can see** in Maggi Hambling's paintings and **what they can hear** in the soundscape in the room. Give them some time to look closely and to listen without interruption.

1. Ask students to identify what they can see in ***'Wall of Water, Erosion'*** *(2023)* and ***'Wall of Water'*** *(2011).* Encourage them to use their imaginations – a bit like looking for shapes in clouds. Can they see a hooded figure at the side of ***'Wall of Water, Erosion'*** *(2023)*? If they can, it is likely they will start to 'see' other shapes and objects too.

2. Ask for definitions of the **-ing** words on the worksheet. Do they know all the meanings? Get the students to talk about which words fit which painting best. Can they think of any more of their own?

3. Help the students to come up with **2-3 lines** following this pattern to describe what they can see in the paintings:

Something they can see **+** an –ing word **+** a word of their choice

4. We have some **paint chip poetry** kits which you can borrow. Find 2-3 cards which match colours in the paintings. Each card has some descriptive words: students should note these words down to use in their poems.

5. Encourage them to be still and to listen to the sounds around them.
Can they **note down 4 things they can hear**?

6. Ask students to think about questions they would ask the sea, and what the sea would say in reply. Remind them of the poetic device **personification.** Would they ask about what it has seen and heard? What it thinks and/or feels? Its hopes and fears? Would it reply in full sentences? In sounds?

7. Finally, **ask the students to** write their final poems, using the prompts. Read the example with them. Work in pairs or singly, whichever is easiest.





Images: Maggi Hambling, *Wall of Water, Erosion (2023);*
Maggi Hambling, *Wall of Water VIII (2011)*

SAINSBURY CENTRE
Living Art Sharing Stories

BUILD A POEM inspired by Maggi Hambling





1. Look hard at the two paintings, *'Erosion'* and *'Wall of Water'*.

As you look, **relax your mind and see what pops up.**

Can you see a hooded figure in ***'Erosion, Wall of Water'***?
What else can you see?

Complete these sentences:

In the wave I see……..

I can also see a ……..……..…

And a ……..…

And some ……..……

……..

2. Circle the three words below that you think best suit the paintings:

Whirling	Swirling	Writhing
Unfolding	Folding	Dancing
Furling	Hiding	Rising

3. Use these words to complete this table:

Something that you can see….	**A word ending in –ing….**	**Add a word to finish the line…**
eg. A hooded figure	*hiding*	*herself*
or, Doves	*rising*	*over a field*

4. Go to the 'Paint Chip Poetry' kit and **find cards that match colours in the paintings.** Write the words on the cards here:

……..

……..

……..

Images: Maggi Hambling, *Wall of Water, Erosion (2023);* Maggi Hambling, *Wall of Water (2011)*

5. Maggi Hambling said,

"I'm trying to paint the sound of the sea,
which of course is impossible."

What sounds can you hear around you as you look at the paintings?

Listen carefully and write down what you hear:

I can hear ……..…….

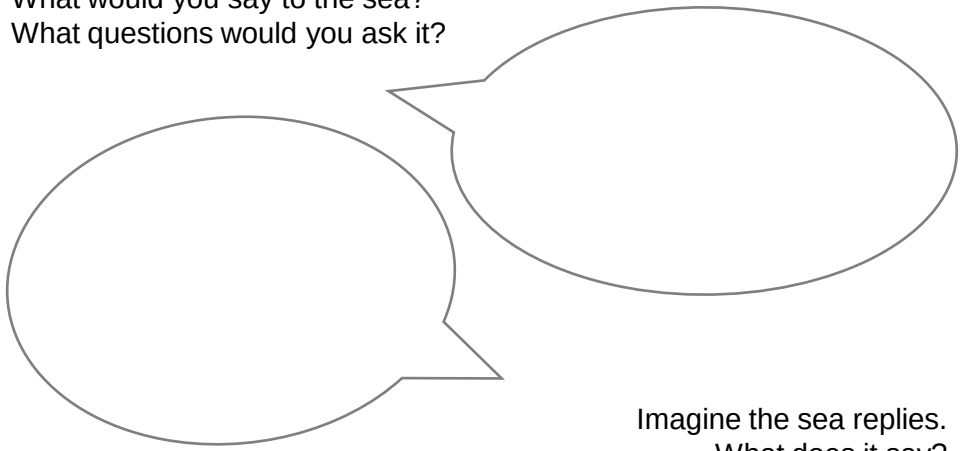
as well as ……

and ……..……

and also……...

6. Maggi Hambling said that when she was a little girl,
"I can remember talking to the sea as if it were a friend."

What would you say to the sea?
What questions would you ask it?



Imagine the sea replies.
What does it say?

Maggi Hambling also said:

"What I try to paint is that moment of the wave as it crashes on the land… sometimes roaring like a wild beast, sometimes laughing."

7. Now you have the ingredients to put together your own poem.

Begin **"In the wave I see….."**

Here's an example:

In the wave I see
A hooded figure unfurling herself
Doves rising over a roaring wheatfield
A door that opens and closes
Crowds dancing madly
Violet blue and hot pink
I hear thuds and moans
The voices of those who will not be drowned;
Are you lonely, sea?
Do you wish you could pause?
And the sea replies, I am never lonely,
I have the thoughts of millennia
To keep me company.

By Justine Ashford

In the wave I see
I hear…
I ask the sea….
And the sea replies….
By… *(add your name here)*

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CREATE A VILLANELLE inspired by Maggi Hambling

Look closely at the paintings ***'Wall of Water, Erosion'*** and ***'Wall of Water VIII'*** and read Maggi Hambling's thoughts, here:

"I hear the voices that will not be drowned."

…sometimes roaring like a wild beast, sometimes laughing.

I equate the sea with time.

I am the shifting shingle.

I'm trying to paint the sound of the sea, which of course is impossible.

If you look closely and let your mind wander, you might see objects popping out at you, a bit like when you look at clouds. For example, can you see a hooded figure at the side of ***'Wall of Water, Erosion'***?





Images: (left) Maggi Hambling, *Wall of Water, Erosion, 2023*; (right) Maggi Hambling, *Wall of Water VIII, 2011.*

What else can you see in the paintings? What can you hear?

Fill in the gaps in the lines below:

The sea spray is like a ……...

Water …….. like ……

The colours are ……..…..

The sky is a ……...

The …… horizon ……

There is a …….. in the waves

It is …….ing and ……..ing

I see a …….. and ……...

I hear a ……

The sound is like ……...

The voices are ……

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A Villanelle inspired by Maggi Hambling

STEP 1:

Choose TWO lines. For instance:

The salty spray is like a wedding veil (Line 1)

The far horizon vanishes (Line 2)

STEP 2:
Write your 2 lines in the grid next to (Line 1) and (Line 2).

These lines will repeat.

This type of poem is called a **villanelle.**

STEP 3:

Once that is done, there are 11 spaces left to fill.

Look at the other lines you have written over the page and insert them into the spaces into the grid. Alter them however you like, to make sense in the poem. You could use some of the artist's own words.

If you want an extra challenge, make sure every line contains 10 syllables.

(Line 1)	
(Line 2)	
(Line 1)	
(Line 2)	
(Line 1)	
(Line 2)	
(Line 1)	
(Line 2)	

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Tips for Teachers supporting students to write a *villanelle*

This exercise combines looking and listening with writing in a verse form called a **villanelle.**

A villanelle is a satisfying form to write in because of its repeating lines; usually it would rhyme, but it does not have to.

More confident students can be encouraged to use 10 syllables per line - but again, this is not essential.

First, ask your students to spend some time **looking closely** at ***'Wall of Water, Erosion'*** (2023) and ***'Wall of Water VIII'*** (2011) and listening to the soundscape.

Encourage them to **look with their imaginations** at the paintings and let images pop out at them. Can they see the witch's face at the centre of 'Erosion'? What else can they see?

Next, give them time to **fill in the gaps on their worksheet.** They can add their own lines and ideas. Remind them of the power of metaphor, simile, personification. They should not be constrained by the prompts but feel free to use their own ideas.

Choose 2 lines and insert them into the grid by (Line 1) and (Line 2).
Then **fill in the other lines**, using the ideas they have noted down.

Students might like to use Maggi Hambling's own words in their poems. For instance, they could use the line from her favourite Britten opera 'Peter Grimes' which appears in 'Scallop': *I hear those voices that will not be drowned.*

Share work and notice how the recurring lines echo the recurring rhythms of the sea.

NOTE: for any super-confident writers who might like to use rhyme, the villanelle rhyme scheme is as follows : ABA ABA ABA ABA ABA ABAA

Here's an example of a finished villanelle

There are 10 syllables per line, but it doesn't rhyme.

The cold wave rises, blue and white and grey *1*
As I the shingle on the shifting shore
Watch the day break over the horizon. *2*

The water is a wall, the sky a sheet
I hear the voices that will not be drowned
The cold wave rises, blue and white and grey *1*

And like a wedding veil the salty spray
Drifts in the currents of the morning wind
As the day breaks over the horizon *2*

A hooded face – a dancing skeleton –
Appear and disappear like visions in
The cold wave rising, blue and white and grey *1*

It has the energy of furnaces,
The wisdom of millennia, has seen
A million day breaks, over the horizon *2*

I revel in its indifference to me
It will be here when I am gone away;
The cold wave rises, blue and white and grey. *1*
Watch the daybreak, over the horizon. *2*

SAINSBURY CENTRE
Living Art Sharing Stories

George Vincent, *'The Dutch Fair at Great Yarmouth',* (1821)



The Dutch Fair at Great Yarmouth, (1821)
George Vincent
Oil on canvas

loaned to the Sainsbury Centre from the Time & Tide Museum in Great Yarmouth.

George Vincent was born in Norwich in 1796, where he lived and worked for most of his life. He is considered one of the most talented of the well-known 'Norwich School' of painters - a group of artists inspired by the landscape of Norfolk.

Vincent's painting shows us a busy scene by the harbour: full of boats, people, and animals. Visiting Dutch workers transformed Yarmouth's fishing industry introducing new fishing techniques and a type of cured herring known as 'Silver Darlings' for which the town became famous.

The painting itself also shows the influence of the great Dutch landscape painters, and of his school teacher and mentor John Crome.

Vincent painted *"The Dutch Fair at Great Yarmouth"* not long after he had moved to London, and in the same year that he married into a wealthy and well-connected family. However, he still considered himself a Norfolk man.

The painting features Great Yarmouth's newly constructed column commemorating Lord Nelson of the British navy, whom Vincent identified with as a great 'Norfolk hero'. Nelson died in 1805, in the Battle of Trafalgar, resisting the invasion of Napoleon and the French navy.

Vincent's own life was relatively short, he went missing in 1832 and was never seen again.

See the painting online, and find out more: Art UK & Wikipedia

Associate Artist Alex Day has prepared a 'zine making activity for students (on the next page, to print A3) along with some additional questions as prompts to guide students' discussion about the painting. He is also suggesting a mindful weaving activity, which provides further opportunity for conversation about the subject and composition of the painting.

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Living Art Sharing Stories

George Vincent, ***'The Dutch Fair at Great Yarmouth',*** **(1821)**
Introduction Sheet for Teachers, by Alex Day





Looking at this painting, made over 200 years ago, you can see a hive of activity, taking place not too far away from the Sainsbury Centre, in Great Yarmouth, Norfolk.

Fishermen have sailed across the North Sea from Holland to sell herring fish they've caught. It's a market and it's also a festival, celebrating the catching season.

As our neighbours, we have a close relationship with Holland. The painter, George Vincent, was part of a brilliant group of artists called The Norwich School, who were all inspired by Dutch painters.

In the past, Norwich has offered a safe home to people from the Netherlands fleeing conflict.

Fisherman on the east coast even adopted their way of fishing.

What can we learn about the sea from the painting?
Why is it so important to us?
How have we treated it in the past and how should we treat it in future?

Make a 'Zine

Hand out a 'zine' to everyone - a small folded paper booklet (printed on A3) - to each of the students. Invite them to fill it with drawings and notes.

Each page has printed close-up sections of the painting.

What does each image make you think of? What do you notice?

Open up your booklet and explore the other side of the booklet too.

As you move around the gallery, find other artworks that connect to the contents of your 'zine. Keep filling this up.







Weaving

The herring were carried in woven herring baskets of many styles.

Weaving was an important part of the fishing industry.

Borrow the weaving frames which we have prepared to have a go at making a 2D or 3D weaving.

How might you incorporate ideas from the painting into your weaving?

What else do you notice in the painting when you start making?

Talk about the Dutch Fair, fishing and the sea as you sit and weave.















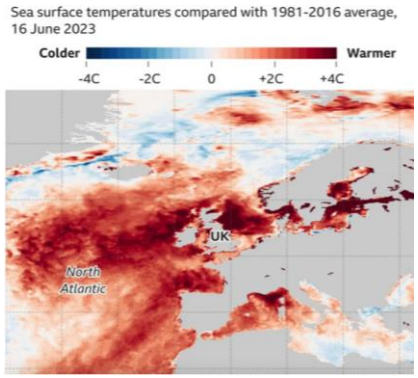
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George Vincent
'The Dutch Fair at Great Yarmouth' (1821)

Fill this 'zine with your drawings, notes and ideas...









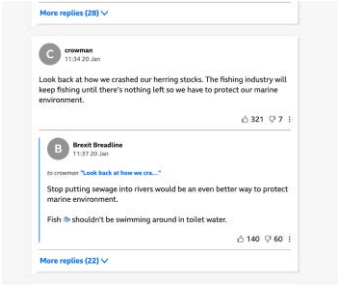


Meijer expressed outrage at the situation, arguing that fishermen have no control over the abundance of certain fish species. "We don't want the whiting either, but we can't tell them to avoid our nets," he said. "We've done everything legally, have all the required paperwork, and follow our permits to the letter. What more do they want from us?"

He warned that the current enforcement measures are pushing fishermen to the brink. "We are the last generation of fishermen. We're no longer welcome in OUR North Sea, a resource we have used for centuries," Meijer said. "Where are our rights? We're being liquidated by our own government and the EU."

Meijer's statement has sparked debate, reflecting the ongoing tension between conservation efforts and the livelihoods of fishing communities. With fish stocks improving but enforcement intensifying, fishermen like Meijer feel caught in a system that offers little room for balance or compromise.











Flood control in the Netherlands

10 languages

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Find sources: "Flood control in the Netherlands" – news · newspapers · books · scholar · JSTOR *(June 2024)* *(Learn how and when to remove this message)*

Flood control is an important issue for the Netherlands, as due to its low elevation, approximately two thirds of its area is vulnerable to flooding, while the country is densely populated. Natural sand dunes and constructed dikes, dams, and floodgates provide defense against storm surges from the sea. River dikes prevent flooding from water flowing into the country by the major rivers Rhine and Meuse, while a complicated system of drainage ditches, canals, and pumping stations (historically: windmills) keep the low-lying parts dry for habitation and agriculture. Water control boards are the independent local government bodies responsible for maintaining this system.

In modern times, flood disasters coupled with technological developments have led to large construction works to reduce the influence of the sea and prevent future floods. These have proved essential over the course of Dutch history, both geographically and militarily, and have greatly impacted the lives of many living in



Without dikes, the Netherlands would be flooded to this extent





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Living Art Sharing Stories

Fishermen's god

The carved wooden figure (right, top) from the Sainsbury Collection features in the '*World of Water'* exhibition alongside 2 works by contemporary artists Nabuurs & Van Doorn.

Anthropologist Steven Hooper, an expert in Oceanic and African art, identifies this rare Polynesian sculpture – Fishermen's god - as one of only seven surviving examples. In its original context it was placed on canoes, where offerings were made for a successful catch, embodying strength, fertility, and spiritual presence.

The Rarotongan Fishermen's God is presented at the centre of a group of 3D-printed replicas, and alongside a globe highlighting the Pacific, as part of a work entitled *"A Gathering of Gods" (2025).* Addressing climate migration, adaptation, and resilience, the installation reflects on the fragility of island communities and the urgent need for global cooperation in confronting the climate crisis. .

Nabuurs & Van Doorn's *"A Gathering of Gods"* explores cultural identity, appropriation, and maritime symbolism, linking the lost land of Doggerland (formerly connecting the UK to the Netherlands) to the threat of sea level rise facing Tuvalu, Kiribati, the Cook Islands, and other Pacific nations.

Also part of the installation is a video work entitled "*The Stranger Case"* (2024) comprising 6 digital screens displaying the word REFUGE. Exploring displacement, transformation, and environmental change, this work imagines Doggerland, the prehistoric land lost to rising seas. Filmed at twilight, it evokes sympathetic magic, where light and dark merge, suspending reality. Inspired by migration histories, the film reflects on shifting landscapes and the growing impact of climate-driven loss.

On the next page, Hannah Jane Walker invites you to reflect on these works, and your feelings about climate change in general, and to share your thoughts with the Fishermen's god.

Hannah Jane Walker is a writer based in East Anglia. She makes poems, plays, pieces for radio, poetry public art and facilitates workshops. Her work is about the difficult uplifting moments we face in the process of being a person. She hopes.
She is also author of the highly regarded book *'Sensitive: The Hidden Strength of sensitivity and empathy'*

Follow Hannah Jane Walker on Instagram @Hannahjanster





Image (top) Unknown artist, Male Figure ('Fishermen's god'), c.1775-1825, Sainsbury Centre Collection, UEA 189. *Donated by Robert and Lisa Sainsbury, 1973; (bottom)* Nabuurs & Van Doorn, from *"A Gathering of Gods" (2025).*

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Living Art Sharing Stories

Fishermen's god
activity by Hannah Jane Walker

We understand that the '*World of Water'* exhibition presents the realities of the challenges we face as a society concerning the environment, and that this may give rise to feelings of anxiety and uncertainty.

The Fishermen's god, was created in Rarotonga in the Cook Islands, over 200 years ago, to bring fortune and protection to fishermen as they set out on the seas to fish.

Offerings were made to the idol, of flowers and food and the god was invited to occupy the figure to hear wishes, worries and hopes.

We want to call on the power of the Fishermen's god now and ask his big ears, and round belly to hear us.

He is ready to hear your wishes, worries and hopes. Maybe you want to ask him to grant us the bravery and resilience needed to face this uncertain future. Maybe you want to ask him for nature to move back into balance.

Complete these two postcards and either post them into his collection box, or hold onto them and take them home to keep.

Respectfully address him as you choose.

Find out more about the Fishermen's god:
https://www.sainsburycentre.ac.uk/art-and-objects/189-male-figure-fishermens-god/



