Butterfly Kid (boy) II, 2015 by Yinka Shonibare MBE. Courtesy of the artist and Stephen Friedman Gallery, London

A WORLD IN PICTURES: THE ART & ENVIRONMENT CHALLENGE
Explore the Sustainable Development Goals through art from the British Council Collection

“I have seen how the arts help students to communicate...gain confidence and really create incredible young people.”
Andria Zafirakou
2018 Global Teacher Prize winner.

INTRODUCTION –
THE BRITISH COUNCIL COLLECTION
The British Council has been collecting works of art since 1938 to promote the achievements of the very best British artists. The Collection has now grown to more than 8,500 artworks and includes paintings, prints, drawings, photography, sculpture, multi-media and installation.

This wealth of material can be examined through many different lenses. For this project we have created three learning pathways through artworks from the collection - Journeys, My World and Wonder Women. Each of these themes is connected to the United Nations Sustainable Development Goals and contains six artworks for you to explore with your students and with a national or international partner school if you have one.

The pack includes discussion points to encourage your pupils to talk about the artwork and themes, along with background information and activities that use art to inspire learning across the curriculum.

The resources can be used as starting points in individual lessons or as elements of a cross-curricular project to develop knowledge, core and transferable skills and reflections on local and global issues with a partner school overseas. You might for example explore the artworks in the Journeys theme alongside learning in Geography, link the art in My World with investigations in science or study the pieces in Wonder Women through gender equality. The activities are primarily aimed at upper primary and lower secondary aged pupils but can be ‘dipped into’ and adapted for use with both younger and older students.

However you use the materials, an exploration of global themes through the eyes of an artist can ignite your pupils’ creativity and inspire them to ask questions, talk about artworks and share their individual responses to art and global issues.
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Discussion points and activities that can be used across all three themes

Choose the theme you wish to study, working with your partner school if you have one and share the six artworks with your pupils.

Ask them to look carefully at each one and work with a partner to talk about and note down the following:

• their immediate reaction to the artworks
• their thoughts on how each is connected to the overall theme
• which artwork they find most interesting and why
• a description of the artwork for someone who hasn’t seen it
• a list of everything they can see in the picture
• any words or phrases that come to mind about the artwork
• ten words that both partners agree on to describe the artwork.

Bring the pupils together and gather their responses to the six artworks. Make it clear that different people have different reactions to art of all kinds and there are no right or wrong answers. Your pupils could also take a ‘selfie’ with their favourite artwork. Print these off and add a thought bubble that sums up their thoughts about it for display alongside it.

Research
Ask your pupils to find out more about the Sustainable Development Goals linked to the theme you are studying. What three key things make this global goal so important to your school and your partner school?

Take action
Ask your pupils to choose one of the global goals and come up with a practical suggestion that they can carry out in their community to help make people more aware of its importance. Encourage them to exchange their thoughts, plans and progress with their partner school.
THEME 1: JOURNEYS

**Curriculum Links:** Art and design, Geography, English, Citizenship, Personal, social and health education.

**Sustainable Development Goals:** SDG 6 Clean water and sanitation, SDG 12 Responsible consumption and production, SDG 13 Climate Action

**Core and Transferable Skills:** Creativity and imagination, Collaboration and communication, Digital literacy, Citizenship.

The following background information about the artworks in this theme can be shared with your pupils.

1. Hamish Fulton
   *The Crow Speaks*, 1993
   61.3 x 93.2 cm
   Screenprint

   Artist Hamish Fulton takes long walks, documenting his journeys in photographs, prints and text. He writes text to accompany each image.

   This artwork is a document of a 7-day-long walk in the Cairngorms Mountains - a very remote area of Scotland. The artist draws upon his feelings and experiences of landscape, nature and wildlife to write text to accompany each image.
2. Tony Cragg
*Canoe*, 1982
800 cm long
Mixed Media (23 green pieces and 24 red pieces)

Canoe is an artwork by Tony Cragg made in the shape of a boat but assembled from broken and discarded pieces of plastic to comment on the current issues in climate change.
Ply, oak, mechanical system, projector and film stills

The River Lea is one of the largest rivers in London. In this artwork, Conrad Shawcross travels down the River Lea from its source in the Chiltern Hills to industrial East London where it joins the River Thames.

The film footage documents a changing river-scape, from green, flourishing countryside full of waterfowl to a murky, lifeless backwater. The artwork tells a story about the impact our cities have on nature, and how we need to consider natural resources when planning our buildings and communities.

In 2012, London hosted the Olympic Games on the banks of the River Lea in East London - an event that saw building works on a massive scale in this once neglected part of London. This artwork shows the River Lea just before building work began and so documents river life before regeneration.
4. Langlands & Bell
WWW, 1999
10 x 10 x 10
Laser-engraved crystal glass.

Langlands & Bell explore the complex web of relationships linking people and architecture. In this piece they have used new laser technology to map the airline routes of the world within a block of crystal. This extraordinary work uses a unique process, which combines advanced computer programming skills with the latest laser technology.
5. Mona Hatoum  
*Projection*, 2006  
89 x 140 cm (35 x 55 in.)  
Cotton and abaca

British Palestinian artist Mona Hatoum often uses maps and globes to show the instability of national borders. *Projection* (2006) depicts a world map that differs from common representations. It is based on a map first drawn in the 1960s by a man called Arno Peters and it is known as the Gall-Peters projection. It was the first flat 2D map to show the actual sizes of countries and continents in relation to each other. This map calls into question our view of the world and also the power relationships involved in map-making.
6. Yinka Shonibare MBE

Butterfly Kid (boy) II, 2015
134 x 66 x 86 cm
Fibreglass mannequin, Dutch wax
Printed cotton textile, silk, metal, globe,
leather and steel base plate

This sculpture is by artist Yinka Shonibare, who was born in Nigeria but grew up in Britain. In this work, he explores how materials change when they travel to different countries. The child is dressed in clothing in the style of Victorian Britain but the fabrics are associated with Africa. By bringing these cultures together, the artist shows how the actions of one country can affect others and that we all have a shared responsibility to look after our planet.

© Yinka Shonibare MBE; courtesy of the artist and Stephen Friedman Gallery, London
DISCUSSION POINTS AND ACTIVITIES
Show your pupils the images and titles of the artworks and ask them to discuss what theme might connect the six works.

Explain that each has been chosen to represent journeys. Does this match their original thoughts? Ask your pupils to jot down in words and pictures what first comes to mind about this theme. Journeys can be long or short, made by choice or through necessity, in your own country or overseas. Discuss some of the different journeys that you and they have made in your lives and the reasons behind them. What methods of transport did you use? You can plot these journeys on a class display or make a word cloud using software such as Wordle to show links to all the places your pupils have journeyed to.
CHALLENGE 1
Look at how Hamish Fulton documents his journeys. Make an artwork inspired by your own journey to school and share it with your partner school on Instagram if you have one.

You might also compare the journeys your pupils make to school every day with those of the children at their partner school and in other countries. How do they get to school? How far do they travel? They could also watch the short World Class film which shows how children on Mount Elgon in Kenya travel to school each day at: https://schoolonline.britishcouncil.org/classroom-resources/schools-world-service/resources/school-journeys-barefoot-in-kenya-primary

FURTHER ACTIVITIES
Hamish Fulton is an artist who documents his journeys in photographs and prints and then adds text to accompany each image. Why not take your pupils for a walk around your locality and encourage them to use sketchbooks and cameras to record interesting details of sights and sounds on their journey.

Many towns and cities have grown up along the banks of rivers like the River Lea. If you have a river nearby, perhaps that could form part of your walk like the artist Conrad Shawcross on page six.

Can your pupils find out how their neighbourhood and river has changed over time? Does the river look healthy or polluted? What changes would they like to see in the future? When they return to school they could trace their journey on a map, create a large collage of their photographs or use IT to add text on particular images to record their thoughts about that part of their walk.

Tony Cragg created a sculpture in the shape of a boat from broken and discarded pieces of plastic. Ask your pupils to collect waste materials and use them to create their own sculptures connected to the theme of journeys. This could be in small groups or a large class piece.

Discuss why some people have to leave their homes and journey to other places. What dangers might they face on these journeys? Talk about what it must be like to have to leave your home and friends in times of conflict and move to a new country. Do they know of someone who had to leave their homeland either in the past or present? Why might some people feel challenged by refugees coming to live in their country? How can we welcome and help people to settle into our schools and communities? Remember that these may be very sensitive issues for some of the members of your class.
CHALLENGE 2
If you had to leave your home and go on a long journey what precious objects would you take with you? Can you create a piece of artwork to show your precious objects?

Other activities relating to this topic can also be found in the British Council Migration and Living Together packs.
Many stories from different cultures are about journeys and quests. Primary school pupils at Withams St. Hugh’s Academy school worked together to create a large art attack on their playground floor out of pieces of old school uniform and PE equipment, of an imaginary creature called a Magnatron, that might live in their local river. They each took photographs of part of their sculpture to create a collage and used Photoshop to transform it into their final piece of artwork that you can see below.

Perhaps your pupils could use similar techniques to create an imaginary creature that your pupils might meet on an epic journey somewhere. They could then write a story describing the reason for their journey and their encounter with the creature that they meet on the way.

**PARTNER SCHOOL ACTIVITIES**

Exchange the results of your discussions about journeys and migration and photographs of your artworks with your partner school. Was there anything that particularly interested or surprised them about the results? Yinka Shonibare’s sculpture brings together styles and patterns from different cultures. What can you find out about traditional styles and patterns of textiles in the country of your partner school?

Mona Hatoum’s *Projection* piece reveals the Gall-Peters projection map of the world. Ask your pupils to try and draw a world map from memory. How accurate is it? You could compare these with those drawn by your partner school. Is the centre of the map in the same place? Depending on where you live in the world your perception of the globe and the place of your country may vary. For example pupils in Asia or Oceania may place their homeland in the centre of a global map, whereas pupils in in Europe may place their continent at the centre.
**THEME 2: MY WORLD**

**Curriculum Links:** Art and design, Geography, English, Citizenship, Personal, social and health education.

**Sustainable Development Goals:** SDG 6 Clean water and sanitation, SDG 12 Responsible consumption and production, SDG 13 Climate action.

**Core and Transferable Skills:** Creativity and imagination, Collaboration and communication, Digital literacy, Citizenship.

The following background information about the artworks in this theme can be shared with your pupils.

1. Tania Kovats  
*Two Hundred and Eighty Two*, 2009.  
120 x 120 x 3.5 cm  
Indian ink on oak  
In this artwork, Tania Kovats traced all the rings of a slice of an oak tree with Indian ink. The ring pattern shows a year-by-year record of the tree’s life, with the thickness of each line reflecting a particular year’s climatic conditions. She uses the ring pattern to draw attention to the tree’s own life and serves to inscribe the wood, with its own biography.

Courtesy of the artist and Pippy Houldsworth Gallery, London
2. Anya Gilaccio
*Preserve Beauty*, 2009.
247 x 130.8 x 0.6 cm
500 red Gerbera, glass and fittings.

*Preserve Beauty* is an installation of five hundred red daisies, which are pressed between a sheet of glass and a wall in a rough grid formation. In time, the flowers begin to decompose. Withering and shrivelling, they fall out of place, or to the floor, slowly rotting. What starts out as pretty and attractive turns dull and crackled, and covered with a fluffy grey mould. In this way, the artist invites us to think about how we understand beauty and how our ideas of beauty change with time.
3. Fay Godwin
*Chimney and Ferns Lumb Valley*, 1977
40.5 x 30.5 cm
Silver print

Fay Godwin is best known for her photographs of British landscapes. She records nature as she finds it: landmarks, light and shadow in trees or the characteristic lines of a particular stretch of land. *Chimney and Ferns Lumb Valley* was taken in Wales in an area that had once been heavily industrialised with coal mines and factories. When coal mining ended in the area, many of the factories closed or moved away, leaving the landscape littered with empty factory buildings for nature to reclaim. At first glance, the column in the middle of the photo looks like a tree, but on closer inspection, we discover that it is actually a chimney from one of these old, abandoned factories.
David Shrigley makes artworks that often make people laugh. He is most well known for his cartoons, drawings, and photographs, but he also makes sculpture, animations and paintings. Often his work is reproduced as greeting cards, T-shirts and badges. He also takes photographs of his surroundings – focusing on places that other people might find boring. In this photograph, he places a small card on the grass saying ‘imagine the green is red’ which he hopes might make people see this place differently!
5. Grayson Perry
*Map of Nowhere*, 2008
153 x 113 cm
Etching from five plates on one sheet

In *Map of Nowhere* Grayson Perry explores his own belief system through his own personal world view. The map is full of detail from everyday life including logos of global corporations, high street brands and media outlets; everyday sayings, slang and symbols; and representations of himself and his alter ego Claire. Perry started the drawing in the top left-hand corner, and worked towards the bottom right-hand corner, without planning the in-between; instead ideas were allowed to emerge, leading from one to another, through the drawing process.
6. Abigail Lane
Untitled (Ann Elliott), 1992
10.2 x 6.4 x 30.5 cm
Wood, rubber and metal tacks

Abigail Lane’s work looks at the traces that people leave behind. In this work, Abigail asked her friend Ann Elliott if she could make an impression of her footprint. Abigail used this impression to create a pair of shoes with rubber stamps on the soles in the shape of this footprint. Whoever wears the shoes will leave behind traces of Ann’s footprints. This work invites us to feel what it would be like to walk in someone else’s shoes. It also asks us to reflect on the traces we leave behind us.

DISCUSSION POINTS AND ACTIVITIES
Discuss the title for this theme. Ask your pupils what the phrase ‘my world’ means to them? It might refer to the environment – ‘the city’ or ‘the countryside’. It might also mean my home, my family, my school or my thoughts and feelings. Discuss how artists can help us understand the world around us and portray important global issues such as the beauty of nature, the importance of conserving the oceans and land, and protecting and preserving our world ecosystems.
CHALLENGE 3
Look at Anya Gallacio’s artwork (pg.15) made from flowers.

Create a natural sculpture in your school grounds using leaves, bark and other natural objects like the one in this photograph.

Ask your pupils to photograph their initial piece and record its decay over a period of time. They could draw or use time-lapse photography software to show the process speeded up.

David Shrigley is known for using humour in his pieces, causing the viewer to both reflect and smile. In Imagine The Green is Red, he has put a sign onto a piece of grass that makes us look at it in an entirely different way. Ask your pupils to choose a place around the school and create their own playful signs that will make people pause and think at this spot. They can put them in position one evening after school, and record other staff and pupil’s reactions when they see them the next day. Shrigley’s artwork has also been reproduced in a number of popular formats including T-shirts, badges and postcards. Ask your pupils to choose an issue they are interested in or feel strongly about linked to this theme. A starting point might be a response to current stories in the news such as the issue of plastics polluting the oceans. Invite your pupils to create a simple design using words and images that could be reproduced to draw attention to this issue.

They might use inks on cards or fabric pens or printing techniques onto T-shirts or bags. Depending on time and resources available, your students could develop multiple copies of their designs and sell them for a related charity at a school event.
CHALLENGE 4
Grayson Perry’s *Map of Nowhere* explores the details of his world drawing everything that is important in it. Ask your pupils to create their own map that sums up their world in words and pictures. Encourage them to include places and people, phrases and objects that are important to them. They could reproduce this in a form of their choice, and like Grayson start in one corner, and link one idea to another or create their own illustrated map of their locality highlighting places that are important to them.

Share the results and ask your pupils if they can imagine someone else’s world? Discuss what it means to ‘take a walk in someone else’s shoes.’ The Empathy Museum’s *A Mile in My Shoes* exhibit invites visitors to do just that literally, while listening to a story told by that person on headphones. Discuss whose stories they would like to listen to. If your pupils wanted to record their own story, what stories about their world would they tell?

PARTNER SCHOOL ACTIVITIES
Exchange thoughts and ideas of what the phrase ‘my world’ means and share photographs of their natural sculptures or Shrigley style signs and products.

Take photographs of places in their locality where the natural and man-made worlds exist together as they do in Fay Godwin’s work and share the results with your partner school. You could also find out about the main events that took place in each country’s history during the lifespan of the 200 year-old oak tree depicted in Tania Kovat’s piece.
THEME 3: WONDER WOMEN

Curriculum Links: English, Art and design, Citizenship, Personal, Social and health education.

Sustainable Development Goals: SDG 5: Gender equality

Core and Transferable Skills: Creativity and imagination, Communication and collaboration, Citizenship, Student leadership and personal development, Digital literacy.

The following background information about the pieces in this theme can be shared with your pupils:

1. Madame Yevonde
   *Self-Portrait with Image of Hecate*, 1940
   50.7 x 40.6 cm.
   Permaprint dye-transfer from original neg

   Madame Yevonde experienced the rise of the suffragette movement and admired the strength and commitment of those who called for women’s rights. Through her work she addressed the inequality of the sexes and her portraits created new role models for women. *Doris Zinkeisen Decorating the Verandah Grill*, 1936 (left) is part of the Queen Mary series.

2. Madame Yevonde
   *Doris Zinkeisen Decorating the Verandah Grill*, 1936
   50.7 x 40.6 cm
   Permaprint dye-transfer print from original neg

Images © the Yevonde Portrait Archive
2. Clare Strand  
*Spice Girl - Ginger Spice*, 1997  
*Spice Girl - Scary Spice*, 1997  
*Spice Girl - Sporty Spice*, 1997  
61.2 x 50.8 cm (each)  
C-type photographs

Clare Strand is a contemporary photographer. In 1997, she produced a series of portraits including portraits of five girls posing as the iconic girl pop band the Spice Girls. Here, the artist tries to highlight how the viewer's attitude towards the girls' futures is predetermined by beauty rather than personality or individuality.
3. Tracey Emin
*Outside Myself (Monument Valley)*, 1994
65 x 81 cm

**Colour photograph**

Tracey Emin is one of the most famous female artists to emerge from the UK. In 2011 she was made the Royal Academy’s Professor of Drawing – one of the first two female professors in the history of the institution. Emin’s practice includes drawing, painting, sculpture, video and installation, all with an intensely personal touch.

*Outside Myself* is a photograph taken of Emin reading from her book *Exploration of the Soul*. This book was inspired by the first 13 years of her life and was taken on a one-month journey across America, where she did a series of performances - reading the book - sitting in a chair owned by her Grandmother.

On the chair, the artist had appliquéd significant words and sections of text, including her and her twin brother’s names, the year of her grandmother’s birth (1901) and the year of her birth (1963).
4. Lucy McKenzie
*Quodlibet XXXV*, 2014
250 x 300 cm
Oil on canvas

“Quodlibet” is a Latin word that translates as “whatever pleases you”. Lucy McKenzie plays with this idea by creating works of art, which look real. She uses a technique called tromp l’oeil, which means, “trick of the eye”. McKenzie began *Quodlibet XXXV* by arranging everyday personal items on a table. They include sports clothes, trainers, posters, a scarf and several leaflets. She then painted the objects at life-size, using oil paints on canvas so the objects almost look real enough to touch. Historically, painters have used tromp l’oeil to impress their audiences with their skills, making photo-realistic paintings of expensive objects and exotic fruit. In her painting, McKenzie chose to paint her own ordinary clothes, reversing this tradition.
Suki Dhanda is a British Asian female photographer who specialises in portraits of people in their environments. She uses emotion, realism and identity as key elements of her work. She has produced a number of social documentary photo stories based around issues of gender and culture within Asian communities living in Britain and the USA.
In 2017, artist Lubaina Himid became the first black British female artist to win the Turner Prize – one of the most important prizes for artists in the UK. Her work often features black people – both famous faces and portraits of anonymous figures. *Dream Team* is part of a series of paintings called *Lost Election Posters* that emphasise the importance of voting and making one’s voice heard in politics. She designed these paintings as if they are part of an election campaign. The artist dreams of a world where there will be more black women in important and influential political and business positions, which is why her *Dream Team* election poster features two women.

**DISCUSSION POINTS AND ACTIVITIES**

All the artworks in this theme are produced by women artists. Historically, women have been underrepresented in the arts. Discuss with your pupils why they think this might have been the case. This is now changing and women artists are making powerful work that helps us to understand the world around us.
CHALLENGE 5

Madame Yevonde is famous for taking photographs of empowered women from different fields. Discuss which inspirational women your pupils would choose to create a portrait of. They might be historical or contemporary figures from the world of art, science, music or politics. Ask them to research some information about these women’s lives and work. Use this information to decide what they would include in a portrait of them. How could they reveal something about these women’s lives and the things they have achieved within a piece of visual art?

Lucy McKenzie has created a different type of portrait in Quodlibet by painting things that she owns. Discuss in pairs the items that she has chosen to represent herself. Why do they think she has chosen these particular objects and what do they tell us about the artist? Ask your pupils to each take a photograph showing 3-5 objects that represent themselves. They might include something about their hobbies, interests and their heritage. Make a class display of these. Can your pupils work out which photograph belongs to which member of the class? They could then go on to create a still life image of their objects in a form of their choice.

Suki Dhanda also creates portraits of people showing their hobbies and the places they inhabit. Dhanda’s artwork (pg. 26) is untitled. What title would your pupils choose for this image? Your students could go on to take their own photographs of the ‘wonder women’ in their own lives, choosing an environment where they feel comfortable and a title for their composition.
CHALLENGE 6
Lubaina Himid’s work *Dream Team* imagines a world when there will be more women in powerful positions in business and politics. She believes that this dream can become a reality if we all use our right to vote and participate in elections. Discuss with your pupils how art can be used to encourage young people to vote and take an interest in politics. Ask your pupils to create a piece that does this in a form of their choice.

PARTNER SCHOOL ACTIVITIES
Exchange ideas and information about women artists and the pioneering women from each country, along with the images of the objects that represent themselves and the ‘wonder women’ in their lives. Share your ideas about how they can encourage young people to take a greater interest in politics and elections.

CELEBRATE YOUR LEARNING
To celebrate the learning of your pupils in this project, ask each member of the group to select a piece of work they have made that they are proud of, to show in a class exhibition. Ask them to create a gallery information card to go with it stating:

- The name of the artist
- The title of the piece of work
- A short description, including information about the subject matter, what ideas they wanted to convey and how it was made.

Ask your students to then decide how they might curate a display of works from their collection. They might for example group works that are roughly the same size, contain similar colours or shapes, or are inspired by the same piece. They could then give their exhibition a title, create a catalogue and invite parents and friends to the opening.

Encourage groups or individuals to develop a short presentation to explain what they have learnt during the project, which they could present at the opening of their exhibition. This can be their thoughts and feelings about one of the pieces, research about the artist, or the presentation of a piece of creative writing inspired by the artwork. They might also organise invitations, music, publicity and refreshments for the event.

To find out more about how to organise and curate a great exhibition go to our step-by-step guide at: (https://schoolsonline.britishcouncil.org/sites/default/files/resource/downloads/art_and_environment_curating_document.pdf)
Find Out More

We hope you have enjoyed exploring the activities in this pack.

To find out more about the British Council Collection go to:
http://visualarts.britishcouncil.org/collection

For more information about the Sustainable Development Goals go to:
http://www.globalgoals.org/

To see how schools from around the world are already promoting the Sustainable Development Goals go to:
https://vimeo.com/worldslargestlesson
https://www.theguardian.com/artanddesign/2017/apr/05/the-river-london-forgot-lea-valley-reborn-leaway-path

Other British Council Art resources for schools can be found at the following links:
Let’s Talk About Art:
https://schoolsonline.britishcouncil.org/classroom-resources/list/lets-talk-about-art

David Shrigley Pack:
http://visualarts.britishcouncil.org/learning/resources/education-resource-pack-for-david-shrigley-lose-your-mind

Grayson Perry resource:

Syria Third Space:

The following resources also have links to the materials in the pack:
Rivers of the World:

Migration
https://schoolsonline.britishcouncil.org/classroom-resources/list/migration-education-pack

Find out more about the Walk a Mile in My Shoes exhibit at:
www.empathymuseum.com

To find a partner school. Use our British Council Schools Online partner finding tool to link up with schools in many countries worldwide:
https://schoolsonline.britishcouncil.org/find-a-partner

Please note that this resource cannot be used outside of the classroom and the images in this resource cannot be copied and pasted (reproduced) without express expression permission from the artists.
A world in pictures:
The Art & Environment challenge

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The Art & Environment challenge

Tony Cragg, Canoe, 1982 © DACS 2018
Connecting Classrooms

A world in pictures: The Art & Environment challenge
Connecting Classrooms

A world in pictures: The Art & Environment challenge

Langlands & Bell, WWW. 1999 © Langlands & Bell
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A world in pictures: The Art & Environment challenge

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A world in pictures: The Art & Environment challenge

Connecting Classrooms

A world in pictures:
The Art & Environment challenge

Tania Kovats, Two Hundred and Eighty Two, 2009 Courtesy of the artist and Pippy Houldsworth Gallery, London

A world in pictures:
The Art & Environment challenge
Connecting Classrooms

A world in pictures: The Art & Environment challenge

*Anya Gallaccio, Preserve Beauty, 2009 Courtesy of the artist and Thomas Dane Gallery, London*
A world in pictures:
The Art & Environment challenge

Fay Godwin, Chimney and Ferns Lumbs Valley, 1977 © British Library Board (Fay Godwin)
A world in pictures:
The Art & Environment challenge

David Shrigley, Imagine the Green is Red. 1998 © David Shrigley
A world in pictures: 
The Art & Environment challenge
A world in pictures:
The Art & Environment challenge

Abigail Lane, Untitled (Ann Elliot), 1992 Courtesy of the artist
Connecting Classrooms

A world in pictures: The Art & Environment challenge

Madame Yevonde, (left) Self Portrait with image of Hecate, 1943. Right: Dorothy Zinniweiss, Decorating the Verandah Grill, 1936 © The Yevonde Portrait Archive
Connecting Classrooms

A world in pictures:
The Art & Environment challenge

A world in pictures: The Art & Environment challenge

Tracey Emin, Outside Myself (Monument Valley) 1994 © Tracey Emin. All rights reserved, DACS 2018
Connecting Classrooms

A world in pictures: 
The Art & Environment challenge

Lucy McKenzie, Quodlibet XXXV, 2014 Courtesy of the artist and Cabinet, London
Connecting Classrooms

A world in pictures: The Art & Environment challenge

Suki Dhanda, Untitled, 2002 Courtesy of the artist
Lubaina Himid, Dream Team, 2014 Courtesy of the artist & Hollybush Gardens