

BELONGING IN TIMES OF SEPERATION

ARTWORKS THAT
CONNECT BY
MORAG MYERSCOUGH



**“ONCE I UNDERSTOOD WHAT
BELONGING MEANT TO ME,
I WANTED TO WORK OUT
HOW TO MAKE WORK
THAT PEOPLE WERE PART OF.”**

**IN A FAMILY ZONE
OF LIVE PERFORMANCES, FOOD
AND ENTERTAINMENT.**

**FORM
COMMUNITY**

A COLOURFUL FUNHOUSE called Super Hot for the 7th edition of the Summer Well Festival in Bucharest, Romania. The annual event transforms an idyllic forest into a magical stage for three days, as music lovers from around the world visit the site to hear live performances. The inspiration for the Super Hot installation was very simple it was about indulging and embracing the beauty of summer in all its forms.

The structure is made from hand painted plywood and scaffolding hoped to surprise visitors by placing the striking, colourful installation at one end of the forest. The huge neon installation rises from amongst the trees, transforming from day to night into a whimsical performance venue. The installation is designed with details, each which facilitate a range of activities. The slide and swing are a perfect backdrop for photos.



“Super Hot“, a colourful funhouse for the 7th edition of the Summer Well Festival.

It was made to surprise the visitors by placing the striking, colourful installation.



COMING TOGETHER, dance, form community. “Super hot“ was the perfect name for our huge playful neon installation rising up out of the trees, say the designers. The festival goer can hang out, play and dance near the installation. A large slide serves as a main entry into the installation. The large slide is a new element. Myerscough worked with swings before but now it is another element and excitement, which is embraced by everybody.

The graphic patterns and colors create a “funhouse“ effect. It was designed to facilitate music performance, dance and the large clearing before the installation allows the festival goers to dance and gather before the stage. And then, it also changes from day to night. For Morag Myerscough, the installation is something, they have never really done before. The atmosphere and the new people and different audiences who can enjoy her work.

It was about doing something strong and something people haven’t seen before. Morag always has a real love for colors and wanted to make installations. She is interested in performing and interacting with all the people. 2021 will see Summer Well celebrate its 10th anniversary, and despite its rapidly growing reputation it continues to champion its unique, boutique festival vibe.

Musical forest escape

Summer Well Festival is an alternative, multi-genre festival in Buftea, Romania. The festival site is surrounded by old growth forest and is next to a scenic lake, offering festival-goers ample space to recharge between sets. Heading into its 7th year, Summer Well Festival is growing very fast and it currently hosts around 15,000 festival goers a year. However, the festival still maintains a boutique festival vibe, featuring installations, food and illuminated paths throughout the woods.

IN A BRIGHT AND COLOURFUL SPACE,
IN WHICH PEOPLE
ARE THE PROTAGONISTS.

BONDS
CREATE

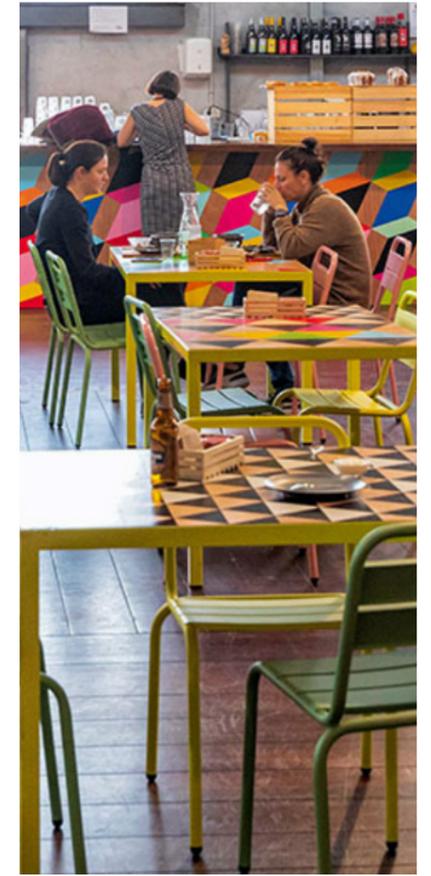
THE CAFÉ needed to be more than just a waiting room for the theatre performances. The transformation of the new space by Morag Myerscough, Luke Morgan and Paula López Barba worked together to transform the tired interior into an open and colourful space, in which people and plants are the protagonists. Rescuing the original grandeur and beauty of the space. The tiered seating has been totally refurbished.

If you haven't been there for a long time, the space will surprise you. Because the result is like day and night. If before the intervention it seemed like a place only for night use, now the space has been opened not only to the city but to daylight. Now its managed by La Franchela, the same company that have already brought their local cuisine and made with artisan products to Medialab Prado and Talent Garden.



Naves Café Matadero, Madrid

The reborn Café Naves aims to be a welcoming space and the new colour palette is key.



USE OF NOBLE materials and sustainable work. The panels of the outdoor kiosk located in Plaza Matadero are created with cedar wood which was fallen by the heavy wind in 2018 in the nearby Casa de Campo park in Madrid. This wood of the eight large four-meter-long tables comes from fallen wild pines after a storm in the Soria mountains. It is protected against humidity with a heat treatment that does not use toxic products at all.

For all artistic interventions in the furniture, water-based paint and varnishes have been used to reduce the environmental impact. Another of the fundamental objectives of the project was to improve the sound comfort of the ship, for which acoustic absorption panels have been installed to reduce the sensation of noise in the space and to improve the sound of the incredible shows.

The space is expected to be gradually colonized by plants. In the arches that connect warehouse 12 with warehouse 11, an irrigation system and hydroplanters will be installed to plant species chosen for the conditions of the place. The separating elements to create small areas in the cafeteria will be plants. They will soon colonise the entire interior, with mobile planters and area separating elements, to put that other note of colour in this grey space.

A flexible space through furniture

Café Naves furniture has been specially manufactured for the place with the aim that the elements are robust. Large tables are combined with small ones so that there is a wide variety of ways to use the space. All of them are based on the designs of Luke Morgan, the designer who works with Morag Myerscough, and adapted by the architect Paula López Barba to be manufactured with local materials and companies. The colorful artistic interventions have been limited to only some of the elements.



An installation for the festival "All Together Now" inaugural year 2018.

IN A SERIES OF SYMBOLIC
OPEN DOORWAYS, CONNECTED TOGETHER
AND OPEN TO EVERYBODY.

EQUALITY
BUILD

AT 2016 STEIRISCHER HERBST festival of new art, Open Wide a temporary pavilion in the Austrian city of Graz that welcomed both locals and visitors to the festival programmes. Open Wide an arrival area that can be seen rising through the trees across the Peoples Park, inviting the passersby to enter inside and share ideas. Open Wide, highlights the cultural diversity present in this unique part of the city but also a statement of intent for those passionate about integrated societies. It is like an “Arrival Zone“ for the festival.

But also a metaphor for the peaceful coming together of folk from all walks of life and circumstance. Involving over 100 people from Graz much of it stems from pattern workshops held in June where communities came together to develop a visual language for the Arrival Zone and giving them a sense of belonging.



“Open Wide”, a temporary pavilion at the Steirischer Herbst festival of new art in 2016.

Inside, the installation is illuminated by sunlight passing through neon-wrapped ribbon.



ARRIVE. STAY. Become visible. Like hardly any other district, the Annenviertel is characterised by the coming and going of the people of different origins. A suburb of Graz on the River Mur, even centuries ago the area, comprising what are today the districts of Gries and Lend, offered people easier conditions for settling away from the middle-class city centre. Today, Graz is Austria’s fastest growing conurbation – an “Arrival City”, as Doug Saunders describes it in his book of the same name.

In “Open Wide”, Myerscough and Morgan install marks in urban space that highlight the cultural diversity in this part of the city. Involving over 100 people from Graz and giving them a sense of belonging and ownership, they will generate a new language of patterns for the steirischer herbst venues.

From the Orpheum, this year’s temporary site for club panamur, a web of gates, flags, patterns and symbols span an area extending right into the Volksgarten, running across Volksgartenstraße with Julian Hetzel’s “Schuldfabrik”, and the Volksgarten Pavilion, that will be transformed into a big “House of Open Gates” for the duration. Of the festival, emphasising the value in collaboration and communication. Everyone there is invited to get actively involved.

An arrival zone

Inside, the installation is illuminated by the natural sunlight, which is passing through thousands of meters of neon-wrapped ribbon, providing a vibrant glow by day, and a subtle warmth by night. The temporary design of the pavilion’s interior hosts the “Samowar café” where countless cups of tea are served as an invitation to visitors to engage in a verbal, nonverbal or artistic exchange. The arrival zone is a series of symbolic open doorways connected together open to and welcome everyone.

IN COMMUNITY GROUPS
TO DEVELOP IDEAS THAT REFLECT
THE IDENTITY OF THE USERS.

FIND
SUPPORT

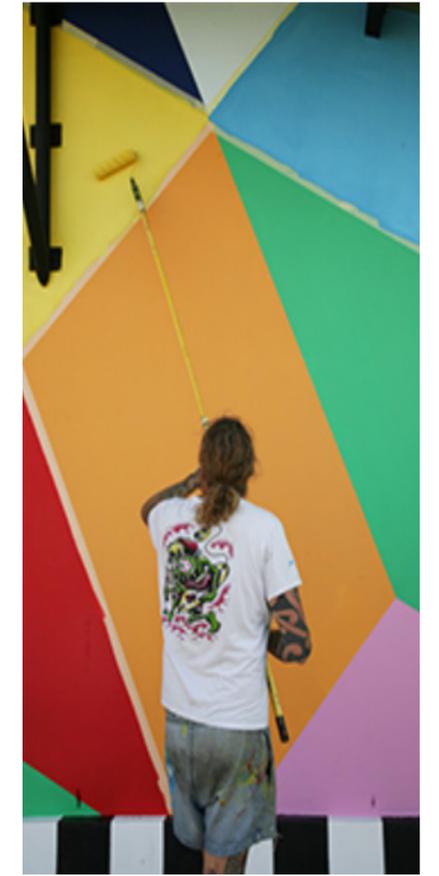
THE TEMPLE is a place of belonging. It is bold and proud and will max out all of your senses, generating specific responses in each individual who experiences the work, creating a community and building identity. The Ilukuluku tribe worked extremely hard to raise the money to build the structure, by making products, holding events, loads and loads of initiative over the years. The project is supported by Afrikaburn.

Dulux SA have sponsored all the paint. Due to Covid 19 the Temple of Curiosity could sadly not be built for the Afrikaburn 2020. The Ilukuluku tribe had promised the colorful panels to the Disneyland ECD School, Tuscany Glen, Blue Downs and as structure has been delayed the panels were not available to give to the school. Shaun Sebastian came up with another plan to use Morags patterns to repaint the school.



Disneyland ECD School

Using Morag's patterns to repaint the school.



CAPE FLATS school gets extreme makeover during lockdown. An Early Childhood Development (ECD) school in Tuscany Glen near Blue Downs has been upgraded and transformed during lockdown through a collaborative charity art project involving Creative Play, the Ilukuluku Collective and Morag Myerscough.

Disneyland Educare received the makeover, which included a bright paint job, as part of the Ilukuluku Collective's legacy project for AfrikaBurn. Initially, they planned to donate painted wooden panels repurposed from their AfrikaBurn project to clad the school walls, but when the festival was cancelled due to COVID-19, it was decided to use all their resources to give back more to the local community and transform the school completely.

Karen Stewart, founder of Bright Sparks Creative Play who provide creative extra murals for toddlers in underprivileged schools and Shaun Sebastian, Creative Director of the Ilukuluku Collective, worked together to mobilise a team of volunteers including a consulting architect, designers and mural painter Tim Bopper and his team. The colorful painted murals that now cover the school walls. were designed by Myerscough, an award-winning UK artist. Bold geometric patterns and bright colours were used to create a space.

About the Ilukuluku tribe

The term "LuQuLuQu" draws on the African philosophy of "Ubuntu", "Ujamaa", or "yi bi ma" - its the spirit of sharing resources and caring for each other. It is a movement which aims to redefine a better way of giving and involve for the very first time on a global level, individuals to recreate the narrative of the African refugee. In its fourth year, the 40 strong tribe crew has formed a collective of talented creative individuals who are all working together to see this vision come to life.



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Museum für Kunst und Gewerbe Hamburg, Steintorplatz, 20099 Hamburg, Telefon: 040 428134880, service@mkghamburg.de, Öffnungszeiten: Dienstag bis Sonntag 10.00 – 18.00 Uhr, Donnerstag 10.00 – 21.00 Uhr. Konzeption und Entwurf: Mara Nolze, Projektbetreuung: Prof.in Silke Juchter.

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