# Sensing Form: Using Feel to Manipulate Clay with Linda Green

#### By Linda Green

This resource is based on a CPD (Continual Professional Development) session led by <u>Linda Green</u> as part of the Somerset Primary Art Conference organised by <u>SPAEDA</u> at <u>Hestercombe</u>. Primary school teachers were taken on a sensory journey exploring sight, feel and memory.

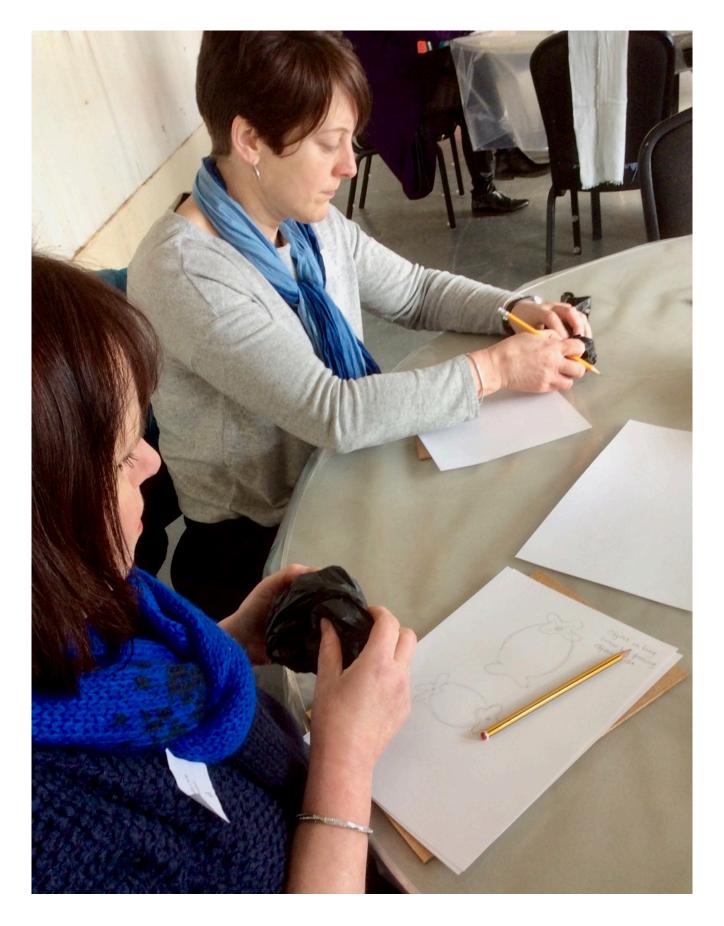
Linda Green is a retired Art teacher of thirty years and it is with great pleasure that AccessArt is able to share this very special workshop session with its readers.

#### Tuning in to the Senses

#### Drawing with Feel

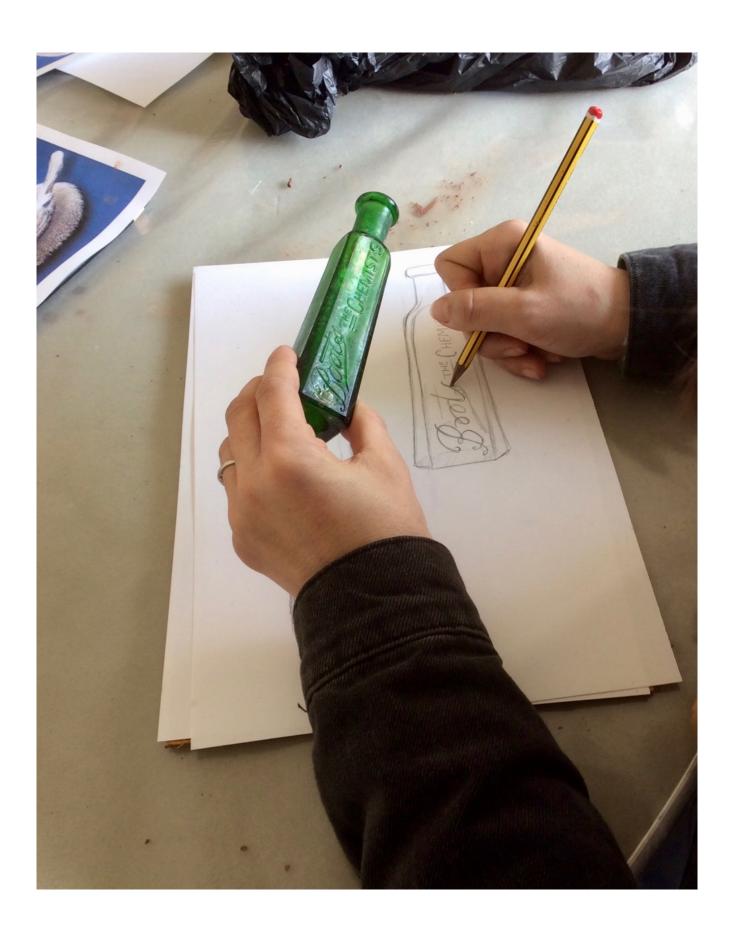
To start, objects were hidden in plastic bags which participants were asked to draw using their sense of touch.

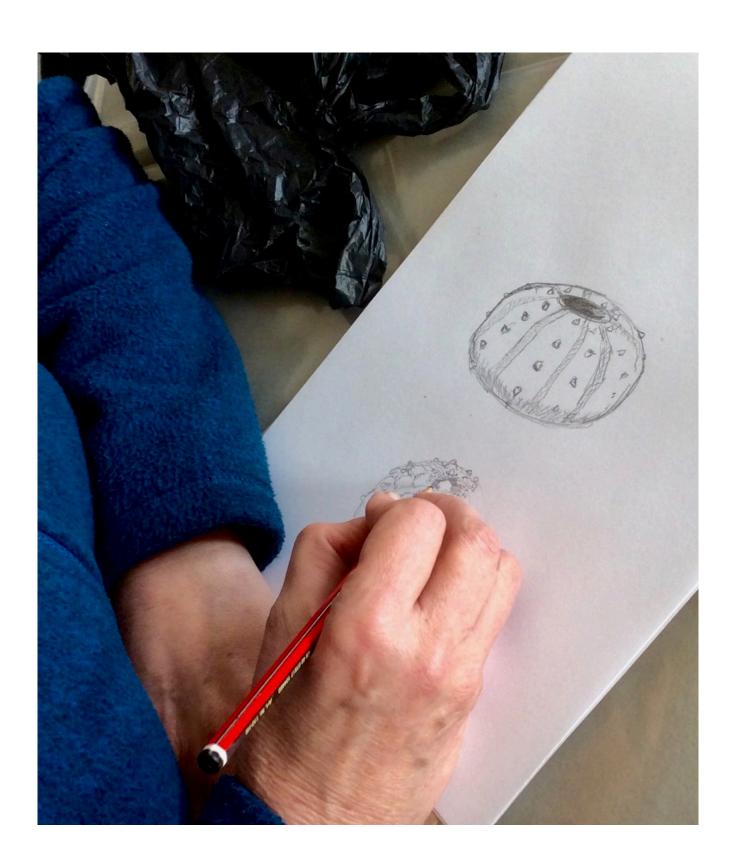




#### **Drawing with Sight**

Teachers were then asked to take their object out of its bag and explore drawing it by sight, or 'looking.'







Comparing drawings: those drawn with feel and those with sight

On completion of two drawings, one through touch only, and the second, more conventionally through close looking, participants were asked to reflect on the tasks and their sensory awareness, both visual and tactile.

A print out of <u>Merit Oppenheim's 'Fur Teacup'</u> was shown to teachers, challenging expectations of an object's function. Imagine drinking hot tea through fur!

#### Making Sculpture Blind

Teachers were then blindfolded and given a lump of clay which they manipulated from the memory of the object that they'd just drawn.



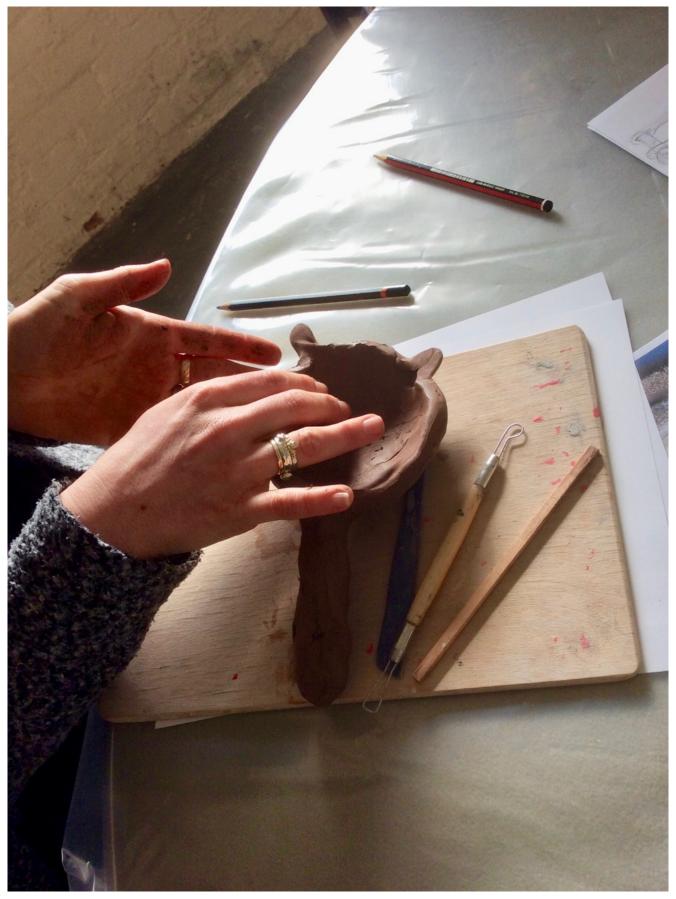
After drawing a rabbit through sight and touch a teacher goes on to create it through memory, using only touch



Making a clay star fish in the blind

Whilst working teachers were asked to consider how these activities could applied back in their classrooms?

Or how the choice of objects, e.g. shells, bones and natural forms, vintage toys, kitchenalia or unusual objects, could be a starting point leading to subsequent projects, themed areas of learning or discussion?



The tea strainer challenges the individual when considering convex and concave structures



From blind drawing to making in the blind - A 1940's potato slicer triggered a discussion about homes and living in that decade



Teachers are asked to reflect on how they are working: tactile, through touch, intuitively from memory and familiarity, and to reflect on how they may be able to apply this task back in their own classroom settings

Most remarkable about this challenge, was that once the blindfold was removed, the memory made clay models revealed, resembled greatly the actual objects they were meant to represent.



Finished star fish made in clay blind-folded



Revealed! A 1940's potato slicer - An interesting and unusual shape, unfamiliar and with a specific function and purpose.



An air freshener! The electrical plug in air freshener posed difficulties, but could be used as a starting point for design problem solving when tasked with designing something for a non sighted person.



The pulley and chain, a fascinating object



A collapsible toy: challenging and difficult, yet very familiar



A vintage toy car with it's aerodynamic shape...

#### **Thanks**

Many thanks to <u>Linda Green</u> for sharing her ideas and teaching with AccessArt.

Thank you to the teachers who attended the workshop at Hestercombe for sharing their work and processes with AccessArt.

Linda Green would also like to thank <u>SPAEDA</u>, Alice Crane and Sara Dudman for their support and guidance.



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# #BeACreativeProducer Workshop with Primary-Aged Children

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# Making Sculptural "Wild Things" (Session 1)

This resource forms part of a series which enable primary-aged children to explore drawing and making inspired by Maurice Sendak's "Where the Wild Things Are".

## Drawing our own "Wild Things" to Inhabit our Imagined Landscape

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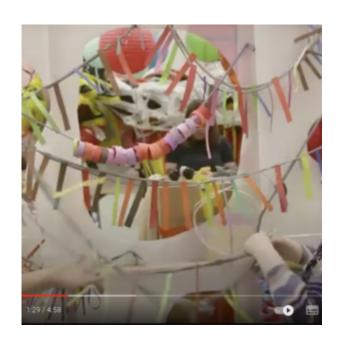
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#### Fruit-Inspired Clay Tiles

Ceramicist Rachel Dormor shares a workshop idea suitable for primary or secondary aged children. Working in clay, pupils take their inspiration from drawings of fruit to make decorative clay tiles.

### Fruit Pinch Pot Project

Ceramicist Rachel Dormor shares a workshop idea suitable for primary or secondary aged children. Working in clay, pupils take their inspiration from drawings of fruit to make simple pinch pot mugs.

Handle with Care! Why Teaching Art to Primary School Children is Still Important

#### Making Worry Dolls

AccessArt and Mencap have created three great ways for children to make their own worry dolls. This provides children not only with a great opportunity to practice their making skills, but also to create their own very special "friend" who can listen to their fears.

### Roseate Spoonbill Mixed Media Project

#### **Beginning with Bones**

In a workshop led by artist Melissa Pierce Murray, teenagers make observational drawings of a 1/4 life size model of a skeleton to understand the structure of the human body. Students looked at how artists used armatures, including Alberto Giacometti and Henri Matisse.

### **Dancing Bones**

Inspired by real anatomical drawings of human, ape, cat, lion, horse and dog skeletons, teenagers build 'life size' and 'oversize' collages of 'dancing skeletons' — This workshop was

# Exploring Primary Colours and Progressing from Powder Paint to Gouache and Acrylic

This resource is based on methods shared, during an AccessArt InSET session, for primary school teachers at New Hall School, Chelmsford, to ultimately enable their pupils to develop colour skills. Teachers explored using their intuition and experience to mix primary colours, creating coloured swatches, that matched the colours of spring flowers, whilst comparing painting mediums. By Sheila Ceccarelli

### **Animating Old Books**

# Year 3 Roald Dahl & Quentin Blake Homework

A year three homework brief to 'make or draw a Roald Dahl character inspired by Quentin Blake.'

#### To Colour....

As part of Sensory Spaces: An Autism Friendly Project, artist, Sarah Evelyn Marsh ran two sessions exploring the theme of colour. What does colour smell like? What does colour feel like?