VIVID Young Creatives: Susie Olczak at Swavesey Village College, Cambs

VIVID Young Creatives welcomes Susie Olczak at Swavesey Village College, Cambridgeshire

As part of the evaluation of the ACE funded, 40 Artist Educator resources, AccessArt has joined forces with Cambridge School of Art at Anglia Ruskin University to bring a workshop programme of visiting visual artists or 'creative practitioners' into four Cambridgeshire schools.

The project is supported by <u>VIVID</u> (<u>Value Increase by Visual</u> <u>Design</u>) a "2 Seas" cross-border cooperation programme cofunded by the European Regional Development Fund.

The project has been coordinated and managed by AccessArt.

Susie Olczak

Susie Olczak's work explores how the viewer experiences space, form and light. Susie uses materials such as perspex, steel, concrete and stone and combines them to change their perceived properties. Susie's work has been shown around the UK, Japan, the US, Singapore and Finland, in galleries and the public realm. She has shown at the BBC in Scotland, Cambridge Institute of Astronomy and for Charles Saatchi at the Big Chill Festival.



Susie introduces students at Swavesey Village College to her work and sculpture

Susie worked with two groups of 20, year eight (12 -13 years old) students at <u>Swavesey Village College</u>, introducing them to ideas of sculpture and working in response to the built environment in mixed media.

"I wanted to make the day as non-prescriptive as possible, so that the students could really get a feel for sculpture and experimenting with materials. My aims for the day were for the students to get a sense of what it is like to use a range of different materials to make a 3D object.

I wanted them to have fun and to go away having learnt something about sculpture and feeling inspired. I also felt it important to use a mixture of different materials, so that the students wouldn't feel too precious about their work but also by using materials that are immediate and easy to manipulate they could really experiment without feeling prohibited.



Students work with mixed media - inspired by Susie Olczak

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VIVID Young Creatives — 40 Artist Educator Evaluation

Project

As part of the evaluation of the ACE funded, 40 Artist Educator resources, AccessArt has joined forces with Cambridge School of Art at Anglia Ruskin University to bring a workshop programme of visiting visual artists or 'creative practitioners' into four Cambridgeshire schools.

VIVID Young Creatives set out to give year eight students the opportunity to meet and work with a practicing visual artist in a workshop session. AccessArt and VIVID aimed to use the workshops as a springboard for opening debate around approaches to facilitating creative opportunities for young people and broadening the ambition of projects and opportunities within the school curriculum.



5 artist educators worked in four schools in Cambridgeshire: Susie Olczak, Anne Harild, Betsy Dadd, and Hannah Webb & Anne Streubel. Please enjoy, share and comment on the resources below.



Anne Harild at Chesterton Community
College, Cambridge



<u>Susie Olczak at Swavesey Village College,</u>
Cambs



Betsy Dadd at St Bede's Inter-Church School, Cambridge



<u>Hannah Webb and Anne Struebel at</u> <u>Witchford Village College</u>

Many thanks to Hannah Kennard and students of Swavesey Village College, Cambridgeshire,

Morgain Williams, Sian Kirkby and students of Chesterton
Community College, Cambridge,

Keith McPherson and students at <u>Witchord Village College</u>, Cambridgeshire and

Katherine Woodard, Teresa Pollard and students at <u>St Bede's</u> <u>Inter-Church School</u>, Cambridge for participating in the project.

"We were nervous when we started (the workshop) but we got into drawing as we experimented with drawing. Then we started to create a master piece and were very happy with our sculpture!"

"Thank you so much for all your hard work and the resulting dynamic workshop. The students were delighted and really appreciated the opportunity to meet a real artist and produce exciting and original artwork. The range of materials was particularly fabulous! It was also lovely to have so many artists in one room for once and a chance to show off what we are all capable of. Perfect!"

"What a fantastic opportunity for our students to meet and

work with a practicing artist. I feel students got so much out of being able to work or a large scale with materials we don't normally use. The iPads really helped students to document their work and make the wonderful animations. I am really proud of the way students were so open to these new ways of working and know they all really enjoyed it!"

"Many thanks for sharing the post about the workshop, it is really good and our senior management are very impressed with the whole initiative. The students and staff enjoyed the experience and to have a whole day of creative work is a real treat. Thank you for all your hard work and support in creating such an opportunity it has given the students ideas and a flying start to their GCSE courses starting in September."

Participating young creatives showed their work and were celebrated with AccessArt, Chris Owen, head of Cambridge School of Art, teachers and collaborating artists in the prestigious <u>Ruskin Gallery at Cambridge School of Art at Anglia Ruskin University</u> in July 2014.

Many thanks to **Loren McCarthy** for documenting all the sessions and editing the images for the subsequent AccessArt posts and the event in the Ruskin Gallery on the 17th July.

The project is supported by **VIVID** (**Value Increase by Visual Design**) a "2 Seas" cross-border cooperation programme cofunded by the European Regional Development Fund.

Thank you also to **Katherine Von Glos** for her help and support behind the scenes and making this project possible and **Chris Owen**, head of Cambridge School of Art for wanting to offer Cambridgeshire students a positive experience in the visual arts while they were still at school.

Many thanks to <u>Creative Front</u> and <u>Cambridge School of Art at</u>

<u>Anglia Ruskin University</u> for hosting this event.

Many thanks to Elizabeth Emerson and her colleagues at Olswang LLP for their generous support and help making this project happen.





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More Drawing Projects



Find more drawing exercises and projects for primary-aged children in this beautiful book by Paula Briggs.

Why use Warm Up Drawing Exercises?

Post Office by Rosalie Schweiker: An Interactive

Community Art Project

Hedgerow Art by Sara Dudman

See This Resource Used In Schools...



















Looking, Talking and Celebrating

Teenagers from AccessArt's Experimental Drawing Class for Teenagers enjoy reflecting on their work and sharing it with friends and family.

Self Portraiture Photography by Anna Linch

Making Metal Badges by Maria Whetman

Exploring Cyanotype by Maru Rojas

Drawing with Wire: The Polymeric Approach by Julie de Bastion

You May Also Like...

Visual Arts Planning Collections: Literacy



Accessart wire resources



drawing with wire



Drawing on Pebbles to Make Treasured Fossils

Using a variety of drawing media on a variety of found surfaces to create a collection of fossils. Full AccessArt Members Only

How to Run a Life Drawing Class by Hester Berry

Using Pastels to Capture Texture

Using soft pastel and graphite in an intuitive way to capture a sense of texture. Full AccessArt Members Only

James Green: An Introduction to Lino Cutting Printmaking

The Intaglio Printing Process by Neil Woodall

Printmaking in the Primary National Curriculum

Guidance

Back to Curriculum Planning for Art

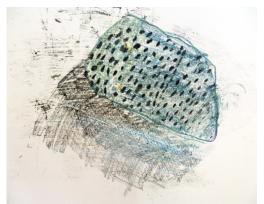
The resources below are accessible to AccessArt members.

Please consider joining AccessArt (£42 for a single user, £96 for a multiuser membership. AccessArt is a UK Charity and all membership fees are used to develop further resources.

Year 1 (age 5) through to Year 6 (age 11) Accessible Printmaking Techniques PDF

_PDF download which describes simple printmaking techniques including block printing, linoprinting, monoprinting and screen printing, which can be explored by pupils with minimal equipment.

Carbon Paper Monoprints



_A low tech, low mess, way to make monoprints. Pupils draw through carbon paper to create a monoprint on the paper below. Colour can be added by using oil pastel on the carbon paper. Lots of potential to encourage children to diversify their mark making. Suitable for all year groups.

Printing processes that use everyday materials to develop a creative focus for anyone, anywhere By Ruth Purdy



__Here are some starting points from which your really accessible printing projects can begin; from printing from plasticine to using everyday objects to make prints. Enjoy!

Painting the Savannah by Chloe Williams



_Working on a ambitious scale, artist Chloe Williams shows what can be achieved with printmaking techniques in an early years setting.

Poetry and Printmaking by Ann Bridges

__Printmaker Ann Bridges shares her love of poetry and printmaking in this illustrated resource, which enables young children to make imagery inspired by poetry.

Monoprints

__Using monoprints to free up the drawing process. Simple process using acetate, printing ink, rollers. Pupils draw on top of the acetate and the pressure transfers the "print" onto the paper below. Pupils can experiement with layering drawings and varying the pressure of their mark-making. Monoprinting is an inuitive, freeing process which generates lots of experiemental work. Suitable for all year groups.

Aluminium Foil Printing by Paul Carney

__Artist Paul Carney shows us Aluminium printing. Aluminium printing provides a low cost and more manageable alternative to the process of etching and engraving used in industry and throughout history.

Mayan Tabletop Eraser Printing Project



_Little hands explore carving with lino-tools to create printing blocks out of erasers to create repetitive designs on fabric.

Making Collagraphs



__Using cardboard, string, found objects and pva glue to create a "plate" ready for printing. If no printing press is available, you can use the pressure of

your hand, or a clean roller. Children can explore one or multi-colour printing. The collagraphic plates are also beautiful objects in their own right. Suitable for all year groups.

Block printing: Creating repeat patterns using letters with Andy McKenzie



_Working with artist Andy McKenzie to create repeat patterns of letters using block printing.

How to Make a Tessellated Design



__How to make a simple tessellated design using a cardboard stencil.

Printmaking with Salvaged Sticky Back Aluminium Foil, Mixed Media and Cardboard



_A dynamic printmaking session using sticky-back foil to make printing plates and a car to apply print pressure!

Collagraphs Inspired by Architecture



_Students create collagraphs inspired by architecture with Paula Briggs.

Year 5 (age 10) and above

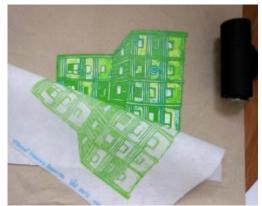
Eraser Printmaking



__Using linocutting tools to make printing plates from erasers. Simple, repeatable images which can be used to explore pattern or to make logos. Due to the

sharp tools suitable for Year 5 children or older.

Collagraph, Collage and Stitch: Make a Image of Your Home on Fabric



__Artist Andrea Butler shares how to create a collagraph and print on fabric.

Making a Collagraph Print by Suzie Mackenzie



__Artist Suzie Mackenzie shares her collagraph process with AccessArt.

Lino Print

_Easy (Speedy) carve lino now means it is easier for children to carve and print with lino. Pupils can print in a single colour, or experiement with more colours. The area carved away does not print, so linoprinting gives pupils the opportunity to explore negative and positive/reverse designs. Due to the sharp tools needed to carve lino prints this activity is more suitable for children in Years 5 (age 10) and above. Ensure you use safety cutting

LinoCut - An Artist's Perspective

boards to encourage pupils to cut away from themselves.



__Printmaker James Green shares his passion for making linocuts.

Exploring Cyanotype by Maru Rojas



_Artist Maru Rojas describes how to make cyanotype prints by resting plant material on senstised paper, or making plates from acetate.

The Intaglio Process: An Artist's Perspective



makes an intaglio print.

_Artist Neil Woodall shares how he

AccessArt Resources to Support Printmaking

AccessArt is an evolving collection of resources and further resources are being added over time. Please <u>register with AccessArt</u> to receive updates.

Experimental Drawing - Process over Outcome

Artist and facilitator Sharon Kelly shares an inspirational mark-making workshop in which participants are encouraged to take risks in their work.

Sculptural Pots