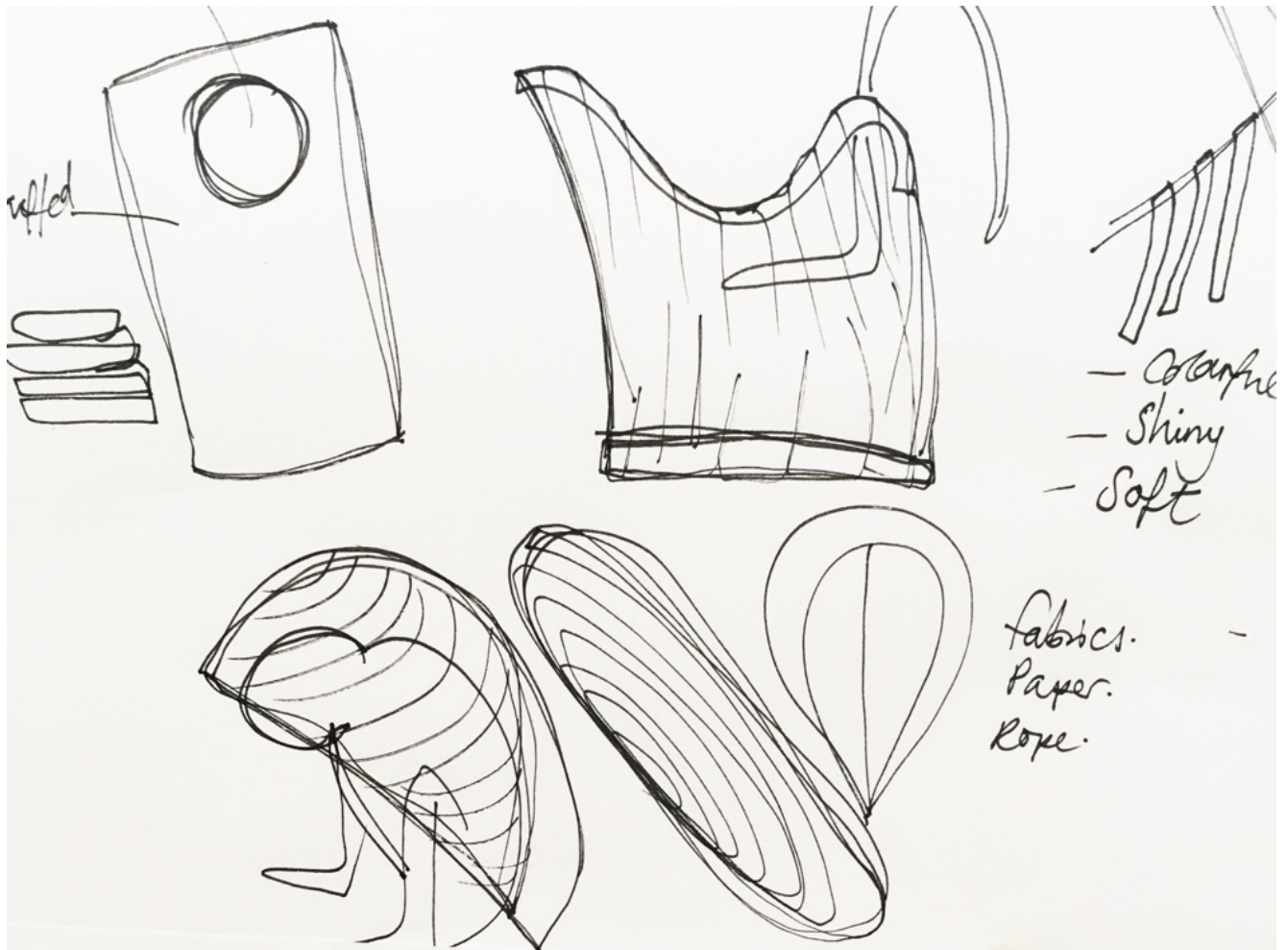


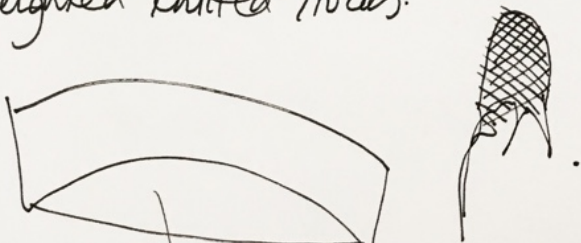
To Conceal....

[By Sarah Evelyn Marsh](#)

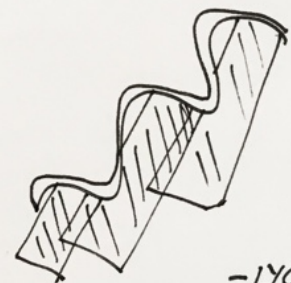
During the six week project [Sensory Spaces: An Autism Friendly Project](#), the group explored different themes and actions, some of these were displayed through learning schemas. In week 2 we experimented with different ways to *conceal ourselves and objects*; schemas such as *enveloping* and *enclosure* were exhibited by the group. These patterns of learning and play were displayed throughout the project, with some children identifying with them more than others. I find it really interesting identifying different schemas in the group. Not all children learn in this way but it's helpful to familiarise yourself with schemas, as they can help you to design a project or theme an activity.



am liked the LYCRA bands - heavy, weighted.
weighted knitted Hoods.



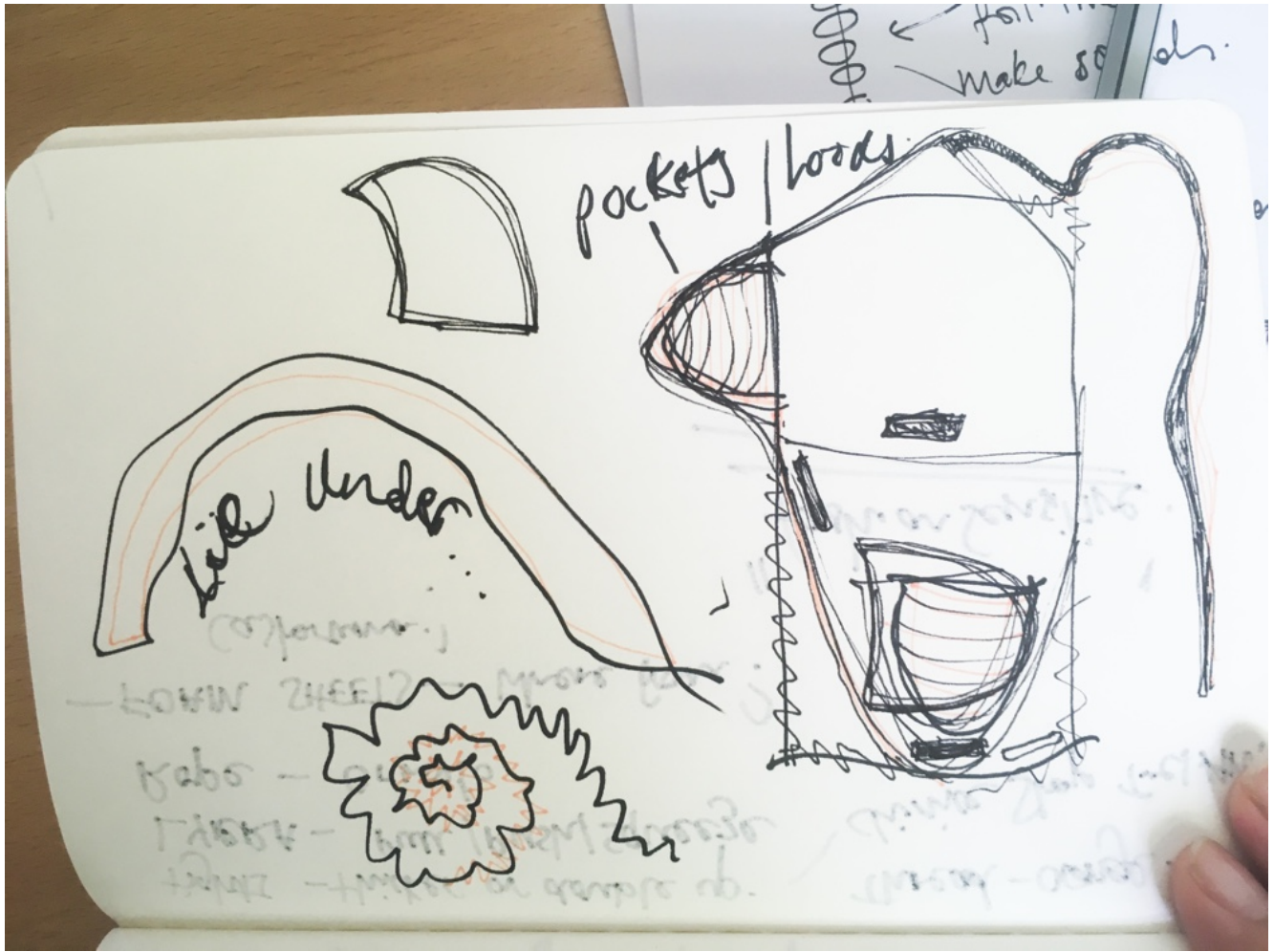
wider bands to step inside of - different colored panels.
moulded into shapes and then
foil threaded.
make sounds.



- LYCRA.
- PAPER
- FOIL
- ROPE
- CORRUGATED
- POLYSTYRENE
- FUR / SOFT

Monday: Shopping
Tuesday: Making - Nick leaves.
Wednesday: Session

Sketches and Plans



Ideas and Designs

Hidden

All the children enjoyed wrapping fabrics around their bodies and heads, large pieces of cloth became costumes that disguised us, transforming us into new characters, shapes and forms.

One child seemed to gain a sense of security when he wore a lycra band around his stomach. He also found pleasure by biting into and stretching materials.



Transform



Connect



Security

We wrapped objects in fabrics, experimenting with how they felt and sounded. Tights filled with dried beans made a contrasting sound when shook in a shiny, metal bowl to when muffled in a soft, woollen jumper. Feeling objects with bare skin was a different experience to when we touched them through stretchy lycra fabrics, or soft cottons.



Sensations



Opposites



Conceal

Wrapped

It's worth investing in fabrics that are good quality and natural. Scratchy or plastic fabrics won't be sensory stimulating and children won't respond well to them.

Take time to feel an array of fabrics yourself, against your hands, arms, cheeks (and even feet!). *Which fabrics are enjoyable to the touch?* I found that soft corduroy, velvet, cotton, brushed cotton, wool and silk worked well, but you may discover more options. Consider selecting un-patterned fabrics, as these could be over stimulating, distracting or even distressing for some children. Also, choose a colour palette - it's aesthetically pleasing!



Fluid Fabrics



Handmade Toolkit

My handmade, soft sculptures were used to envelop, conceal, reveal and transform the group. Some of the sculptural pieces

are filled with lavender, beans or sand, these were balanced on heads or used as pillows; the soft, gentle textures and scents created the calm environment that was captured as the project progressed.



Safe Space



Balanced

Enveloped

Dens and constructed spaces were a continuing theme throughout the project and were created in many different ways. They allowed the participants to manage their interaction with the rest of the group and encouraged the exploration of objects and materials in their own time, (as this was a research project, this open-ended way of working was supported).

Projecting onto translucent fabrics was sensory-effective, as were the flexible, magnifying reading sheets. These could be clipped together and suspended to make interesting viewing walls that distorted the world around us.

With the use of fabrics and viewing filters, these spaces enveloped ourselves and the characters we transformed ourselves into, hidden worlds were created, time-machines were built, we discovered how to play with sound; by wrapping fabrics around objects and our hands. In later sessions dens became more structured.

Den building is such a resourceful learning tool that supports play, cognitive learning, problem solving and imagination. *Consider making dens in the classroom, or if the weather is good, take some materials outside and see what can be constructed.*

Consider: translucent fabrics, foam sheets, large acetate, OHPs, shadows, light, colour.



Spaces and Shadows



View from a den through magnifying sheets



Hidden Spaces

Immersed

Projections are a simple and effective way of immersing yourself in a new experience. The sensation of bathing in light and colour can dramatically change the atmosphere of a space and is another way to explore, to *conceal*... The warmth of the light was also well received.

I placed a regular old-school Over Head Projector inside a cardboard den (both indoors and outdoors), we experimented with moving the light by bending plastic mirrors on the light reflections.



Flexing Light



Bathed in Colour

Textured fabrics light up when placed on the OHP and materials such as lace or a knitted jumper can cast shadows and patterns on walls and bodies.

Consider: the low hum of the OHP might be distracting, so perhaps you could let the children take control of switching it on and off. I also always put safety visuals on the hot parts.

Revealed

It was interesting theming the weeks by an action, they were always interpreted in unique and unplanned ways. *To conceal...* worked on so many levels, we were able to explore different senses, it was physical; we moved around and played hide and seek. We used our bodies and objects to measure sound. We made shadows and created safe spaces for ourselves and each other. As with all of my projects, I develop them as an artist, rather than a specialist in Autism. I believe that's a positive approach, as perhaps I'm more willing to take risks; I don't know if it will work, therefore I'll try it! But I'm always very aware of the health and safety of everyone in the group, and using fabrics that can be stretched and wrapped must always be used under supervision. If at any moment you don't feel comfortable with how something is being used then discreetly remove it. Always ensure there are enough adults to support the group and that you feel comfortable with the activities you're providing.

Happy experimenting!

See more posts from Sarah in this series by following this link: [Sensory Spaces: An Autism-Friendly Project](#)

evelynarts.moonfruit.com – work portfolio

evelynartsunique.com – online shop

This is a sample of a resource created by UK Charity AccessArt. We have over 1500 resources to help develop and inspire your creative thinking, practice and teaching.

AccessArt welcomes artists, educators, teachers and parents both in the UK and overseas.

We believe everyone has the right to be creative and by working together and sharing ideas we can enable everyone to reach their creative potential.

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Talking Points: Linda BELL



[Explore how Linda Bell creates sculptures](#)

Talking Points: Nnena Kalu



[Explore artist Nnena Kalu](#)

Composite Still Life Studies in Candlelight

The Winter Tree Challenge: A Combined Sculpture & Drawing Project!

This post shares an hour long session at the AccessArt Art Lab, in which the young teenagers (12 and 13 years) worked on two projects simultaneously: a shared winter forest drawing in charcoal, and a sculpture challenge to make a winter tree. The time and material constraints resulted in an energetic and inventive session. By Paula Briggs

To Connect...

You May Also Like...

Talking Points: Linda BELL



[Explore how Linda Bell creates sculptures](#)

Talking Points: Nnena Kalu



[Explore artist Nnena Kalu](#)

Sculpture Project Inspired by Egyptian Wall Painting

This resource shares a project which explored mould making, casting and painting in the creation of a sculpture inspired by Egyptian wallpainting, in particular Nebamun hunting in the marshes, Nebamun's tomb-chapel, which can be seen in the British Museum, London

The project can be adapted for use in KS 2 and 3, and can be used to accompany a study of Egyptian Art / Hieroglyphics.

Watercolour Portrait

You May Also Like...

**Visual Arts Planning Collections:
Portraits**



watercolour



foreshortened sketches



Making a Pocket Gallery

This post shares an idea devised by Anne-Louise Quinton in which she enables children and teenagers to revisit the “ordinary” and resee it’s potential. The activity is a great way not only to inspire children as artists and curators, but also to introduce them to a whole range of concepts and vocabulary. It would be a great activity to use in a museum and gallery education context, as well as the classroom.

Drawing as a Tool for Wellbeing at Chesterton

Community College, Cambridge

Continuous Line Drawing Exercise

Many thanks to AccessArt Young Artist Alex Tunstall for composing the music for the video in the Continuous Line Drawing Resource.

Screen Printing using Overlaid Pattern

Sketchbooks Made with Screenprinted Papers

A “Wallpaper” Sketchbook – Enabling Drawing by Getting Rid of the White page

Layered Landscapes: Working in Mixed Media on Location with Kittie Jones

Wave Bowls

In this session children make ‘wave bowls’ with Paula Briggs – a session where the pieces literally ‘come together’.

Collagraphs Inspired by Architecture

Ink & Foamboard Architecture

Inspired by “Amphis” by Folke Köbberling and Martin Kaltwasser at Wysing Arts Centre, this post shares how the children went on to make architectural models based upon their exploration with Paula Briggs.

Graphic Inky Still Life!

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Pathway: Exploring Still Life



[This is featured in the 'Explore Still Life' pathway](#)

Talking Points: Paul Cezanne



talking points: Contemporary still life



talking points: Flemish and Dutch Still Life Painters



Sculptural Constraints Workshop by Susie Olczak

This workshop, for students at AccessArt's Experimental Drawing Class, looked at the idea of the constraints that might come up when creating a sculpture for a gallery or public space, and hoped to give a sense, that often the things that might initially hinder a project, can actually be a source of inspiration and good starting points for creativity.

Self Portrait in Acrylic

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