

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 [VIVID \(Value Increase by Visual Design\)](#) a “2 Seas” cross-border cooperation programme co-funded 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 [Swavesey Village College](#), 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

	Please log in here to access full content.	
Username		<input type="text"/>
Password		<input type="password"/>
	<input type="button" value="Login"/>	<input checked="" type="checkbox"/> Remember me
	Forgot Password	

To access all content, I would like to join as...

An Individual



Creative practitioners, educators, teachers, parents, learners...

From £3.50

An Organisation...



Schools, Colleges, Arts Organisations: Single and Multi-Users
From £42

AccessArt is a UK Charity and we believe everyone has the right to be creative. AccessArt provides inspiration to help us all reach our creative potential.

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.



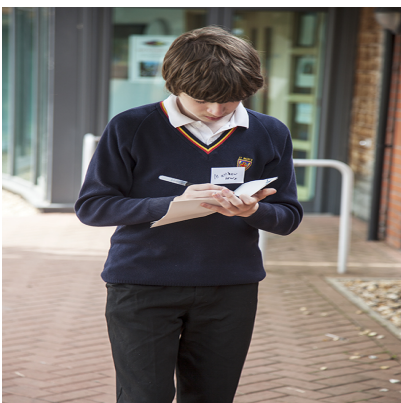
5 artist educators worked in four schools in Cambridgeshire: Susie Olczak, Anne Harild, Betsy Dadd, and Hannah Webb & Anne Streubel. Please enjoy, share and comment on the resources below.



Anne Harild at Chesterton Community College, Cambridge



Susie Olczak at Swavesey Village College, Cambs



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



Hannah Webb and Anne Struebel at Witchford Village College

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 [Witchford Village College](#), Cambridgeshire and

Katherine Woodard, Teresa Pollard and students at [St Bede's Inter-Church School](#), 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 on 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 [Ruskin Gallery at Cambridge School of Art at Anglia Ruskin University](#) 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 co-funded 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 [Creative Front](#) and [Cambridge School of Art at Anglia Ruskin University](#) 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.



Anglia Ruskin University

Cambridge Chelmsford Peterborough

Cambridge School^{of}Art



**VALUE
INCREASE BY
VISUAL
DESIGN**



'Investing in your Future'

Cross-border cooperation program 2007 – 2013

Co-funded by the European Union (European Regional Development Fund)



OLSWANG

Using a Folded Sketchbook to Get Drawing!

Improving Drawing Outcomes by Changing Paper

Join Accessart

Join AccessArt from only £3.50 per month and access all our resources wherever you live.

See Curriculum Guidance for Drawing:
Resources



[Further Guidance to Support Drawing in](#)

[Schools](#)

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?

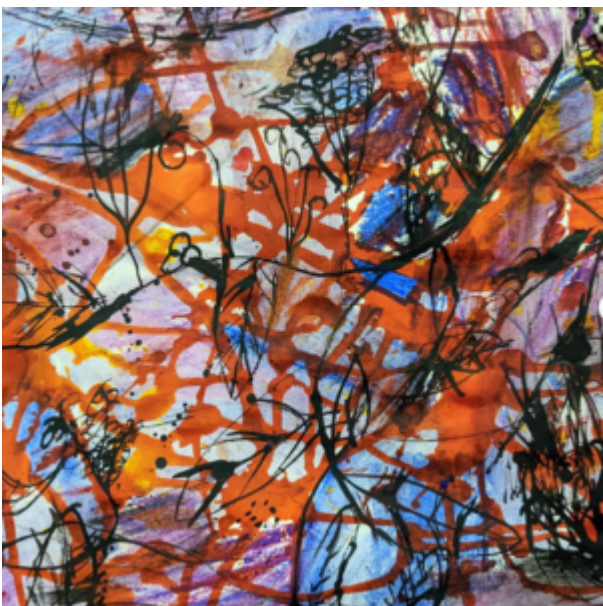
Post Office by Rosalie Schweiker: An Interactive

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**

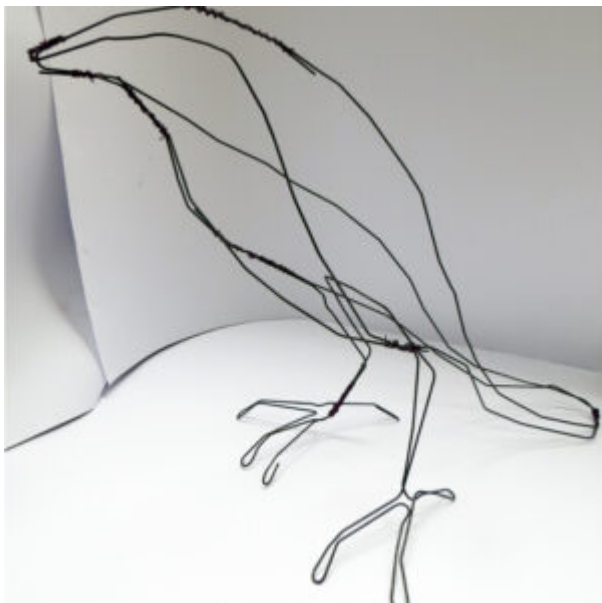
**Drawing with Wire: The
Polymeric Approach by Julie
de Bastion**

You May Also Like...

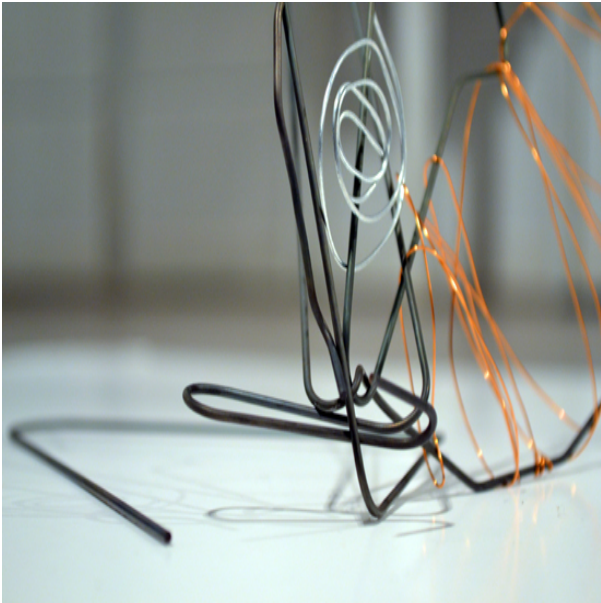
Visual Arts Planning Collections:
Literacy



Accessart wire resources



drawing with wire



James Green: An Introduction to Lino Cutting Printmaking

Printmaking in the Primary National Curriculum

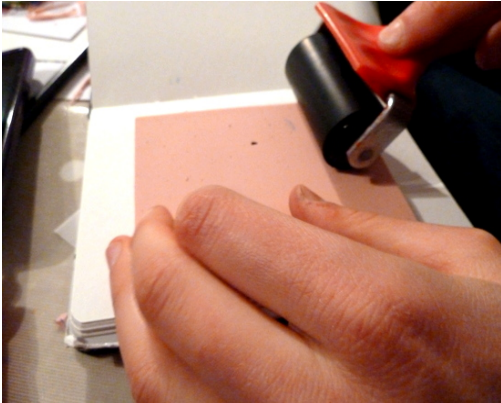
Guidance

[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.

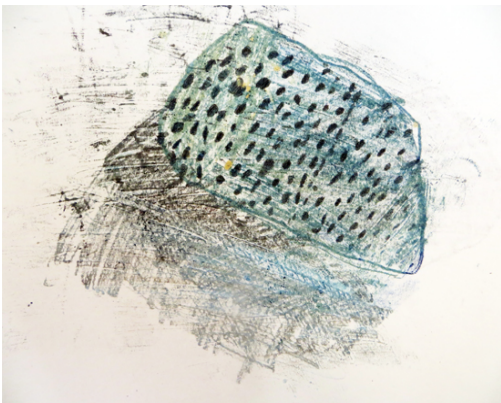
Year 1 (age 5) through to Year 6 (age 11)

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 experiment with layering drawings and varying the pressure of their mark-making. Monoprinting is an intuitive, freeing process which generates lots of experimental 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.

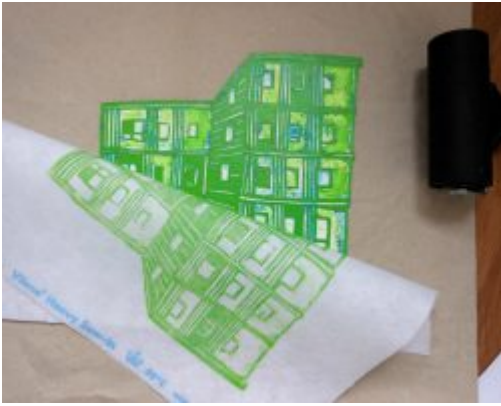
Year 5 (age 10) and above

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 experiment 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 boards to encourage pupils to cut away from themselves.

LinoCut – An Artist's Perspective



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 sensitised paper, or making plates from acetate.

The Intaglio Process: An Artist's Perspective



Artist Neil Woodall shares how he makes an intaglio print.

AccessArt Resources to Support Printmaking

AccessArt is an evolving collection of resources and further resources are being added over time. Please [register with AccessArt](#) to receive updates.

“Light Bulb Art” with Sharon Gale

Drawing Materials Sample Cards

Drawing project to create sample drawing material cards which can be used for future reference and inspiration. [Full AccessArt Members Only](#)

Found Poetry

Emily Wilkinson shares her visual and creative way of building a poem.

Colour Mixing with Cyan, Magenta and Yellow Colour Mixing

Teenagers enjoy drawing spring blossoms and colour mixing.
[Full AccessArt Members Only](#)

Colour Mixing with Cyan Magenta Yellow

Teenagers experiment with mixing Cyan, Magenta and Yellow to reproduce colours from nature. [Full AccessArt Members Only](#)

Cardboard Sculptures

Staff at Ridgefield Primary School Cambridge explore an open-ended exploration of sculptural materials and techniques.