

# Talking Points: Nicole Dyer

A collection of imagery and sources designed to explore the work of Nicole Dyer.

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## Nicole Dyer

Like the 14th-century Dutch still-life painters who depicted tabletops piled high with edible symbols of wealth, power, and mortality, Dyer, a 2013 BFA graduate of the Maryland Institute College of Art, compulsively catalogs the objects that attract their attention with the allure of satiety and wholeness and packs them into dense tableaux of excess. –[BMoreArt](#)

Explore more work by Nicole Dyer [here.](#)





Ladies, Ladies, Ladies, 2018 Acrylic, ink,

collage, and ceramic on canvas 16" x 12"

## Questions to Ask Children

Describe what you see in the paintings.

How does it make you feel?

What do you think the artist is trying to say with this work?

Describe the colour palette. How does the colour effect the mood of the painting?

If you were to include some of your favourite books in a still life painting, what would they be? Why?











## Questions to Ask Children

Describe what you see.

How does it make you feel?

What materials do you think were used to make these food sculptures?

Which sculpture is your favourite? Why?



# This Talking Points Is Used In...

## Pathway: Festival Feasts

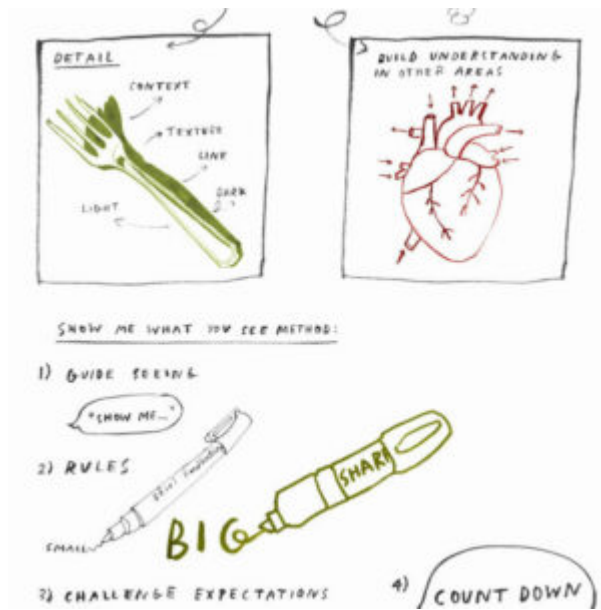


This is featured in the 'Festival Feasts' pathway

using sketchbooks to make visual notes



# Show me what you see



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## Talking Points: Olafur Eliasson

A collection of sources and imagery to explore the work of Olafur Eliasson.

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AGES 9-11

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AGES 14-16

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## Olafur Eliasson

Olafur Eliasson's interest in light came from growing up in Iceland, where for half of the year



the country is in darkness.

Olafur is known for sculpture and large-scale installation art employing elemental materials such as light, water, and air temperature to enhance the viewer's experience.

Explore more of Olafur's work [here](#).

## Questions to Ask Children

Describe what you see.

How does this make you feel?

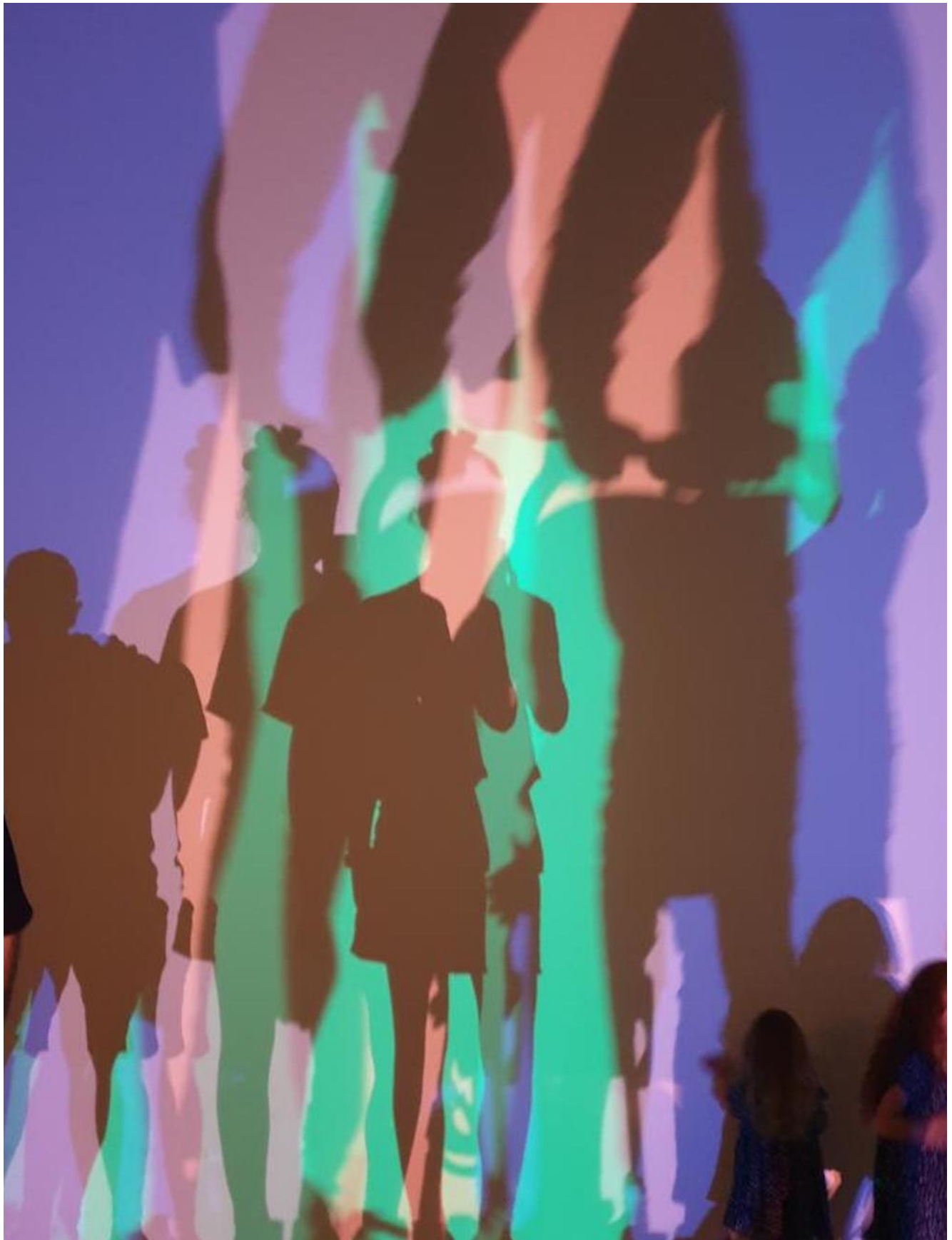
How would it feel to be in that space, interacting with the light?

How do you think the artist creates these playful light installations?











**Questions to Ask Children**

Describe what you see.

How do you think it would feel to interact with the light installations?

Does it make you think about space and colour in different ways?

## This Talking Points Is Used In...

Pathway: Brave Colour



[This is featured in the 'Brave colour' pathway](#)

using sketchbooks to make visual notes





Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

# Talking Points: Carnovsky

A collection of sources and imagery to explore the work of Carnovsky.

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## Carnovsky

Carnovsky is a Milan-based art and design duo comprised of Francesco Rugi and Silvia Quintanilla.

RGB is a work about the exploration of the “surface’s deepness”.

RGB designs create surfaces that mutate and interact with different chromatic stimulus.

Carnovsky’s RGB is an ongoing project that experiments with the interaction between printed and light colours. The resulting images are unexpected and disorienting. Colors mix, lines and shapes entwine and not completely clear. Through a coloured filter (a light or a transparent material) it is possible to see clearly the layers in which the image is composed. The filter’s colours are red, green and blue, each one of them serves to reveal one of the three layers.

[Carnovsky](#)

## Questions to Ask Children

Describe what you see.

How does it make you feel when you see the image change before your eyes?

How would it feel to be in that space, interacting with the sculpture?

What do you think the artists are trying to do through the artwork?

Why do you think that light has an effect of specific colours?

## This Talking Points Is Used In...

Pathway: Brave Colour





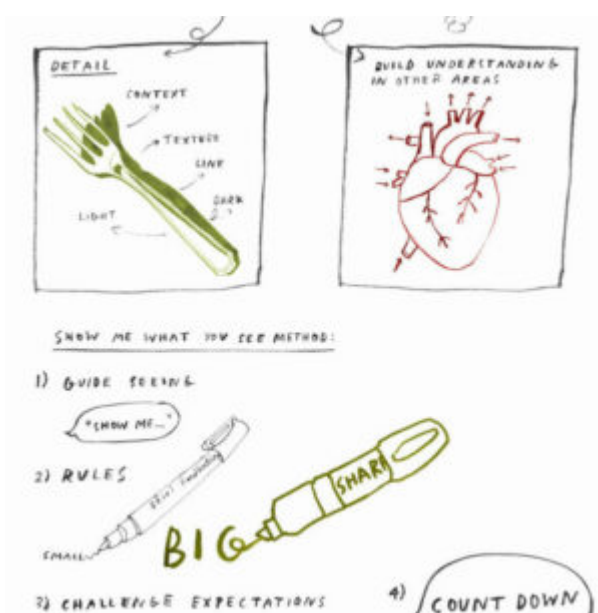
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using sketchbooks to make visual notes



Find out how pupils can respond to artists work in sketchbooks

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[Enable close looking and drawing with this exercise](#)

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## Talking Points: Linda Bell

A collection of imagery and sources designed to introduce students to artist, Linda Bell.

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## **Linda Bell**

**“Linda creates large-scale, interactive, and performative sculptural works. Through her multifaceted, experimental approach, Linda explores the sensory nature of materials, such as foil, paper, and fabric. She transforms the materials as they are reshaped and assembled together. The tactile qualities of the materials are vital. Linda seeks out materials that satisfy her need to create certain movements and shapes, which she then repeats to create multiple forms that expand into larger work.**

**Linda then transforms the work through rigorous**



movement, interactions, and impromptu performance. Sharing the movement of her sculptural work and the performative experience is crucial to her practice, for Linda to explore the relationship between herself, her work and the viewer or collaborator.” – [ActionSpace](#)

## Questions to Ask Students

What can you see?

What do you think Linda's sculptures feel like to touch?

How does Linda's work make you feel?

How might you interact with Linda's work?

## This Talking Points Is Used In...

Pathway: Playful Making



# This resource is features in the 'Playful Making' pathway

using sketchbooks to make visual notes



Show me what you see



# Talking Points: Nnena Kalu

A collection of imagery and sources designed to introduce students to artist, Nnena Kalu.

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## Nnena Kalu

Nnena is a practising artist at [ActionSpace](#), a visual arts organisation that supports artists with learning disabilities.

‘Over the last two decades, Nnena Kalu has created a large body of sculptural and two-dimensional work and developed a live, performative element to her art practice, creating site-specific installations.

Nnena’s sculptural installations begin with compact ‘cocoons’ of textiles and paper tightly packed in colourful cellophane. Repeated forms then build with extensive binding and wrapping with layers of paper, tape and lines of unspooled VHS tapes. When exhibited these sculptural forms are created live in- situ, being made and remade throughout live installs.

Nnena’s two-dimensional works are sculptural explorations of space dictated by the length and reach of Nnena’s arms, as well as the size of the

paper. In the making of these works, which are often produced in pairs, the second an echo of the first, a rhythm is built up and multiple layers constructed. As with Nnena's sculptural works, the drawings are an exploration of continuous line, shifting and ever-evolving forms.'- [ActionSpace](#)

## Questions to Ask Students

Describe Nnena's sculptural process.

When you look at Nnena's drawings, what can you see? How does the rhythm and pace of the drawing effect the lines?

What do you like about Nnena's sculptures / drawings?

If you were watching Nnena create a live installation, what kind of sounds might you hear?

Imagine you are interacting with the sculptures, what do you think the sculptures would feel like texturally?

How does Nnena's work make you feel?

Do Nnena's sculptures remind you of anything?

## This Talking Points Is Used In...

Pathway: Playful Making



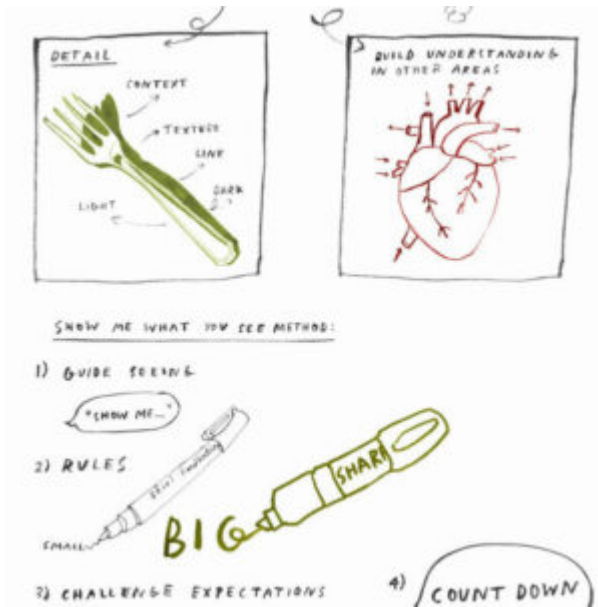
This resource is features in the 'Playful Making' pathway

using sketchbooks to make visual notes



Show me what you see





## Adapting AccessArt: Playful Making Inspired by Nnena Kalu




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## Talking Points: Njideka

# Akunyili Crosby

A collection of sources and imagery to explore the work of Njideka Akunyili Crosby.

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## Njideka Akunyili Crosby

Njideka is originally from Nigeria but trained as an artist in America, which is where she now lives. This duality of experience has given Njideka a fresh perspective on the places and cultures that she has experienced.

Njideka's paintings draw on art historical, political and personal references, Njideka Akunyili Crosby creates densely layered figurative compositions that express the complexity of contemporary experience.

Many of Akunyili Crosby's images feature figures – images of family and friends – in scenarios derived from familiar domestic experiences: eating, drinking, watching TV.

While the artist's formative years in Nigeria are a constant source of inspiration, Akunyili

Crosby's grounding in Western art history adds further layers of reference. – [Victoria Miro Gallery](#)

Watch the videos below to find out more.

*Apologies if you cannot watch one of the videos because your school has blocked YouTube.*

## Questions to Ask Children

Pause the video at various points where you can see details of Njideka's paintings, or find an image on [Njideka's website](#) and discuss the following questions...

Describe what you think is happening in this painting/detail.

What do you think the person in the painting could be thinking about?

How does Njideka use layers in her work to help her create imagery.

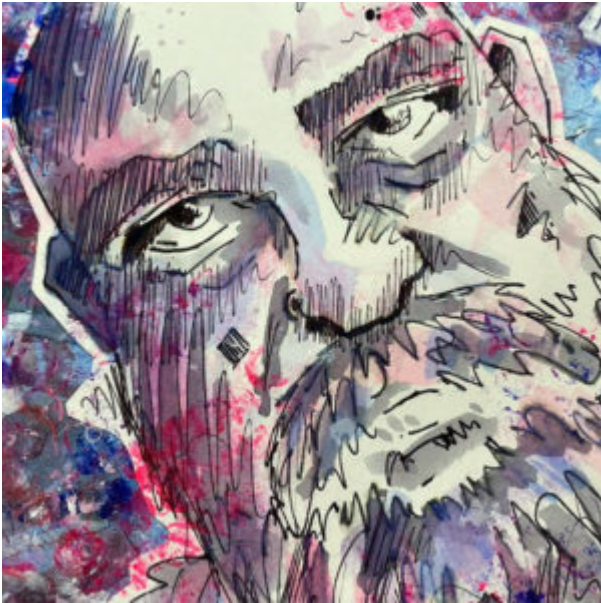
How does this painting make you feel?

How might the painting reflect Njideka's identity?

## This Talking Points Is Used In...

Pathway: Exploring Identity





This is featured in the 'Exploring Identity' pathway

using sketchbooks to make visual notes



Show me what you see



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## Talking Points: Chhau masks

A collection of sources to explore Chauu masks in performances.

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## Chhau Masks

Chhau dance is a semi classical Indian dance with martial and folk traditions. It is found in three styles named after the location where they are performed, i.e. the Purulia Chau of West Bengal, the Seraikella Chau of Jharkhand and the Mayurbhanj Chau of Odisha.

The dance ranges from celebrating martial arts, acrobatics and athletics performed in festive themes of a folk dance, to a structured dance with religious themes. The costumes vary between the styles, with masks being used to identify the characters.

The stories enacted by Chhau dancers include those from Indian literature.

Find out more about the "[Craft of Accessorising](#)

[for Chhau dancers](#)” and “[How the Craft of Mask Making Transforms the Dancers](#)” with Google Arts and Culture.



Click on the image above to find out more about Seraikella Chhau Dance.

## Questions to Ask Children

How do the masks make you feel?

How do you feel watching parts of the performance?

How would you describe the colours?

What kinds of materials are used to make the masks?

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# Talking Points: Contemporary Masks

A collection of sources to explore contemporary artists who create masks.

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## Romuald Hazoumè

West African artist Romuald Hazoumé creates contemporary African masks made using discarded plastic containers, in particular petrol canisters. The petrol canisters are used by lots of people in West Africa and represent the artist's heritage. They also represent his critical vision of political systems.

*"I send back to the West that which belongs to them, that is to say, the refuse of consumer society that invades us every day."*

## Questions to Ask Children

How do the masks make you feel?

Do you like the masks? Why?

What do you think the artist is trying to say through the artwork?

What other recycled or waste materials could we use to make masks?

## Damselfrau

Damselfrau focuses on play and make as few conscious decisions as possible to let the materials lead. Damselfrau design the masks as she makes, responding to materials as opposed to a drawn design.

The masks are perhaps more accurately described as

wearable sculptures. The ornate creations fuse the boundaries between fashion and design.

## Questions to Ask Children

How do these masks make you feel?

How do these masks compare to Romuald's masks?

If you encountered someone wearing the of the masks how would you feel?

## Thalassic Masks

The Thalassic Masks project focuses on rethinking the protective mask, transforming a medical product, born in a state of emergency, into a design statement expressing contemporary identities.

The artists Filippo Nassetti and Vincezo Reale believe that beyond Covid-19, further implications of climate change and the disruption of ecological environments, such as air pollution and transformations in the atmosphere, may see protective devices become more and more an essential extension of the human body.

## Questions to Ask Children

Do you like the Thalassic masks?

How does the mask make you feel?

Do you think that it's an improvement on the

surgical masks you've had to wear over the past 2 years?

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## Talking Points: Exploring Flip Books

A collection of imagery and sources designed to explore different flip books.

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## **Animate the Earth**

**Animate the Earth uses a book as the foundation for the flip book. Using an old book is a good way to make a flip book quickly. The background text can also add some character to the animation. You could even use the story line or theme of the book to inspire the storyline of your flip book.**

## **Questions to Ask Children**

Do you like the background of words on a page?  
Why?

What is your favourite part of the animation?

Do you think the artist planned what was going to happen next or was just playing with what is possible?

## Colibri Flip Book

Graphite and coloured pencil on paper, stainless steel, delrin, motor electronics 10x10x12.7 CM.2011 By J. C. Fontanive

J. C. Fontanive

[Fontanive](#) invented the first flip book machine in his bedroom from old bike, car and clock parts and vinyl records. The invention explores moving image, form and structure. Multiple frames are shown in sequence to form the animation. The fluttering of the paper provides a natural soundtrack bring the still images to life.

Quiknesse, 2009 flipbook machine

## Questions to Ask Children

What kind of bird do you think that this features in these flip book machines?

Which is your favourite and why?



Does the painted background of Quiknesse add anything to the flip book machine? If so, what?

What bird would you like to see in a flip book machine?

## Volume 5 of Harumin Asao's Cat series

Harumin Asao is a Japanese illustrator who uses flip books as a way to create short and playful animations.

Using small pages for flip books gives a nice control when flipping through as opposed to bigger thinner pages.

## Questions to Ask Children

What your favourite animal?

Think about how that animal might greet you when you get home.

## Flip Book Within a Flip Book

[The Flippist](#) creates hand drawn flip books as a career, from engagement proposals to more commercial projects the Flippest has made a flip book for every occasion.

## Questions to Ask Children

If you could make a flip book for any occasion what would it be?

Whats your favourite part of this flip book and why?

What other objects could replace the volcano and leak out of the flip book?

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## Talking Points: What is Linocut?

A collection of imagery and sources designed to introduce children to the process of linocut.

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## Linocut

### Teachers Notes

Linocut print is a printmaking technique used for relief printing. The surface of the Linoleum is cut into with sharp V shaped tools to create a design.

Linocut originates from the technique 'woodcut'. In this process a block of wood is used to carve from instead of linoleum. Woodcut is the oldest form of printmaking with records of its use on textiles from as long ago as the twelfth century.



Two maraboos (Twee maraboes) (c.1914) by Samuel Jessurun de Mesquita. Original from The Rijksmuseum. CC0

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## Talking Points: What is Letterpress?

A collection of imagery and sources

designed to introduce children to the process of letterpress.

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## Letterpress

### Teachers Notes

Letterpress is a relief printing technique. For hundreds of years letterpress was the only way to create reproductions of text. The invention of the letterpress in the mid 15th Century meant that information could be more accessible to the masses. Traditionally, the letters are arranged, a roll is inked and the raised surface of the letters are pressed against sheets or a continuous roll of paper.

Take a online tour of [Robert Smail's Printing Works in Scotland](#). Founded in 1866 and now part of the Scottish National Trust, the tour walks you through the rooms, different jobs and the machinery used in the victorian era.

A modern day letterpress process.



Alan Kitching, Letterpress artist, talking about his process and inspirations whilst working on a commission for English Heritage

Farewell Etain Shrdlu, a 30 minute documentary on the last day of typesetting at The New York Times in 1978, before the switch to computers.

Features interviews for and against the incoming technology, plus a look at the end showing the contrast between the old typesetting methods and the new computerised version.

## Talking Points

What sort of things was letterpress traditionally used for?

What do people still use letterpress?

What differences are there between designing on a computer nowadays and using old methods such as letterpress?

Why do you think there is still an interest in using old technology today?

Can you think of any other old techniques used to make art that are still being used?

Why is (or is?) it important to understand old techniques and ways of making things?

How have computers changed how we make art?

What do you think is next for printing techniques?  
What comes after computers?

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## Talking Points: What is Collagraph?

A collection of imagery and sources designed to introduce children to the process of Collagraph.

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Collagraph

A collagraph print is made from textured materials collaged together on a piece of card. Lots of materials can be used to make collagraphs including (but not limited to) sand, fabric, bubblewrap, string and cardboard.

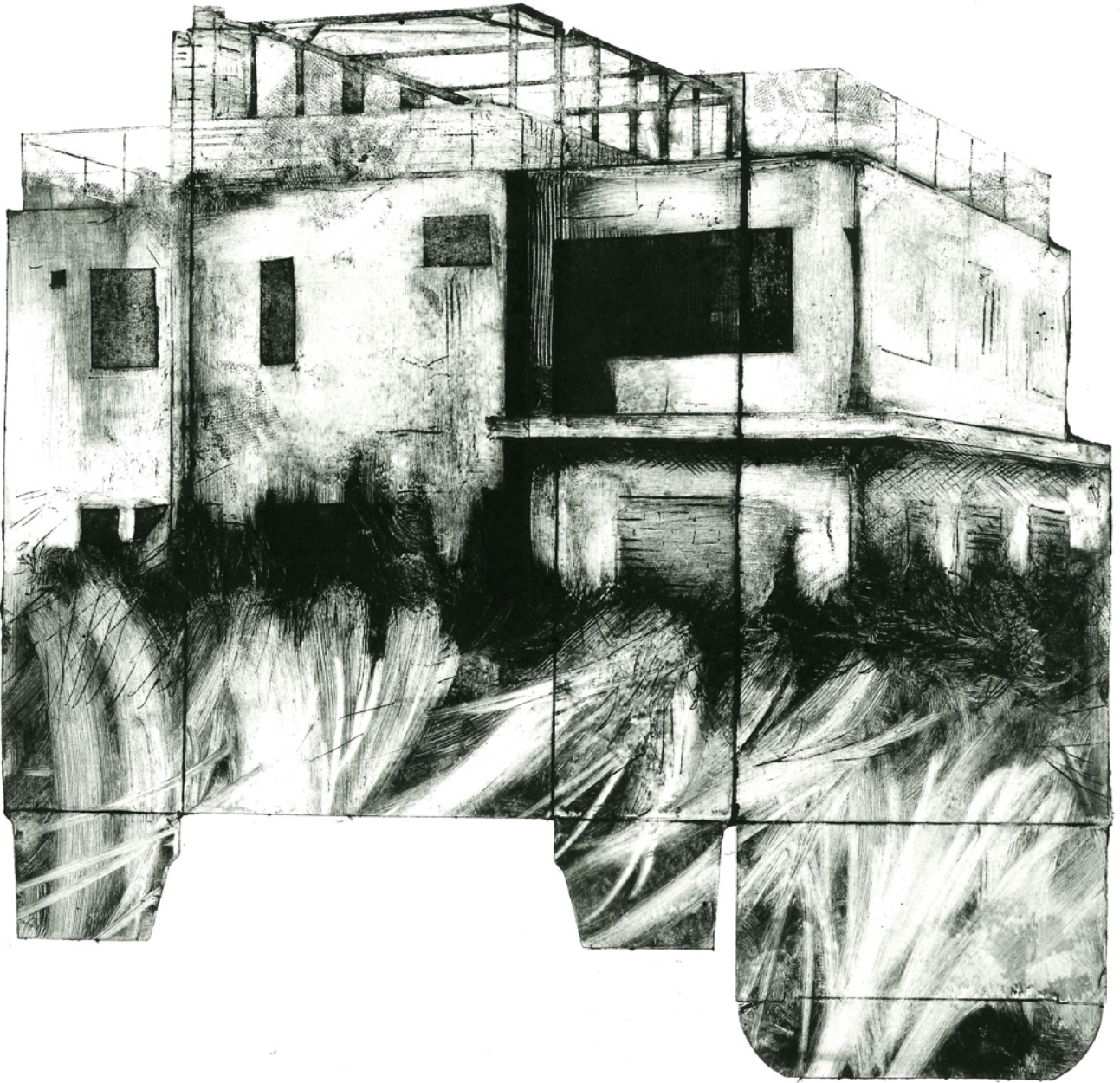
The surface of the plate can also be cut away at or into to create different marks.

## Sinclair Ashman

Watch this video to find out about how printmaker [Sinclair Ashman](#) found his passion for collagraph.

## Karen Wicks





**RAF Tangmere by Karen Wicks Medium: Collagraph  
Paper Type: Fabriano Unica (250gsm) Year: 2022.**

**Explore this resource by Karen Wicks to find out  
how she makes her prints [here](#).**

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# Talking Points: What is Etching?

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## Talking Points: Alvaro Naddeo

A collection of imagery and sources designed to stimulate conversation around the work of Alvaro Naddeo.

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## Alvaro Naddeo

***“Art has a political role. I believe we as artists can and should put subjects to be discussed, to be reflected upon, and to be talked about.”***

Alvaro Naddeo is originally from São Paulo, Brazil and currently in Los Angeles, USA.

Alvaro's father was an illustrator and Alvaro spent much of his childhood drawing, however he moved into advertising as a profession. Recently he returned to make his own artwork.

Alvaro wears contact lenses or glasses to correct his “bad eyesight” but he doesn't like to wear glasses when he paints. When he takes his glasses off, the world is blurry, except when he is very

close up to his work, at which point it is focussed. He thinks this is why he enjoys creating so much detail in his paintings.

In terms of subject matter, Alvaro credits his years working in advertising as being an influence. He paints recognisable brands and disposable objects which are both attractive to us and also remind us of our tendency towards wasting resources.

[Visit Alvaro's website to see more of his wonderful work.](#)





***“The subject matter of my work is waste, overconsumption and social inequality”  
Alvaro Naddeo***

***Please note in the video below there is a small and brief detail of a woman’s torso. As teacher pls decide if you want to show the video.***

***Apologies if you cannot view the video below on***



*Youtube if your school has blocked Youtube.*

## **Questions to Ask Children**

Take a really close look at Alvaro's work on his [website](#). Notice how his work changes over time.

What do you think Alvaro's main interest are? How many different elements / objects does he bring into one piece? How does he connect them? Does he play with scale?

How do you think Alvaro uses his skill as a painter to draw attention to issues which he thinks are important?

How long do you spend looking at each painting? Do you understand more about the work the longer you spend looking?

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## **Talking Points: Lucy Engelman**

A collection of sources to explore the art of Lucy Engelman.

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## Lucy Engelman

Lucy is an illustrator living in Pittsburgh, PA in the USA. She is an illustrator using traditional methods of line drawing. Her work often shows her fascination and love for the natural world. Her

work has appeared in magazines and books and often beyond the printed page through collaborations with chefs and farmers, creating imagery for clothes, home goods wallpapers.

Explore images of Lucy's hand drawn maps on her website [here](#).

Watch the video below to learn more about Lucy, the way in which she works and her ideas surrounding maps.

## Questions to Ask Children

Can you describe some of the landscapes Lucy was in during this video? How did those places make you feel?

Can you think of a place near where you live that is similar?

Do you think a map always has to tell you where to go? Why? Why not?

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## Drawing Source Material: Ice

A collection of imagery and sources which you can use to prompt drawing in schools and community groups.

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## Ice

Use the film below to enable children to explore drawing icy landscapes. Try to create a sense of momentum – for example you might pause the video 4 times and ask the pupils to make a 1 minute, 2 minute, 3 minute and 4 minute drawing at each pause.

Encourage close and slow looking by talking as they draw – use your voice to attract their attention to features of the landscapes.

# You May Also Like...

Pathway: Life on ice



This is featured in the 'Life on Ice' pathway

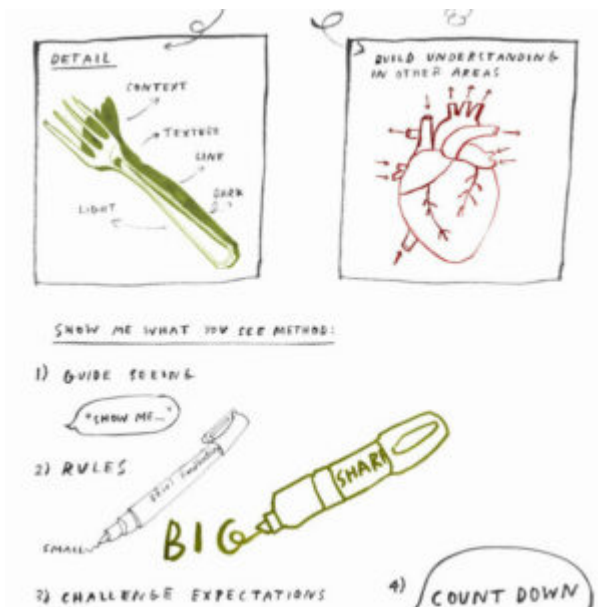
using sketchbooks to make visual notes





## Find out how pupils can respond to artists work in sketchbooks

Show me what you see



## Enable close looking and drawing with this exercise

Handmade plasterboard



## Making Painted and Sewn Landscapes



## Ice Worlds



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**Talking Points: Drawn to**

# Antarctica

A collection of imagery and sources designed to introduce children to artist Frances Hatch and her book, *Drawn to Antarctica*.

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AGES 5-8

AGES 9-11

AGES 11-14

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## Drawn to Antarctica by Frances Hatch

[Drawn to Antarctica](#) is a book about a journey made by artist, Frances Hatch, who turned 50 and knew she needed to see Antarctica. The trip only lasted a fortnight and yet years on she is still pondering the significance of what she witnessed. Information is gathered here from notes in sketchbooks, photographic records, paintings and drawings.

Current information about Frances' work as artist and art educator can be found in her [website](#).

## Iceberg Collages



















## Questions to Ask Children

What colours and shapes can you see?

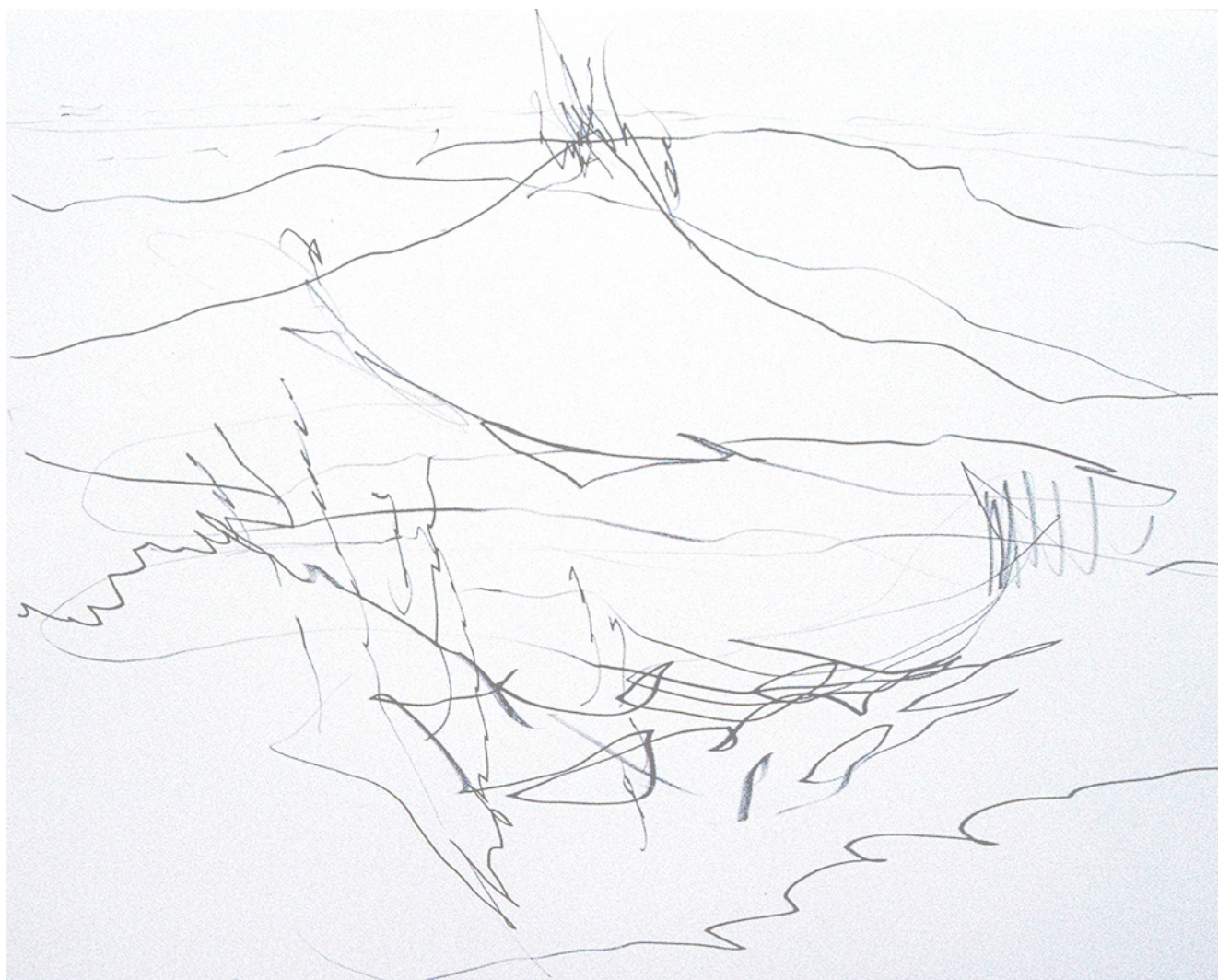
What time of day might it have been when Frances made the collage? Why do you think that?



**How do you feel when you look at the artwork?**

**Compare two of the artworks. What are the differences and similarities? Which do you prefer and why?**

**Water**









## Questions to Ask Children

What colours can you see in the water?

What different marks can you see?

Why do you think there are so many colours in the water?

What do you think the weather was like that day?

Imagine you are in the painting. What can you hear, smell, feel?

Which is your favourite and why?

## Penguins





## Questions to Ask Children

What different lines and marks can you see?

Is this a landscape you'd expect to see penguins in? Why?

How has Frances captured perspective?

How has Frances captured a sense of movement in the drawing?

## This Talking Points Is Used In...



## Pathway: Using Art To Explore Global Issue

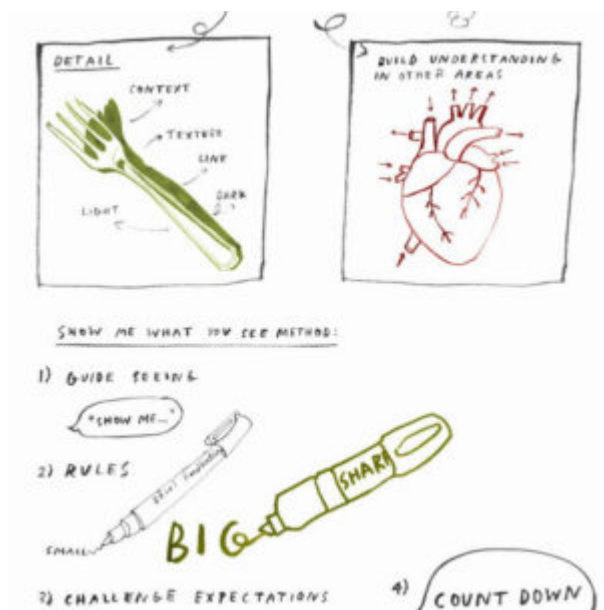


This is featured in the 'Using Art To Explore Global Issue' pathway

using sketchbooks to make visual notes



Show me what you see



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# Talking Points: Inspired by Olympian Artists

A collection of imagery and sources designed to introduce children to the Olympic artists.

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## Olympic Artists

“For the first four decades of competition, the Olympics awarded official medals for painting,

sculpture, architecture, literature and music, alongside those for the athletic competitions. From 1912 to 1952, juries awarded a total of 151 medals to original works in the fine arts inspired by athletic endeavour's." – [Smithsonian](#)

In more recent times, the Olympics is celebrating art through their Olympian Artists programme, whereby Olympians who are also artists get to showcase their work. Below you will find a selection of [Olympian Artists work](#).

**Laureene Ross**

## Questions to Ask Children

What do you see in her collages?

How does Laureen combine her passion of skiing with a passion for creating?

What do you like/dislike about her work? Why?

How do her collages make you feel? Why?

**Luc Abalo**

## Questions to Ask Children

For Luc, what are the similarities between sport and art? Can you think of any other similarities?

What do you like/dislike about his work? Why?



**Ye Qiaoba**

## **Questions to Ask Children**

Ye Qiaobo talks a lot about 'time', how does 'time' relate to speed skating and painting?

How does her work represent the Olympic Values?

## **You May Also Like...**

**AccessArt Olympics**



[Explore projects to celebrate the 2024 Olympics](#)

**Visual Notes**



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

# Talking Points: Etel Adnan

Explore this resource to help you talk about the work of painter Etel Adnan.

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AGES 11-14

AGES 14-16

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## Etel Adnan

‘Born in Beirut, Etel Adnan moved to California in the 1950s and built a painting practice inspired by her cross-cultural experiences and spiritual engagement with the natural world. She creates her intimate, small-scale compositions with a palette knife instead of a paint brush, which results in rich, geometric fields of color that evoke sunsets, valleys, and mountains. Mount Tamalpais, a peak in Marin County, California, has been a frequent subject. Adnan studied philosophy at the Sorbonne in Paris and established herself as a poet, academic, and essayist before she began to make art.’ – [Artsy](#)

## Questions to Ask Students

In the first video, what similarities & differences did you see between Adnan’s work and the work of Van Gogh?

Choose a painting to show students and ask the following...

What can you see in Adnan’s painting? Describe the shapes and colours as well as the landscape.

What do you like / dislike about the painting?

What season do you think it was when Adnan painted the landscape?

What was the weather like that day? What makes you think this?

How does the painting make you feel?

Compare and contrast two different paintings by Adnan.

## You May Also Like...

Pathway: How can the relationship between time and landscape be captured through painting?



[In this pathway aimed at ages 11-16, explore the relationship between](#)

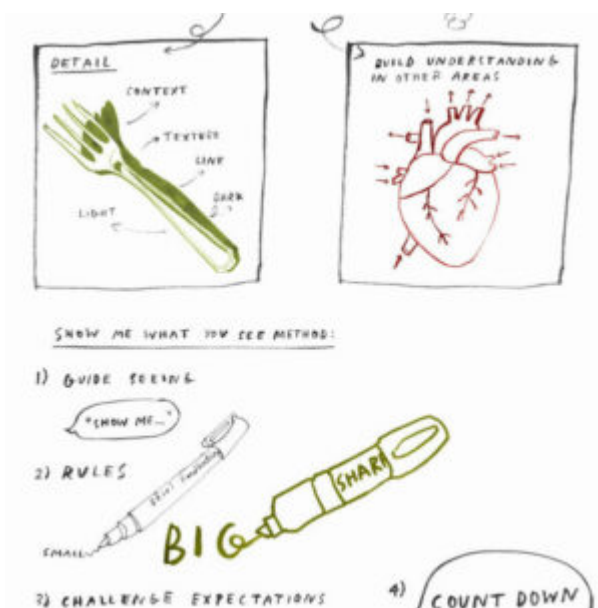
## landscape and time through paint

using sketchbooks to make visual notes



## Find out how pupils can respond to artists work in sketchbooks

Show me what you see



## Enable close looking and drawing with



## [this exercise](#)

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# Talking Points: Karen Wicks

Explore the work of printmaker, Karen Wicks.

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AGES 11-14

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## Karen Wicks

“My practice has developed out of a love of surface and process and through trying to find a medium to record and express my fascination with sense of place and the memories that can be held from previous human habitation. I have always been interested in pushing print processes and using them in ways that perhaps are not standard. For me, making art is about recording your ideas but in a way that is non-permanent.

Collagraph printing always reveals surprises and I think that is why I continue to explore its limits: by using household packaging to create intaglio ‘drawings’ I like to incorporate the accidental and play with what can make marks. I also like that there is zero waste from using low-fi print methods at home: everything can be recycled.” – [HAUS-A-REST](#)

Her work is inspired by derelict buildings and captures the presence and intrigue of these abandoned structures using intaglio print techniques. Her work uses recycled packaging which becomes fragile and disintegrates over time, which reflects the subject matter of the 'ghost buildings' that inspire her. [Ghostbuildings](#)



RAF Tangmere by Karen Wicks Medium: Collagraph



**Paper Type: Fabriano Unica (250gsm) Year: 2022**  
**Print dimensions: 22.5cm x 22cm**



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**Commodore Hotel, Collagraph print, H 380 x W 280 mm**



**Commodore Hotel 3/3 by Karen Wicks Tetrapak print,  
H 280 x W 380 mm**

## **Questions to Ask Students**

**What kind of mark-making can you see within the print?**

**How would you describe the tonal range?**

What kind of atmosphere do the prints capture? How do you think this has been achieved?

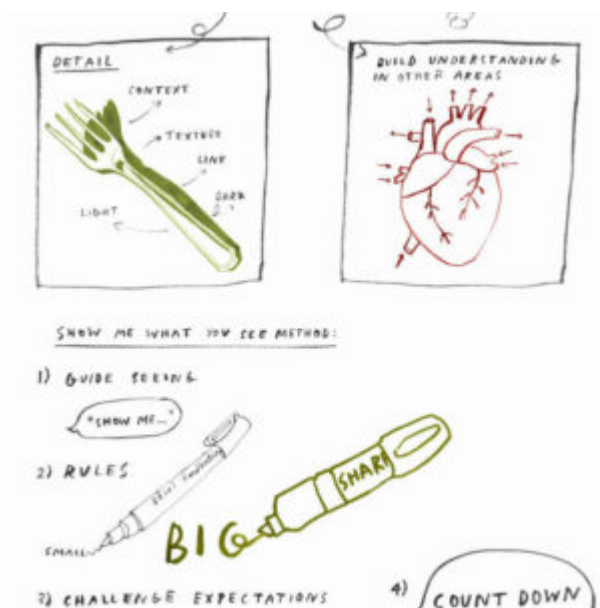
How do you feel when you look at the prints?

What do you like about the work?

Can you name some similarities and differences between the prints made by Karen and prints made by [Gail Brodholt](#)?

## You May Also Like...

Show me what you see



[Enable close looking and drawing with this exercise](#)

using sketchbooks to make visual notes





Find out how pupils can respond to artists work in sketchbooks