

Pathway: Stick Transformation Project

Pathway for Years 1 & 2

Disciplines:

Making, Drawing, Sketchbooks

Key Concepts:

- That artists use their creativity to look at the world in new ways, and use their hands to transform materials into new things.
- That making art can be playful and fun. That we can create things for other people to enjoy/use.
- That we can use our imagination to help us shape the world.

In this pathway children are enabled to use their imagination and transform a familiar object (a stick) into new forms.

The pathway begins with a simple sculptural warm-up which encourages children to think creatively and laterally about how they can use materials to create a small sculpture.

Depending upon project choice, children then go on to make stick people inspired by Guatemalan Worry

Dolls, make a treehouse, or make a mask.

Sketchbooks are used throughout to help children brainstorm, record and reflect.

Medium:

Twigs, Construction Materials, Paper, Wool, Drawing Materials

Artists: Chris Kenny

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AGES 5-8

Teaching Notes

Find the MTP for this pathway [here](#).

Curriculum Links

English: Link to Julia Donaldson's Stick Man.

PSHE: Collaboration, Peer Discussion, Ethnic Identity.

I Can...

- I can take a familiar object like a stick, and use my imagination to think about what it might become.
- I can use my sketchbook to generate ideas and to test ideas.
- I can use a variety of materials to transform my object thinking about form and colour.
- I can cut materials with simple tools and fasten materials together to construct my sculpture.
- I can share my sketchbook and sculpture with the class and talk about how I made it and what I liked. I can listen to my classmates feedback about my work.
- I can listen to my classmates talk about their own artwork and I can share my thoughts about their work.

- I can take a photograph of my sculpture, thinking about focus.
-

Time

This pathway takes 6 weeks, with an hour per week. Shorten or lengthen the suggested pathway according to time and experience. Follow the stages in green for a shorter pathway or less complex journey.

Materials

Roots and shoots materials such as a pebble, wire, tape, string, wool, paper, card, or other small found items and construction materials.

Project 1: Stick People – Sticks, string, wool, fabric scraps, tissue paper, glue.

Project 2: Tree house – Twigs, plant pots, newspaper, a stone, cardboard – brown corrugated card, coloured card, string, fabric, glue sticks, small pieces of wood (i.e. lolly sticks, coffee stirrers, match sticks etc) and other construction materials.

Project 3: Twig Masks – Twigs, masking tape, coloured tissue paper, glue.

Pathway: Stick Transformation Project

A PDF of this pathway can be found [here](#).

.Aims of the Pathway

The aim of this pathway is to help children understand how artists use their creativity to re-see, re-invent or reimagine the world around them.

The pathway encourages children to look again at something they are familiar with – in this case a stick or twig, and think how they can use their creativity to transform it.

▪ Week 1: Making and Playing

Roots and Shoots



Use the “[Roots and Shoots](#)” resource to start with a making warm-up exercise to encourage pupils to think creatively about the world around them.

Let the process of playing and exploring with the materials lead children to the end result. Remember that the outcomes will be fragile and may not last due to the nature of the task, so be sure to take photographs of them at the end of the session to add to sketchbooks.

- Weeks 2, 3, 4 and 5: Choose your Project/s

Find Your Focus

Choose one or two projects from the options below depending on how much time you have and how slowly the pupils work.

Watch "[Design Through Making](#)" to remind yourself that it's okay for children to just make first!

▪ Project One: Introduce & Create

Stick People

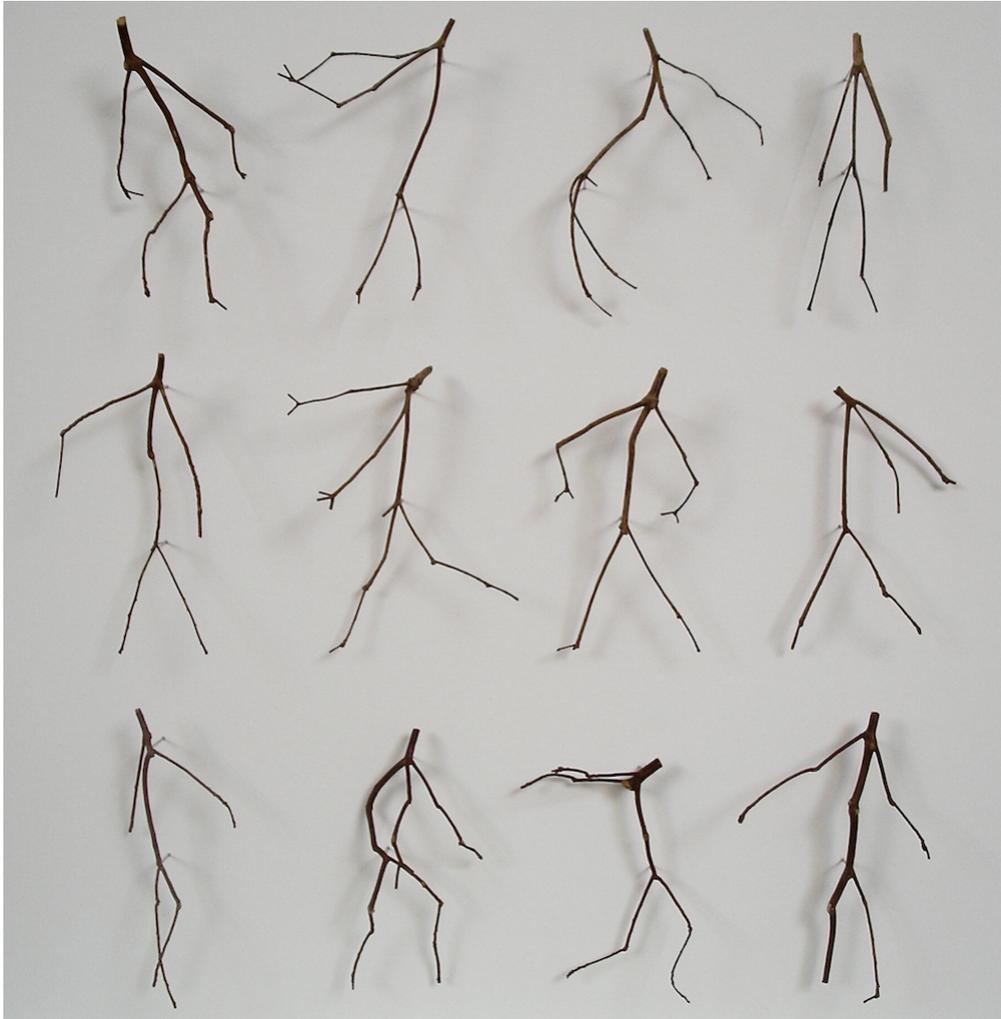


Follow the pathway below to make stick people out of found twigs!

Watch this video of 'Stick Man' as a light hearted introduction to the idea that sticks and twigs can be reimaged into different things!



Watch the free to access [“Talking Points: The Craft of Worry Dolls”](#) resource to understand the Guatemalan tradition of making worry dolls.



In the first session take a look at the free to access [“Talking Points: Chris Kenny”](#) to inspire children to see how sticks can be reinvented as people.

Take the children outside to find the perfect sticks and use our [“Worry People”](#) resource to create a class full of stick people.

Use sketchbooks to design clothes and explore

how the position of arms/legs/body affects personality of stick person.

▪

Or...

▪ Project Two: Introduce & Create

Tree House



Transform twigs into trees and use them to ignite imagination and build playful treehouses.

Start by exploring the free to access [“Talking Points: Treehouses”](#) resource for some inspiration.

Continue by using the [“Treehouse Challenge”](#) resource.

Use sketchbooks throughout as a way to sketch out ideas and make visual notes.



▪

Or...

▪ Project Three: Introduce & Create

Twig Masks



Use sticks, masking tape and tissue paper to create these simple masks.

Adapt the [“Making a Mask from Sticks”](#) resource.

Link to an existing curriculum topic if appropriate, or consider using the free to access [“Source Material: Oceans”](#) to find videos to inspire an underwater theme.

Use the [“Ruler Drawings”](#) resource to help children capture what they are seeing in straight lines, pausing the videos and giving pupils time to work in their sketchbooks. This will help them when they are reimagining twigs.

If possible, go outside and forage for twigs with the children.

Spend the next two sessions creating your crustacean inspired twig masks.

▪ Week 6: Present and Celebrate

Share, Reflect, Discuss



Time to see the work which has been made, talk about intention and outcome.

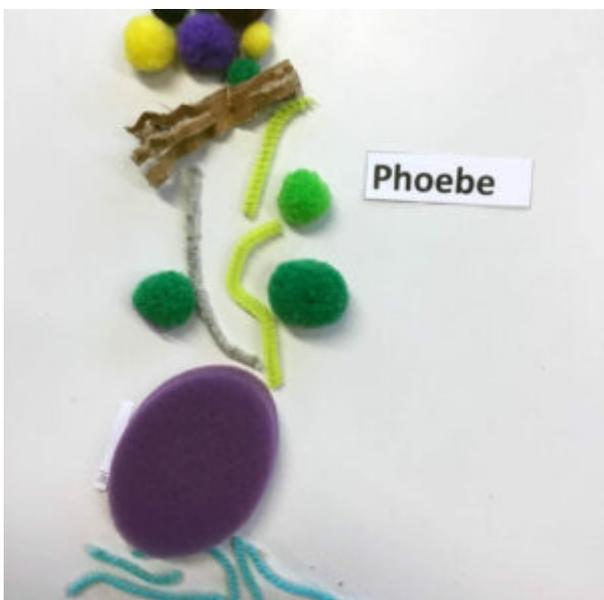
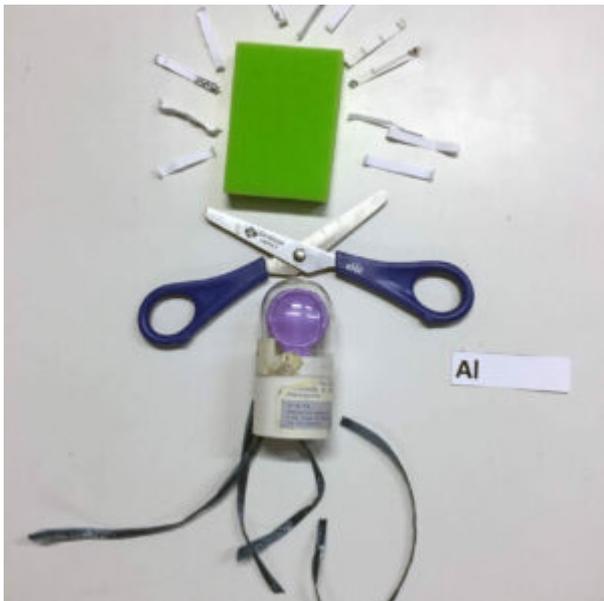
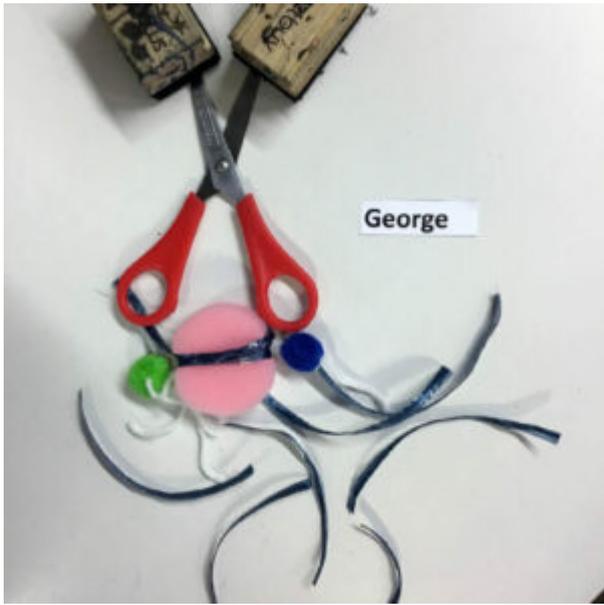
Invite children to display the work in a clear space, and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hard work.

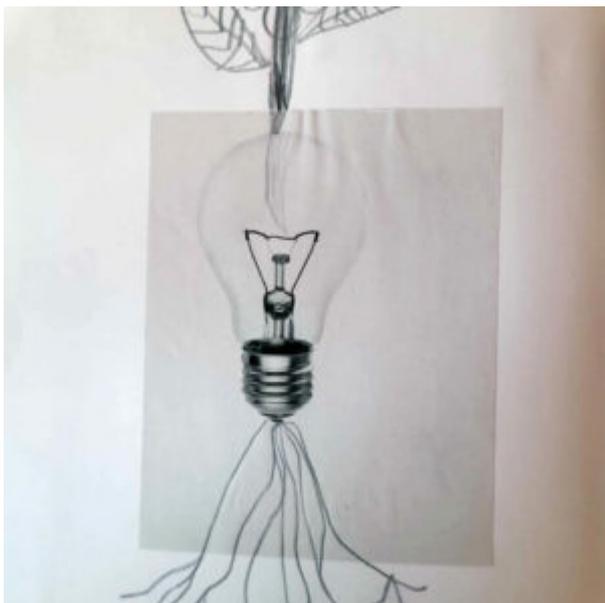
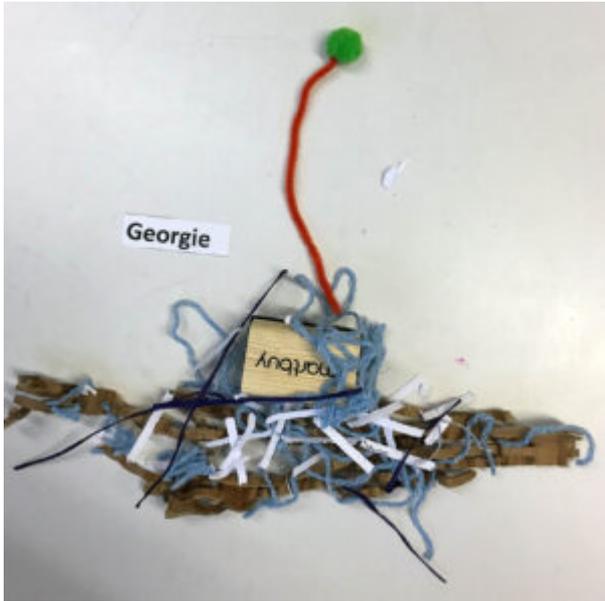
If you have class cameras or tablets, invite the children to document their work, working in pairs or teams. [Explore how children can take high quality photographs of 3d artwork with this resource.](#)

[Use the resource here to help you run a class "crit" to finish the project.](#)

See This Pathway Used In

Schools













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Learning from Permaculture Design Principles



[See how you can use materials in an environmentally friendly way during art lessons](#)

Nests: Materials, Tools Testing & sketchbooks



[See how twigs can be used as mark making tools](#)

Pathway: Expressive Painting

Pathway for Years 1 & 2

Disciplines:

Painting, Sketchbooks

Key Concepts:

- That artists sometimes use loose, gestural brush marks to create expressive painting.
- Expressive painting can be representational or more abstract.
- Artists use impasto and sgraffito to give texture to the painting.
- Artists sometimes use colour intuitively and in an exploratory manner.
- That we can enjoy, and respond to, the way paint and colour exist on the page.

In this pathway children are introduced to the idea that they can use paint in an intuitive and exploratory way.

The pathway starts with an introduction to artists who use paint and colour to create exciting gestural and abstract work.

Children explore primary colours and secondary colours through expressive mark making, connecting colour, mark making and texture (of paint) through abstract work.

Pupils then explore the brush work of two old masters when we focus in on details of paintings to understand how they built the work.

Pupils then go on to draw from a colourful still life, finally making expressive and gestural paintings with acrylic paint.

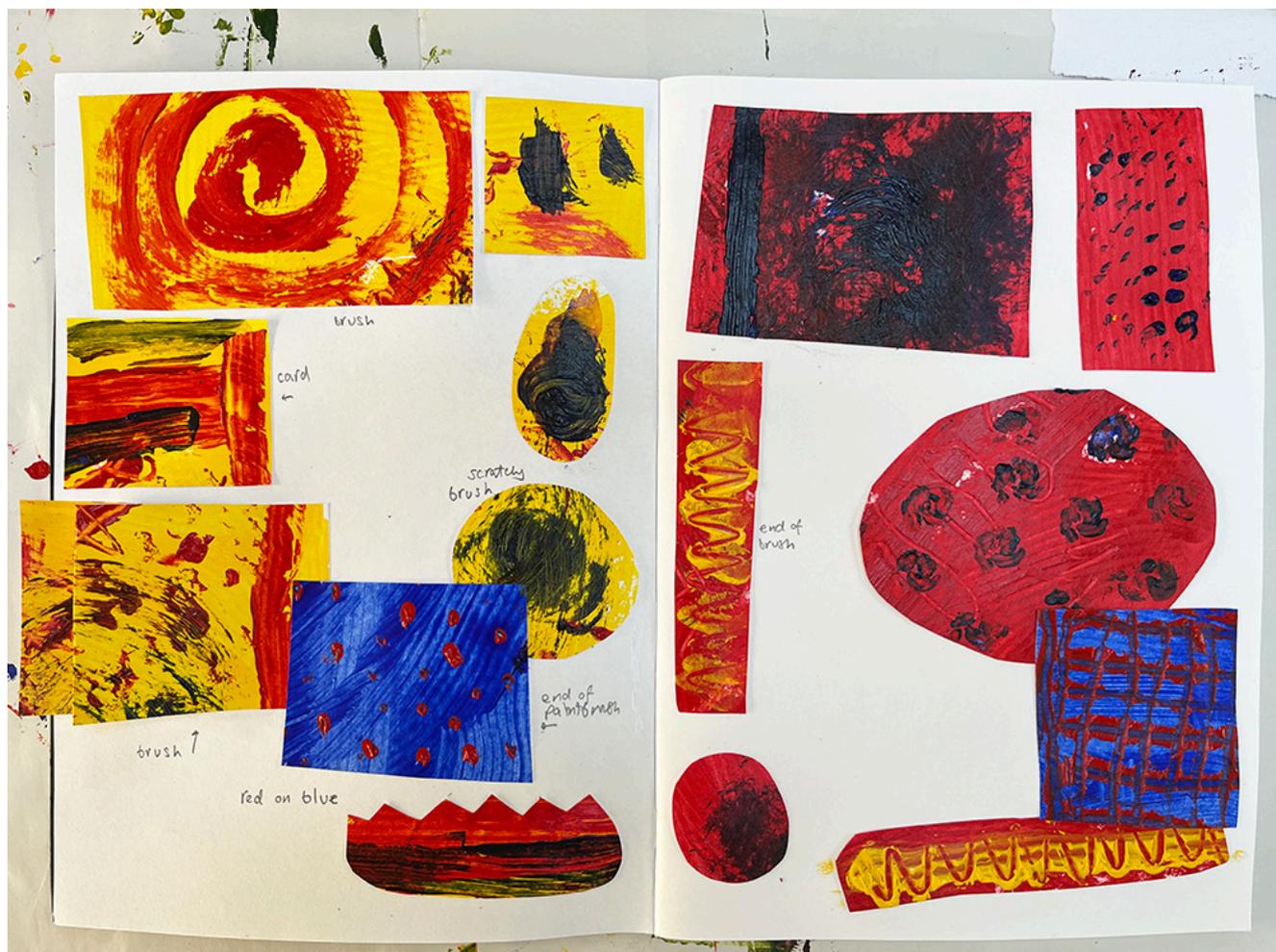
Sketchbooks are used throughout to record, experiment and reflect.

Medium:

Acrylic Paint, Paper

Artists: Marela Zacarías, Charlie French, Vincent Van Gogh, Cezanne

If you use this resource in your setting, please tag us on social media: #InspiredBy @accessart (facebook, twitter) @accessart.org.uk (instagram) and share the url. Thank you!



Teaching Notes

Find the MTP for this pathway [here](#).

[Find the Zoom CPD session introducing this pathway here.](#)

[See the recording of the Zoom CPD session exploring Colour Mixing.](#)

[Curriculum Links](#)

Geography: After looking at the expressive landscapes by Van Gogh and Cezanne, be inspired by your local landscape (United Kingdom) and use gestural brush strokes to paint a scene you know or see, or explore weather, habitat, river or sea.

I Can...

- I have seen how artists, contemporary and old masters, sometimes use paint in an expressive, loose way to create paintings full of life and colour.
- I can start to share my response to the work of other artists.
- I can use my sketchbook to fill full of colour and brush marks, inspired by other artists.

- I can recognise primary colours and mix secondary colours. I can experiment with hues by changing the amount of primary colours I add.
 - I can use various home made tools to apply paint in abstract patterns. I can be inventive.
 - I can make a loose drawing from a still life.
 - I can see colours and shapes in the still life.
 - I can use my gestural mark making with paint, and incorporate the colours and shapes in the still life to make an expressive painting.
 - I can share my experiments and final piece with others and share what I liked and what went well.
 - I can enjoy the work of my classmates and I can see how all the work is different. I can share my response to some of their work.
 - I can take a photograph of my final piece, thinking about focus and lighting.
-

Time

This pathway takes 6 weeks, with an hour per week.

Shorten or lengthen the suggested pathway according to time and experience. Follow the stages in green for a shorter pathway or less complex journey.

Materials

Soft pencils, handwriting pens, a selection of 'found tools' such as old shoe brushes, string, wire, rags, thick strips of card, cardboard (for pallets), acrylic or ready mixed paint, a selection of bright still life objects eg plastic blocks, cups, balls, colourful mugs etc, cartridge paper.

Pathway: Expressive Painting

A PDF of this pathway can be found [here](#).

.Aims of the Pathway

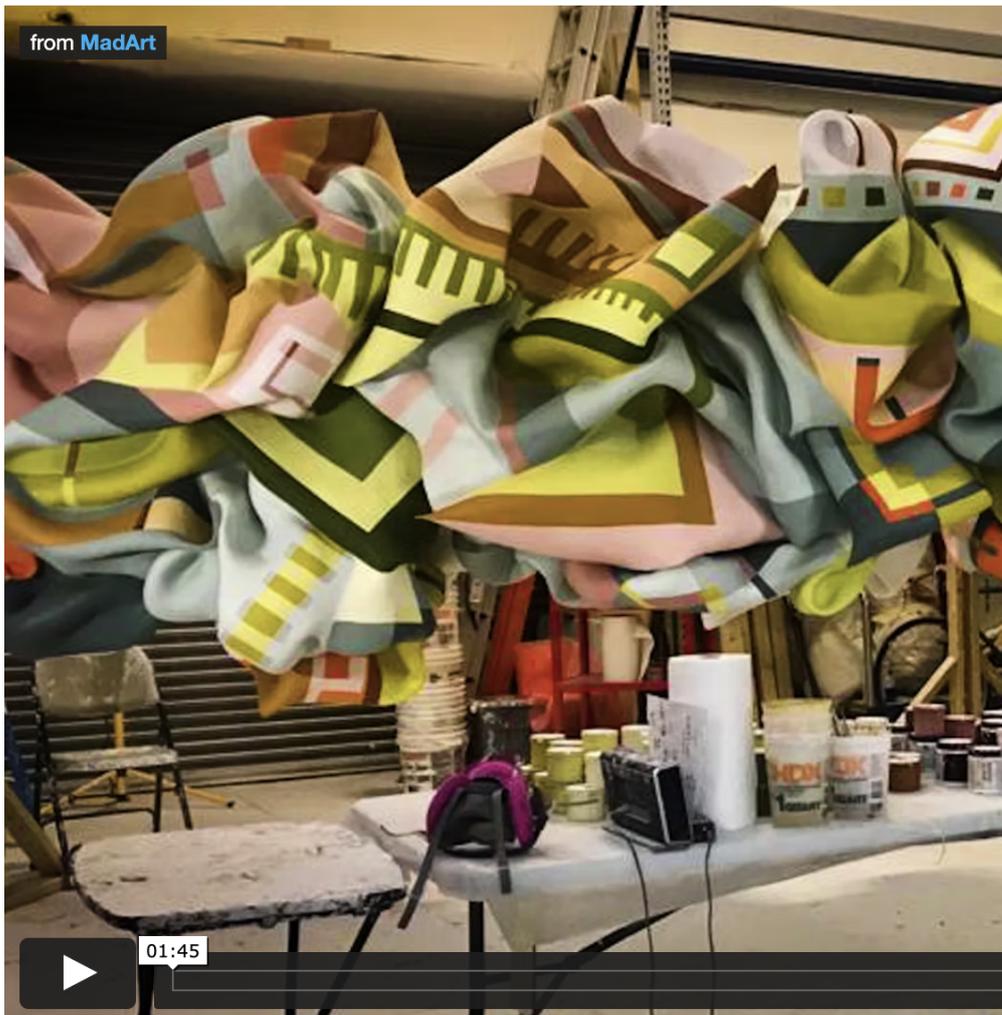
The aim of this pathway is to enable children to explore expressive use of paint. This includes exploring colour, colour mixing and intention behind mark making.

▪ Week

1:

Introduce

Marela Zacarías & Charlie French



Begin the exploration by introducing children to the work of Marela Zacarías and Charlie French.



Use the free to access [“Talking Points: Marela Zacarías”](#) resource and the free to access [“Talking Points: Charlie French”](#) resource.

Use the questions on the resources to help guide a class discussion to explore the different ways artists might use colour and mark making to make art.

Have sketchbooks open and make time during the exploration for [“Making Visual Notes”](#)

They might for example use colour to note down the colours in the artists work, or try to copy the kinds of marks the artists use in their work.

**Expressive Painting & Colour
Mixing**



Use the “[Expressive Painting and Colour Mixing](#)” resource to explore primary and secondary colours and mark making.

The resource explains how to explore on paper and then transfer to sketchbooks as a way of consolidating learning and reflecting.

▪ Week

3:

Explore

Brush Work of Van Gogh & Cezanne



Use the free to access [“Talking Points: Brush Work of Van Gogh & Cezanne”](#) resource to enable an exploration of the way the artists used thick paint and loose brushwork to create expressive work.

Use sketchbooks for [“Making Visual Notes”](#). For example make time for the pupils to use similar brush marks in their sketchbooks, or invite pupils to try to capture the colours in Cezanne’s work.

Invite children to create their own mark making tools. Take inspiration from the [“Experimental Mark Making Tools”](#) resource.

▪ Week 4 & 5: Explore & Create

**Gestural Mark Making with
Acrylic Paint**



Use the “[Gestural Mark Making with Acrylic](#)” resource to enable an exploration of making gestural and expressive paintings. Children begin by working from a still life of colour and form, and progress to making abstract paintings.

If you are pushed for time miss out the collage step midway through.

▪ Week 6: Present & Share

Share, Reflect, Discuss



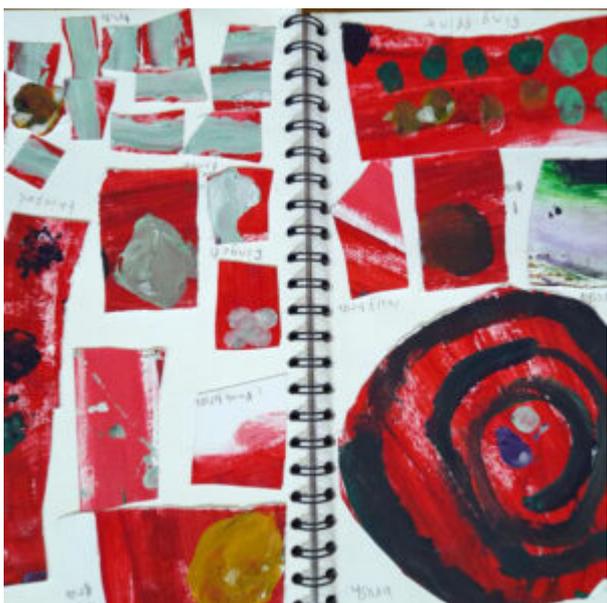
Time to see the work which has been made, talk about intention and outcome.

Invite children to display the work in a clear space, and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hard work.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.

[Use the resource here to help you run a class "crit" to finish the project.](#)

See the Pathway Used in Schools...













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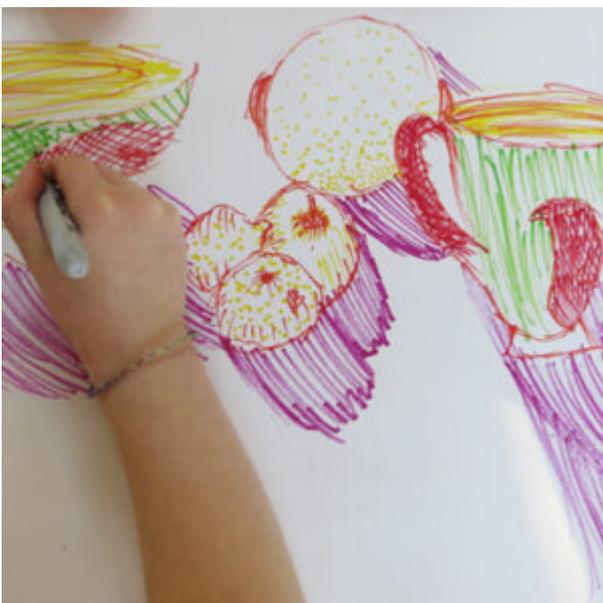
You May Also Like...

Painting with Plasticine



Use plasticine to create images with texture and colour

Gestural Drawing



Use sharpie pens to create gestural layered drawings

Talking Points: Dancing in Charcoal by SketchBetter

A collection of sources to explore "Dancing in Charcoal" by SketchBetter.

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Dancing in Charcoal

Inspired by the work of performance artist [Heather Hansen](#), the videos below share how [SketchBetter](#) worked with children in a school to enable their own charcoal dance performance.

Questions to Ask Children

How would making a drawing like this alone, in a pair, in a small group, or in a large class change the experience and outcome?

How would music change the nature of the marks made by the artists?

Can we tell a story through the movements of our body, which is reflected in the final drawing?

How might our individual bodies and the movements available to them change the experience and the outcome?

How far would a photograph of the finished drawing capture the “experience”.

This Talking Points Is Used In...

Pathway: Gestural Drawing with charcoal

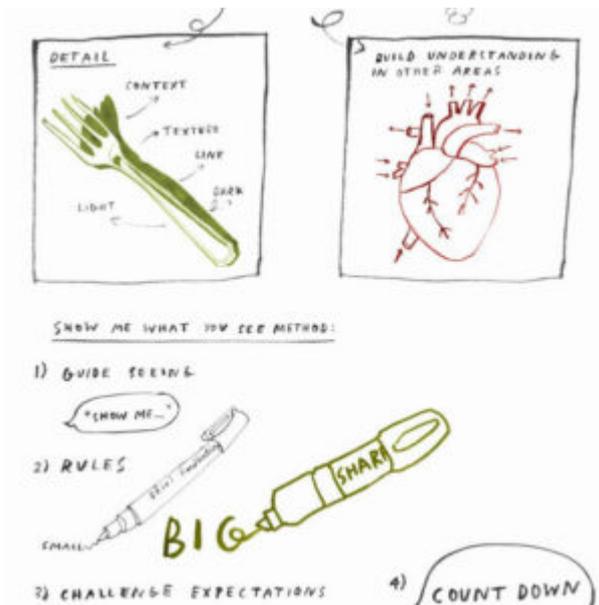


[This is featured in the 'Gestural Drawing with Charcoal' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Talking Points: Art as Performance – Heather Hansen

A collection of sources and imagery to explore the work of Heather Hansen.

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Heather Hansen

Heather Hansen is a performance artist based in USA.

[Website](#)

Questions to Ask Children

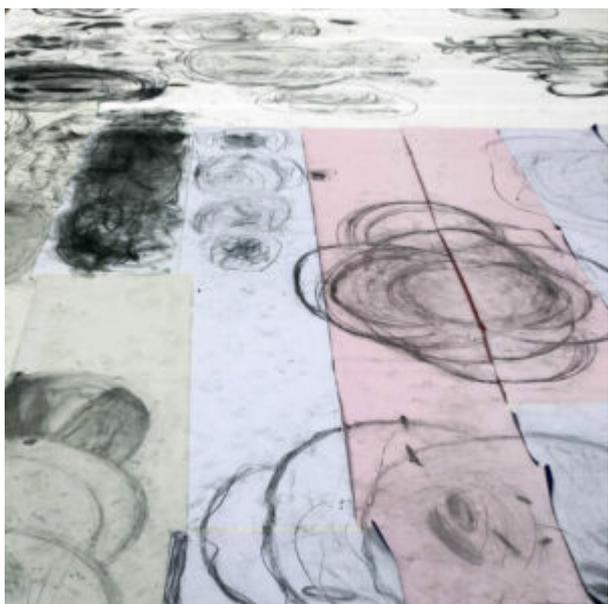
Discuss how the following words/ideas relate to Heather's work:

- Time
- Audience
- Drawing Material (i.e. graphite, charcoal)

How do you feel watching Heather's performance?

Heather makes her marks on very large sheets of paper, and on the beach. Where else could you make similar marks?

See the Talking Points Used in Schools...



This Talking Points Is Used In...

Pathway: Gestural Drawing with charcoal

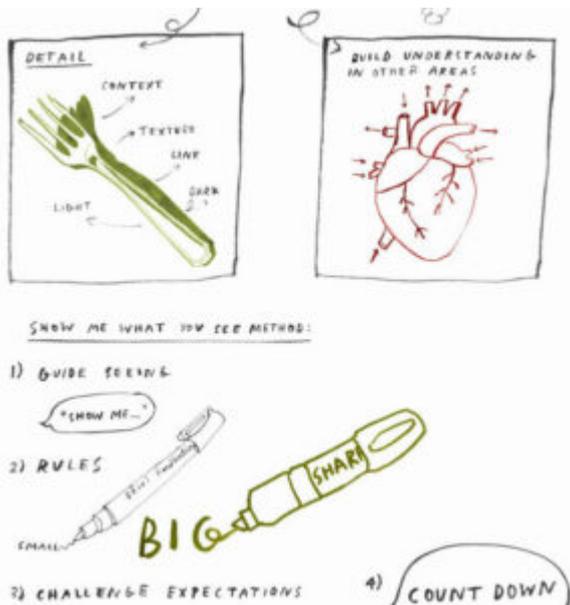


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using sketchbooks to make visual notes



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Talking Points: Charcoal Drawings by Degas

A collection of imagery to explore work in charcoal by Edgar Degas.

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Charcoal Drawings by Edgar Degas



Seated Dancer, 1873–74

Edgar Degas. Charcoal, Graphite and Chalk on Pink Paper



Violinist, Study for "The Dance Lesson" ca. 1878-79

Edgar Degas. Charcoal and Graphite on Green Paper



Two Dancers ca. 1879 Edgar Degas. Charcoal and Chalk on Green Paper

Questions to Ask Children

Can you describe one of the artworks above? What kinds of words would you use to describe the drawing to a person who couldn't see it?

Degas often used coloured paper for his drawings. Why do you think he did this? What does it add to the drawings?

Degas often used two materials such as charcoal and chalk, or charcoal and graphite. Why do you think he did this? What does adding two or more drawing materials add to the drawing?

In some of Degas' drawings you can see a faint grid. Why do you think Degas used a grid?

Look at "Two Dancers" and this time look at the areas of the page where there is "no" drawing. How are these areas of the drawing as important as the areas with marks on?

This Talking Points Is Used In...

Pathway: Gestural Drawing with charcoal

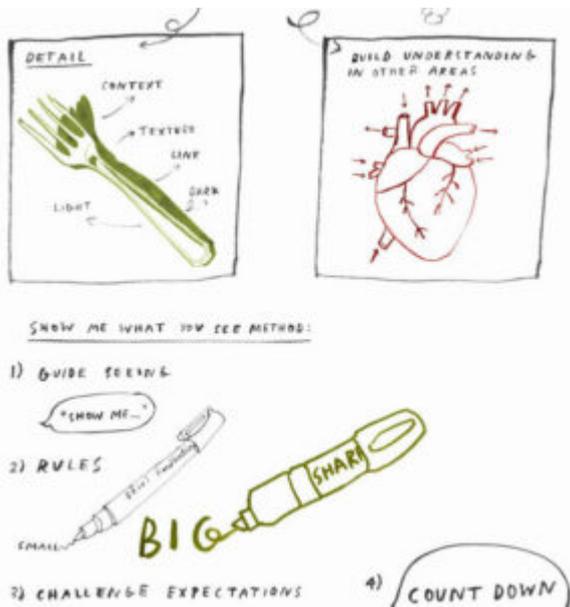


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using sketchbooks to make visual notes



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Talking Points: Laura McKendry

Introducing you to the work of artist Laura McKendry.

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Laura McKendry

Laura McKendry is an artist who lives and works in

London. She takes her inspiration from nature – plants, animals, insects...

In the video above Laura shares why she likes drawing dogs, and why she likes using charcoal to help her make big gestural drawings.

[Website](#)

Questions to Ask Children

Why do you think Laura likes to work in large scale when she uses charcoal?

Which words would you use to describe Laura's charcoal dogs?

What kinds of lines does she use?

Where does she move from when she draws? Her wrist? Her elbow? Her shoulder? Her whole body?

This Talking Points Is Used In...

Pathway: Gestural Drawing with charcoal

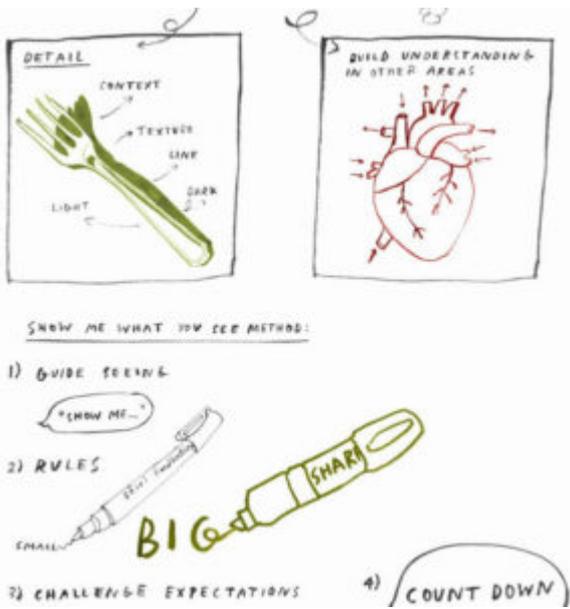


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using sketchbooks to make visual notes



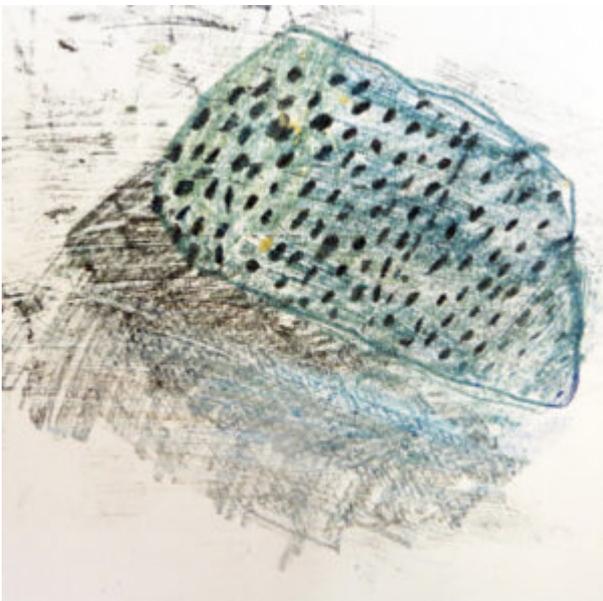
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Trace Monotype

You May Also Like...

Pathway: Exploring the world through mono print



[This is featured in the 'Exploring The World Through Mono print' pathway](#)

Talking Points: Xgaoc'o Xare



Video enabled monoprint resources



Light-field Monotype

Light-field Monotype with Acrylic Paint

Dark-Field Monotype: Masking

Dark-field Monotype

Talking Points: Shaheen Ahmed

A collection of imagery and sources designed to stimulate conversation around the work of Shaheen Ahmed.

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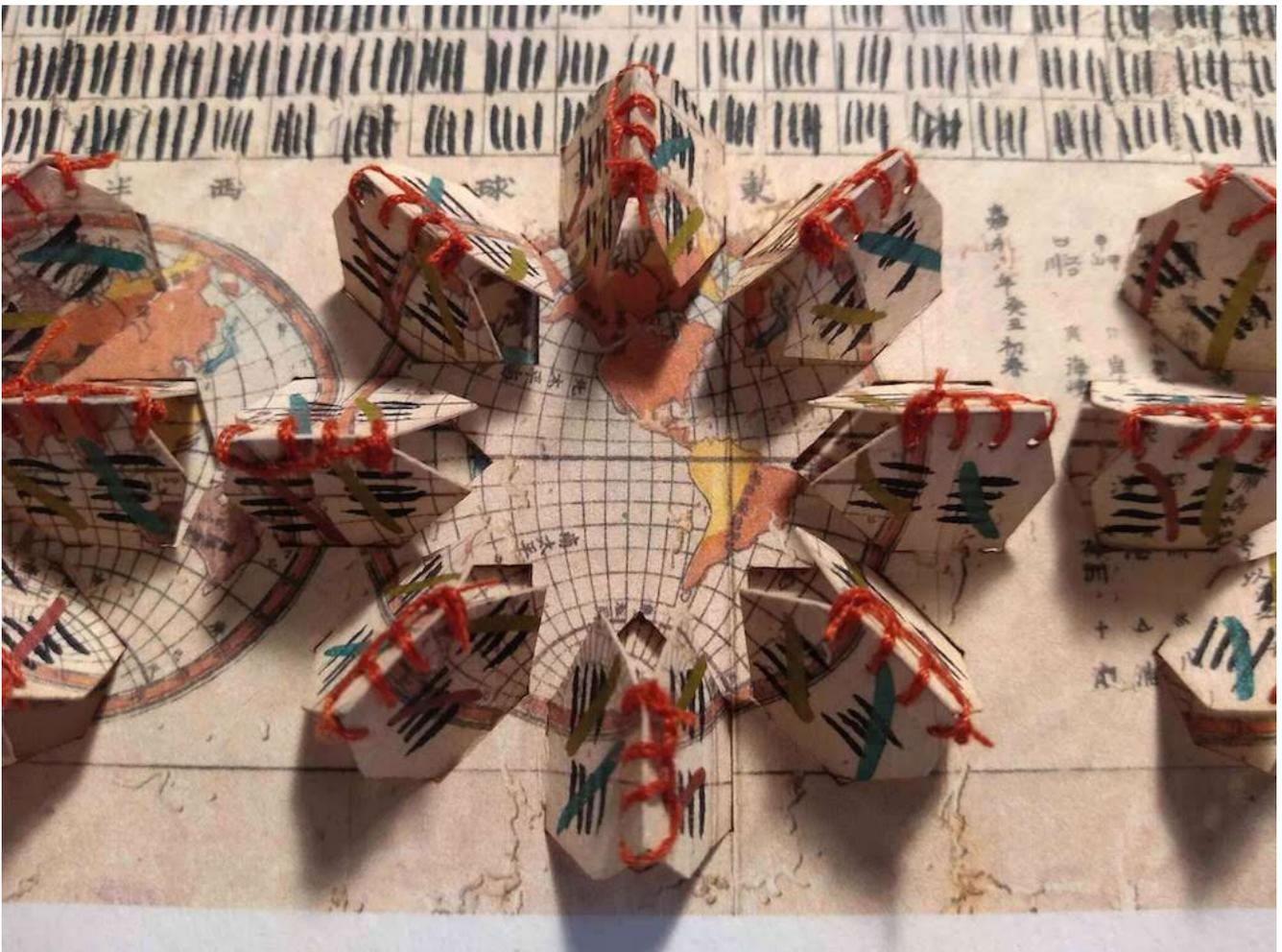
AGES 9-11

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Shaheen Ahmed



Primordial Sanctuary by Shaheen Ahmed

“When countries are at war, when people are suffering, that is the time to reach out. The very least we should do is empathise.”

“Craftivist” Shaheen Ahmed lives and works in the West Midlands where she manipulates maps and paper using Kirigami to connect her passion for Islamic art, and exploration of social justice.

The concept of empathy is central to Shaheen’s work. Her manipulation of maps, over-writing with pattern and marks, is Shaheen’s way of commenting upon and mending the destruction and fear caused by boundaries and borders. The meditative actions she performs become Shaheen’s blessings outwards for a better world.

[Linktree](#)

www.shaheenahmed.com/

[Q&A with Shaheen Ahmed by New Art West Midlands](#)

[Mapping Empathy by Shaheen Ahmed](#)

[Craft Council Exhibition](#)

[Instagram](#)



Primordial Sanctuary by Shaheen Ahmed



Persia by Shaheen Ahmed

Questions to Ask Children

Look carefully at Shaheen's artwork. How would you describe it to someone who couldn't see it?

Do you think the processes Shaheen uses and the final outcome contribute to Shaheen's wellbeing?

How do you feel when you look at the artwork? Are you thinking about the painstaking processes Shaheen uses, or the final outcome? Or are you thinking about the people in the places she makes art about? Or something else?

Shaheen describes herself as a “Craftivist”. What do you think that means?

This Talking Points Is Used In...

Pathway: Exploring pattern

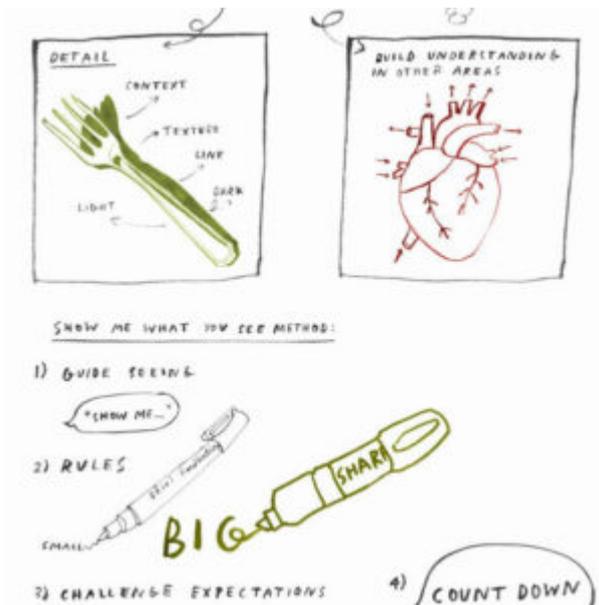


[This is featured in the 'Exploring Pattern' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Talking Points: Andy Gilmore

A collection of imagery and sources

designed to stimulate conversation around the work of Andy Gilmore.

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Andy Gilmore

“A master of colour and geometric composition, Andy Gilmore’s work is often characterised as kaleidoscopic and hypnotic, though it could just as well be described as visually acoustic, his often complex arrangements referencing the scales and melodies in music.”

<http://agilmore.com/>

[Instagram](#)

Questions to Ask Children

Choose one of Andy’s pieces of art. Can you describe what you see?

How do you feel when you look at Andy’s work?

Andy’s work appears in newspapers and magazines, record covers and in advertising. Why do you think Andy’s work is used this way?

This Talking Points Is Used In...

Pathway: Exploring pattern

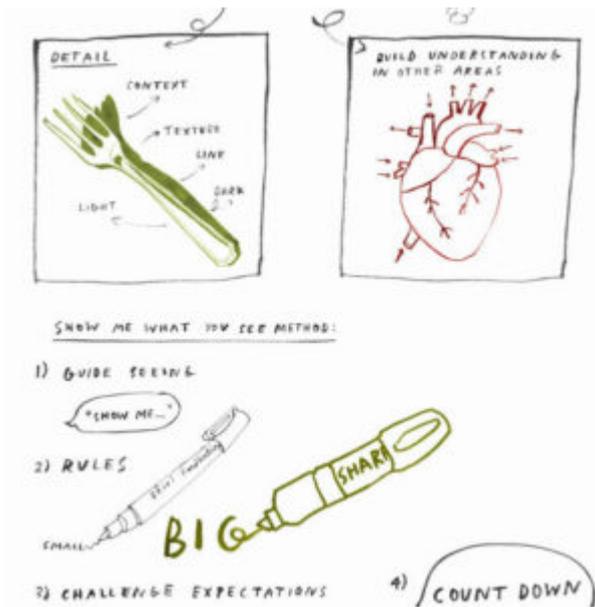


[This is featured in the 'Exploring Pattern' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Talking Points: Louise Despont

A collection of imagery and sources designed to stimulate conversation around the work of Louise Despont.

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AGES 9-11

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Louise Despont

“[In drawing] the downshift in speed is what opened the door for information and inspiration to step through”

Louise Despont is an artist whose practice focuses on drawing. Her works comprise of detailed geometric drawings which evolve organically. The making of the artwork, and the outcomes, are powerful, meditative and mindful.

She lives in USA and Bali.

www.louisedespont.com/

[Nicelle Beauchene Gallery](#)

Apologies if you cannot watch the videos below if YouTube is blocked in your school. The videos do not appear on other platforms, but we thought they were worth including. Pls ask your school IT to see if they can whitelist these videos.

In the videos below, Louise describes how art and life are intrinsically linked.

For younger children: As teacher we think you will enjoy all the videos. Pls select sections to show your own class.

“Drawing has taught me to see, and it has taught me a quality of attention unparalleled to most

other states of mind."

In the TedTalk below, Louise Despont shares why she thinks drawing is so important both to herself and to us all as human beings.

TED Ideas worth spreading

WATCH



TEDxUbud • October 2019 | 6.9K views

Like (207) Share Add

Thinking with our hands: a story of drawing

Louise Despont

A talk about how ideas flow from the brain and into the hands of an artist, and why we should all be using our hands more to create. Louise Despont touches on what the loss of handwriting might mean for us all, how to cultivate a creative practice, and shares how her detailed drawing process has evolved. In this age of digital creation, Louise is definitely an outlier as she works with her hands and often her whole body to create her drawings. She prefers to draw on ledger paper with pre-existing lines, resulting in an almost devotional object comprised of dense colors and shapes.

How and where Louise finds inspiration...

Questions to Ask Children

Do you think Louise has a clear idea of the outcome before she starts each piece?

**How long do you imagine she works on each piece?
How does she know when a piece is finished? Is a**

piece ever finished?

How do the drawings make you feel?

How would it feel to make drawings like that?

Louise gives advice:

- Look at your work upside down for a new perspective.
- Reorganise your pages to see if there isn't an entirely different story inside the one you had.

What do you think she means by this advice, and can you apply it to your own work?

Look around you. Could you begin to collect images or objects, using your instinct, that you are attracted to. Could you use them as a starting point to draw? What tools could you use to help you draw?

This Talking Points Is Used In...

Pathway: Exploring pattern

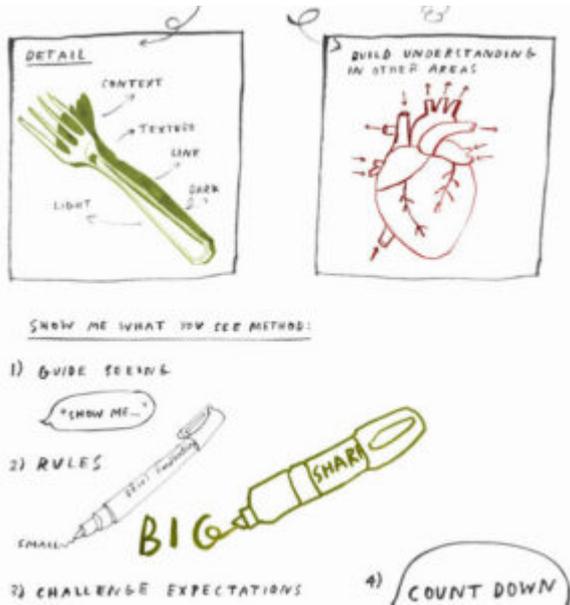


This is featured in the 'Exploring Pattern' pathway

using sketchbooks to make visual notes



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Drawing Source Material: The Natural World

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

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The Natural World

Use the film below as source material to enable the children to draw the natural world.

You can either choose to stop the video, and draw from a collection of paused images, or you can also choose to ask the children to work from the moving image.

Find drawing exercises below to help your drawing exploration.

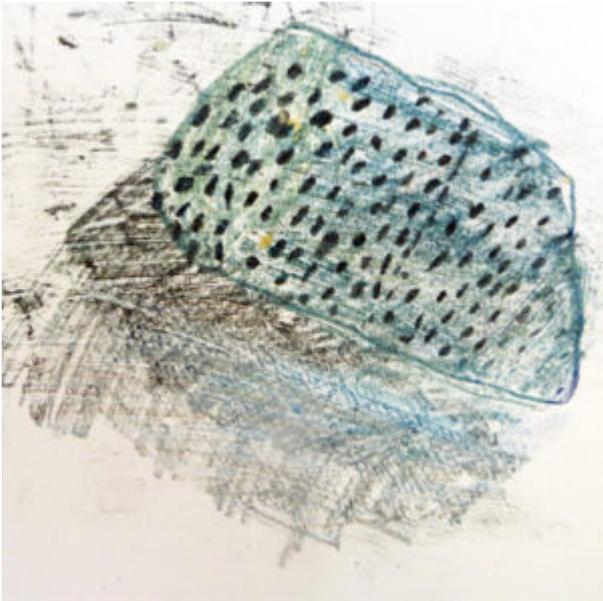
Drawing Exercises

1. Have the children draw in a quiet room, with the video on the whiteboard.

2. Stop the video at a chosen frame and use your voice to direct their drawing. Choose words which relate to the imagery, for example you might decide to focus their attention on vertical lines, so you might choose words like: line, growth, upward, downward, fall... or you might choose to attract their attention to the energy of a wave or the curve of an animals back. Think carefully about the words you use – they don't have to be used in sentences – you can speak lists.
3. Each sketchbook response might take just 3 to 5 minutes, then move on to another still. Create a sense of momentum.
4. Direct pupils to use a chosen medium. You might like to start with soft pencil or handwriting pen.

You May Also Like...

Pathway: Exploring the world through mono print



[This is featured in the 'Exploring The World Through Mono print' pathway](#)

using sketchbooks to make visual notes

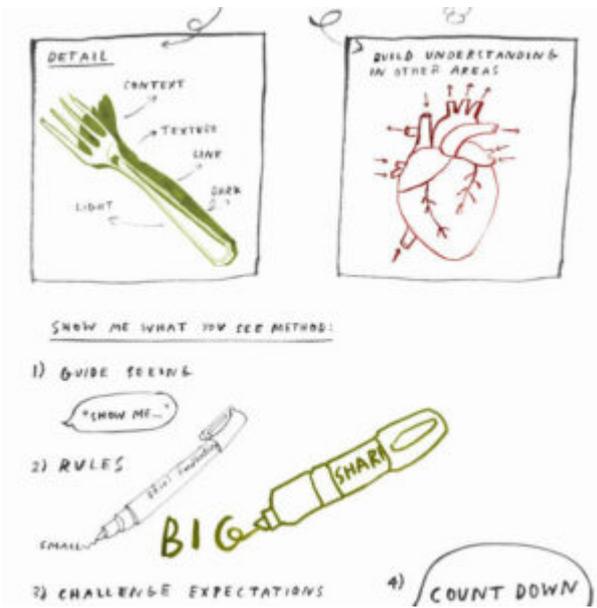


Pathway: Making Animated Drawings



[This is featured in the 'Making Animated Drawings' pathway](#)

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Talking Points: What is Typography?

Videos and activities to help you explore Typography.

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What is Typography?

Typography is the art of creating and arranging letters in a way which is visually appealing and which makes the letters legible.

The videos below explore different aspects of typography.

A Introduction to Typography...

Questions to Ask Children

Did you expect to see the artwork at the end? Was it a surprise?

How much practise do you think this took?

Do you think Pramod made lots of mistakes along the way? How much would he have learnt from his mistakes?

Questions to Ask Children

How do you feel when you watch the videos?

What could you make letters out of?

Can you ever guess how the next letters might be made?

What is Kinetic Typography?

Kinetic Typography is the technical name for “moving text”.

Questions to Ask Children

What do you think the designers are trying to say through the font they use?

Questions to Ask Children

How do you feel when you watch the videos?

Can you think of other examples you have seen of kinetic typography?

Logos

Logos can tell you a lot about what a brand is



Making an illustrated Alphabet



Making a Monogram



This Talking Points Is Used In...

Pathway: Typography and Maps

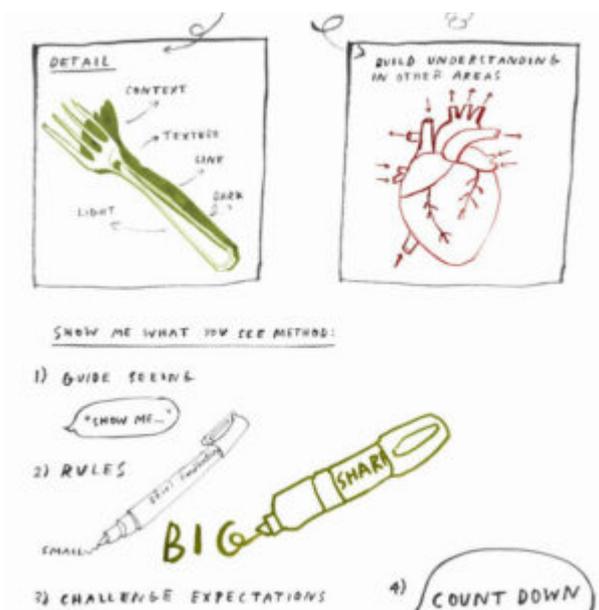


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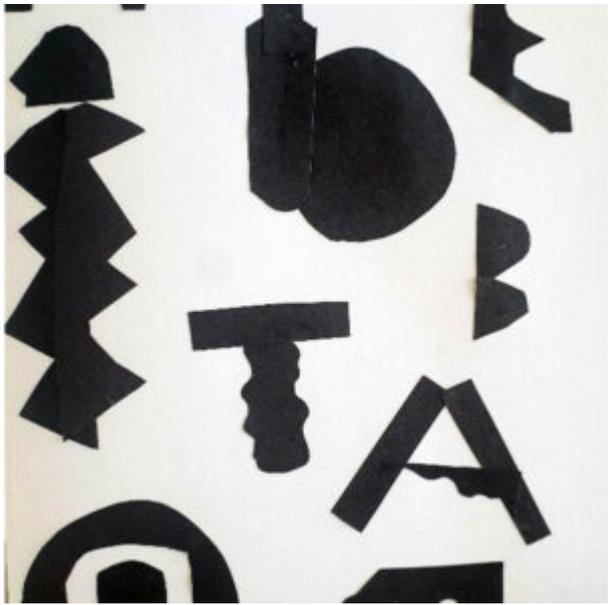
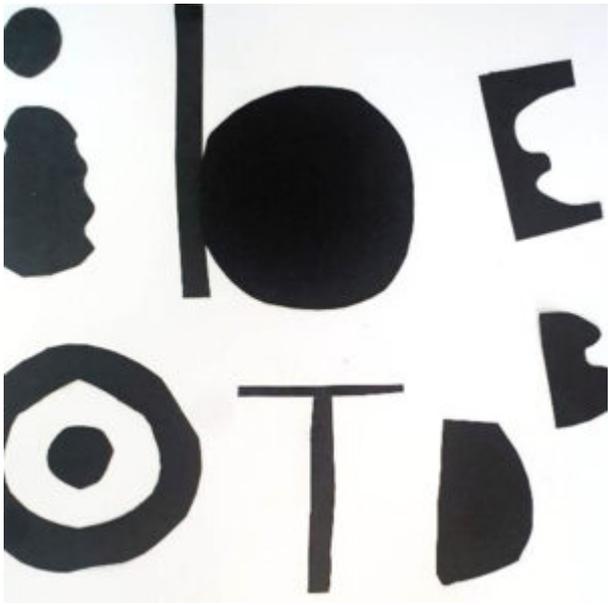
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Cut Out Typography

See the Resource Used in Schools...









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Pathway: Typography and Maps

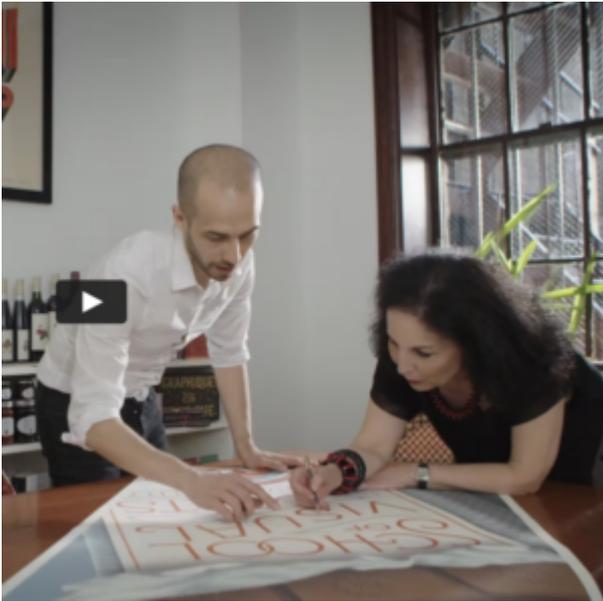


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Talking Points: What is typography?



Talking Points: Louise Fili



Talking Points: Romare Bearden

Videos and sources to help you explore the work of African-American artist Romare Bearden.

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Romare Bearden

Romare Bearden's artwork includes poetic memories from his childhood, powerful and thought-provoking statements about African American culture, and reinterpretations of biblical stories from an African American perspective.

In the work below, we see Bearden's collages of Homers Odyssey, influenced by the quilting craft from African-American slaves and by post modern artists such as of Henri Matisse.

[Download the PDF at this link to see some high quality images of the work produced.](#)

The following video describes Romare's work as a Black American artist.

You can find a [Google Arts & Culture Story about Romare's work here.](#)

Questions to Ask Children

"You sing on the canvas. You improvise, you find the rhythm, and catch it good, and structure it as you go along, then the song is you." Romare Bearden.

What do you think Romare meant by the quote above?

What do you think it is about the shapes and colours Romare uses in his artwork that helps his images speak to so many people?

This Talking Points Is Used In...

Pathway: working with shape and colour

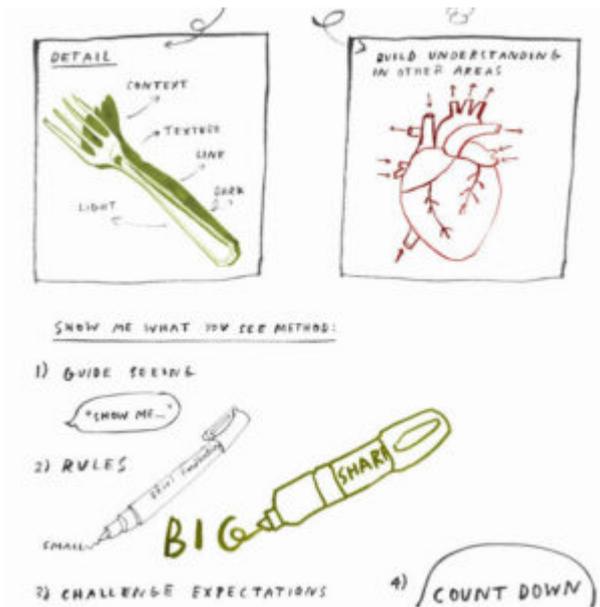


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using sketchbooks to make visual notes



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Talking Points: Claire Willberg

Videos and sources to help you explore the work of Printmaker Claire Willberg.

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Claire Willberg

Claire Willberg graduated as a sculptor at the Royal College of Art in 1989. Subsequently she completed an MA in Printmaking at Camberwell College of Art. Since 2010 she has been based at the Slaughterhaus Print Studio in South London.

Her current practice combines traditional intaglio and relief printmaking techniques. She takes inspiration from discarded objects found on the streets of London and gives them a new existence through her work.

In the videos above Claire uses the shapes inspired by the objects she finds to make animations.

www.instagram.com/clairewillbergartist/

Questions to Ask Children

When you watch Claire's animations, what do you think?

What kind of a world is Claire creating for us?

Look around you and find items which have been discarded. Look at packaging too – open out cartons and boxes and look at the shapes. What kind of shapes would they inspire you to make out of paper, and what could they become in an animation?

Do you have particular colours you are drawn to

using?

Do you think you have to know “what you are doing” or can you “play” with shapes and see what happens? Do the shapes give you ideas for stories?

This Talking Points Is Used In...

Pathway: working with shape and colour

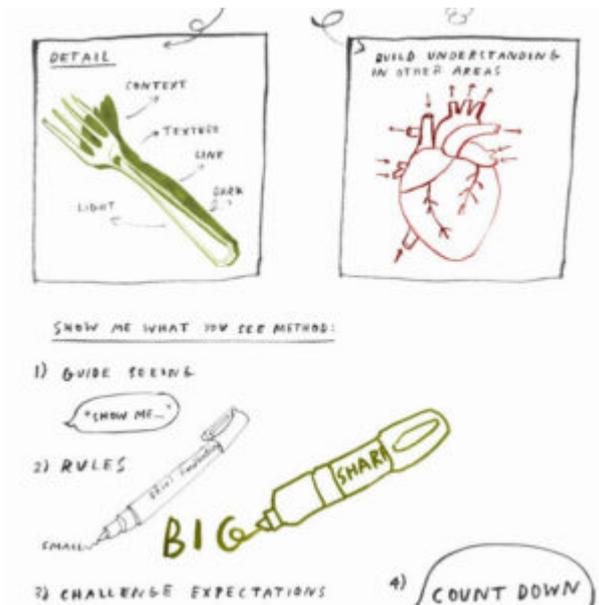


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Talking Points: Matisse Cut Outs

Video and sources to help you explore cut outs by Matisse.

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Painting with Scissors: Cut Outs by Matisse

Enjoy the videos below to understand what we Matisse meant by “Painting with Scissors” and to understand how revolutionary his cut outs were at the time.

See a [Visual History Of Matisse's work at Google Arts & Culture here](#).

The video below is an animation made using cut outs by Matisse, animated by Beatriz Rosa.

Questions to Ask Children

How do you think the size of the scissors matisse used affected the artwork he created?

Do you think Matisse drew on the paper first before he cut the shapes out?

Do you think Matisse had a “plan” in his head when he picked up coloured paper and scissors?

Matisse was old and ill when he made the cut outs. Can you tell that from the energy of the work?

How big would you like to work?

What do you think Matisse would have thought about the animation made by Beatriz Rosa?

This Talking Points Is Used In...

Pathway: working with shape and colour



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