

Talking Points: Olafur Eliasson

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

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AGES 9-11

AGES 11-14

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.

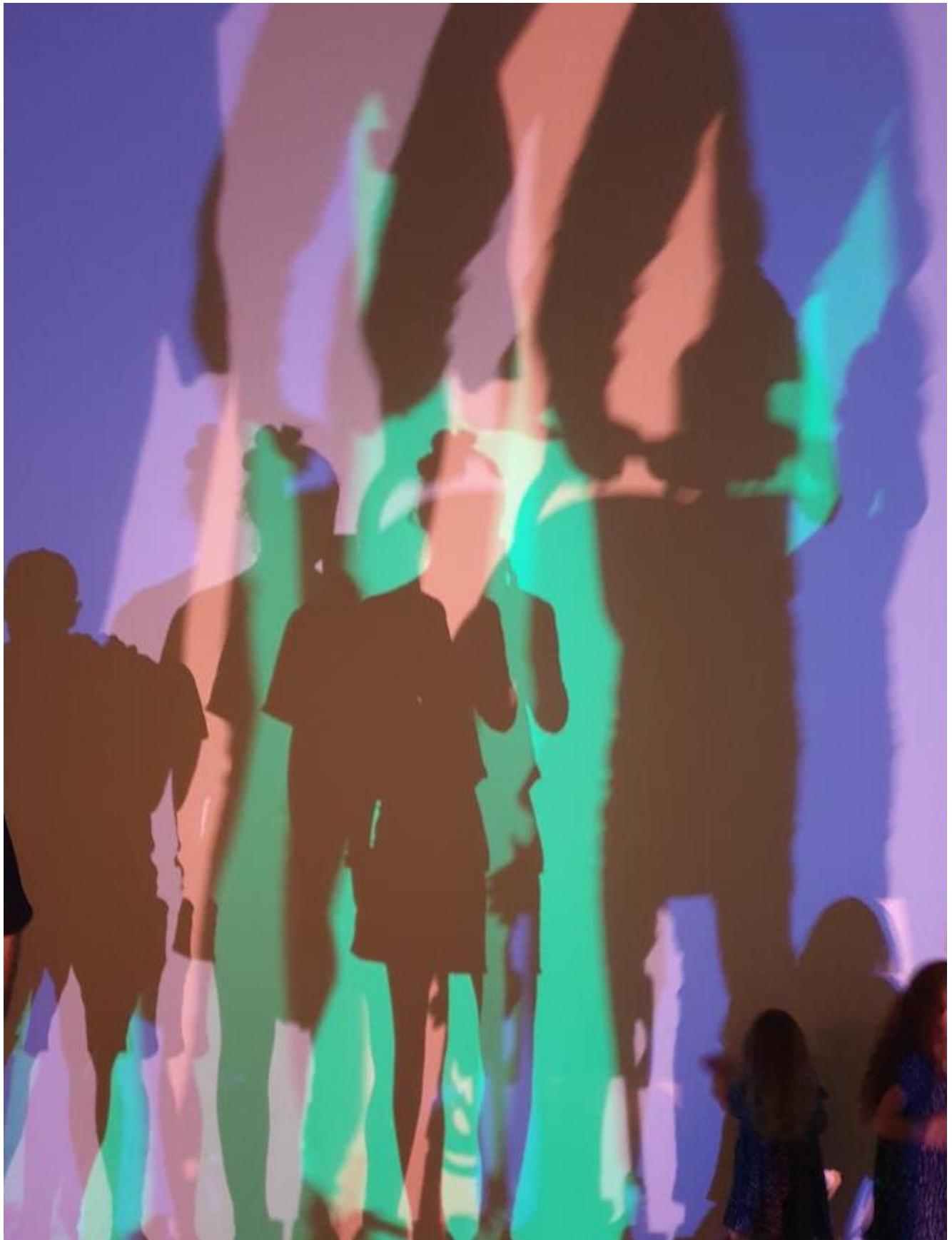
How does this make you feel?

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



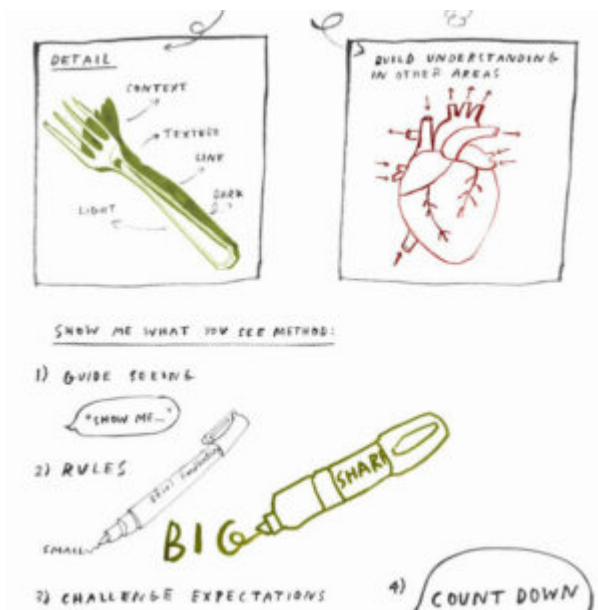
[This is featured in the 'Brave colour' pathway](#)

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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FREE TO ACCESS

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



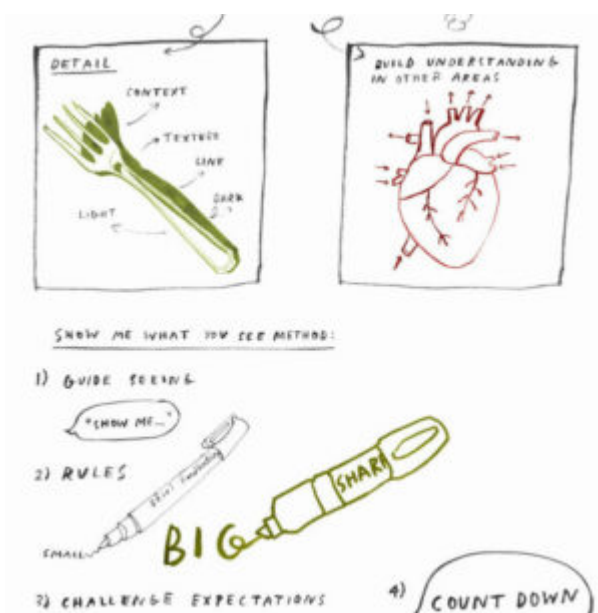
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Talking Points: Linda Bell

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

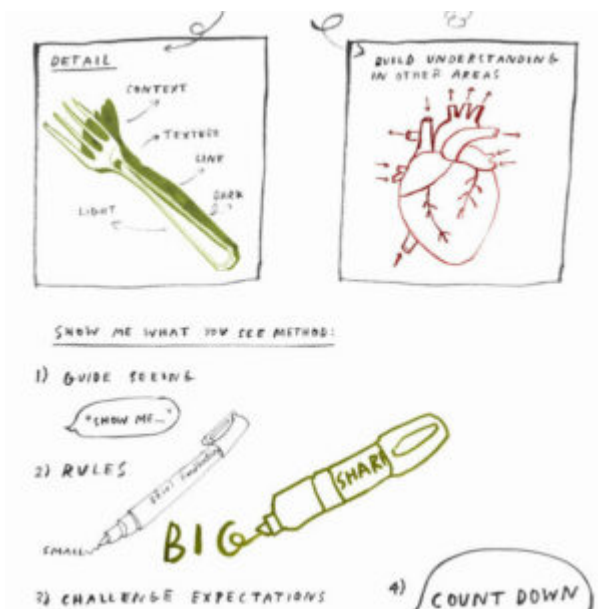


This resource is features in the 'Playful Making' pathway

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

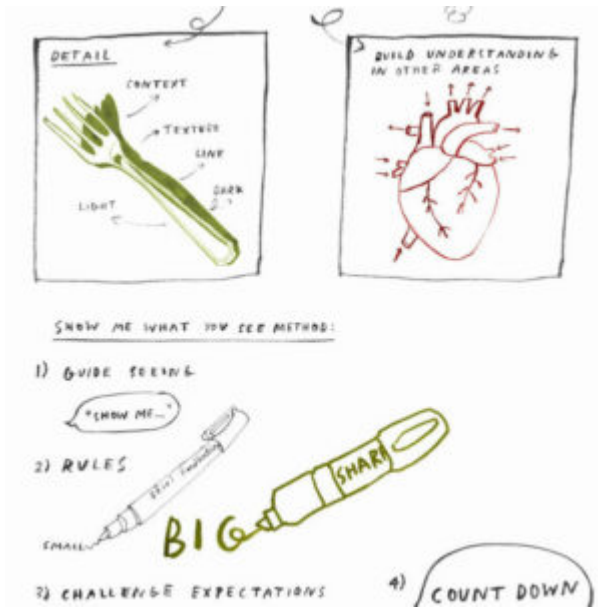


This resource is features in the 'Playful Making' pathway

using sketchbooks to make visual notes



Show me what you see



Adapting AccessArt: Playful Making Inspired by Nnena Kalu



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/this detail.

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

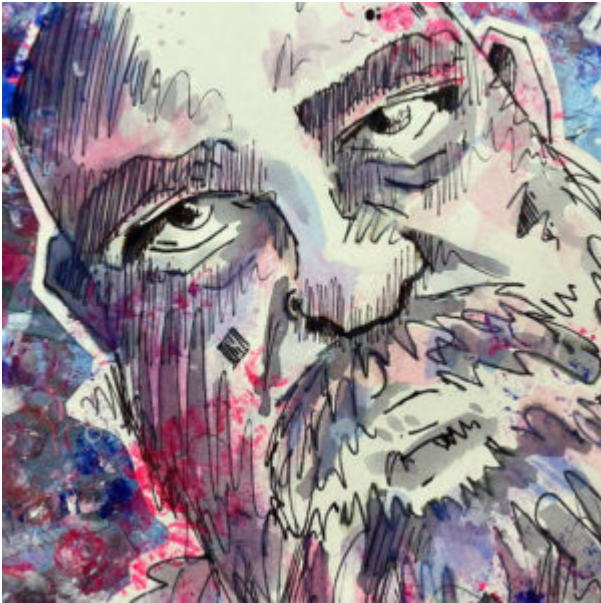
How does Njideka use layers in her work to help her create imagery.

How does this painting make you feel?

How might the painting reflect Njideka's identity?

This Talking Points Is Used In...

Pathway: Exploring Identity

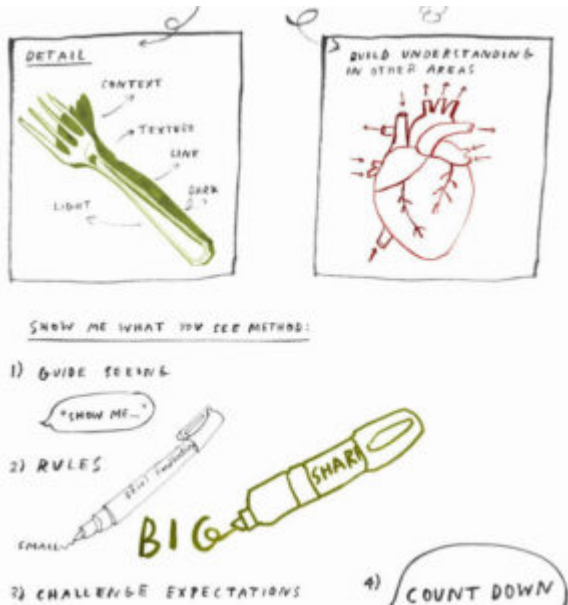


This is featured in the 'Exploring Identity' pathway

using sketchbooks to make visual notes



Show me what you see



Talking Points: Chhau masks

A collection of sources to explore Chauu masks in performances.

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Chhau Masks

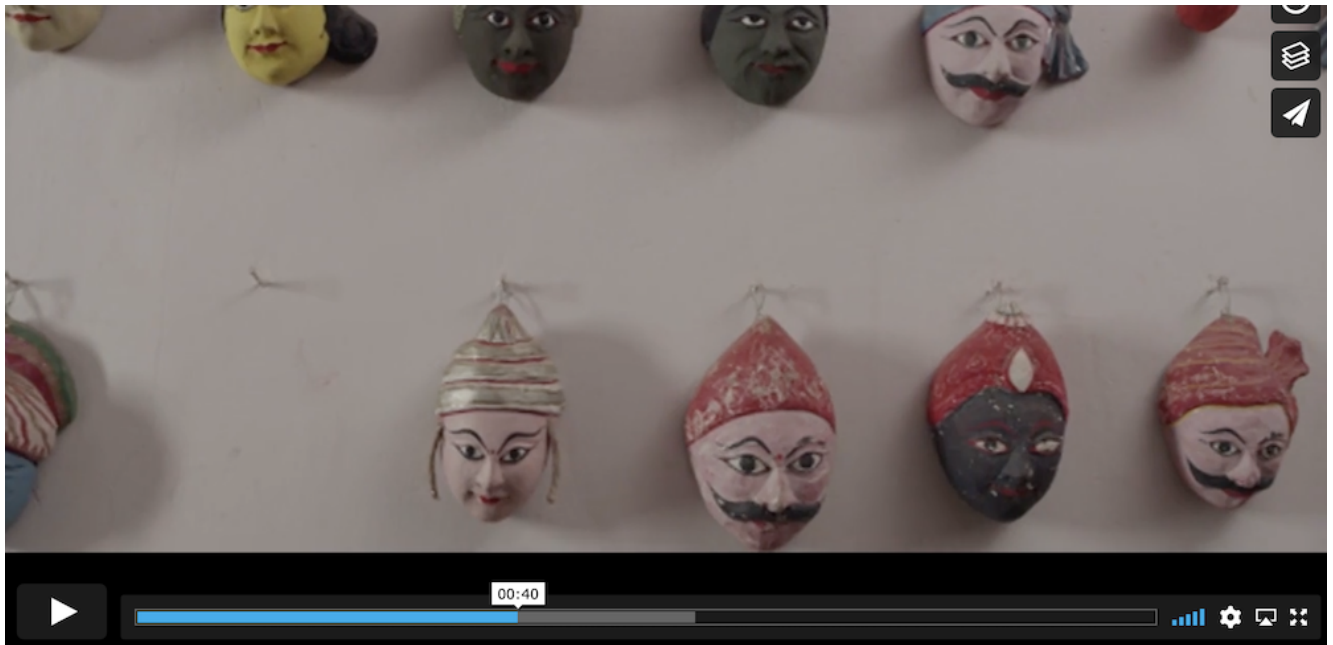
Chhau dance is a semi classical Indian dance with martial and folk traditions. It is found in three styles named after the location where they are performed, i.e. the Purulia Chau of West Bengal, the Seraikella Chau of Jharkhand and the Mayurbhanj Chau of Odisha.

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?

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?

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?

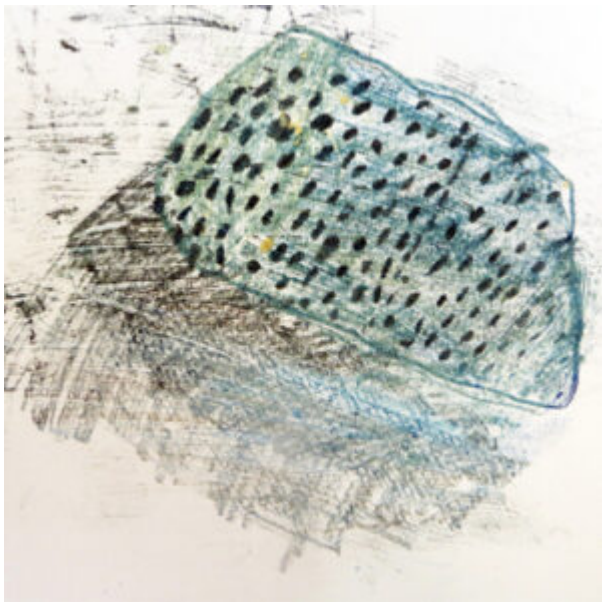
Whats your favourite part of this flip book and why?

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

Mono Printing Session with 'Change, Grow, Live'

You May Also Like...

Pathway: Exploring the world though mono print



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

World Through Mono print' pathway

Talking Points: Xgaoc'o Xare



Video enabled monoprint resources



Rainbows and Waves for Grey Days

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

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?

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

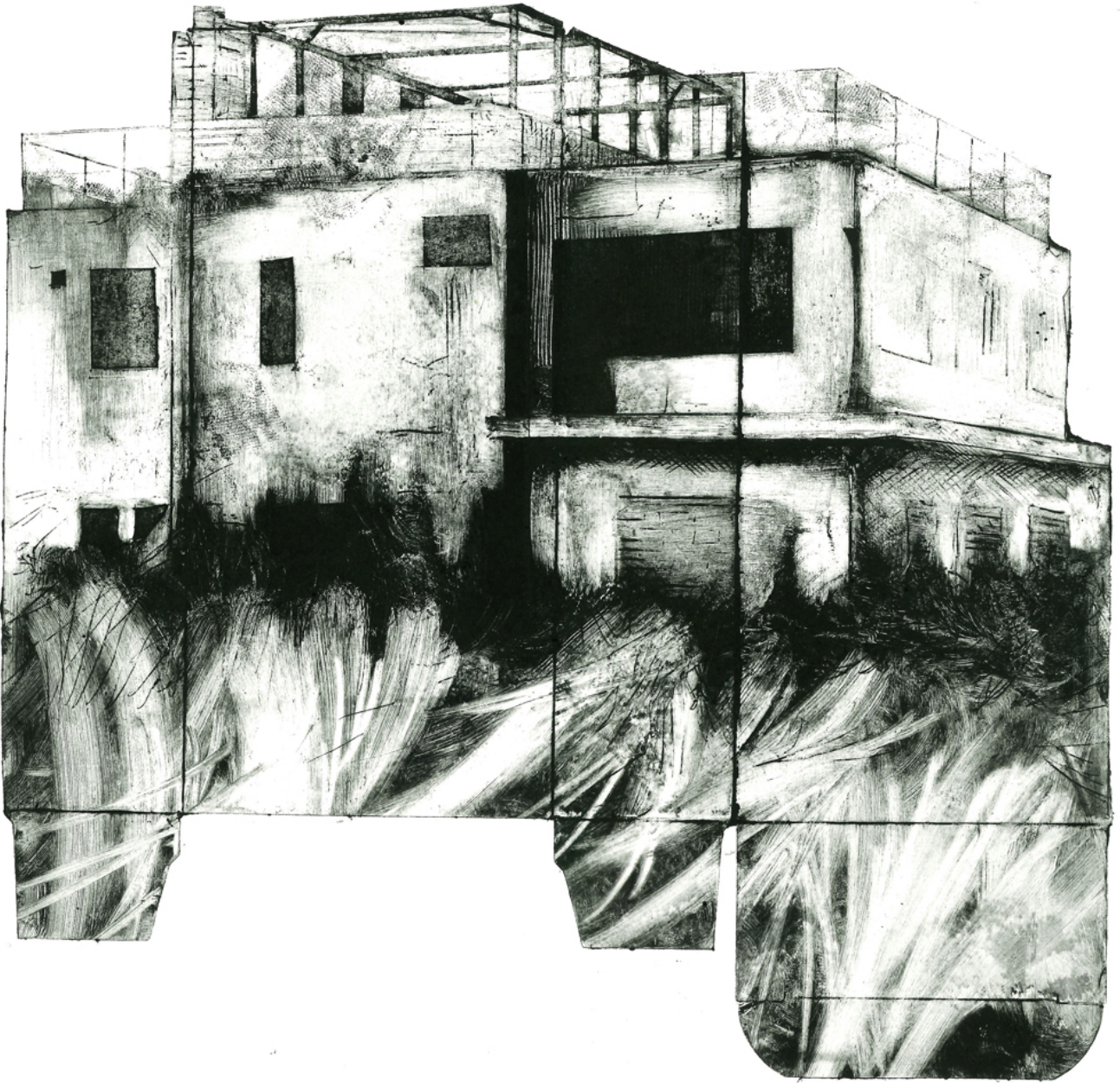
A collagraph print is made from textured materials collaged together on a piece of card. Lots of materials can be used to make collagraphs including (but not limited to) sand, fabric, bubblewrap, string and cardboard.

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](#).**

Talking Points: What is Etching?

Sketchbooks! Making Your Sketchbook Your Own

Part 2: Making Your Sketchbook Your Own

<

We are going to start by making a sketchbook. You could just use a bought sketchbook, but if you do, we'd like

you to spend some time
adding on to that
sketchbook before you
start working *in* it.

The reason we are going
to start by making a
sketchbook (or
developing a bought
sketchbook), is because
then the book will
start to feel like it
belongs to you right
from the start. The

sketchbook becomes
owned the moment you
start to make – you
make personal choices,
and you think
creatively from the
outset.





**Another thing happens
when you *make* a
sketchbook.**

**When you turn a page to
work in your sketchbook
and are presented with
a pockets instead of a
white page, or a piece
of graph paper which**

unfolds, or a piece of old map, it will inspire you to be more creative in the way you write and draw in the sketchbook.

So, let's get started. Decide if you want to make a sketchbook from scratch, which is very simple, OR adapt an existing sketchbook. Either way, we'd like

**you to end up with a
sketchbook that really
feels like it is yours,
even before you start
to work in it.**

Making an Elastic Band Sketchbook

Elastic band

sketchbooks are a really great way to make books which have plenty of personality and character!

Start off by collecting paper of all kinds – recycled paper, white paper, graph paper, brown paper... the more varied the better. You'll also need corrugated cardboard

for the cover, and an elastic band to fasten it all together.

Whatever size sketchbook you want to make, cut a piece of corrugated cardboard which is twice as wide as the finished book. Bend it in the middle to form a spine.





Next cut or tear a series of pages, again twice the width of the finished book. Fold these in half too, and then simply use the elastic bands to fasten

it all together. the great thing about these books is that they are completely flexible – you can take them apart, take pages out, and add more pages, and really personalise them.

The cardboard provides a versatile cover which can easily decorated to personalise them

further.



**Extending a
Bought
Sketchbook
and adding
“Spaces &
Places” to
regular**

sketchbooks

Take an existing sketchbook – it can be any kind, shape or size. The idea is to change the structure of the sketchbook. That might mean adding new pages made up of different types of paper, different sizes, even different shapes.

Think about how you can create “places and spaces” within a sketchbook. When you start working in your sketchbook, coming across these altered pages can really help you make exciting work in your book.





So for example, you might want to bend and glue pages to create pockets. You might want to add bags to create collecting areas, or add fabric so you can

paint on that instead of paper. Add whatever you can find or whatever you are attracted to, to change the shape of the places and spaces within the sketchbook.

The idea is to be as creative as you can in terms of the way you change the look and feel of the book, so

**that when you are
working in your
sketchbook later, you
are not only inspired
by the world around you
and by what's in your
head, but also by the
sketchbook itself.**





Have fun when you are doing this, and also remember that when you are drawing and writing in your sketchbook later, you are still free to keep changing the shape and the structure and the nature of the pages.

**That's part of the fun
of working in a
sketchbook. So it isn't
a one off process, it
is a starting point,
and hopefully you'll
keep coming back to it
as you continue to work
in your sketchbook.**

Remember you

**can post
images of
your
sketchbook
work on
Instagram
Tag**

**@accessartorg
uk**

**#accessartske
tchbook**

Next...

3. Collage Exercise



Introducing different ways to work in a sketchbook

Or...

Back to
“Sketchbooks!”
Course Page



Access all
resources

Sketchbooks!
Before Your
Start

Collect the Following

^



**Drawing
Materials
(whatever
you have in
the house:
pen ,**

**pencil,
rubber,
felt tips,
markers,
coloured
pencils,**

**pastels
etc)**

**Assorted
Paper (all
kinds,**

**including
recycled
paper from
old letters
and
envelops,**

tracing

paper,

graph paper

etc AND /

OR

**A bought
sketchbook
(any kind)**

**Scissors,
glue, tape,**

string

**Piece of
corrugated
cardboard**

**Large
elastic
band**

**It would be
good to**

**start
collecting
a pile of
old
magazines –
if you can**

**get your
hands on
old
gardening
supplements
, nature**

**magazines
or
children's
magazines.**

As well as

magazines

you can

look out

for old

wrapping

paper,

**printed
paper,
postcards,
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, old books**

etc.

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Course Page



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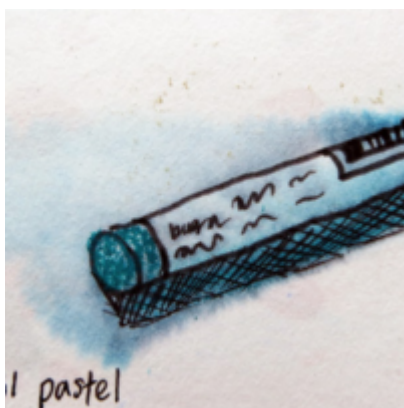
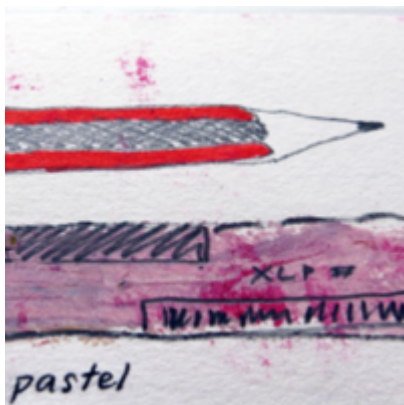
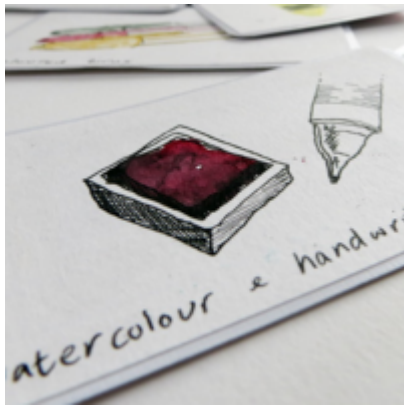
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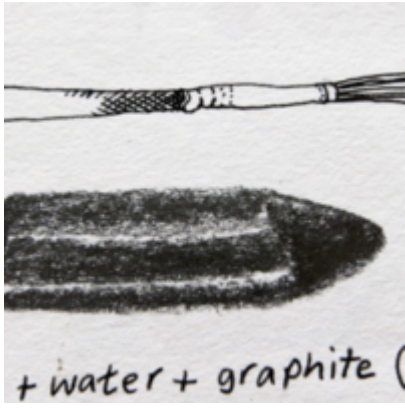
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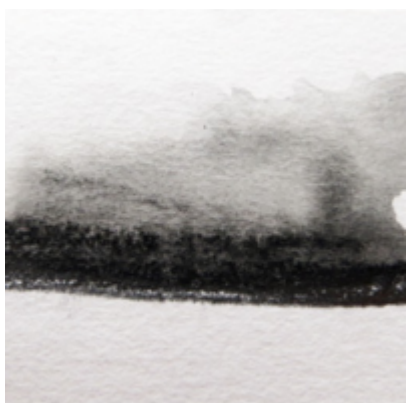
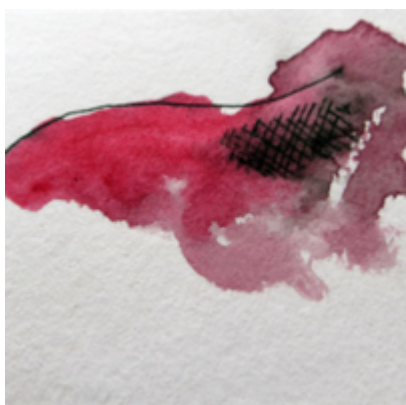
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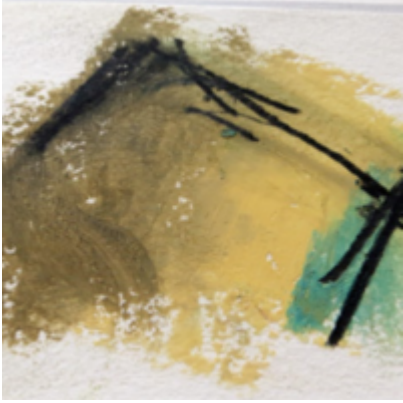
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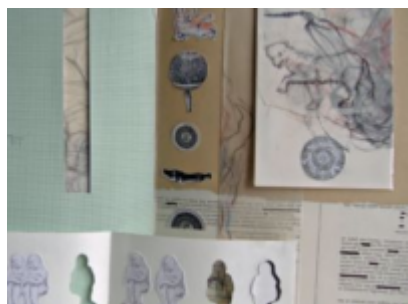
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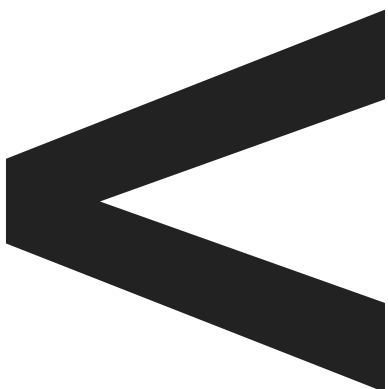
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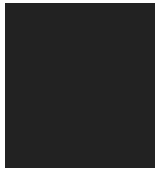
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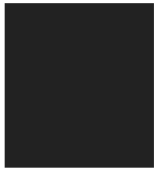
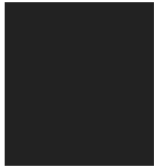
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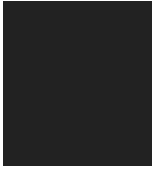
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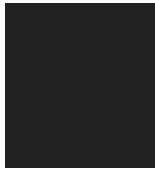
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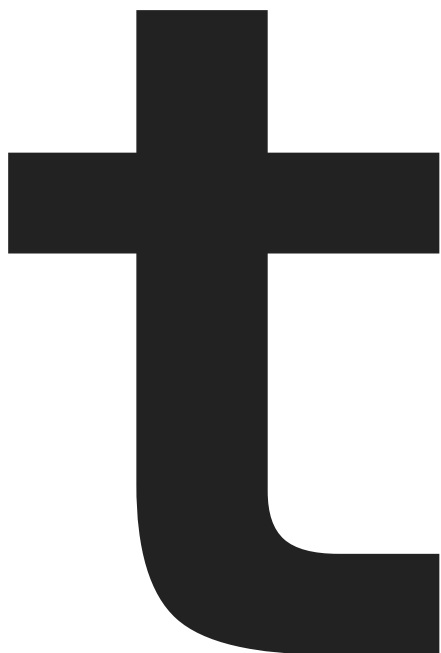


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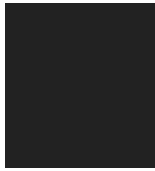
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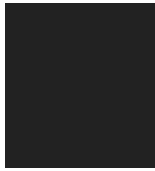
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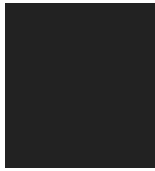
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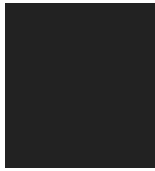
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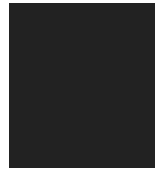
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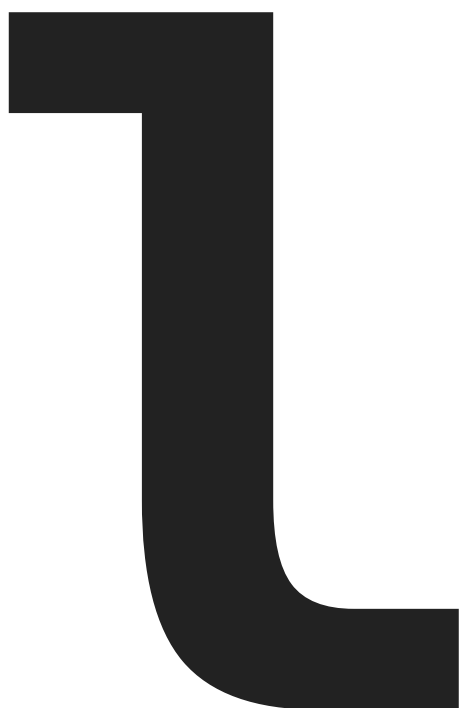
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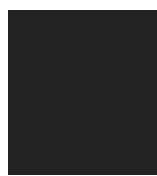
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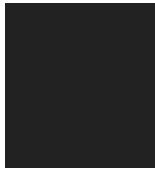
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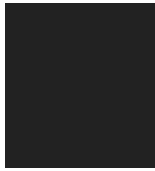
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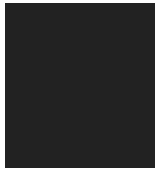
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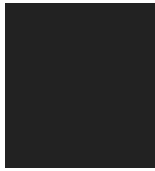
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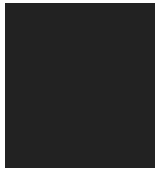
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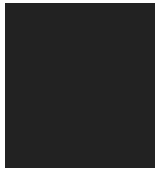
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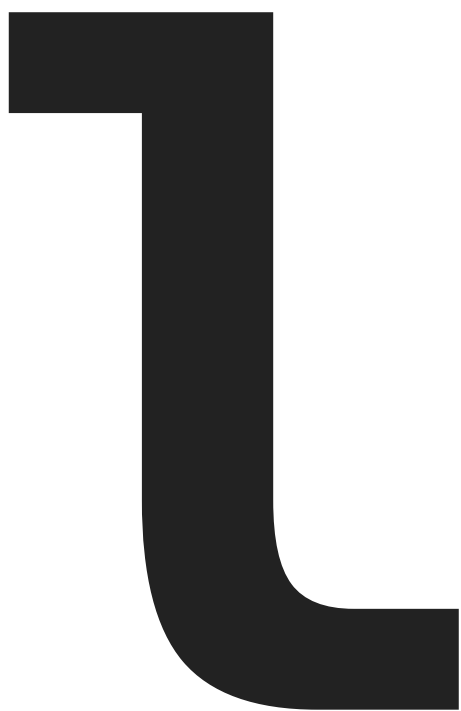
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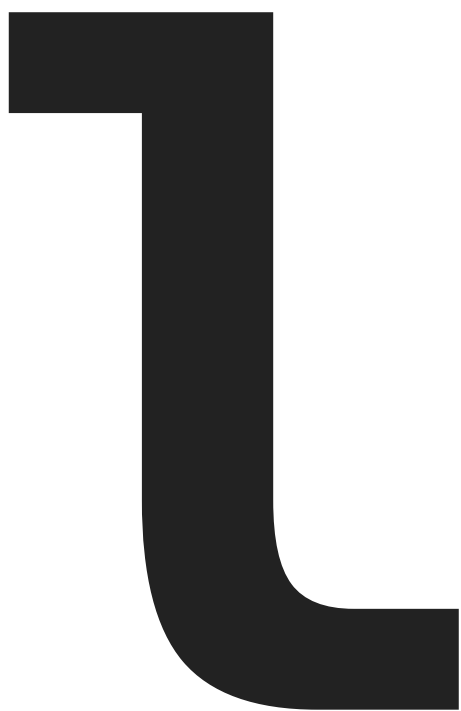
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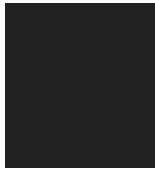


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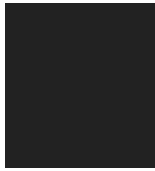
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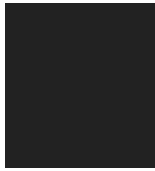
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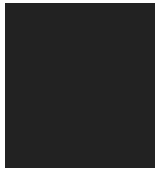
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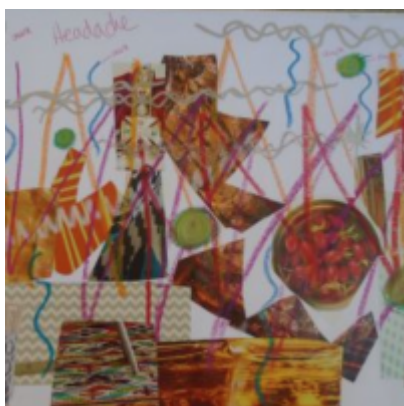
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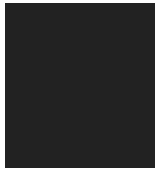
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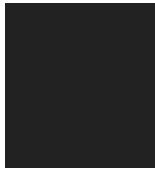
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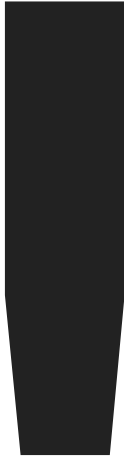
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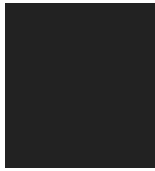
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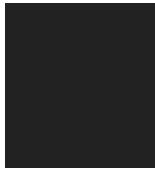
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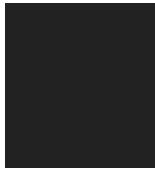
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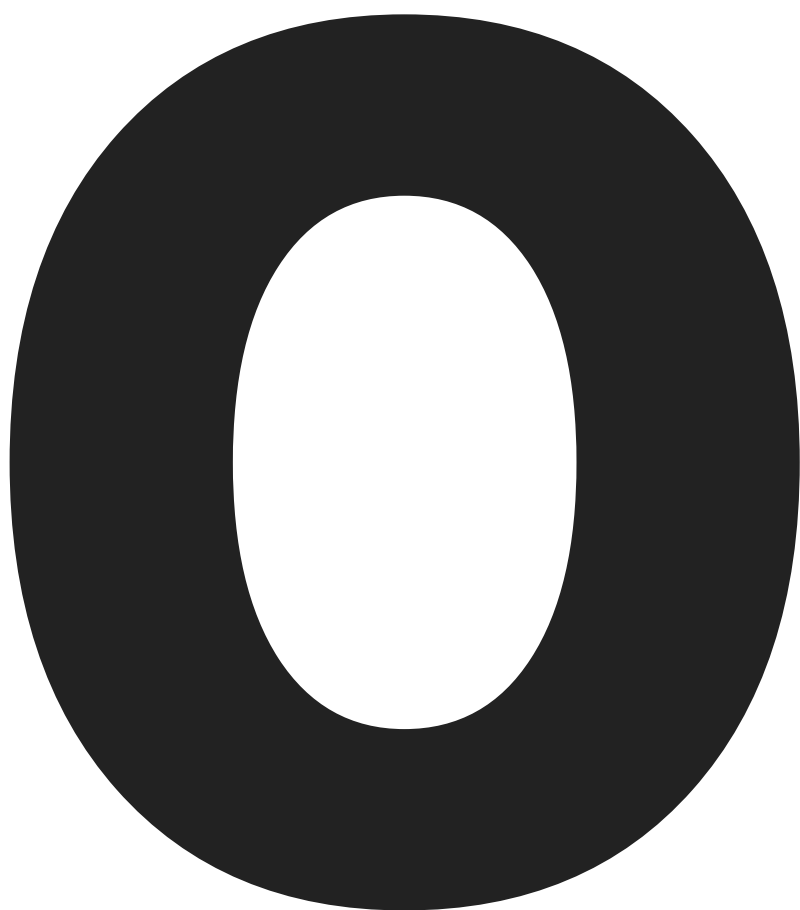
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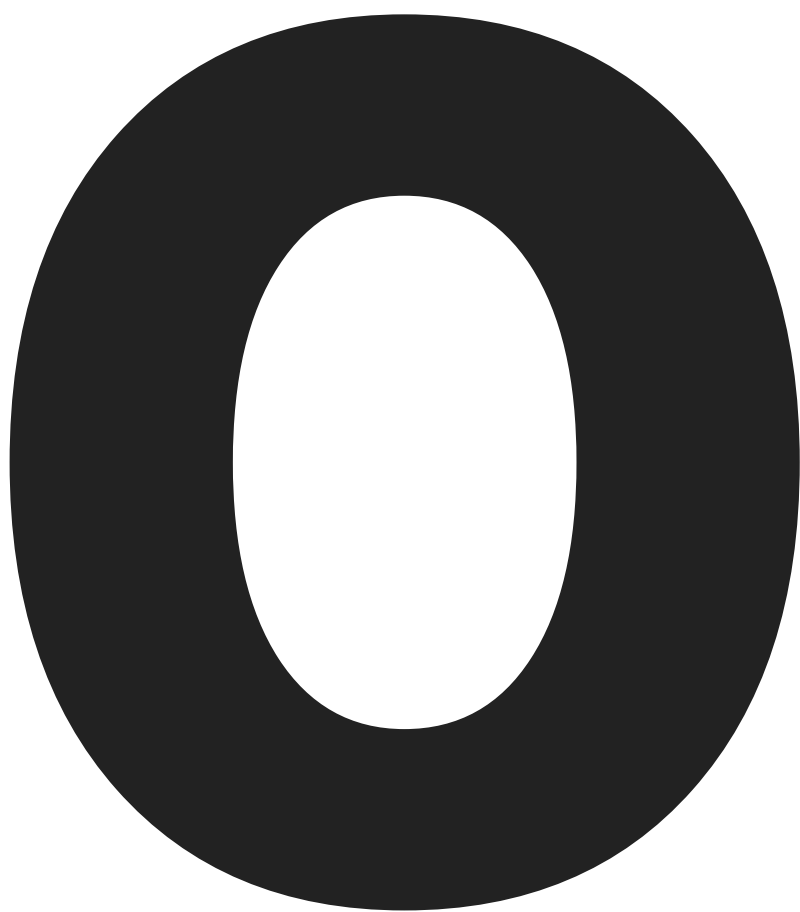
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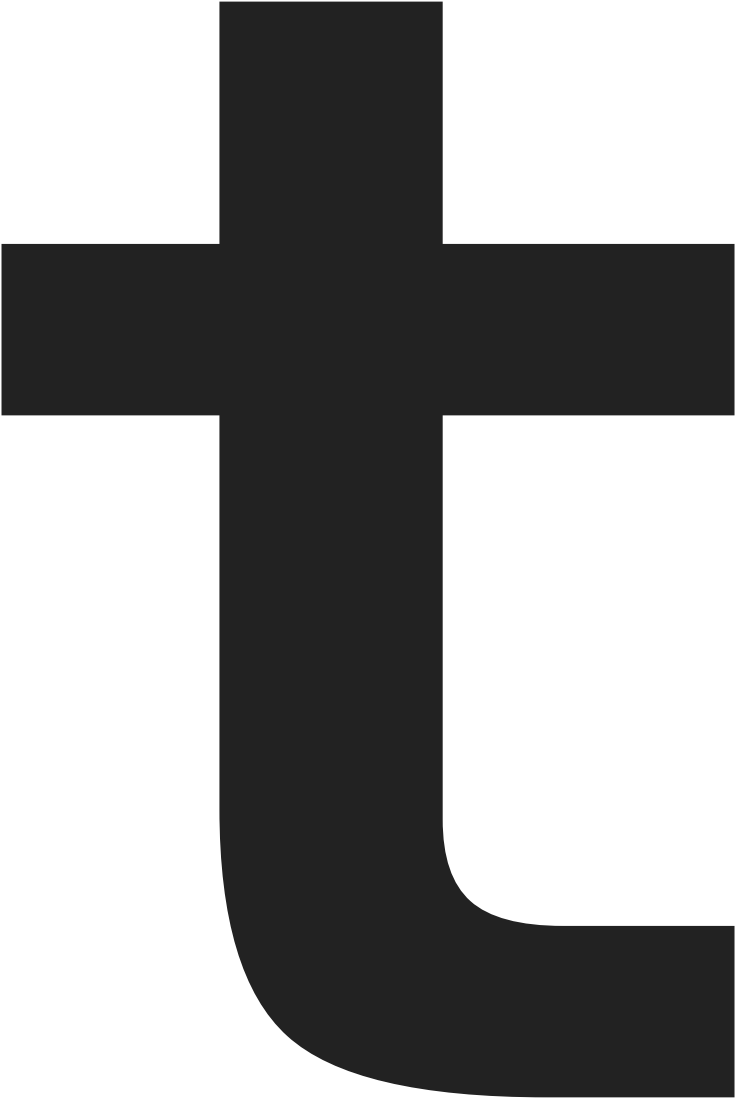
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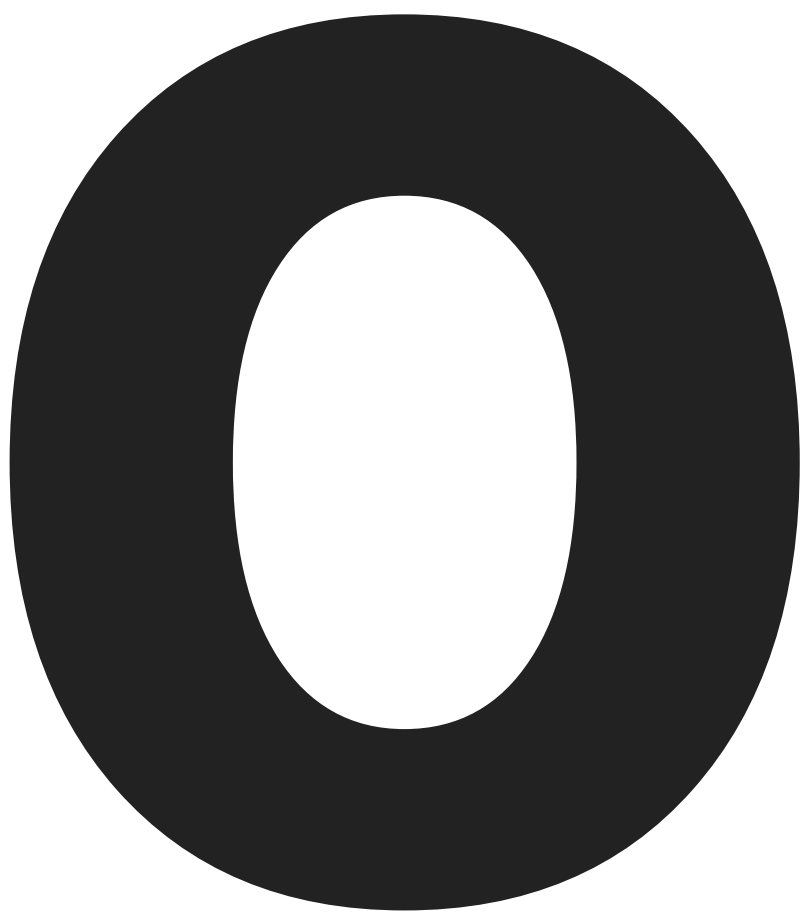
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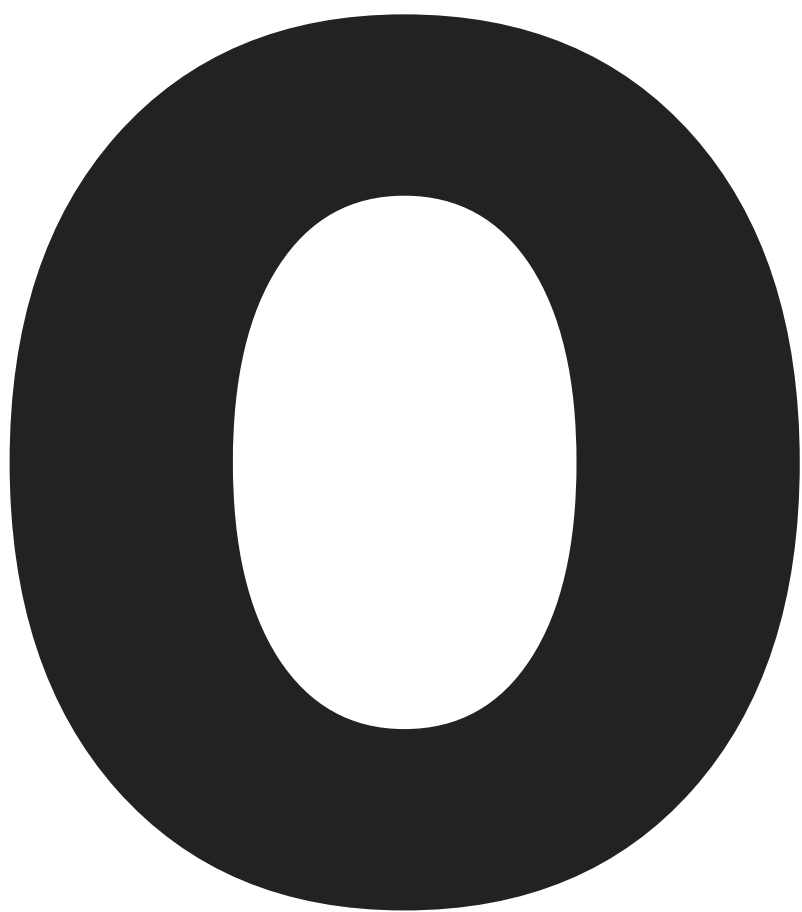
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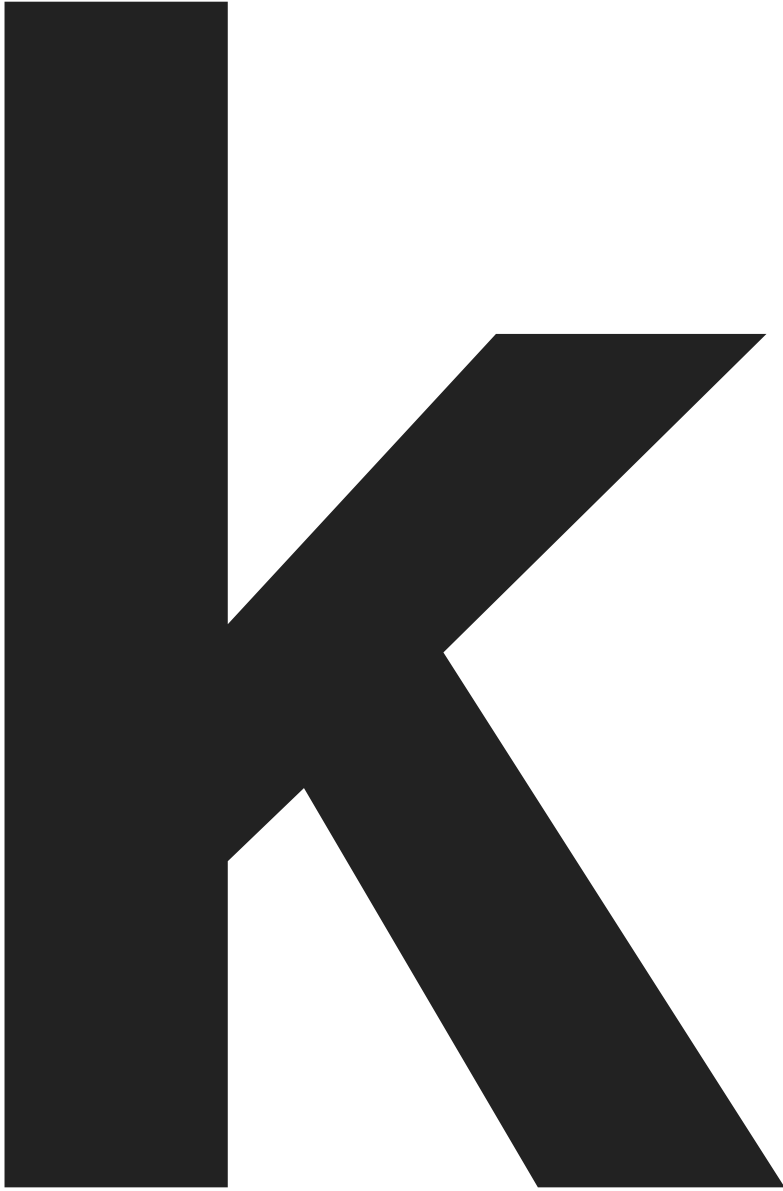
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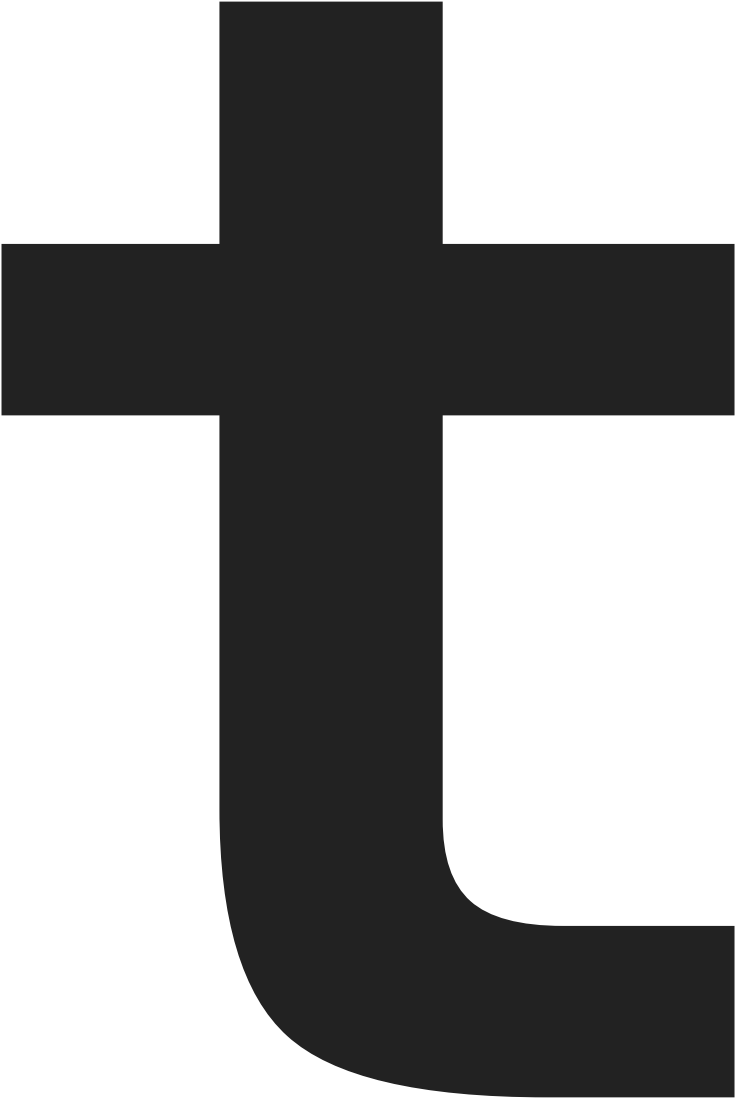
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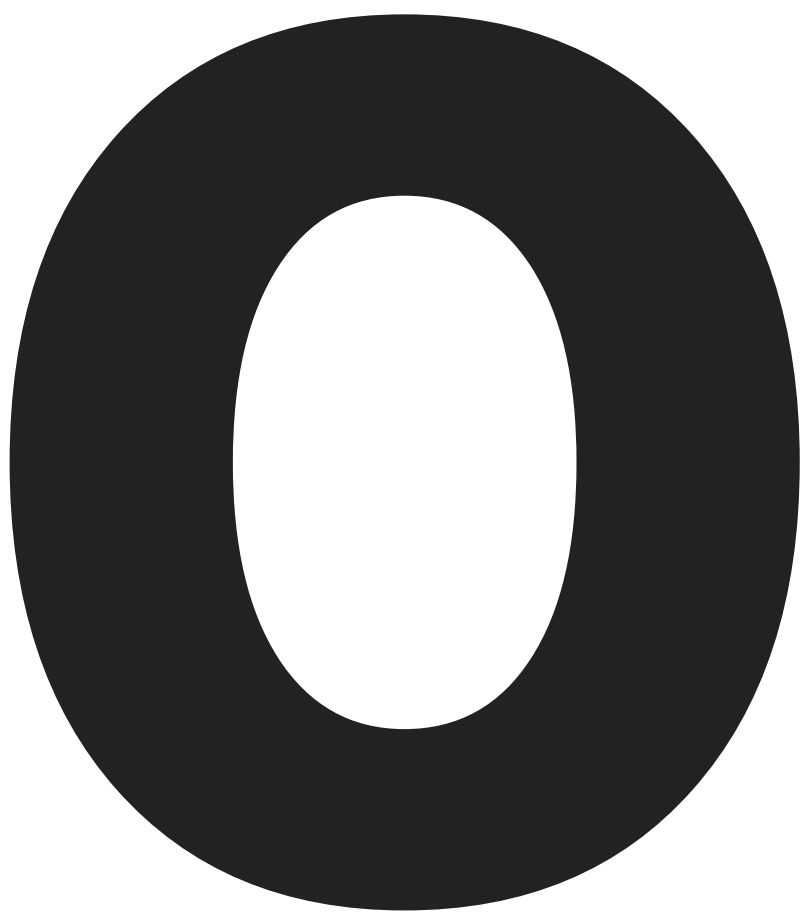
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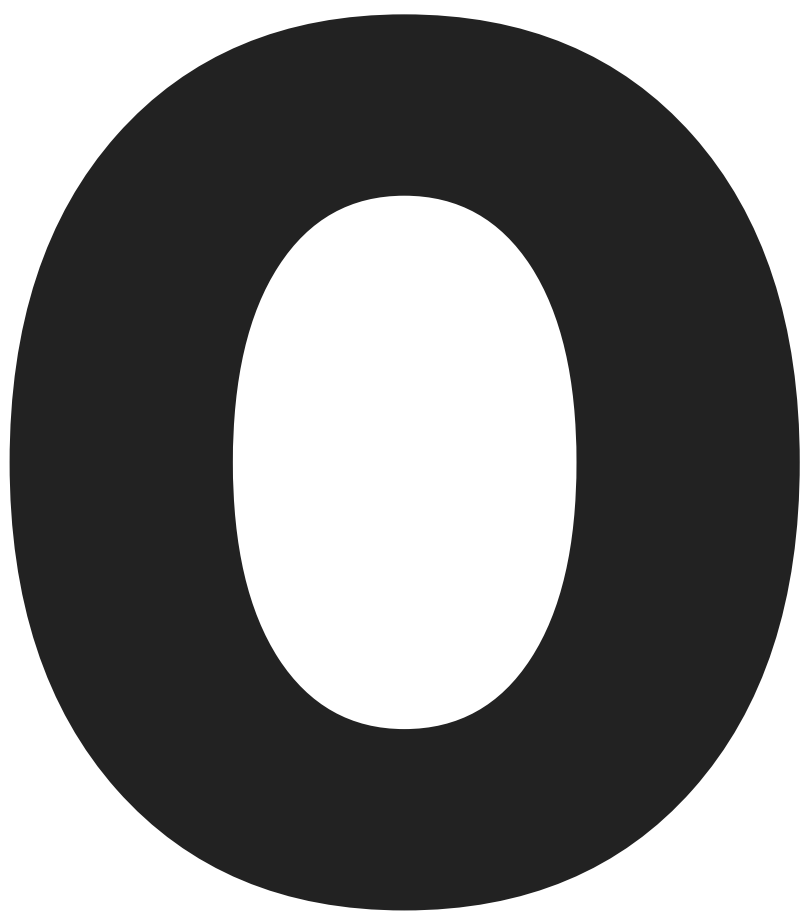


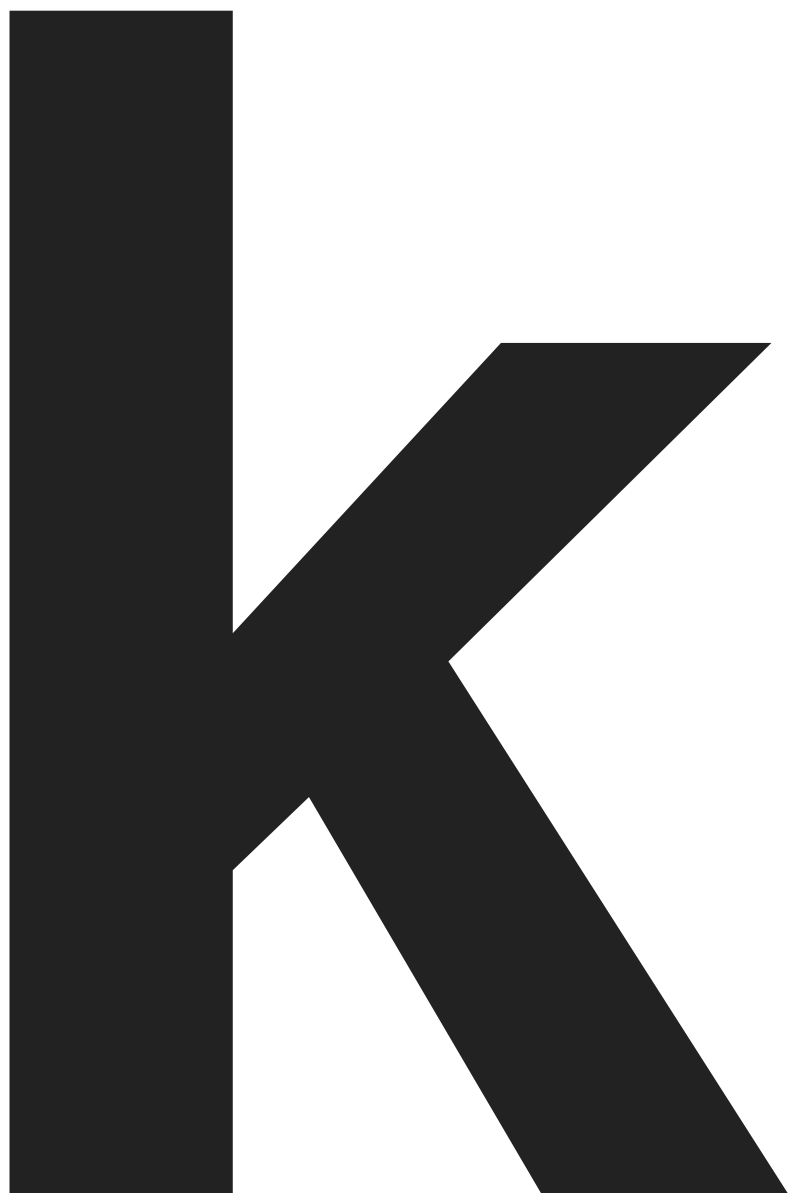
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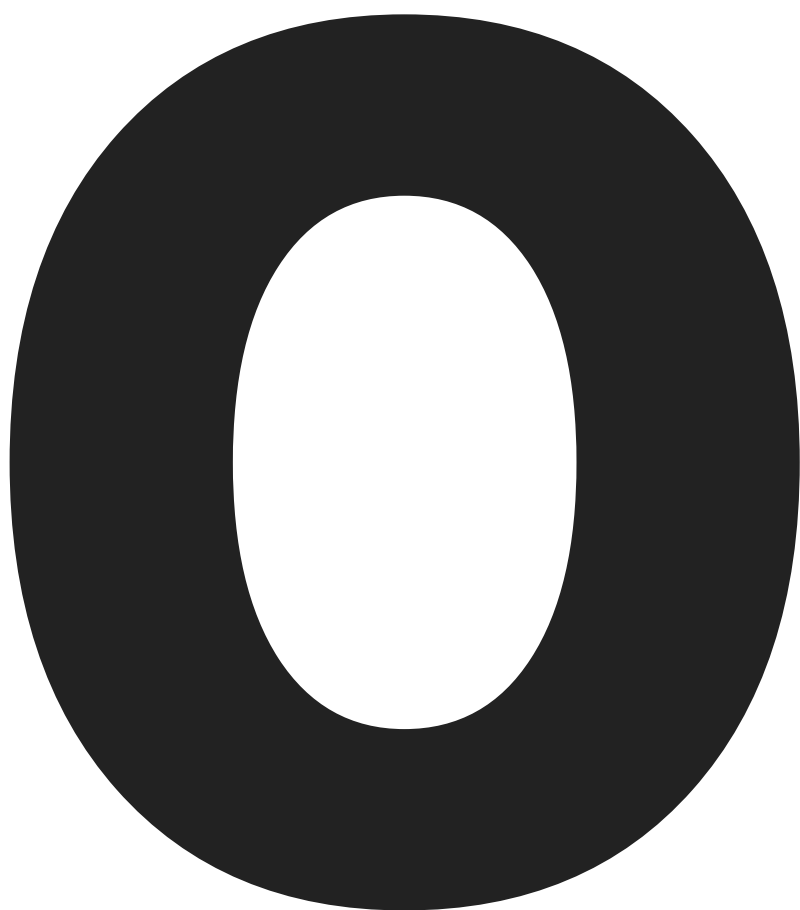
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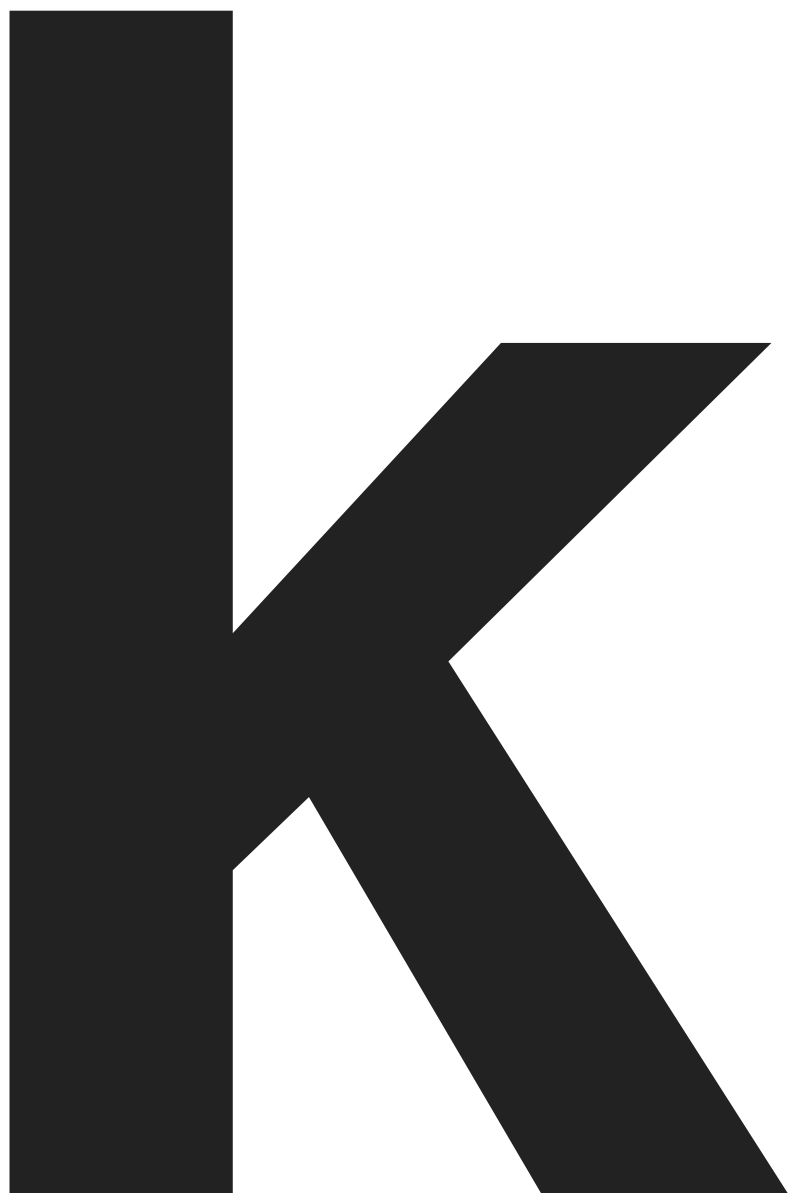


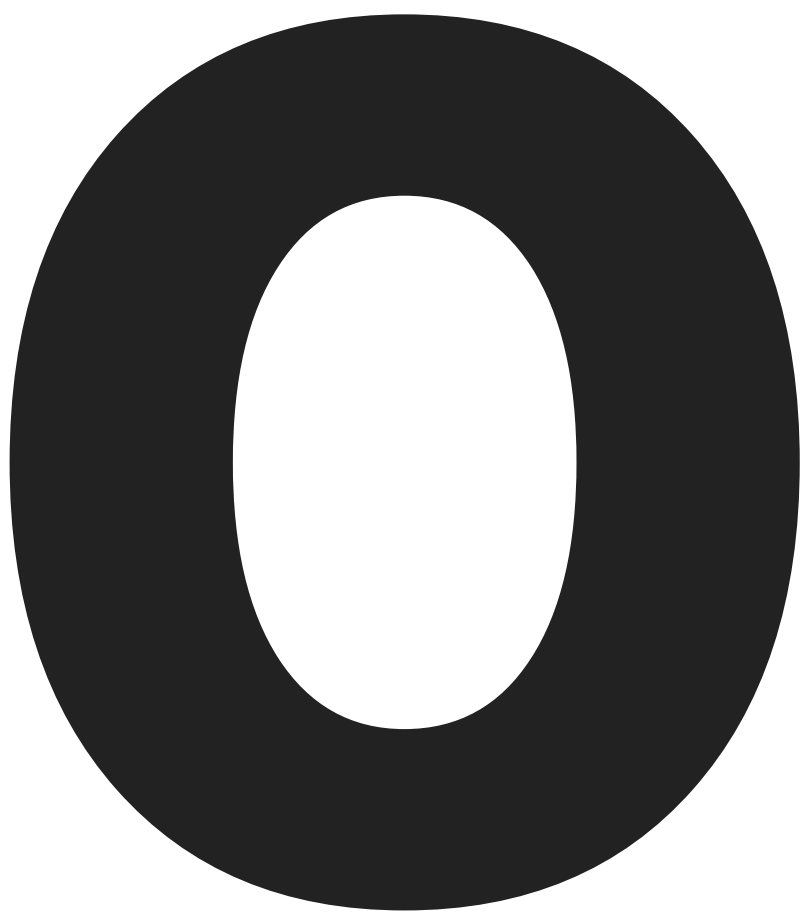


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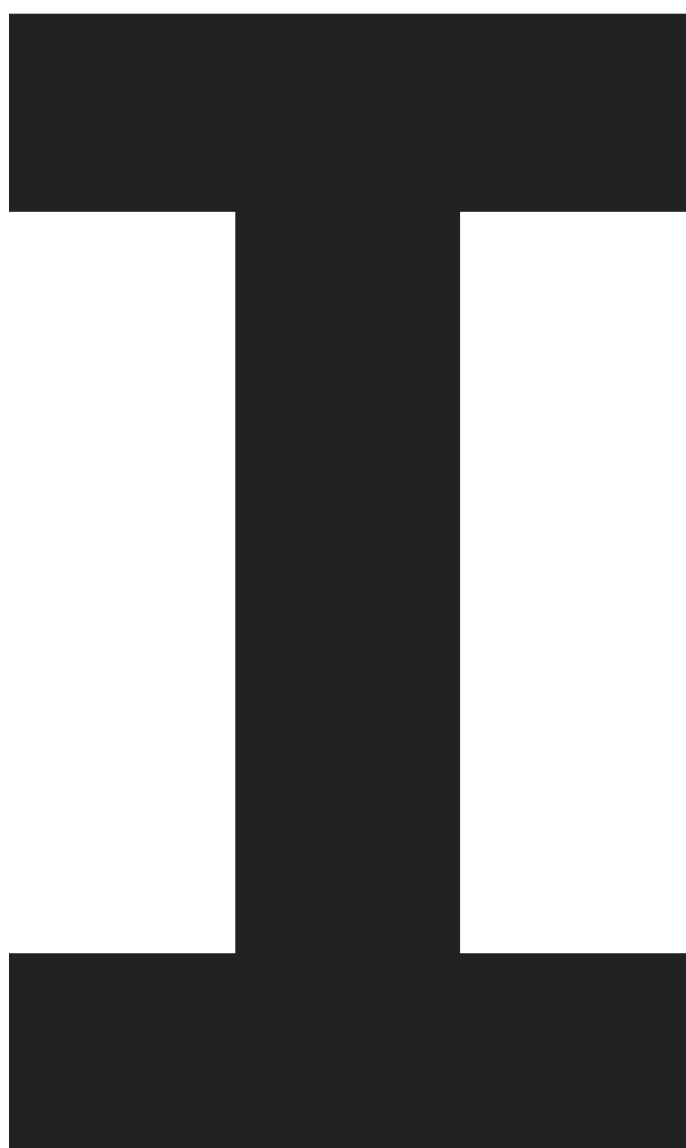


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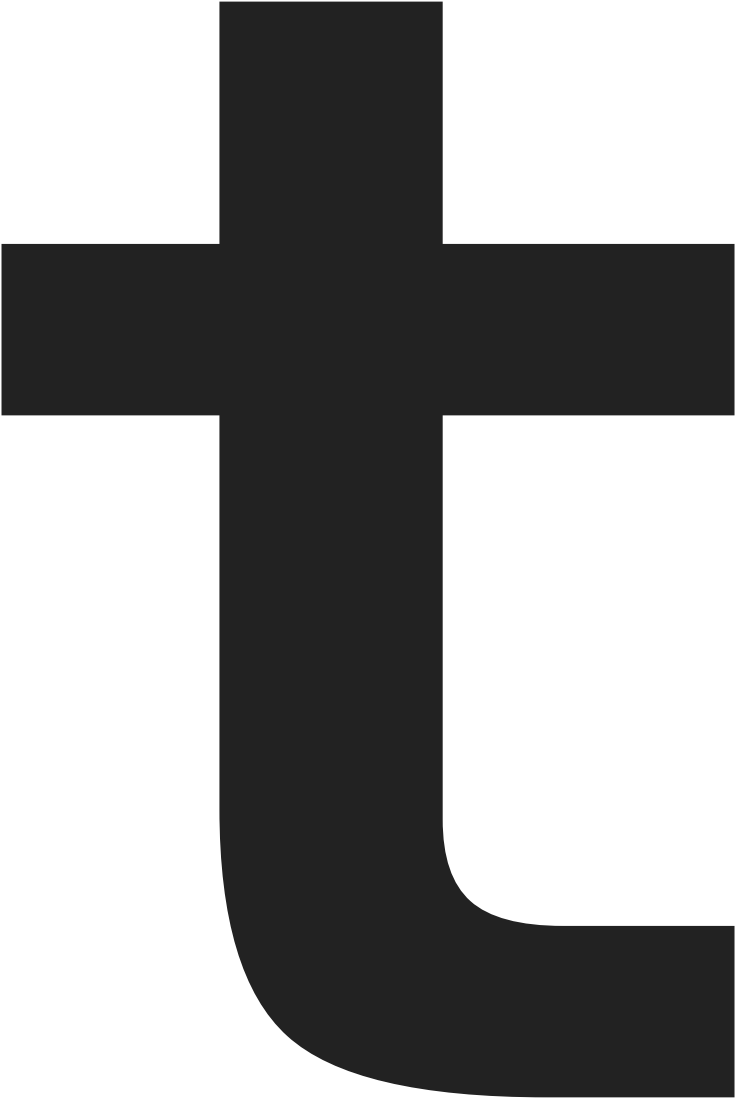


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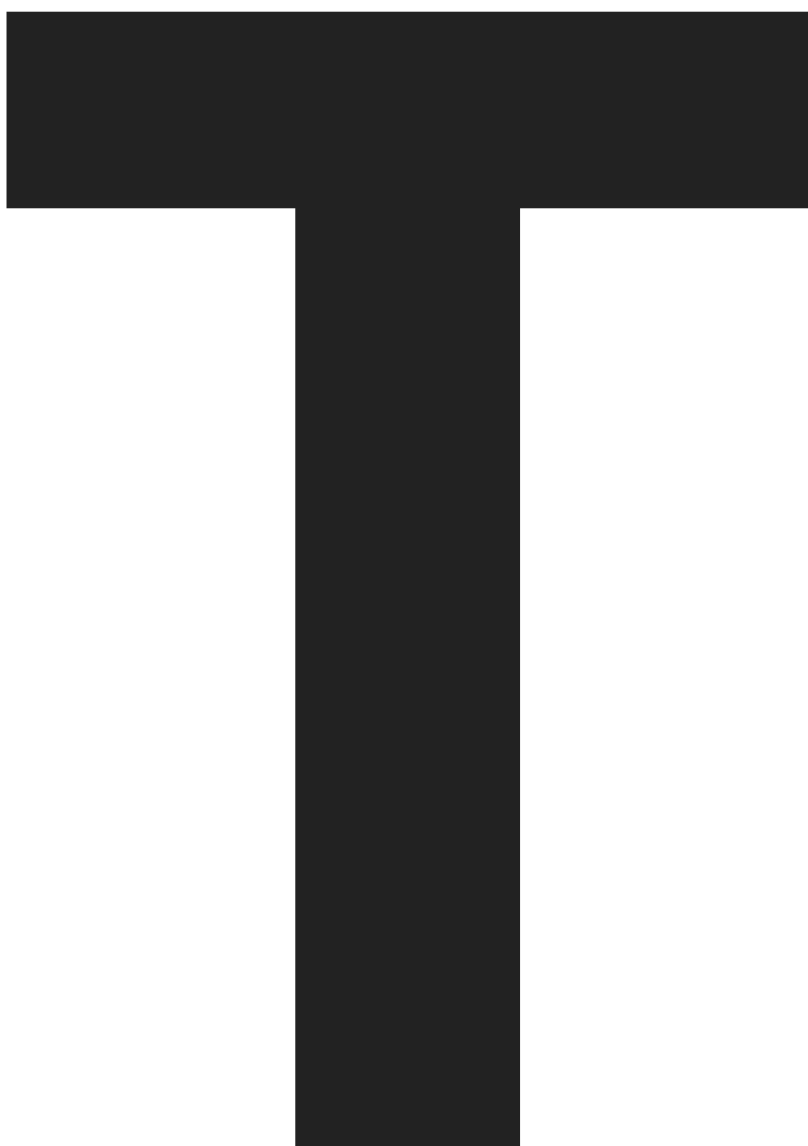
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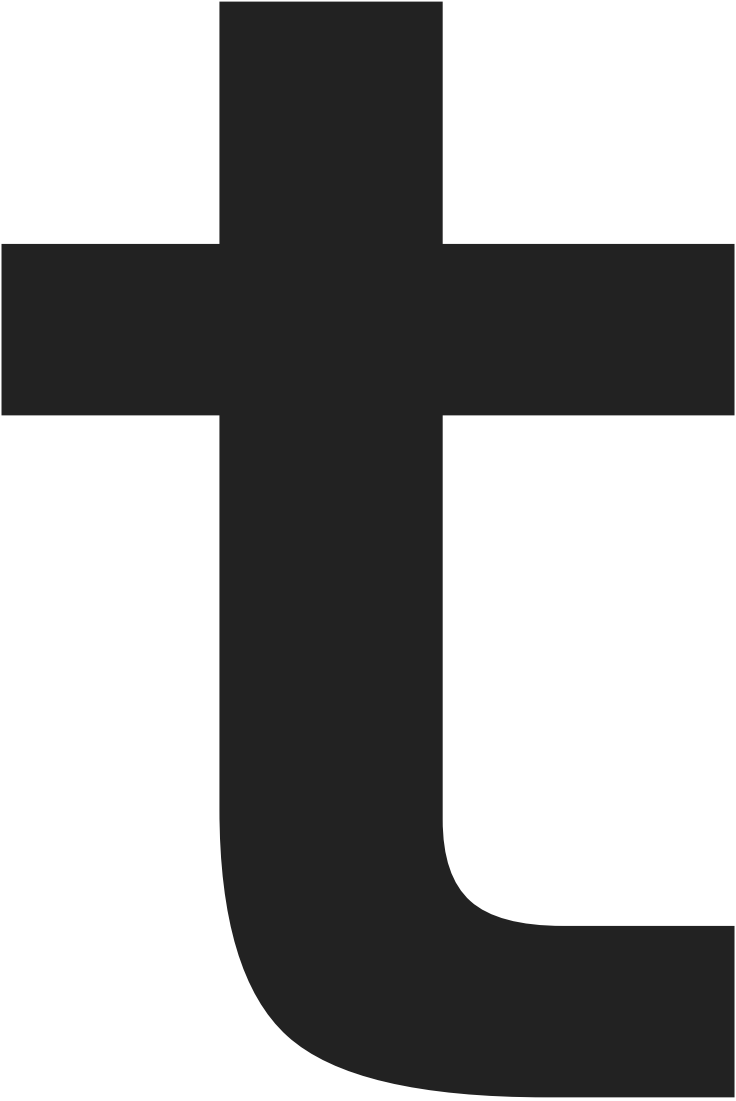
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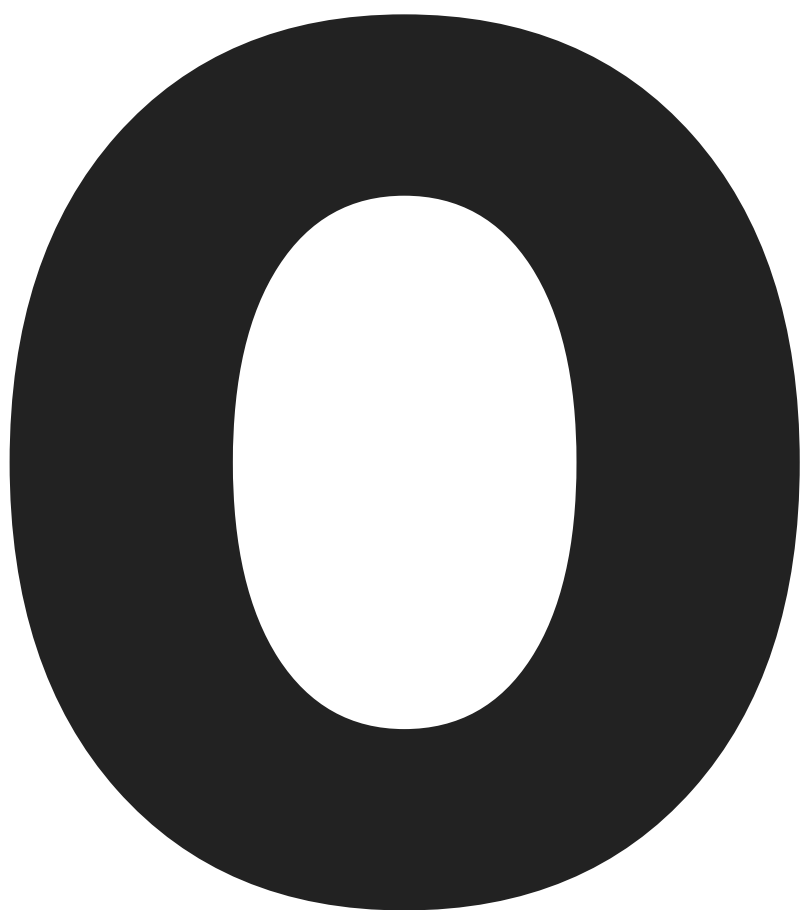
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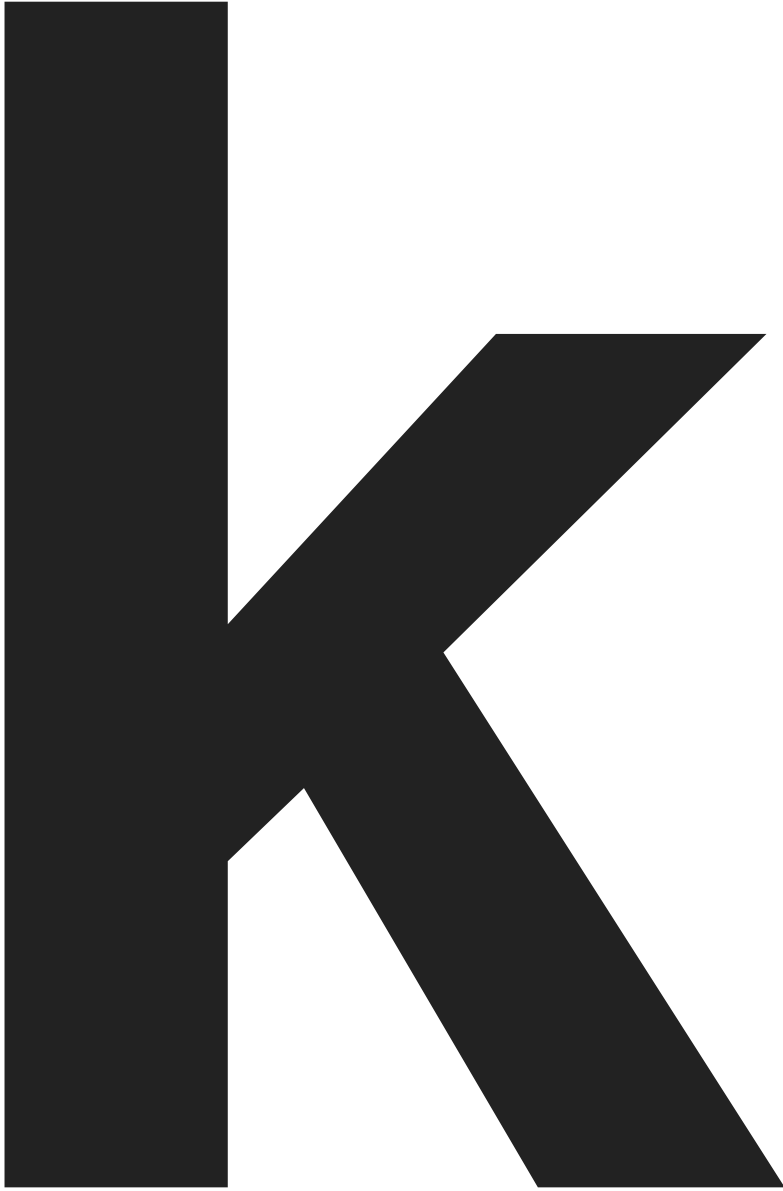


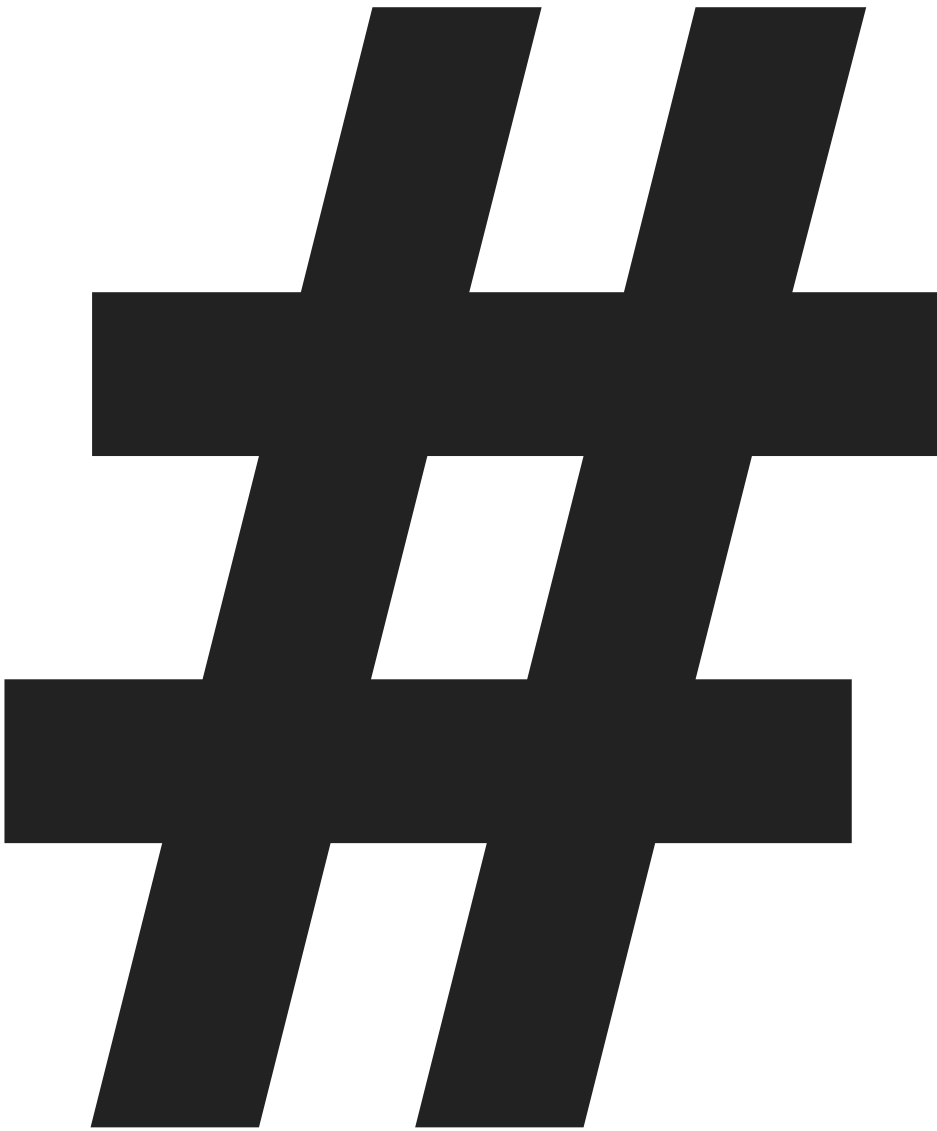


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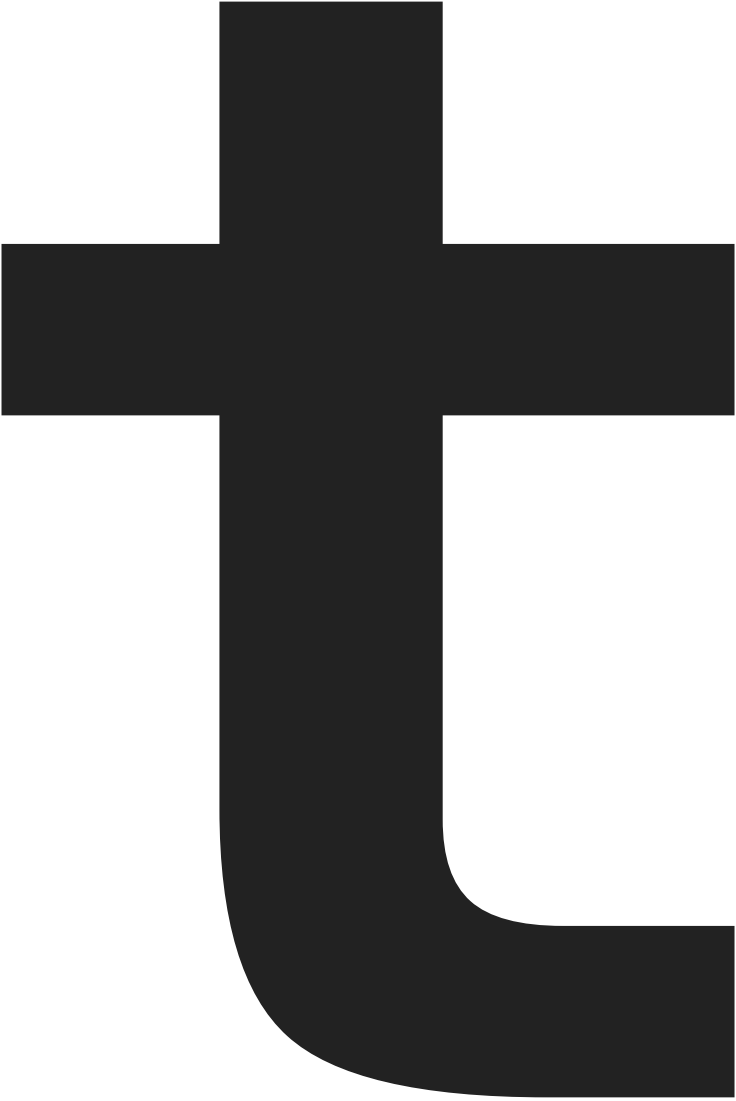
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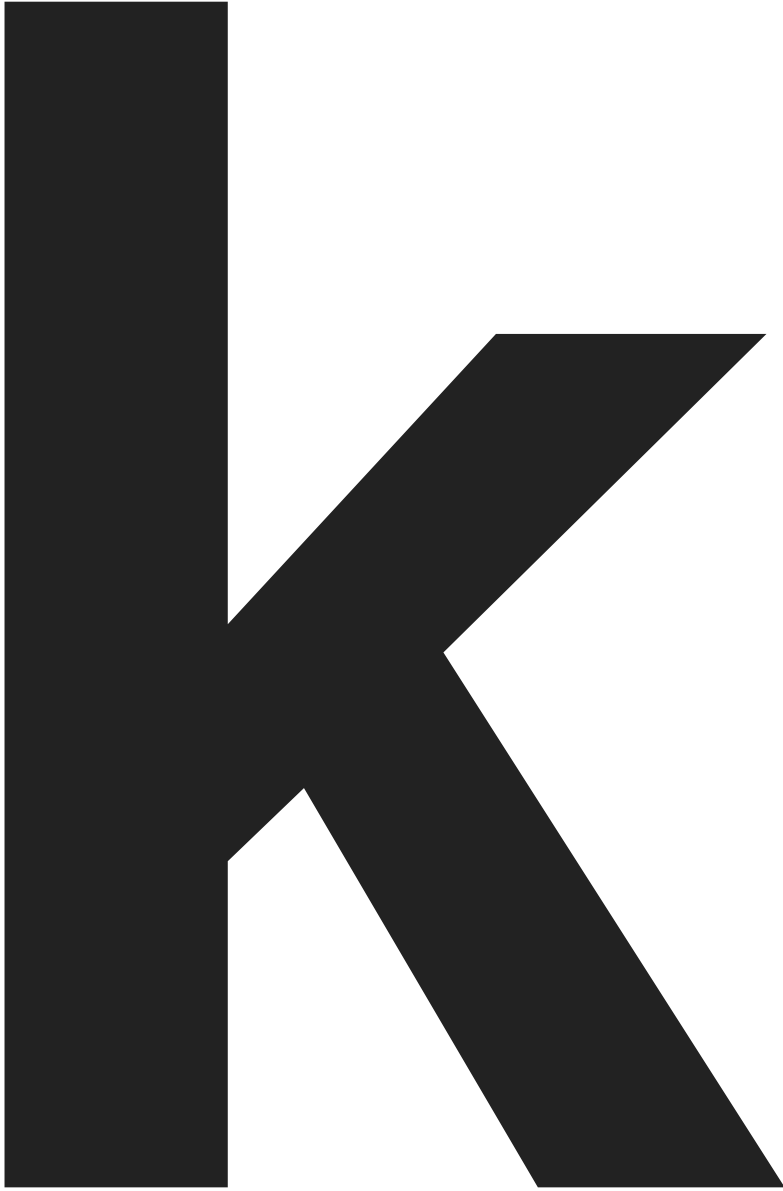
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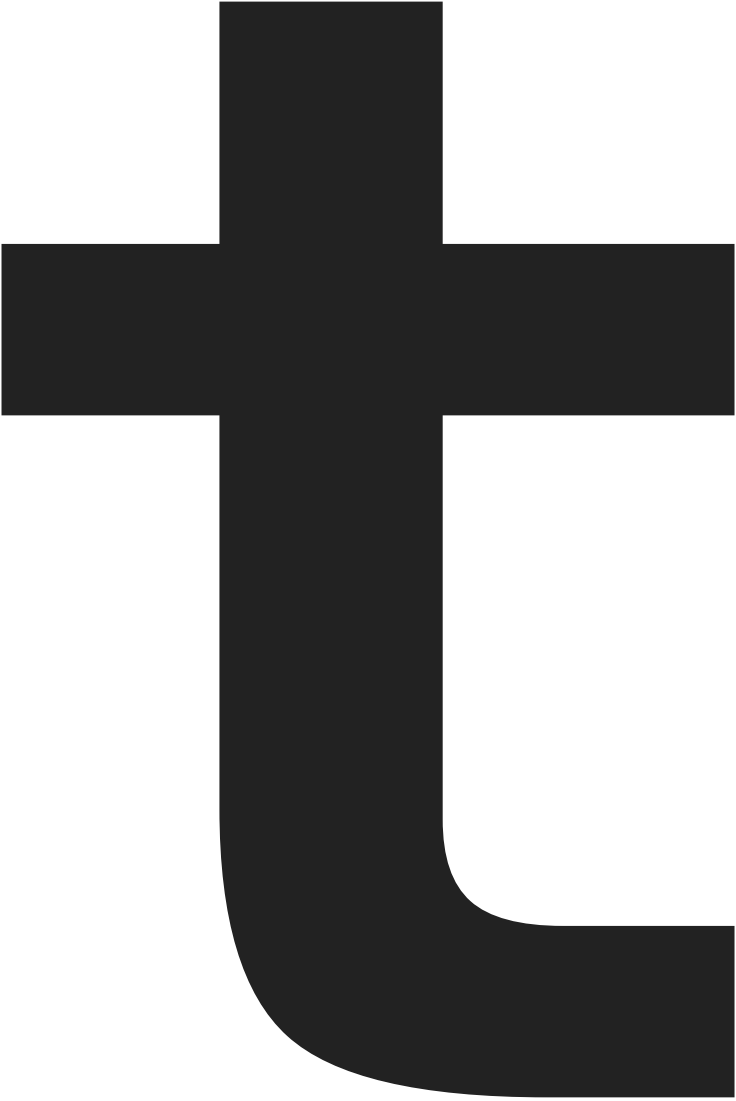
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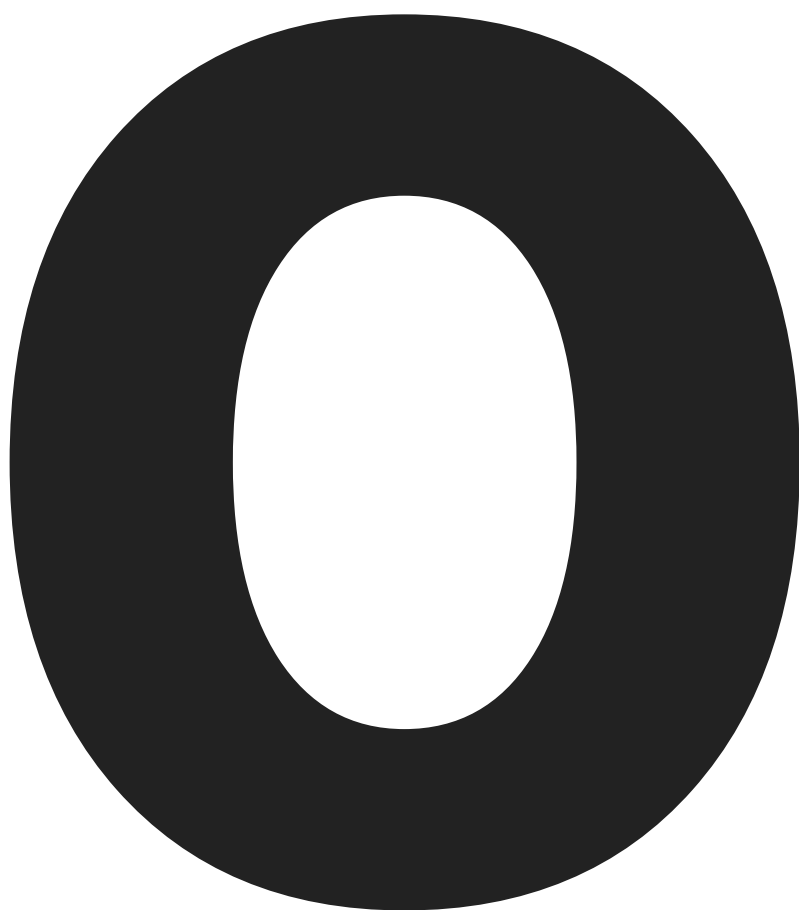
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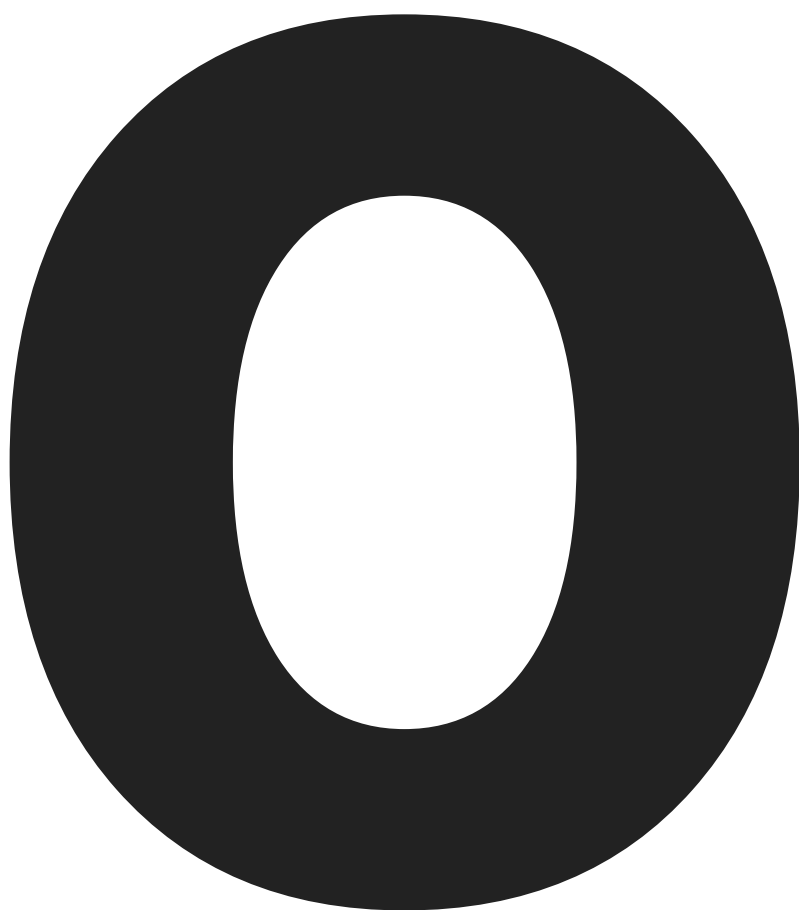


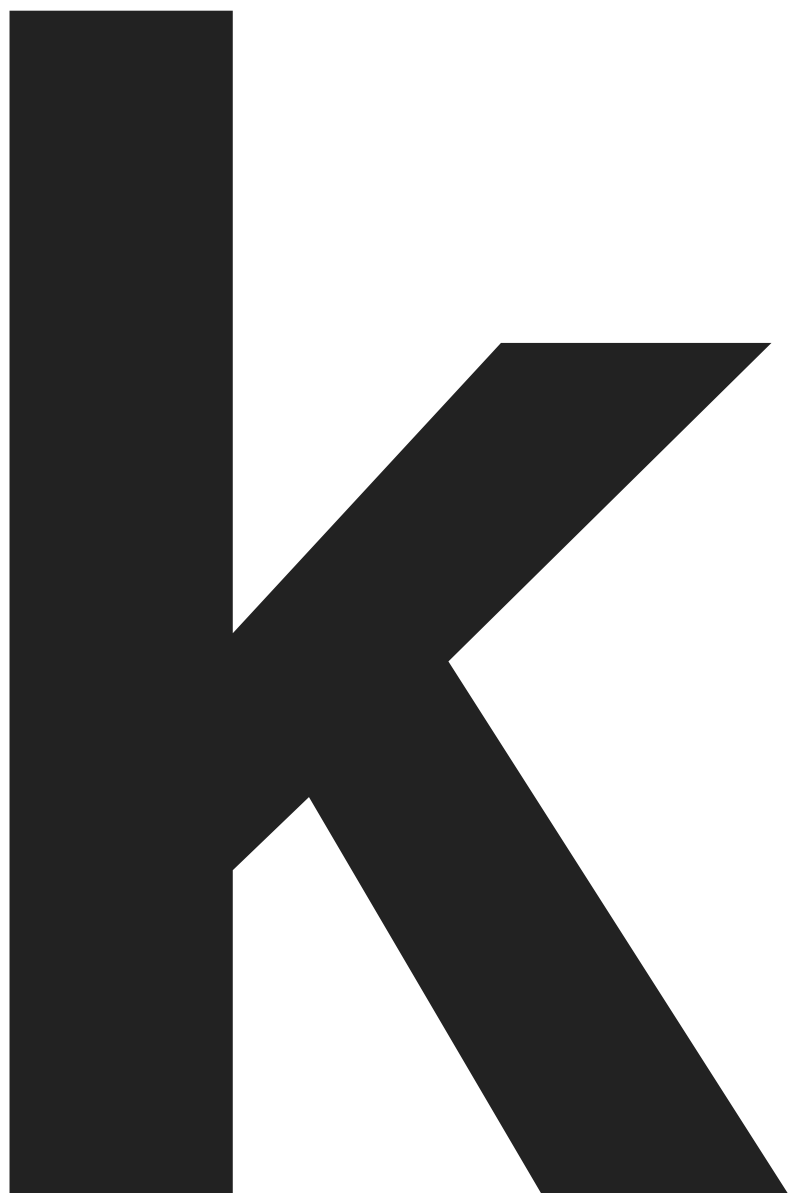
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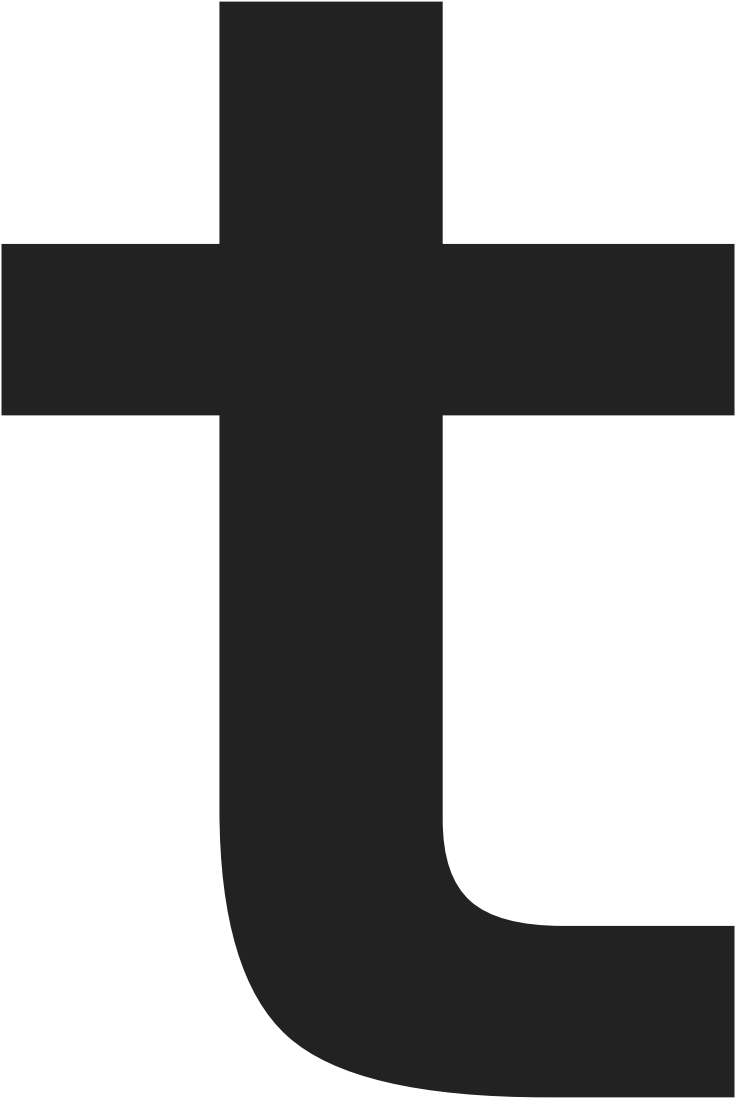


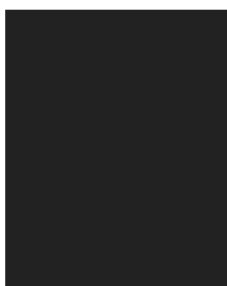
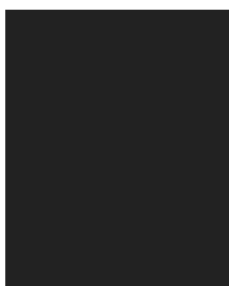
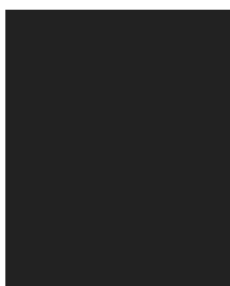


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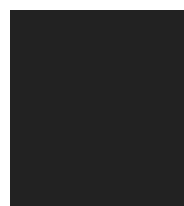
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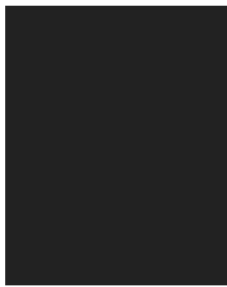
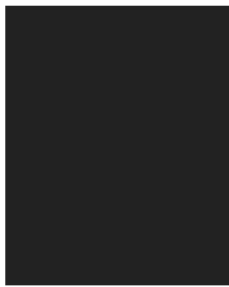
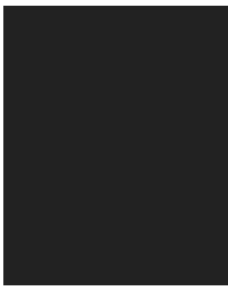
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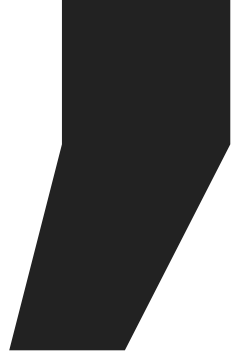
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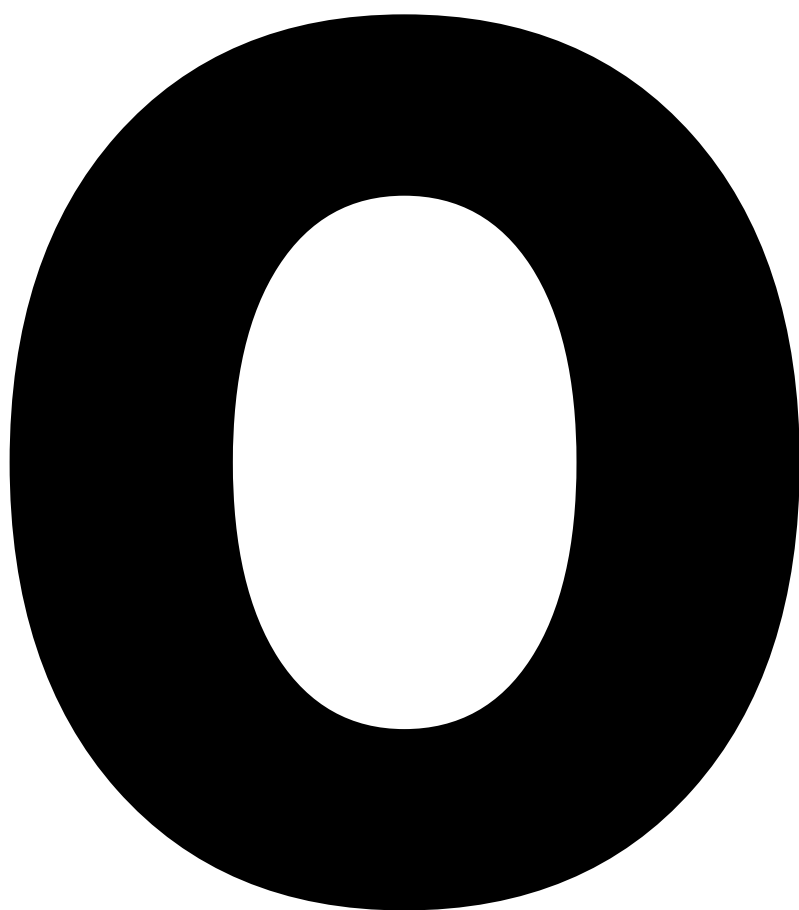
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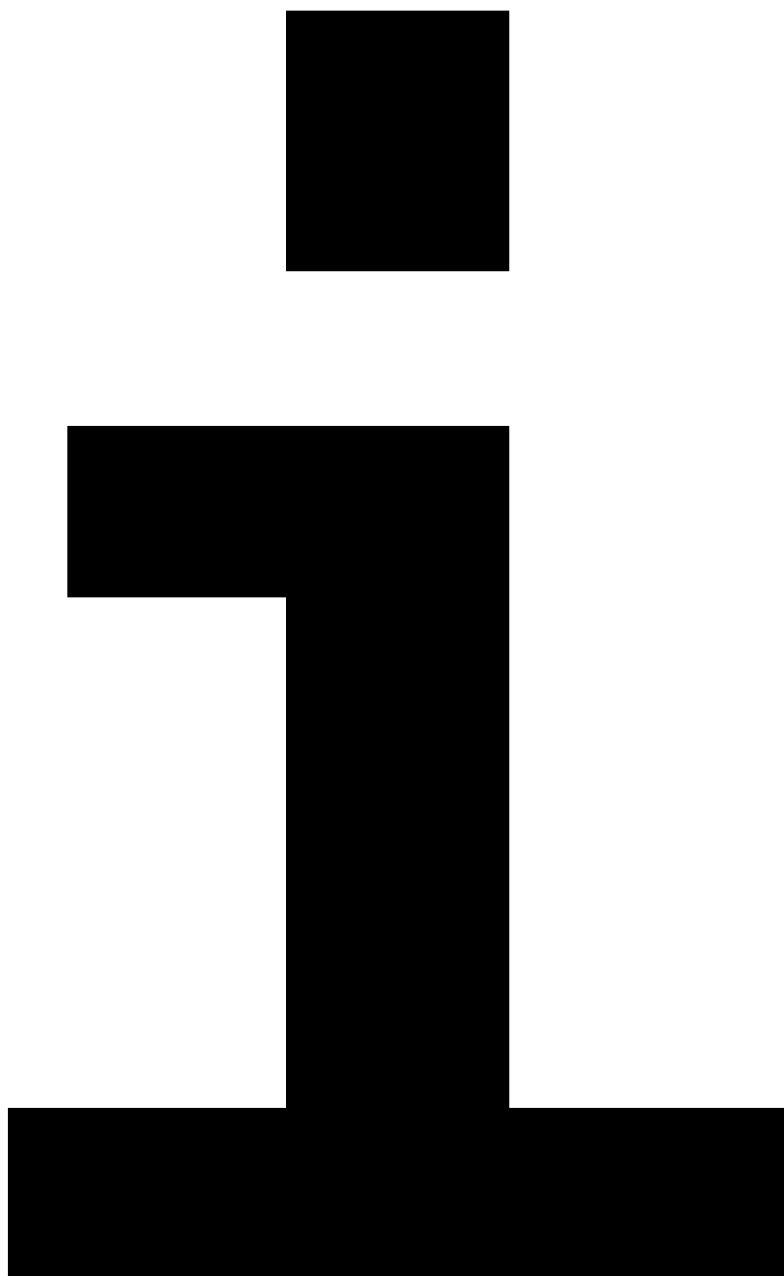
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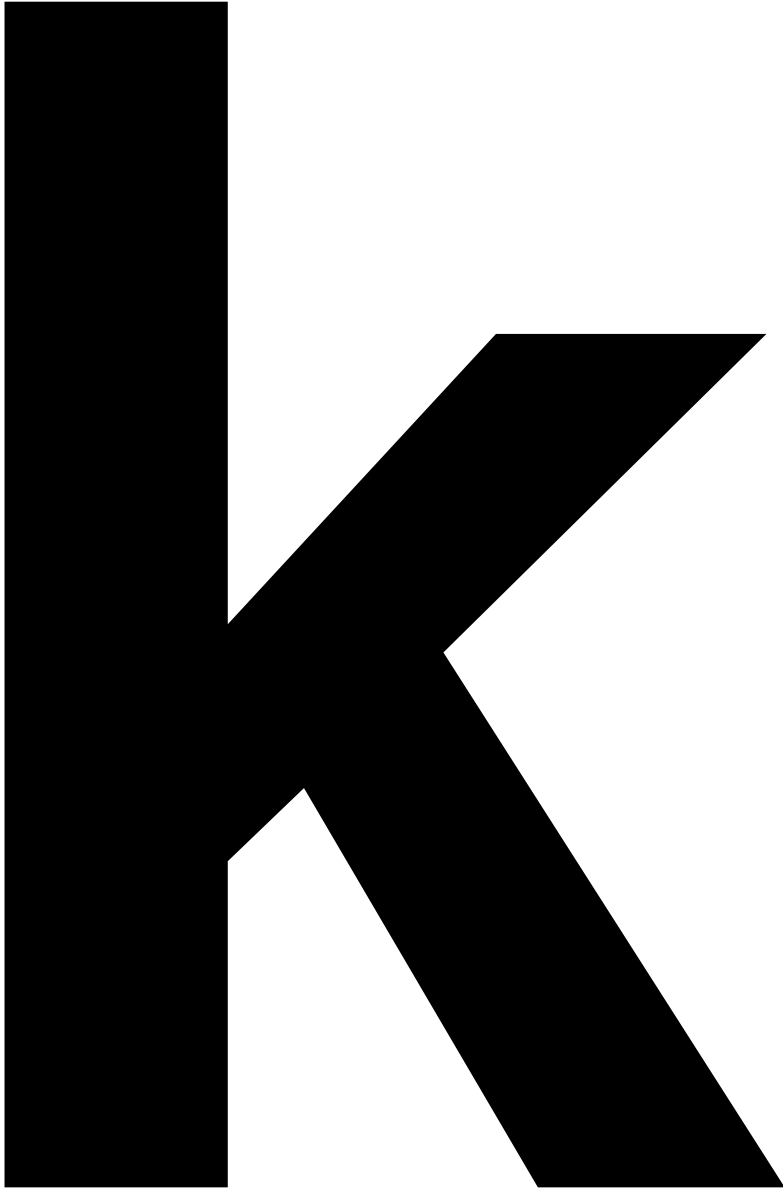
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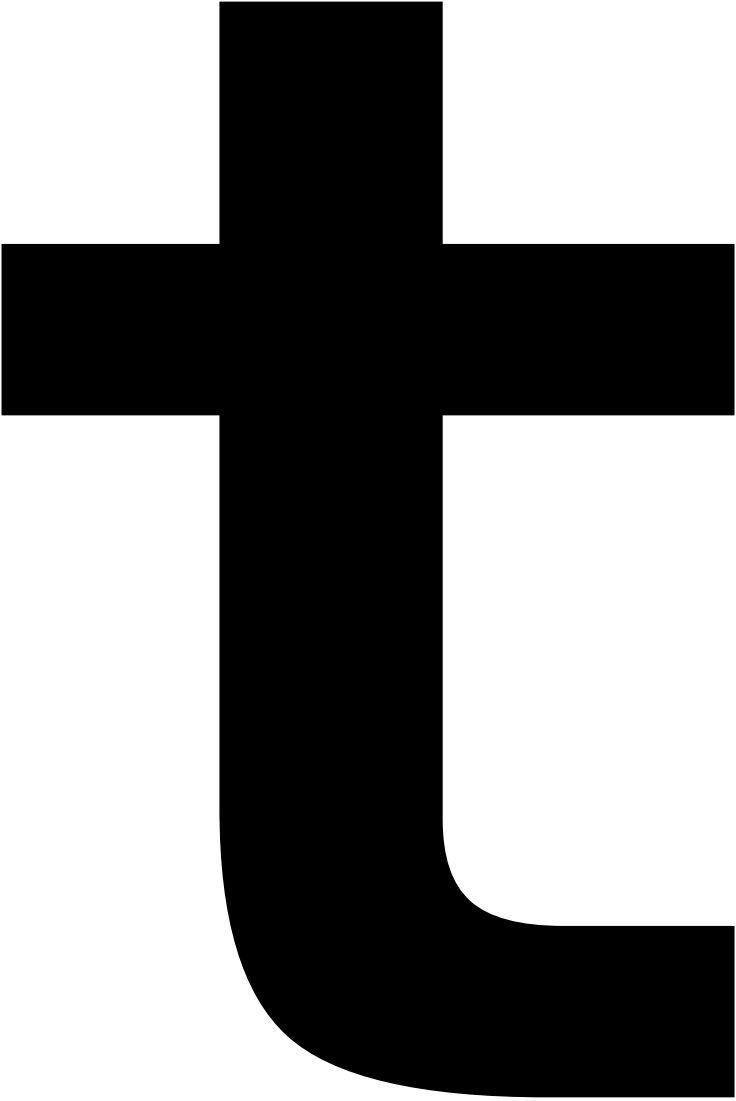
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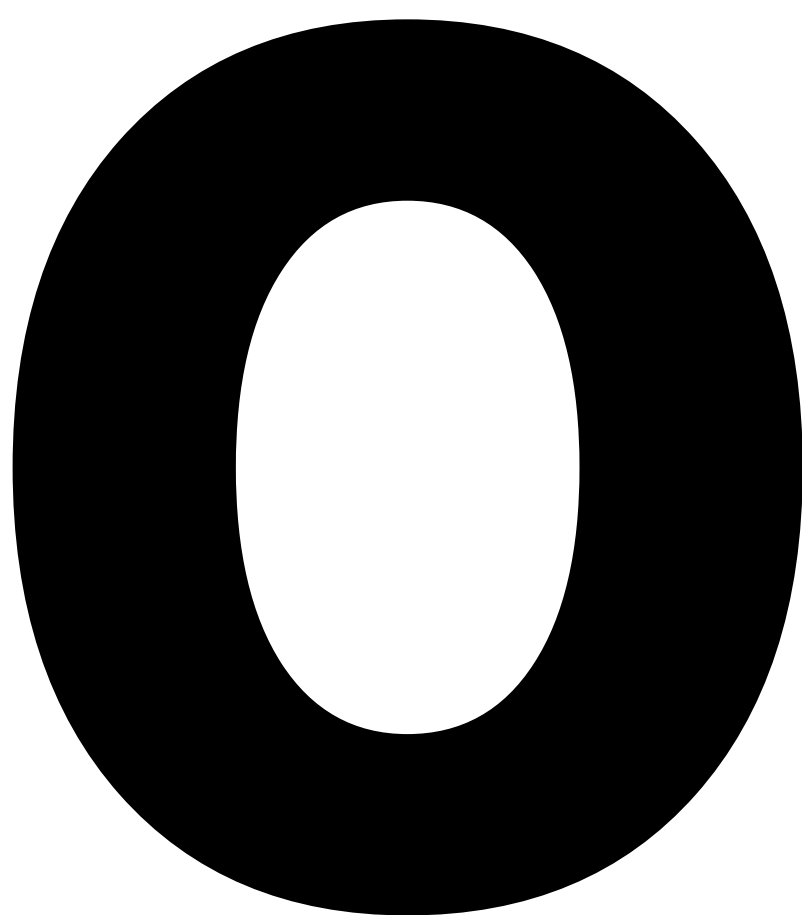
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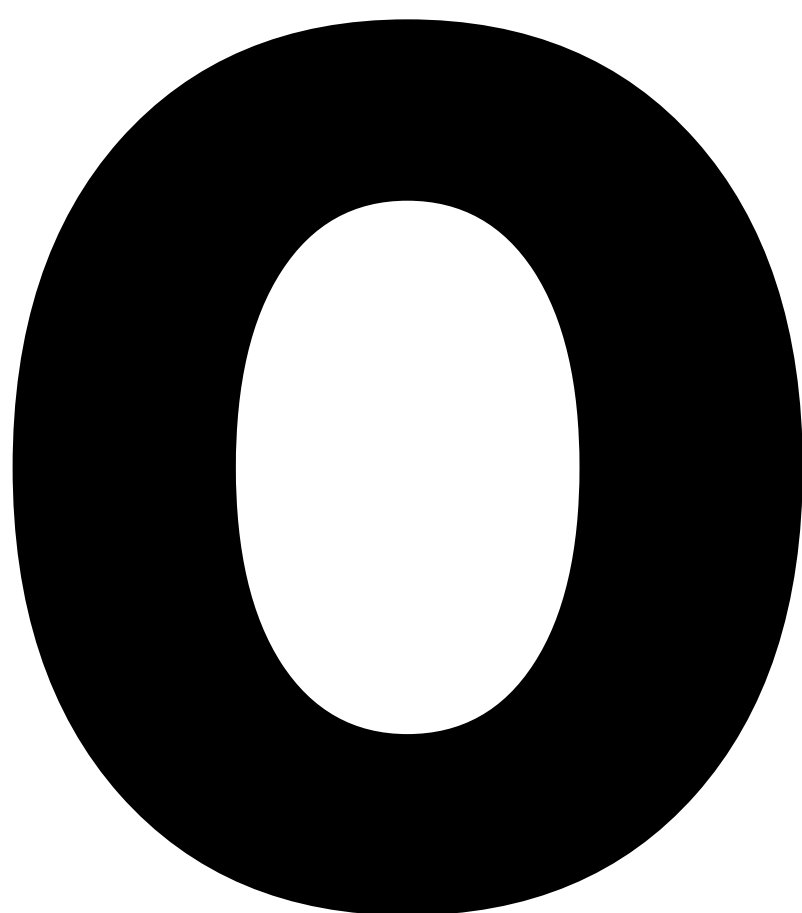


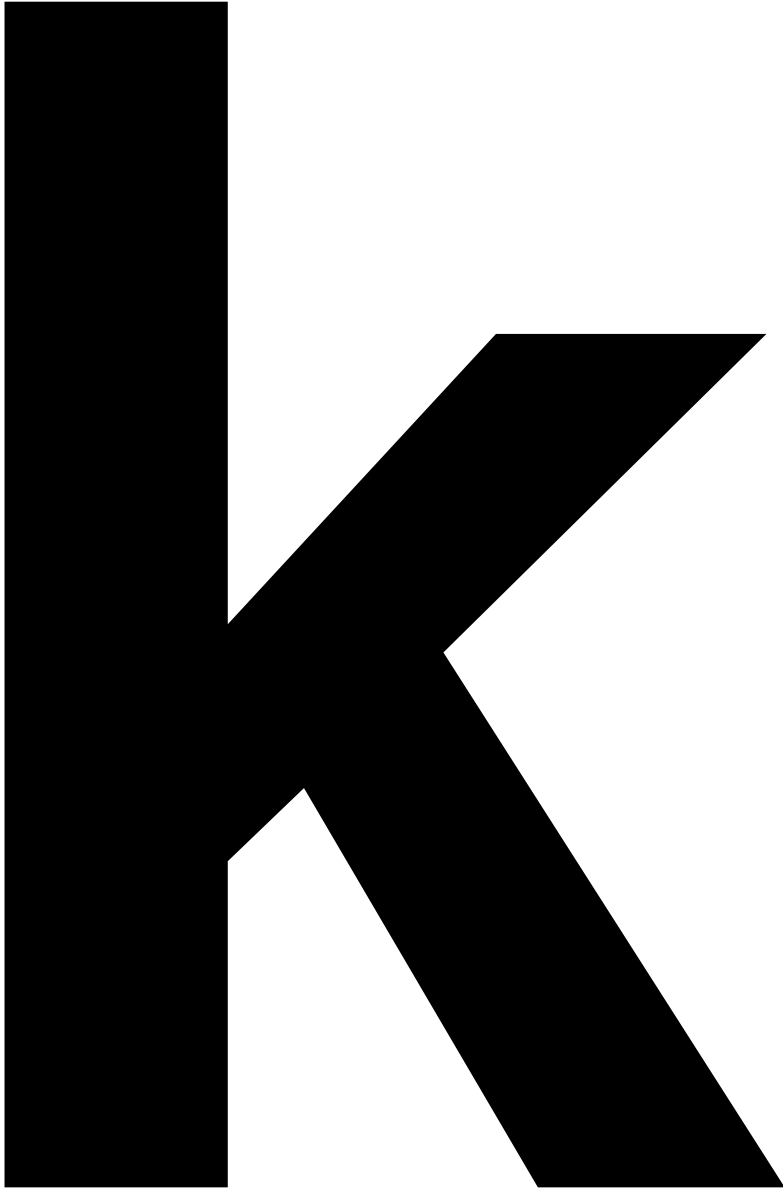
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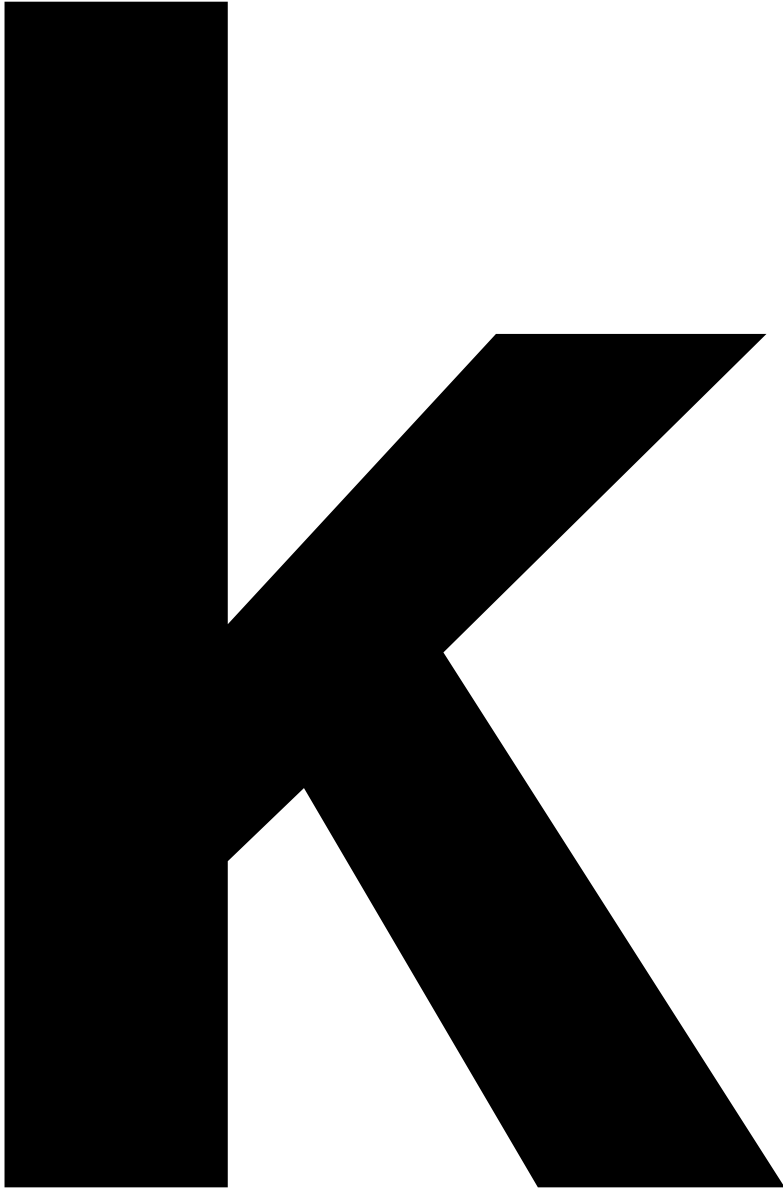
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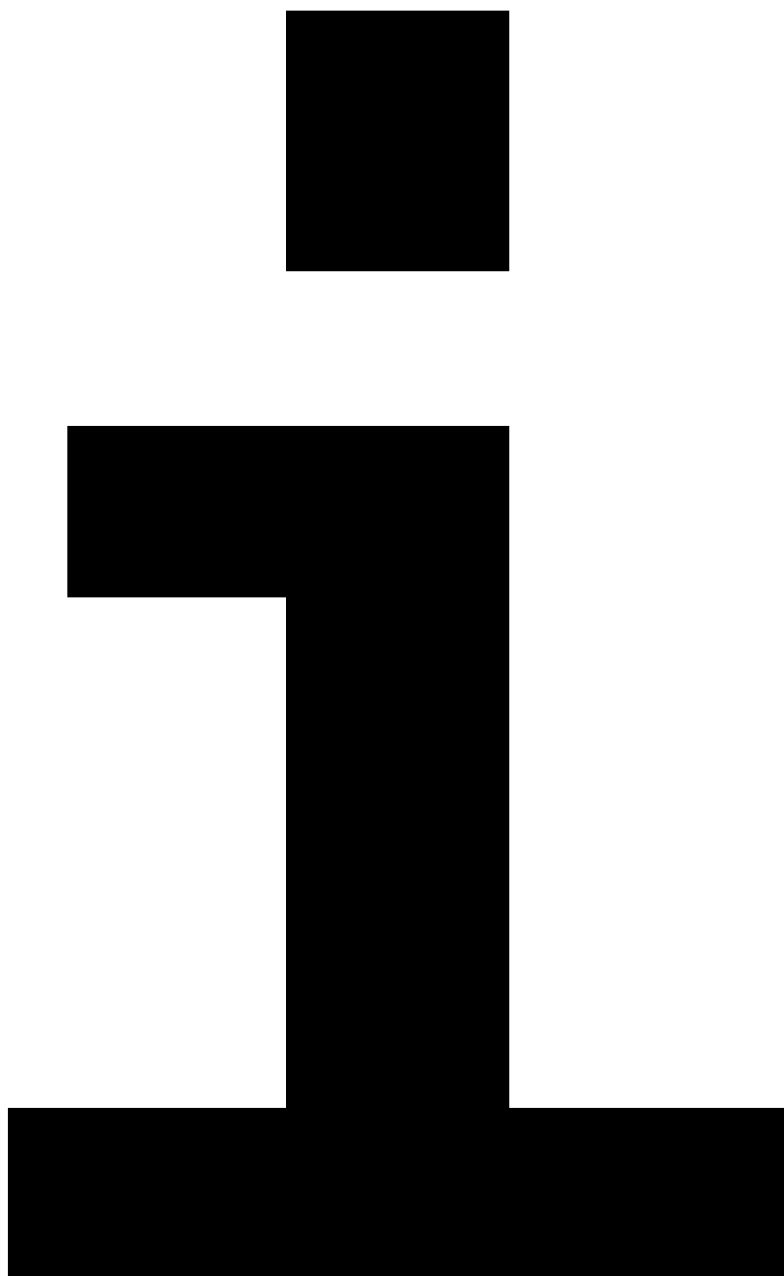






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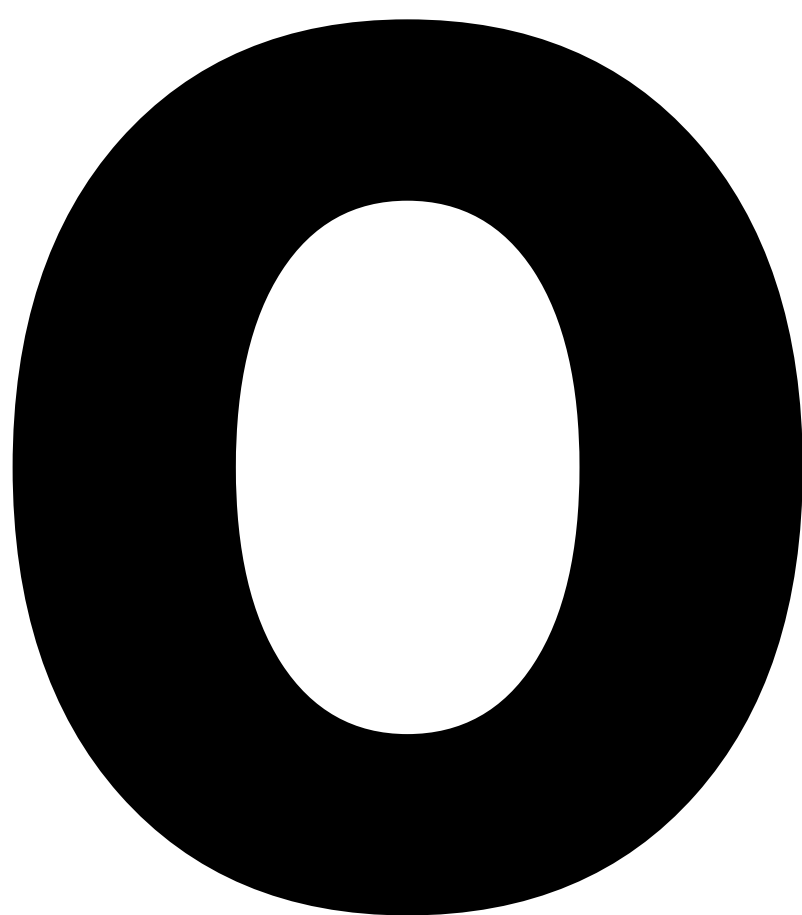
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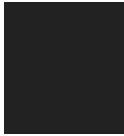
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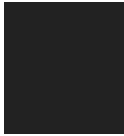
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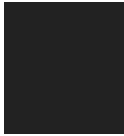
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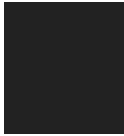
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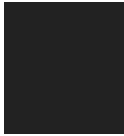
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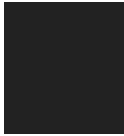
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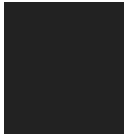
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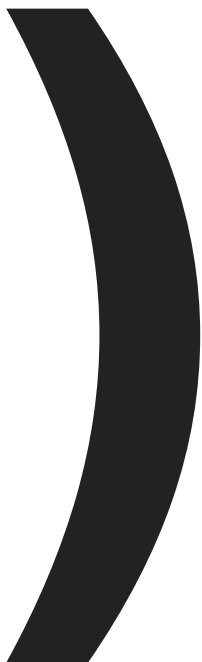
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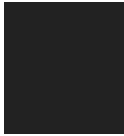
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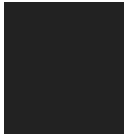
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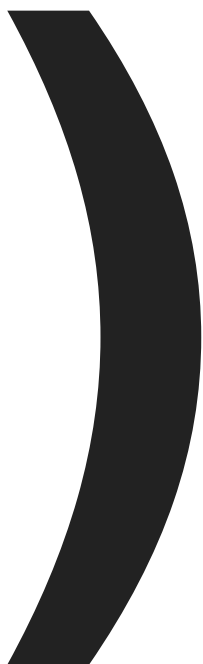
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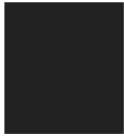
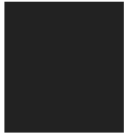
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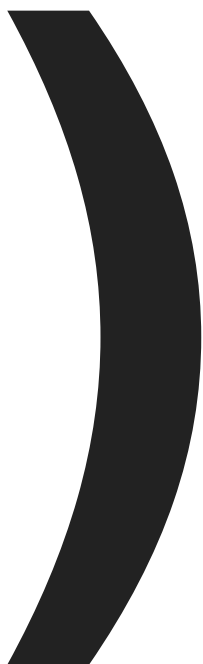
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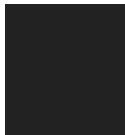
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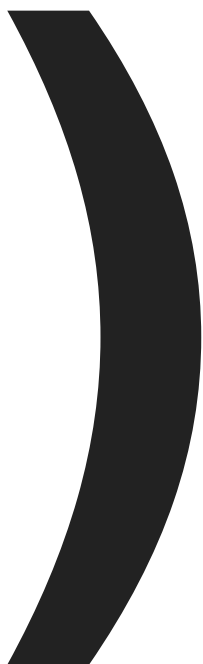
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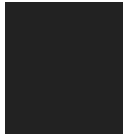
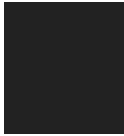
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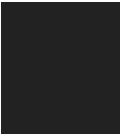
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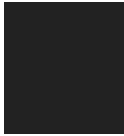
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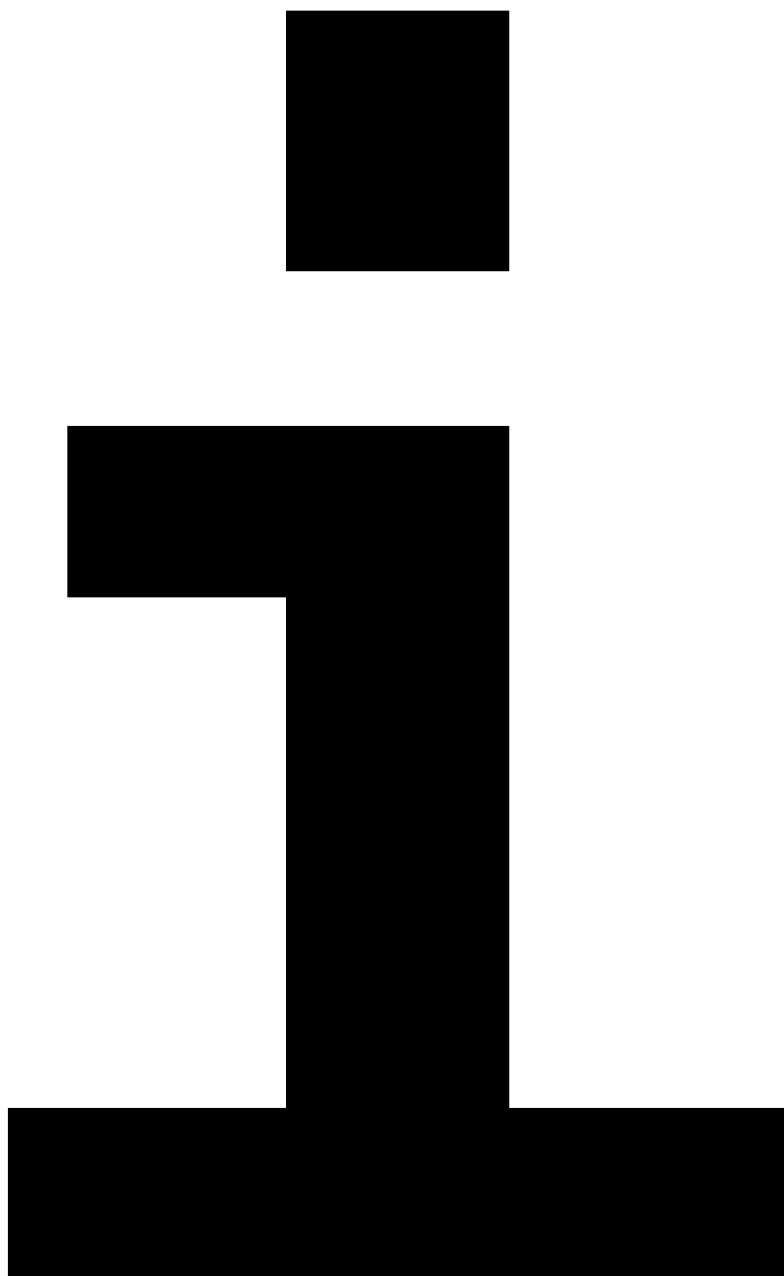


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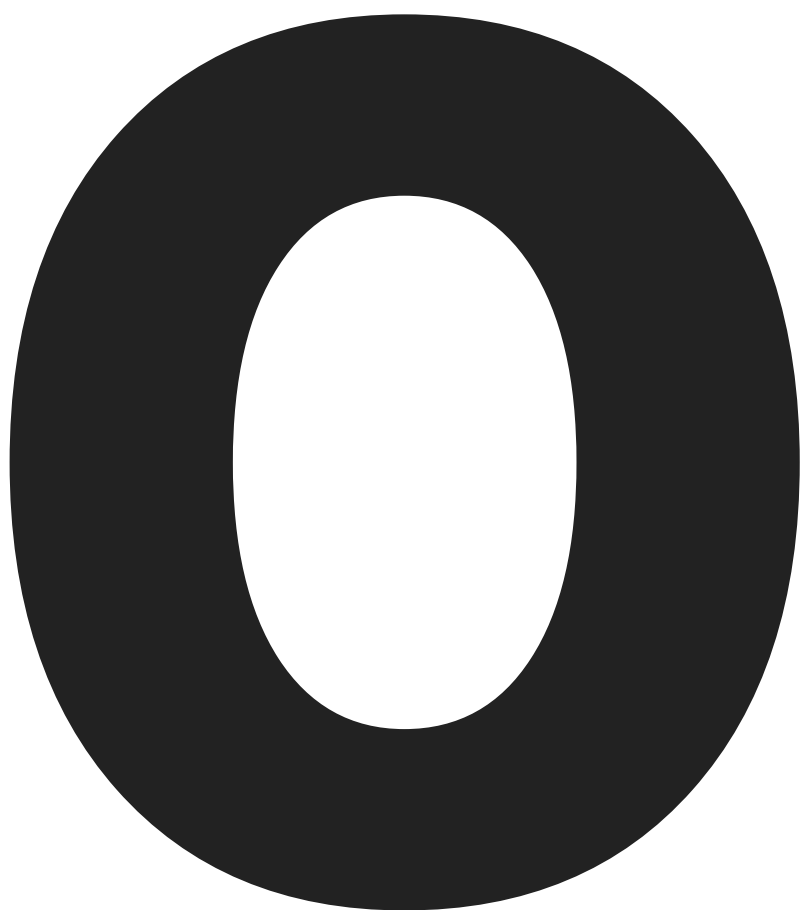
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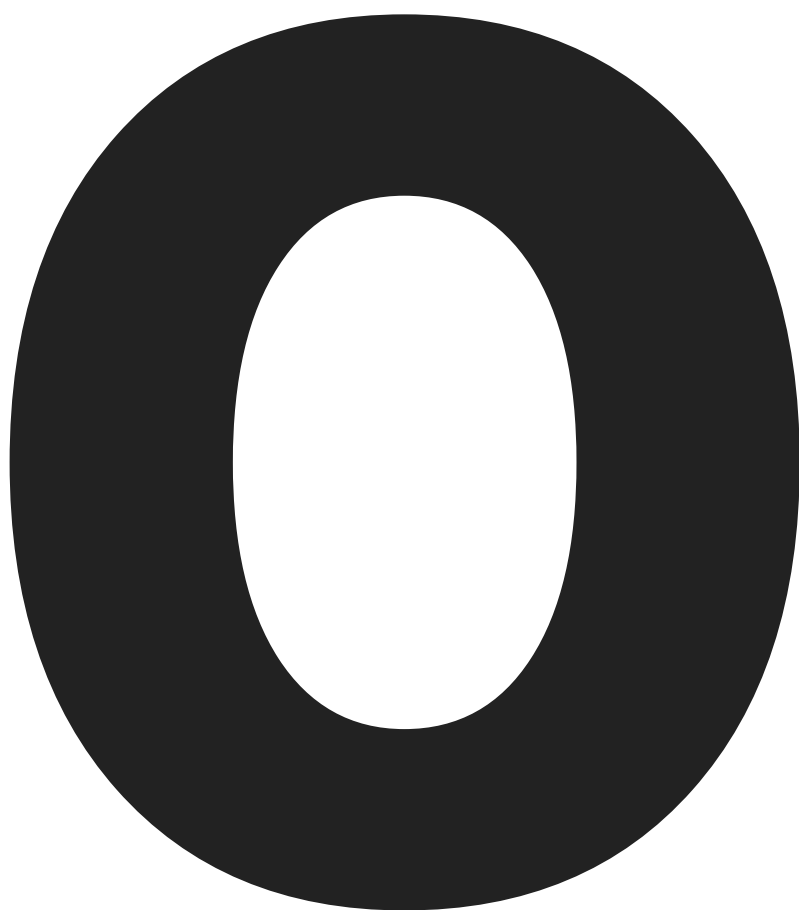
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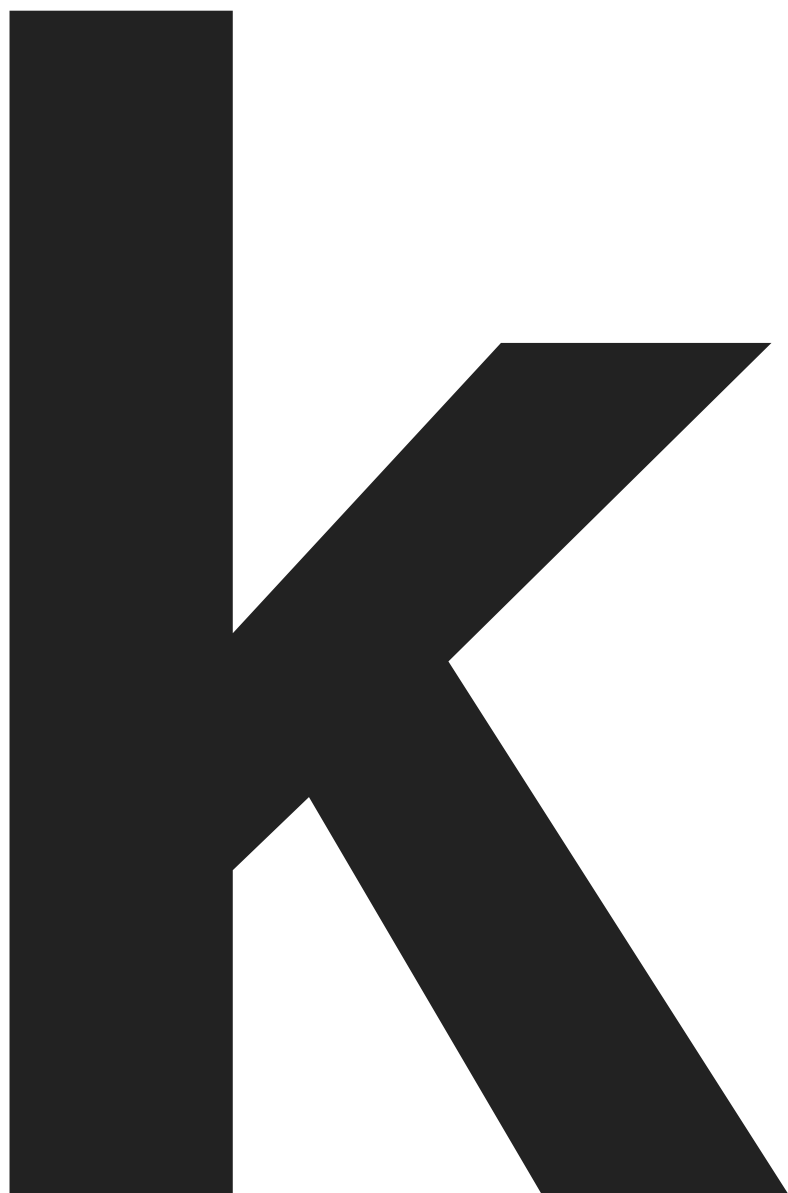
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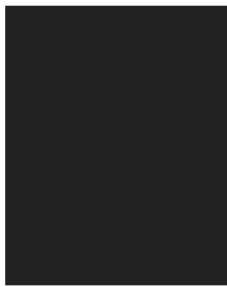
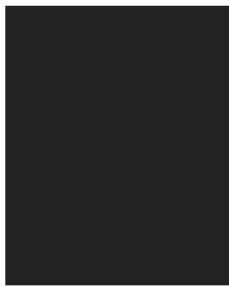
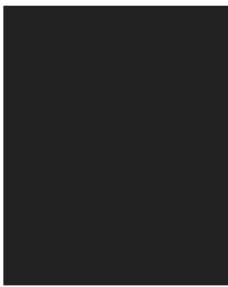








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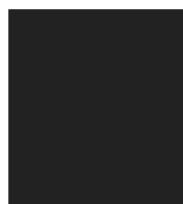


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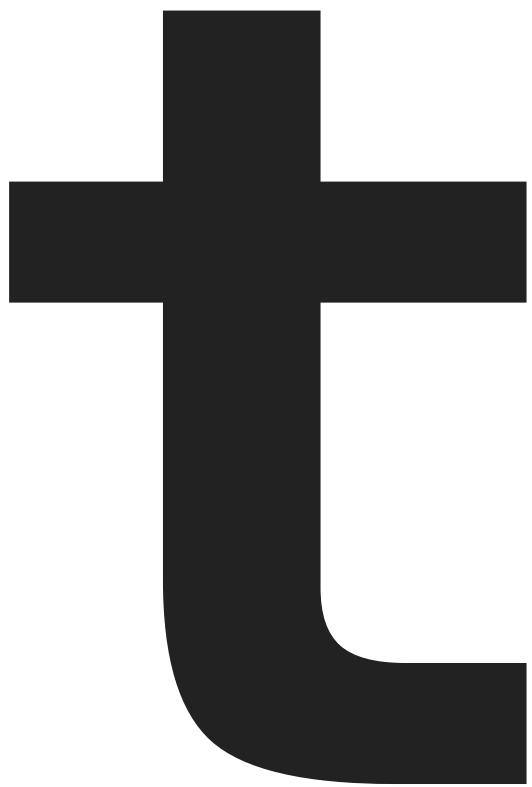
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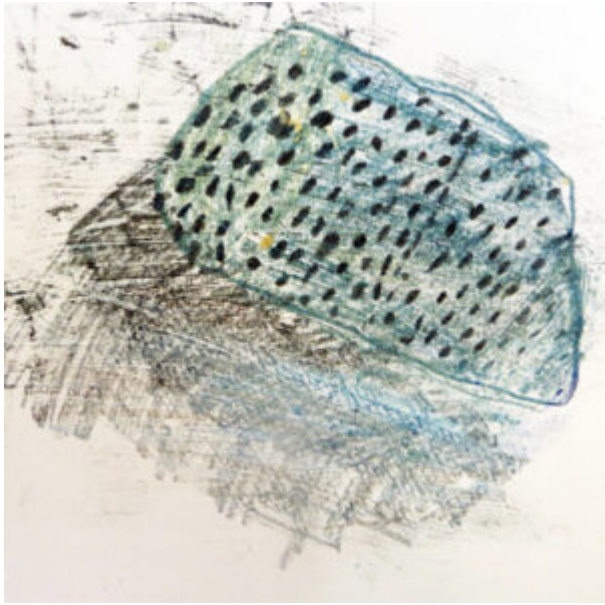
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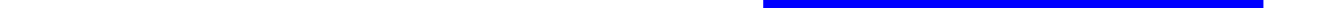
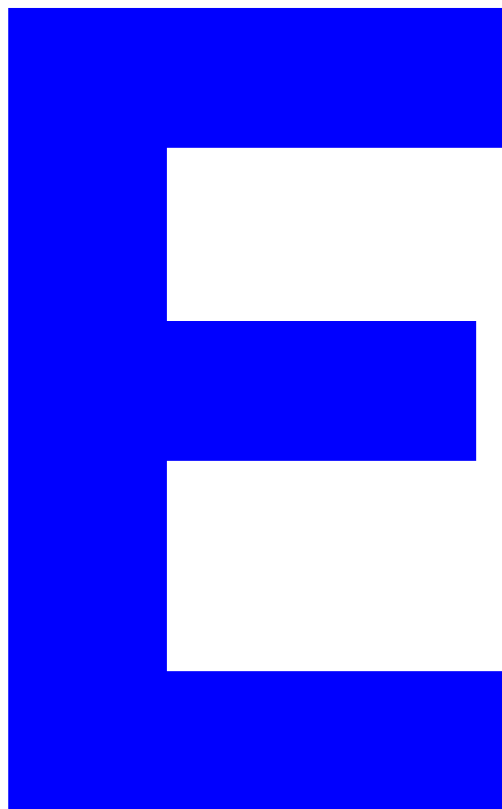
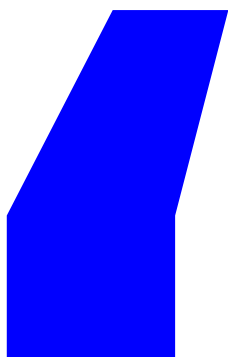
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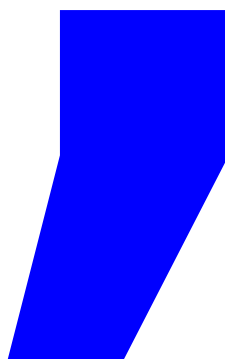
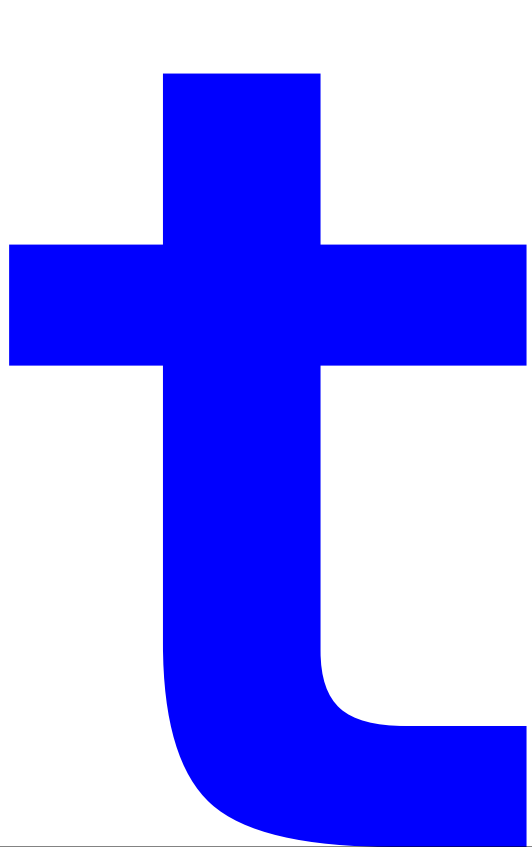
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