

# Talking Points: Faith Bebbington

A collection of sources and imagery to explore the work of sculptor, Faith Bebbington.

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AGES 5-8

AGES 9-11

AGES 11-14

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## **Faith Bebbington**

**Faith Bebbington is a nationally renowned sculptor based in Liverpool. Faith has worked with a range of big name clients, from the Football Association to campaigning for endangered species. Faith is best known for her sustainable practise; her large sculptures utilise lots of waste materials, with her biggest sculpture to date re-using over 2500 deconstructed plastic milk bottles!**



itv Reindeer For itv Creates reimagined Brand Identity by Faith Bebbington (Illuminated Plastic Milk Bottles)



Polar Bear In The Studio (Created With 3000 Plastic Milk Bottles) by Faith Bebbington



Recycled Plastic Bengal Tiger for Veolia Environment by Faith Bebbington

Find out more about Faith Bebbington's process in this ["Which Artists?"](#) post.

## Questions to Ask Children

What materials can you spot in the sculptures?

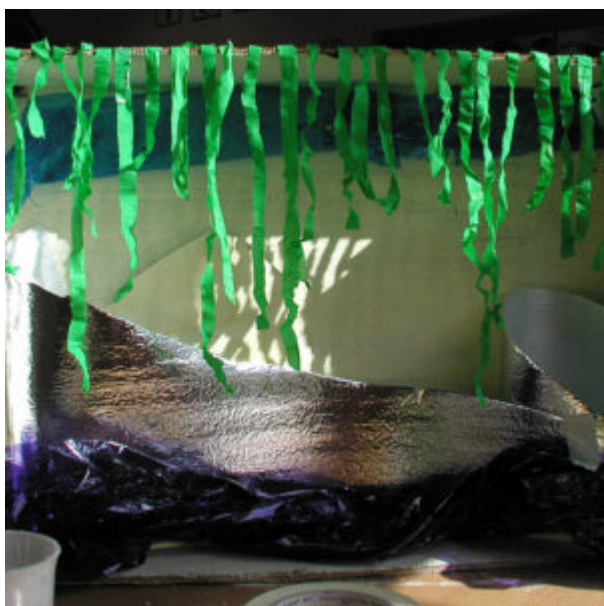
Why do you think that Faith has used recycled materials to make her sculptures?

How would you describe the sculptures?

Which sculpture is your favourite? Why?

# This Talking Points Is Used In...

Pathway: Using Art To Explore Global Issue

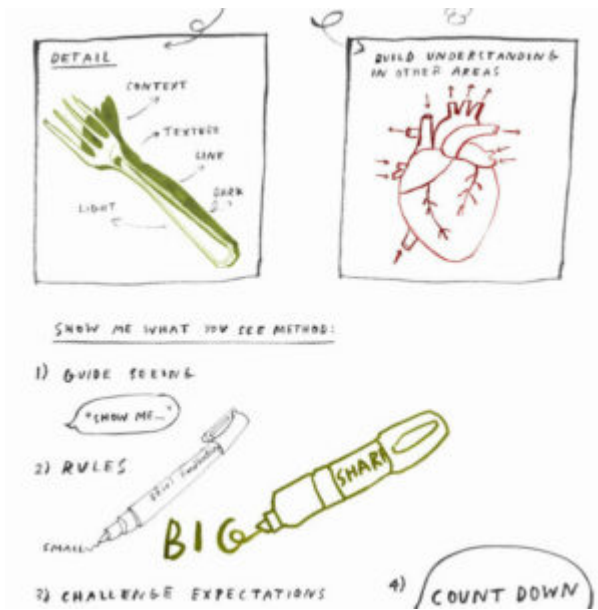


[This is featured in the 'Using Art To Explore Global Issue' pathway](#)

using sketchbooks to make visual notes



## Show me what you see



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## Draw your Granny and Grandpa or Any Relative You Love!

The Nonna Maria Drawing Challenge by Luca Damiani

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## Be Inspired by Flowers in a Glass Vase by Jan Davidsz de Heem

This resource looks at 'Flowers in a Glass Vase' by the Dutch painter, Jan Davidsz de Heem (1606-1684), on permanent display at the Fitzwilliam Museum, Cambridge, and how it might inspire

your own creative responses and experimentation with colour.

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## **Galaxy Painting**

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**“Missing You” – Pavement Art  
Response to #SchoolclosureUK**

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## **Drawing Large**

**See This Resource Used in  
Schools...**





## You Might Also Like...

**Pathway: Gestural Drawing with Charcoal**



[Featured in the 'Gestural Drawing with Charcoal Pathway'](#)

**Session Recording: exploring Charcoal**



**The ancient art of konan**



**Molly Hausland**



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## **Home: The Little House on West Street LockDown Project**

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## **Inspired! Making at Linton Heights Junior School**

Anna Campbell shares how a whole school engaged with making projects integrated across subjects in response to the Renaissance painting of Cupid and Psyche by Jacopo Del Sellaio at the Fitzwilliam Museum, Cambridge, and how she used the project to progress pupils' making skills throughout the year groups.

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# Drawing Source Material: Nests

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

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## Nests

Use the film below to enable children to explore

drawing nests. 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 qualities of the nest.

Try the same exercise using different materials, ie handwriting pen, ink and nib, pastel, watercolour...



Canaan Valley National Wildlife Refuge, Davis, United States. Original public domain image from Wikimedia Commons



**Bird nest hanging on a tree. Free public domain CC0 photo.**



**Birds nest in tree, nature photography. Free public domain CC0 image.**



**Birds nest in tree, nature photography. Free public domain CC0 image.**





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

**Pathway: Sculpture, Structure,  
Inventiveness & determination**



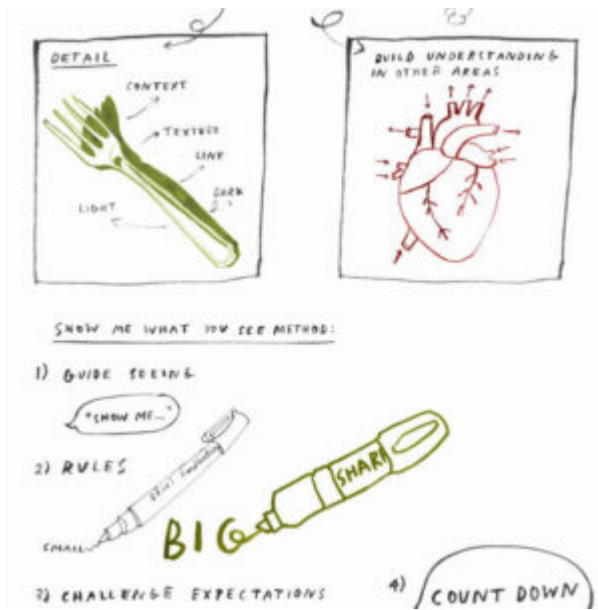
This is featured in the 'Sculpture, Structure, Inventiveness & Determination' pathway

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](#)

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## The Language We Use Defines The Society We Create: Taking Control of the Narrative

Since 1994, AccessArt has worked to shape high quality visual arts education. As a Subject Association, we have attended All Party Parliamentary Groups and Roundtable discussions with various art specialists, organisations and Unions, to come together to advocate for the

importance of art education. At these meetings arts organisations and experienced individuals agree:

- We need to better value the arts in education, placing arts subjects on an equal footing with STEM subjects, creating time and space for exploration and experience, as well as knowledge.
- We need to invest in Initial Teacher Training and CPDL.
- We need a reprieve from assessment which creates a climate of fear and drives us towards limited outcomes, in direct opposition to the kind of nurturing space art requires to flourish.
- The current Curriculum needs rewriting to ensure it is relevant, diverse and accessible to all.

Art education has been systematically attacked for many years. Art educators have had to defend, and therefore our dialogue has been defensive. We have defended the subject by using language we hoped would be understood by those in government – language which asserts itself but is spoken in their terms. We have taken the current model, shown its shortcomings, and the effects of those shortcomings, and suggested solutions. But all that has been done using the existing vocabulary

which defines education today. And that is a problem, because it limits ambition and vision. We are driven to talk about assessment, monitoring, progression and knowledge, when the subject we hold needs a very different set of words to describe its rich, organic nature and build understanding of the potential for the subject to change lives.

The accidental or deliberate (depending on your viewpoint) misunderstanding of the subject area shown by those in power has demerited the importance of art education. By pushing a knowledge-rich, assessment-heavy, STEM-prioritised curriculum, the government has created a system in which the very words we need to use, as creative practitioners, teachers and pupils have been taken away from us. There is no space in the current curriculum to use words like “intuition,” “growth,” “personal,” “organic,” and “experimental.” We could hold such a rich, exciting, enabling subject in our hands – a subject which should be oozing with joy and richness, discovery and vision, but instead the government wants us to grip it as if it were a beast we need to beat down and control; something to be scared of which offers no real benefit to anyone. Is this misunderstanding on the part of the government, or is this fear? Fear that if we enable personal creativity we create a beast which enables free expression, resulting in a population not so easily “controlled”?

The language used by any government creates the culture through, and in which, we act, and in that way we become conditioned. We forget there are always other options, other approaches, and other words which describe other philosophies open to us. All the while we have been trying to defend art education by using the words they want us to use, and in that way we are becoming complicit, despite our intention, because we are not using the words we really need to use.

This struck home, finally, when I realised through conversations with school leavers that they could no longer use words like intuition, entitlement, dreaming, invention, play. These words are unfamiliar to them, and they no longer resonate.

These words, and therefore the ways of being they describe, are not available to them right now. They find it hard to embody these words. (Embody is an important word by the way).

So, yes, let's keep defending the importance of art education, but let's take a much firmer stance. We need to unfurl our own language – the words we really need to use – the words which more accurately describe an exploration of the future role of education in general and value of art education in particular. I am no longer going to be embarrassed to use the word *love* in relation to *education*. I am no longer going to purposely *not* use the words intuition, passion, fun and play, for fear of making art education

seem less than; for fear of being dismissed.

Their words have been hurled at us for years – and now our whole educational and societal bedrock is built on silt. We need to start using words which build a solid place on which our children and young people can stand, and from which they can grow.

The language needs to be visceral. Honest. Brutal. We need to nail it and say it as it is. We have listened to and struggled with their vocabulary, and now they are going to hear ours. Please join us; let's use the words we really need to use, not the language we have been forced to use in a system which has been using the wrong language in the first place. We are artists after all, and we should not be apologetic that our vision, wisdom and insight comes from a very different place, is highly relevant, and to be listened to. Let's use our language, and in doing so say exactly what we need to say.

As artist, educator, CEO and parent – this is what I really want to say...

*Where do we stand, at this point in time?*

*How are our children standing on the earth, at this point in time?*

*How are we serving them, in terms of education, health, wellbeing?*

*Are we helping them build their sense of self?  
Sense of safety? From which they can grow?*

*Are we helping them understand the relationship  
between sense of self and connection with others?  
The relationship between compassion and action?  
Action and impact?*

*Are we helping them understand what makes them  
human? What makes a community? A society? Are we  
helping them think about purpose?*

*Are we showing them what healthy relationships  
look like? With each other? With themselves? With  
the planet?*

*Are we empowering them to dream, to envision, to  
imagine? Are we enabling them to communicate so  
that they can inspire and collaborate? Are we  
skilling them to affect, enable and build?*

*Are we enabling them to think critically and  
creatively, and to understand the difference  
between the two?*

*Where do we stand at this point in time?*

*We stand at a point, caught between the way  
society has been shaped by previous government  
policy (or lack of policy), and the future. We are  
ALL held at that point, no matter our privilege.*

*But it is not the only way to stand. And we should  
not accept it, or think we can't affect it.*

***So how do we enable every person to stand on the earth grounded, belonging, able to dream, empowered to act?***

***Can we even imagine such a thing, or have we been so stripped of our ability to dream, confidence to be optimistic, ability to think?***

***Think about it now. Can you even imagine everyone you know being able to feel like they are able to work towards their full potential? Feel appreciated, valued, have something to offer, and able to contribute?***

***If you can't imagine that, then please get angry and ask if we have perhaps been conditioned?***

***Don't say it is idealistic.***

***Why do we stand the way we do, on the earth today? And how can we make change?***

***When we look, what do we see with our own eyes?***

***We see teenagers, emerging from their knowledge-rich, assessed-heavy, education, uncertain. Uncertain as to how they feel about their place in the world and unsure what their entitlement is to dream, act and affect, because they have been stripped of their permission. Ask a school leaver about intuition, and see how they answer. Do they know what that word means? Ask a school leaver about their dreams and hopes, and see how they answer. Ask a school leaver if everyone has***

*equality of opportunity and see how they answer. Have they been enabled?*

*We see children and teenagers holding so much anxiety. Flight, fright or freeze – sense of self becomes fragmented and constricted and in that state we cannot go out into the world feeling safe and grounded ready to explore and contribute. Ask them if they feel safe and enabled. Ask them if they feel held. Ask them if they understand how what manifests as anxiety often starts as sensitivity – which can be a beautiful and vital thing which in turn can be explored, expressed and shared through art. Sensitivity need not develop into anxiety. It is not inevitable.*

*We see children and teenagers avoiding school, because their nervous systems know that school in its current state does not feel like the safest place for them. Do we understand what their bodies and minds need, now, to enable them to learn? Ask a child: What would keep you in school? In which lessons do you feel listened to and can flourish? What does flourish even mean? Has anyone asked you?*

*We see no time, no space. We send them hurtling, ticking off a list. Towards what? And the existential skills they have learnt are? Have we been brave enough to create generations who are curious? Brave enough to embrace the “other” – to explore differences and yet to be able to connect? Ask a child: Do you feel you have had the space to*

*follow your interests and really understand? Have you ever had the experience of exciting an other?*

*We see a climate of crippling fear. Everyone looking over their shoulder, or averting their eyes. Ask a teacher: Can you imagine overtly valuing things that can't be measured?*

*We see everything treated the same. Vanilla subjects. Tidy, neat, convenient. Don't risk, don't dare. Don't create mess. Don't give access to that tool. Don't let them fail. Ask a teacher and ask a child: In what ways is art unique? What does art need to be allowed to flourish in your school? What even is "art"?*

*We see teachers who cannot find joy and love in teaching, because they are not enabled to find joy and love in teaching. Does Ofsted ask: Do you find joy and love in teaching? Do your pupils find joy and love in learning? What do we feel this takes from us, to ask this question? What are we scared of? Why can't we use those words?*

*We see young parents and teachers whose own education has not shown them the promise of a more creative, holistic education, so they do not see the possibilities, do not know what their own children are therefore missing. Ask a young teacher: What is art for? How does it serve us? In what ways is it a catalyst? In what ways is it a sensor? In what ways is it a release? How can art make children feel safe?*

*We see how a curriculum which places emphasis on measurable knowledge which can be pedantically defined and assessed has destroyed the space for exploration, discovery, self-learning. Ask a child: Are you able to explore uncertainty without fear of being judged? Do you feel like you are only valued when you can achieve? Do you feel like you are valued enough for the journey you are on to be the thing which is celebrated? Ask the teacher: How do you feel about the facilitation of an exploration of unknowledge? How do you feel about a child discovering something you didn't know could be taught (or measured)?*

*We see lack of vision. Our education system is a run-down version of a Victorian model. Does our education system embody aspiration? Just as the language we use reflects and shapes the culture we are in, our schools are a physical manifestation of our educational values. Ask a child: Does the environment in which you learn fill you full of excitement? Does it fill you full of confidence for the future? Ask a teacher: Does the pedagogy by which you teach stir your soul? Do you believe you are part of a system which is inclusive and aspirational?*

*We see whole communities who don't feel any sense of cultural entitlement. It starts with valuing finger painting which seems so throwaway. Anyone can finger paint. But if you don't let the exploration follow and grow, art remains just*

*finger painting and of course we can do away with that. We see a basic misunderstanding that art cannot be facilitated with as much rigour as any other subject. That if we assume art is just "nice" then it is a luxury we don't need. Ask a child: When was the last time you (choose a word: made, drew, painted, sung, acted, were introduced to an artist who shared your values, celebrated your creativity...)?*

*We see a culture in which we are embarrassed to use words like love, play, curiosity, and nurture in schools beyond EYFS. We have been disempowered to use language which celebrates individuality, and which acknowledges what it is to be human in schools. Ask a child and a teacher: Do you feel better after your day of education than you did before the start? Does the environment make you feel cared for and supported? Do you feel emotionally and intellectually richer? Was it fun? Do you feel fulfilled? Do you even know what that means?*

*Does this sound idealistic? Too big a job? Shall we just continue as we are? Turn our cheek. If being brave, visionary, radical feels hard, even impossible, then please understand the way we currently stand on the earth has not encouraged that kind of approach. By taking away our right to nurture our creative and critical thinking skills, we are being disempowered. It's happening already. The books are already burning – smouldering rather*

*than flames so we do not notice.*

*Being brave can be small and quiet. We don't have to shout. It doesn't have to take years (it can't).*

*More heart. Less arrogance, less bullishness, more listening. More seeing with our eyes wide open. Less measurement. More holistic approaches. Less binary choices. A big re-think about what purpose education serves. Radical rethink about what a curriculum is. Greater ability to understand education has a responsibility to go beyond knowledge, which can be googled or accessed in the blink of an AI. More recognition that we are humans and we have traits, needs, desires which can be developed and tapped into. More modelling of who we would like to be as a society. More emotional intelligence to counterbalance artificial intelligence. More problem solving through experience. And willingness and ability to see the far, far bigger perspective.*

*So that one day, we might look on this point in time, as we stand upon the earth, and see it for what it is: a very small contracted dot, tight and defensive, that we have been engineered into through lack of vision, insight, confidence and love. From here we have to feel able to relax and expand outwards. To use the word love in education without embarrassment, and in doing so ensure we give opportunities to teachers and pupils which enable them to feel grounded, appreciated,*

*empowered, connected and safe. And from there, we can all move forwards.*

Which words would you like to use?

Paula Briggs, CEO & Creative Director, AccessArt,  
April 2024

Explore...

Not just ideas: Action Too



“One cold, rainy morning in January 1999, I received a phone call from the then

[DfES. The woman started the call with the words: “What is the best news someone could call you with on such a rainy January day?”](#)

Explore and understand all that AccessArt has achieved and the impact we are making

**Why AccessArt Can't support oak national academy**



[“Like many educational publishers, we were concerned at the time about both the](#)

nature and quality of the resources created, the ethics of the creation of a curriculum by government, and also the potential impact of a so called “free” curriculum on commercial and charitable educational suppliers...”

Read why we think Oak is a flawed idea...

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## Talking Points: Hormazd Narielwalla

How might we re-imagine discarded items and give them a new purpose?

Hormazd Narielwalla is an Indian-born British artist. Repurposing discarded [garment patterns](#) in his work, he explores how previously unwanted materials and objects can be made into [something new](#), and in turn change our relationship with things we might once have dismissed as no longer needed.

Watch the videos below and answer the questions to explore Narielwalla's work further.

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AGES 9-11

AGES 11-14

AGES 14-16

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## Hormazd Narielwalla

Hormazd Narielwalla works across a number of artistic disciplines including printmaking, sculpture and artist's books but he is best known for his intricate paper collages and assemblages, which are made on the surfaces of antique, vintage and bespoke tailoring patterns. – [Hormazd Narielwalla](#)

Explore more of Hormazd's figure work on [his](#)

[website](#) including his [Diamond Dolls](#).

## Questions to Ask Children

What do you like/dislike about Hormazd's work?

Why do you think that Hormazd works on brown paper/used patterns?

Are there any collaged designs that stood out to you? Which ones and why?

## This Talking Points Is Used In...

Pathway: Fashion Design

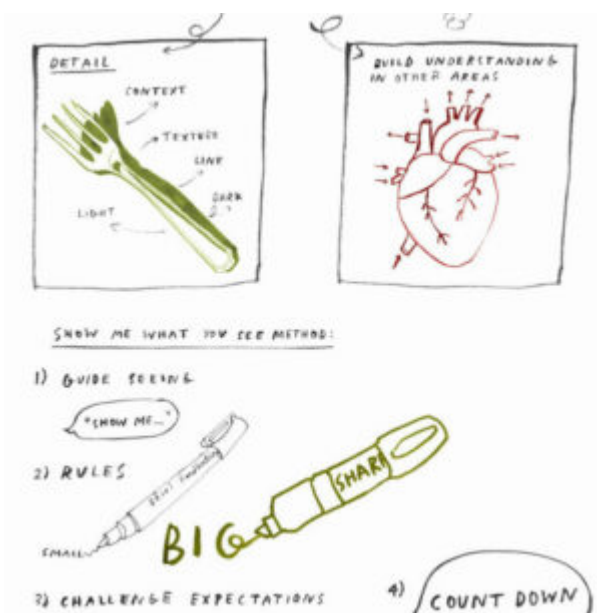


[This is featured in the 'Fashion Design' pathway](#)

# using sketchbooks to make visual notes



## Show me what you see



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# Talking Points: The Art of

# Nature

A collection of sources and imagery to explore artist Laura McKendry's love of nature.

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AGES 5-8

AGES 9-11

AGES 11-14

AGES 14-16

## Laura McKendry

Laura McKendry is an artist who lives and works in London. She takes her inspiration from wildlife and nature.

Explore more of Laura's work on her [website](#).

In this video Laura McKendry explains how the natural world inspires every aspect of her work – from the art itself to the materials with which she works.

## Questions to Ask Children

Which season is your favourite? Why?

Is there a space in your local area where you would like to sit and draw?

How do you think sitting in nature whilst drawing differs to working in a studio?

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# Drawing Source Material: Drone Footage over Natural Landscapes

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

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**FREE TO ACCESS**

## **Drone Footage Over Natural Landscape**

Use the film below as source material to enable an exploration of drawing natural landscapes. You can also try to find drone footage of your own environment, or that of areas relating to projects you are covering in school.

Pause the footage at points which catch your eye and invite the children to make timed drawings – 15 minutes, 10 minutes, 5 minutes, 2 minutes or 1 minute.

Vary the drawing materials you use and work in sketchbooks or sheets of paper of different sizes and textures. You may also like to make multiple line drawings over one page – each with a different colour or line weight, to describe different pause points in the same film to capture a moving landscape.

**Patagonia, South America**

**Howqua Hills, Australia**

**Reading, UK**

**The Netherlands**

# This Source Material Features in...

Pathway: Cloth, thread, paint



[This is featured in the 'Cloth, Thread, Paint' pathway](#)

Pathway: Mixed Media Land and city scapes

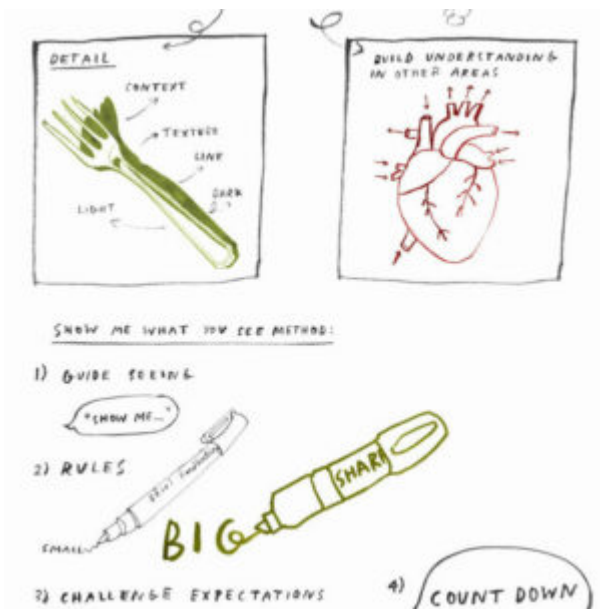


# This is featured in the 'Mixed Media Land and City Scapes' pathway

using sketchbooks to make visual notes



Show me what you see



# Talking Points: Shaun Tan

How can small ideas in a sketchbook grow into something much bigger?

Shaun Tan uses his [sketchbooks](#) as a space for exploring ideas. Starting small, he works without pressure, [drawing](#) and writing down any idea that comes to mind. From there, he selects the strongest ones and gradually develops them into fully fledged stories, [graphic novels](#), and [animations](#).

Watch the videos below and discuss the questions that follow to build a deeper understanding of Shaun Tan's work.

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AGES 9-11

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AGES 14-16

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## Shaun Tan

Shaun Tan grew up in Perth and works as an artist, writer and film-maker in Melbourne. He is best known for illustrated books that deal with social and historical subjects through dream-like imagery, widely translated throughout the world and enjoyed by readers of all ages. –[Shaun Tan](#)

See more of Shaun Tan's work on his [website](#).

## Shaun Tan's Sketchbook Work

Watch the film below to hear how Shaun approaches his early sketchbook work, and how he then develops this into more finished artwork.

Stop the video at various points so that you can have a discussion with the children to help them think through what Shaun might mean by his various working practices.

## The Arrival

Watch the trailer for 'The Arrival' by Shaun Tan.

Watch the video above to see the full animation of

Shaun Tan's graphic novel.

## Questions to Ask Children

Do you like Shaun Tan's work? Why?

How do his drawings make you feel?

What kind of atmosphere did you pick up on in 'The Arrival?' How do you think he achieved this?

Do you think that Shaun Tan was successful in capturing the story without any writing or text? Why?

## This Talking Points Is Used In...

Pathway: Storytelling through drawing



[This is featured in the 'Storytelling](#)

## Through Drawing' pathway

### Additional Pathway: Drawing and Making Inspired by Illustrators

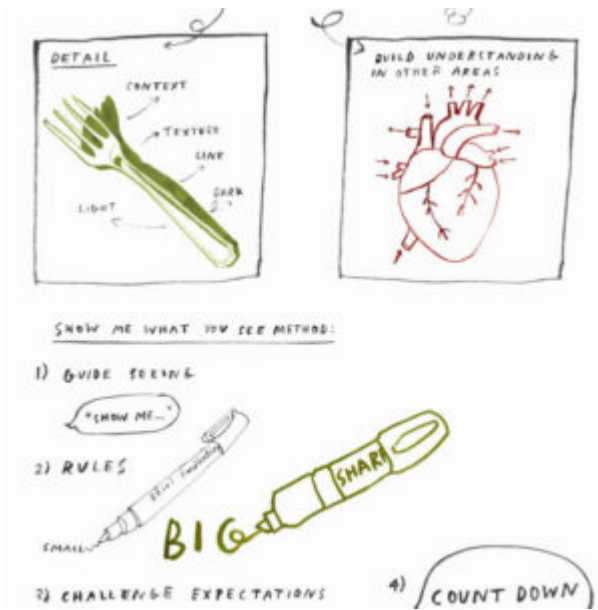


This is featured in the 'Drawing and Making Inspired by Illustrators' pathway

using sketchbooks to make visual notes



## Show me what you see



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## Talking Points: Laura Carlin

How can the materials we use when drawing help us tell a story?

When [illustrating](#) a children's story, Laura Carlin incorporates a variety of techniques, from the [materials](#) she uses to their scale and [colour](#). The way she chooses to represent the words on the page goes beyond illustrating the obvious, bringing greater depth and life to the story.

Watch the video below and answer the following questions to begin exploring Laura Carlin's work.

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## Laura Carlin

Primarily known for her work as an illustrator, Laura Carlin's ambitious and emotionally resonant work has led to some of the most striking contemporary books for children, including her award-winning illustrations for *The Iron Man*, *The Promise* and for her solo project *A World of Your*

**Own. – [Waterstones](#)**

Explore all of the books that Laura Carlin has illustrated [here](#).

## Questions to Ask Children

Do you like the illustrations in *The King of the Sky*? Why?

How do they make you feel?

What colours might you feature in an illustration if the story was about being hopeful? Fearful? Lonely? Happy?

How has Laura's use of materials and composition helped with the storyline?

## This Talking Points Is Used In...

**Pathway: Storytelling through drawing**

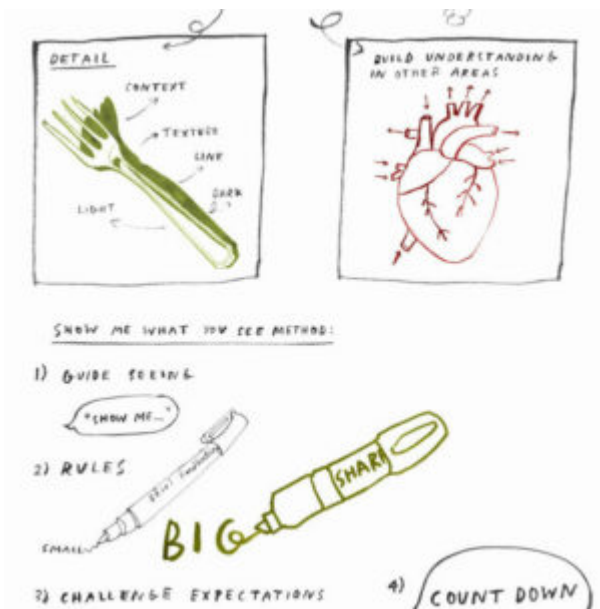


# This is featured in the 'Storytelling Through Drawing' pathway

using sketchbooks to make visual notes



Show me what you see



# **Celebrating 25 Years – The AccessArt School & Postcard Models**



**POSTCARD**  

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**MODELS**

**As part of our 25 year celebration, and to help advocate the importance of art education at all stages of life, AccessArt is pleased to announce**

we have partnered with [Postcard Models](#), makers of beautiful models, based in South East Kent.



**The AccessArt Art School**

We are so excited! To help us celebrate our 25th birthday, Postcard Models have designed a very special kit for us.

The [AccessArt Art School](#) is a beautiful industrial building that you can make and customise so that you can create your very own Art School. There is even an empty “billboard” so that you can paint or write your own message to the world about the importance of art to you.

We have a number of these kits to [give away at our upcoming Zoom CPD events](#). You can also win a kit via submitting your response to “Shout Louder About Art education” opposite. [The kits are available to buy directly from Postcard Models.](#)

Tag @accessart.org.uk @postcardmodels and #AccessArtSchool on Instagram when you share your AccessArt School!

*Please note these kits are not for children.*

**Shouting Louder About Art Education**

AccessArt has been advocating for the importance of visual arts education for 25 years.

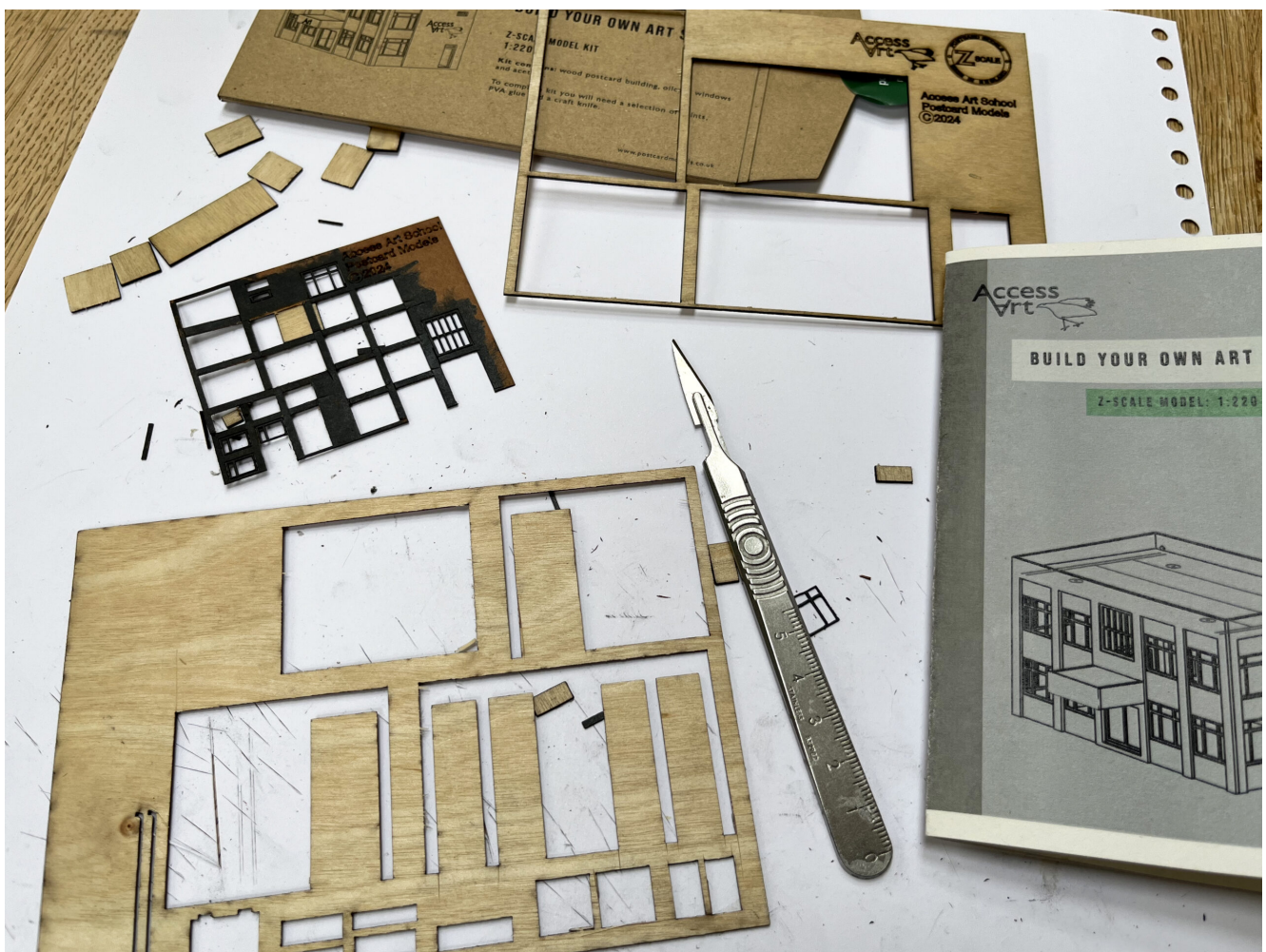
We are collecting evidence from individuals as to why visual arts education is important to you and your audiences.

Whether you are a parent, carer, or educator (any setting) please take the time to [tell us what art education means to you](#). We hope to build a library

of testimonies which help us further campaign for, and support, the need for visual arts education at all stages of life.

[Shout Louder About Art Education](#) now. 6 respondents will win one of the Postcard Models AccessArt School kits (deadline 31st May 2024).

Thank you, Paula Briggs, CEP & Creative Director AccessArt







POSTCARD

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MODELS





POSTCARD  
MODELS

Access  
Art School

**BUILD YOUR OWN ART SCHOOL**

**Z-SCALE MODEL KIT**  
**1:220**

Kit contains: wood postcard building, oilcard window  
and acetate.  
To complete kit you will need a selection of  
PVA glue and a craft knife.



MAKING MINIATURE MODELS SINCE 2016

Access Art School  
Postcard Models  
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Postcard Models  
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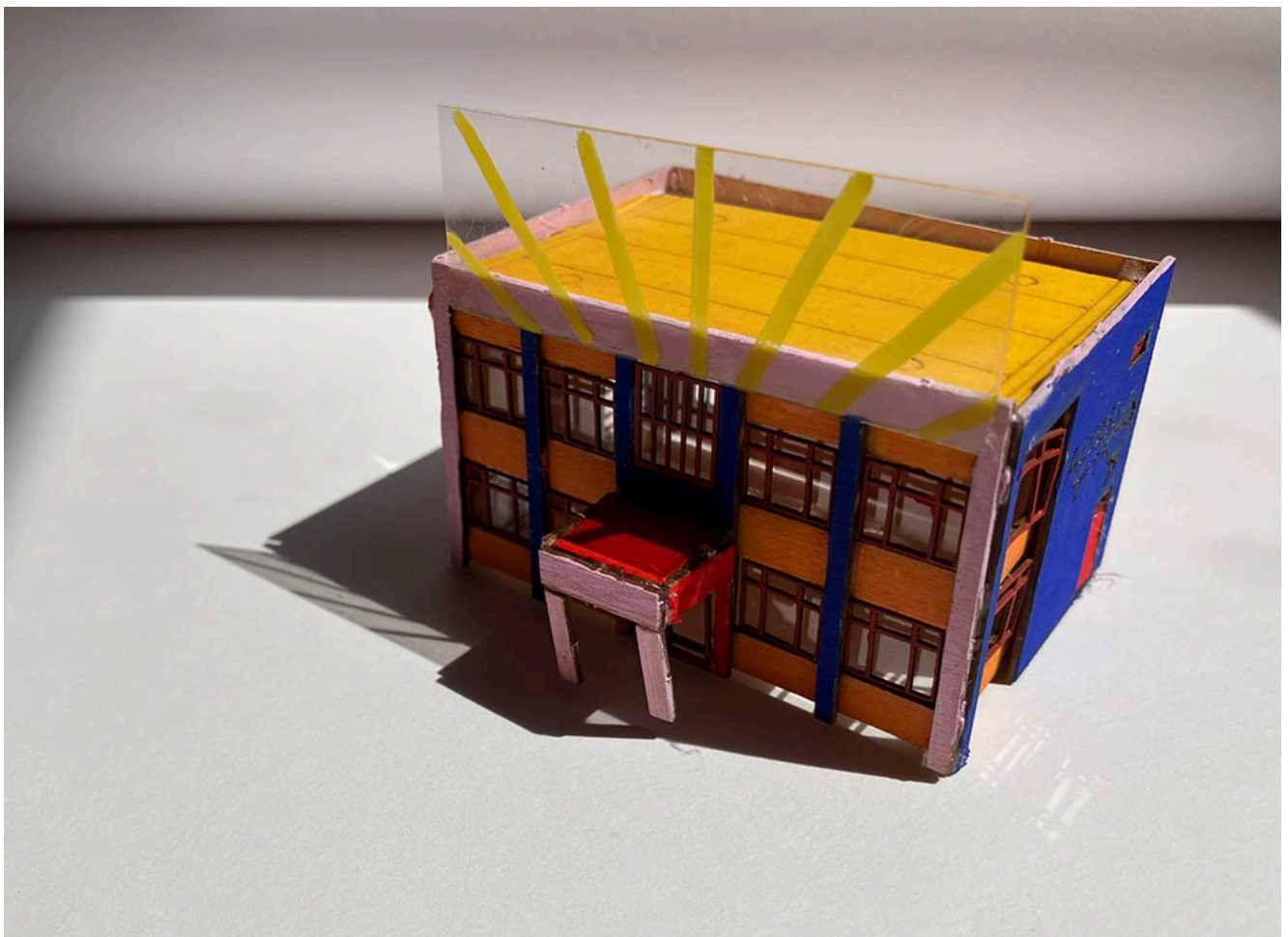
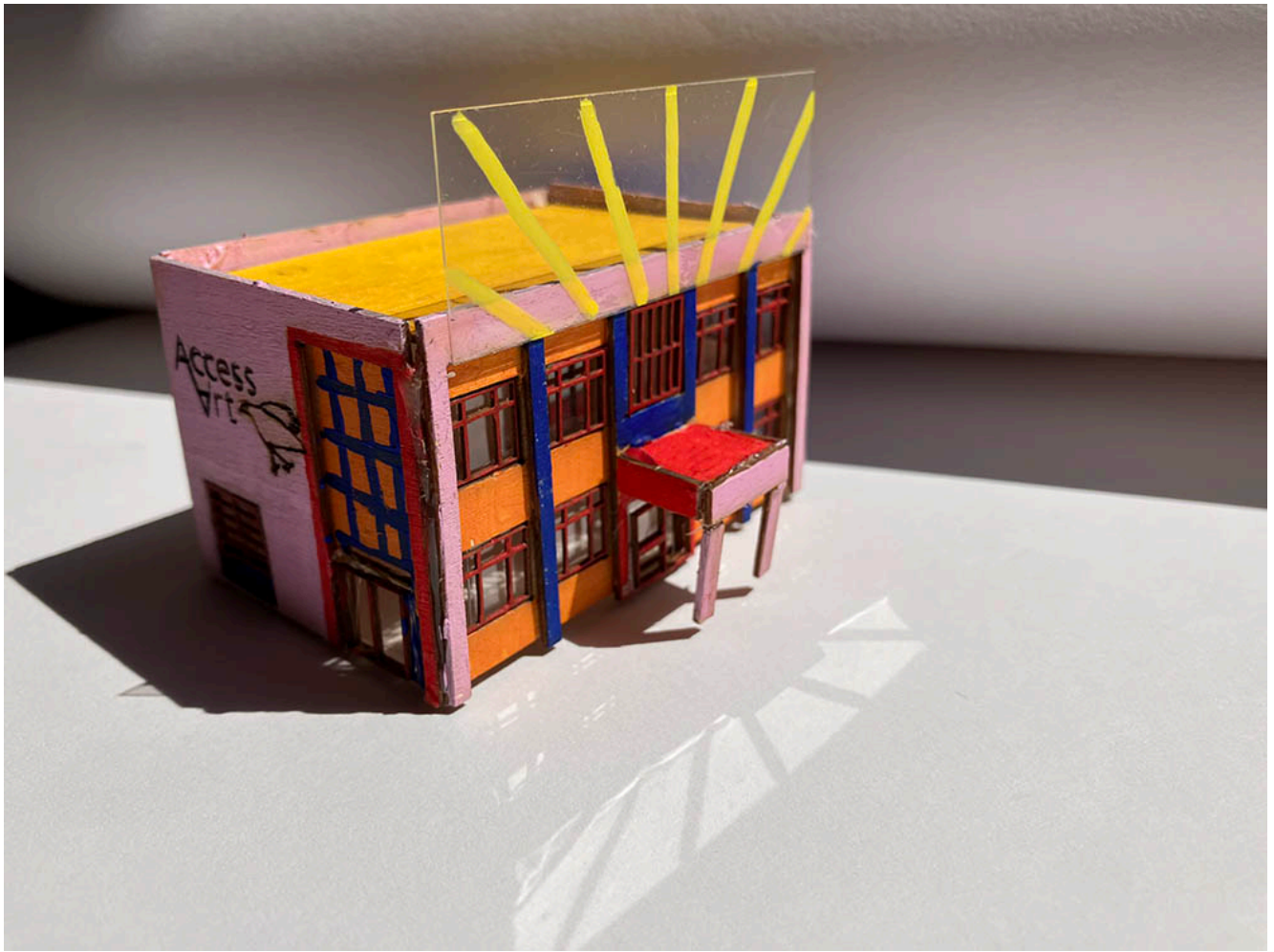
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# Talking Points: Paper Cut Outs

A collection of sources and imagery to explore the paper cut outs.

*Please note that this page contains links to external websites and has videos from external websites embedded. At the time of creating, AccessArt checked all links to ensure content is appropriate for teachers to access. However external websites and videos are updated and that is beyond our control.*

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We strongly recommend as part of good teaching practice that teachers watch all videos and visit all websites before sharing with a class. On occasion there may be elements of a video you would prefer not to show to your class and it is the teacher's responsibility to ensure content is appropriate. Many thanks.

**\*If you are having issues viewing videos it may be due to your schools firewall or your cookie selection. Please check with your IT department.\***

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AGES 9-11

AGES 11-14

AGES 14-16

FREE TO ACCESS

**Phillipp Otto Runge**



**Red Currant, Philipp Otto Runge (German, Wolgast 1777–1810 Hamburg) Late 18th–Early 19th century, Silhouette, sheet: 13 9/16 x 11 5/8 in. (34.5 x 29.5 cm), Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives, and Mary Martin Fund, 2010**

## **Questions to Ask Children**

**Describe what you can see.**

**Describe the different types of edges that you can see.**

## **Henri Matisse Cut Outs**

### **Questions to Ask Children**

**Describe what you can see.**

**What do the cut outs remind you of?**

## **Pippa Dyrłaga**



## Questions to Ask Children

Describe what you can see.

How do you think the artist has created this?

How has the artist used negative space?

See more of Pippa's cut outs on her [website](#).

## Thomas Witte

### Questions to Ask Children

Describe what you can see.

How has the artist used negative space?

How does Thomas' work make you feel?

What do you like/dislike about his work?

Visit Thomas' [website](#) to find more of his work.

## This Talking Points Is Used In...

Pathway: Shadow Puppets

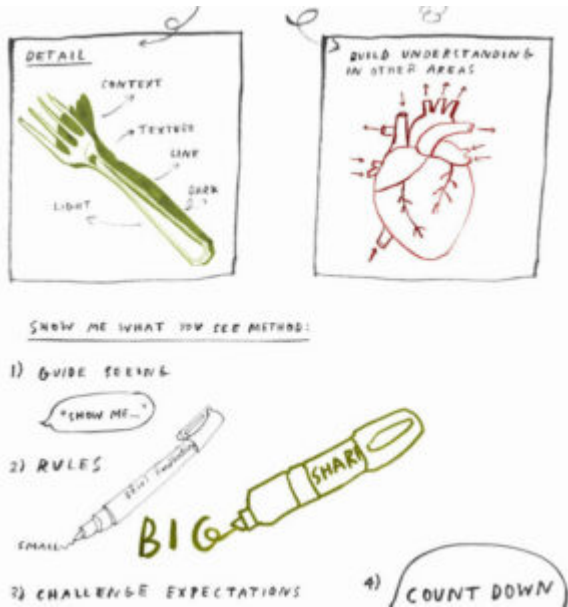


[This is featured in the 'Shadow Puppets' pathway](#)

using sketchbooks to make visual notes



Show me what you see



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# Talking Points: Studio McGuire

A collection of sources and imagery to explore the work of Davy and Kristin McGuire.

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AGES 9-11

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## The Paper Architect

The Paper Architect is a play combining paper-craft, animation, projection mapping and performance. It tells the story of an old model-maker who uses his paper creations as vessels for his imagination.

The show features tiny, accurately mapped animations playing across intricate paper sets.

See more of their work on their [here](#).

## Questions to Ask Children

How do the Paper Architect make you feel?

How would you describe the atmosphere of The Paper Architect?

Do you like it? Why?

If you could cut a paper structure and make it come to life what you it be? Why?

## The Icebook

The Icebook – the world's first projection mapped pop-up book. An exquisite experience of fragile paper cutouts and video projections that sweep you right into the heart of a fantasy world. It is an intimate and immersive experience of animation, book art and performance.

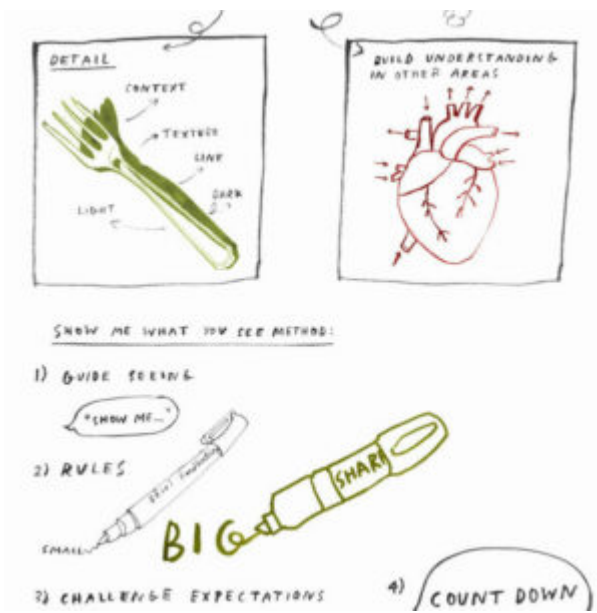
## This Talking Points Is Used In...

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: Nicole Dyer

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

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AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

## 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

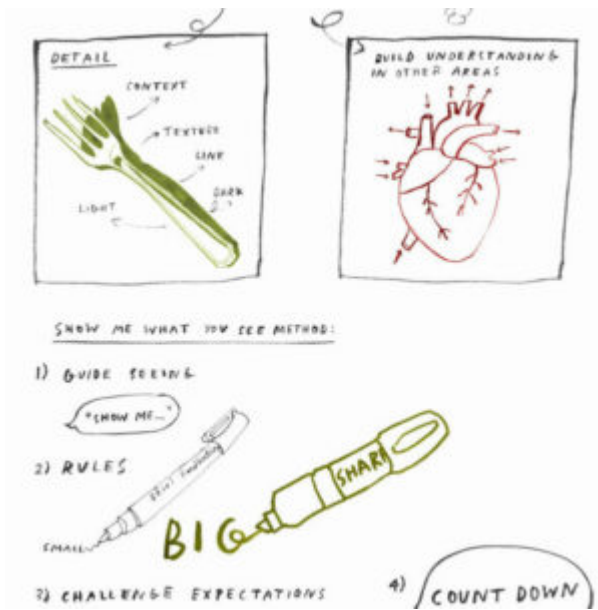


This is featured in the 'Festival Feasts' pathway

using sketchbooks to make visual notes



# Show me what you see



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## Sculptural Challenge No 1: Colourful Walls

A sculptural challenge encouraging the exploration of colour.

AGES 9-11

AGES 11-14

Artwork by Krijn de Koning

## Questions for Children

How would it feel to be in the spaces Krijn creates?

How do you think he chooses the colour for each wall? How do you think the shape and size of the wall affects the colour too?

Find more of Krijn's work [here](#).

## Sculptural Challenge!

Use Krijn's work as your inspiration, think about how you might make a series of colourful walls. You won't be building a life-size sculptural installation (not today anyway!) but instead you can either make a model or create a piece of 2d artwork which shares your vision. Remember, because you are not creating the artwork then you can really be imaginative and dream!

Here are some clues, but you may have your own ideas too:

Use your sketchbook to "collect" colours that you like. Find them in magazines by cutting swatches out, find them by mixing paints, find them by mixing other materials. Record them, test them, label them, make notes (what colours did you mix?), name them (the names you give them might help you to describe the affect they have on you).

Next think about what the "walls" would be like.

What shape? What size? Would they enclose? Would they have holes? Would there be a roof? How do they connect? How would the person get in to the space? How would you want the person to feel? Again, use your sketchbook to plot and plan.

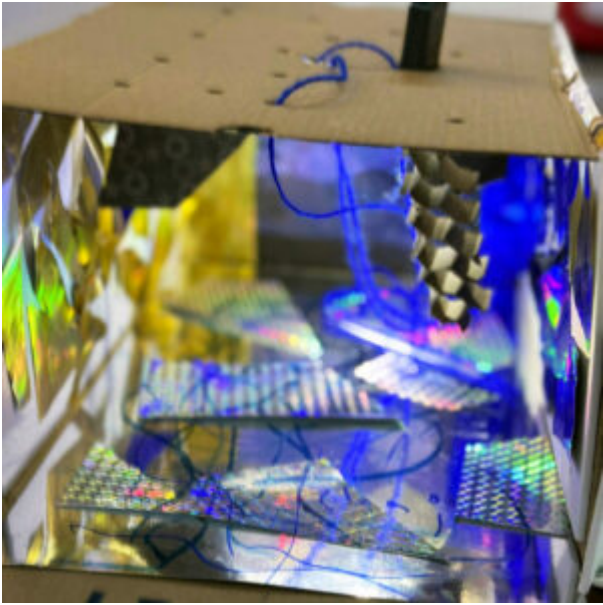
Think too about the location or context you would like your sculptural installation to be in. Would you like it to be in the Antarctic? The jungle? The high street? Again, use your sketchbook.

Think about how you would apply your colours to the walls? Would each wall be one colour? Would you introduce pattern? Images? Again, use your sketchbook.

Finally, either make a model using card, paint, fabric etc to share your vision, or make a 2d artwork.

## See This Resource Used In Schools...





# You May Also Like...

Pathway: Brave Colour



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

Talking Points: Yinka Ilori



# Talking Points: Morag Myerscough

