Adapting AccessArt: Stories and Faces

By Sarah Longley

This resource documents a project facilitated by artist educator Sarah Longley, working in collaboration with a primary school and a daycare centre in Scotland. Sarah talks about how she was inspired by the Exploring Identity pathway to deliver a project that sought to produce vibrant portraits inspired by the stories of participants.

In this project, children interviewed elderly people from a daycare centre and produced portraits inspired by their stories. Sarah explains how she facilitated this project by navigating funding, building community relations and celebrating important social history through portraiture.

This project took place over several weeks, with three sessions to prepare children for the visit to the daycare centre and three sessions to complete the portraits. Sarah also details how she managed to get the whole school involved in the project, which resulted in two wonderful exhibitions, a book and a film.

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Talking Points: An Introduction to Shape

A collection of sources and imagery to introduce shape.

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An Introduction to Shape

Shape is used throughout art for lots of reasons; shapes can be vehicles for colour, convey emotion, and lead the eye on a journey around the page.

Different types of shapes can be categorised as 'geometric', 'organic' and 'intuitive'.

Geometric shapes, like squares and triangles, are mainly found in manmade objects, for example, houses. You would often find 'organic' shapes in nature, for example, in leaves or shells. In 2-dimensional artwork, artists also create shapes 'intuitively' to represent a 'thing'.

Artists use shapes to communicate a certain message or convey an emotion.

-What emotion do you associate with certain shapes, for example, a triangle, circle or square? -Do you feel different when you look at organic shapes compared to geometric shapes?

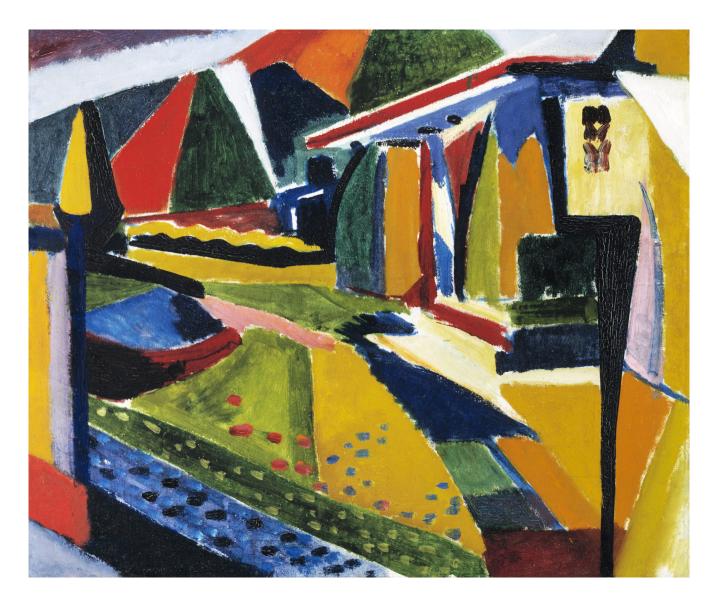
Artworks consist of lines and shapes built together with colour in a certain composition, whether it's an abstract or figurative piece.

- -Some people would define shape through line.
 What do you think?
- -When does a line become a shape?

When you look at an artwork, consider the shape and also the space around the shape (negative and positive space). These are shapes in themselves.

- How do the shapes sit in the composition?
- -What is your eye drawn to? Why do you think this is?

Discuss the artwork below, considering some of the statements and questions above.



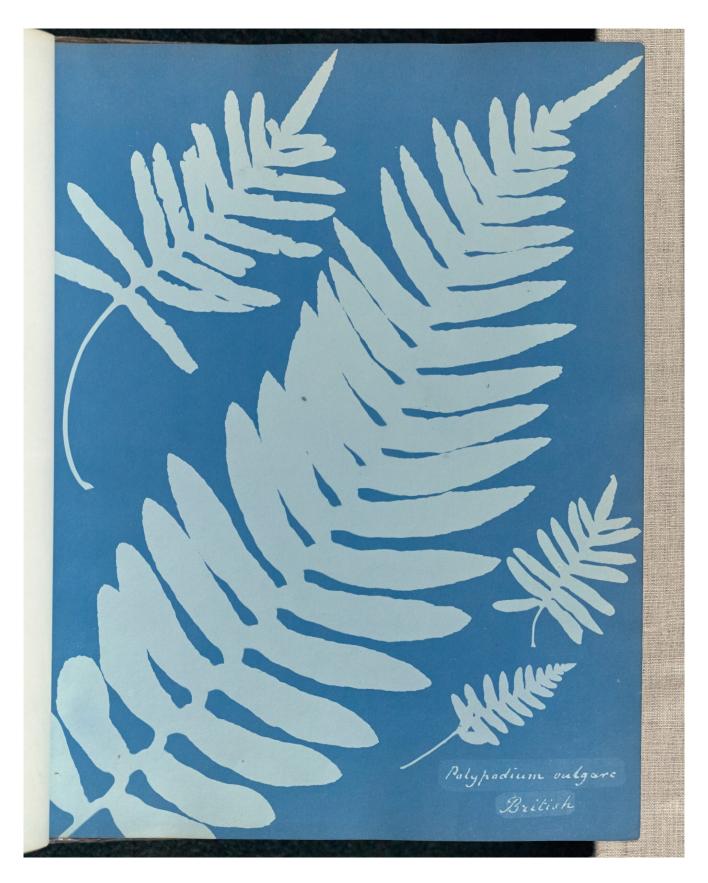
Abstract Landscape (1915- 1916) painting in high resolution by Henry Lyman Sayen. Original from the Smithsonian Institution.



Artist Unkown, Still Life with Guitar, Original public domain image from Saint Louis Art Museum



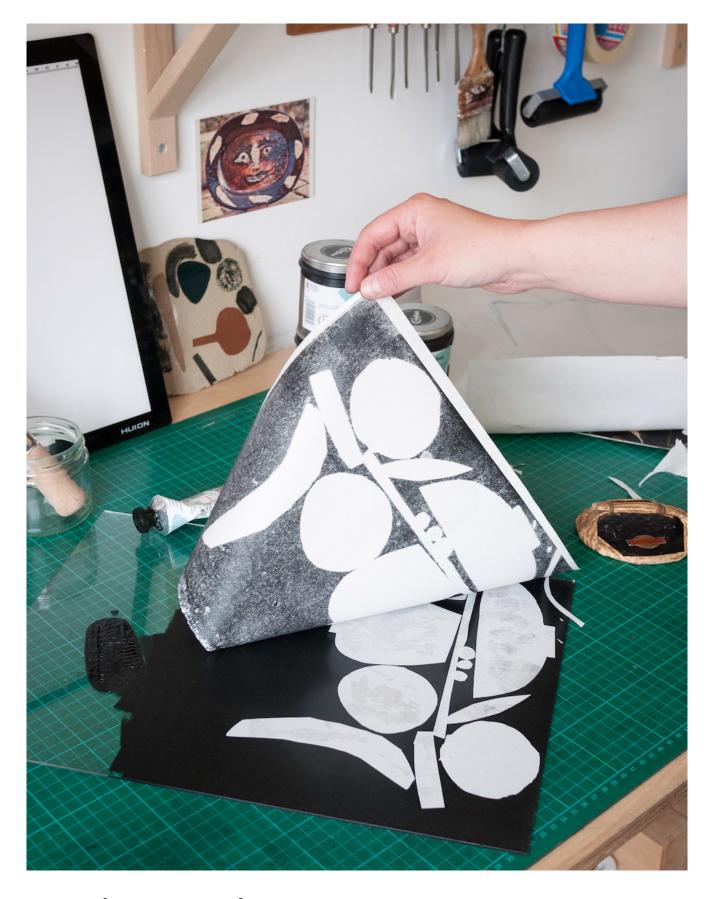
Landscape by Joe Gamble



Polypodium vulgare, British by Anna Atkins and Anne Dixon, Original public domain image from Getty Museum



Area Broken by Perpendiculars (ca.1934) painting in high resolution by Joseph Schillinger. Original from The Smithsonian Institution.



Monoprint by Claire Harrup

Questions to Ask Children

Describe the shapes you can see? Consider the edges, angles, colours etc.

How do the shapes connect with each other?

Do any of these artworks use negative space? What shapes can you spot?

Shapes can give the illusion of something being there. In Claire Harrup's monoprint, what can you see?

Where is your eye drawn to? What journey does it take and do you think it's intentional?

What do you notice about the overall composition of the piece? How do the shapes and colours impact your opinion and overall feeling?

CPD Recording: In The Studio: Drama and Art with David Allen

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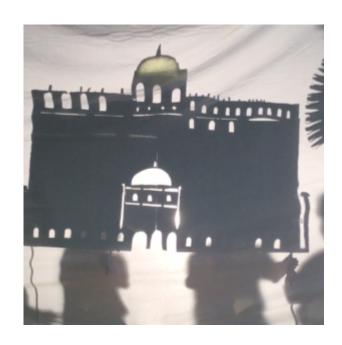
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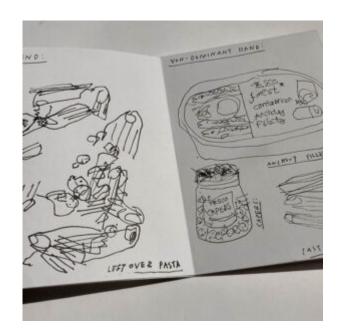
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Talking Points: Colour Theory

A collection of sources and imagery to explore terms used in colour theory.

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AGES 5-8

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Colour Theory

Colour theory can be overwhelming to understand and teach.

AccessArt would encourage an intuitive approach to teaching colour through resources such as Expressive Painting and Colour Mixing, however the information below will help you understand some of the terminology used in colour theory.



Primary Colours

Primary colours are any of a group of colours from which all other colours can be achieved by mixing. Red, yellow and blue can't be recreated through colour mixing and act as the building blocks for all other colours.



Secondary Colours

Secondary colours are achieved when the primary colours are mixed together in equal parts. On the colour wheel, secondary colours are located between primary colours.

-Red and blue: Purple

-Red and yellow: Orange

-Yellow and Blue: Green



Tertiary Colours

Tertiary colours can be achieved by mixing primary and secondary colours. Blue-green, blue-violet, red-orange, red-violet, yellow-orange and yellow-green are colour combinations you can make from colour mixing. On a colour wheel, tertiary colours are between primary and secondary colours. — Adobe



Additional Terms Used When Talking About Colour:

Hue: Brightest and purest form of the colour on the colour wheel.

Saturation: The intensity and vibrance of a colour.

Value: How light or dark a colour is.

Shades: Achieved by adding black gradually to a colour.

Tint: Achieved by adding white gradually to a

colour.

Tone: Achieved by adding grey gradually to a colour.

See Resources Exploring Colour Below...

Colour Mixing



Exciting Colour



Expressive Painting and Colour Mixing



Arts Education In Crisis: We Have The Evidence — Now We

Need The Solution

A collection of evidence-based reports which help map the changes to the art education (and wider arts) landscape over the past few years, and a collection of articles to help share solutions to the issues raised.

If you would like us to add a link to a report or relevant article please email paula@accessart.org.uk.

Paula Briggs, CEO & Creative Director AccessArt, 2024.

Evidence

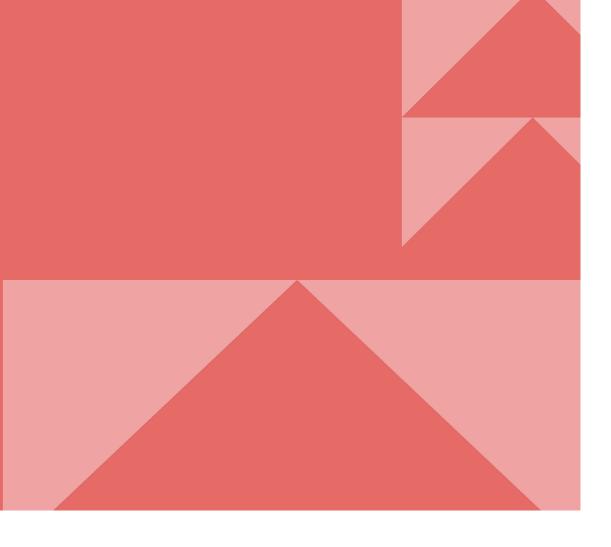
A Class Act

Erica Holt-White, Professor Dave O'Brien, Dr Orian Brook, Dr Mark Taylor November 2024



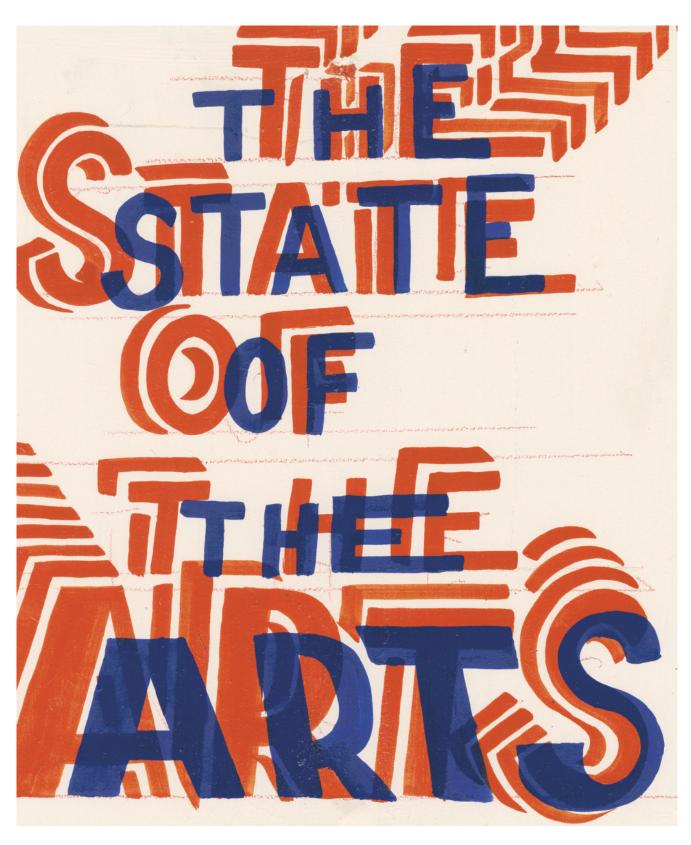
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Social mobility and the creative industries



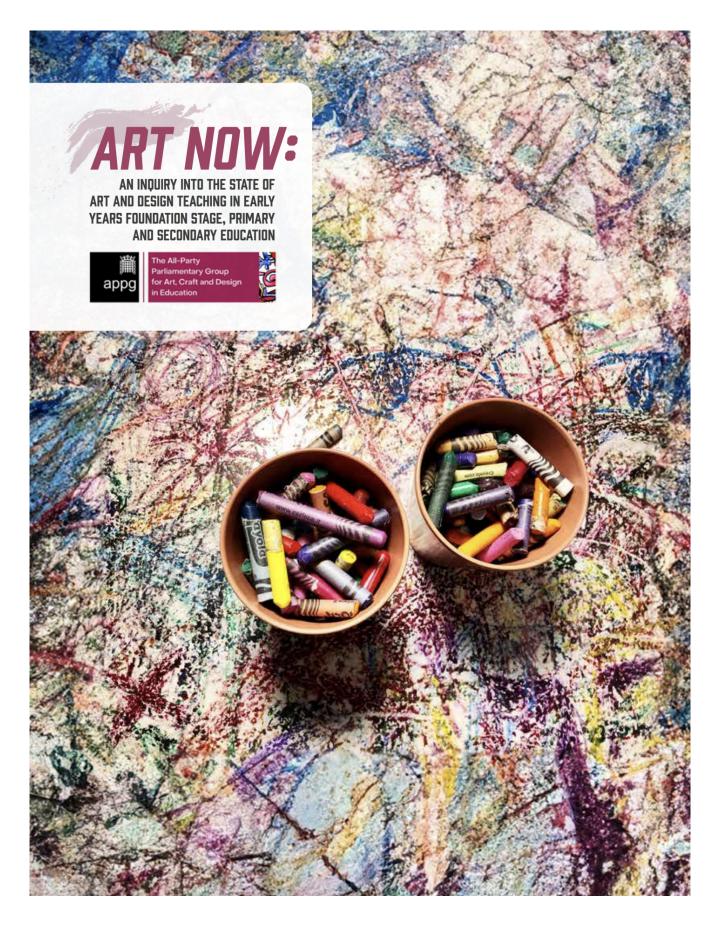
Social Mobility and the Creative Industries, Sutton Trust 2024

The State of The Arts



Campaign for the Arts and the University of Warwick, 2024

The Art Now Report



Commissioned by

by the All-Party

Parliamentary Group for Art, Craft and Design Education

The Arts in Schools: Foundations for the Future



<u>Published by Calouste Gulbenkian</u> Foundation and A New Direction

Urgent Reform needed in 11-16 Education



The Education for 11-16 Year Olds Committee, December 2023

Culture in Crisis: impacts of Covid-19 on the UK cultural sector

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Impacts of Covid-19 on the UK cultural sector and where we go from here

Culture in Crisis shares research findings from one of the world's largest investigations into the impacts of Covid-19 on the cultural industries.

Solutions

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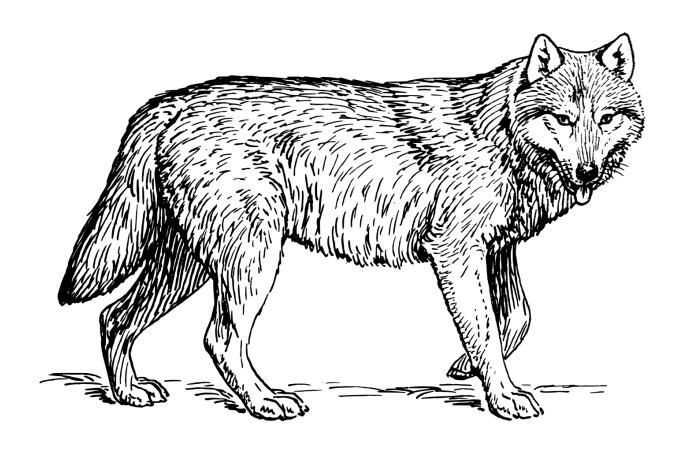
Why Would We Ignore What The Arts Can Do For Us?

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Rethinking the Space in Which We Learn

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Why We Need To Change The Narrative Around Art Education

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Education: The Fundamentals



Produced by Nesta and the Education
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Visual Arts Manifesto



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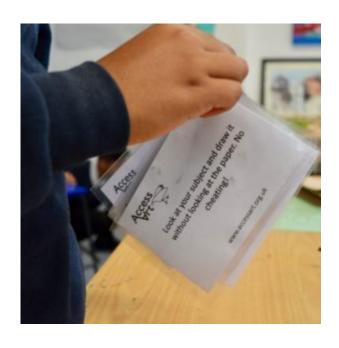


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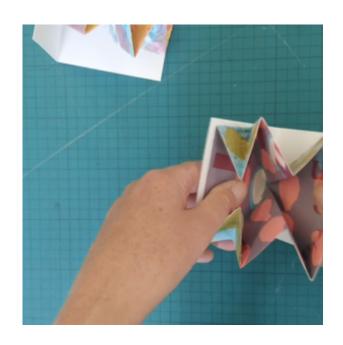
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Adapting AccessArt: Playful Making Inspired by Nnena Kalu

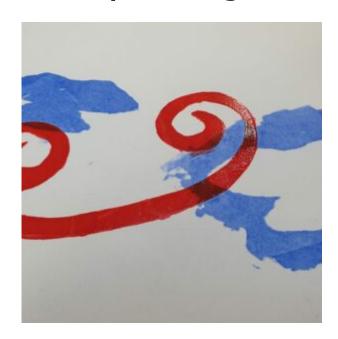


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