

# Finding Kindness in Marks Made by Artists

As part of the [Kindness and Curiosity Art Week 2026](#), we have created this resource to help learners discover narratives of kindness through artworks.

Alongside exploring acts of kindness, this resource builds on the [Finding Marks Through Drawings Made by Artists](#) resource, helping learners expand their mark-making vocabulary through a range of lines, colours, and shapes, which they can refer to when experimenting with their own drawing and painting.

This activity can be used with learners aged 5 and upwards, whilst the themes and artworks explored can also be adapted for older learners.

[Log in](#) as a member to access the resource.



---

	<b>Please log in here to access full content.</b>
Username	<input type="text"/>
Password	<input type="password"/>
	<input type="button" value="Login"/> <input checked="" type="checkbox"/> Remember me
	<a href="#">Forgot Password</a>

**To access all content, I would like to join as...**

## An Individual



Creative practitioners, educators, teachers, parents, learners...

[From £3.50](#)

## An Organisation...



Schools, Colleges, Arts Organisations: Single and Multi-Users  
**From £42**

*AccessArt is a UK Charity and we believe everyone has the right to be creative. AccessArt provides inspiration to help us all reach our creative potential.*

---

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

**AccessArt art week 2026: Curiosity and Kindness**

CURIOSITY AND KINDNESS



ACCESSART

## AccessArt art week 2026: Curiosity and Kindness Activities



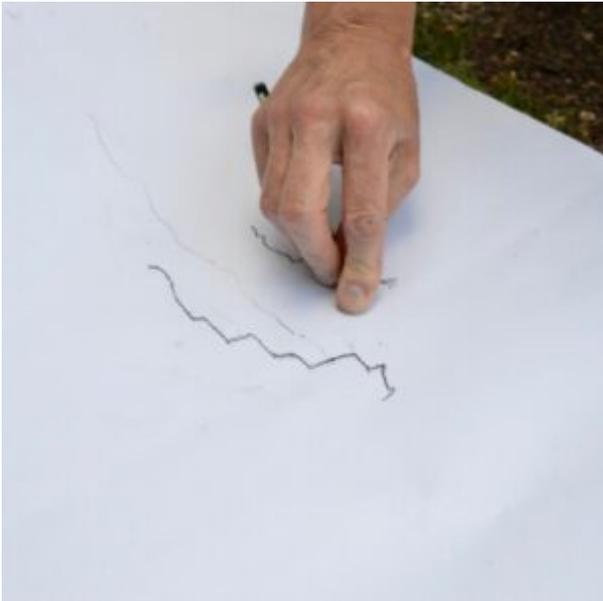
explore other art week themes



## Experimental mark-making tools



## the anatomy of a pencil



## **Finding Marks Through Drawings Made by Artists**



---

**Splendour and Opulence**

# Inspired by Klimt

## What We Like About This Resource...

*"We really love how Nichola devised and facilitated this activity, giving learners complete freedom whilst limiting certain elements such as colour palette. This activity incorporates a journeyful approach, in which the experiments all come together to form a shared outcome, and celebrate every learners exploration, which we love!" – Tobi, AccessArt*

## You May Also Like...

visual notes



# sculptural environments inspired by hockney



# Multimedia Response to Yayoi Kusama



# 2026 – Time for a New Relationship?

---

## Adapting AccessArt: Plinth People

This Project Uses The Following Resources...

Plinth people: Sculptural Self Portraits



Quick Clay Figurative Sketches



---

## **Co-Design in the Classroom**

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

**Our Creative Community: A pupil-led Project**



# Visual Arts Pedagogy



---

## Art in Times of Ill Health

### You May Also Like...

[AccessArt treehouse](#)



## AccessArt Wellbeing Resources



Which Artists: Merlin Evans



---

**How I use my Sketchbook as an  
Illustrator by Tobi Meuwissen**

---

**How I use my Sketchbook as a  
Mixed Media Artist by Morag  
Thomson Merriman**

---

# **How I use my Sketchbook as a Painter by Joe Gamble**

---

## **How Do We Adapt our Art Teaching to Include Children with Specific Educational Needs?**

---

### **Talking Points: Colour Theory**

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

*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.*

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

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.\*

This resource is free to access and is not a part of AccessArt membership.

AGES 5-8

AGES 9-11

AGES 11-14

AGES 14-16

FREE TO ACCESS

# 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



---

**Talking Points: Maurice Sendak**

**A collection of sources and imagery to explore the work of Maurice Sendak.**

*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.*

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

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.

This resource is free to access and is not a part of AccessArt membership.

AGES 5-8

AGES 9-11

FREE TO ACCESS

# Maurice Sendak and Where The Wild Things Are

“Maurice Sendak (1928-2012) was born in Brooklyn, New York to Jewish immigrant parents from Poland. A largely self-taught artist, Sendak illustrated over one hundred-fifty books during his sixty-year career.” – [The Maurice Sendak Foundation](#)

As well as being an author and illustrator Sendak began a career as a costume and stage designer later in life.

Watch Sendak’s illustrations come to life in this animation.

Find clear images of the illustrations in this video. Stop the video on some of the illustrations and discuss what the children can see. This might also be a good opportunity to create some visual notes.

## Questions to Ask Children

What kind of mark making can you see in Sendak’s drawings?

How do you think he made the marks? Can you make the action in the air? Would it be slow and careful, or quick and sketchy?

How would you describe the atmosphere in Sendak’s illustrations?

**Can you relate to the characters in the book? If so, how?**

**Can you name some of the different animal that you recognise in Sendak's Wild Things?**

**What is your favourite part of the story? Why do you like it?**

**How does the story make you feel?**

**Imagine your own Wild Thing...**

- What might it look like and why?**
- Is it friendly or frightening? Why?**
- How might you interact with your Wild Thing?**
- Where does it live and how do you find it?**

**This Talking Points Is Used In...**

**Pathway: Drawing and Making Inspired by Maurice Sendak**

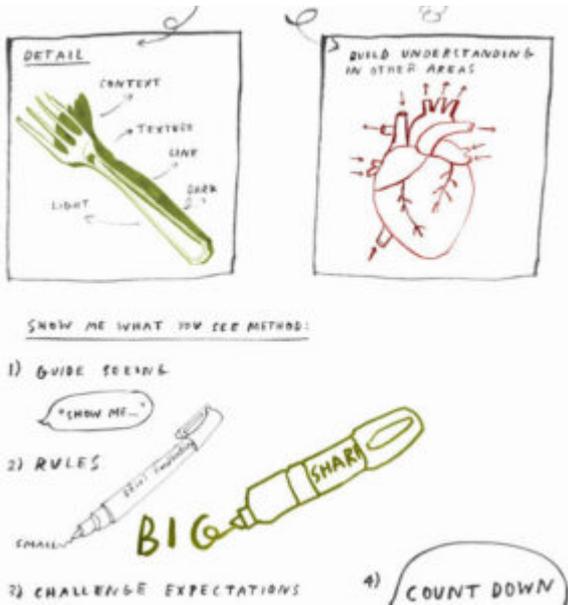


[This is featured in the 'Drawing and Making Inspired by Maurice Sendak' pathway](#)

using sketchbooks to make visual notes



Show me what you see



---

# Talking Points: Christo and Jeanne-Claude

How can we explore 'form' across both 2D surfaces and 3D structures?

Christo and Jeanne-Claude built large-scale, in situ temporary [installations](#). Often wrapping existing structures in [fabric](#), their projects took years to plan, with the aim of bringing joy and offering new ways of seeing familiar places. The installations existed only briefly before being removed, leaving behind only the preparatory [drawings](#) and [collages](#) of which they viewed as being just as important as the works themselves.

Take a look at the below preparatory drawings for some of Christo and Jeanne-Claude's work and use the following questions to begin a discussion.

Please Note:

This page includes links and videos from external sites, verified at publication but subject to change.

Teachers should review all content for classroom suitability.

[Report any issues](#), and check school firewall settings if videos don't play.

AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

Christo (1935-2020) and Jeanne-Claude (1935-2009) were multidisciplinary artists who created monumental outdoor installations, pushing the boundaries of painting, sculpture and architecture. They are known for wrapping structures, transforming islands and creating

bright architectural structures in urban and rural environments.

Find out more about the life and works of Christo and Jeanne-Claude [here](#).

### *'The Mastaba'*

A project for Abu Dhabi, was conceived in 1977. It will be the largest permanent work of art in the world, made from 410,000 multi-coloured barrels to form a colourful mosaic, echoing Islamic architecture. *The Mastaba* will be Christo and Jeanne-Claude's only permanent, large-scale public artwork, and also their final project.' – [christojeanneclaude.net](http://christojeanneclaude.net)



Christo, Abu Dhabi Mastaba (Project for United Arab Emirates), Drawing 1977

Pencil, charcoal, wax crayon, and pastel 56 x 71 cm (22 x 28 in)

Collection Lilja Art Fund Foundation, Switzerland

Photo: Wolfgang Volz© 1977 Christo and Jeanne-Claude Foundation

### *'Wrapped Monuments', 1970, Milan, Italy*

'The monument to the king of Italy Vittorio Emanuele II, on Piazza del Duomo, and the monument to Leonardo da Vinci, on Piazza della Scala, were wrapped with polypropylene fabric and red polypropylene rope, in the fall of 1970, in Milan,

## Italy.' - [christojeanneclaude.net](http://christojeanneclaude.net)



Christo, Wrapped Monument to Vittorio Emanuele (Project for Piazza de Duomo, Milano), Collage 1970

Pencil, fabric, twine, charcoal, pastel, wax crayon, and map  
71 x 56 cm (28 x 22 in)

Victoria and Albert Museum, London, United Kingdom Photo:  
Shunk-Kender© 1970 Christo and Jeanne-Claude Foundation and J.  
Paul Getty Trust

## ***'Surrounded Island', 1980-83, Biscayne Bay, Greater Miami, Florida***

***'For two weeks, Surrounded Islands, spreading over 11.3 kilometers (7 miles), was seen, approached and enjoyed by the public, from the causeways, the land, the water and the air. The luminous pink colour of the shiny fabric was in harmony with the tropical vegetation of the uninhabited verdant islands, the light of the Miami sky and the colours of the shallow waters of Biscayne Bay.'*** –

**[christojeanneclaude.net](http://christojeanneclaude.net)**



Christo, Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida), Drawing 1981 in two parts

Pencil, charcoal, pastel, wax crayon, aerial photograph, and map  
38 x 244 cm and 106.6 x 244 cm (15 x 96 in and 42 x 96 in)

Property of the Estate of Christo V. Javacheff Photo:  
Wolfgang Volz© 1981 Christo and Jeanne-Claude Foundation

## ***'The Pont Neuf Wrapped', 1975-85, Paris***

***'On September 22, 1985, a group of 300 professional workers completed the temporary work***

of art *The Pont Neuf Wrapped*. They had deployed 41,800 square meters (450,000 square feet) of woven polyamide fabric, silky in appearance and golden sandstone in colour.' Find out more about *The Pont Neuf Wrapped* at [christojeanneclaude.net](http://christojeanneclaude.net)



Christo, *The Pont Neuf Wrapped* (Project for Paris), Drawing 1985 in two parts

Pencil, charcoal, wax crayon, map, and fabric sample 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)

Private collection Photo: Wolfgang Volz© 1985 Christo and Jeanne-Claude Foundation

**'*Wrapped Trees*', Fondation Beyeler and Berower Park, Riehen, Switzerland**

**'Starting on Friday, November 13, 1998, 178 trees were wrapped with 55,000 square meters (592,015 square feet) of woven polyester fabric (used every winter in Japan to protect trees from frost and heavy snow) and 23 kilometers (14.3 miles) of rope. The wrapping was completed on November 22.'**  
– [christojeanneclaude.net](http://christojeanneclaude.net)



Christo, *Wrapped Trees* (Project for the Fondation Beyeler and Berower Park, Riehen, Switzerland) Drawing 1998 in two parts

Pencil, charcoal, pastel, wax crayon, fabric sample, technical data, topographic map, and tape 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)

Fondation Beyeler, Riehen, Switzerland Photo: André Grossmann© 1998 Christo and Jeanne-Claude Foundation

**Christo and Jeanne-Claude Wrap Up the Reichstag**

## **Questions to Ask Children**

**What kind of marks can you see in these drawings?**

**How has Christo used mark-making to create depth?**

**Do the drawings of the wrapped sculptures feel heavy or light?**

**Which wrapped installation is your favourite? Why?**

**How would you feel if you came across these wrapped installations in your street or playground, without knowing who had made them or why? What would you do?**

**How do you think Christo and Jeanne-Claude, the artists, choose where to make their wrapped installations?**

**How could you make similar installations in your setting? What would you wrap? What would you wrap it in?**

**What would other pupils in your school think if they discovered your wrapped installation? What do you think they would do?**

## **This Talking Points Is Used In...**

**Additional Pathway: Exploring Form Through Drawings**

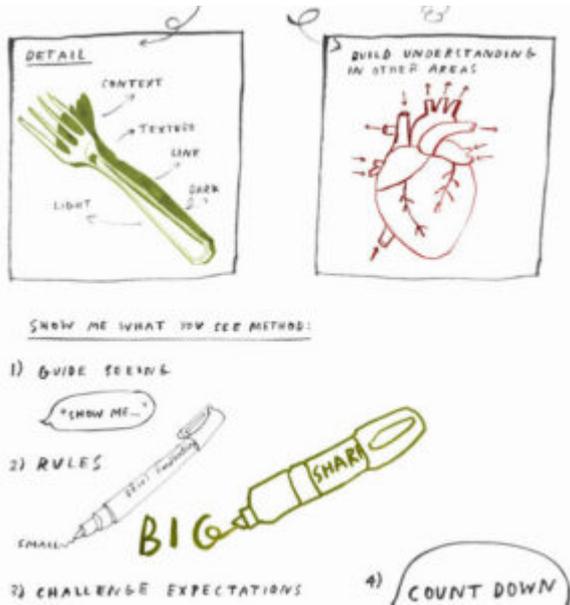


[This is featured in the 'Exploring Form Through Drawings' pathway](#)

using sketchbooks to make visual notes



Show me what you see



---

## Talking Points: Event Mapping

A collection of imagery and sources designed to explore event mapping.

*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.*

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

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.\*

This resource is free to access and is not a part of AccessArt membership.



AGES 9-11



AGES 11-14



FREE TO ACCESS

Event mapping is a useful way to visualise the event space. It can help organisers to spot any potential issues before the event, plan ahead and track the progress of the planning.

There are different approaches to event mapping you can explore; creating a 3D physical model of a space or working digitally to create a virtual model of a space.

Explore the videos below to focus a discussion

about what is possible.

## Paris Olympics: OnePlan

You might like to show some clips from the video above on mute to give pupils a feel for the virtual capabilities of digital mapping.

Paris will be hosting the events across the city in historical and cultural venues. Most of the games are being held in pre-existing stadiums. Explore the [competition venue concept map](#) for the Paris Olympics and Paralympics.

## Questions to Ask Children

Why do you think digital mapping can be useful when planning big events?

Does the digital mapping remind you of anything?

What are the benefits/disadvantages of mapping out an event digitally?

## London Olympics 2012

Find out more about Daniel Boyle's vision for the 2012 Olympic Opening Ceremony [here](#).

Go to minute 3:30 to see specifically how they have used 3D model in their planning.

## Questions to Ask Children

After seeing both digital and hand made models for

events mapping, which is your favourite and why?

What are the benefits/disadvantages of having a 3D model?

## You May Also Like...

AccessArt Olympic Resources



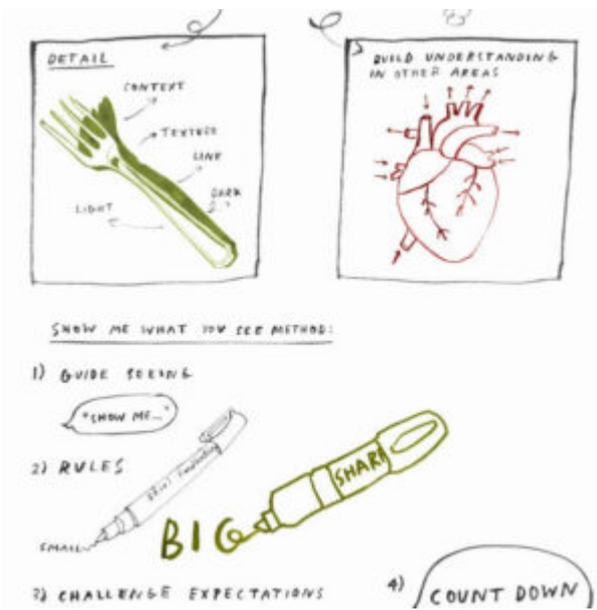
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



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

Show me what you see



## Enable close looking and drawing with this exercise

# Talking Points: Serge Lifar

A collection of imagery and sources designed to explore the work of choreographer and painter, Serge Lifar.

*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.*

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

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.\**

This resource is free to access and is not a part of AccessArt membership.

AGES 9-11

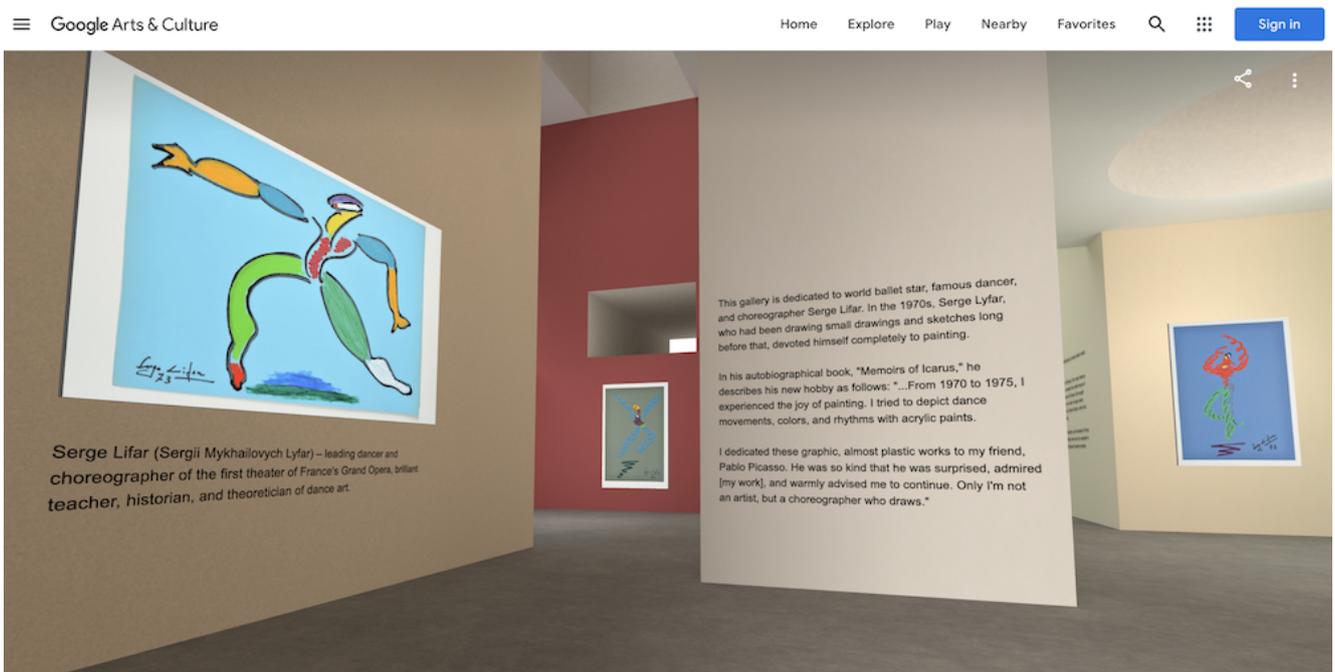
AGES 11-14

FREE TO ACCESS

## Serge Lifar

Serge Lifar was a famous dancer and choreographer born in 1905. Throughout his career as a dancer and choreographer he kept drawings and sketches of the dancers and movements he would choreograph. Later in life he devoted himself to painting.

[Enter the Pocket Gallery of Google Arts and Culture](#) to explore some of Serge's works in 3D.



Find more of [Lifar's paintings here](#) to discuss with the class using questions below.

## Questions to Ask Children

Describe what you can see in the paintings.

How has Lifar used colour in his paintings? Why do you think he chose those colours?

Describe the lines you can see. How has Lifar used line to achieve a sense of movement in his paintings?

What do you like/dislike about the painting?

How does the painting make you feel? Why?

Which is your favourite painting and why?

## You May Also Like...

AccessArt Olympic Resources



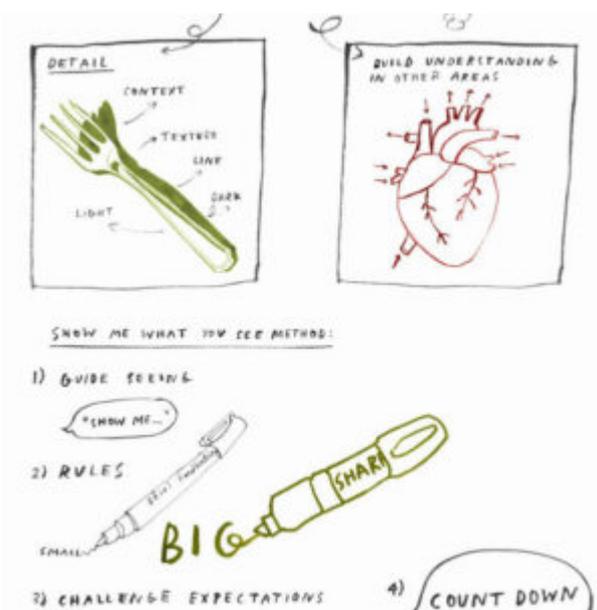
# Explore projects to celebrate the 2024 Olympics

## Visual Notes



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

## Show me what you see



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

---

## Talking Points: Rosa Serra

A collection of imagery and sources designed to explore the work of sculptor, Rosa Serra.

*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.*

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

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.\***

**This resource is free to access and is not a part of AccessArt membership.**

**AGES 9-11**

**AGES 11-14**

**FREE TO ACCESS**

## **Rosa Serra**

**“Serra is a Spanish sculptor born in 1944. She received the sculpture prize at the III Bilbao Biennial in 1976 and was commissioned by the International Olympic Committee to create sculptures for the 1988 Seoul Olympic Games. She is known for her sculptures influenced by Henry Moore, characterised by risky curves, roundness, and harmony.” –[askART](#)**

**See a selection of Serra’s sculptures from the 1988 Seoul Olympics on [Google Arts and Culture](#).**

## **Questions to Ask Children**

**Describe what you can see in the sculpture.**

How might you describe the form and movement of the piece?

Which sculpture is your favourite and why?

Compare and contrast Serra's work with the work of [Henry Moore](#).

Mute the video and watch Serra's process.

Go to 0:20 to see how Serra builds up the mold for her sculpture from armatures.

## Questions to Ask Children

What is a [cast](#)?

How does Serra create the [mold](#) for her sculptures?

## You May Also Like...

### ACCESSART OLYMPIC RESOURCES



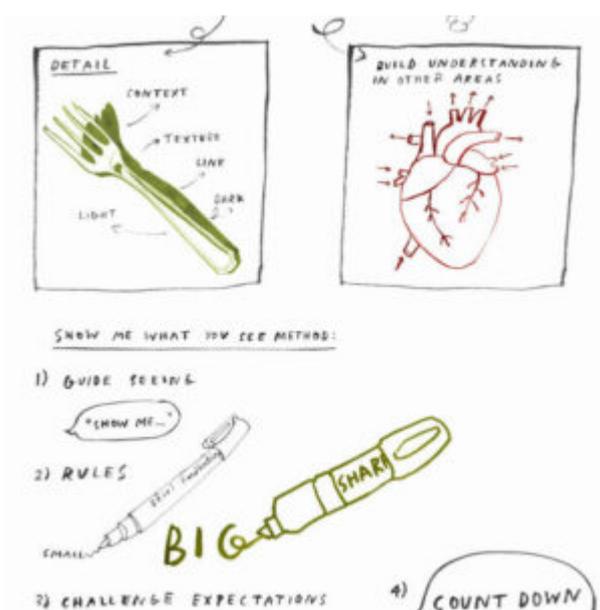
# Explore projects to celebrate the 2024 Olympics

## Visual Notes



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

## Show me what you see



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

---

## Talking Points: Olympic and Paralympic Stadiums

How have the Olympic Stadiums changed over time?

[Stadiums](#) have been crucial to the Olympic Games ever since the first Games in 6 B.C., evolving and adapting to reflect the culture, society, and needs of each era.□□

Use the below images and videos to explore the Olympic stadiums and how they are designed, built and have evolved over their long history.

Please Note:

This page includes links and videos from external sites, verified at publication but subject to change.

Teachers should review all content for classroom suitability.

[Report any issues](#), and check school firewall

settings if videos don't play.

AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

Since the first Ancient Olympic games held in Olympia in 6 B.C. Olympic stadiums have developed to hold huge capacities of spectators and house a multitude of different sports.

The Paralympics began in 1948 at the military hospital [Stoke Madeville](#) as a way to speed up recovery of paraplegic War Veterans after World War Two. Sir Ludwig Guttmann, a German-British neurologist, came up with the idea of organising a series of sports competitions to be held at the same time as the Olympic Games in London. Since 1988 the Paralympics have always been held in the same city and stadiums as the Olympics. – [Paris 2024](#)

## Ancient Olympia Stadium

“The stadium of Ancient Olympia was a holy place

for the ancient Greeks, where all the sports activities were held dedicated to the god Zeus. Originally, the stadium was constructed in such a manner that spectators could view the events from the slopes of Mount Cronion. But the stadium was gradually moved further east, and eventually, it was placed outside the temple of Zeus.” – [Greeka](#)

The first Olympics in 6 B.C. had mud seats made for 20,000 spectators. When the stadium was rebuilt in 5 B.C., it had capacity for 45,000 spectators.

Find out more information about the Olympia Stadium [here](#).

Explore the first Olympic Stadium and surrounding grounds. You may find [this resource](#) useful for finding out about the names of the different areas around the stadium.

## Questions to Ask Children

Can you picture what the stadium might've looked like in 6 B.C. and then again in 5 B.C.?

Why do you think all that's left is the track field?

What kind of sports do you think the Ancient Greeks would've competed in on this track?

## Beijing 2008

The Beijing National Olympic Stadium was created by Swiss architect firm Herzog & de Meuron. The stadium housed the opening ceremony of the Olympics in 2008 and the Winter Olympics in 2022. The stadium is nicknamed 'The Nest' due to its interesting steel frame. See the development of the stadium [here](#).



© Iwan Baan



© Iwan Baan

## Questions to Ask Children

What do you think influenced [the shape](#) of the stadium? What is the significance of this?

What are the most notable features of this stadium?

What do you like/dislike about this stadium?

If you designed your own stadium would you make a simple or decorative exterior? Why?

## London 2012

Designed by Zaha Hadid – go to minute 15:50 to

find out about Hadid's Aquatic Centre, designed for the 2012 London Olympics.

Populous redesigned the London Olympic Park to make it part of the community for years to come.

Find more work from Populous at "[Talking Points: Populous](#)".

## Questions to Ask Children

What do you notice about the shapes in Saha Hadid's Aquatic Centre? Why are they relevant?

Do you like/dislike the Aquatic Centre? Why?

Why do you think it's important to ensure that these constructions last for a long time?

What do you think a stadium should provide a community with once they are not being used for sporting competitions?

# This Talking Points Is Used In...

**ACCESSART OLYMPIC RESOURCES**



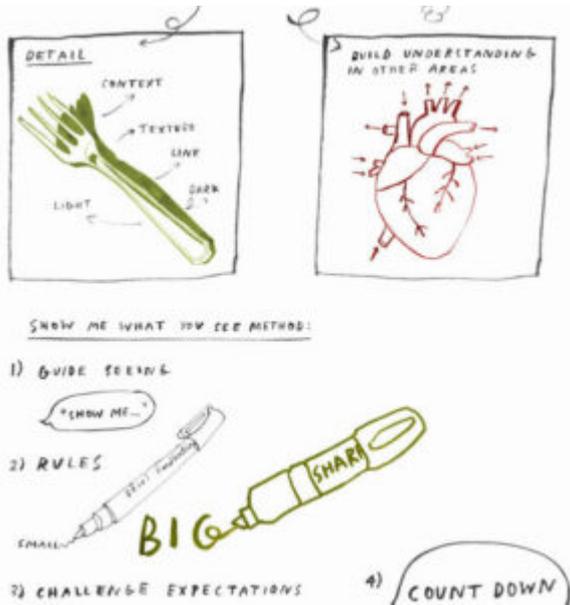
[Explore projects to celebrate the 2024 Olympics](#)

**Visual Notes**



[Find out how pupils can respond to artists work in sketchbooks](#)

**Show me what you see**



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

---

## Talking Points: Designing Sportswear

A collection of imagery and sources to explore how designers design sportswear.

*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.*

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

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.\***

This resource is free to access and is not a part of AccessArt membership.

AGES 9-11

AGES 11-14

FREE TO ACCESS

**Past and Present Sportswear**

**Questions to Ask Children**

**How would you describe sportswear in the past?**

**How would you describe sportswear today?**

**Do you prefer old sportswear or new sportswear?  
Why?**

## **Sportswear and Identity**

### **Questions to Ask Children**

**How does the design on this football kit represent the team?**

**What do you like/dislike about the kit? Why?**

**If you were going to create a design for sportswear based on your local area what symbols might you use? Why?**

## **Giro Cycling Kit**

### **Questions to Ask Children**

**What is the inspiration for this sportswear?**

**How has the local area and history of the area impacted the design?**

**What do you like/dislike about the kit? Why?**

**How does the design and colour make you feel?**

## **Speedo Collaboration**

### **Questions to Ask Children**

What can you see in the designs?

What do you think influenced the designs?

Do you like the swimwear? Which design is your favourite and why?

How does the swimwear make you feel when you look at it?

How would you compare and contrast the Speedo designs to the design in one of the videos above?

## You May Also Like...

### ACCESSART OLYMPIC RESOURCES



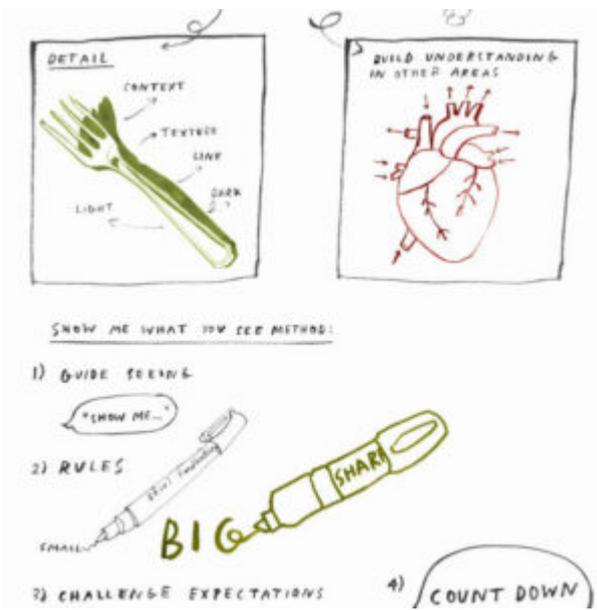
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



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

Show me what you see



## Enable close looking and drawing with this exercise

# Talking Points: Olympic Fashion

A collection of imagery and sources designed to explore fashion in the Olympics.

*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.*

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

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.\**

This resource is free to access and is not a part

of AccessArt membership.

AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

Explore some iconic fashion statements from the Olympic games over the years. Does it make you think differently about what sportswear design can be?

**Flo-Jo**

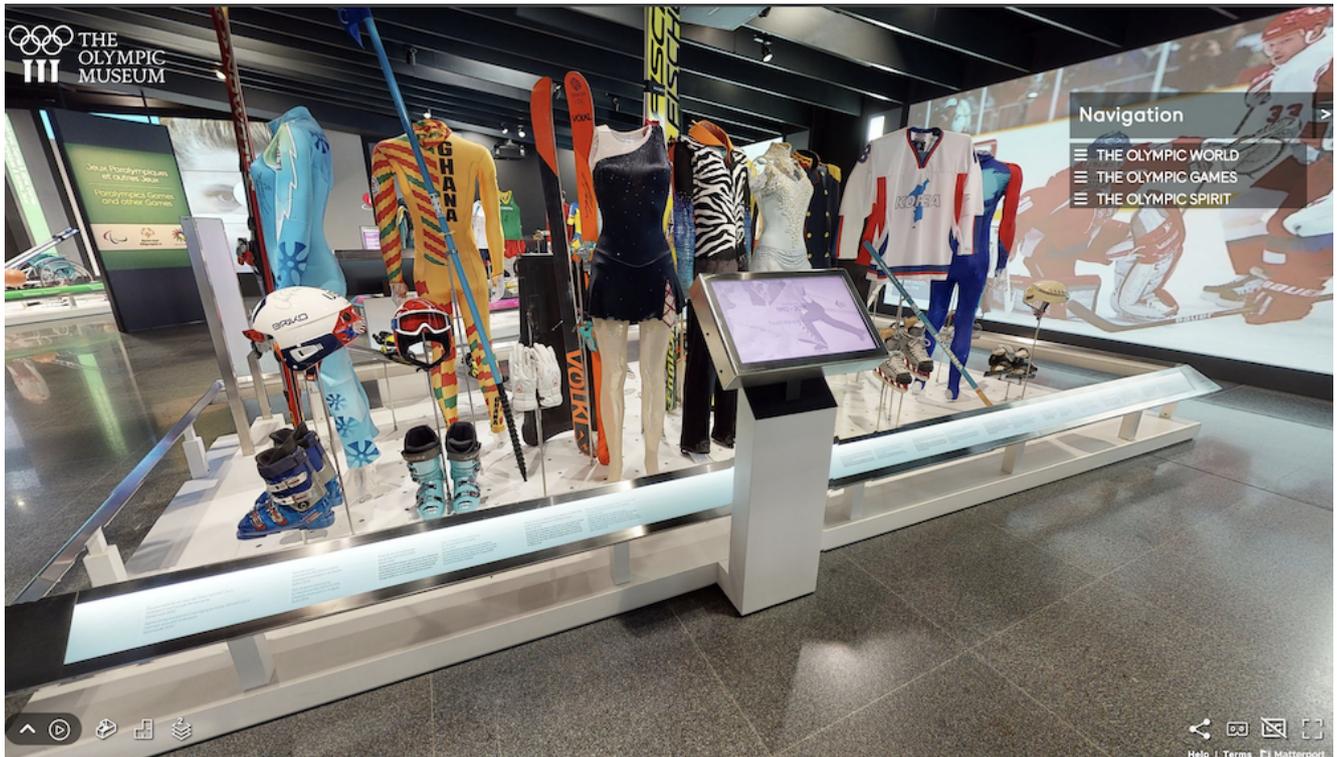
**Johnny Weir**

**Cathy Freeman**

[See clothing designed for the Paralympics in 3D.](#)

**The Olympic Museum**

Explore a 3D Olympic fashion exhibition via [The Olympic Museum](#). Select floor (Etage) 0 to find the fashion exhibition.



## Questions to Ask Children

Do you think that sportswear can help with athletic performance? Why?

Think of some words to describe what sportswear can be? (eg colourful, pretty, practical)

What do you think designers have to consider when they design sportswear for olympians?

If you could design sportswear for an Olympic event, which sport would you choose? Why?

## You May Also Like...

**ACCESSART OLYMPIC RESOURCES**



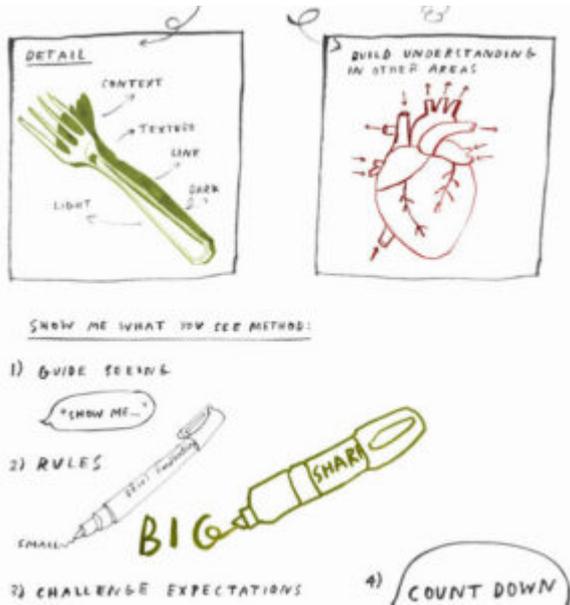
[Explore projects to celebrate the 2024 Olympics](#)

**Visual Notes**



[Find out how pupils can respond to artists work in sketchbooks](#)

**Show me what you see**



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

---

## Talking Points: Drawn to Antarctica

How can drawing help us better understand a place?

Frances Hatch creates work in response to the landscape. Working on site, she responds directly to her surroundings using a wide variety of materials, including [paints](#), [inks](#), and [collaged](#) elements, which she combines with locally sourced pigments. Her site-responsive work is made in many

locations, from her local landscape to places much further afield, including Antarctica.

Take a look at some of Frances Hatch's drawings and paintings of Antarctica below and use the following questions to begin a discussion about her work.

**Please Note:**

This page includes links and videos from external sites, verified at publication but subject to change.

Teachers should review all content for classroom suitability.

[Report any issues](#), and check school firewall settings if videos don't play.

AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

**Drawn to Antarctica by Frances Hatch**

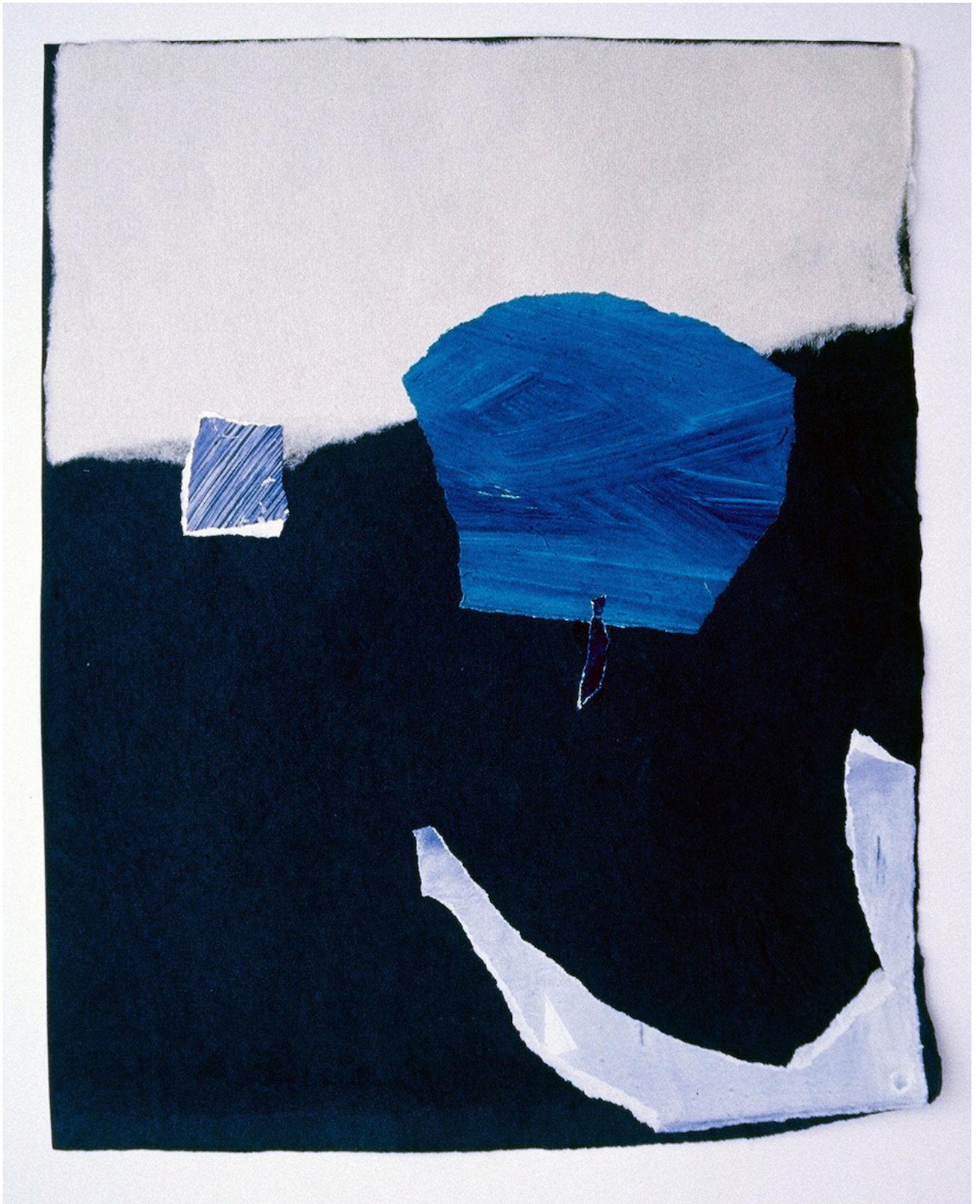
[Drawn to Antarctica](#) is a book about a journey made by artist, Frances Hatch, who turned 50 and knew she needed to see Antarctica. The trip only lasted a fortnight and yet years on she is still pondering the significance of what she witnessed. Information is gathered here from notes in sketchbooks,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

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

## Iceberg Collages











## Questions to Ask Children

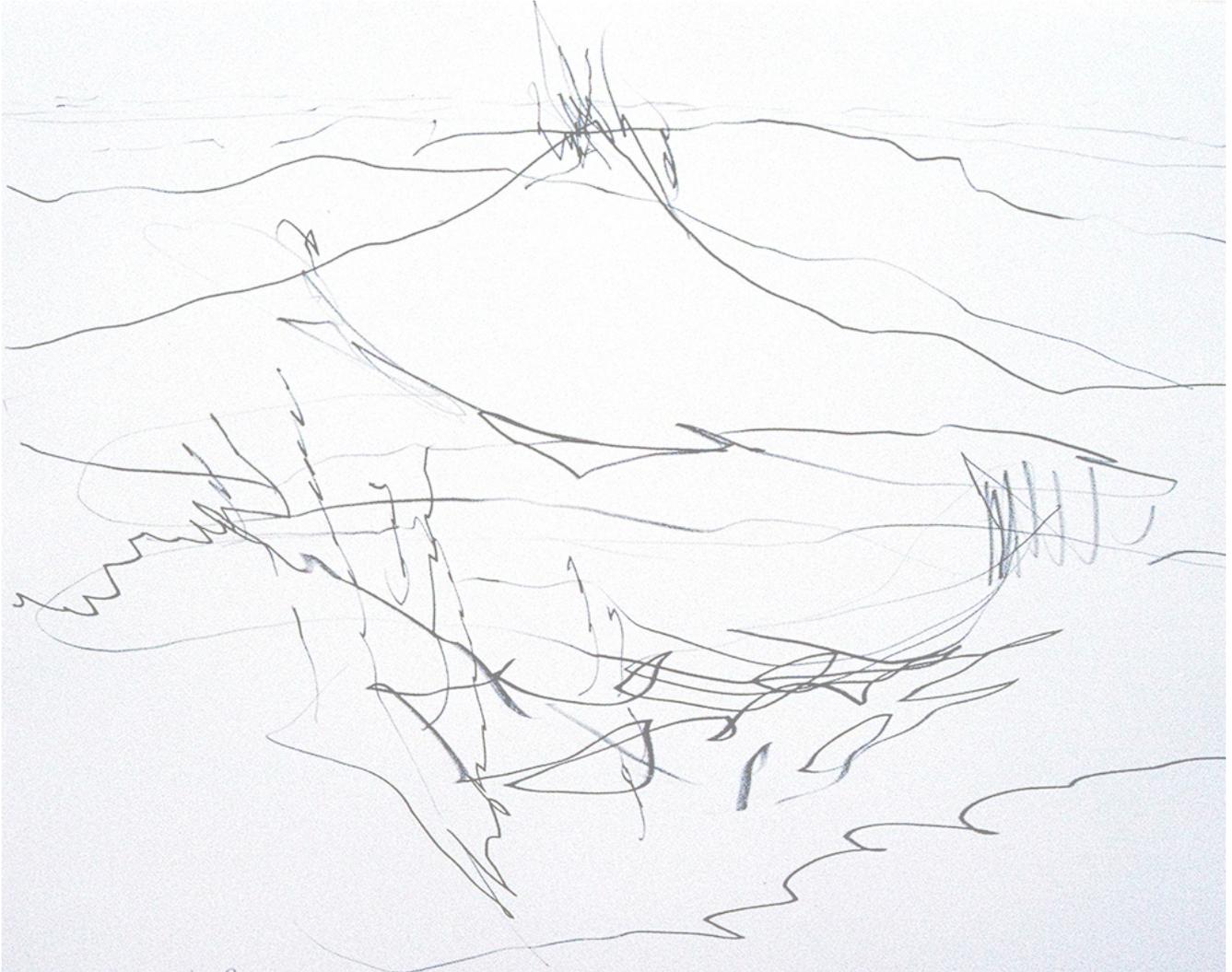
What colours and shapes can you see?

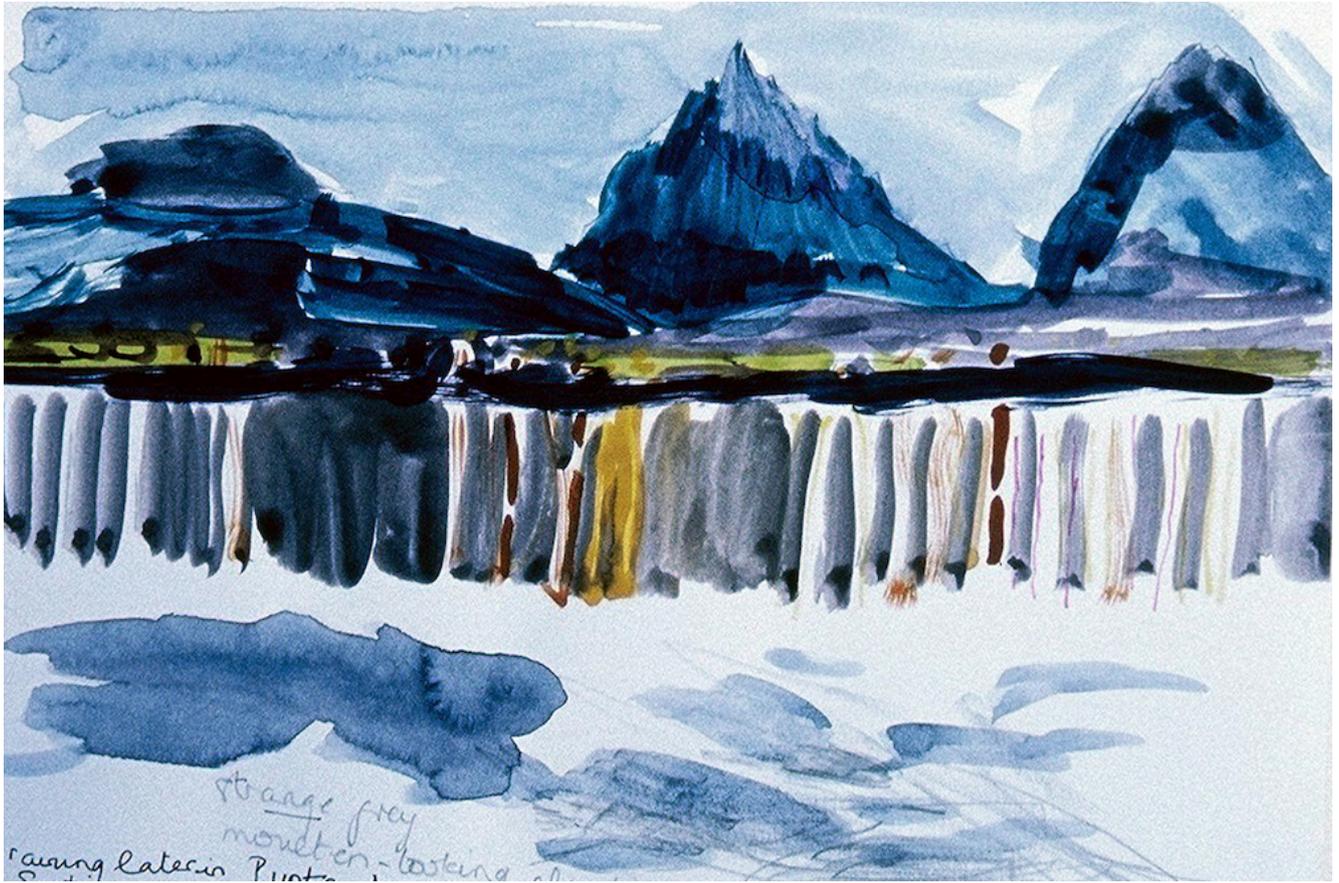
What time of day might it have been when Frances made the collage? Why do you think that?

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

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

**Water**





## Questions to Ask Children

What colours can you see in the water?

What different marks can you see?

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

What do you think the weather was like that day?

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

Which is your favourite and why?

## Penguins





## Questions to Ask Children

What different lines and marks can you see?

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

How has Frances captured perspective?

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

**This Talking Points Is Used In...**

## Pathway: Using Art To Explore Global Issue

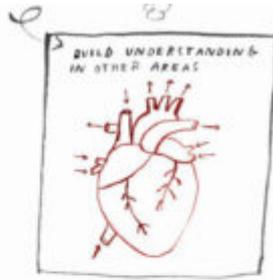
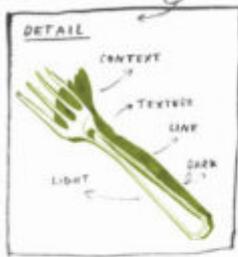


This is featured in the 'Using Art To Explore Global Issue' pathway

using sketchbooks to make visual notes



Show me what you see



SHOW ME WHAT YOU SEE METHODS:

1) GUIDE FORMS



2) RULES



3) CHALLENGE EXPECTATIONS

