

Artist Residencies in Schools

By [Scarlett Rebecca](#).

In this post, artist Scarlett Rebecca outlines the different types of artist residencies and their main purpose and benefit. Artist residencies are temporary periods of time for an artist to work on a project or develop new ideas. They can take place in multiple settings, including educational institutions such as schools or sixth form colleges.



Artist residencies can take many forms. At their core, the main purpose of a residency is to develop an artist's practice in some way.

Residencies usually involve being in a shared space or time; whether that's to be 'in residence' in a dedicated building, a

website and/or in a mindset. The phrase ‘to go on residency’ suggests taking yourself out of your normal working space or rhythms, and into the residency space. A residency will often have specific time parameters, a start and an end, and will be encompassed by an idea or an aim.

Most residencies require an application of some kind, often including a proposal of the intended work/research that will take place. Some residencies have a cost to them and others are awarded. Likewise, some residencies have accommodation included and some do not. Residencies can be independent or collaborative.

The following list of types of residencies is not exhaustive and is not formalised, but is to be used as a tool to understand residencies better. Some residencies will also cross over more than one of these categories.

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Talking Points: Samantha Bryan

A collection of sources and imagery to explore the work of Samantha Bryan.

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AGES 5-8

AGES 9-11

AGES 11-14

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Samantha Bryan

“Working from her garden studio in Mirfield, West Yorkshire, Samantha Bryan has produced a new body of work for her exhibition at [YSP](#) celebrating 20 years of making. Known for creating distinctive figures, she has gained a worldwide cult following.

For two decades Bryan has been making humorous yet industrious fairy-like creatures; adorned with items from her eclectic hoard of buttons, spotted feathers, seed pods, dyed leathers, and contraptions influenced by Victorian flying machines. She combines these materials and found objects to inform their intriguing personalities.”

– [Yorkshire Sculpture Park](#)



Introducing the BAAV Blimp

Brain's Ariel Application Vehicle is a new cutting edge tool welcomed by the Fairy Dust Industry. This aircraft can do in minutes what it would take ground-based workers days to complete. Its increased capacity makes dust spreading incredibly efficient. It's hopper can hold 120 pounds of dust and can sprinkle around 80 acres per hour. Revolutionary for fairy life.

51 x 41 x 21cm (w,h,d) 2022 Image: Red Photograpgy



Introducing... Brain's Bottom Warming Garments for fairies. Vital for high altitude flying. 36 x 12cm x 10cm (h,w,d) 2022 Image: Joanne Crawford

Fairies often find themselves flying at high altitude. A dangerous pursuit with its many risks. The most obvious and most disastrous outcome would be 'wing or limb freeze'. The consequence of which is high speed plummeting fairies. This is easily preventable if body temperature is maintained.

Bottom Warming Garments for fairies © were first developed in 2008. Rolled out in 2009, the revolutionary bottom warming garment has prevented numerous fairy injuries to date.



Brain's Crash Helmet, designed specifically for accident prone fairies...

36 x 12cm x 10cm (h,w,d) 2015 Image: Jess Petrie

The clumsier variety of fairy would always be advised to wear a crash helmet rather than a standard issue helmet. The Crash Helmet offer greater head coverage and substantial inner padding for increased protection.

The fairy is wearing a tan leather flight suit, hand stitched with patch detail. It stands securely on a wooden base that can be easily mounted on the wall should you wish to do so. It features a typed label and is signed on the reverse



Brain's Dust Distribution Vehicle (Glider)

35 x 31 x 35cm (w,h,d) 2014 Image: Edward Chadwick

Designed to enable a busy fairy to spread dust easily and efficiently

Questions to Ask Children

What objects can you see in Samantha's fairies and inventions?

What do you like about the fairies and why?

Which fairy is your favourite and why?

How has Samantha created personalities for the fairies? Consider accessories, outfits and props.

Do you think the personality grows as she creates the fairies or she plans it in advance? Why?

If you were going to design a fairy based on you, what personality traits might it have? And how could you highlight those traits through accessories, outfits and props?

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Our Creative Community



[Explore this community focused, pupil-led exemplar project, modelled by Natalie Deane](#)

using sketchbooks to make visual notes



Find out how pupils can respond to artists work in sketchbooks

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Enable close looking and drawing with this exercise

Our Creative Community: Curating an Exhibition Part One

Our Creative Community: Curating an Exhibition Part Two

Our Creative Community: Tips for Organising an Exhibition Setting

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Workshop

**Our Creative Community:
Finding Artists In Your
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Tips for Facilitating an
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**Our Creative Community:
Yorkshire Sculpture Park
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Talking Points: Alexander Calder

A range of sources designed to help you explore the work of sculptor, Alexander Calder.

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Alexander Calder

Alexander Calder (July 22, 1898 – November 11, 1976) was an American sculptor known both for his innovative mobiles (kinetic sculptures powered by motors or air currents) that embrace chance in their aesthetic, his static “stabiles”, and his monumental public sculptures. Calder preferred not to analyse his work, saying, “Theories may be all very well for the artist himself, but they shouldn’t be broadcast to other people.” – [Wikipedia](#)

Explore his work at the [Calder Foundation](#).

[Calder at the Tate.](#)

Discussion & Sketchbook Work

Watch the video below to introduce children to the idea of “mobiles”. Stop the video frequently and use discussion to help children understand the ideas in the video. In particular draw the children’s’ attention to:

- The idea of slowing down

The relationship of the elements to natural objects

- The relationship of a moving sculpture to dance and music.

Throughout the process, have sketchbooks open on desks with plenty of drawing materials, and pause during the conversations so that pupils can make [visual notes](#).

Watch the video below to introduce children to the idea of “mobiles”. Stop the video frequently and use discussion to help children understand the ideas in the video. In particular draw the children’s’ attention to the idea of “trial and error” (or as we call it Design through Making) as a way of constructing the mobiles.

Throughout the process, have sketchbooks open on desks with plenty of drawing materials, and pause during the conversations so that pupils can make [visual notes](#).

Sketchbook Development Work

Turn the sound down on the video below, and choose certain frames to stop the video so that pupils can make drawings in their sketchbooks based upon the compositions they see.

At first, you as teacher can choose the freeze frame, but then let the pupils make their own choices.

•

Encourage them to think of the paper of their sketchbook as the “stage” and invite them to draw the shapes, lines and colours they see, thinking carefully about the white space of the page as well as the shapes they draw.

Invite them to use a variety of different materials to capture the shapes. In particular you might want to invite them to use soft B pencils or graphite sticks in one drawing for example, handwriting pen in another, charcoal or collage in another...

Encourage them to work with momentum – for example tell them the film will be frozen for 1 minute/5 minutes etc. Set a clock and invite them to draw, before moving on.

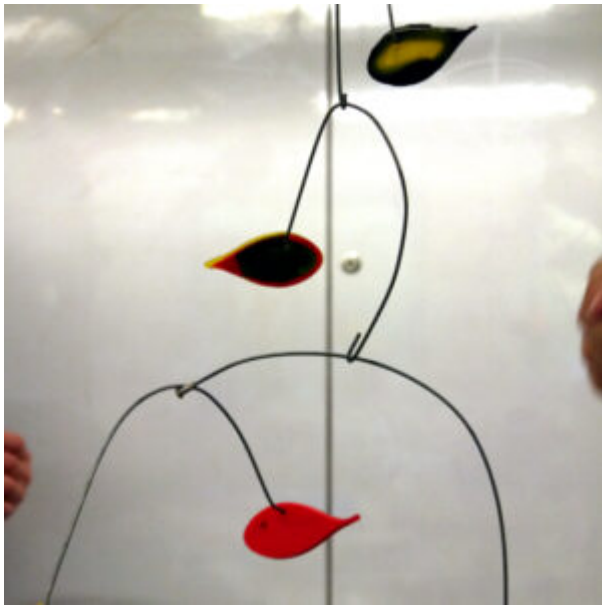
Spend time looking at the drawings they create and invite them to share their thoughts:

- What did they think when they were drawing Calder’s mobiles? How did they make them feel?
- What do they think when they see the shapes they have drawn? What do they remind them off?

You may like to show children [this drawing by Calder](#) of one of his own mobiles.

This Talking Points Is Used In...

Pathway: explore sculpture through making a mobile

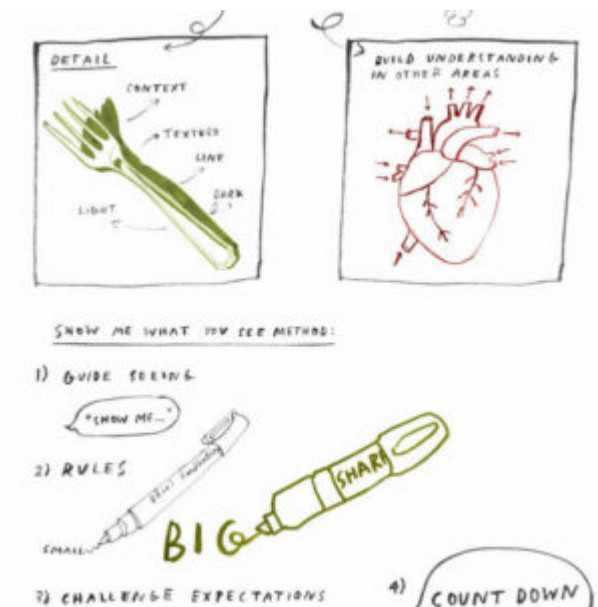


[This is featured in the 'Explore Sculpture Through Making a Mobile' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Working in a Studio

You Might Also Like...

Artist Studio Series



Talking Points: Artists as Collectors and Explorers



Explore Contemporary Artists, Designers and Makers



Returning to Our Bodies – Poised Between The Slip and The Grub

Talking Points: Dancing to Art

**A collection of imagery and sources
designed to introduce children to using
their whole bodies to respond to**

paintings.

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A green rectangular button with the text "EYFS" in white, handwritten-style capital letters.A blue rectangular button with the text "SEND" in white, handwritten-style capital letters.

AGES 5-8

AGES 9-11

AGES 11-14

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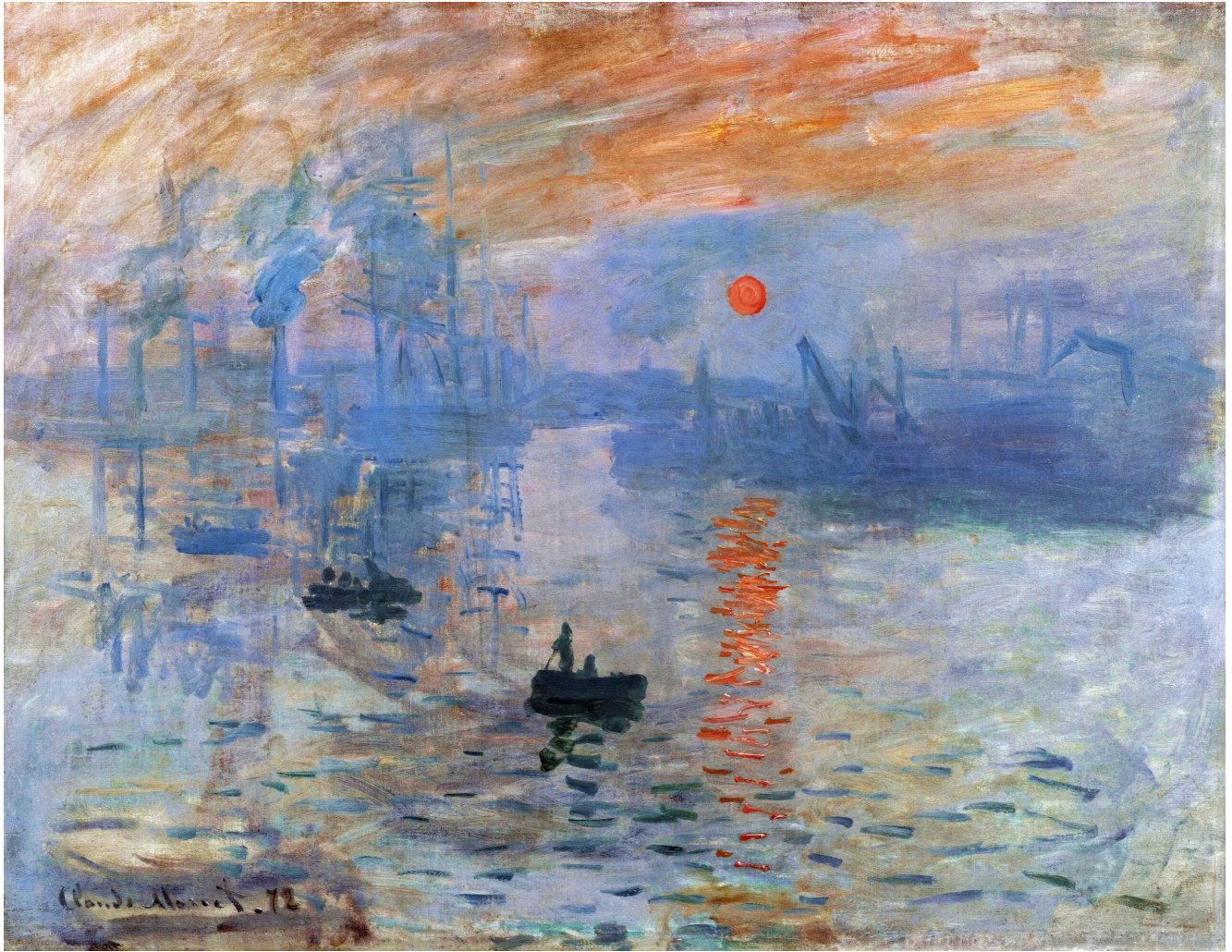
Dancing to Art by Tate Gallery

“Coralī, a leader in dance created by artists with a learning disability, have worked with Tate since 1998 and are experts in creatively taking up space in our galleries. We invited Paul, Sherri, Bethan and Dj from Coralī to design performances in response to four artworks at Tate Britain. We wanted to show what happens when people have the freedom to enjoy the gallery however they want, and how this can open up new ways of responding to art.” – [Tate Youtube](#)

Watch the video with the pupils, and look at the images below. Find out how you can respond to art through dance.



Improvisation 35 (1914) painting by Wassily Kandinsky



Claude Monet's Impression, Sunrise (1872) famous painting. Original from Wikimedia Commons.

Questions to Ask Children

What movement might you use to describe a windy day?

What movement would you use in response to the colour red? Blue? Green? Black?

Use your whole body to make a movement that represents an atmosphere or an emotion, such as gloomy, peaceful, excited...

How would you use your body to respond to a spikey / straight / curved line?

Artist Studio Series: Sara Reeve

Talking Points: Paddington Bear

A collection of sources and imagery to explore Paddington Bear.

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EYFS

SEND

AGES 5-8

Paddington Bear

Paddington Bear is a fictional character in children's literature. He first appeared on 13 October 1958 in the children's book *A Bear Called Paddington* and has been featured in more than twenty books written by British author Michael Bond, and illustrated by Peggy Fortnum and other artists.

Paddington is also animated in stop motion. Paddington himself is a puppet in a three-dimensional environment, whilst other characters are paper cut-outs. The final television special used a slightly different technique using 2D drawn

fully animated characters. [Wikipedia](#)

Watch the episode below and ask children some questions about what they can see.

Questions to Prompt Conversation with EYFS

What do you like about Paddington?

What kind of bear do you think Paddington is?

What can you see in the background? How is the background different from the way Paddington is?

What is Paddington wearing? What things does he have around him?

Session Recording: Class Crit

Talking Points: What Is Form?

A collection of sources and imagery to explore the question 'What Is Form?'

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What is Form?

Form can be placed into two categories: implied

form and actual form.

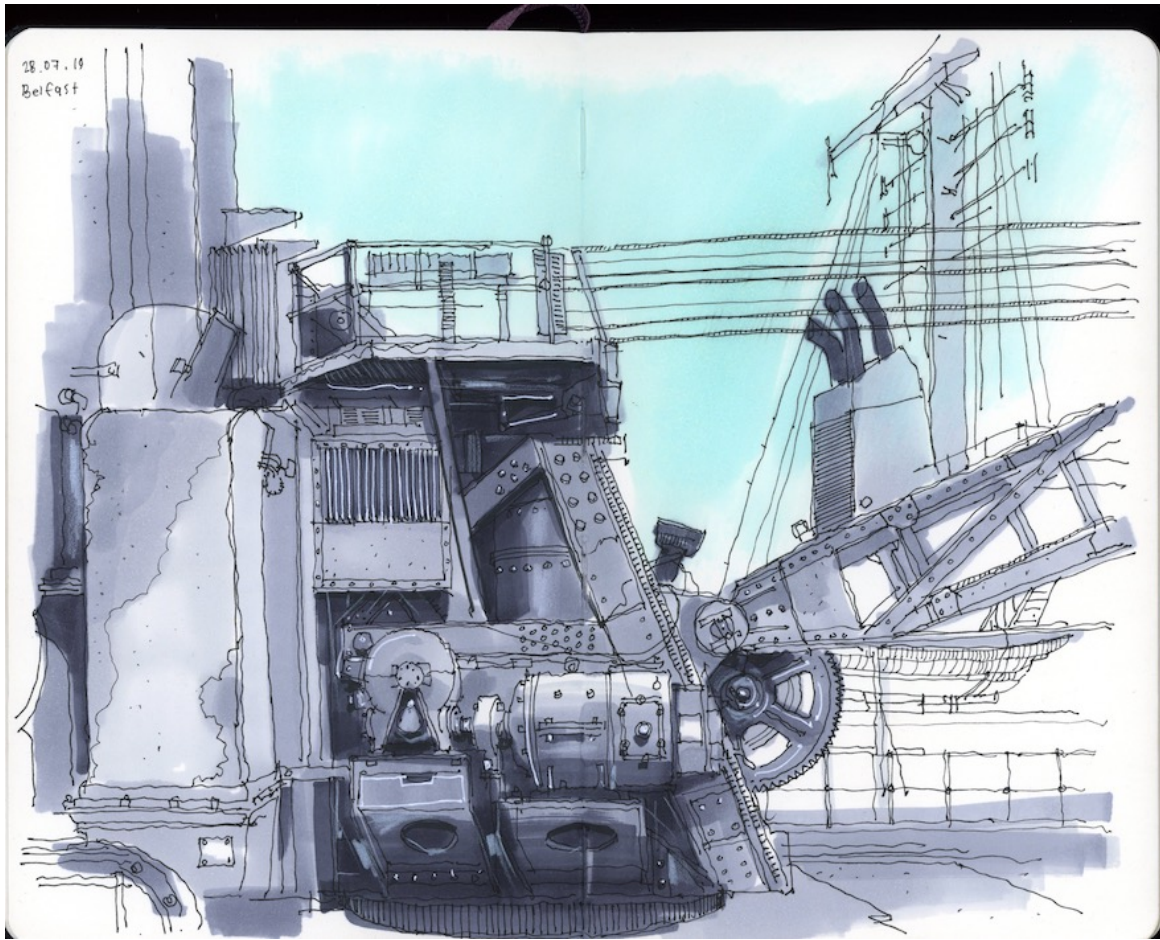
Implied Form can be found in a 2D artwork that gives the illusion of form through perspective, shape, tone, line and colour.

Real form is a 3D object that exists in space and time, such as architecture or a sculpture.

All forms are either geometric and organic, whether they are real (3D) or implied (2D). Geometric forms are mathematical objects including cubes, pyramids and spheres. Geometric forms appear man made and can suggest something solid, balanced and permanent. Whereas organic forms look natural. They are irregular and may seem flowing and unpredictable. – [BBC](#)

Discuss the artwork below to explore the different types of form.

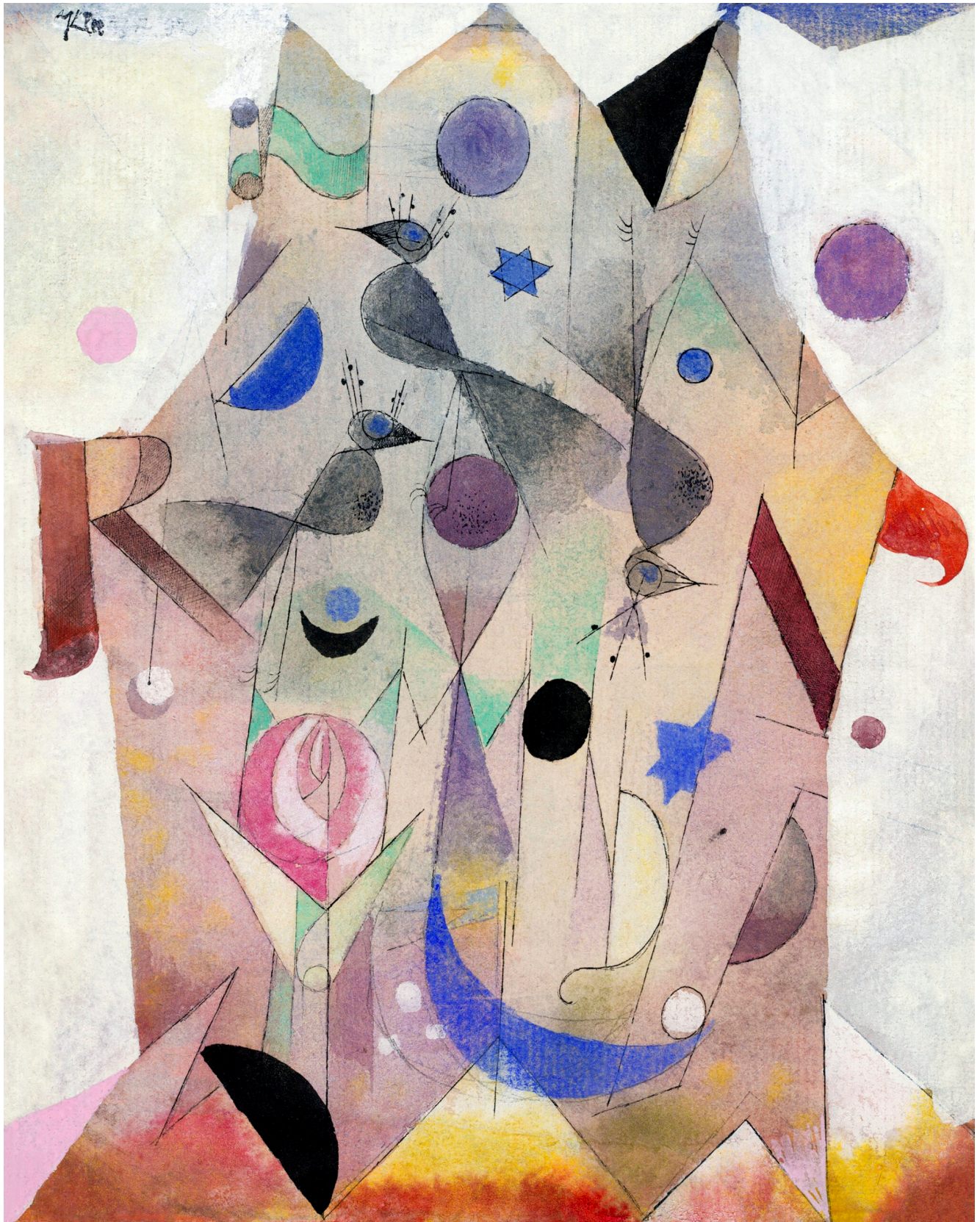
Implied Form



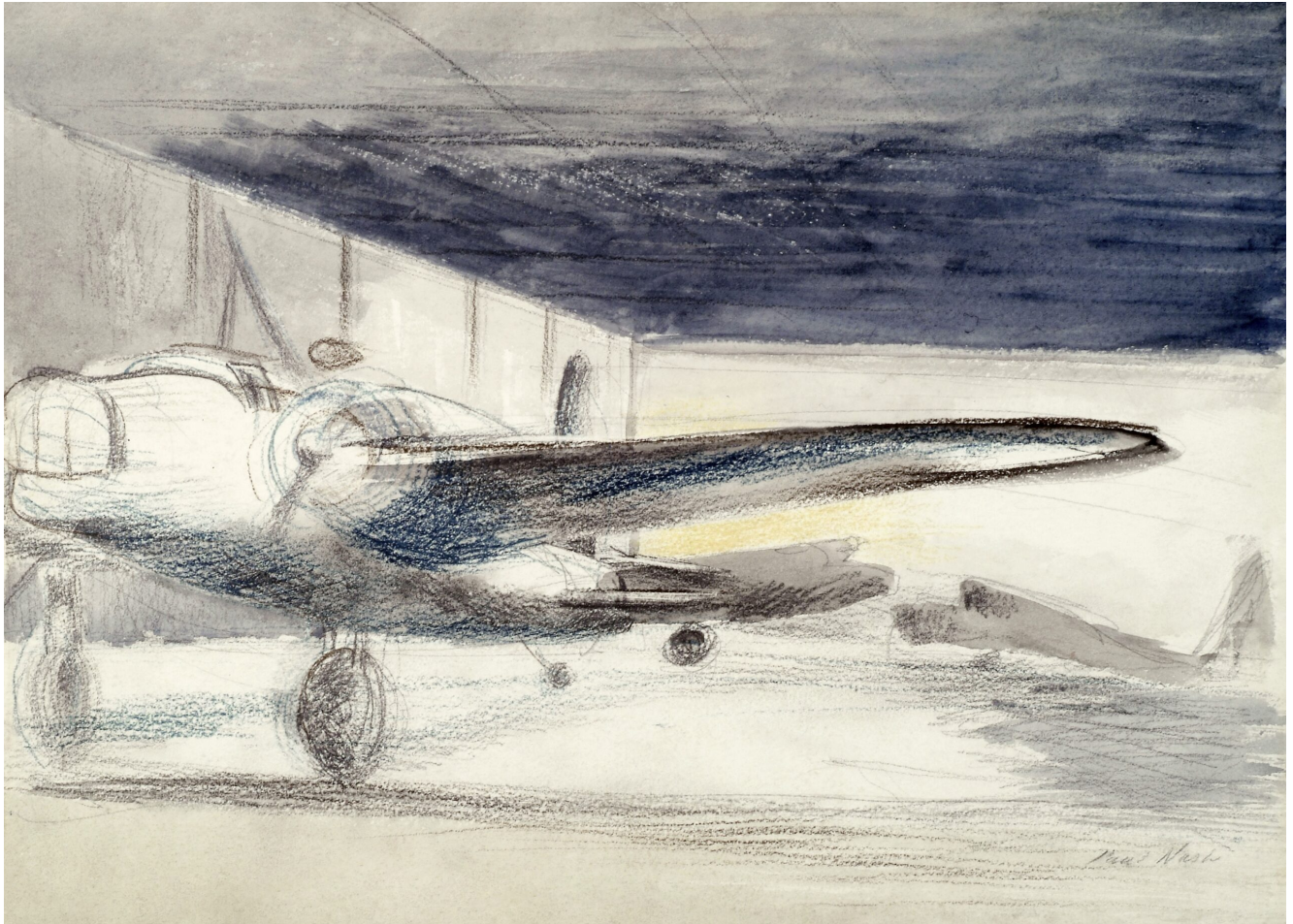
Power Station by Phil Dean



Homage to Morandi by Jason Line



Persische Nachtigallen (Persian Nightingales) (1917) by Paul Klee. Original portrait painting from The Art Institute of Chicago.



Bomber Lair (1940) painting in high resolution by Paul Nash. Original from The Birmingham Museum.



Tumbling Blocks Original public domain image from Smithsonian



Untitled (Bars and Blocks) Original public domain image from Smithsonian

Questions to Ask Children

Which artworks are made of organic forms? How do you know?

Can you see artworks with geometric forms? How can you tell?

Do any of the images have a combination of geometric and organic forms? Which ones?

Which style of work do you prefer and why?

Does this artwork look heavy or light and why?

How have artists given the illusion of form in this artwork?

Real Form



Paper Polar Bear Set by Nathan Ward



Bronze horse, Greek, Corinthian, 8th century BCE,
MET Museum



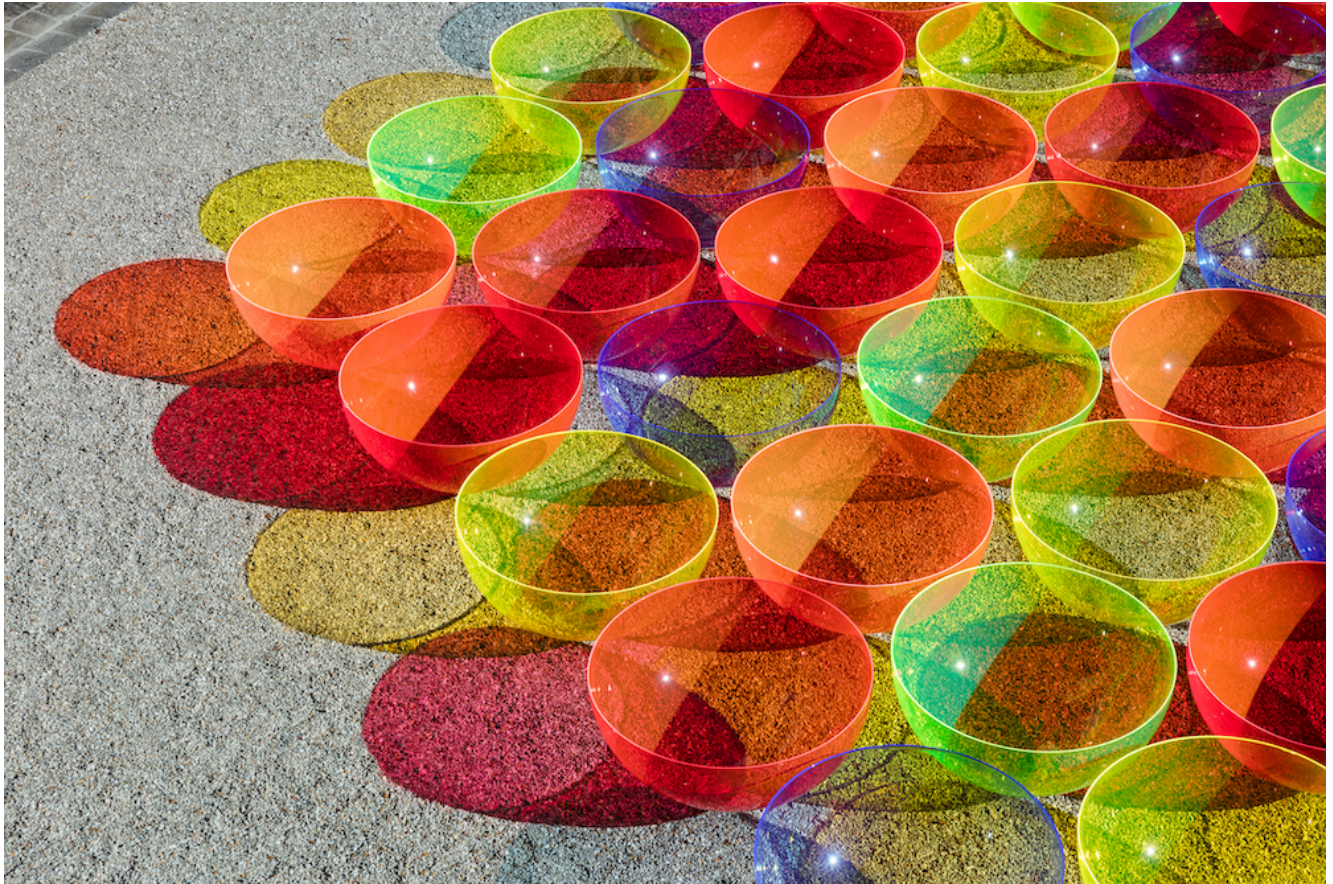
Under Water: paper and movement in G.F Smith's White Space by Nathan Ward



Lets Dance by Faith Bebbington 4 Close Up Of Newspaper Clothing



Wembley Lion (Cardboard) by Faith Bebbington



Aglow Liz West Nemozena 2018-9

Questions to Ask Children

What can you see in the sculpture?

Does the sculpture look heavy or light and why?

How does the light and shadow impact the sculpture?

With your finger in the air, draw the shapes you can see in the sculpture...

Which sculptures have geometric forms and which are organic? Which do you prefer?

Talking Points: Saoirse Morgan

A collection of imagery and sources designed to stimulate conversation around the work of Saoirse Morgan.

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Saoirse Morgan

“My paintings explore my connection with familiar landscapes. The subject of my work is my home terrain of West Wales: the landscape, the coast, the ecology. I am inspired by local colour, plant life, atmosphere and weather. I spent my childhood on small islands, surrounded by swirling tide races and wild, wind-blown seas. My terrestrial environment is maritime heath and lowland heath. It’s a warm, familiar colour palette, dominated by bracken, heather and gorse.” – [Saoirse](#)

Questions to Ask Children

How does Saoirse’s painting process connect to the sea?

How do the colours, shapes and textures evoke the atmosphere of the sea?

Questions To Ask Children

How does the painting, and process capture the essence of the sea?

What do you like / dislike about the painting?

How does the painting make you feel?

Questions to Ask Children

Are there any animals / insects / plants in your local area that has been suffering the consequences of climate change? How has your local landscape been affected?

This Talking Points Is Used In...

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



Concertina Landscape



How Do We Use Artists in Schools?

Which Artists Should We Look At in Primary School?