

BALTIC SPARKS

A RESOURCE FOR TEACHERS WORKING WITH PUPILS WITH SEND

BALTIC SPARKS INTRODUCTION

In 2017, BALTIC Centre for Contemporary Art was awarded funding from The Ironmongers Company to undertake BALTIC Sparks; a targeted, short term, artist residency programme with schools. The project was aimed at supporting children with Special Educational Needs and Disabilities, and included four artist workshops per school, three in the classroom setting, and one taking place at BALTIC.

We worked with ninety-two young people, with a range of SEND, in eight different schools across the North East. These needs included

- Autism Spectrum Disorder
- Attention Deficit Hyperactivity Disorder
- Speech and Language delay
- Hearing impairment
- Downs Syndrome
- Dyspraxia
- Dyslexia
- Social, Emotional and Mental Health needs

The organisations ranged from SEND groups in mainstream schools, to specialist schools, including one Pupil Referral Unit.

The programme allowed schools to create projects that would support the needs of their young people, undertaking learning that would be relevant and interesting to them. We placed no limitations on what the group could do, and, as such, we had a range of different projects happening, all successfully undertaken by children with SEND.

Project Aims

Through BALTIC Sparks, children and young people:

- gained new creative skills through exploring a range of materials and techniques;
- grew in confidence, self-esteem and motivation;
- developed their communication, problem-solving and team working skills;
- developed visual literacy through seeing, talking about and making art, providing a powerful tool for them to express opinions and feelings;
- were inspired and engaged through learning outside the classroom.

How to use this resource

This resource unpicks the activities delivered through BALTIC Sparks and aims to give you enough information to tailor the sessions in your own settings. Each section of this resource includes:

- A short introduction to the artist
- Sparking Conversation – Key Questions
- Sparking Creativity – Activity instructions and materials
- Sparking Curiosity – A list of potential follow-up activities and ideas.

It contains notes on learning objectives for each of the sessions, instructions on how to undertake each activity, as well as example questions and follow-up activities.

This resource is about using art to help young people with SEND to engage with the world and as a way of accessing other areas of the curriculum. Each activity is linked directly to the National Curriculum and can be applied in either a primary or secondary setting.

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01

COLOURS OF THE COSMOS

BALTIC artist: Helen Pailing
www.helenpailing.com

With a background in contemporary embroidery Helen, uses 'stitch' in the broadest sense of the word to transform everyday materials into sculptural objects, architectural interventions and installations. Her work is formed out of a playful, intuitive collaboration between maker and matter and through this non-verbal dialogue or haptic logic Helen allows the performance potential of the material to emerge. Graduating in 2004 with a BA Hons in Embroidery (MMU), Helen continued to develop an interest in the material culture of craft studying MA Designer Maker (UAL), which she completed in 2012. Her PhD research at National Glass Centre is *Recrafting waste (glass) using a stitch-based methodology* (UOS).

Economy of means and material is an integral part of Helen's making methodology. Larger installations occupy space in a provisional way, as temporary reorganisations of matter in spaces rather than monumental statements. At the other extreme, Helen gives attention to diminutive, seemingly non-precious waste material. Reusing and recrafting materials destined for the landfill has become her own gentle activism and a way to acknowledge the value off all matter.

Colours of the Cosmos key learning:

- Textile processes
- Team work and collaboration

You will need:

- Sieves
- Hoola hoops
- Pipe cleaners
- Wool needles
- White wool and coloured wool
- Large black felt
- Scissors
- Scale models of planets

Sparking Conversation

Key Questions:

- What does the word 'universe' mean?
- Imagine what the Universe looks like. What colours can you see?
- What is a star trail? What does it look like?
- What would your own planet be like? What would you call it?

Key Artworks:

Missing Time by Serena Korda

Museum of the Moon by Luke Jerram

Sparking Creativity

Warm Up:

Ask the children to put scale models of the planets in order.

- Does anybody know a way of remembering the order the planets are in?
Try: My Very Easy Method Just Speeds Up Naming Planets
- Mars is called the 'Red Planet'. Why is that? How would you feel if you were standing on Mars?

Encourage the children to think about colours in space.

- What colours would shooting stars be?
- What about black holes?
- Are there colours we associate with the Milky Way?
- Are there any colours we never see in space or in nature?

Activity A: Circular Weaving

For this activity gather together small hula-hoops, wool/string, tape, and scissors, and colourful 'cosmic' materials to weave such as old t-shirts cut into strips, florists tape, tin foil, ribbons, nets and cords.

Step 1. Make the weaving loom:

Tie string or strong wool to the edge of the hoop. Wind the string around the edge of the hoop to make an 11 or 13 pointed star (you need to have an odd number). Then, bring the end of the string or wool into the centre of the star shape and pass it through some of the gaps to gather the 'warp' threads so it resembles bicycle wheel with spokes. Tie a couple of knots to secure it. Attach tape to the outer edges of the hoop to hold the threads in place.

Step 2. Start weaving:

Attach a length of material to the centre and pass it under then over each of the 'warp' threads. Once the material has run out, tie another to the end and continue to weave. You can keep going 'over one, under one' or get more experimental with 'one over, 3 under' for example. Alternate the materials and textures.

Step 3. Finish:

You can keep the weave on the hoop and decorate it with tapes or remove it. To remove the weave from the hoop, cut the 'warp' threads close to the hoop. Ensure each of these threads is tied to the next one (work your way around the edge) so the weave is tied and stop it unravelling.

Activity B: Planets out of sieves

For this activity collect metal sieves (ensure the holes are large enough for the needle to pass), small wool needles/children's plastic needles, colourful thread and wool.

Step 1. Make a design:

Look at images of the planets and the colours and patterns found in space; the NASA website has a fantastic collection taken from the Hubble Telescope. Use this as inspiration for creating sieve planets.

Step 2. Start stitching:

Choose a colour and thread the needle to stitch up and down through the holes in the sieve. Either long stitches or small ones, it really doesn't matter. Change colours and/or thickness of wool. Keep going until the whole sieve is covered and you have your planet.

Step 3. Display the planets:

Two sieves can be attached together to make a spherical planet or they can be pinned to a wall. Rings made from cardboard can be added.

Ask the children to think of the sounds they associate with space.

- What might they hear?
- Do different planets make different noises?

Provide a variety of materials such as magnetic tape, film, foil, florists ribbon, etc. to explore and experiment with.

- What does each material look like, feel like, smell like?
- What noise does it make?
- Which planet would make this sound?

Sparking Curiosity: Follow up activities

Record the sound each material makes. Perform with these sounds to create a planetary soundtrack.

What might the universe say? Go into a quiet area and record some ideas.

Take some of the weaves off the hoops and display in areas around the school.

Use the planets or materials as a story stimulus. Ask one child to choose a 'Sieve Planet' and another to choose a material to create a sound. Present the rest of the group with the 'Planet' and the 'Sound'. Instigate a collaborative story, with each child taking turns saying one sentence, until you've reached a natural end point.



02

CURIOSITY IS CRUCIAL

BALTIC artist: Paul Merrick
www.paulmerrick.co.uk

Paul Merrick combines painting with sculpture, and the made with the ready-made. Investigating colour, form, and architectural and spatial arrangement in relationship to Painting as a subject and discipline in and of itself; Paul's new work is the result of a sustained interrogation of painting and process in relation to the found object.

In Paul's work the accidental and contingent mark is given status that is knowingly bartered with the historical canon of modernity. This approach is extended in his series of 'Found Paintings'. Carefully selected objects such as used and discarded scrap metal, table tops, headboards and dusty panels are presented as Paintings, challenging the viewer to look beyond speculation about former use and action, towards acceptance of each object and surface as aesthetically final and complete, a reclamation and assertion of Painting through the artistic legacy of the found object.

Curiosity is Crucial key learning:

- Taking creative risks
- Understanding that through creativity, there are no right or wrong answers

You will need:

- White Paper A4, A3, A2, A1 or a large roll
- Ink and brushes
- Large and small, ink nibs/pens
- Pencils
- Bamboo canes for drawing
- Electrical tape.

Sparking Conversation

Key Questions:

- How do artists make decisions?
- How can you make a decision like an artist?
- What makes an artist?
- How can we use art to create stories?

Key Artists:

Sofia Stevi

Jumana Emil Abboud

Sparking Creativity

Activity: Ink Drawings

Step 1. Draw:

Inspired by Sofia's Stevi or Jumana Emil Abboud's work, drawings should tell a story. Drawings can be imaginary, dream-like and magical, or real, perhaps an actual journey, or walk the children have experienced. Think about shapes, textures, characters, feelings, and sounds.

This drawing step should be quickly executed and employ 'unusual' approaches:

- Draw using your non-dominant hand
- With your eyes closed using touch alone
- Draw long... attach drawing materials to bamboo canes or, dip the canes in ink
- Draw to different music, mix up styles to mix up the stories
- Use continuous line, don't take your brush/cane/pencil off the paper.

Drawing with ink can encourage children to be more expressive with their mark making and should be fast moving, requiring the children to take risks, step out of their comfort zone and let go.

Step 2. Talk:

Gather everyone together to talk through what they have created.

Ask the children to look at their images and think about what dreams or stories the images have come from.

Encourage them to tell their stories. Let other people interpret the drawings too.

Step 3. Add colour:

On the same piece of paper, start to add colour. Make sure all ink has dried before introducing colour to the monochrome images.

Before adding colour, ask the children to think about how it will change their images and their stories. Consider; do different colours have different feelings?

Step 4. Cut:

Inform the students that the next step is to cut up the work they have produced and use the pieces in a collage. This will add a different texture and dimension to their work.

Step 5. Showcase:

Showcase the collages, and ask children to tell their story. How have they changed from the originals?



Sparking Curiosity: Follow up activities

Revisit the questions from the Sparking Conversation section. Ask the children if they now consider themselves artists.

Have a group “crit” discussion reflecting on the work created and asking questions about children’s thoughts on drawing before they started and their thoughts after. How has their approach to making art changed?

What else can you draw with? Have a go at making your own drawing tools.

What other drawing activities could you do? Encourage pupils to lead a peer-sharing workshop to another class, friend or family member.



03

ART IN NATURE, NATURE IN ART

BALTIC artist: Zoe Allen
www.zoeallenartist.com

Zoe Allen makes sculpture, structure, installation and painting informed by architectural forms and processes. The way humans encounter the scale of buildings and the ways in which we perceive and respond to architectural space and the symbiotic relationship between structure and site are key concerns.

Architectural construction techniques also have an impact upon Zoe's practice; structure, shelter and permanence are factors in her work. Building materials have a particular physicality and form a relationship to their surroundings in a way unparalleled by traditional artists' resources. In her most recent work she is reforming construction materials collected from her parents' home into a series of sculptures. As well as opening a dialogue between architectural and sculptural forms, these materials have personal significance. In these, she considers shelter and habitat, her place in her family, memories and how we capture things.

Art in Nature, Nature in Art key learning:

- Environmental Art; focussing on key themes: History, Elements & Materials
- Interpretations of artworks are unique and personal
- Art specific language and vocabulary
- Connecting movement and gesture to image and mark making
- Thinking about environmental art in a wider context

You will need:

- A4 Print outs of John Constable's *The Hay Wain* and *View on the Stour Near Dedham* and Anselm Kiefer's *Palm Sunday* as above
- Large roll of paper
- Oil pastels
- Charcoal
- Garden Canes / sticks
- Masking tape
- Pencils
- Clip boards
- A3 Black card (one sheet per person)
- Interactive whiteboard

Sparking Conversation

Key Questions:

- What is Environmental or Eco Art?
- What materials should we use to make a picture of nature? Why?
- Where is the best place to make a picture of nature or our environment?

Key Artists:

David Bomberg

Paul Cezanne

John Constable

Anselm Kiefer

John Martin

Claude Monet

Vincent Van Gogh

Sparking Creativity

Activity A: Constable Drawings

Step 1. Describe and draw:

Working in pairs, give one partner an image of John Constable's *The Hay Wain* (they should not show their partner) and task them with describing the image in detail. Their partner should draw what is described to them. Unbeknownst to each pair, everyone in the room will be given the same image in order to compare drawings at the end of the activity.

Step 2. Swap and repeat:

Give about 10 minutes then swap over roles, using a different image, Constable's *View on the Stour Near Dedham* for example.

Step 3. Discuss:

Display the drawings and talk about their similarities and differences. Emphasise that there's no right and wrong, just different interpretations. Ask:

- What do you notice about everyone's drawings?
- Are they the same?
- What does that tell us about the way we communicate, and the way we talk about art?

Displaying the two Constable paintings, explain that these are by the same artist.

- What do you think this artist is interested in?
- What words would you use to describe these paintings?
- Write down these words to use in next activity. Think about texture, colour, activity, location and emotion.

- What noises would you hear if you were in these paintings? Can you make these noises?
- If these paintings were more contemporary, how would they be different?
- How about if they were set in the future?
- Compare and contrast one of the Constable's with Anselm Keifer's installation Palm Sunday.

Activity B: Working in and from nature

Constable liked to use pencils and oil paints sketching outside so he could observe and experience the effects of nature and the elements first hand in order to recreate them in his paintings. He worked on his final paintings back in a studio. Echo Constable's technique here by using your outside space.

Recreate nature with paper, pencils and charcoal. Consider how it feels to be creating art outside? What season are we in? Is it warm or cold; windy or still; dry or wet?

Step 1. Listen:

Ask the children to look up at the sky.

- What can you hear? What can you smell?
- What colours can you see?

Ask them to imagine they are the wind...a leaf...the frost...the first ray of Spring sunshine.

- How do you feel?
- How do you move?
- What noise do you make?

Step 2. Draw movement:

Now, use the pastels, pencils and charcoal to recreate those movements on your paper. Remember, this is like a note book – you can explore these ideas further back in the classroom.

Step 3. Discuss:

- How did that feel?
- What words would you use to describe your movement? Write them down.
- What other materials could / would you have liked to have used?



Activity C: Gestural & emotional drawing

This activity can be done individually or as a group

Step 1. Draw:

Practise on the large paper with canes and taped drawing materials. Use the words given by students to describe how lines and materials should be used and ask students to mark the paper accordingly.

Words could include: soft, fast, cold, windy, free, gentle, dancing.

Step 2. Discuss:

Look again at *The Hay Wain*.

- Have any of the activities changed your opinion or ideas about it?
- How would this picture look if it were set today?

Ask the children to remembering how they felt drawing and sketching outside.

- How can you translate these feelings into a picture?

Shout out ideas and create a quick working sketch.

Step 3. Create a nature scene:

Roll out clean section of the large roll of paper. This would be best stretching across a wall or a floor, with room for each student to have space to work.

Work together to create a large nature scene, using the whole paper, bodies, movement, and gestures, as children did outside.

Constable was not the only artist who felt a strong connection to nature. Look at the work of John Martin, Claude Monet, Vincent Van Gogh, Paul Cezanne and David Bomberg.

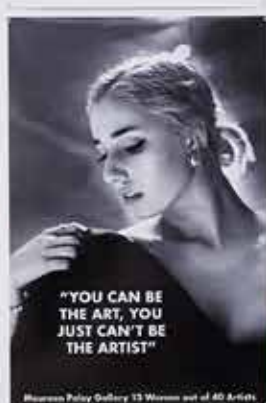
- How do you think these artists felt about nature or the natural environment?

Talk about the relationship you have with nature.

Sparking Curiosity: Follow up activities

Find out what the children really thought about this activity. Ask them:

- What did you learn?
- What did you like doing?
- What was there not enough of?
- What would you like to know more about?
- What would inspire you to make more artwork of your own?
- How can we find out more about art? Or about the environment?
- What other topics do you think are related to this one?



04

HOLD YOUR HORSES!

BALTIC artist: Megan Randall

www.meganrandall.com

Megan's practice combines contemporary ceramics, installation and civic engagement. She is interested in traditions of clay, including domestic ware such as willow pattern, houses, the ground beneath our feet and event based making – making things to be eaten off or to be smashed. Megan often combines materials other than ceramics such as textiles and metals to create installations and spaces which can be activated and engaged with.

Hold your Horses! key learning:

- Depict ourselves with our likes and favourite things
- An awareness and understanding of Shakespearean idioms
- Drawing doesn't have to look like photographs
- Literacy specific language and vocabulary

You will need:

- Coloured papers
- Pens
- Brushes
- Glue
- Scissors
- Acetate
- Posca markers
- Sharpies
- Projector
- Ipad
- Pickles
- Bamboo sticks
- Paint
- Battery milk frothers
- Fly glasses/blind fold
- Ink/watercolours
- Oil pastels

Sparking Conversation

Key Questions:

- Who is William Shakespeare, what is he known for?
- What are idioms?
- What do you like about the posters? Can you spot any idioms?

Key Artists:

Suzan Drummen

Shepard Fairey: *Propaganda Posters*

Michol Hebron *Gallery Tally*

Intafiorita Festival

Rebecca Louise Law

Pookalam

Activity: Idioms and symbols in language

Step 1. Discuss:

Introduce William Shakespeare. What do the children already we know, if anything? Consider how he has influenced life today?

You might find the following useful:

- <https://www.theguardian.com/culture/2016/apr/17/ten-ways-shakespeare-changed-the-world>
- <http://www.bbc.com/culture/story/20140527-say-what-shakespeares-words>

Give examples of Shakespearean idioms that are still around today, but don't explain them. Green-eyed monster, wild goose chase, it's all Greek to me, break the ice and heart of gold are all good examples of Shakespearean idioms still around today. There are lots more too!



Step 2. Draw:

Split the class into 3 smaller groups. Each group gets an idiom and an unusual drawing method to draw with.

- **Idiom A:** Pickle drawing exercise. Using a pickle and black paint, the children paint “in a pickle”.
What they would look like if you were inside a pickle? Or trapped in a pickle jar, for example.
- **Idiom B:** Attach printed images of horses to milk frothers. Velcro or tape pens to the milk frothers making sure the pen and tip of the milk frother are touching the paper. Turn on the frother and watch the pen go round in circles or draw randomly on big paper. How can children “hold their horses”?
- **Idiom C:** Be a “Blinking idiot”. Fly goggles and spin-round drawing. Direct children to stand around the outside of a large piece of paper, hold a pen in their hand, spin round in a circle 3 times, sit down and draw, either with their eyes closed or wearing fly goggles what a ‘blinking idiot’ looks like.

Step 3. Poster making:

Ask children to choose an idiom, or a Shakespearean quote and create a poster/ painting/collage to will depict it. Use the posters by Micol Hebron or Shepard Fairey as inspiration.

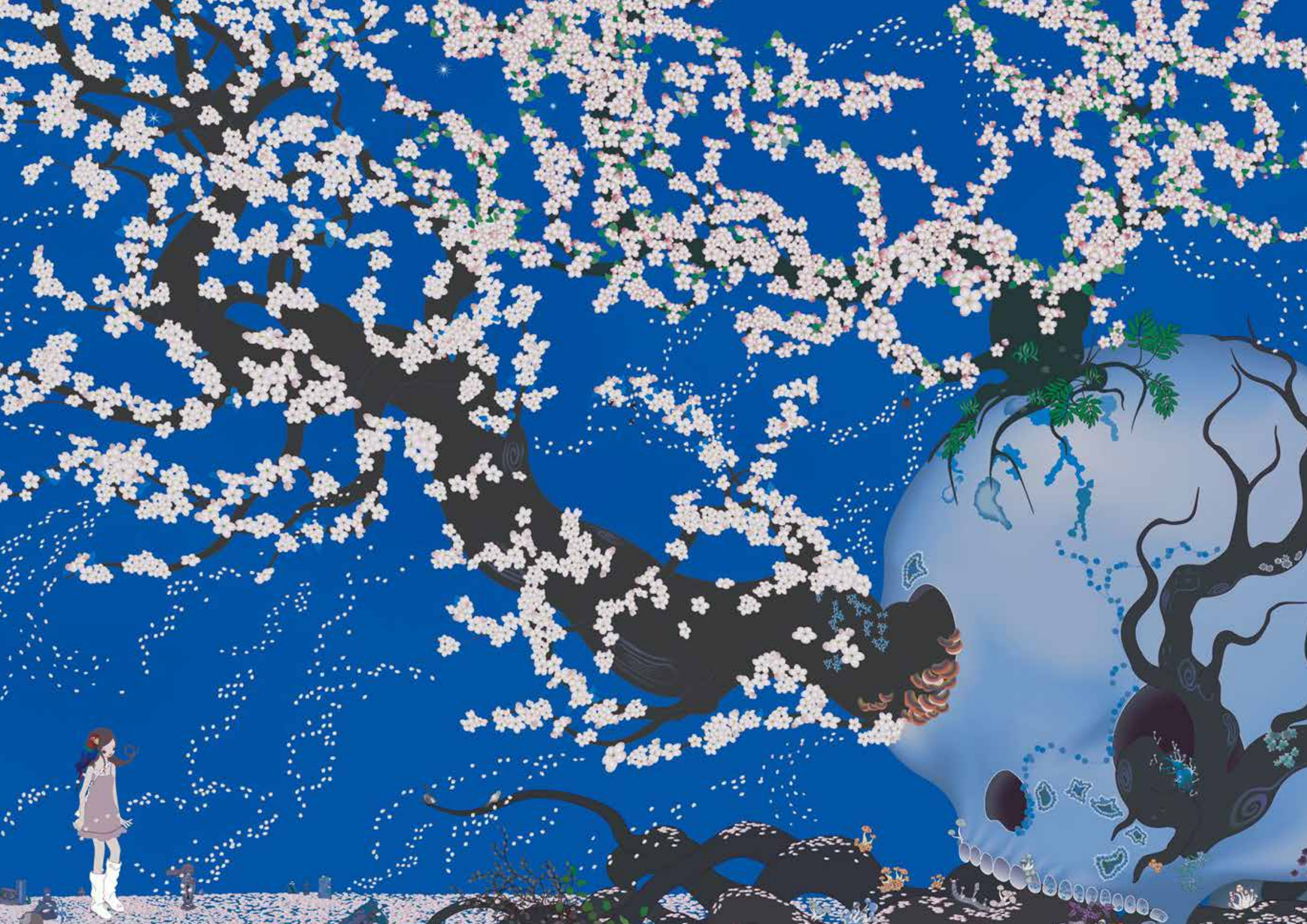
Find out what the children really thought about this activity.

Sparking Curiosity Follow up activities

- Which idiom do you like best?
- Do you already use any idioms?
- How can you depict yourself using imagery?

Play Guess the Idiom. Just like Pictionary but drawing idioms. Here are some to try:

- Break the ice
- Green eyed monster
- Dead as a doornail
- In my mind's eye
- Kill them with kindness
- Love is blind
- Set my teeth on edge
- Wear your heart on your sleeve
- A wild goose chase



05

ANIMATION EXPLORATION

BALTIC artist: Lesley-anne Rose

www.lesleyannerose.com

Lesley-anne Rose is an artist and animator whose own practice is in stop motion puppet animation. Lesley-anne has made animations for exhibition as well as broadcast TV. Lesley-anne specialises in working with hard to reach groups, using a wide variety of artistic mediums, from digital media to sculpture and handmade screen prints.

Animation Exploration key learning:

- Digital skills particularly experience using iStopMotion
- Confidence to explore new skills and new forms of creativity

You will need:

- 5 iPads and stands
- card
- marker pens
- Plasticine
- foam board
- masking tape
- gaffa tape

Sparking Conversation

Key Questions:

- What is an animation?
- What are your favourite examples?
- What ingredients make a great story?
- Do stories have to be true?
- What's the difference between fact and fiction?
- Can you give some examples of facts?
- What about things you've made up?
- How might we mix fact and fiction in our animation?

Key artists:

Chiho Aoshima: *Future Landscapes*

Jumana Emil Abboud

Sofia Stevi



Sparking Creativity

Activity: Animation making

Explain that the children will be making an animation. In BALTIC Sparks, we based these workshops around the history of Gateshead Quayside and particularly the Great Fire of Gateshead, but you might choose your own themes and events. The animation should mix fact and fiction, incorporating new and original ideas that the students come up with, as well as myths and legends of the local area.

Step 1. Planning:

Test the animation process and plan for what the class might make.

Try storyboarding individually and then come together to share and collaborate on a joint story.

Design characters, settings, props and anything else your animation might feature.

Step 2. Making:

Start making some pieces for the animation. Work from the drawings to make the set and props, cutting and sticking onto and out of foamboard. Use Plasticine to create characters that can stand and move.

Step 3: Filming:

Use iStopMotion on an iPad to begin your film.

Setting up iStopMotion:

- Open the app.
- Click + to create a new film.
- Click the Camera symbol in the left hand corner of the screen.
- Make sure “back camera” is selected.
- Click the little cog in the bottom left hand corner. Here you can see:
 - “**Show**” – please make sure the middle box is selected.
 - “**Speed**” (frames/sec) – this is normally set at 12, which means 12 images will play per second. If you want your film to be 10 seconds long you will need 120 images.
 - “**Grid lines**” – these can be useful to layout your page in a rule of 3, so that the eye is focused where you want it to be.
 - “**Play Half Speed**” – Plays the film footage slower
 - “**Show Navigator**” – this shows a navigation bar at the bottom of the film.
- Click the cog symbol again, to get rid of those options.

Your iPad needs to be securely fixed in one place, so that you don't get extra movement or shake. Tripods and brackets are great but if you haven't got these, use books to prop the camera up.

Place all the props, setting and characters in their starting positions. Stand back, making sure no hands or people can be seen. Take 8 shots like this, without anyone moving any of the pieces. Doing this at the start and end of the film gives it a slight pause, which gives your audience time to take in the images and process that the film has ended.

Move the characters in small ways, taking a photo each time. It's good to do this in pairs, and have one person moving the characters. One partner can then say something like 'ready' or 'go' when they are out of shot. Remember the smaller the movements, the more natural it will look. Big movements will look jumpy. Small movements = slow movement. Big movements = fast movement.

Continue moving your characters around until the story is finished.

Step 4. Editing and sound:

In your film, click on the little iStopMotion music note, in the lower right hand corner. Here you can insert music or record sound for your film.

Sparking Curiosity: Follow up activities

Think about how you can share the animation and it's ideas with a wider audience. What about the following:

- Have a film premiere. Create invites, lay out a red carpet, buy popcorn and showcase your animation to the school community in style!
- Think about films that have similar films/settings/characters and host a film night.



06

IMAGE OF IDENTITY

BALTIC artist: Bethan Maddocks

www.bethanmaddocks.com

Bethan Maddocks is an artist who works with people to collect their stories and make socially engaged, site specific artwork. Her practice is centered around sculpture and supported by drawing, sketch-booking, printmaking and paper cutting.

With an interest in story-collection, her work explores social history, the stories of people and place, and environmental and social change.

Often working with light, paper, fabric and found objects she creates large, interactive and tactile sculpture and installations that play with material and surface. Bethan works with communities and collections to make site specific artwork. Narratives are gathered through archival research or through conversation and collaborative making and turned into layered, immersive and participative artwork.

Image of Identity key learning:

- Developing a sense of identity

You will need:

- 20 x A4 sheets:
- Black paper
- White printer paper
- brown craft paper
- tracing paper
- A3 Cartridge
- Large sheets coloured paper (sugar paper will do)
- 10 x black *card* - A3 and A4
- Drawing pencils
- 10 x white pencils
- 10 x drawing pens
- coloured pencils
- 20 sheets of Easi print (the polystyrene printing stuff).
- 8 printing rollers
- Perspex sheets and spatulas
- black / orange / purple /brown printing ink

Sparking Conversation

Key Questions:

- What are symbols? Why do we use them?
- What real life examples do you know? Think, Play station, Twitter, Nike etc.
- Why do brands have logos?
- Do you have a school logo or crest? What does it mean?
- What would a symbol for you look like?
- How do you describe yourself to others?
- What does 'identity' mean to you?

Key Artists:

Lubaina Himid

Jasmina Cibic

Lorna Simpson

Sparking Creativity

Activity A: Warming Up

Use clipboards, drawing pencils and paper.

- Draw in continuous line drawing.
- Try white pencil on brown paper.
- Draw BIG, draw small.
- Take your friend's hand and draw with their pencil.

Activity B: What's in your bag?

This is an opportunity to talk about who we are by finding a random object from a bag or pocket; a key ring, a pencil case, a piece of jewellery for example.

- Tell the story of why you have it / wear it / carry it.
- What does it say about you?
- How would you feel if you lost it?
- What do other people's objects tell you about them?

Activity C: Parlour Game

This is similar to the exquisite corpse game. Draw a large crest/shield shape on an A4 piece of paper.

Fold it into 4 quarters so the crest is split into 4 sections.

Encourage your children to draw something that represents them into one section; a building, a person, a hobby, a brand, a sport for example and pass the crest on to the next person. You'll end up with a quick, collaborative community crest.

Activity D: Print

Create two different types of printing block.

Cut shapes out of foam and stick onto foam board to create a bloc print. Again, encourage the children to think about things that represent them.

Print the blocks. Explore repetition and pattern. Think about printing onto alternative surfaces like maps or wallpaper. Experiment with colours; one or two colour prints, warm and cold colours.

Activity E: Concertina name book

Discuss the meaning of names, or nick names.

Draw a scroll on a large sheet of paper then add lettering. Discuss what images go with different names. Think about Bees for the letter B, flowers for Shea (the shea flower), shamrocks for Megan (Irish) etc.

Use collaged papers to decorate the name book, graphite pencils and coloured pencils. Once finished make a cover.

Activity F: Banners

Explore Lubaina Himid's *Our Kisses Are Petals*, and use her banners as inspiration to create your own.

Use collaged felt, fabric crayons and sewn elements and show pupils how to sew a pocket for a pole to thread through.

Remember to parade proudly!

Sparking Curiosity: Follow up activities

What other artwork explores identity?

Could you think of other ways to create work that is linked to identity?

LINKS TO ARTIST TO EXPLORE

Serena Korda

<http://balticplus.uk/serena-korda-missing-time-e751/>

Luke Jerram

<https://my-moon.org/>

Sofia Stevi

<http://balticplus.uk/sofia-stevi-turning-forty-winks-into-a-decade-e750/>

Anselm Kiefer

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- 02 Sofia Stevi, *just like honey* 2016. Courtesy The Breeder, Athens.
- 03 Anselm Kiefer, *Artist Rooms: Palm Sunday*, 2006. Photo: Colin Davison
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- 04 Micol Hebron Gallery Tally ongoing series Starless Midnight installation
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- 05 Chiho Aoshima, *A Contented Skull* 2003. Courtesy Blum & Poe,
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- 06 Lubaina Himid, *Our Kisses are Petals* installation view. BALTIC Centre
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