

U

N

-

L

E

a

R

N

W

i

T

h

M

IE

UN-LEARN WITH ME

(I am in the third year of my BA (Hons) Fine Art and I feel a resource, document or activity sheet like this would have been beneficial to me at the start of my degree. I did a foundation diploma (level 3) before starting my degree, this was fast paced and when I began my degree, I felt there was more time; more time to feel overwhelmed or lost with the sense of freedom. So without further or do...)

You may need: paints, pens, pencils and paper

These activities aim to encourage the **childlike sense of play** that education and adult-conventions have diminished or are diminishing. Reaching for these ideals will be uneasy, but extremely rewarding.

You will create outside of your comfort zone and because of that your creations are currently unfathomable.

After an activity, record your findings, analyse the outcome – what do you like? More importantly: record how you feel!

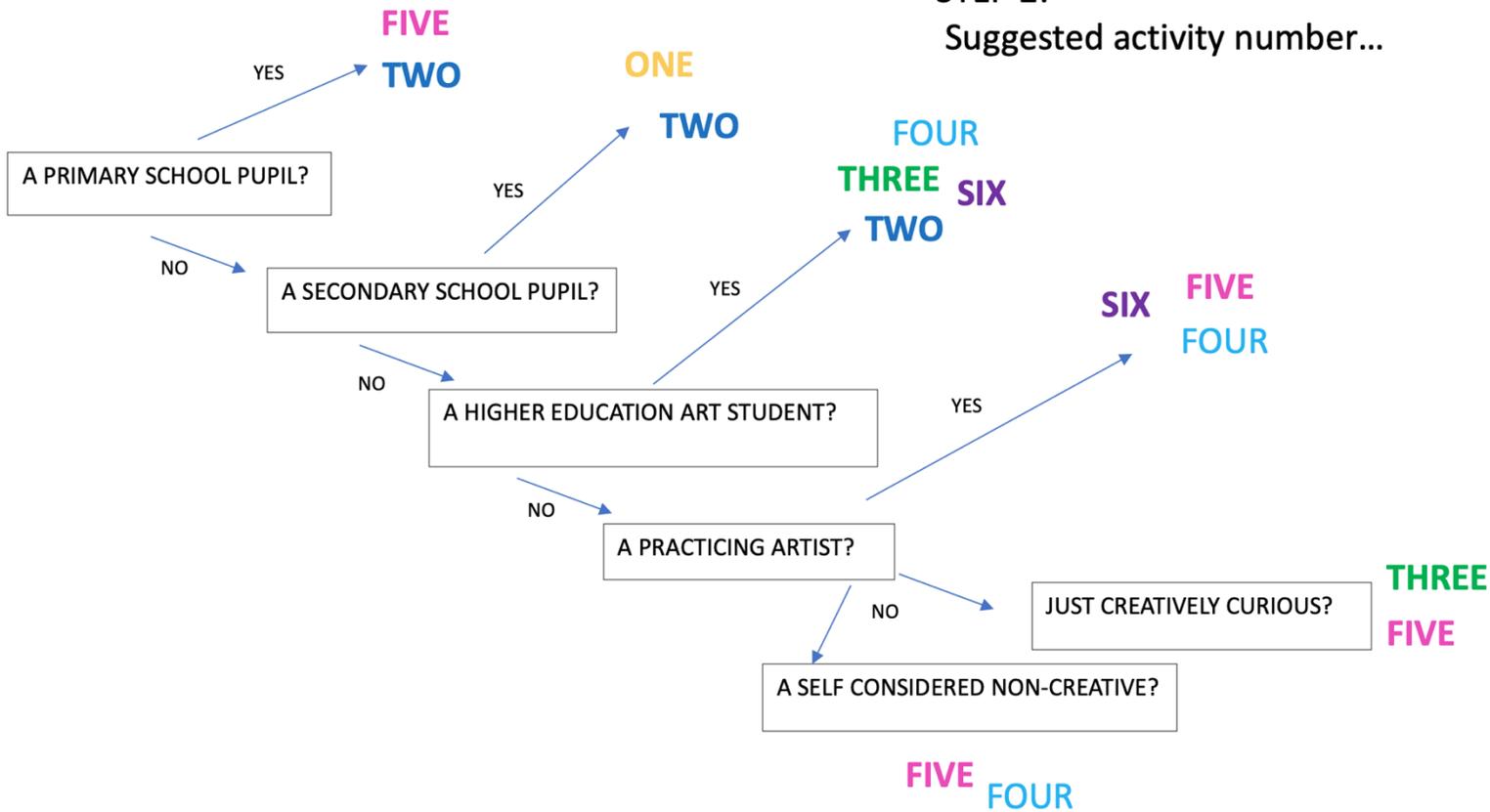
**You can choose an activity for yourself; this is just a guide!
However, if you are unsure, please follow the chart on the next page!**

Resource created by Inés Leicester.

Start Here!

STEP 1:
Are you ...

STEP 2:
Suggested activity number...



STEP 3:
Find the Page...
Activity **One** – Page 3
Activity **Two** – Page 4
Activity **Three** – Page 5
Activity **Four** – Page 6
Activity **Five** – Page 7
Activity **Six** – Page 8

One: Work larger.

Whatever your usual medium, up the scale.

For example: if you work from a sketchbook, work on loose paper and or pin it to a wall in order to think more curatorially.

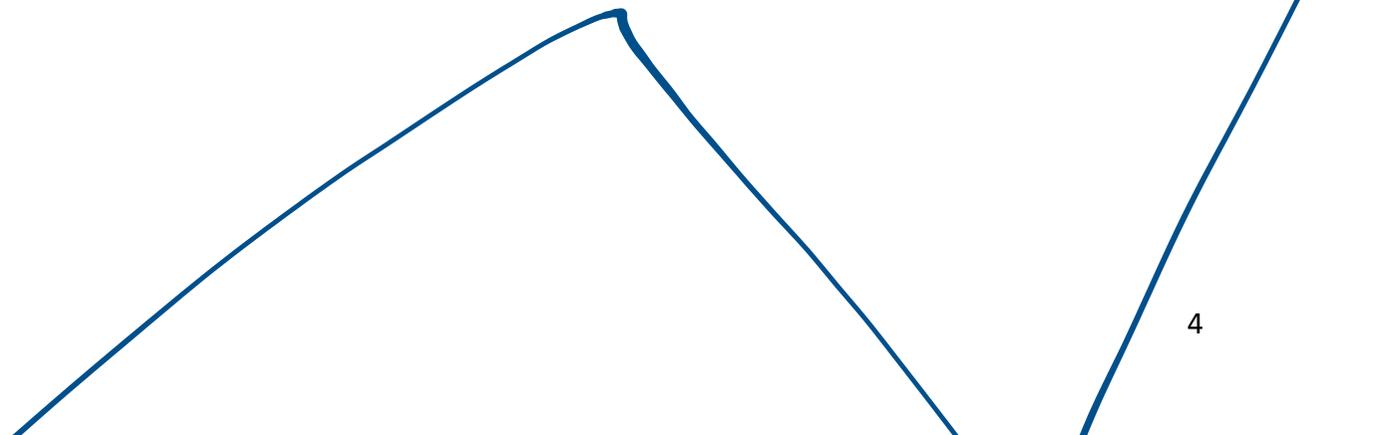
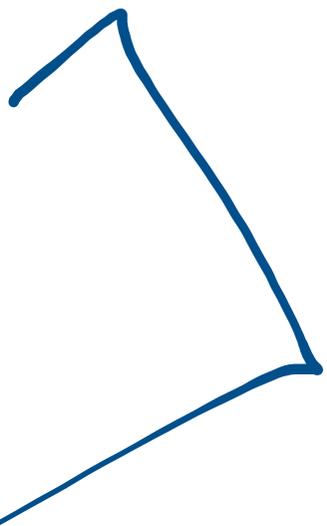
As you work larger, consider how large your gestures are – are your hands and arms moving freely? Is the grip on your utensil (e.g. Paintbrush) tight and restricted? If so, loosen up and be grander with your gestures.



Two: Use your hands!

If you use tools, stop! Don't use tools that encourage accuracy. E.g. a paintbrush, a fine liner. Work organically and use your hands to paint, tear and draw etc. Get messy!

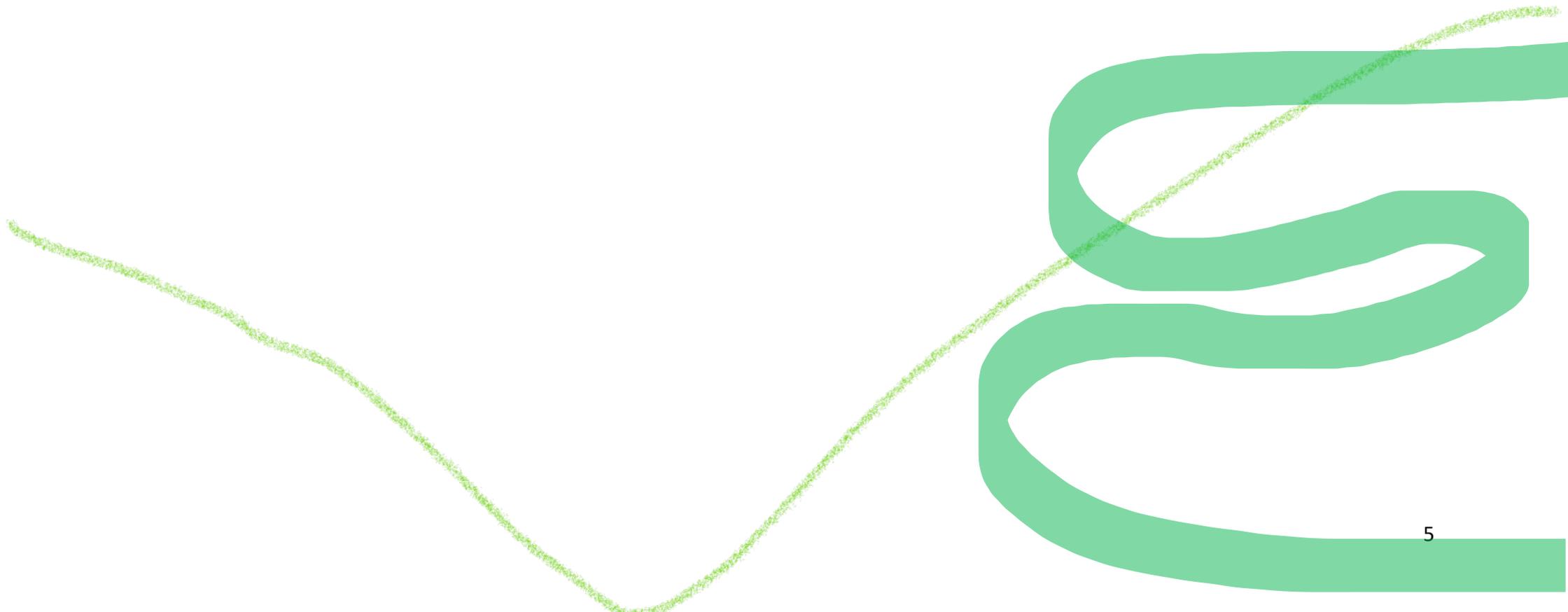
How does the material feel in your hands? Can you see your fingerprints in your creation? How does the back of your hand or your palm create differently to your fingertips?



Three: Make blindly.

Have your materials ready to use and in reach, then blindfold yourself and work from touch. Stop when you feel finished.

What sounds did you hear as you made? What textures did you recognise? How do you feel about what you have made? Find two things you like about you have made, consider the shapes, lines, and colours.



Four: Choose 4 me activity.

Ask those around you or your peers to choose the materials for you. This could include: the type of paints, colour of paint, the magazine cuttings, pencils, even where to photograph or what to draw.

What were your initial thoughts? – what do you like about the choice they made? What do they like from what you have made?

Five: Create by chance.

This could include more physical making: throwing, dropping and scattering. Be bold and gestural with your actions.

Consider the shapes and patterns that have emerged. Can the physical action be seen in the end result? How many times can you create like this? – how is each outcome different?

Additional Activity:

The chance could also be more technological or digital: e.g. use a shredder, or a photocopier to create. Play with and move images on the flatbed.

What is their orientation?

Six: Re-work old works.

Old, restricted, accurate, more channelled works can offer some comfort to work from. They are not completely unfamiliar, however work back into them. **Tear them, create layers with them, manipulate them. Play.**

Consider reflecting on how you and your practice has changed from the original work. What didn't you like about the old pieces? What do you like from today's manipulation of them?

