



- being highly involved
- doing
- having confidence to try and go wrong
- taking risks
- developing self-esteem

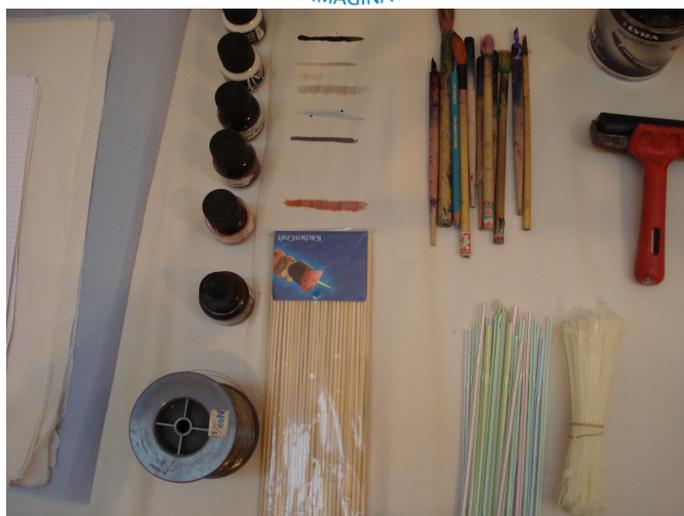
Back in your setting you planned to:

- use string as a starting point: with numbers, poetry on a string, string journey .
- think about creating an empty canvas in the classroom...remove all the stimulus... change display boards so that children can do their own.
- limit whats on offer in terms of materials. Try something with just paint, charcoal and chalks. Not have everything out all in one go.
- have a rota to swap materials on the art materials trolley more often.
- allow time....offer an activity over an entire day and let it evolve.
- build in time for being creative (amongst teachers too) and have a creative session with other staff.
- give children the materials and then look

Its about - here I am now. God know where I shall be tomorrow.
from gallery talk that day by Lutz Becker

Look at the work, the drawings, as in a state of becoming - Look at it (the exhibition) as a laboratory - these drawings were preceded by other drawings, they will be followed by other drawings

The workshop began with an empty room and two large quotes on the wall:
Kurt Schwitters discovery as early as 1917 that he could draw: with lines, words, collage, cartoon-like pictures, rubber stamps and whatever else he happened upon 'Modern Times, responding to chaos', exhibition catalogue.



Enabling Creativity A workshop for educators led by Susanne Jasilek Kettle's Yard Thursday 4th February 4.30 - 6.30pm

Susanne Jasilek

- that the materials were open-ended
- that there was the opportunity and permission to start again
- that there was no emphasis on planning beforehand
- the importance of being in an environment where things could be tried out
- that abstract is a good genre, for working with children - its not so prone to be interpreted as right and wrong
- that the *teacher* needs to be creative in order to allow creativity to happen but we are often scared and don't understand the value of working creatively with the curriculum
- how much time was allowed for development of ideas and exploration of different media
- that it didn't have to look a certain way

I also remember...

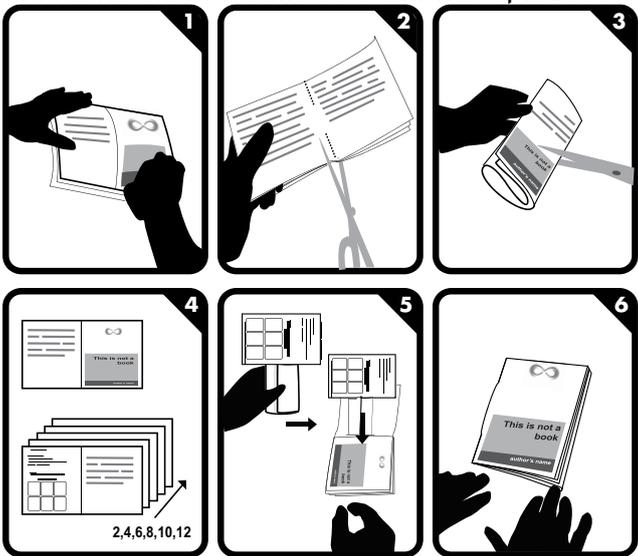
2010-02-16

We visited the exhibition slowly, thinking about the relationships between the paintings and the spaces around them, and the relationships or dialogue between the works themselves, rather in the vein of a curator. I invited you to choose two works and think about this dialogue/relationship and to come up with words, a poem, some sentences.

I invited you to share some of your words and responses. I then invited you to respond with materials and encouraged you to allow your ideas to evolve into something quite different if that felt right.



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Thank you for working with me.

- that Ofsted can be restrictive
- that art can actually be fun and interestingly educational
- that they can allow their children to explore materials themselves
- that the end project is not the most important part of the process
- Finally you want others to know:

eg. black paint in snow

- use materials boldly and try things out - see if they can make a connection as an exercise. See how they link them, juxtapose two different pieces of art work document with photography.
- development of ideas.
- at what they have done together. Use this as a springboard for further



- You discussed how learning happens by:
- exploration
- discussion
- being interested
- being given time
- through success and failure
- experiencing and working in different settings
- being able to explain
- looking and listening

training college?

- You asked:
- was there a contradiction in working creatively and having to deliver the curriculum.
- why had I never used wire before?
- how can we stop people feeling inadequate towards art.
- why is so little time given to art in teacher training college?

You were surprised by:

- how energized I felt
- how quickly I was able to focus
- the variety of the work that happened in such a small space and time

