

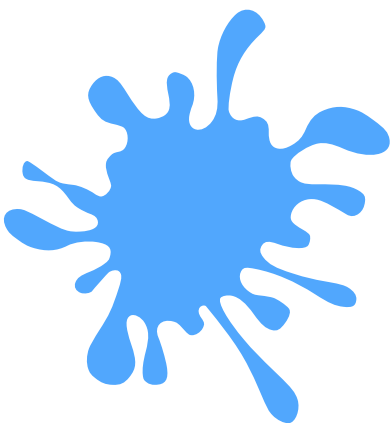
# The Big Draw Festival: Activity Ideas For The Senses

Kapow Primary is delighted to be a sponsor-partner of [The Big Draw 2023](#), which is running for the entire month of October. The theme this year is '[Drawing with the senses](#)'.

To get your school involved, we've created this document, which is brimming with activity ideas, each centred around a specific sense and inspired by a renowned artist. These activity ideas are designed for seamless integration into your current teaching framework, and we encourage you to share them with your entire school and get everyone creative this October!

Fancy more creative classroom inspiration? Try Kapow Primary's Art & design scheme with a [FREE trial](#). You won't want to miss it!

\*Links are provided to external websites, and we do not have control over their content – please check before showing them to the children.



# Hearing

Exploring sound with contemporary British artist Oliver Beer



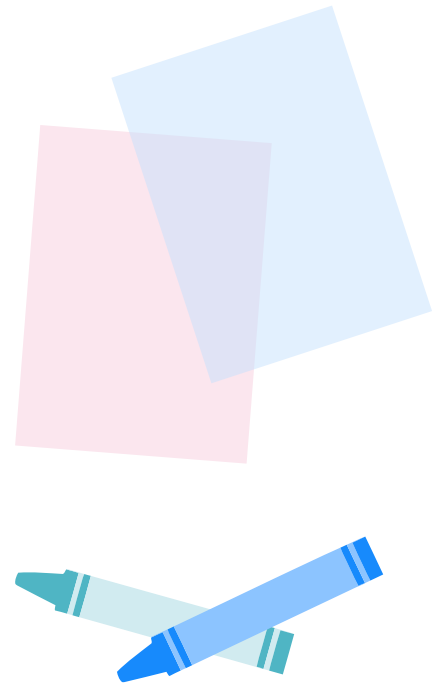
[Oliver Beer](#) is a contemporary artist known for his unique approach to sound and space. His art often explores the relationship between architecture, sound and sculpture.

Introduce pupils to Oliver Beer's sculptural installations incorporating sound:

- ['Household Gods' \(2019\)](#) – Play up to 1.00
- ['Little Gods \(Chamber organ\)' \(2022\)](#) – Play up to 1.50

## Sound Installations:

1. Conduct sound experiments in the classroom by arranging containers with varying levels of water, which will create different pitches when tapped. Explore how materials of different sizes and shapes placed in the containers have an impact on sound.
2. Have children envision or draw how they would present their sound art in an engaging exhibition. Ask how it would be an interesting experience for a visitor.
3. Turn the children's ideas into reality with a class collaboration project to create a sound installation inspired by Oliver Beer's immersive works. Assign groups to come up with a theme or concept. Use various objects, instruments and recordings to create a multisensory experience.
4. The installation could be set up in a designated school space such as the library or a gallery area. Invite others to visit, interact and experience the sound art created by pupils.

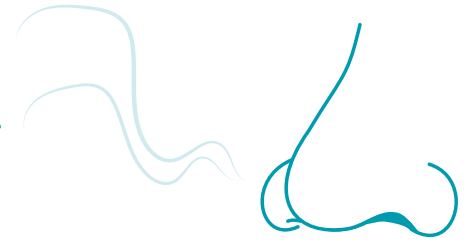


## Listening drawings:

1. Inspired by Oliver Beer's ['Resonance Project'](#), where he records audio within architectural spaces, select a location within your school or classroom.
2. Use a recording device to capture the sounds of your chosen space.
3. Provide materials such as crayons, chalk or paint and ask children to create a 'listening drawing', where they represent the different sounds they hear graphically on paper.
4. Encourage pupils to listen more carefully to their environment and translate auditory experiences into visual form.

## Sonic sculptures:

1. Discuss how sound can be an integral part of sculptural artwork and how it enhances the sensory experience.
2. Provide a selection of available materials, for example, clay, cardboard, wire and other found objects. Encourage the children to create their own 'sonic sculptures'.
3. Prompt pupils to think about how their sculptures can produce interesting sounds when tapped or interacted with.
4. After the pupils have created their pieces, arrange a gallery walk. During this interactive session, the pupils will have opportunity to tap, stroke and interact with each sculpture to unveil a symphony of unique sounds crafted by their peers.



[Anicka Yi](#) is a contemporary conceptual artist known for her unique and innovative approach to art. In addition to using unconventional materials, she is known for her installations that engage the sense of smell and for her collaborations with biologists and chemists.

Introduce pupils to '[Art that smells](#)' (2022) and how Anicka Yi's work has been featured at the [Tate Modern](#).

### Food art exploration:

1. Discuss with pupils the goods and other organic materials that Anicka Yi has used in her installations.
2. Organise a food art session, providing various foods, for example, fruit, vegetables and spices, as art materials. Encourage pupils to experiment with creating prints, sculptures or temporary installations.
3. Discuss the importance of sustainability and reducing food waste in art. Explore how repurposing food for art aligns with environmental awareness.



### Scented sculptures:

1. Discuss the work of Anicka Yi and how she often incorporates scents into her art installations.
2. Create small sculptures using clay or other mouldable materials in this lesson.
3. Scents can be added to their sculptures using essential oils or scented sprays, stimulating both their sense of touch and smell.
4. Ask pupils to reflect on their sensory experiences and how scents influenced their artistic choices.

### Sensory collage creations:

1. Introduce pupils to Anicka Yi and the diverse sensory materials in her artwork that create unique experiences.
2. Provide a range of sensory materials, such as scented paper, textured fabrics and colourful paints.
3. Encourage pupils to use the materials to create collages that engage their senses. Explain that they can combine scents, textures and colours to make their artwork multisensory.
4. Guide pupils to think about how their chosen materials affect the senses. Ask them to consider how the scents, textures and colours interact and evoke different sensations.



Any of these projects could include the children tasting the food items afterwards. Ensure that all items are edible and that you know of allergies and intolerances.

[Carl Warner](#) is a renowned British artist known for creating intricate and imaginative foodscapes. His artwork often features landscapes and scenes made entirely out of edible materials and is often used in TV adverts, films and books.

Introduce pupils to [Carl Warner's artwork](#) and showcase some of his foodscapes.

## Foodscape portraits:

1. Carl Warner has created portraits using food items, as did 16th-century artist [Giuseppe Arcimboldo](#). Start by comparing the similarities and differences of a portrait image created by these two artists.
2. Then it's time for the children to have a go. Help children select a subject – whether it's a famous person, an animal or even themselves. Encourage them to consider the features and characteristics of their chosen subject.
3. Have children start by sketching out ideas for their food portrait. Provide a variety of food elements, such as fresh fruit, vegetables, cooked meats or dried foods, for them to use.
4. It's now time for the children to create their food portraits using the selected food items. They can arrange the food on a plate or a flat surface to form their chosen subject's features. Encourage them to be imaginative and to experiment with textures and colours to bring their portrait to life.

## Foodscape collages:

1. Give pupils the opportunity to create their own foodscape collages. Ask the children to bring various food items from home (fruits, vegetables, grains, etc.) or provide a selection of safe, edible materials in the classroom.
2. Instruct them to create their own foodscapes by arranging the food items on a large piece of cardboard or paper. Encourage them to form imaginative landscapes using edible materials.
3. Take photographs to display and share their creations with a wider audience.

## Foodscape still life:

1. Arrange a variety of fruits, vegetables and other food items as a still-life display in the classroom.
2. Ask pupils to draw or paint the still life, focusing on capturing the food's shapes, colours and details.
3. Encourage pupils to practise their observational drawing skills by closely observing and replicating elements of the still life.



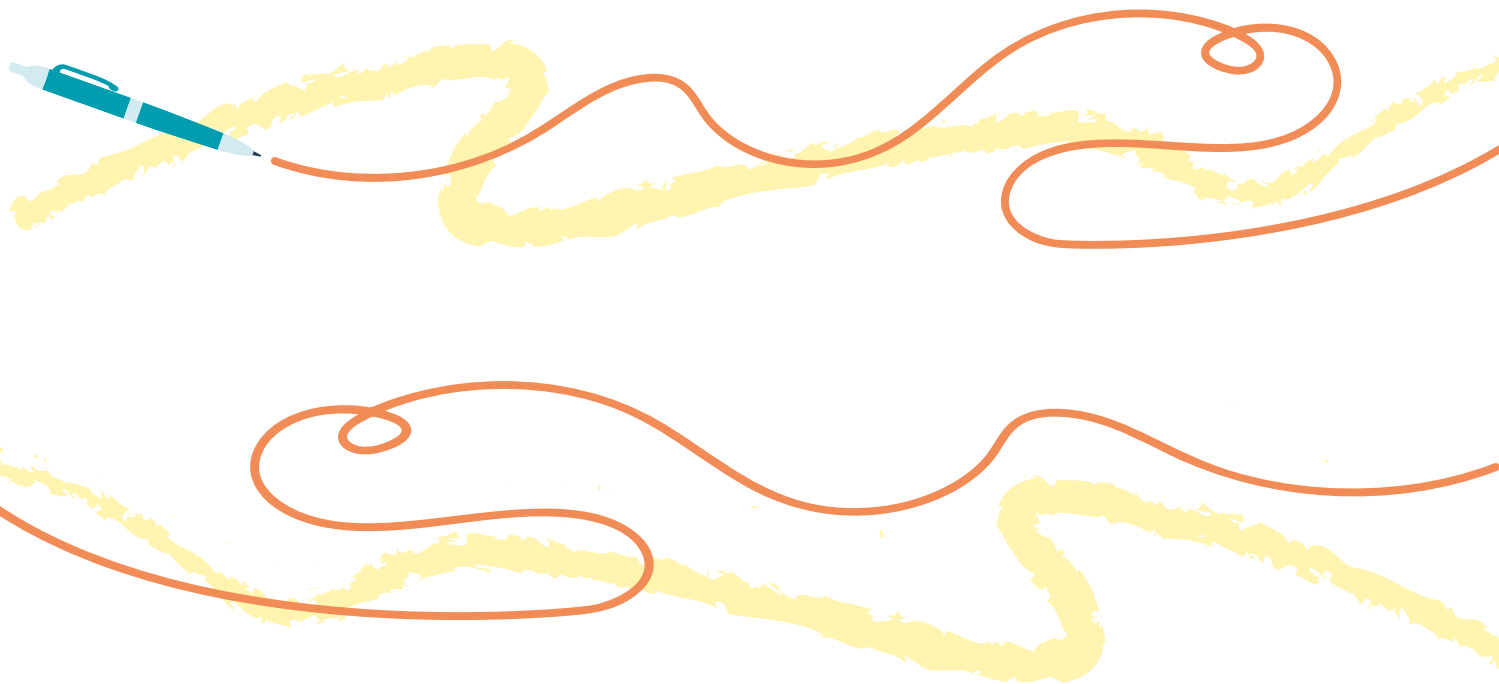


[Wassily Kandinsky](#), a renowned Russian artist and art theorist, was a pioneer of abstract art. Born in Moscow in 1866, he's regarded as a founder of this movement, advocating for art to convey emotions and ideas through colour and form, free from the confines of physical representation.

### Kandinsky's synesthesia:

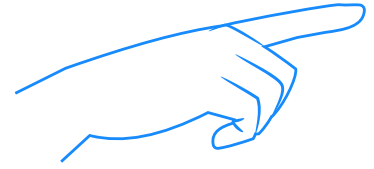
This activity explores synesthesia, a neurological condition where one sense triggers another. Wassily Kandinsky, who had synesthesia, linked colours and shapes to sounds, music and emotions. He believed art could merge senses, creating a 'synesthetic' experience.

1. Introduce pupils to Kandinsky and how synesthesia influenced his artwork with this [short video](#) by Lou Bee ABC (2021).
2. Discuss with pupils how different people with synesthesia might experience associations between colours and tastes.
3. Ask the children to experiment with his idea by blind-tasting a range of different food.
4. Ask them to think about colours that come into their mind as they try them, and then record these using paints. What they paint in colour could be abstract shapes and patterns.



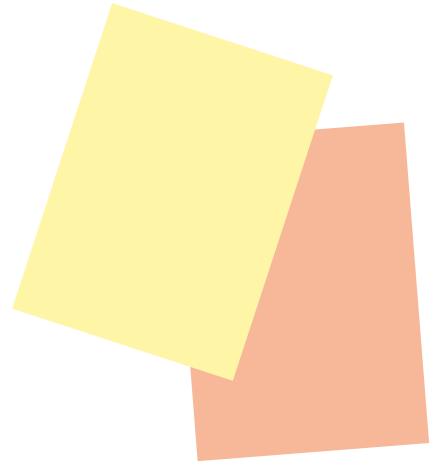
# Touch

## Exploring touch with Ernesto Neto



[Ernesto Neto](#) is a Brazilian contemporary artist known for his interactive and immersive installations. Neto's artworks often involve soft, tactile materials such as fabric and stuffing, creating a hands-on sensory experience

Introduce pupils to Neto's art installations with this example of work that can be touched – [Children of the Earth](#) (2019).



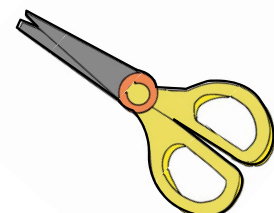
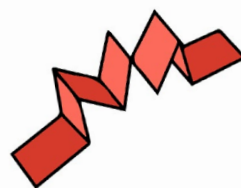
### Sensory sculpture:

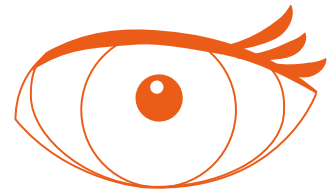
1. Introduce the idea of a collaborative class project to create a sensory sculpture.
2. Provide an assortment of fabrics, textiles and soft materials for sculpting. Include various textures, shapes and colours to stimulate creativity.
3. Encourage pupils to work together in crafting the sculpture. They can wrap furniture, fill pillowcases with diverse soft and hard items, and incorporate hanging objects.
4. Once the sculpture is complete, invite other classes to 'experience' it. Ask visitors what they think and how it made them feel. Emphasise engagement of all senses, including touch, sight, and even smell, by adding scented elements such as herbs or essential oils.



### Kinetic art:

1. Discuss Neto's interactive installations that respond to touch. Introduce the concept of kinetic art by exploring other kinetic artists such as [Lin Emery](#) and [Alexander Calder](#).
2. Ask pupils to design and construct their own kinetic sculptures using everyday materials. Offer a range of items, for example, cardboard, string, straws, wooden blocks, and 3D shape forms (like models used in maths). Include cutlery for balancing experiments. Provide a wide selection for experimentation.
3. Encourage pupils to use sketchbooks to record their experiments or plan their sculptures.
4. Guide pupils in crafting their kinetic sculptures, ensuring they consider touch-friendly areas. The emphasis should be on generating movement and engagement in their creations.





[Yayoi Kusama](#) is a renowned Japanese contemporary artist known for her vibrant and immersive artworks.

Introduce Yayoi Kusama's life and her art style. Use Tate Kids' [Who is Yayoi Kusama?](#)

### Infinity mirrored room diorama:

1. Begin by presenting Kusama's '[Infinity Mirrored Rooms](#)' (2016) to pupils, explaining how she uses mirrors to craft an illusion of infinite space.
2. Organise pupils into groups, assigning each group to design and construct a mini diorama of their own infinity room within a shoebox.
3. Provide materials such as mirrors, cardboard, and small battery-powered fairy lights, if possible, to convey endlessness and depth. If they're unavailable, suggest experimenting with metallic surfaces and torches for light effects.
4. Have pupils use tablet devices to photograph or film short videos of their constructed mini infinity rooms, capturing the illusion of endless space.



### Polka-dot art:

1. Explain Yayoi Kusama's signature use of [polka dots](#) in her art and how they define her unique style.
2. Provide pupils with an array of colourful paints and diverse circular objects, such as sponges and bottle caps, for pattern creation.
3. Instruct pupils to use the circular objects to design their own polka-dot masterpieces. Encourage them to experiment with various colours and dot arrangements to stimulate their sense of sight.

### 'Obliteration Room'

1. Present Yayoi Kusama's '[Obliteration Room](#)' (2012), explaining the concept of covering a space with colourful stickers.
2. Provide each pupil with a blank canvas or cardboard along with a variety of coloured stickers.
3. Instruct pupils to cover their canvas with stickers in their own distinct manner, encouraging them to experiment with colours and patterns as they work.

