



University of Brighton

# GRADUATE SHOW 2020

INCLUSIVE ARTS PRACTICE  
**CREATIVE WORKBOOK**

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## ABOUT US

We are 7 artists studying MA Inclusive Arts Practice at the University of Brighton. This workbook shows some of the inclusive practices we have utilised over the previous 2 years. We hope these ideas will encourage more people to take part in the creative arts.



## MARK MAKING AND MOVEMENT WITH MUSIC/SOUND



5-10 minutes



Listen here

### What you need:

- Music/Sound – Radio, phone, TV, laptop, Spotify or Youtube.
- Noise and sound you hear around you.

### Mark making suggestions:

- Paper
- Pen / pencil
- Paint
- Charcoal
- Colours
- Clay/Play Doh

If you don't have any of these materials, you can think about making movements with your body or imagine the movements with your eyes closed.

You can wear headphones too if you like.



## MARK MAKING AND MOVEMENT WITH MUSIC/SOUND

### Activity:

- Find a comfy place.
- Choose a piece of music, whether that be a random song on the radio or perhaps your favourite song.
- Listen to the music.
- Start to move materials across the page to the rhythm and changes in the music. Or move your body to what you hear.
- Don't worry about what it will look like at the end. Just enjoy the process.



### More ideas:

What happens when you try mark making to different genres of music or new sounds?

Could you explore using different materials too?



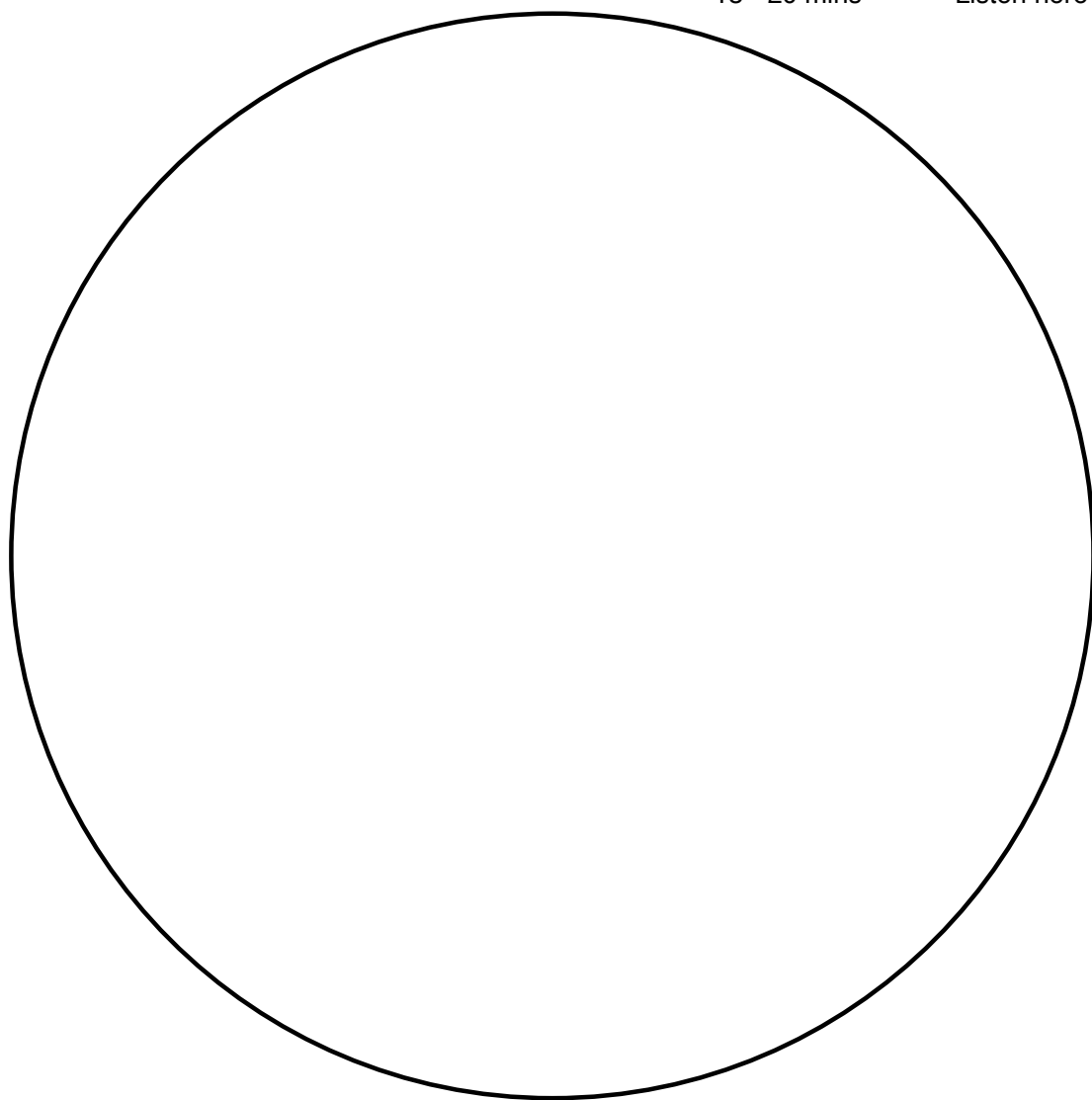
# SOLIDARITY CIRCLE



15 - 20 mins



[Listen here](#)

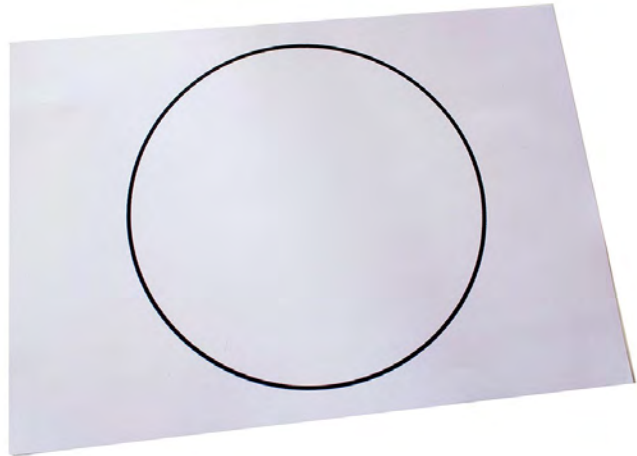


## What you need:

Pencil, paper, scissors, glue stick, magazine/newspaper



Print the circle provided  
or draw your own on A4  
paper



Create a collage in your  
circle, while thinking  
about what solidarity  
means to you



Cut out your circle and  
place it somewhere  
meaningful to you



## CONNECTIONS AND FLOW



10+ mins



[Listen here](#)

### What you need:

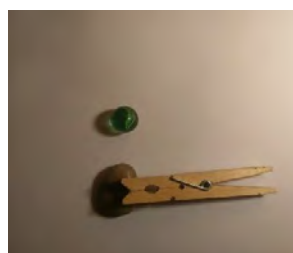
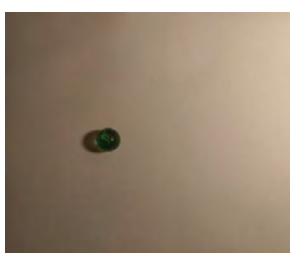
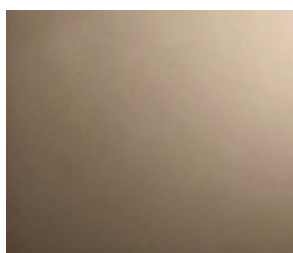
A4 Paper and flat surface  
Selection of between 5 and 10 found materials e.g.  
Paper clip  
Marble  
Scrunched up paper  
Pencil  
Rubber  
Stone  
Sponge  
Peg  
Other



### Activity:

If you don't have A4 paper any clear flat surface such as a table will do, just use space that is of similar size to A4. One by one add a material to the surface within the space. Each time you do this consider how the material has reacted to the one before. Such as how they look together and your reason for selecting them in a certain order. Each time you pick up a new material to place down, spend some time with it and consider how it feels, looks, your connection to it and what it makes you think of. The materials don't need to touch each other or lean on each other for there to be a connection between them, although this can be the case. Consider the flow of the activity and how each addition is a response to the one previous. Aim to build up the materials one by one without making changes to their position once you have placed them. Try not to consider what the final arrangement will look like, and instead immerse yourself in the process and the connections between yourself, the materials and the connections they have to each other. Once all the materials are down, have a look at their layout and consider the process and how they fit together in the space.

This can be done either alone or with others, you can take it in turns to select a material to introduce to the space. You can do this activity more than once with the same materials and consider the differences that occur.





# ***DRAWING ACTIVITY***

Take as long as you like



Listen here



## **What you need:**

A pencil, paper and an object of your choice.



## **Activity**

Find an object of value to you. One that you can rest in your hand. Find a comfortable place to sit. Spend time with the object, examine its contours and curves. Feel the object. Press your fingers against it. Rest it on the table in front of you.

With your pencil, see if you can draw in one continuous line the essence of the object. Make it a mindful movement. Slow and considered. Enjoy

# HIDDEN FRUIT



15-20 mins



Listen here



- Find **your favourite fruit**, and some **kitchen foil**.
- **Wrap the fruit in the foil** until you can't see any of its surface.
- Now find **a way to write** things down – this could be with pen and paper, or an app on your phone.
- Next, **imagine: you've found a fruit you've never seen before** growing in your garden - you think it's a new discovery!
- It's very important that you let a fruit-expert know every detail of what you've found. You'll need to **describe the fruit as clearly as you can**, so they can decide whether to come and investigate.
- Start by **unwrapping the fruit** from the foil, **v e r y   s l o w l y**
- **Pay close attention to its surface** as it emerges from the foil - as if you are seeing it for the first time. What do you need to write down for the fruit-expert?
- For example, let's say the fruit you've chosen at is an orange – but you've never heard of the fruit, or the colour 'orange'. You could write:  
    *"The fruit is sunrise-coloured"*
- Think carefully about **how it feels to hold** the fruit, and make a note of that too.  
    *"It's skin feels bobbly like unworked leather"* or *"it fits in my cupped hand"*.
- Try to think about how the fruit **looks, smells, feels and even sounds** when you tap on its surface or hold it up to your ear.
- Does it **remind you of** anything else? What about it is **different to** that thing?
- Cut **open the fruit**. (Get someone to help you if you aren't confident with cutting.)
- How does the fruit **look, smell, feel and sound on the inside**, compared to the outside?
- **Will you eat the fruit?**

Can you guess which strange fruit I've written about here?

*"This fruit nests in my two palms as heavily as a stone. It has a firm leather coating, hard to pierce and deep-coloured like blood. Inside, frothy white flesh cups tiny glass beads full of transparent red liquid, like gums clutch teeth. The beads are in rows - not neat like lines on paper, but crammed in higgledy-piggledy like rabbit paths on hillsides. Many of the jewel-like juice-sacs are unseen behind flimsy, bone-coloured membranes. When released, they spring in every direction from their settings, falling pitter-patter onto the table. My hands become wine-red and sticky."*

# 2 FOR 1



10-20  
minutes



## What you need:

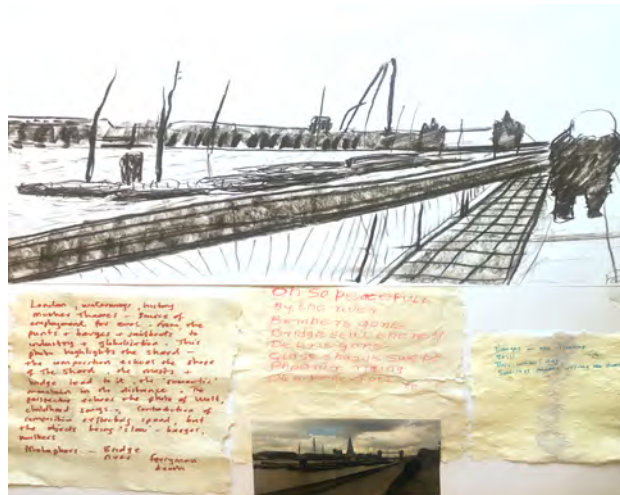
- camera & printer and/or drawing or painting materials.



## Activity

Photograph or quickly draw something meaningful to you.

See the following examples.



Look at the printed photo or sketch.

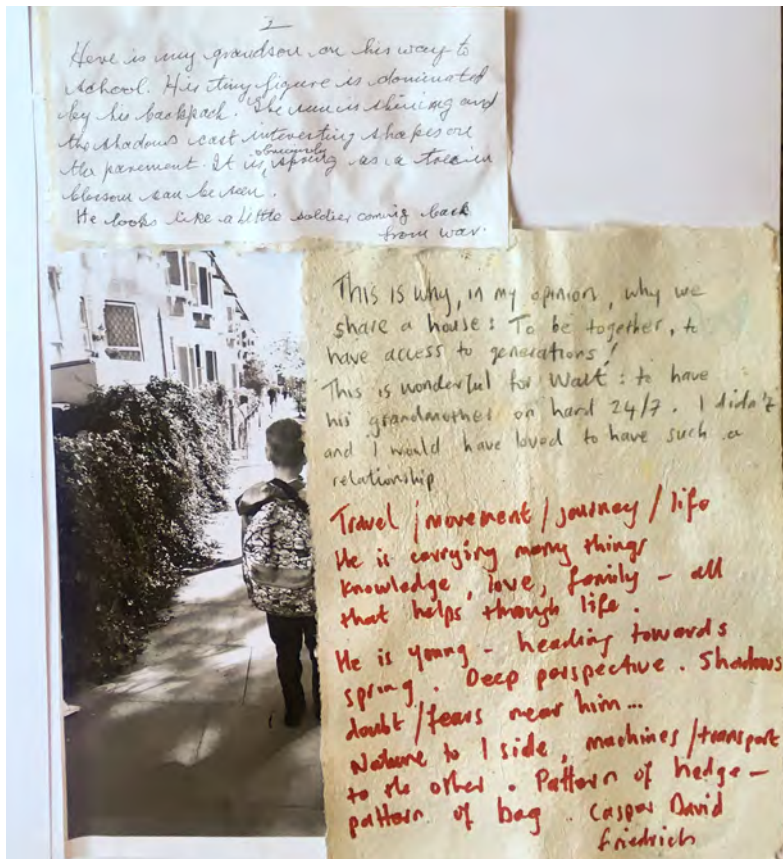
Find a quiet spot. Touch your pen to the paper...



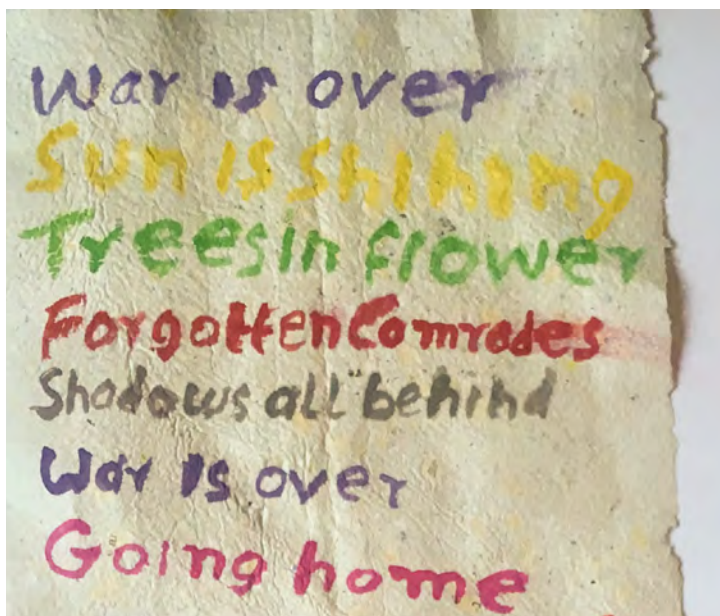
## 2 FOR 1

Without thinking, look at the image & write for 1 minute. Don't stop or overthink. Just write.

You can write for longer. I like doing 5 minutes.



Look through your automatic writing and arrange it in the visual style of a poem.



2 for 1: a photograph or sketch and a poem!

# DRAW IN THE SHADOWS



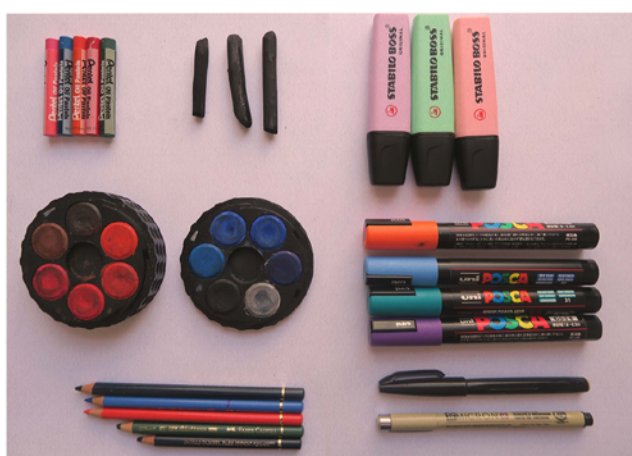
5 MINUTES



LISTEN HERE

## WHAT YOU WILL NEED

- Light source such as a lamp or light on a phone
- Objects to make shadows
- Paper
- Mark making materials such as a pencil, pen, paint, charcoal



Place an object on a piece of paper under a switched-on lamp so it creates a shadow.

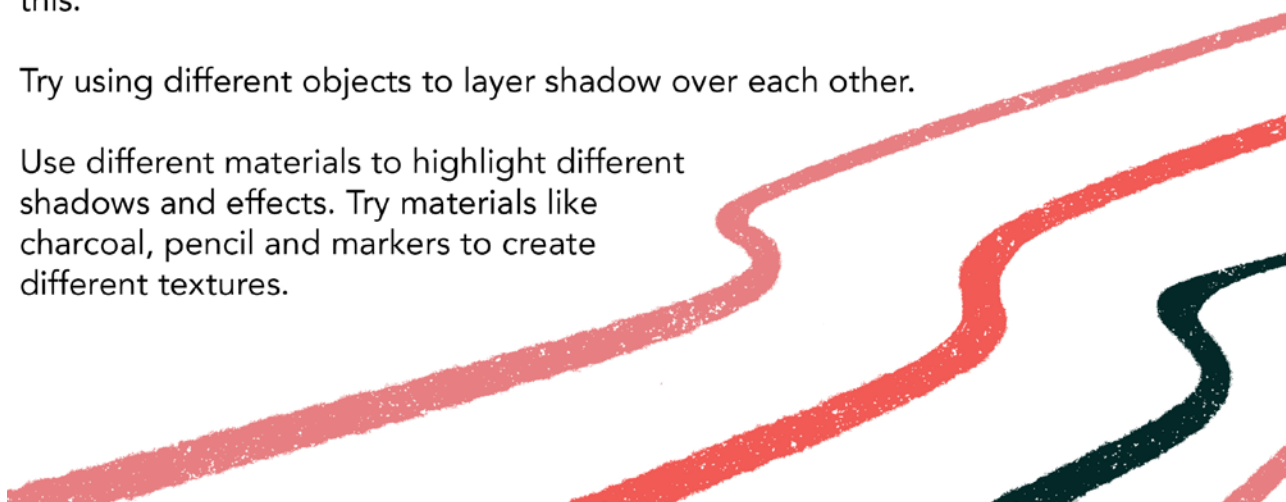
Draw around the shadow.

Experiment with moving the object around the paper, moving the lamp to change the direction of the light.

Notice how one object can create many different shapes and shadows by doing this.

Try using different objects to layer shadow over each other.

Use different materials to highlight different shadows and effects. Try materials like charcoal, pencil and markers to create different textures.



# MA Inclusive Arts Practice Graduate Show 2020

Inclusive Arts Practitioners work alongside marginalised individuals and groups to create spaces for meaningful dialogue and creative exchange. Communication is enabled through making art together, through careful embodied listening and a willingness to learn and unlearn from each other. The materials involved in the making process and the environments in which it takes place are integral to the practice.

On the 25th March 2020 I taught my first MA Inclusive Arts Practice session online. I was acutely aware of how this changed the way we interacted with each other, limiting our gestural and embodied exchanges, dispersing us geographically and preventing any physical or material exchange. I felt saddened by this loss of face-to-face human interaction and wondered how the qualities that underpin Inclusive Arts practice could be sustained when we were unable to be together in person.

All the students' research projects have been changed by the pandemic, but it has not had the negative impact on their work that I feared. This cohort of students has inspired me to see new possibilities and potential roles for Inclusive Arts Practice. Each week as we discussed their work, new avenues for developing practice, rethinking approaches and contextualising established ideas emerged. Further, their work highlights a need for engaging in the arts during difficult times and the role it can play in bringing people together, even if they are not physically in the same room. It also brought to the fore a need for us to think about how we can reach those who are more permanently isolated or confined to their homes.

I conclude this academic year with mixed feelings. The pandemic is obviously devastating and far from over and it is far from the ideal situation in which to complete your post-graduate study. The students graduating this year do so during a global crisis that undoubtedly has a profound impact on personal and professional lives. Over these last few months I have seen the challenges students have overcome to get to this point and the immense amount of resourcefulness and resilience it has taken. Their ability to get through and even thrive in challenging circumstances will hopefully equip them to deal with whatever comes next. I hope they will continue to pursue their innovative research and practice that has the potential to make a real and profound contribution to the field. Emboldened by this I see real opportunity for Inclusive Arts Practice and it is with some excitement that I anticipate the next chapter in its development and its role in responding to these unprecedented and ever changing times.

**Jayne Lloyd**

*Course Leader, MA Inclusive Arts Practice*

Further information:

[enquiries@brighton.ac.uk](mailto:enquiries@brighton.ac.uk)

[www.brighton.ac.uk/courses/study/inclusive-arts-practice-ma-pgcert-pgdip.aspx](http://www.brighton.ac.uk/courses/study/inclusive-arts-practice-ma-pgcert-pgdip.aspx)



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