



NEWSLETTER

2017

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Changing Lives through

tAOS the art
outreach
society

ART

From the Director's table

The last couple of months have been very exciting for us at The Art Outreach Society (TAOS). Although in its nascent stage, TAOS has managed to expand its activities substantially, creating an impact upon lives and society. With the Biennale in progress, and through our sponsor Kashi Art Gallery's collateral projects, we had a host of artists who supported our work through their visits to Kochi. From artist talks, workshops, to open studios, the work executed by team TAOS has been quite extensive and engaging. A special mention needs to be made of art-therapist and SOI member Edmundo Santos, and the sale of the first set of Christmas gift bags, by the students of Global Public School. The bags were made by students at Mithram, a special needs school, and it was a community building art project we are very proud of. TAOS members did a great job of volunteering, and we now have in place a system that ensures success in each of our projects.

We slow down our activities towards March and restart in June when schools begin their new academic year. In the meanwhile, summer holidays will see a few interesting art workshops with a difference.

This newsletter carries a gist of our various workshops and artists' interviews who contributed to our work. It also carries inputs from professionals in the field of art education, who are know to TAOS: a very important aspect for a bright generation. We again emphasise the need for art education in our schools today, to help develop well-rounded and innovative young minds to combat a challenging world.



Tanya Abraham
Founder/Director, TAOS

Research from The Kennedy Centre, USA states that schools have an obligation to involve children in the arts as early as possible, to consider the arts as fundamental and not optional curriculum areas because arts alone build cognitive, emotional, and psychomotor pathways in the brain. We believe through the work we do in taking arts to students, a positive transformation is being made.

On behalf of TAOS I thank everyone once again for all your support - artists, schools, sponsors and donors. Without you nothing would have been possible!

A Closer Look at Art Education

- Asiya Nayeem



Art education is an important focus and can bring growth and positive change to a community. To explore its place in the Indian society, we spoke to **Krishna Murthy**, the programme executive at the Indian Foundation for the Arts about it.

Why do you feel that art education is important? How do you connect to it?

Education in the arts is an integral part of the development of each human being. Arts education – in its many forms – supports the development of the whole child, and prepares the child for a life filled with opportunities for learning and joy. The role of education is not only to prepare students for later life, but also to engage students wholly in life at the present moment. This engagement is most effective when it is involved with the four occupations of childhood: conversation, inquiry,

making things, and artistic expression. As we all know Dewey* described how children develop and learn through play, through movement, and through the creation of imaginary worlds. We must gaze at children's artistic impulses as an expression of their need to communicate.

Regarding how you connect to it, there is nothing new about the relationship of the arts to other subjects. You can see how Leonardo da Vinci, arguably the greatest figure of the Italian Renaissance, was left alone to pursue his interests in science as long as those interests did not detract from his time for painting. If da Vinci were living now, would he be permitted to do his art so long as it did not cut into his time for science? This would be an equally senseless restriction, for one form of thinking and feeling feeds the other. Creativity is not subject specific, just as

one kind of art-making is not inherently more creative than another. One of the reasons that the arts are important is that they provide many ways of expressing creativity. A deep and prolonged study of the arts equips us with ways to be creative in the environmental and social sciences as well. Studying the arts teaches us to be fully alive. To have, perhaps, what it takes to begin to repair the planet. Ha..ha..ha..

For me, education in the arts was always outside the institution, whether it meant going to the theatre, film clubs, art exhibitions or performances. I came to Chitrakala Parishath to learn art history. I travelled to see people and their culture, whatever little money I had I always invested in Arts Education. It was primarily a self-defined and self-driven pursuit; I don't know what prompted it. I started to appreciate the context in which the arts have been traditionally practiced.

What do you think of the situation of art education in India?

One of the problems we face in the teaching of art is that the popular notion of art or craft is that it is quite different from science. In India, with the dependence of our education system on models prevalent in educational practices of the last century, art and craft was thought of as practical, or at best emotive, speaking to the heart, but not rational. Science on the other hand was projected as being very rational, objective, and concerned with 'reality' understood as Fact as opposed to Fiction. Those who were not good at science, seemed to gravitate in the direction of the arts. But the fact is that during the Renaissance in Europe, when departments of academia were invented for the organisation of

Schools and Universities, the division of the Arts and the Sciences was not as rigid as one might suppose. Medicine, for example, was an art, as was Architecture.

There is a struggle at this juncture to integrate arts with the overall educational system. As you know the situation on the ground is that Arts Education in the Indian elementary school education remains a farce—it is limited to copying images from a blackboard and performing songs and dances at Annual Day functions. The school system tends to isolate students and school learning is not connected to the outside world. The NCF 2005 and NFG emphasised the need to use local forms of knowledge as an integral part of Arts Education. Somewhere, the goal of Arts Education was often lost. Teachers were not sure if the arts were a means to an end or if their aim should be creating artists.

I believe, the goal should not be attaining perfection in the arts but supporting the child's own expression and style through exposure to material, skills and technique. Till Standard Eight, the arts ought not to be taught as a separate subject but should help to cultivate self-expression.

There are no exams in the arts and Arts Education is not reflected in the mark-sheet, and as we all know, the mark-sheet is very important in India. Why is it what we praise Arts Education and yet the situation in schools remains the same? The present status has become most awful from bad in the last few decades. Even after NCF 2005 recommends, 'Arts Education' as a subject (curricular area) should be given at least 5 block periods in a week, it has been considered a secondary treatment by the schools, teachers, parents, school management and finally by the



students who otherwise enjoy art related activities.

What prompted your organisation to focus on art education?

In recent years culture and the arts perhaps received inadequate attention. Culture emerges from ways of appearing, ways of bargaining, with family, community, society, nation and the world. The arts, in turn emerge, from these ways of looking and negotiating. This broader understanding of culture is what lies behind IFA's Arts Education programme. IFA has understood and accepted that what is called Arts Education is a vast ocean. In finding a way to navigate this ocean, IFA consulted a panel to recommend focus areas within Arts Education. The single most dominant focus area we agreed upon includes the negotiation between arts and culture, culture and development. This focus area is the school teacher. The school teacher may be the single most important agent in the Indian educational scenario—the agent of positive cultural

engagement and meaningful development.

Each and every one of us who has had the benefit of an education remembers at least one teacher that made a big difference. That difference may have been intangible and ephemeral—just like culture and the arts—but the difference was, and is, palpable.

Why do you think art education has been given less priority in our country?

Arts Education in developing countries tends to be considered in relation to the deepest societal values while in the developed world it is looked at in terms of acquiring proficiency in different disciplines. There are several reasons for the present status of art education in our country. One of the major reasons why art education has been a neglected area in the majority of schools is placing too much emphasis on the core subjects, which have a formalised procedure for assessment throughout the year including tests and exams. Since the assessment of art

education is not reflected in the marks secured by students, neither teachers nor students, not even schools, take it seriously. Another major problem is the lack of trained teachers for teaching art education subjects. Art education teachers who have undergone training in various visual and performing arts in art colleges for four or six years have very little to do with art education in school, let alone methods of teaching art in schools. They are trained in their own disciplines but not as educators; they lack training in methods of teaching art to children in the age group of 10 to 15 years. The other most significant issue is the issue of language. Language in India is a medium of culture—the distancing of children from their culture because of the predominant use of the English language as medium of instruction is a cause for concern. To talk about sensitising school students to cultural diversity without taking into account the potential of language is a mistake. I hope IFA will dwell on this problem.

How do you see it becoming vital as we develop and as the years go by?

Research and decades of practice demonstrate that Arts Education can help children develop their essential higher level skills and learn better. So, arts education must no longer be regarded as an extracurricular activity and at the same time the arts cannot be taught for the sake of perfection but should be used as a discipline to address the main issues of today's world, of ways of living together, cultivating self-identity, personal development and fostering mutual understanding. To succeed in the workplace and in our changing society, people must develop better skills, including creativity, problem-solving, and the ability to communicate in different ways,

self-discipline, tolerance and critical thinking. Moreover, because the arts draw on different kinds of intelligences or ways of thinking, they can help students learn other subjects. The arts can also be used to accommodate students' individual learning styles, including those of special learners.

The arts are beneficial not only to those who create art but also to those who experience those creations. Great works of art inspire, and the process of art making can do the same. When a student writes a haiku poem, choreographs a dance, sketches a landscape, builds sets for a theatre performance, or improvises a piece of music with peers, the student has a chance to imagine, wonder, create, and learn. The arts provide daily opportunities for beauty and joy – for individuals in schools and in communities around the globe.

Krishna Murthy studied Art History at Chitrakala Institute of Advanced Studies, Karnataka Chitrakala Parishath, and spent 15 years as a Senior Lecturer at College of Fine Arts, Bengaluru. He has been a member on the Board of Studies in Fine Arts at many universities. He is the coordinator of multiple academic projects in Karnataka.



Art Has The Potential To Change The World That We Live In

- Polly Brannan

Art Education should be accessible and an entitlement to every child: I believe that looking at art and making art are tools for us all to understand the world we live in.

In order for children to develop and grow as active citizens of this world, they cannot be denied the time to develop their thinking, judgment, decision making and ideas - art creates a platform for them to do so and is therefore crucial for their lifelong development.

I have continued to develop my own artistic practice, based around collaboration, throughout my career. I have worked on many public art projects and regeneration programmes across the UK, examining the use and ownership of public space. During this, I worked with communities to help develop their own strategies and ideas for use around public spaces in their neighbourhoods.

Throughout my career, art education has always been very firmly set in a formal academic system and an integral part of the national curriculum. In the UK, we are now facing a time where creativity, culture and the arts are being systemically removed from the education system.

In my current position as Education Curator at Liverpool Biennial, I work with my team to develop ambitious artist commissions and education programmes in relation to politics and situations that we feel are relevant. After a decade of working on projects



in public space, outreach and informal educational settings, I see the importance of supporting the formal education system here in schools more than ever before, in order to ensure that art stays in the curriculum.

Contemporary art making and practices must be exposed to the classroom, teachers and governors to ensure that everyone is educated and well informed, supporting them to understand the potential and opportunity that young people have in the creative sector.

I believe that arts education can be expansive, including opportunities for children to make work directly with artists, filmmakers, photographers, designers and architects – it offers opportunity to pull out areas of the curriculum in a pro-active and practical way. Art education provides artists with opportunities to collaborate with different groups of people to create exciting and ambitious work, which, in turn, expands their artistic practice.

Art has the potential to change the world that we live in and provides such important skills for everyone involved. It enables people to develop ownership, empowerment and confidence, as well as independent decision making - all skills which are transferable into and across the wider world.

Art education is a learning process for everyone involved; teachers, children, artists and curators. I want to learn from children and to better understand the way they think and make decisions. Through my learning and my position, I hope to create environments for children to have more creative opportunities, which give them confidence in their own decision making, not only about their own lives, but about the world around them.

As both artist and Education Curator, I am inspired by socially engaged art movements which came before me, and artist collectives who have responded to political situations which are/were important to them. I have created my own methodologies and approach to arts education, which reflect and reference past educational movements and points in time - what can we learn from the past to re invent our futures? How did the impact of those moments and artists' works influence and shape society and the places we inhabit?

Art education is a collective and shared learning experience. I always want to learn how to communicate better with citizens of this planet and the world itself, and I believe, more opportunities for co-learning projects and initiatives create more shared knowledge and understanding of one another.

In turn, they help us to understand how best to communicate and work



together in a world which personally, feels like a place that is becoming further and further apart, rather than a world in which, at this stage we should be working closer together.

Polly is an artist and Education Curator at Liverpool Biennial. She and her team develop programmes which facilitate and offer arts education opportunities for people including, children and young people. She has worked in Arts Education for the last 14 years, in formal and informal educational settings; in her early career, she worked as an artist and artist educator in museums and galleries across the UK, and has facilitated and mediated between exhibitions and targeted audiences (community groups, schools, teachers and families), developing arts education tools, tours, talks and workshops. She has been an arts programmer, working closely with schools to develop new methods of arts education.

Polly is in the state as a visiting art educator at the current Kochi Muziris Biennale 2016-17.

An artist's Ode

- Margaret Lanzetta

It was an honour and pleasure to work with the TAOS organization during my time here in Kochi. As a Senior Fulbright Global Flex Scholar an important part of my proposal was to conduct printmaking workshops with students and TAOS provided the absolutely ideal opportunities. The art-making workshops I designed are entitled "Mixed Waters" referencing the wealth of influences and ideas that historically were carried back and forth on the waters of Fort Kochi and Muziris harbors.

Organized by the brilliant and indefatigable Tanya Abraham, all the TAOS members I worked with: Dipa Suresh, Jibin Joy, Jobin Wilfred, Shana Susan Ninan, and the two student volunteers from St Teresa's College were all wonderfully organized, enthusiastic and extremely helpful during the workshop sessions.

The first session was with the students from Mithram, a school facility for the mentally challenged. Student ages ranged from about 15 to 60 and they were all extremely eager to participate. The project consisted of carved blocks of styrofoam, hand sized, that students dipped into trays of ink then stamped on to the paper and fabric bags they make and sell for school and family support. Using a variety of alternating blocks and coloured inks, the students were able to create lively, fun patterns referencing textile designs. It was a joy to see how quickly, easily and with success, they were able to grasp the project and create gorgeous pieces. The required materials for this project are "low-tech" and hence can be easily repeated in the future by TAOS at Mithram. Teaching at Mithram makes us realize each person has something special to offer and celebrate.



Margaret Lanzetta

The second printmaking project was at the Global Public School, a very lovely and advanced school, with high school students ages 15-17. The project Kerala:FLORA focused on an environmental theme awakening student awareness of the lush (and sadly diminishing) tropical environment of Kerala. The initial drawing was done directly from observation from several potted plants at the school. Composition and direct observation was stressed. The project involved drawing a linear, floral image onto a Styrofoam plate then rolling ink on it and printing the image on coloured paper. Each student was required to print their plate at least 2x. Students of this age are much more conscious of "not failing" in front to their peers, so in

the beginning, they were more hesitant and timid to jump in, than the Mithram students. But everyone prevailed wonderfully well and there were several experiments with the mixing of colours of inks and papers.

It was clear to experience the sheer joy all of these students felt at successfully completing their print projects and I believe it will be a memorable experience for all.

"What was your experience in India like?"

This is too long an answer to write!! How about just "AWESOME".

Art and Social Change: Speaking the Language of Women

- Shana Susan Ninan

Five months ago, about 20 women – academicians, homemakers, college students and the like – met with artist Gigi Scaria for his project for the Kashi Residency, Artist as a Public Intellectual. It is currently on at the Town House, Quiros Street, till March 2017.

His work is about women's identities, work, urban movement and patriarchy. How do women see discrimination? "They don't see it as discrimination, most of the time. They are so used to the patriarchal treatment meted out to them at home and outside, they seldom realise they are being discriminated against," says Gigi. The patriarchal order is protected by women themselves, sometimes. So it takes a lot to cut across such barriers and communicate.



Born in Kothanallor, a village in southern Kerala, in 1973, and having completed his BFA from the College of Fine Arts, Thiruvananthapuram, in 1995, Gigi is only too aware of the women in Kerala. During the two meetings of these women subjects, they discussed among themselves about their role in society, they also spoke to Gigi at length about their lives, work and movement. "What I do is, set the camera, put things in position, and see how they open up," he adds.

Do you, as a person who's lived in India and travelled across the globe widely, see how the image and reception of a Feminist has changed in the past three decades? "I think it's more about equality, something that women can demand for," opines Gigi. Feminism is no longer only about what you dress like or the people you move around with. Gigi feels it is not a philosophical movement only based on women per se. He says: "It is an extension of our knowledge system. When you include women in the system, ideas change, and that change is what is required. It's interesting. The first person narrative always starts with he. It can also start with a 'she'. And that is happening, it's changing."

After his MA at Jamia Millia Islamia, in New Delhi, Scaria has illustrated children's books and taught art at an experimental school in New Delhi. By 2000, increased international exposure was accompanied by prestigious residency opportunities and solo exhibitions in India, Germany, America, Hungary, the Republic of Korea and the Republic of Trinidad and Tobago. Scaria's creative repertoire includes painting, photography, installation, sculpture, and video. Since 2002, he has made over 35 video works. He has received numerous national and international awards and recognitions.

Where do you stand, as a social being? As an artist, I am involved with what happens around me, my art is a response to it. There was another project, where I interviewed people who have met Gandhi. It dealt with history, political murder, nation building. For me, it was an exercise in archiving – talking to the people who have met the Father of the Nation. There I was not only an artist, I played the roles of an investigative journalist, a researcher, historian, keeping in mind the local flavours of the area.

How do you communicate to your audience, and to society? "My way of working is that I do not project myself in the works. I let the subjects and the thought processes of the art that I am working on to speak out. Like this one, it's about their self and their identity."



The Healing Power of Art Therapy

- Olga Martin

I would like to spread the message about the urgent need of psychosocial support and emotional wellbeing through the use of counselling, psychotherapy and expressive therapies so that people can heal, restore their sense of identity, affection, self-esteem and re-establish their purpose in life to become productive, responsible and healthy citizens, to boost national wealth.

I am a clinical psychologist, with expertise in psychological trauma, sexual abuse, family conflicts (children and adults), recruiting and vocational orientation. We are conscious of the need of integration of psychosocial support (expressive therapies) while providing answers to the constant increase of mental disorders. We are implementing substantial changes that prioritize prevention and early intervention; through education in mental health and psychosocial support.

I remember pretty well the day I was counselling a girl who has experienced trauma, she was sexually abused many years by the age of 6. She is right now 16 years old and she is in a care centre.

I encouraged her to talk about her life, using Art Therapy to help her to find resolution for her specific traumatic experiences and finally express feelings that had been avoided and pushed out of conscious awareness because they were overwhelming at the time. The images often speak more loudly than words. Difficult feelings can be expressed through making art. Today, she feels much better." In fact, in a letter to me, she wrote, "Chechi, this is the first time in my life I have shared my

sufferings with someone. I kept this secret 10 years, so much pain, so many nightmares... Please don't tell about this to anybody. Please keep coming. I need this support to love myself and feel alive again".'

Healing can be done through expressive therapies (art, music, psychodrama, play, photo, narrative and dance therapy...). Many traumatized people are unable to articulate in words what they've been through. Expressive therapies help them access these places within themselves, and also give the therapist a starting point to work with.

When a person first faces a blank piece of paper, there might be some resistance or hesitancy to explore feelings so the resultant images may appear tight and controlled. But after some trust is established in the therapeutic relationship, the art process can move towards more expressive activity, which would suggest the patient is accessing stronger emotion that contributes to the process of healing.

By expressing yourself through art, a therapist can help you see things about yourself that you otherwise may not have comprehended. It can help you process emotions and feelings that you are struggling with, so you can begin healing.

Art Therapy is a way to improve one's emotional state or mental well-being. It is a form of expressive therapy that uses the creative process of making art to improve a person's physical, mental, and emotional well-being. It can help someone express themselves, explore



their emotions, manage addictions, and improve their self-esteem. It helps people to promote personal development, increase coping skills, resolve issues as well as develop and manage their behaviours and feelings and reduce stress. It really helps children with developmental disabilities. It can be used for counselling by therapists, healing, treatment, rehabilitation, psychotherapy, and in the broad sense of the term, it can be used to massage one's inner-self in a way that may provide the individual with a deeper understanding of him or herself. Expressive arts therapy doesn't have to be used only as a treatment though. It can be used to relieve stress or tension, or it can be used as a mode of self-discovery.

It is used with children, adults, groups and families to work with emotions, resolve conflicts and increase well-being.

There are so many uses and benefits to expressive arts therapies, that can help drastically improve people's lives. Be bold, be creative, and give art therapy a try. The benefits make it worth exploring as a catalyst for healing.

We will continue to do our best to help people in need, to spread the word about psychosocial support and emotional well-being through expressive therapies, encouraging them to express their emotional pain to heal.

"No shame, no fear, no regret...Heal and love yourself..."

The writer is the founder of Street-heroes Of India (SOI), an association of professionals that provide training, counselling and support for the emotional and psychosocial rehabilitation of children and youth in need. SOI is a partner of TAOS in art therapy activities.

What beneficiaries have to say

"There is a marked improvement in the drawing abilities and general performance of the children. By understanding the concepts of colours, they are able to visualise poems and other concepts at school easier and put them down on paper."

Rosalind Shermey S, Teacher, Amravathy School, Fort Kochi

"The children at Amravathy School are very talented. Continuous art education will prove tremendous visible change."

Bibin Thomas, Artist

"I witnessed great improvement in a special needs child's abilities at Amravathy School. Working with art has shown us change can happen."

Kavitha George, Volunteer and Lead, Amravathy School

"I am able to draw better and the art classes help me with my school-work as well. I now have the confidence to take part in art competitions too."

Diya S Kumar, 9 years, Amravathy Govt School

"The students were a little nervous in the beginning, it was the first time for them with art. But the mentors' friendly approach and manner of getting them to understand and express themselves through art, changed the scenario."

Johnson, Coordinator, St Joseph's L P School, Kumbalangi

"The art therapy workshop by Edmundo Santos helped me to let go of thoughts which no longer served me, to connect with people more compassionately and with less judgement and more understanding, to feel grateful for the abundance I possess, and to forgive those whom I feel have wronged me. It also helped me forgive, appreciate and love myself more. At the end of the workshop, I could see clearly a promising future unfolding before me."

Gayathri Jayan, 30 years, Chartered Accountant

TAOS workshop briefs

October 2016 - February 2017



October 2016

Art Education Workshop at Udaya Colony

TAOS continues to bring art education to the children of Udaya Bhavan. Artist Bibin guided the 15 children in drawing lessons, and encouraged them to explore their creativity, an endeavor that is always exciting to the children & the artist.

Artist Anto explained the intricacies of origami to the older children, explaining the basic folds and techniques for them to experiment with.



Art Education at Amaravathy School

It was story time at the third workshop at Amaravathy School. The children drew their favourite tales, and the result was an array of very creative and imaginative artwork.... a world of angels, gods, family, animals and friends, and many other characters.



November 2016

Art Expressive Therapy by Edmundo at Gems International School

Teachers and students participated in a session that revolved around understanding relationships, expression and free thinking.

It was aimed at helping educators understand themselves and the children they deal with. Children were encouraged to think and express themselves freely. This was done through drawing out a concept, connecting an emotion to it, and finally putting up a mini theatrical presentation.



Artist Talk at Rajagiri School

Mo Reda, a visiting artist at the Kochi Biennale, who specializes in performance, drawing and installation art, shared his experiences with the students of the school. He focused on the importance of converting memory into art, and spoke of how he expressed his heritage and his personal trials, through a mosaic of stories.



Art Education at Udaya Bhavan

TAOS continued its art education workshop at Udaya Bhavan. This time the little ones drew out their idea of a home, while the seniors continued with their origami lessons. Geometry was creatively melded to the process, and the artist helped the children construct complex pyramids and octahedrons. The continuing art lessons have resulted in a marked improvement in the artwork & creative skills of the children, both seniors and juniors.



Art Education at Amaravathy School

A fun session with colours, artist Bibin taught the children how to mix primary and secondary colours, and then use them in their work. They also attempted to draw still life objects. As always the children thoroughly enjoyed the day



December 2016

Social Entrepreneurship Project with Mithram Special Needs School and Global Public School

TAOS offered art expertise and support to the students of Mithram School, to produce paper gift bags. These bags were then marketed by select students of Global Public School who had undergone a session on social entrepreneurship by Bridge Social Innovators and Nasscom. The bags were sell outs at the school sports day.



Women's Empowerment Workshop with Edmundo Santos

A day and a half long workshop by SOI member Edmundo used art and creative movement to help women unlock their creativity and empower themselves. The workshop involved understanding a woman's life in terms of relationships, desires and needs, and emphasized the importance of letting go of negative emotions.



Artist talk by Gigi Scaria at Delta Study, Fort Kochi

Artist Scaria introduced the students to his sculpture, painting, installations and multi media works, particularly his current work Women and Urban Landscape, inspiring them to look at art differently. The art making process was a point of interest to the students, who had several questions to put to the artist.



Open Studio at Town House

The Open Studio at the Town House involved two exhibitions –

*Artist : The Public Intellectual curated by TAOS director Tanya Abraham

*Landscapes and Silences by Wayne Baerwaldt and Tanya Abraham

Students of three schools, Delta Study, Nava Norman Public School and Global Public School attended these exhibitions and exchanged ideas and thoughts with the Indian and Canadian artists.

Exhibiting artist Eliyahu Meydad encouraged the students to write down their opinions on his work featuring Jewish migration from Kerala.



Art Education at Amaravathy Government School

The 15 children continued with their art workshop, and this time the focus was on scenery, as well as an introduction to the use of symmetry in their work. The objective of this workshop was to improve the artistic as well as life skills of the children. Through the months of working with these children, the changes in their skill and confidence



levels are clearly visible

Art Education at Udaya Bhavan

The third month of art sessions at Udaya Bhavan saw the children produce far more skilled artwork, and a greater confidence in expressing themselves creatively.



January 2017

Art Education Workshop at Amravathy School, Fort Kochi

January found the students at Amravathy school learning the art of shading. Artist Bibin asked students to imagine the subjects from various perspectives and depict them accordingly. It was a first time for most of the students, who had never shaded before.



Print making workshop at Global Public School, Kochi

New York-based artist Margaret Lanzetta's workshop on printmaking at Global Public School began with an introduction into prints, inks and the process. The chosen topic was 'Nature' and the students experimented with colours and patterns, even using three or four designs on a single sheet, with



multiple colours.

February 2017

Art Education workshop at St. Joseph's LPS, Kumbalangi

Artist Bibin taught the students of St. Joseph's school the Colour Theory. They had never seen so many colours of crayons before and learnt that they could mix various colours to get different shades. He drew pictures of animals and asked the students to do the same. He then taught them the method of shading.

Susheela made the students enact any character that they had come across in their lives. It demonstrated how much children notice and learn from adults. They were then split into two and were asked to ready a small skit with dialogues. It taught them coordination and the importance of planning while having fun!

Art Workshop at Udaya Bhavan

Under the guidance of our artist, Mr. Bibin, the kids drew butterflies and animals at the monthly workshop. Later, the sketches were coloured and shaded. Around 26 kids participated in the workshop and pencil shading was a new experience for some of them, which was evident from the enthusiasm and energy they put into it.



SPECIAL THANKS TO



Sponsoring
St Joseph's School in Kumbalangi
for a year of art education!
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