



MULTI-DAY WORKSHOP: MULTI-DAY SCULPTING WORKSHOP

WORKSHOP TITLE:

LAND ART CLAY SCULPTING

SESSION LENGTH:

OPTIONAL

DURATION:

3 DAYS

TARGET GROUP:

ADULTS WITH INTELLECTUAL DISABILITIES

MENTOR ROLE:

FACILITATE EXPLORATION WITH MINIMAL CORRECTION, OFFER HANDS-ON SUPPORT, AND ADAPT TO INDIVIDUAL ABILITIES AND SENSORY NEEDS.

INTRODUCTION AND FRAMEWORK

This multi-day workshop has been carefully designed to guide participants through an accessible, progressive exploration of sculpting. The journey moves gently from tactile, sensory experiences with clay and concludes with the creation of a work of land art.

The session are meant to reinforcing participants' confidence, curiosity, and capacity for creative self-expression. But also to engage in a collective art work. The workshops are designed to support adults with intellectual disabilities by offering hands-on, low-barrier activities that prioritize the process over the product, while honoring the participants' unique voices and creative choices.

The methodology used throughout the workshops is grounded in principles of inclusive, person-centered facilitation, as well as adaptive artistic mentoring. It draws from contemporary inclusive arts practices, participatory photography approaches, and the recognition that all individuals—regardless of ability—have valuable stories to tell and creative languages to express them.



FLOW OF THE WORKSHOP SERIES

Over three days, participants will engage with sculpting through multiple approaches:

- **Day 1** introduces the material clay allowing participants to get familiar with the tactile sensation and possibilities through a hands-on process. Day 1 also introduces the concept of Land Art and the scenario/frame/concept of the concret art work. Depending on the time available and the groups abilities or preferences you can develop the idea of the art work in a collective manner or you can decide and prepare this in advance.
- **Day 2** individual or group work (sculpting)
- **Day 3** ongoing work individual or in groups – ending with at arranging the sculptures as land art and celebration of concluding the artwork.



GENERAL GUIDELINES AND MENTOR APPROACH

• Session Duration:

The length of the sessions depends on the group's abilities or needs. A recommendation is to have two sessions before noon and one session after noon.

• Adaptability and Flexibility:

Mentors are encouraged to observe and respond to the group's rhythm, adjusting the pace, depth, and focus of activities as needed. Some participants may need more time to engage, others may revisit previous steps. Repetition and choice are key elements of inclusive facilitation.

• Preparation:

Mentors should always prepare materials in advance, ensuring that all tools, spaces, and activities are safe, accessible, and inviting. This includes testing devices, arranging calm workspaces, and preparing tactile materials. In this workshop the art mentors should also find a spot for the land art work in advance.

• References and Good Practices:

A good tip working with clay or other plastic materials is to offer thin surgery gloves to participants who have a high tactile sensibility.



CORE VALUES

- **Process over product:** The journey of exploration, play, and discovery is more important than the final artwork.
- **Participant-led creativity:** Activities are invitations, not instructions; participants decide how deeply they engage.
- **Accessibility and respect:** All artistic expressions are valid; mentors create space for both verbal and non-verbal storytelling.
- **Celebration of individual and group identity:** The workshop concludes by honoring each participant's creative voice, fostering pride, and sharing their work with the community.



DAY 1: SCULPTING – EXPLORING THE MATERIAL AND ITS POSSIBILITIES

INTRODUCTION AND WORKSHOP CONTEXT:

This first session introduces participants to the basics of sculpting introducing the material and relevant tools. The process is tactile, visual, and playful, making it particularly suited for adults with intellectual disabilities who benefit from hands-on, sensory-rich activities. Mentors should be mindful of the participants' varying attention spans, sensory sensitivities, and physical abilities throughout the activity.

MENTOR CONSIDERATIONS AND SPACE SETUP:

- Create a welcoming, organized space where participants feel safe to explore and experiment without fear of making mistakes.
- Use simple, descriptive language, focusing on the wonder of form and shape..
- Set up the space with sufficient workspace for every one.
- Prepare a nearby rinsing station with clean water for hand wash.
- If outdoors, ensure the area is shaded and that there is access to water.

STEP-BY-STEP GUIDE FOR MENTORS AND PARTICIPANTS

- **Step 1:** Introduce the idea of Land Art

Explain that land art is art work that is made of natural materials and situated in a landscape. It is art work that will be changed by the weather, shifting seasons and that it in the end will dissolve and be part of the land again.

- **Step 2:** Introduce materials

Introduce clay and tell that it is a naturally occurring, fine-grained material made up of tiny mineral particles, primarily clay minerals like kaolinite. These minerals have a sheet-like structure and are typically less than 4 micrometers in size. Clay is known for its plasticity, meaning it can be molded into various shapes when wet, and it hardens when dried or fired. If it is fired it can last almost indefinitely. If it is just dried it can be dissolved again by water. (Adjust this information according to the group's intellectual level).

- **Step 3:** Introduce the site for the art work

If it is close by (for instance in a garden outside) go and take a look. If it is far away introduce it with a film or photos

- **Step 4:** Introduce or develop the concept of the art work

Depending on the intellectual level and preferences of the group you can develop the idea together or you can introduce a concept, that you made in advance.

- **Step 5:** Start working on the sculptures

Guide participants to start sculpting.

- **Step 6:** Ending the day with Group Reflection and Sharing

When the day is ending talk about what you did and what you are going to do the next day.

DAY 2: SCULPTING

STEP-BY-STEP GUIDE FOR MENTORS AND PARTICIPANTS

- **Step 1:** Goodmorning

Gather the group and sum up the achievement and ideas from day 1. If it feels right you can tell about some of the land art works that exists. Show videos, pictures and tell the stories behind the artwork. For instance Spiral Jetty | Holt/Smithson Foundation Or talk about other materials that can be used in land art, eg. Grass, leaves, pebbles, stone, wood, bone, feather etc.

- **Step 2:** Sculpting

Continue with individual or group sculpting. If relevant to the artist introduce and integrate other materials

- **Step 3:** Ending the day with Group Reflection and Sharing

When the day is ending talk about what you did and what you are going to do the next day.

Respect all forms of sharing—verbal, pointing, observing quietly—and close the session by previewing that tomorrow's session will continue working on the sculptures and if possible a visit to the site.



DAY 3

STEP-BY-STEP GUIDE FOR MENTORS AND PARTICIPANTS

- **Step 1: Goodmorning**

Gather the group and sum up the achievement and ideas from day 2

- **Step 2: Sculpting**

Finish the sculpting process and pack them carefully for the transport (if you have not been working on site)

- **Step 3: Arranging the land artwork**

Take the group and the sculpture to the site and arrange the sculptures as you have decided. Depending on the group this can be more or less planned/spontaneous.

- **Ending the day with a celebration**

Celebrate that you did this art work together.

Respect all forms of sharing—verbal, pointing, observing quietly—and close the session by previewing that tomorrow's session will continue working on the sculptures and if possible a visit to the site.



If you do not wish to develop your own Idea for the art work concept, you can use this:

All participant create a clay sculpture of a cat.

Place all the cats in a circle.

For context and inspiration you can talk about the mytholgy and traditions involving cats in anciets Egypt:

https://en.wikipedia.org/wiki/Cats_in_ancient_Egypt

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