

Art-Ed Hub

Sample Pack
Clarity.

Creativity.
Transformation.



This curated sample offers a glimpse into the unique approach of Art-Ed Hub, a platform for IB Visual Arts teachers grounded in clarity, inquiry, and authentic creative growth.



Inside, you'll find examples from each of our core resource series:

IB Support Card

offering clear, practical guidance for the 2027 course



Insight Card

exploring creativity through a psychological and symbolic lens



Skills Card




focused on material exploration and technical development


Project Card



a classroom-ready inquiry project grounded in process and meaning

Explore more at:

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IB Support Cards

These cards are designed to help teachers navigate the new IB Visual Arts curriculum with clarity, confidence, and creativity. Each one breaks down essential strategies, structures, and ideas, while reflecting a belief in autonomy, reflection, and growth.

This Card: From Dependency to Autonomy

This card offers practical ways to guide students from guided instruction toward independent, inquiry-led learning: a vital part of success in the new course structure.



From Dependency to Autonomy

OVERVIEW

A key aim of IB Visual Arts is to help students transition from dependent learners to autonomous, reflective, and self-sufficient artists. This shift empowers students to take ownership of their artistic inquiry, research, decision-making, and creative processes.

This card provides strategies to scaffold independence, ensuring students develop technical confidence, conceptual depth, & reflective thinking skills as they progress.

REFLECTION + CRITICAL THINKING

REFLECTION IS CENTRAL TO STUDENT AUTONOMY

Rather than simply recording what they did, students should analyse & question their process.

- ❓ What did I learn from this stage of my process?
- ❓ How does this experiment relate to my broader artistic inquiry?
- ❓ What challenges did I face, and how did I overcome them?
- ❓ What could I have done differently?
- ❓ What do I need to research or refine next?

WEAK versus STRONG AUTONOMY IN LEARNING

Teacher provides step-by-step instructions.

DEPENDENT

INDEPENDENT

Student sets their own goals and problem-solves.

Students rely on structured exercises.

DEPENDENT

INDEPENDENT

Students experiment and explore new approaches.

Feedback is primarily teacher-driven.

DEPENDENT

INDEPENDENT

Students seek feedback from peers and self-assess.

Work is primarily skill-focused.

DEPENDENT

INDEPENDENT

Work integrates personal meaning & conceptual depth.

Scaffolding Autonomy Through Inquiry

TEACHER GUIDANCE

↑ **DEPENDENCY**

↪ **AUTONOMY**

BUILDING INDEPENDENCE IN STAGES

1

TEACHER-DIRECTED (EARLY STAGES)

INTRODUCE artistic techniques and materials through structured exercises.

GUIDE students in developing inquiry questions.

MODEL how to document and analyse research and experiments.

PROVIDE clear step-by-step instructions for developing an artwork.

2

COLLABORATIVE (MIDWAY POINT)

ENCOURAGE peer critiques to help students articulate their ideas.

INTRODUCE choice-based assignments that allow students to interpret prompts in their own way.

SHIFT from direct instruction to **facilitation**, prompting students with questions rather than solutions.

ENCOURAGE students to begin curating their own research & experimentation.

Encourage Self-Directed Inquiry

Encourage students to develop their own inquiry questions rather than being given fixed prompts.

Provide research exercises

where students must investigate artists and techniques that align with their inquiry.

Use structured reflection tools

(e.g., journal prompts, self-evaluation questions) to encourage critical thinking.

Support risk-taking +

ITERATIVE EXPERIMENTATION

Foster a mindset of revision by normalising trial, error, & refinement in artistic practice.

3

STUDENT-LED (FINAL STAGES)

Students take **FULL CONTROL** of their artistic process, inquiry, and research.

They work with **INCREASINGLY SELF-DIRECTED GOALS**.

They **DOCUMENT THEIR PROCESS INDEPENDENTLY**, reflecting on challenges and discoveries.

Critiques involve **SELF + PEER ASSESSMENT**, using the IB assessment criteria as a reference.

? **HOW** can objects, colours, & textures symbolize deeper meanings?

? **WHAT** can I remove to make the work more suggestive rather than literal?

? **HOW** does abstraction alter interpretation?

EXPERIMENT WITH

DEVELOP

MULTIPLE ITERATIONS

✓ **REFLECT** on initial ideas & push them further.

✓ **EXPERIMENT** with different media & compositions.

✓ **GATHER FEEDBACK** & refine work based on responses.

MINI EXERCISE:

Developing Autonomy

Ask students to reflect on their current level of independence and set a goal for growth:

- 1 Identify one aspect of their artistic process where they rely heavily on guidance.
- 2 Define a small, concrete step they can take towards greater independence.
- 3 Track their progress over two weeks, noting challenges and successes.

- Introduce **regular critique sessions** where students give and receive constructive feedback.
- Use **exit tickets**: At the end of class, students write one question and one insight about their work.
- Have students **curate their own assessment**, selecting work that best represents their artistic evolution.



THE INDEPENDENT ARTIST

FINAL THOUGHT:

By the end of IB Visual Arts, students should be capable of managing their own artistic inquiry, experimentation, and decision-making. Encouraging autonomy ensures students leave with not just technical skill, but artistic identity and critical awareness.

SUGGESTED RELATED CARDS:

GENERATIVE STATEMENTS 	GROUP + PEER CRITIQUE 	WRITING THE EE
WRITING THE RATIONALE 	WRITING REFLECTIONS 	WRITING SUPPORTING TEXT
SENTENCE STARTERS 	ANNOTATION STRATEGIES 	WORD LIMITS



Skills Cards



The Skills Card series offers practical, conceptually rich resources to support students' artistic development. Each card blends technical knowledge with visual and symbolic insight, always grounded in real artworks and reflective practice

Materials + Surfaces

This card explores how material choice and surface treatment impact meaning and mood. It invites students to experiment with tactile qualities, layering processes, and the psychological resonance of different media.

Materials + Surfaces

THE BIGGER PICTURE

Why it Matters

Materials are not neutral. They carry histories, cultural echoes, physical resistances that shape the making process and the emotional resonance of an artwork. Engaging consciously with materials and surfaces allows artists to tap into a deeper symbolic language; one that speaks through texture, transformation, and touch. By listening to how materials behave — how they fracture, resist, absorb — we begin to understand that every artwork is a conversation between intention and matter, between self and world.

IN PRACTICE

LISTEN TO THE MATERIAL

Select a material and explore its natural tendencies. Let it fold, tear, crack, following its instincts before imposing your own.

ALTER THE SURFACE

Instead of preserving a surface, interact with it. Scar it, stitch it, wear it down. Notice how emotion enters through these marks.

CO-CREATE MEANING

Treat material and surface not as tools, but as partners. Allow them to shift your direction, revealing connections you might not have anticipated.



AN ILLUSTRATIVE
EXAMPLE

QUICK REFERENCE

What are materials + surfaces?

Materials are the physical substances we use to create; paper, cloth, metal, wood, clay, found objects. Surfaces are where materials meet, resist, absorb, or transform. Exploring material and surface is not just about technique; it is about sensing how texture, weight, fragility, or strength convey meaning beyond words.

Key Points:

- **Material Memory:** Every material brings associations; personal, cultural, historical.
- **Surface Interaction:** How materials meet creates friction, softness, tension, permeability.
- **Transformation Through Process:** Cutting, tearing, layering, eroding; surfaces evolve as metaphors for emotional and psychological states.
- **Beyond the Visual:** Surface is tactile, sensorial, relational; it invites touch, memory, and emotional response.

TRY THIS

MATERIAL MEMORY MAP

Gather a range of materials (fabric, wire, paper, clay, found scraps). Without overthinking, select three. Create a small composition. Notice what memories, emotions, or sensations each evokes.

SURFACE EXPLORATION

Choose one surface + deliberately alter it; scratch, peel, soak, puncture. Observe how the surface resists or transforms. What emotional or symbolic shifts occur through the act?

Eva Hesse

No Title (1969–1970).

Eva Hesse's *No Title* (1969–70) exemplifies the radical emotional power of material and surface. Using latex, cheesecloth, and rope, Hesse created soft, sagging, translucent forms that seem caught between formation and collapse. The surface textures — sticky, fragile, raw — invite both attraction and discomfort, forcing the viewer into an intimate, bodily response. Rather than imposing rigid structure, Hesse allowed the unpredictable nature of her materials to shape the final work, embracing chance, vulnerability, and entropy as essential elements of meaning.



Eva Hesse, *No Title* (1969–1970). Whitney Museum of American Art, New York. Public Domain. Source: Whitney Museum of American Art

ANALYSIS OF THE IMAGE

Eva Hesse's *No Title* (1969–70) confronts the viewer with a tangle of drooping, translucent forms; sagging nets of latex and cheesecloth suspended in a state of precarious balance. The materials seem both fragile and resilient: soft rope strands stretch under their own weight; sheets of latex thin and tear at the edges; the entire surface appears on the verge of collapse. Rather than hiding the instability, Hesse embraces it.

The sagging, slumping surfaces resist classical ideals of balance and permanence, instead evoking a bodily vulnerability, a sense of exhaustion, tension, and inevitable change. The work's textures — sticky, raw, uneven — invite a visceral, almost uncomfortable intimacy, drawing the viewer close even as the forms seem to withdraw.

Psychologically, *No Title* externalizes the emotional states of fragility, anxiety, and endurance. The materials act almost autonomously: stretching, decaying, sagging over time, refusing stasis.

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Hesse's willingness to surrender control to material processes mirrors a deep trust in the subconscious, allowing emotional truth to emerge not through imposed form, but through the unfolding vulnerabilities of the work itself. Although Hesse's emotional resonance seems inevitable, it was not rigidly planned. She intentionally chose unstable, vulnerable materials, but allowed the forms and surfaces to evolve organically, trusting that meaning would emerge through the process itself. In doing so, Hesse surrendered control, embracing the subconscious forces that shape both matter and memory. In this way, *No Title* becomes more than an object: it becomes a living metaphor for the human condition, suspended between presence and dissolution, resilience and surrender.

Materials teach us that making is not about domination, but about dialogue. In every surface, every fracture, every transformation, we find not only the hand of the artist, but the trace of time, memory, and unseen inner landscapes made visible.



Insight Cards



The Insight series explores the deeper psychological and symbolic dimensions of art-making, often through a Jungian lens. Each card includes a selected artwork, an in-depth analysis, and a creative Try This section for self-guided exploration

This Card: The Embodied Image

This card reflects on the connection between body, material, and image. Drawing on visual examples and somatic awareness, it helps students explore how physicality and intuition inform creative work.

The embodied image

OVERVIEW

Psychological presence

Jungian art psychotherapist Joy Schaverien describes a vital distinction in creative practice: the difference between diagrammatic and embodied images. A diagrammatic image may be technically skilled or visually striking, but it lacks emotional depth. It is made from the outside in: planned, controlled, or disconnected from the maker's inner world. An embodied image, by contrast, is formed through direct engagement with feeling, memory, and sensation. It carries psychological presence. This kind of image is not about perfection or performance, it is about truth. It emerges from the body and the unconscious, revealing something previously unspoken. In Jungian terms, the embodied image serves as a bridge between conscious and unconscious experience. It is not created to explain but created to be with what is real.

Key Concepts:

DIAGRAMMATIC VS. EMBODIED

Diagrammatic images may appear expressive but lack inner connection; embodied images emerge from felt experience.

PSYCHO-SPIRITUAL DEPTH

The image carries unconscious material and internal knowledge.

SOMATIC AWARENESS

Sensation, posture, + bodily feeling become central to creative process.

EMOTIONAL AUTHENTICITY

Embodied imagery bypasses performance and reaches into truth.

THE BIGGER PICTURE

Why it Matters

In many creative settings, art can focus on aesthetics, technique, or conceptual clarity, bypassing emotional presence. But deep insight often arises when the body is invited to participate. Embodied images carry emotional charge, psychological nuance, and unspoken memory. This kind of image-making fosters integration: it connects the physical with the symbolic, the personal with the archetypal. For artists, educators, and facilitators, it supports a deeper kind of honesty and inner alignment. The work is not just seen, it is felt.

TRY THIS

Notice the difference

Look at one of your artworks. Was it made from a concept or a feeling?

Body first

Begin with a short body scan, notice where you feel energy, weight, or tension. Let that inform your first marks.

Make a messy response

Without planning, let colour or shape express that feeling — stay with the sensation, not the idea.

Shift to concept

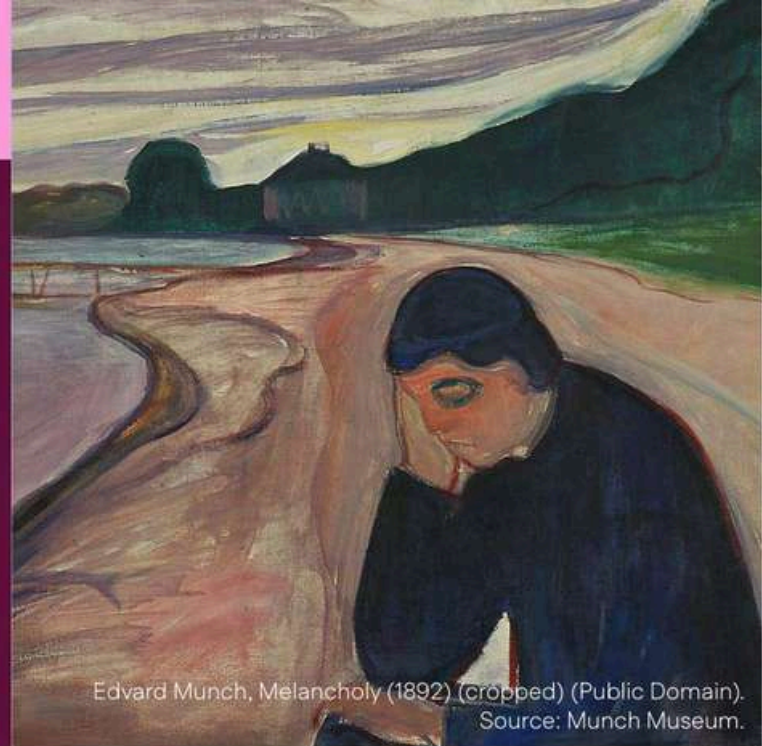
Now try making a second version with a planned 'diagrammatic' approach. Compare the two. What's missing in each?

Reflect

Which image feels more alive, and why? What happens when you trust the body to lead?

Edvard Munch Melancholy (1892)

A lone figure sits with his head resting on his hand, body slumped in inward focus. Behind him, a winding shoreline curves into the distance. The world continues: sky, water, trees, two distant figures. But the seated man is elsewhere, held inside something unspeakable. This is not a scene; it is a state.



Edvard Munch, Melancholy (1892) (cropped) (Public Domain).
Source: Munch Museum.

ANALYSIS OF THE IMAGE

Munch's *Melancholy* is a profound example of an embodied image, not because of the subject it depicts, but because of how that subject is rendered. The man is not an object of observation, rather, he is a lived experience, folded inward in a gesture of withdrawal so resonant that it enters the body of the viewer. His posture becomes a language; one of weight, fatigue, and psychic saturation. The brushstrokes in the foreground are slow, heavy, almost reluctant. There is a quiet density to the paint that matches the man's inward drag. His closed body curves downwards whilst the shoreline curves away; two visual arcs that mirror and amplify the emotional distance from the world behind him. The other figures recede not only in scale but in emotional significance. Their presence only intensifies his solitude.

Munch is not interested in dramatics. He does not "illustrate" sorrow; he lets sorrow shape the image from within. The man's form is reduced to its essence: a shoulder, a hand, a bowed head, no details to distract from what is being felt.

Colour, too, is psychological. The muted blue of the sea, the dusky reds and browns of the rocks, and the grey wash of the sky create an atmosphere not of nature, but of interior weather. From a Jungian lens, *Melancholy* offers us a visual encounter with affect. The image does not symbolise grief, rather, it is grief, transposed onto canvas. It bypasses intellectual analysis and speaks instead through gesture, posture, and tone. What Schaverien calls an "embodied image" is fully present here: not diagrammatic, not decorative, but essential, shaped by emotional experience and felt truth. This is why the image endures: it holds not just a man by the sea, but a state of being that many know, and few have articulated so fully. It's not only an artwork, but a body remembering itself.

Embodied images do not simply describe experience, they contain it. They are vessels of sensation, memory, and affect, formed not to communicate an idea but to give shape to what lives beneath words. When we create from the body, we bypass performance and access something more truthful: a kind of knowing that is felt before it is understood. To work this way is to honour truth over technique, process over product. It opens the door not just to art-making, but to a deeper encounter with the self.



Project Cards



The Project Card series offers concept-rich, studio-based prompts that align with the Inquiry Threads in the Art Practice Hub. Each project encourages technical skill-building, conceptual depth, and intuitive discovery.

This Card: Exploring Motifs Through Print
Inquiry thread 1: IDENTITY + SELF “The Inner + Outer Worlds”

This project invites students to develop personal motifs through layered printmaking processes. Students explore how intuition, materiality, and variation can reveal unexpected meaning.

Exploring Motifs Through Print

Creative
ThreadsTime
TagArt
Form

Overview

Use TetraPak, lino, or monoprint techniques to explore emerging motifs. Layer shapes, textures, and colours to discover new rhythms and meanings.

Description

This project builds on intuitive discovery. Select forms that feel resonant + develop them through different print methods. Layer, shift, and recombine to reveal unexpected connections between shape, emotion, and space. Let accidents and variations guide you toward new insights.

WHAT MATERIALS ARE NEEDED?

- TetraPak cartons, lino blocks, and/or monoprint plates
- Carving tools (for lino) and needles or sharp pencils (for TetraPak)
- Inks/paints, brayer(s), wiping cloths, paper (some damp for intaglio, dry for relief/monoprint)
- Paper for prints
- Notebook/ sketchbook for reflections

WHY THIS MATTERS

Printmaking is an act of transformation; each layer, mark, and impression reveals something new. By working with multiple techniques, you create a dialogue between control and spontaneity, learning how materials shape meaning. The process encourages patience, adaptability, and a willingness to embrace the unexpected.

STEPS

REFLECTION PROMPTS

- How did different printmaking techniques affect the meaning or feeling of your motifs?
- Where did unexpected textures or overlaps lead to new discoveries?
- Did layering prints create relationships between elements you hadn't planned?



1

IDENTIFY + TRACE



Revisit your past work. Identify emerging motifs (recurring shapes, symbols, or spaces) that feel significant. Refine them with tracing paper or sketches.

2

PLAN + PREPARE

Arrange your motifs to explore rhythm and balance. Decide which printing method suits each: detailed for TetraPak, bold for lino, fluid for monoprint.



Experiment with layering techniques. Overprint textures, merge lines, shift compositions. Let accidents guide surprising new connections.

3

PRINT + LAYER



Cut, collage, or recombine printed elements into a final composition. Stay open to unexpected rhythms + relationships.

4

COMPOSE + REFINE

Pause. Notice new emotional shifts or symbolic resonances emerging through the process. Let intuition guide final refinements.

5

REFLECT + EVOLVE

INSIGHT BOX

LAYERS OF MEANING

Throughout history, artists have used printmaking as a tool for discovery and reinvention. Louise Bourgeois layered drypoint and etching to explore personal memory, whilst Helen Frankenthaler used monoprinting to translate the fluidity of painting into print. Anni Albers, known for her textile designs, applied the same principles of repetition and variation to her prints, treating them as woven compositions of ink and space.

Each printmaking method offers a unique way of seeing: relief printing carves bold clarity, intaglio etching reveals intricate details, and monoprinting captures the immediacy of a gesture. When combined, these methods form a conversation between control and intuition, where layering and variation lead to unexpected outcomes. Mistakes become motifs, textures reveal hidden narratives, and repetition deepens understanding. This process mirrors the way we evolve ideas in life and art; through trial, layering, and reinterpretation. What starts as an accident may become the key to your most resonant work.



Louise Bourgeois, *Ascension Lente*, 1949 (cropped)
Public Domain
SOURCE: MoMA Collection

FINAL REFLECTIONS

How did layering techniques impact your motifs and their meaning?

Were any “mistakes” more interesting than expected? How did they shape the outcome?

How might printmaking influence your creative practice moving forward?