

UAL FOUNDATION DIPLOMA

SUMMER PROJECT

**The
Sheffield
College**

Welcome

We hope that you are all looking forward to starting your new course.

What we would like you to do over the next 6 weeks is to keep working and more importantly keep being creative. Each week you will be offered a new opportunity to try out a different aspect of art and design practice; this is a precursor to the diagnostic part of your course which occurs in the first term. It's a way for you to determine what it is that you are most interested in, and what future art and design practice you want to pursue.

Mostly it's a way of keeping yourself engaged, aware of the world around you and the creative possibilities it holds. All your weekly projects will be made available to you through Instagram at [foundatsheffcol](#). All your uploads should be to the same address. We would like you to open a new Instagram account using your first name and sheffcol. So in my case it would be [andysheffcol](#) if you then follow the [foundatsheffcol](#) account then we will follow back.

Each of your mini projects will be posted at the start of every week. As well as your finished image it is important that you also show the research and development of your idea, this is part of your journey and will form part of your bigger journey throughout the year.



Drawing

'The successful painter is continually painting still life'

Charles Webster Hawthorne

Still life is often disregarded in the contemporary context. It's often considered to be old fashioned, something that has no relevance. However, at its' heart lies some fundamentals about art and design. In terms of technique, it is about composition and observation. The ability to arrange look and transcribe are key skills for all artists and designers. In terms of concepts, still life is often full of small but significant ideas to do with life and death. The use of skulls and flowers and fruit are key to these concepts.

Over the next week we would like you to draw a selection of objects of your choosing in the format of a still life. They can be conventional objects like the ones in the images across or more contemporary objects.

This is about looking, exploring and thinking. All the work should be drawn from objects in front of you **not photographs**.

You should try out different mediums, pencil, charcoal, ink etc. Your drawings should all be a minimum of A3 in size. Try and fill the paper

Be persistent in your approach; keep looking, thinking and interpreting what you see. **We are not looking for perfection**, all we want you to do is to be open in your approach and willing to try out something that maybe a new skill for you. If you have difficulty there are lots of online tutorials that you can follow that will help you achieve.

References.

<https://www.tate.org.uk/art/art-terms/s/still-life> <https://mymodernmet.com/what-is-still-life-painting-definition/> <https://www.youtube.com/watch?v=HQgiZbGK8Yc>

Good Luck.



Making

'Sculpture occupies the same space as your body'

Anish Kapoor

For lots of us, the art of making, the interaction of us and materials lies at the essence of how we feel about making art. Nowhere is this more self evident than in 3D objects, sculpture, architecture or interior architecture. The way that a material reacts to being worked, the softness or hardness, the texture. All these elements play a part in how we understand, and know how to use the materials in front of us and the ideas that we have in relation to all those elements.

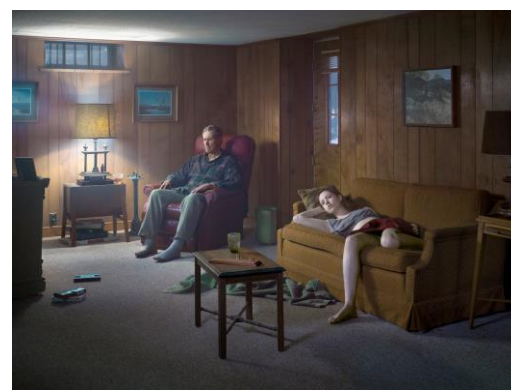
In my artistic memory, making things was one of the first things that I did, from making paper hats and water bombs to Airfix models and ceramics, each creative act contained the ability for me to enjoy the materials I was working with but also to understand it's potential as a materials for future use.

Over the next week we would like you to all enjoy the act of making, in this case something specific but open to wide interpretation; Mask making.

Below is a plan for making a makeshift tear gas mask. We would like you to adapt the pattern and make a number of masks based on what ever theme you like, from contemporary references like hospital masks to cultural references like African Masks; it's your choice.

References.

http://www.vam.ac.uk/_data/assets/pdf_file/0018/242802/VA_D_O_How-to_Bottle.pdf <https://www.artyfactory.com/africanmasks/>
Good Luck.



Filming

'Filmmaking is about what's in the frame and what's out'

Martin Scorsese

It's a cliché that art is a window on a world. What we see in the frame or the cinema screen is a personal visualisation of the world through the eyes of another. We talk of the marvel cinematic universe, or the particularly visual language of a Wes Anderson film. We are drawn into a make-believe world with its own rules and style. As children, we made dolls houses and dens to create an imaginary world into which we can enter. Artists sometimes make such dolls house like worlds as adults. Gregory Crewdson made weird dioramas with scavenged materials and broccoli trees. He later went on to employ Hollywood stage set crews to create his photographic visions. David Hockney made tiny card models of stage designs as did Issamu Noguchi. Pre-CGI special effects by Ray Harryhausen involved making miniature sets on which stop motion monsters fought real actors. Jan Svankmajer combines real objects with actors to create disturbing visions. London Grammar employed Chris Ullens to create a music video set on a table-top forest.

In the confines of a discarded cardboard box you may combine cut out photographs, found materials, drawings, paintings, real objects. Make your own little big world. Perhaps pierce the roof with holes so that shafts of sunlight can shine through a fog made of candle smoke. Make a stage set in layers, mock-up a scene from a movie, or restage a painting from the national gallery. Make costume designs and set them in a stage play, build a dreamscape...

Make a little big world in a box and use this to film into or through, perhaps a portal between this world and another. Use your phone to film with.

References.

<http://www.artnet.com/artists/gregory-crewdson/>

<https://www.imdb.com/name/nm0840905/>

<https://www.designboom.com/art/mar-cerda-miniature-paper-movie-set-wes-anderson-02-12-2016/>



Wearing: Headdress

'Fashion is about something that comes from within you'

Ralf Lauren

Fashion is one of the many options that we offer as part of your Foundation Diploma. It is an important area of study once again for people who enjoy aspects of 3D and making, the feel of materials and how that material adorns the body. In terms of concepts students are interested in aspects of the body, body shape and how you can manipulate and materials to provoke and enhance.

For this part of your summer project, we would like you to make a headdress or headdresses.

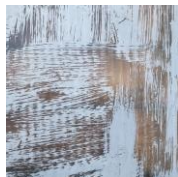
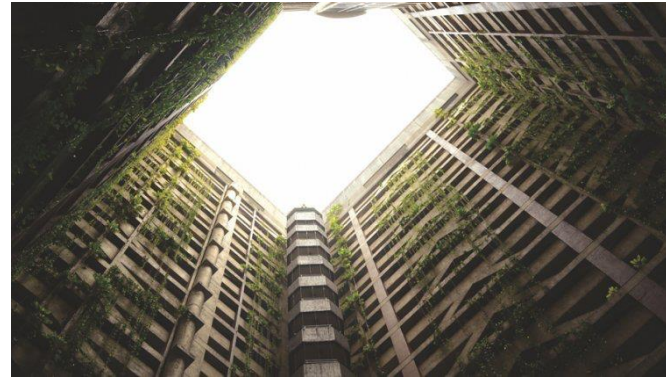
From cultural icons to New York Bonnet parades, the idea of a headdress is to adorn and embellish; if you like the equivalent of the peacock display, a way of saying 'here I am'. As such, it should have an extraordinary aspect to it you can let your imagination run riot. Feel free to choose an aspect of your own particular interest, in can be painterly, sculptural, fashionable or architectural.

Using materials that you have around you, cardboard, plastic, straws, flowers feathers, ready mades etc. Try to buy the minimal of materials in order to make, think of it as a recycling project.

References.

<https://www.nationalgeographic.com/travel/travel-interests/arts-and-culture/style-culture-fashion-around-world/> <https://www.thisiscolossal.com/2018/08/sculptural-headdresses-by-joshua-werber/> <https://www.dailyrecord.co.uk/news/uk-world-news/gallery/pictures-easter-parade-new-york-1797113>

Good Luck.



Taking

‘The pictures are there, and you just take them’

Robert Capa

Photography is often seen as a clear aspect of reality, ‘a photograph doesn’t lie’. However, there are many aspects of it that are about arrangement; where you point your camera is what you view; that small window is what we see and the rest of the world, although there, doesn’t exist for that moment when you take the photograph. In a very real sense, photography only shows us the world we want to show others or that they want to see; it’s not lying it’s just not showing you the whole truth.

For this particular project, what we would like you to do is to think of the world abstracted rather than a view. Look at the world closer or from a different angle, from above and below in order to see it anew. Look at the world in terms of shape and composition, light and dark rather than a picture. The world abstracted shows you how you can enhance and develop your own idea about the reality about you. Don’t worry about the kind of camera you use your mobile will work perfectly well.

References.

<https://sleeklens.com/how-to-take-great-photos-from-unusual-angles/>

<https://www.icp.org/browse/archive/constituents/harry-callahan?all/all/all/all/0>

<https://www.icp.org/browse/archive/constituents/aaron-siskind?all/all/all/all/0>

Good Luck



Illustration

'An illustration is a visual editorial – it's just as nuanced. Everything that goes into it is a call you make: every colour, every line weight, every angle.'

Charles M Blow.

In contrast to most art forms, illustration is often seen as temporary, a commercial interaction that is there to enhance the serious business of reading, articles books etc. Something that might lead you forward but is not the main act. However, for most of us, it is our first interaction with art as a subject. Think of all the children's books that you first looked at before you could read think of the comics that were vital to you. For me, it was looking at Edward Ardizzone. I can still remember the wonderful illustrations to The Lion That Flew. These are all examples of the power that imagery has and how in the hands of an illustrator the world can come to life.

As part of your project work, we would like you think about, plan and 'draw' a flag or banner. Global protesting is a matter of fact; ordinary people are standing up and demanding democracy and fairness. Think of a subject you are passionate about and design a single flag or banner – a clear and defiant visual device that you think best illustrates and defines what you want to say. This could be through a mixture of image and text or just imagery. Remember what it's use is, it needs to be direct and clear enough for others to understand your message straight away. You can use any medium digital or otherwise.

References

<https://www.tate.org.uk/art/artists/bob-and-roberta-smith-10029>

<https://www.pinterest.co.uk/wcm/library/banners-on-tour/>

<https://www.disegnodaily.com/article/banners-unfurled>