ACES Tayside

Portfolio Prep Club Intensive 3
October 2019
Portfolio Prep Club Intensive 1 & 2: recap

In session 1 we explored the Verdant Works museum for a few hours (we were meant to do a wee tour of Dundee but the weather was against us – of course!)

We took photos and made drawings of the buildings and machines – gathering textures, details, compositional studies and more.

In Intensive 2 we interpreted these studies in different printing and drawing techniques: gelatin printing, mono printing, quink and bleach, and oil pastel and white spirit.

What if I didn’t attend Intensive 1 or 2?

If you did not attend Intensive 1 you won’t have the drawings and photographs that we took – but please don’t worry!

To have something to work from in Intensive 3, I’d like you to collect 10-20 photos of a place you encounter often. Look for shapes, lines and structures that interest you.

It’s up to you how long you want to spend doing this – but you can do it quite quickly!

Intensive 3: Plan of action

- In this session we are going to develop our work in 3D.

- We’ll be working on smaller and larger scales – accept the challenge of working BiG.
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Homework and past work revision

For the first 30 minutes I would like us to recap on the work that we did last week, and your sketchbook homework tasks.

Last week’s work

We made lots and lots of samples last week - some of them will be better than others.

Have a look through all of them and sort the good from the less good. Can you think what makes one better than another? Use post it notes to write down your thoughts.

What worked well?
What didn’t? Why not?
Which was your favourite technique?
How might you use this in the future?
How might you improve this?

Homework – sketchbook

By now you should have a mixture of research, artist research, photographs and drawings in your book.

How have you developed these so far?

Do you have ideas on how you could do this, if you haven’t started yet.

Please talk about all of these things in your groups – and offer ideas, help and suggestions to each other.
Warm up challenge: drawing the line

Our warm up today will get us playing with materials in more of a 3D way.

Here are your material options:

- Soft aluminium thick wire
- Thin florist’s wire
- Wooden tapers
- Paper straws
- String/wool
- Paper

You can use masking tape to secure items whilst planning, but the final thing must hold itself together without glue.

Task

Referring back to your initial photos or development work, create a small sculpture.

You could make it flat (kinda 2D 3D!) or bulkier if you wish.

Remember to photograph your model as you are going along.
Challenge of the day: immersive sculpture

Working together in pairs or small groups, I would like you to combine different images from your initial photos or development work into a large scale 3D sculpture.

We have a selection of materials for you to use – please think about how you can use these in interesting ways.

Don’t rush straight into building the first thing that comes to mind – look, discuss, plan, create together. Make practice models on a small scale first and try to draw your ideas in progress.

Remember – you don’t have to interpret your images absolutely literally. You can take a small detail or set of shapes/lines and pull those out – as long as you can visually show the development from inspiration to final form. This is where documenting as you go is important.
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Homework tasks

- Carry on developing your sketchbook

- If you missed intensive 1 or 2 then you might want to ‘step back’ before you carry on. Download the Intensive 1 and 2 briefs from the ACES website.
  - Introduction to Intensive 3 – include this brief! What did we ask your to do today? What did you find? What did you like? What didn’t you like? Write this down. Assume the person looking at your sketchbook knows nothing about anything that we are doing.

- Present your work from today – you might want to put your warm up sculpture in your sketchbook, or keep it separate and put photos in your book instead.

- How might you draw your sculpture? Lines? Mixed media? Have a go! This is good development.

- Present your development of the immersive sculpture. Take your partner/groups images and your own, and show how you took details from each and pulled them together.

- Remember that academic selectors aren’t psychic – it’s better to make your links obvious.

- Look at artists/designers/architects that work with the things that you like form today. This is a vital part of creative practice. Try to research at least 3.
  - Who are they? Where are they from? What is their history?
  - What work do they make?
  - Why do you like it?
  - How does it relate to what you are doing?
  - Print off examples of their work and include all of this in your sketchbook

- There are lots of artist examples included over the next few pages.
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A couple of DJCAD degree show examples...

Mhair Edwards – DJCAD 2013

Sahar Latif - DJCAD 2013
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Artist references

Christie Thomson (DJCAD 2019)

Richard Serra

Fabrice Hyber – Raw Materials, Baltic 2013
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Artist references

Olafur Eliasson

Studio Drift

Thomas Heatherwick

Anthony Gormley
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Artist references

Massimo Uberti

Nikolas Weinstein

Sali Muller

James Turrell
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Sketchbooking is hard! How do I do it?

- Everyone is different! And that’s ok
- Find your format. Do you like big, clean books? OR something really small and intimate? Or something inbetween? All are great, but make sure that whatever you use is a dedicated, clean space for this project.
- My method is to wait until I have an idea of where I’m up to before I start putting things together – that way my starting point makes sense. I like to plan my project books. As an example...

See the brief from Intensive 1 and 2 for previous sketchbook suggestions

Experiments
Drawing in 3D
Planning the immersive sculpture
Thoughts Evaluation
Artist reference

Intensive 3 Brief
Photos/Drawings
Photos/Drawings
Drawing the immersive sculpture
ACES Tayside

ACES is a nationally funded initiative based across the four art schools in Scotland. Our job is to encourage, educate and empower senior-phase pupils to consider careers and higher education in art, design and architecture.

Our broad programme of events and 1-1 support helps pupils to explore their options, create a competitive application and develop a strong portfolio of work.

ACES advice is always impartial, and we support pupils wherever they want to go.

For more information about our events, support and to see if you are eligible to be a part of aces, please visit our website.

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