

Year 11 into 12 Art

Summer bridging work

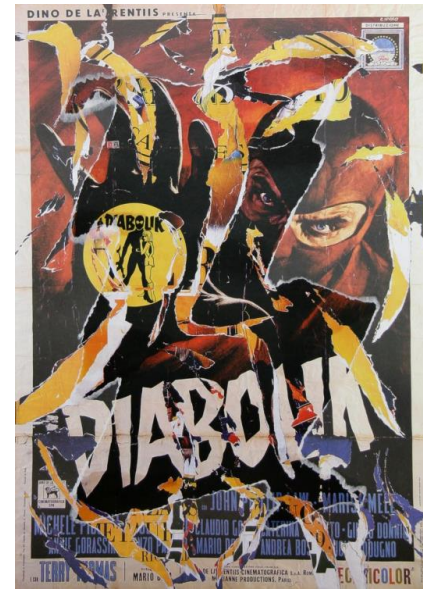
What's above/below/on the SURFACE

Summer Project – Important Information

- This project is compulsory and forms the starting point of your A Level coursework portfolio.
- It helps us see how you work independently, especially if you are joining JCoSS from another school.
- If you are away during the summer, you can still complete the project – just be creative with your choice of materials and techniques.
- Read the entire PowerPoint first so you understand all the tasks before you begin.
- Start early and do not leave it until the last minute.
- Most importantly, be creative, curious, and enjoy the process!

Your challenge:

- ✔ Complete 5 main tasks over the summer.



1. Make a sketchbook

TASK 1 Your sketchbook will become a **complete artwork in its own right** and will hold all of your summer project work.

- Create a book using a variety of surfaces and materials.
- Include **8–10 pages** (e.g. 4–5 folded sheets or 8–10 single pages bound together).
- Bind your pages using staples, stitching, string, or another creative method.
- You can add extra pages as the project develops.
- Look online for simple bookbinding tutorials if you need inspiration.

You could use....

- Plain cartridge paper
- Lined paper
- Coloured paper
- Squared paper
- Graph paper
- Dotted paper
- Old envelopes
- Wrapping paper
- Bubble wrap
- Corrugated card
- Tissue paper
- Tracing paper
- Metallic paper
- Newspaper
- Magazine pages
- Old sketchbook pages
- Punched pockets



Example of a completed book.
(Your book doesn't need to look as neat as this!)

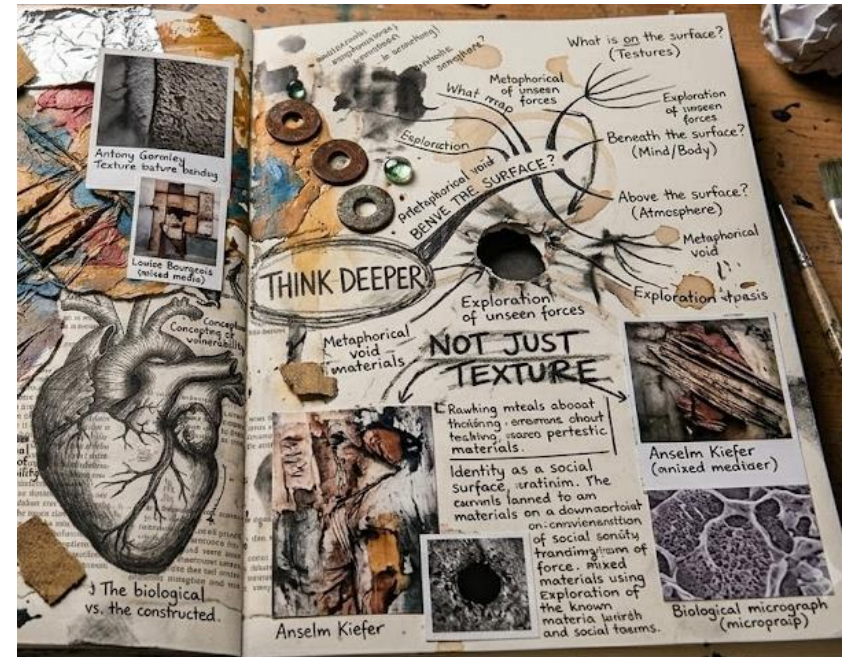
2. Thinking

TASK 2 - Deconstruct the Theme:

- What is **on** the surface?
- What lies **beneath**?
- What exists **above**?
- **Research & Brainstorm:**
 - Create a mind-map and gather initial imagery. Look online to research, read, and talk to others.
 - Don't just stop at physical texture—**think deeper** and explore conceptual ideas.

(See list of artist and ideas at bottom of PowerPoint)

The Task: Present your initial thoughts **creatively on ONE PAGE** of your sketchbook.



3. Gallery visits

TASK 3 - You need to:

- Visit **at least two exhibitions** over the summer
- Make the most of any trips or holidays by visiting galleries wherever you are.
- Research the exhibitions before you visit so you have an idea of what to look for.

You can go to any gallery but we recommend going to:

Hurvin Anderson – Tate Britain

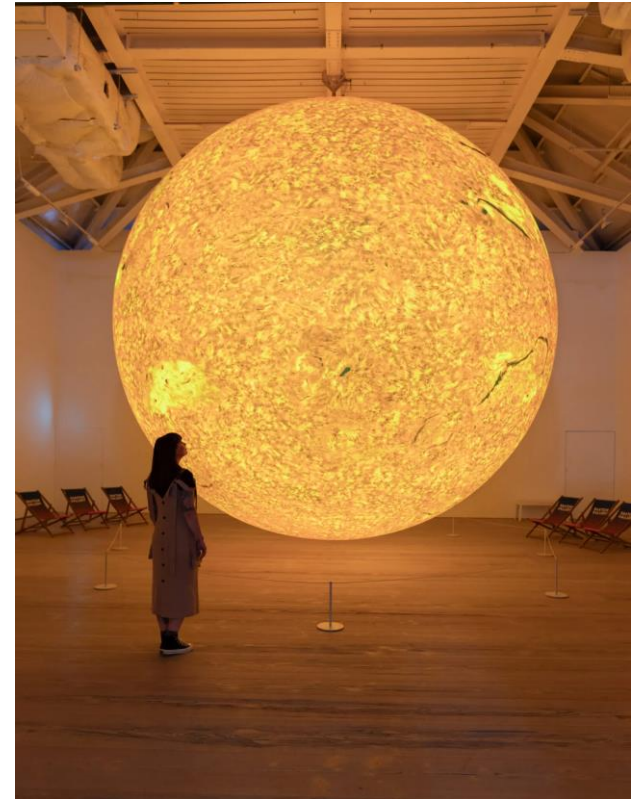
- *Large-scale paintings*
- *Layers of paint and hidden imagery*
- *Themes of memory, forgetting and remembering*

Sun and Moon – Saatchi Gallery

- *A wide range of artworks exploring space and the cosmos*
- *Includes a variety of styles, media and approaches*

Sketchbook Evidence

- Include evidence of both gallery visits in your sketchbook.
- Draw from artworks while in the gallery if possible.
- You may also include photographs, postcards, tickets or other collected materials.
- Keep written notes brief, but clearly record the **artist's name** and **title of any artwork** you reference.



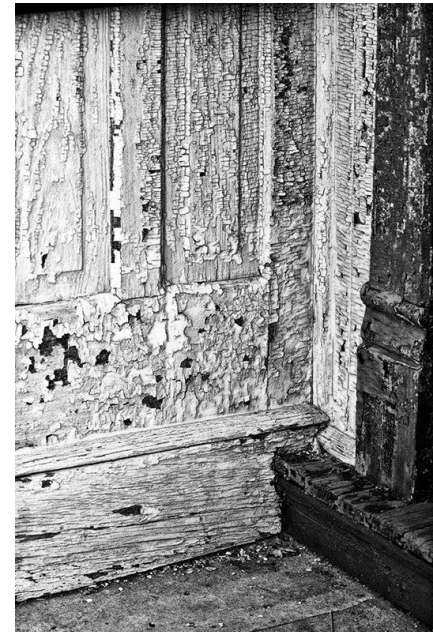
Sun & Moon - Saatchi

4. Photography

Task 4

You need to:

- Take purposeful photographs that relate to your initial idea.
- Experiment with zoom, cropping, composition, and lighting to capture interesting textures, patterns, depth, and colour.
- Try to show what is both **above** and **beneath** the surface in some of your photographs.
- Print some of your images and experiment by cutting, layering, and rearranging them.
- Keep all of your photographs to use later in the course.
- Select your **best three photographs** and include them in your sketchbook.
- Develop at least **one photograph** further by working back into it to create a textured artwork.



5. Practical work

TASK 5: Practical Work - FILL YOUR SKETCHBOOK!!!

- **Get Inspired:** Use your gallery visits and photos to fill your book with sketches, studies, paintings, rubbings or however else you want to work.
- **Be Original:** Do not copy artists—make this your own unique work.
- **Own It:** Treat your sketchbook as a standalone piece of art, not just a notebook.
- **Experiment:** Use every page to test new techniques and push your skills.
- **Don't over think it:** Your finished sketchbook should just help us understand you and your work better, it should not be perfect!

 **REMEMBER:** Bring your work to your **first art lesson!**



Summer Art Project Checklist

- **Handmake a Sketchbook:** Bind 8–10 pages of varied paper surfaces together using staples, stitching, or string.
- **Complete 1 Brainstorming Page:** Research and creatively map out the theme "Surfaces" (exploring above, on, and beneath) on a single page.
- **Visit 2+ Exhibitions:** Document both visits in your sketchbook with drawings, photos, or tickets, clearly noting the artist names and artwork titles.
- **Take & Print Photos:** Capture texture/depth photos; print, select your **best 3** for the sketchbook, and develop **at least 1** further into a textured artwork.
- **Fill with Original Practical Work:** Fill the remaining pages with experimental sketches, paintings, and rubbings inspired by your research (no direct artist copies).
- **Submit:** Bring the finished sketchbook to your **first art lesson**.

Materials for sixth form

- **What is it?** A heavily discounted, cost-price kit containing your essential sixth form materials (sketchbook, folder, paints, high-quality brushes).
- **Summer Prep:** You do **not** need to buy a sketchbook over the summer holidays.
- **Why buy it?** Even if you have supplies at home, you will need a dedicated set to keep at school. Your contribution also covers shared workshop materials like wire, plaster, and mod roc used throughout the A-Level course.
- **How to pay:** Please ask your parents or guardians to pay for the Art Pack via **ParentPay**.

TEXTURED SURFACES

- Soft or textured surfaces
- Flesh
- Brickwork
- Silk
- Cobbles
- Feathers
- Roofs
- Moss/Fungi
- Fabric
- Hair

REFLECTIVE SURFACES:

These can show what is BEYOND the surface...

- Glass – Concave, convex
- Mirrors
- Broken
- Vehicle Bumpers
- Chrome Kitchen Implements
- Glass Baubles
- Reflect and Distort
- Ponds, lakes, Rivers, Puddles.

BENEATH THE SURFACE

- Fish/ Weeds
- Rivers/Lakes
- Jungles
- Burrows – Reptiles & Insects
- Beneath the surface of the mind
- Subconscious/Conscious

It might be easier to narrow down your theme:
Here are some starting points to get you thinking...

ABOVE THE SURFACE

- Aerial views
- Maps
- Journeys
- Exteriors/wrappings

DECAYING SURFACES

- Decay in modern city
- Empty buildings
- Street Rubbish
- Torn Posters
- Abandoned buildings
- Burnt Buildings
- Scrap yards
- Rusted Metal
- Decomposed Food

BROKEN SURFACES – these may reveal what is BENEATH the surface

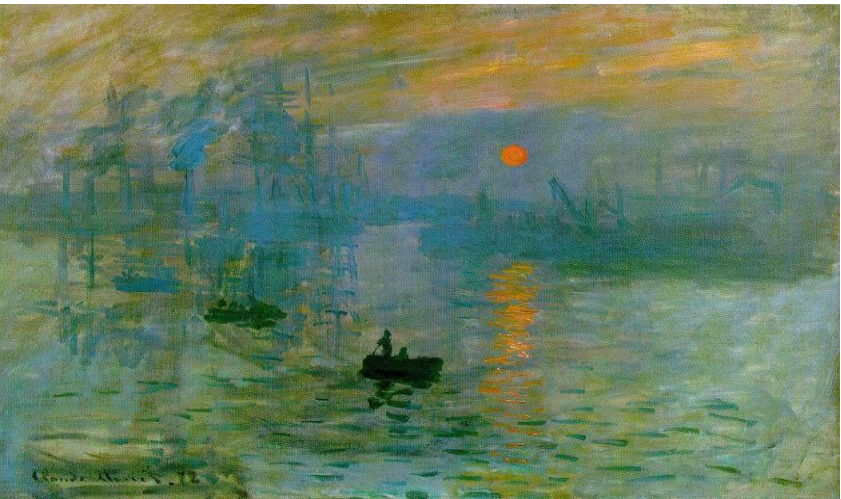
- Torn
- Tattered
- Ripped
- Folded
- Crushed
- Pleated
- Cut or Burnt
- Cracked Paint revealing colour

PATTERNED SURFACES

- Random
- Regular
- Geometrical
- Optical Illusions
- Relief
- Natural
- Glazed
- Surface Decoration
- Mosaic

Reflective Surfaces

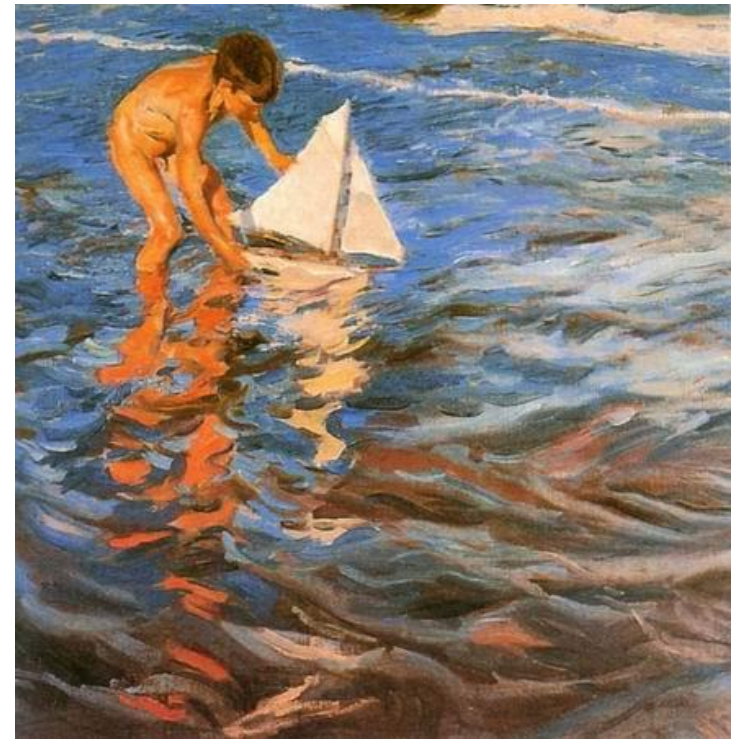
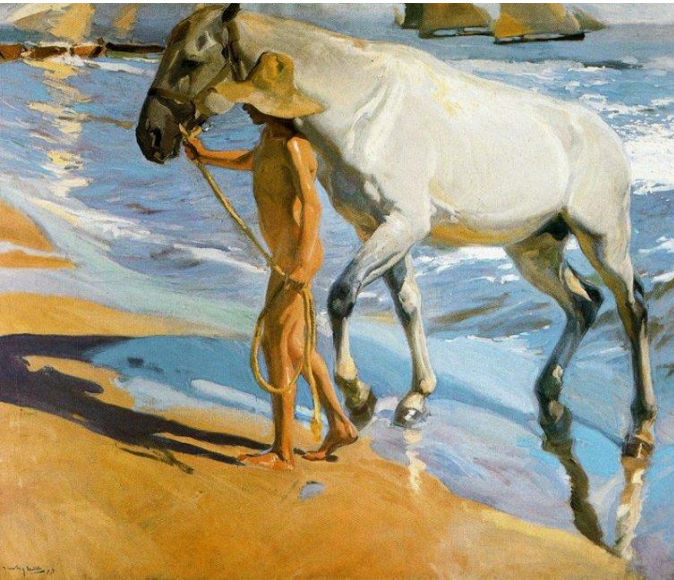
Monet



Kate Brinkworth



Joaquin Sorolla



Broken Surfaces

Alberto Burri



Decaying Surfaces

Paul Nash



Rosamond Purcell

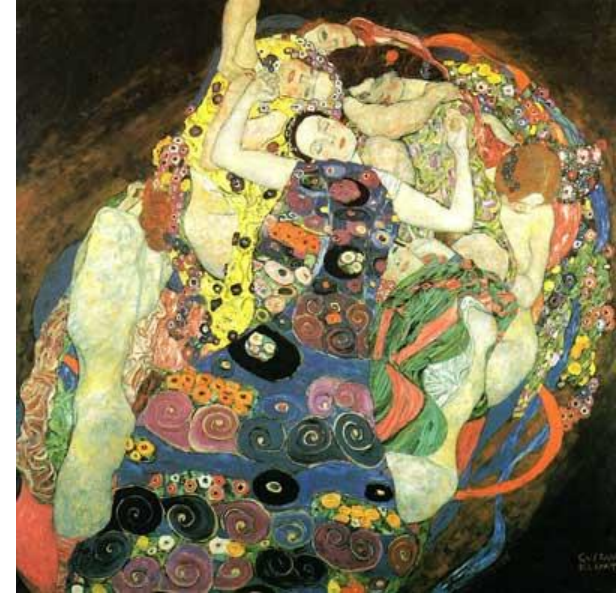
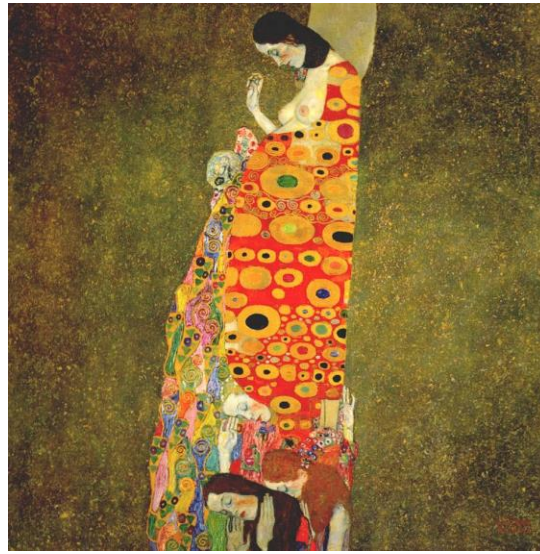


Anna Held Audette

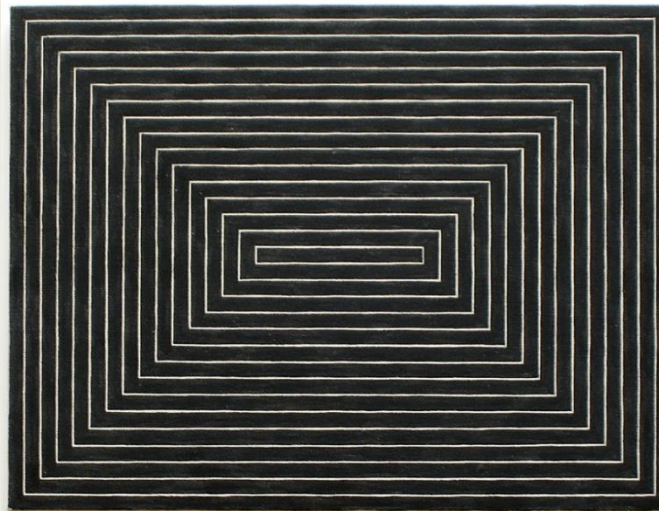
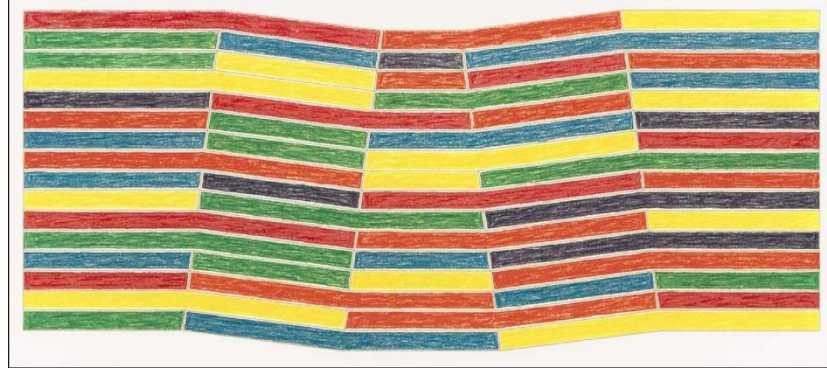


Patterned Surfaces

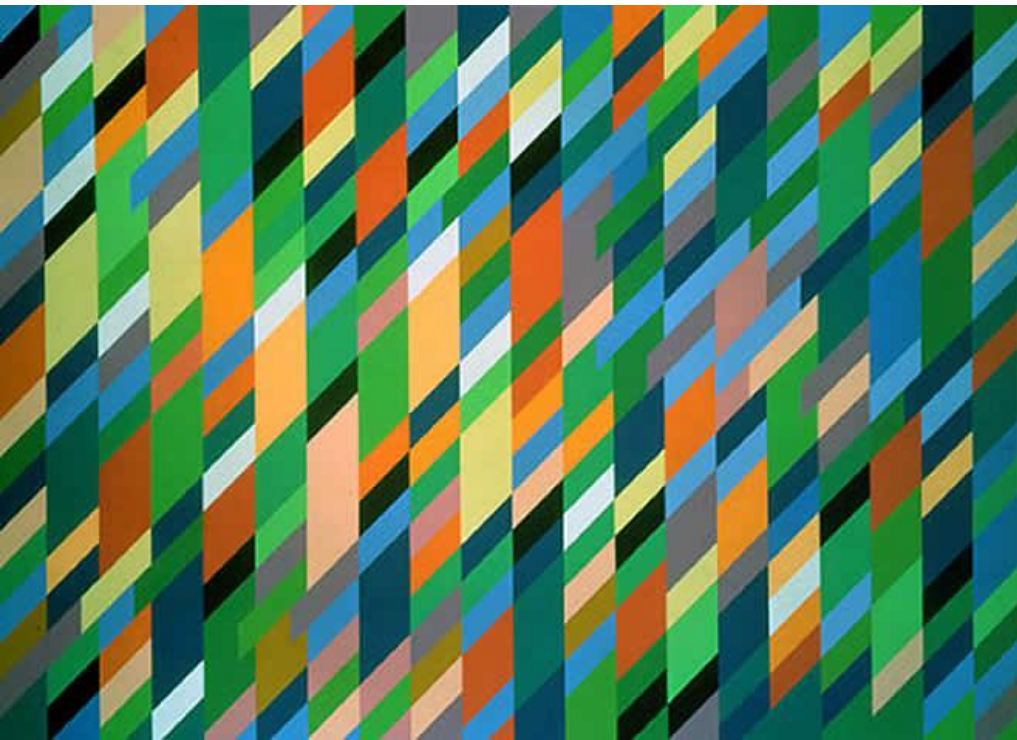
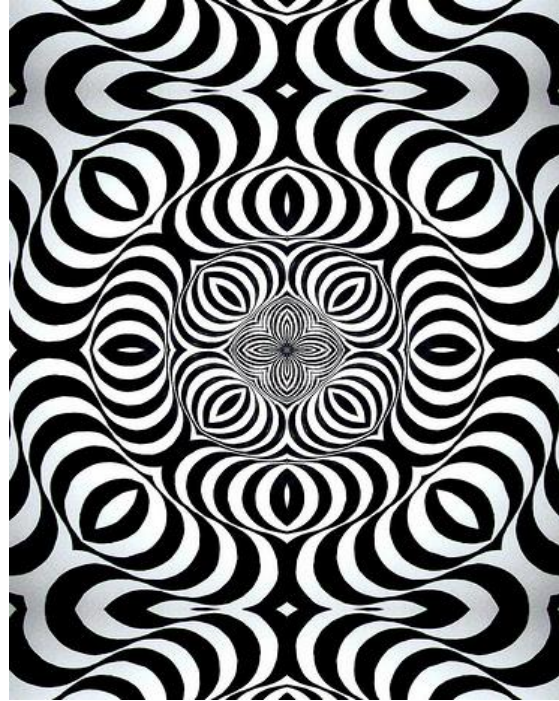
Gustav Klimt



Frank Stella



Bridget Riley



Yinka Shonibare

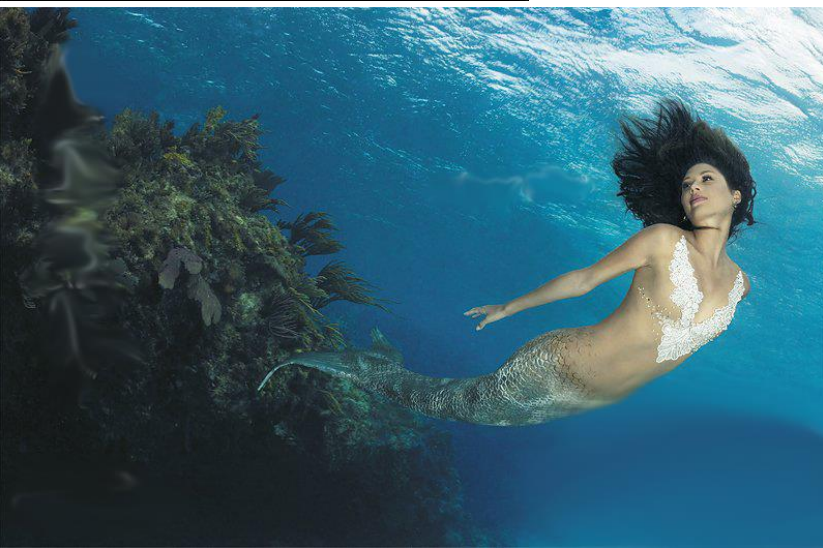


Beneath The Surface

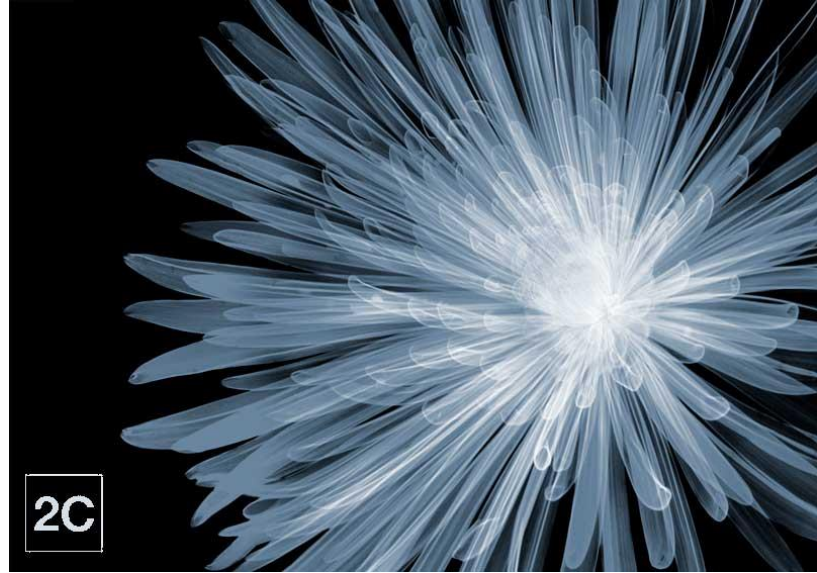
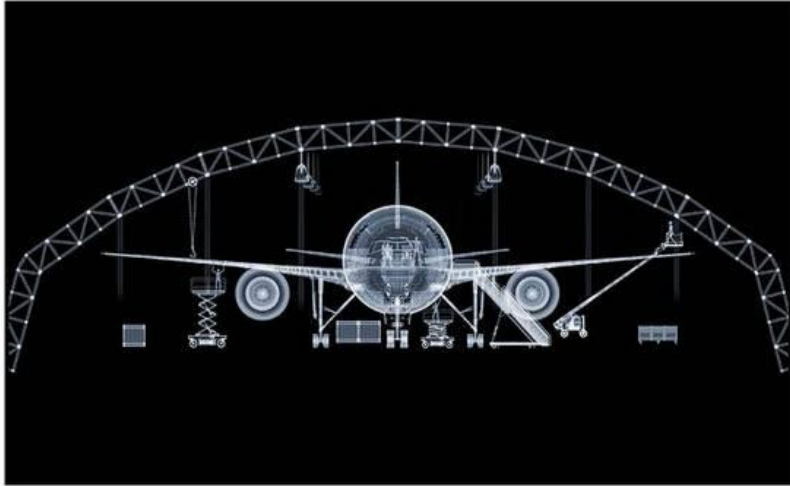
Henri Rousseau



Zena Holloway



Nick Veasey

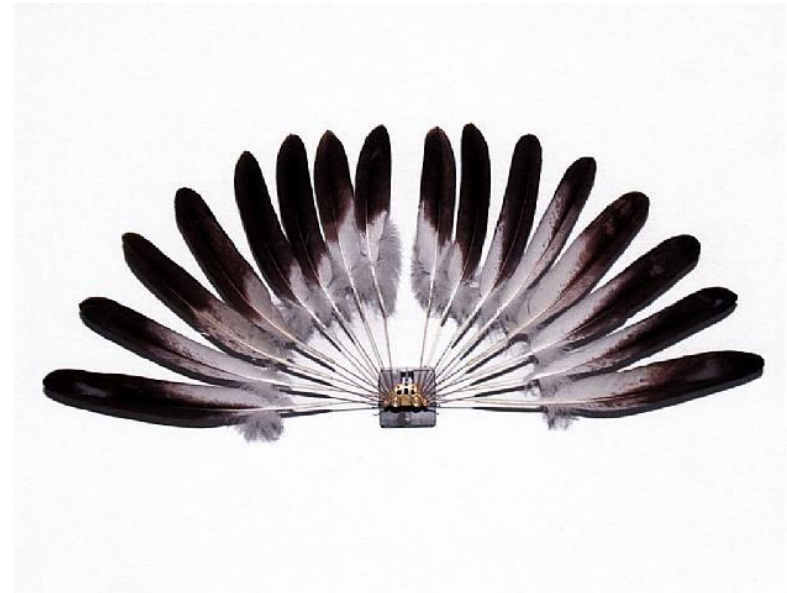


Textured Surfaces

John Chamberlain



Rebecca Horn



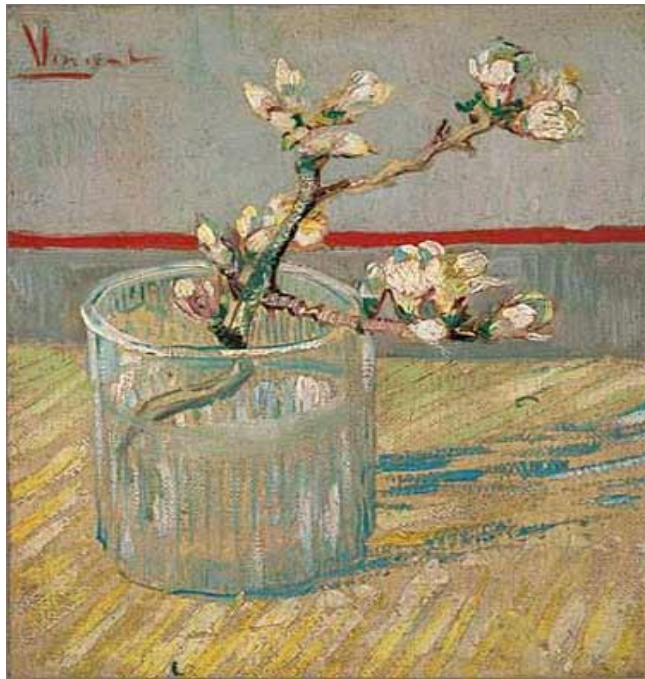
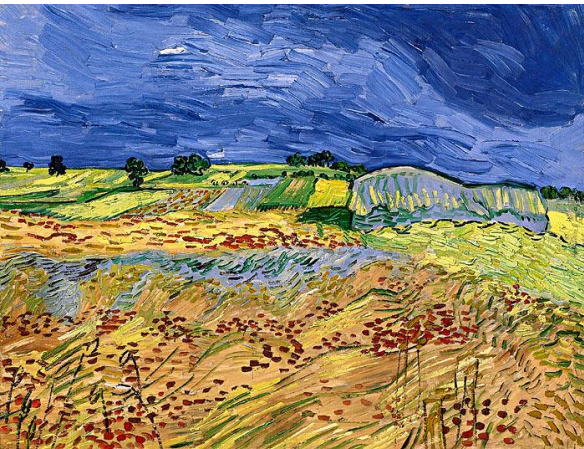
Mike Kelley



Seiko Kinoshita



Van Gogh

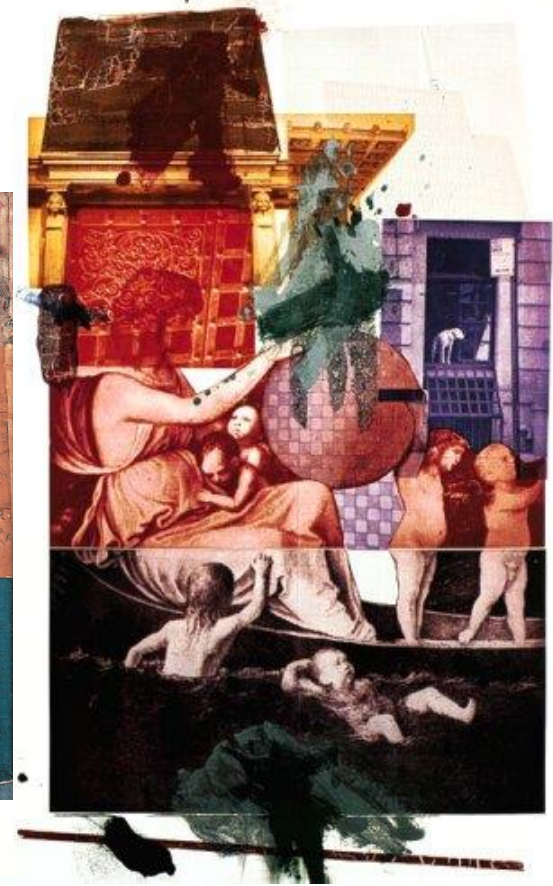


Contrasting Surfaces

Tony Cragg



Robert Rauschenberg



Jean Tinguely

