



Level 1
ART, DESIGN & MEDIA

Level 2
ART & DESIGN \ CREATIVE MEDIA

Level 3
ANIMATION, GAMES ART & FILM VFX

Level 3
CREATIVE PRACTICE :
ART, DESIGN & COMMUNICATION

Level 3\4
FOUNDATION DIPLOMA
ART & DESIGN

Work in image : Izzy Carvey Level 3 Year 2 Creative Practice

UNDER 18 ART CLUB

• ART ; HOME ED AFTERNOONS

Support your home-schooling with these informal in college art and design workshops, exploring a range of mediums and techniques in .painting, drawing, ceramics, printmaking and textiles. You will have access to our specialist equipment to develop and hone your own practice.

• ART MORNINGS ; PARENT AND CHILD

Join this informal family course to explore creative skill development for both parent and child amongst friends. A range of techniques and processes will be explored in drawing, painting, printmaking and ceramics to develop work to take home.

• ASPIRING YOUNG ARTISTS

An exciting range of visual arts-based activities for 11-16year olds. It is a fun and exciting way to explore different mediums, and covers the principles of design through painting, drawing, 3D making, print, collage, image editing and more.

TEXTILES / FASHION

• PRINTMAKING FOR TEXTILES

Using a silk screen as the main medium, you will explore how to build up surface texture and layers of colour by printing with a variety of techniques and temporary resists, including breakdown printing onto fabric. You will look at the design elements of composition, texture, scale, shape, and colour.

• PATTERN CUTTING AND DRESSMAKING

Design and make clothes to your own measurements using traditional techniques or adapting a pattern. Style and cut will be discussed to find the most flattering fit for you.

• SEW SEWCIAL

Sew Sewcial is a relaxed sewing class designed for you to bring your own projects in, use our facilities, make friends and come out of the class having made something beautiful.

• SEWING FOR BEGINNER

This course will guide you through a series of projects so you can learn all the basics, from setting up a sewing machine to putting in zips and buttonholes. You can get help with following patterns and even learn how to make your own patterns. Students will be asked to supply their own materials.

• INTRODUCTION TO EMBROIDERY

You will be able to design your own piece of embroidery using techniques such as traditional hand embroidery lace appliqué, Limerick Lace, Broderie Anglaise and hand beading, before the challenging technique of Tambour Beading.

• EMBROIDERY FOR TEXTURE AND DEPTH;

You will learn more advanced hand embroidery techniques such as 'raised' & 'ribbon' work, (3D and textured stitches) plus 'silk shading' (thread painting)The final part of the course allows you to design and work on a piece of embroidery of your own using the techniques learnt in class. This course is designed for people with some experience in the basic embroidery stitches.

• EMBROIDERY FOR FASHION;

On this course you will explore the relationship between embroidery and fashion, design and suitability for using this process on garments. Examining couture processes, skills will be developed in applying embroidery to existing garments or creating textiles of your own design.

• CONTEMPORARY KNIT AND CROCHET

A hands on practical workshop exploring a wide array of crochet and knit stitches. Get to grips with reading patterns and terminology, as well as gain a wider understanding of yarns and their properties. The class will offer group demonstration master classes, group discussion and lots of one to one support.

• RECREATE THE PATTERN OF YOUR FAVOURITE GARMENT

Have a favourite garment and want to have it in a different colour or fabric? Learn how to trace and create your own individual pattern from old to new and take your pattern home.

• NATURAL DYE WORKSHOP

Learn how to identify and forage local plants to make natural dyes. Master processes such as bundle dyeing, dip dyeing, salt resist, and shibori resist and explore various non-toxic techniques to design and create scarves, cushions and bags.

• FELTMAKING

Enjoy the surprises of different methods of colour mixing and manipulating wool tops during the hand felt making process to create subtle textures and surfaces.

• WEAVING

Construct your own woven fabric using weaving techniques or experiment with specific techniques on your own loom. Expand your understanding of weaving, fibres and finishing processes for future projects.

PRINTMAKING

• PRINTMAKING

Learn and explore the possibilities of a select range of printmaking techniques, such as Screen printing and Dry Point Etching, using either photographic or hand-drawn images. Work at your own pace in a friendly environment with both technical help and creative guidance from the tutor. You will need to supply paper, drawing materials, acetate and tape.

• WOOD ENGRAVING

You'll learn about the history, tools, image making and printing involved in Wood Engraving. Tools, practice block of wood, ink and paper will be supplied. Extra wood blocks and cutting surfaces can be purchased during the class. Use college tools or bring your own.

• ETCHING

Over this six-week course, you will explore a range of etching processes, including dry-point and soft and hard ground etching. You will learn a variety of 'biting' and 'inking-up' techniques and a number of other print possibilities to enrich your work. You will be supported in exploring and extending your range whatever your level of experience.

• POLITICAL PRINTMAKING

A practical printmaking course that combines looking at the work of printmakers in past and present social justice struggles around the world with learning and using printmaking techniques.

• SATURDAY MORNING PRINTMAKING

This tutored open workshop course will allow you to develop and design your own projects. Supported with advice and guidance, this course provides opportunity to build your own practice in printmaking techniques.

• BLOCK PATTERN PRINTMAKING

On this course you will be introduced to the basics of block printing, a process of printing patterns with carved blocks. You will be taught the process of creating your own unique design, carving your design and printing it onto fabric.

• CYANOTYPE

Over 2 sessions you will learn how to print photograms and photographs using the historic photographic process cyanotype. You will learn the process of mixing cyanotype solution, coating, exposing and washing prints while making your own photograms, and you will use digital negatives to print your own photographic images onto cyanotype.

GLASS

• STAINED GLASS TUESDAY/THURSDAY

During our stained glass workshop, you will make stained glass panels based on your individual design preferences with an emphasis on colour, composition and architectural position. You'll also explore technical applications such as glass painting, printmaking techniques and kiln forming processes. Please note: You will need to provide your own glass and lead, with details provided at the first session.

• WARM GLASS

Join us for this workshop in the art of glass fusing and open casting. You'll learn basic skills such as fusing, slumping, and small open casting to create beautiful glass pieces.

METAL

• LEATHERWORK FOR BEGINNERS

This course will explore traditional leatherwork skills, involving basic cutting, edging, heat creasing, staining and polishing of leather. To achieve these specific tasks various traditional hand tools will be available for students to use and develop their leather working skills. Hand stitching leather will be a particular focus. The above skills will support students in making small leather accessories or undertaking repairs to extend the usable life of damaged leather goods where visible mending preserves their history. Persons undertaking the evening course will need to pay for buckles and some other ancillary items.

• INTRODUCTION TO JEWELLERY

You will explore etching, roller-texturing, embossing, achieving patinas through heat and chemicals, and basic enamelling. Basic sawing, filing and soldering will be covered, while more experienced students will be encouraged to design and produce their own work, incorporating the texturing and colouring processes. General materials and tools are supplied (except for silver and stones), and we'll give you a list of equipment and useful suppliers before you start.

• JEWELLERY OPEN WORKSHOP

This tutored open workshop will allow you to explore techniques in metalwork to develop your own projects. Specialist guidance will be supporting technical processes and design work.

• SILVER PENDANT TASTER

Discover the beauty of silver smithing with this 2hr taster session. Make a unique silver pendant and learn some basic metalworking techniques such as roll printing, which you will use to embellish your pendant.

• SILVER RING WORKSHOP

Make a simple silver ring in a day. Discover traditional silver smithing ring making techniques and the basic skills needed to create a beautiful stamp textured ring. Learn to measure, form, and finish a piece of unique handmade jewellery.

• SILVER STACKING RINGS

Create 2-3 simple stacker rings during this two-day workshop. Learn a range of ring making techniques, explore texture and shape to add your own individual creative style and begin to develop your skills in forming, soldering and polishing.

• LOST WAX CASTING

In this beginner wax carving workshop - you will be taught how to carve a ring. Once the ring is carved it will be sent off to be cast in silver then you will learn how to clean and polish your ring.

• ENAMELLING

During this two-hour masterclass, you will have the opportunity to explore a range of enamelling techniques such as stamping and scratch back to create exciting designs using colourful enamels on metal. By the end of the session, you will have a beautiful pendant or pair of earrings to take home.

PAINTING

• ICON PAINTING

An introduction to the traditional practice of icon painting in the Russian Byzantine style - using the Prosopon School (www.Prosoponschool.org) technique of liquid egg tempera painting. Working from the instructors sketch, based on the ancient prototype of the 11th C icon known as Angel with Golden Hair, each participant will paint an icon of this Angel.

• LOOKING, THINKING, MAKING

Join us for this open and friendly practical class where we will take a critical and creative look at the exhibitions in the Hastings Contemporary gallery. We'll look more closely at the work, the building, and location, and use them as a springboard for exploring contemporary art practice. The focus will be on looking at how artists respond to a range of subjects and then find ways for us to express our own reactions, thoughts and feelings to these subjects. We will use a range of 2D and 3D art materials, such as pens, pastels, charcoal, paint, collages, and cardboard, to explore different genres and themes. Activities will include drawing, painting, collage, zine-making, small sculptures, phone photography, and printmaking.

• LIFE DRAWING AND PAINTING

Develop your own personal style, starting with analytic and objective drawing and moving on to explore the expressive possibilities of life drawing and painting. Please note that you will be asked to provide relevant materials such as cartridge paper and drawing materials.

• INTRODUCTION TO DRAWING

This supportive course will explore methods of drawing from still and set models through discussions of line, form, perspective, proportion, contrast and colour, and reflections on contemporary and historic artists. These sessions are more concerned with sharing an informal practice and are perfect for those wanting to return or who are new to creative practices and wish to be part of a creative dialogue.

• DRAWING AND PAINTING

This course will explore a range of drawing and painting techniques through life model, still-life and found materials using techniques including charcoal, acrylic, collage and mixed media. These sessions are more concerned with sharing an informal practice and are perfect for those wanting to return or who are new to creative practices and wish to be part of a creative dialogue. charcoal, acrylic paint, mixed media and collage, as well as learning from great artists.

Please note : you will be asked to provide relevant materials.

CERAMICS

* POTTERY MORNING/AFTERNOON/EVENING

Explore different ceramic techniques and create your own pottery. You will learn hand-building methods, mould making, casting and throwing on electric wheels. Glazes are applied through spraying, painting or ceramic transfers.

* POTTERY FRIDAYS

A course aimed at absolute beginners wishing to explore the wonderful world of clay. Learn pottery skills, including: coiling, pinching and slab building as well as surface decoration, glazing and textures. A friendly and relaxed class with your tutor guiding you step by step.

* POTTERY FOR BEGINNERS

As well as introducing you to hand building, decorating techniques, and the basics of throwing on the wheel, this learner centered course has a flexibility of delivery allowing the opportunity for learners to develop their specific interests.

* CERAMICS AND SCULPTURE

Have you ever wanted to sculpt from life ? You will be guided through the whole process from initial sketches and drawings of our life model through to the sculpting and modelling process to produce a finished, fired ceramic sculptural piece. The course is ideal for those who enjoy the challenge of learning a new skill in a friendly and supportive environment.

* A small amount of materials will be provided

PHOTOGRAPHY / DARKROOM

• DARKROOM OPEN WORKSHOP

This tutored open session will allow you to make prints fro your own b/w negatives using our facilities. Specialist guidance will be available to support questions regarding analogue film processing. Students are required to bring in their own light sensitive paper and negatives.

• MOVING IMAGE : THE ART OF SHORT FILM MAKING

Over 10 weeks you will be taught the video editing process from start to finish, learning how to compose and shoot video and assemble it together. You will be guided step-by-step through the interface and principles of using the industry standard software Premiere Pro, benefitting from practical workshops as well as one-to-one support.

SUMMER SCHOOLS

• SUMMER SCHOOL - GLASS

A week long introduction to the art of glass fusing and open casting? Learn basic skills such as fusing, slumping and small open casting and impress with the beautiful pieces you create. This short course is suitable for beginners and those with experience in glasswork

• SUMMER SCHOOL - CERAMICS

A week long course producing a selection of work in our ceramics studio. We will cover basic ceramic skills such as coiling, slab building and modelling. Knowledgeable students will benefit from the resources and specialist input, while less advanced students will learn techniques to set them on their way. Please note that due to the volume of work produced at the college, our ceramic courses are not suitable for batch projects, makers producing large amounts of work, such as tableware, or large scale works that take up a full kiln. You will be provided with 1-2 bags of clay per student per course only.

• SUMMER SCHOOL SEWING

Join us on this sewing summer school, where you can make a garment of your choice, a skirt, shirt, dress or even a jacket or a pair of jeans. Bring along your pattern and fabric and learn all the skills you need.

• SUMMER SCHOOL - EMBROIDERY

In this week-long intensive course, you will be introduced to the fundamental stitches used in modern & traditional hand embroidery . You will learn to use a rotary frame and will work on different stitches each day starting with core stitches, moving on to more experimental and creative stitches by the end of the week. This course is perfect for beginners and anyone wanting to brush up on their hand embroidery skills.

• SUMMER SCHOOL - DRAWING AND PAINTING

Understand the challenges of painting and drawing using your own work as a starting point during this week-long summer school. On this course, you will have the option of life drawing and painting. Please note that you will be asked to provide relevant materials.

• SUMMER SCHOOL - JEWELLERY

You will explore etching, roller-texturing, embossing, achieving patinas through heat and chemicals, and basic enamelling. Basic sawing, filing and soldering will be covered, while more experienced students will be encouraged to design and produce their own work, incorporating the texturing and colouring processes. General materials and tools are supplied (except for silver and stones), and we'll give you a list of equipment and useful suppliers before you start.

• SUMMER SCHOOL - PRINTMAKING

Learn and explore the possibilities of a select range of printmaking techniques, such as Screen printing and Dry Point Etching, using either photographic or hand-drawn images. Work at your own pace in a friendly environment with both technical help and creative guidance from the tutor. You will need to supply paper, drawing materials, acetate and tape.

NIGHT
school

Leisure Classes 23|24

Background image : Jackie Attwood

For more information :
www.adult.escg.ac.uk • Phone: 030 300 39400

Interactions

This has been a common theme for the past year as our educational community re-establishes itself after covid. "We haven't bonded", was the cry from one student today. "More group work" was requested by several others last month and, more worryingly, are the isolated mumbles of students on the margins of their peers and the apologetic emails of those just too anxious to attend. It is plainly clear that the pandemic has left its mark on the way we work, learn and think. Meetings and group communications have moved to online sterile forums; friendships are now formed in virtual realities in the wee hours of the night; an email replaces a

phone call or conversation; a note rather than a chat; and work can be done far away from the office walls. An awkwardness persists, a fragile ecosystem of colleagues and students flitting between home working and the studio now exists. Perhaps that's one of the newer challenges we face in education, a rebuilding of a place to share the smaller parts of ourselves, over tea, cake, a joke around the photocopier, before we rush off, back to our hybrid lives. The School of Art and Design encourages community, sharing of ideas, thoughts and opinions. Friendships are made and careers flourish, perhaps more than ever, we need to focus on the inclusive

and celebratory opportunities for creative interactions as we rebuild the strength that is being part of this community. My enquiries of an activity centre today mentioned 'bonding' in their schedule. Scrolling down, Axe Throwing felt a fitting relief to the administrative tasks, the 'Challenge Course' felt too much like the average day, then the mouse finally landed on Raft Building. That's it, a structure equally as robust and delicate as the ecosystem of an art college department, relying on the importance of a collective to get the thing to float.

Catherine Bell - Head of Curriculum
School of Art and Design

Peter Waldron



The Art Department at East Sussex College Hastings has been generously donated funds towards supporting excellence in Art and those in hardship from the estate of Peter Waldron. For those that know, Peter was a well known Hastings artist, who, as a student he gave up his engineering studies for fine art, first at Swindon then Chelsea Art College, where he met life model Chris and moved to live in Notting Hill. He worked as studio assistant to Patrick Caulfield for two years while his own work was shown at both the Serpentine Gallery in London and the Museum of Modern Art in Oxford. In the mid-1970s Peter moved to Hastings, splitting his time between George Street and a small village house in Crete. Peter was known to have enjoyed the Cretan and Hastings lifestyle, either found in the studio or in the corner of the Filo or the Crown, and continued painting until his death on 20th June 2022, aged 80. The college is very grateful to Peter and his friends and family for their generous donation and championing the creativity of young people in Hastings and St Leonards. His work will be on display on the fourth floor at Station Plaza, available to view by the public from the 3rd May 2023.

Laura Hindmarsh

TUTOR : FOUNDATION DIPLOMA



Laura joined the Foundation team at the start of the 22/23 teaching year. Laura is an artist, educator and art technician having worked at several galleries and art institutions across the UK, most recently including Gallery Technician at Hastings Contemporary and Associate Lecturer in Media Practice on the BA Fine Art course at Oxford Brookes. Laura is an artist working in moving image and performance practice which expands to include film, drawing, text, photography, and installation. With a specific interest in cinema and storytelling, Laura's work unpacks conventions of representation as a way of negotiating influence and the construction of identity. She has shown work internationally in galleries, museums and film festivals including South London Gallery, The Museum of Contemporary Art Sydney and Edinburgh International Film Festival.

Born in Miri, Malaysia and raised on Whadjuk Nyoongar country (Perth, Western Australia) Laura loves to travel and let her work respond to different sites and situations. She has undertaken several international residencies including The British School at Rome, The Scottish Sculpture Workshop, Alchemy Film and Moving Image Residency Morocco, Asialink Kyoto Art Center, Cite International des Arts Paris and Bm:ukk in Residence in Vienna.

Laura completed a BFA at the University of Western Australian with an honours year at the University of Tasmania and worked as an artist and art facilitator for a number of years before returning to education. She initially undertook a year of the alternative learning programme Syllabus IV and later completing a MFA at the Ruskin School of Art, Oxford University in 2020.

Stained Glass student



Interview with :

Fran Molyneux

"I have loved doing this course and looking forward to doing another project. The course is very friendly and relaxed and I have learnt a lot about different ways to use glass. Emily is very encouraging and has the attitude anything can be done, it just may take more time or a different approach".

Pottery student



Interview with :

Eddie Knevet

"I love the element chance within ceramics and within my work, you have to accept that the elements play a strong part in how your work turns out, you cannot completely control everything. I use torn paper to create jagged edge shapes with accidental proportions, in coloured clays matt finish clays against the solid black earthenware, gorged stoneware or terracotta of the pots.

These slip shapes have an energy and interaction with each other as well as play with the proportion, distortion and shape of the overall vases. The bold simple shapes in the decoration and form are inspired by dazzleship camouflage from World War 1 war ships, the Jerry Anderson imagery of Thunderbirds, Tracy Island interiors and the tracking light of the Mysterons that both scared and excited me as a child. This is coupled with a love of early art from all cultures, the bold mark making, bold organic forms, shapes and pattern captivate me. I love the camaraderie among fellow amateur potters of all ages and abilities, learning from each other as well as the amazing tutor Jackie who has extensive knowledge and endless enthusiasm. The facilities are good so you can experiment and learn in many different ways, try new techniques and develop your own practice. Clay is my happy place, it keeps me calm and relaxes me. I am currently working on a set of lamp bases using a new [to me] heavily grogged textured raku clay. These are then painted with paper areas blocked out in black liquid clay slip. The holes have to be exact to allow for shrinkage but also allow the lamp electric fittings to go in snugly. All a bit of a challenge!".



New Staff

Vicky Kidd
VOCATIONAL SKILLS PRACTITIONER
WORKSHOP TUTOR



Vicky studied fashion and textiles at Hastings college going on to a degree at East London in textiles and surface decoration. Vicky worked as a high end menswear apparel textiles designer for over ten years, working for recognised brands such as Nicole Farhi, Ralph Lauren and Psycho Bunny. Following this Vicky moved onto fine art screen printing, working on large scale prints for well known artist and celebrates.

Ber - Gareth Berwyn
VOCATIONAL SKILLS PRACTITIONER



Gareth (Ber) Berwyn is a founder member of 'Mutton Fist Press' an autonomous, co-operative printmaking studio and exhibition space in Archway, London. Mutton Fist hosts art, music and literary events, supports collaborative practice, has a residency programme and as a manifesto promotes no fixed agenda beyond strong print and free will.

@garethberwyn
@muttonfistpress

Will Bartlett
VOCATIONAL SKILLS PRACTITIONER



Will is an artist who is based in Hastings, East Sussex. After completing Foundation Diploma at ESCHastings, Will then graduated from the BA Fine Art programme at Goldsmiths, University of London in 2018. Since then he has exhibited as part of the Deptford X Festival, London in 2018, and exhibited as part of a two person exhibition at Flatland Projects with Jaf Yusuf in 2019 as the inaugural exhibition at the Source BMX Park, Hastings.

Leatherwork tutor

Interview with :

Paul Hope

Paul teaches basic leather work courses at the college. The Leatherwork for Beginners course explores traditional leatherwork skills, involving basic cutting, edging, heat creasing, staining and polishing of leather. Paul also teaches on our Adult Leisure Course. "My reason for undertaking basic leatherwork courses at the college was to ensure the skills I had been taught were passed on. Aware that we have a vibrant community of artists, and the craft of leatherwork might have resonance with such a community, with its festivals, parades and myriad costumes. The possibility of engaging different groups, adult education (Night School) and Enrichment at the other end of the age scale, offered a chance to make leatherwork relevant and possibly a vibrant craft again". Paul recently joined Robert Mucci for an exclusive In Conversation event at Hastings Contemporary, 'WE OUT HERE' which runs until early June 2023.



We Out Here (WOH) is a ground-breaking exhibition showcasing the work of six Black artists of Caribbean heritage based in Hastings. WOH speaks to and engages with the Black and wider communities in Hastings. Complementing the show in the Foreshore Gallery will be a range of creative activities, events and discussions. We Out Here will also be complemented offsite with a series of community-based activities.

Our one year UAL Level 1 Diploma in Art, Design and Media has been designed to ensure that students can engage in a full range of creative projects. This course offers plenty of support and exciting opportunities such as art related competitions and work experience. This qualification leads to progression onto UAL Level 2 Art and Design programmes. Some of the specialist art and design areas covered :

- Drawing
 - Painting
 - Printmaking
 - 3D Sculpture
 - Ceramics
 - Photography
 - Illustration
 - Research / Idea Development
- Progression :
- Level 2 Diploma in Art, Design and Media

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' OUT OF THE SHADOWS '

Level 1 Art , Design and Media students designed a backdrop for an open mic night ' Out of the Shadows ' at The Nest, Hastings Old Town. Students produced work which was exhibited and for sale at the event.

Bev Lee Harling who performed songs from her wonderful new solo autobiographical show 'Ploughing The Salt Sea' said she "Felt surrounded by the art work and the people which gave me a sense of belonging and acceptance"

<https://www.beveleeharling.com/other-projects/ploughing-the-salt-sea/>

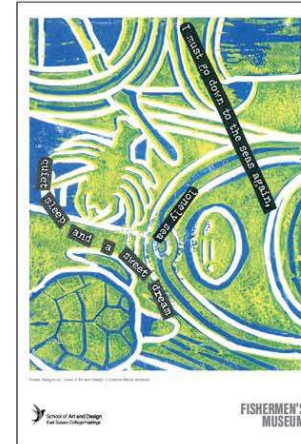
Student artwork was sold and Caf Fean who purchased a piece of work said "The display of artwork was fantastic and the whole event was joyfull and authentic. It was great to meet the artists who made the work at the event, everyone was enjoying themselves"



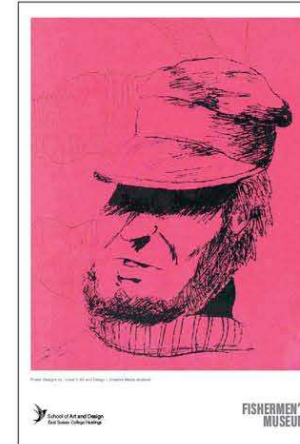
The Old Town Hall
45 High St
Hastings
TN34 3EW



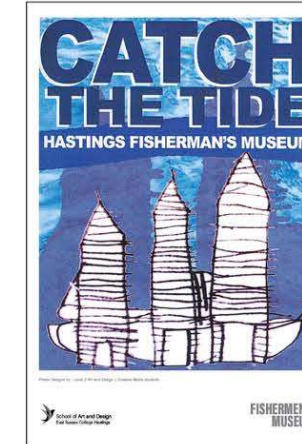
FISHERMEN'S MUSEUM



Kelton Hawkins



Ellie Macoustra



Max Parker

The Level 2 Art and Design\Creative media students were asked to create posters inspired by artefacts in the Fishermen's / Shipwreck Museums, beach, fishing boats and net huts . From these works, posters were

produced to promote the Fishermen's Museum. There were three prizes for the best posters :
1st Prize : Kelton Hawkins
2nd Prize : Ellie Macoustra
3rd Prize : Max Parker.

The posters and other items were sold at the schools Xmas Fair with the proceeds donated to the museum.

Fishermen's Museum
Rock-a-Nore Rd, Hastings TN34 3DW



Level 1 Art, Design and Media

alter ego

“ Everyone has made an individual contribution of different alter ego costumes for this project ”

Jane Marriner - Course Tutor

Student quotes :

"My alter ego is a fairy queen so I made a crown "

"I made a lolita dress to express a confident side of my personality. When I wear this dress I feel happy "

"I made a magical head dress - when I wear it I feel like I am in nature "

"My piece expresses having multiple personalities, this is known as BPD. I made three individual masks each one represents a different aspect of me "

“ This project was a way to show our hidden selves in 3D artistic language. ”



Work being exhibited at our School of Art and Design ASpace Gallery



Kelvin-Lee Ndlovu



Rosie-Mae Hiscock



Max Crawley



Hunter Williams



Julian Doust



Poppy Adam



Michelle Venskus



Denise Bridger



Jinx Powell



Sasha Moore



Marcus Holden

The UK is bursting with creativity and the one-year UAL Level 2 Diploma in Art and Design / Creative Media is an ideal introduction to the creative world.

The course is broadly equivalent to four GCSE's 4 and above, and is geared towards helping you make an informed career choice while gaining inspiration and developing skills in a wide range of disciplines. Some of the specialist art & design areas covered :

- Drawing & Painting
- Printmaking
- Sculpture & Casting
- Photography
- 2D Visual Arts
- 3D Craft
- 3D Digital Art Techniques
- 3D Modelling
- Animation

Progression :
• Level 3 Art & Design
• Level 3 Animation, Games Art & Film VFX

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Hastings Beatles Day

HASTINGS WHITE ROCK THEATRE

Level 2 Art and Design\Creative Media students designed record covers based on the Beatles records.

The artwork was on display at the White Rock Theatre Hastings as part of the Hastings Beatles Day on the 2nd April 2023. Performers of all ages took part in the event with the music of the Beatles in many different styles of music.



Level 3 Animation, Games Art & Film VFX students get to explore creating artwork for games of a variety of different graphic styles, and with an ever-burgeoning market for Indie Games that evoke that nostalgic look of old classic games from the 1980s, the retro 8-bit pixel-art look has captured the imagination of some of our talented young designers.

Creating environments as well as drawing and animating characters using such a restrictive means of denoting line, shade and detail is very challenging. The two most common restrictions are resolution and palette: creating this look requires working with a significantly reduced canvas size and a limited number of colours with which to imply outline and shading.

George Oliver and Chloe Sharp from our Year 1 cohort, created a range of artworks using this pixel-art style to support their entry for this year's BAFTA Young Games Designer of the Year (YGD) competition. Their artwork illustrated characters, a visualisation of what the intended game would look like (on-screen), as well as advertising (box art) for their game concept.

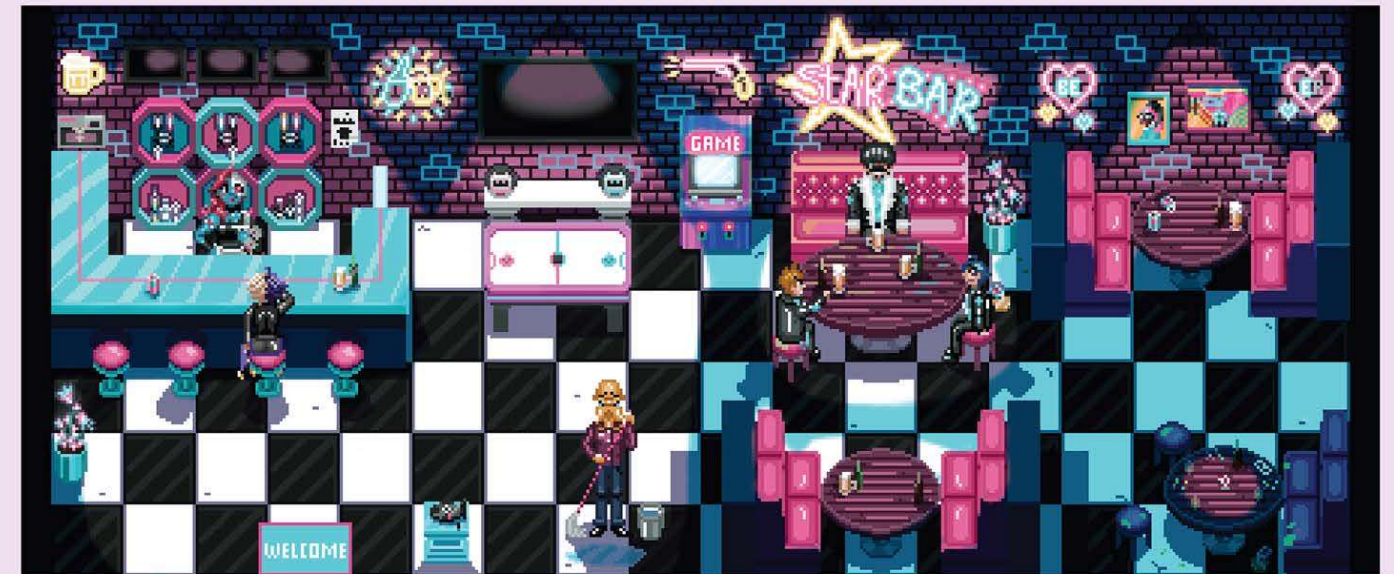
Time is Lost is a third person puzzle and horror game where you play as a worker recently fired by your mean boss. While walking home from your old job, you find a broken pocket watch on the floor and your life turns upside down...

Solve puzzles and defeat bosses to progress through the game and find all the pieces to fix your pocket watch.

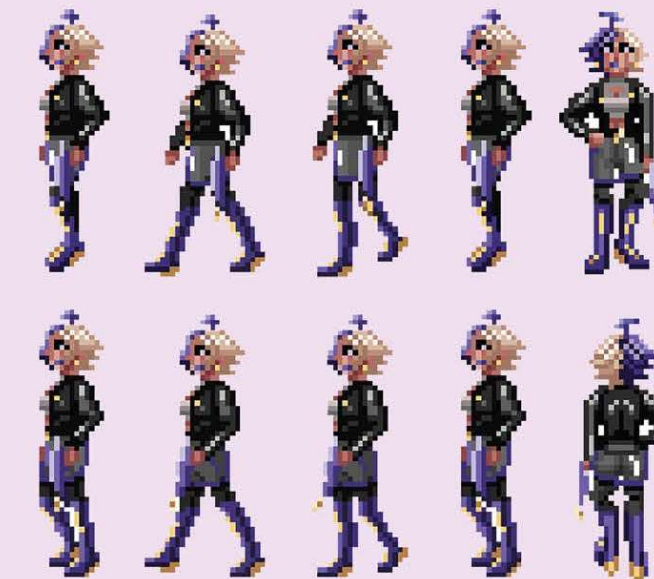
Make difficult choices and build exciting relationships with NPC's as you play, you may need to help them later...

George Oliver & Chloe Sharp
"Time is Lost"
BAFTA YGD Competition Concept

"We wanted to create something with a wide range of features to make sure everyone feels represented within the world the story takes place. To this end we create a concept for an extensive character creation screen that represents everyone from all walks of life so they can see themselves in the characters featured in the game" - George & Chloe on their game concepts' wide array of inclusive features



Sam Cross' "Agent Electric"
(Still taken from Playable Game Level)



Sam Cross, a Year 2 student, designed a lavish environment and animated characters. Sam went one step further by producing a vertical slice (playable excerpt) for her game "Agent Electric" that she created in Unity so that the viewer could actually walk around the environment and interact with the characters therein.

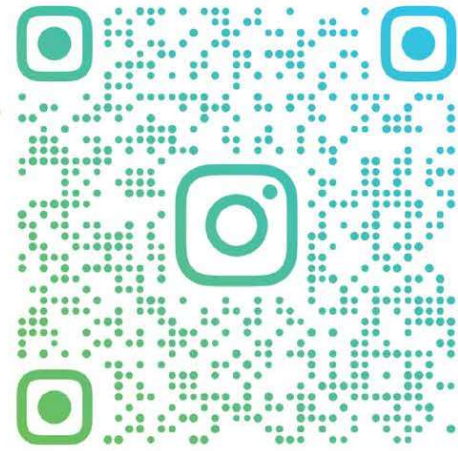
If your dream is to design characters and worlds that fans of video games everywhere will get lost in for days and days or maybe you want to become a character designer for the next hit anime: If you have a passion for Animation, Concept Art for Games Design then this is the course for you. Join our Level 3 UAL accredited course Animation, Games Art & Film VFX - Throughout the two years of this course you will acquire the skills needed to begin

a career in the ever-growing Games & Animation Industry, from Concept Art to 3D Modelling, from Animation to Character Design and Visual Effects you can learn it all. You will develop your Drawing and Technical Skills, 3D Modelling and Editing Skills enabling the creation of characters, worlds and films using the latest in industry leading technologies. Other skills taught include Visual Effects, Audio Production, Film Editing and Games

Engines. Develop your technical abilities in the virtual world to design and make 3D models of sets and characters, as well as research and plan concepts for games. This course will give you the opportunity to develop the skills and critical thinking needed to meet the creative challenges that exist at all Universities, Workplaces and Creative Environments. Progression: Games Art related courses B.A. (Hons) Degree Level 4-6

www.escg.ac.uk/info@escg.ac.uk Contact: simon.cooper@escg.ac.uk richard.cobbold@escg.ac.uk shane.lemar@escg.ac.uk 03030039400





JACK PUDDLEFOOT
BY @ESCG.ANIMATIONGAMESVFX

scan QR code to see work by UAL Level 3 Animation, Games Art & Film VFX students

Creative Practice involves the study of a wide breadth of industries and specialisms through practical, theoretical and experiential projects. Through learning the physical techniques of slab work and coiling, exploring cyanotype and darkroom processes, canvas stretching, perspective drawing, painting, appliqueing textiles and developing embroideries, these hands-on processes will build your practice and skill set. Opportunities to showcase work through cinema screenings, exhibitions and critiques encourages reflections on audience engagement and projects beyond the studio. Visiting lecturers from industry will join you in workshops to discuss routes and career opportunities, tutorials will be weekly and masterclasses in processes will keep the course dynamic and progressive. There is a rich enrichment schedule, industry competitions and lessons that are innovative and collaborative. This course will develop your skills and ideas through contextual studies, including visits to galleries, museums and creative events, and gives you the option to specialise in a specific area. It also supports research of specialist creative routes for progression and career development, establishing a portfolio to take on to Foundation or University.

Areas you could specialise in :

- Film
- Animation
- Fine Art
- Contemporary Crafts
- Graphic Design
- Illustration
- Fashion / Textiles
- Photography

Progression :

- Foundation Diploma Art and Design
- B.A. (Hons) Degree Level 4-6
- Internships and Apprenticeships in the Creative Industries

Contact:

Catherine.Bell@escg.ac.uk
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03030039400

OBJECT HASTINGS MUSEUM

A showcase of Level 3 Creative Practice work

22 November 2022 - 13 February 2023

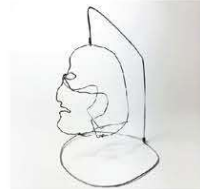
Hastings Museum John's Place
Bohemia Rd, Hastings. TN34 1ET



Amber Pilliot

I enjoyed being able to have freedom to make whatever I wanted for the Object show. I also really enjoyed the process as it tested my skills with using a new media. I was inspired by a Salvador Dali clock painting and a steam punk mask I found on pinterest.

I found Hastings museum really interesting as there is a range of different art, to cater for everyone's taste, it was really cool to exhibit in a local museum as it can help all of us improve our skills on this course by being inspired by everyone's amazing work.



Art & Craft Christmas Fair 2022

Brooke Neal

I enjoyed making work for Xmas Fair and potentially selling my work, and to know that people liked my work. This helped me because I had to communicate and try and sell my work to the public which prepared me for talking to people. I got experience in handling money/giving change back.

I enjoyed making every little detail and making different pieces, and the experience of seeing people appreciating and buy my work.

Lily-Mae

I enjoyed having the freedom to create my own ideas and sell my work like an artist would. It is a nice feeling knowing someone likes your work enough to buy it. It helps you prepare for real life because you do everything yourself-presentation, communication, it is a lot like a work environment.

I enjoyed making my ideas come to life, it was fun making the different details and unique features.



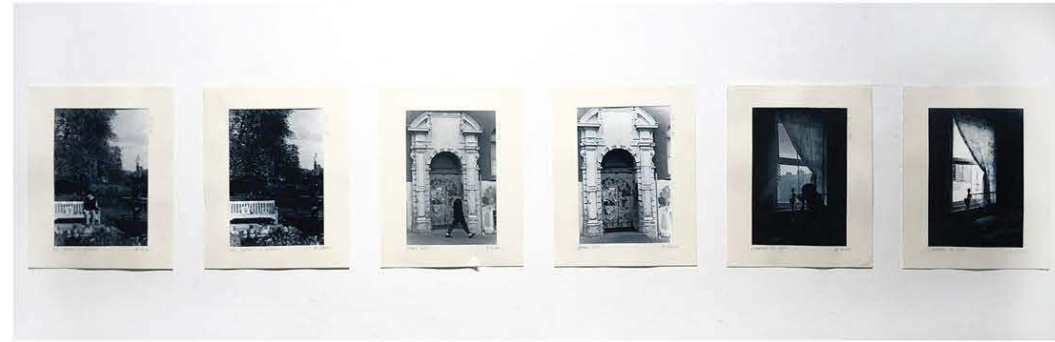
A showcase of Level 3 Creative Practice work :

ALCHEMY SHOW
@ Electro Studios



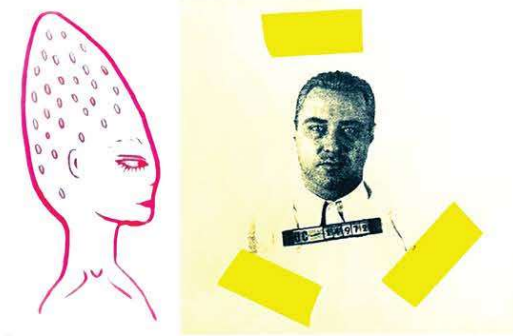
3 - 4 December 2022

Electro Studios
5 Seaside Rd, Saint Leonards On Sea,
East Sussex TN38 0AL
www.electrostudiosprojectspace.co.uk



A recent showcase of work at Electro Studios in St.Leonards by Level 3 year 2 students studying on the Creative Practice Extended diploma. The work produced on display highlighted students' growing interest within a range of disciplines offered on the course from ceramics, fashion construction, film, photography, to drawing, illustration, collage and

painting. The show provided students with an opportunity to curate their work in a professional setting to public view. The theme of the project was based around the word 'Alchemy' and all of which this can encompass; from sorcery and magic, metals and chemical reactions to metamorphoses and transformation of the human form.



Winner : Billie Jennings

This collection of films responded to an Industry brief with a digital focus from three established artists and designers, Katie Jones, Elizabeth Powell and Rachel Manns. The students had to consider creative practices using digital mediums and how to engage with different audiences from the differing perspectives. Masterclasses were enabled students to build work using digital painting, stop frame animation, film and video work. Student submitted work and winners were selected with prizes for innovation and concept. We worked with the Electric Palace in Hastings to showcase the films and allow students to engage with audiences and consider their work out in the public realm.



Winner : Marnie Collyer



Winner : Finn Seaman



Lily Bell

I spontaneously joined the foundation quite last-minute, and have been enjoying opportunity to get lost, as a welcome departure from the pursuit of my Physics degree. I often see the creative process as series of building blocks shifting and reassembling themselves, like a lone particle searching for new forms- most often unsuccessfully.

Now photon; Now electron

Into a bindle, a particle packs a railroad guide, an apple, a granola bar, a pansychist manual. With a bindle, on a stick, a soon to be photoelectron buys a fresh journal for his next iteration.

The 12 o'clock excitation stream of consciousness steamer leaves the metal plate face in 5, in its half-spin integer-track mind the particle repeats the plan; 'at the end of the line, I'll catch a glimpse of the purpled patchwork farms from the Altostratus Truckstop on the S3, maybe have a plank-length bite of the apple. Stick out my thumb to the noxious gas stream- Charm the primly uniformed Ozone border control guards.'

On sight of headlights incoming, he vibrated with stories his neutrino friends would recite, waxing aloof over wine and cigarettes; about the vastly unforgiving inspiration of the cosmos, in which a good painting is a singularity, binary star systems like great installations in an infinite gallery, no start/ no end, no fresh paint smell.

13 km closer, the Photoelectron- now photon, now electron- splashed by hurried Positron motorists, sat slumped beside a

sodden cardboard sign politely penned 'Towards deep space'. Not glimpsing, now staring at the carved-up truck-stop view, peppered by toy-scale barns, he was struck by the fake plastic trees once 10^28 his size; fake plastic cows a reminder of the summer he once spent as the apprentice to a Glucose molecule in a Bovine gut. What mistakes he made on earth, caught by a raindrop fallen into the mud depths of wet consciousness, held in a slow damp freefall, hopeless degeneration of work, function, energy. Now dew, now grass, now endless rotational filth.

Wanting to capture the view that stirred him, that cryptically liminal cellular space, the photoelectron- now photon; now electron- rented a cottage in the Mesosphere for a week to get the job done. In the day he laboured in embroidery, dyed silk, gradient on gradient, oddly scaled beads in monochromatic pallor. At night the particle gazed up at the Ether, solar winds tearing noctilucent fractals in the deep blue canvas, murmurations of collective creation.

And bead by bead, he sat in transfixed in quiet expectation of a lone idea, filling the pages of his fresh white journal with vague desires not to crash land; not to be drawn by the inescapable field of the horizon's Neutron star, where artist's block lurked.

He took a day's rest, pacing between corners of a nabla scrawled in scrap paper, thought process now equilateral triangular circuitry, apple now rotted Eons before devoured.

His pacing was interrupted by a flyer guillotined in the letterbox of the cottage door- 'The Standard Model School of Colour Theory is now accepting applications from non-Quark students. Apply within.'

Perhaps, then, in the apple placed polished on professor Ghuon's desk, would the particle's next iteration decide itself.



Adrian Cox

Since the end of March I've been doing work experience with Fraser Carr Miles at Unit 33 studios in Bexhill. Unit 33 is a bookbinding and print studio, where the whole process of creating and publishing work can be taken care of. I've started with the basics, learning to sew, glue and cover multi-section clothbound notebooks, and doing some collation for the first time. I've tried marbling paper, and one of my favourite parts has been lifting the paper off the solution to see the colours and patterns I created. I've also had the opportunity to be involved with the Intermediate Bookbinding Workshop on Thursday evenings, where I have learned how to make a book with a rounded spine, alongside a clamshell box to store it in. As well as the obvious skills to learn through

bookbinding work experience, I've also enjoyed meeting people with similar interest in bookbinding, and local artists and creators who employ people like Fraser to publish their work. Working at Unit 33 has already taught me so much, and I'd like to continue my work experience here after finishing the Art Foundation course. I will then be able to pursue bookbinding and working with books as long term goals, which I'm hugely looking forward to. This is especially exciting as a year and a half ago I never would have considered the possibility of making bookbinding a part of my life and career. I'm so appreciative of this work experience at Unit 33 and the opportunity to learn the skills of a working bookbinder.

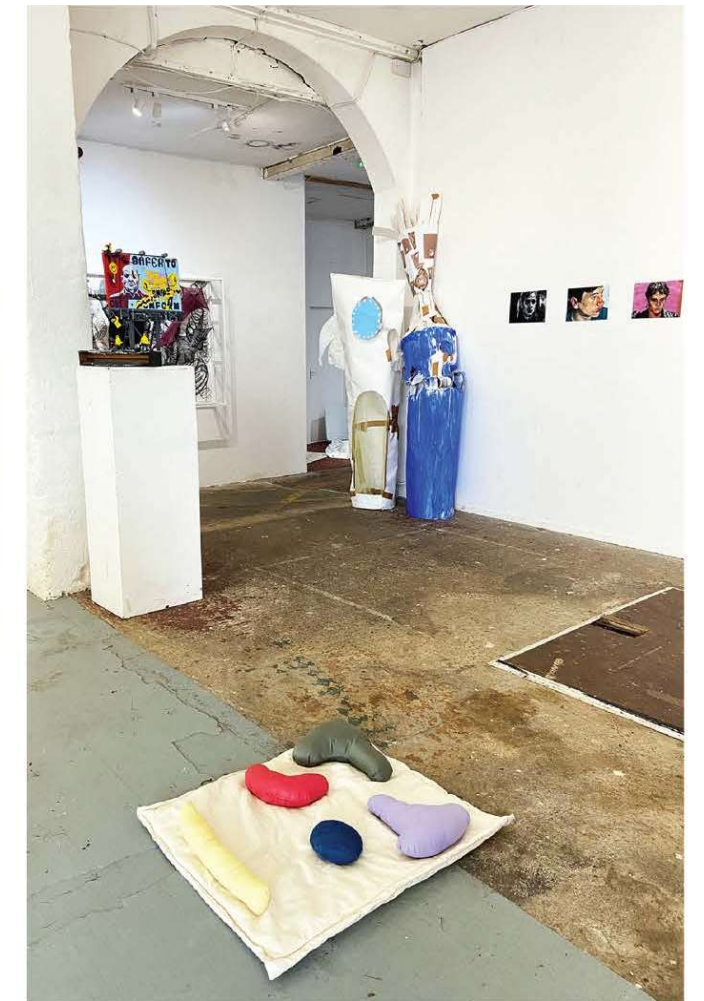


ESPS
9 - 10 - 11 - March 2023
@Electro Studios



Students from this year's Foundation took over renowned St Leonards project space, Electro Studios, to host an interim show; collectively curating a multidisciplinary exhibition of emerging ideas, and Work in Progress. The exhibition served as an opportunity mid-way through the course to pause, consider audience, develop an understanding of curation and celebrate hard work. Film, installation, drawing, photography, sound, fashion, sculpture and painting came together, ideas and practices butted up against each other to replicate the dynamic energy of the studio itself.

This is the second annual 'Work in Progress Show', a tradition that we hope to continue. The collective endeavour is one that continues to be synonymous with the teachings of the Foundation, playing, testing, talking, and seeing what sticks... For our students, exhibiting work in progress, is a vital opportunity to imagine ideas outside of the studio, explore possibilities and feel part of something bigger.



This innovative and well-established course is an essential bridging experience for aspiring artists and designers across a broad range of disciplines. The course, Foundation Diploma Art and Design initially has workshops in a range of disciplines but with a twist that allows for individual interpretation. We also have Master classes in niche

areas: glass, metalwork, pot-throwing, bookbinding, set design, animation and film. These opportunities broaden and enliven the experience for students. For those who are ambitious and want to progress to the most prestigious universities we have a great record of getting our students into places like the Slade, Goldsmiths, Central St. Martins etc. We also invite applicants, unsure about the future, who want a

fast-paced and action-packed year that opens up great creative opportunities. We welcome applicants with diverse experience, most from an art background but also those who have creative inclinations that may as yet be unrealized. This course promotes a dynamic approach and risk-takers are encouraged to apply.

Contact :
artfoundation@escg.ac.uk
www.escg.ac.uk
info@escg.ac.uk
03030039400
www.youtube.com/watch?v=1Rro-KnGDM

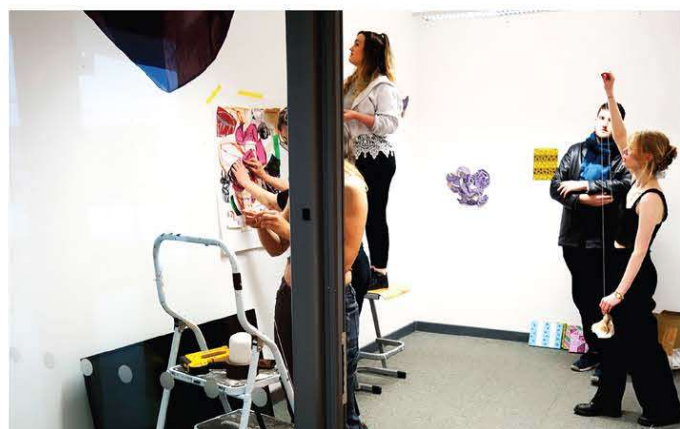
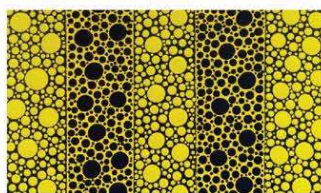
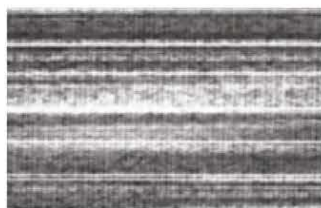
@hastingsartfoundation

Loop A Pool

Foundation Diploma
Art and Design
Curates the ASpace

18 - 26 January 2023

Foundation Diploma Art and Design students Jessica Cole, Cameron Hill, Kitty McCarron, Ruby Mellor, Georgina Ralph and Justine Swain-Smith curated a show of their work in the ASpace Gallery, School of Art and Design.



School of Art and Design
East Sussex College Hastings

Real Magic

Miguel Martin

30 January - 10 February 2023

instagram : mmiguelmartinn
<https://linktr.ee/mmiguelmartinn>



Real Magic investigates narratives of ancient mythology, post-pandemic consumer culture and artificial intelligence by incorporating aspects of sculpture, text and exhibition design. Central to the exhibition is a collection of hand-crafted ceramic figurines based on AI-generated



images. Reflecting on the relationship between digital asset and raw material, this installation draws equivalence to a group of mythological deities dating back to 4500 BCE, and invites viewers to consider the role of the artist in an age of new technologies.



Towards the end of 2021 Coca-Cola unveils a new campaign to reinvigorate its global brand philosophy previously known as Taste the Feeling. The updated slogan aims to drive sales by confronting humanity's post-pandemic listlessness with a sense of the



extraordinary. It invites us to come together and share unexpected moments of joyful wonder in a time filled with painful uncertainty. It beckons us into an experience untethered to the laws of this world. This new marketing strategy is known as Real Magic.

Abi Moffat

'Undertow'

21st November - 2nd December



@ABIMOFFAT



The current paintings are reactionary explorations of my surroundings. Since moving to Hastings in February from a busy, intense city, my work has embodied a playful aesthetic, inspired by the dynamic light, tidal patterns and vivid nature of my new environment. Walking around and experiencing Hastings, I've absorbed the deep colours of the sky, sea, horizons and foliage from nearby parks, countryside and beaches.

The abstract work subconsciously incorporates the shades and tones of these places on the surface. I rarely work with a desired aesthetic in mind, layering and applying paint in a spontaneous way. I leave the viewer to decide what the underlying feeling of the imagery means to them.

My practice has always aimed to highlight the importance of retaining painting as an emotive, powerful form of communication in an ever changing technology-obsessed society.

www.abimoffat.com instagram @abimoffat



As far as I am concerned drawing is the most direct means of giving voice to my observations, reflections on my experiences and things that are forced to the surface from the subconscious.

The drawings in this exhibition were triggered by a fairly banal observation of dried flowers in a vase. As you can see the work directly references, in a kind of shorthand, images that might be erased or asserted, layered or re-imagined.

In practical terms I 'spoil' the paper before I begin (by staining it with linseed oil and cutting the edges) so that when I start drawing the surface already has a kind of character. I am then released from any sort of anxiety whether the drawing will be any good but whether it is an authentic take on my experience.

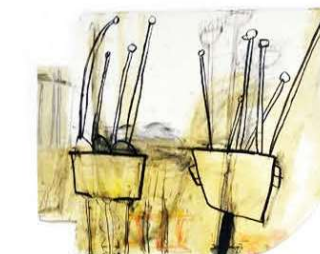
I am trying to describe my experience rather than explain it.

Jeb Haward

Jeb Haward

'Forget About Art,
Keep Busy and Pay Attention'

17 October - 4 November



SHOWS 2022/23

Jackie Attwood Paintings	5 - 16 September 2022
Fiona Bullock Material Artist	19 - 30 September 2022
Katie Jones Make it Yourself	10 - 14 October
Jeb Haward Forget About Art...	31 October - 4 November 2022
Jane Marriner Moving stuff around...	7 - 18 November
Abi Moffatt Undertow	21 November - 2 December 2022
Rowan Corkill Taphos	5 - 13 January 2023

Foundation Art & Design Loop A Pool	16 - 26 January 2023
Miguel Martin Real Magic	30 January - 10 February 2023
Level 3 Animation, Games Art & Film FX Virtual Crossroads	20 February - 3 March 2023
Level 3 Animation, Games Art & Film FX Ceramic Show	6 - 24 March 2023
Level 1 Art, Design and Media Alter Ego	20 - 31 March 2023
Katherine Weston Smith The Empty Forest	17 - 28 April 2023
Laura Hindmarsh Bunk	2 - 12 May 2023
Level 3 Creative Practice Show Reels	15 - 26 May 2023



Laura Hindmarsh

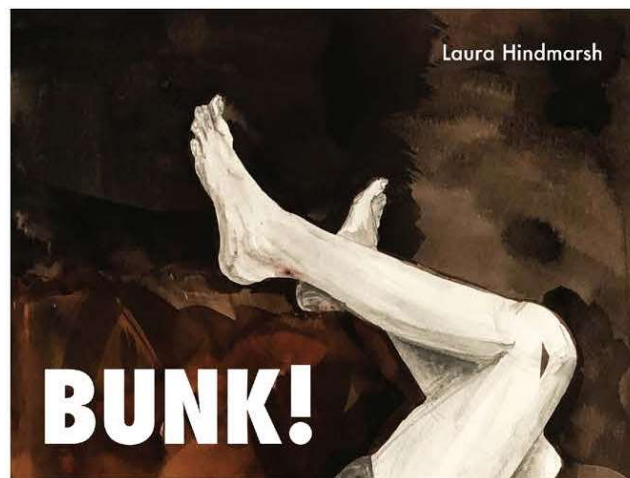


2 - 12 May 2023

A visual research project exploring the cinematic trope of levitation.

Whether it be through the optical illusion of smoke and mirrors, spiritual enlightenment, paranormal body possession, the gap between wake and sleep or the slippery edge of rational thought.

An oneiric flight through misremembered facts, re-called images and re-constructed narratives. *Laura Hindmarsh is an artist raised in MooroNyoongar Boodjar (Perth, Western Australia) living and working in East Sussex. She is a Lecturer on the Foundation Diploma course, ESC Hastings. @LAHindmarsh*



Joe Stevens

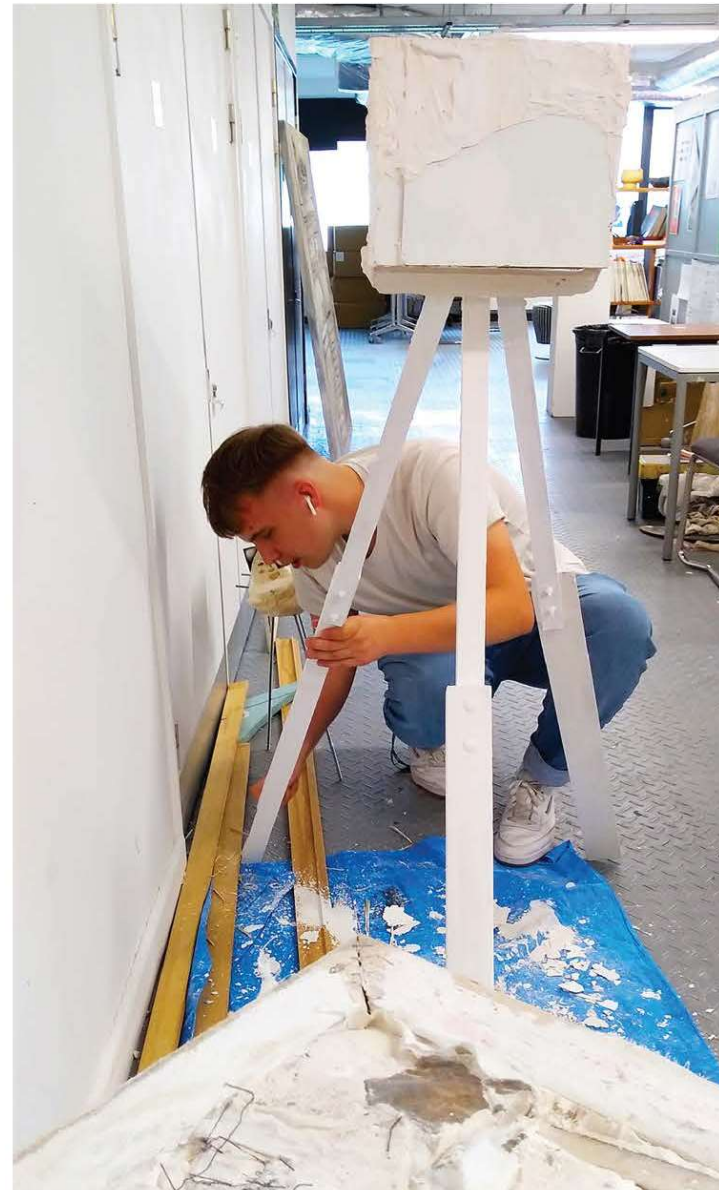
B.A. (Hons) Fine Art Practice - Year 3

Joe Stevens is an artist living and working in Hastings, East Sussex. Joe is due to graduate at the end of June on his BA Hons Fine Art Degree. He has progressed from further education to degree level at his time at East Sussex College Hastings.

Starting his journey at ESCG at Level 3 Extended Diploma in Art & Design, Joe was introduced to all the different workshops the college has to offer, and was enabled to learn crucial processes & techniques before working on a final show. Progressing to the Level 3/4 Foundation Diploma course was a test which allowed Joe to develop art practice in a supportive environment. A series of week-long projects working at a really fast pace, not allowing him to think too much on how it looked but on the processes surrounding his work allowed Joe opportunity to focus his interests and he took the decision to apply to degree level.

Joe now is on his final year of his 3 year BA Hons Fine Art degree here at University Centre Hastings, where he continues to develop and refine practice and research. He cites several highlights as being the week long sculpture project in "The Space" in year 1, the curation module in year 2 and the preparations up to final degree show. Joe has built a practice which includes painted sculpture using found unconventional materials. His work is produced by the implementation of alternative, generative processes, including the reuse and recycling of materials into sculpture.

Joe's work features on the Degree Show 23 publicity.



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BA (Hons)

DESIGN (TOP-UP)

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B.A.(Hons)

DESIGNER MAKER

B.A.(Hons)

FINE ART PRACTICE

B.A.(Hons)

Visual Communication : GRAPHIC COMMUNICATION

B.A.(Hons)

Visual Communication : ILLUSTRATION

B.A.(Hons)

Visual Communication : PHOTOGRAPHY

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B.A.(Hons) Designer Maker



Julia Dunstan

Each year The Guild of Enamellers run an open call for their Bursary award. The Bursary is aimed at early career enamellers, such as students on full or part time courses at Diploma or Degree level, aiming to integrate enamelling into their careers. The Bursary award is designed to help towards setting up as a new enameller, and gives the winner access to the enamellers yearly residential conference, annual membership to both The Guild of Enamellers and The British society of Enamellers, access to teaching video's and workshops, and vouchers towards tools and enamel powders.

"I was very lucky to be selected as a runner up for the Bursary award 2023 and have not only been very generously given all the above prizes, but also have been welcomed so warmly into the local South East enamelling community, and the knowledge and tips they hold. I would strongly recommend anyone with an interest in enamelling or anyone who just wants to learn more about the material, and how this can be incorporated into your practice to apply for next year's Bursary award, it's a fantastic opportunity, from a very encouraging and supportive Guild."

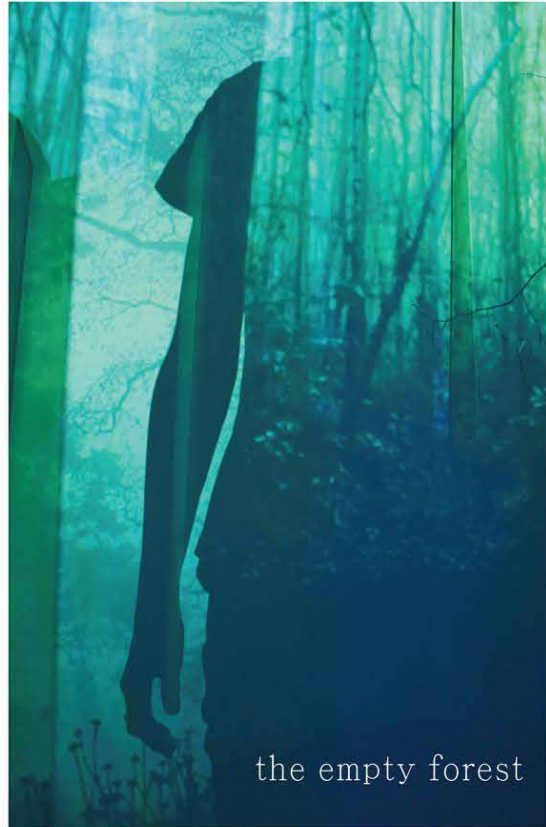
Our Designer Maker course will help you to develop all the skills you need to establish yourself as a craft practitioner. You'll be able to study the course over 3 years full time or 6 years part time, benefiting from the strong emphasis on design practice and making, giving you a solid understanding of materiality and function. You will develop your creative thinking and experiment with a range of materials to produce installations, prototype product design, and retail ready pieces. Use our fantastic facilities to learn technical skills in ceramics, stained glass, kiln-formed glass, metals, and textiles and print. Contact : helloHE@escg.ac.uk www.escg.ac.uk Tel: 030 300 39400



B.A.(Hons) : Fine Art Practice

Our **Fine Art Practice** course will develop your knowledge and understanding of what makes contemporary art and provide you with the skills and inspiration to create it. You can study this course over 3 year full time or 6 years part time, and enhance your research, theoretical precepts, and work related learning opportunities; while engaging in exploration and articulation of Fine Art texts and artefacts, helping to prepare you for various roles in the industry. You will develop your technical and practical skills in painting, printmaking, sculpting and installation, while exploring a range or mixed media, film and photography.

Contact :
helloHE@escg.ac.uk
www.escg.ac.uk
 Tel: 030 300 39400



Katharine Weston Smith
 Katharine Weston Smith is an artist living and working in East Sussex. She graduated with a B.A. (Hons) in Fine Art Practice in Hastings, 2021, and was artist in residence at University Centre Hastings last year. Katharine is interested in how perception interacts with attention, emotion and imagination in the encoding and recall of human experience, and in the fragility and fallibility of memory. Katharine recently showed her work in the School of Art and Design ASpace Gallery.

the empty forest
 Memory of an event depends on our internal and external environment both at the moment of perception and at the moment of recall. Internally, mood, and previous knowledge and experience, even other people's memories, can alter the mind's interpretation. External surroundings are affected by the light, the weather, sounds, and sometimes our own presence. The remembered experience is modified again and again as it is re-coded with each recollection. As memories become remodelled, distorted, decayed, and fragmented, their relationship with reality becomes increasingly ambiguous.



The empty forest, 2023. digital projection, acrylic panel, wood from a sustainable source, LED lamp.



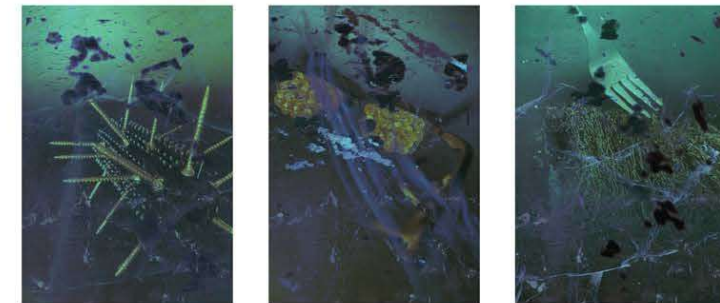
B.A.(Hons) Visual Communication : Illustration

Cristina Munteanu-Palade : Year 2 student
 For this project I've worked on this brief with the 'Tension' word in mind. I've worked on my three photographs digitally with textures to portray everyday objects that for the average person does not issue much thought. The glasses have pins glued on them, the hairbrush has nails attached and the meal is made from a fork and a roll of construction steel wool material. For persons that are suffering of mental health, they could everyday tasks really difficult or even impossible to do depending on each case : starting the day by putting glasses on, combing the hair (doing personal care in general) and eating a meal. My submission focuses on the internal feeling of tension and stress that are associated with taking care of oneself from a struggling with mental health person's point of view.

Paper Costume
 This will appear at the International Photography Gallery | Glasgow Gallery of Photography | Scotland in June 2023, 'Shape' Exhibition. Inspired by Victorian dresses and Japanese kimonos, this was a one day project where we teamed up to create a beautiful dress while also paying respects to Issey Miyake.
 The costume is made from multiple pleated and cut parts of various sizes of paper, held together by string carefully tied around. The design projected on the costume is a collage of images with friends dear to Ella, printed on acetate paper. The writing on the front is actually our names translated into Japanese.



Deliberation
 Technique: Screen-printing. Medium: Acrylic paints & printing medium, Size: A3 Exhibited in March 2022, 'Duality' Exhibition at Stade Hall Hastings.
 (dī-līb'ā-rā'shən), n. Discussion and consideration of all sides of an issue.



Care
 Portraying the struggle and stress that comes with ones personal appearance and the task of brushing their hair.

Awake
 Portraying the struggle of getting up in the morning and starting the day by putting the glasses on.

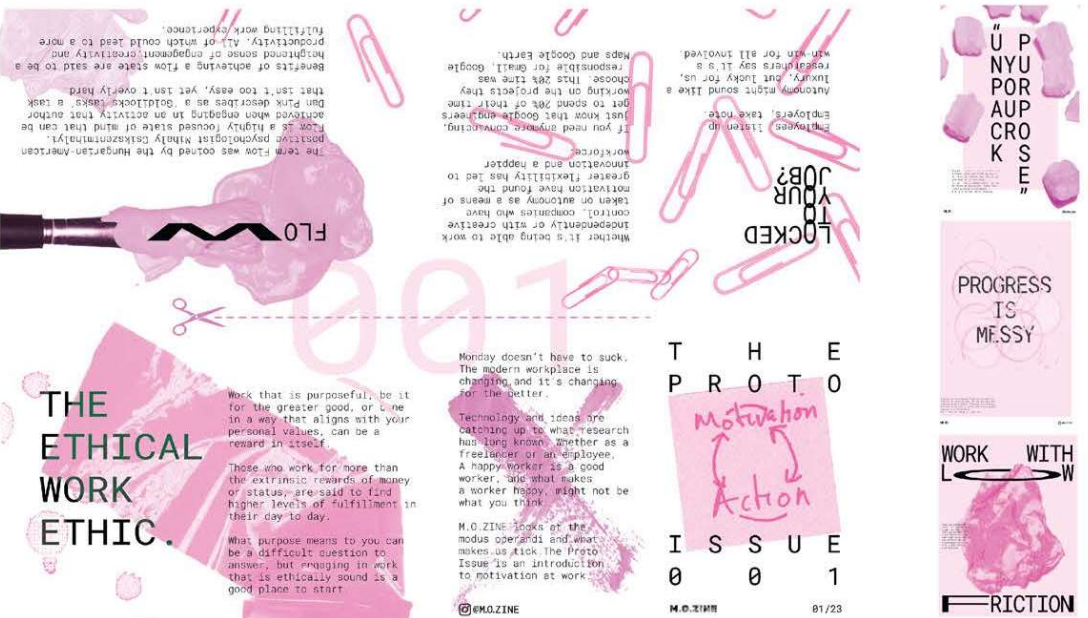
Meal
 Portraying the struggle of getting in the mood to eat a meal.

Our **Visual Communication Illustration** programme will equip you with the creative skills to communicate a range of narratives and messages. This includes the generation of strong ideas, but also your own unique approach to the use of visual language. The course is hands-on covering a wide range of processes and materials including etching, relief and screen-printing, 3D, book arts, mixed media, digital technology, as well as the core activity of drawing. The programme embraces illustration within the context of commercial illustration industry including live briefs and work experience but you will also learn to create one-off artefacts and multiples.
 Contact :
helloHE@escg.ac.uk
www.escg.ac.uk
 Tel: 030 300 39400

B.A.(Hons) Visual Communication : Graphic Design

Our **Visual Communication Graphic Design** course will give you a wide range of skills, techniques, and initiative, allowing you to make a big impact in a broad range of industry areas. You will develop a solid understanding of graphic design principles, while having the freedom to express your creative talents across a wide range of technologies and industries including, design for print and screen, moving image, packaging, publishing, brand identity, and typography and persuasive visual messaging.

Contact :
helloHE@escg.ac.uk
www.escg.ac.uk
 Tel: 030 300 39400



Jack Sprenger : Year 2 student
 This project is a response to an industry competition brief from D & AD for Google and HMCT (Hoffmitz Milken Center for Typography). I was tasked with creating a typographically led campaign that is a call to action or raises awareness of an issue that

compels me. I saw this as an opportunity to execute an idea that I had long had - a video magazine that looks at intrinsic motivation in business. I wanted to lay the foundation in the form of print much like other video magazines have

done in the past. I felt the zine format was appropriate given the bootstrap nature of this project and that this was a call to action, a common use case of zines. For that, I created M.O. an abbreviation of Modus Operandi.

B.A.(Hons) Visual Communication : Photography

Seeing Through Monochrome

Second Year Degree students : Callum Smith, Lily Humphries and Luan Gray have staged an exhibition in the waiting rooms in Lewes Railway Station. The theme of Monochrome, or one colour, is their inspiration for their work. They have filled three of the waiting rooms with fantastic photographs. Jim Crawford, Station Manager for Govia Thameslink, was delighted with the results, which will brighten up any commuters day.

Meg Sullivan Course Lead, Nigel Green Lecturer and Jim Crawford station manager



Waiting Room Gallery Lewes Station from 20th April 2023



Lily Humphries with Nigel Green, Lecturer



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In Conversation with Angus Patterson Senior Curator of Metalwork, Department of Decorative Art and Sculpture, Victoria and Albert Museum and Ashley Heminway

Ashley Heminway is Course Lead on the BA (Hons) Designer Maker at University Centre Hastings, a multi-disciplinary programme specialising in glass, metals, textiles, ceramics, and print. As a practising jeweller she works predominantly with silver, copper and enamel often incorporating 'found objects' in her work. Her teaching actively promotes the use of pewter and students at the University Centre, Hastings, are always well represented at Pewter Live. Here, she talks with Angus Patterson, Senior Curator of Metalwork at the Victoria and Albert Museum, about her inspirations.

Please can you tell us about your background as a maker and teacher? I was reading that you made a decision 20 years ago to swap the hair salon for the workbench.

That's right Angus, I had been hairdressing for about 15 years when I started a jewellery making evening course at my local college and fell in love with metal. I had always been interested in making and had worked with textiles most of my life being taught to sew by my mother.

During my evening class I was encouraged to join an HND in Craft, which I thoroughly enjoyed, this led me onto a top up degree with University of Brighton.

I had always enjoyed teaching when I was a hairdresser and so decided to undertake my teaching qualification and started teaching craft at my local college.

My own making developed further during my Masters degree at Camberwell College where I became interested in my own family history and the makers I found in my ancestry. This led me to combine found objects with enamel and cast pewter.

How would you describe your approach to teaching? Have you reshaped the course at Hastings in any way?

I am interested in understanding the person and why they have come to the course this allows the team to work with students to find their story and reason for making. We very much encourage thinking through making and being playful, and after we have taught the basic skills and students have begun to master these, we suggest breaking the rules. This is what creates original thoughtful work.

I have developed the course from a two year

foundation course to the full BA (Hons) Designer Maker around 7 years ago. It is quite a unique course with the offer of mixed media and has grown to a course of excellent reputation during this time.

Hastings always makes a strong contribution to Pewter Live. How do you encourage your students to work with pewter?

We first took part in Pewter live in 2007 and at this time I got in touch with The Pewterers Guild to ask if we could use mixed media to reflect our course, they were really supportive of this and encouraged our students. That year we won best in college and a few top prizes, and this was the start of a great relationship with the guild. Each year our students look forward to entering as they look up to past winners and aspire to make their name in the competition.

Last year we saw Alice Steele win the Targett Prize and Amanda Pattenden take the City and Guilds Prize.

What impact does a competition like Pewter Live have on your students? Do you see a noticeable difference in their work pre-and post-competition?

Being selected to show work at Pewter Live is an amazing achievement for the students and it really helps them to step up their game. Having a real-life experience is very important for students as it gives them a taste of professionalism and gets their work into the public domain. The confidence it brings following the competition is noticeable for all students and those such as Alice and Amanda have gone from strength to strength.

It is always fascinating to see the huge variety of creative responses to a single-word theme like Energy but one thing that often unites the student entries in particular is a strong sense of social and environmental responsibility.

In your own Family History collection you draw on historic material to make contemporary pieces. Do you see a role for historic pewter in your teaching? Both the Pewterers' Company and the V&A have extraordinary collections of pewter going back hundreds of years.

We encourage our students to look to the designs of the past to inform them, we have a great relationship with our local museum and regularly take trips to draw and handle objects. The opportunity we had to handle historic Pewter at the V&A with you last year was also so inspiring. Often historic Pewter can look very contemporary, which demonstrates how trends and fashion are cyclical.

What advice do you give to early career makers, in particular your graduates as they head off into the world?

It is difficult to get started in the creative industries so the links with professional organisations such as The Pewterers Guild are so important to young graduates as they offer support through opportunities such as the selling fair at Pewter Live.

We support our students to create professional portfolios, enter competitions and undertake work placements while on the course and this helps them to make contacts and find work.

I encourage students to keep making even when it gets tough and to get their work into the public domain as much as possible.

Sara Lee 'Shifting Energy'
A kinetic sculpture that moves naturally in its own environment showing the delicate interconnected balance of earths resources. The sculpture is made up of sand cast



branches, with suspended interpretations of the sun, air, water, animals, industry and humans. Using a variety of techniques highlighting the versatility of pewter.



Estelle Burton
Estelle is a jeweller designer based on the East Sussex coast, specialising in metalsmithing and warm glass. With her background in the Energy sector, Estelle blends scientific rigour and relentless experimentation in her approach to design. The alchemy of unexpected reactions from the intimate architectures she creates are what drives her. Through a combination of hand crafting and industrial techniques she aims to challenge ideas around what is considered desirable.

Convolute
A jewellery collection is inspired by DNA structures, chains and links as the



powerhouse behind all living cells. Convolute is the result of an exploration of hi-energy through materiality, form and colour coupled with the use of low/residual-energy production techniques. Active physical engagement with the casting process along with the energy generated by the molten pewter sees hand sliced, faceted and lapped waste glass inclusions cast uniquely into place. Reimagining a plique-a-jour effect sustainably for a contemporary market.
Materials: Repurposed unwanted decorative pewter items (UK, post 1974), a selection of foraged domestic and commercial glass.

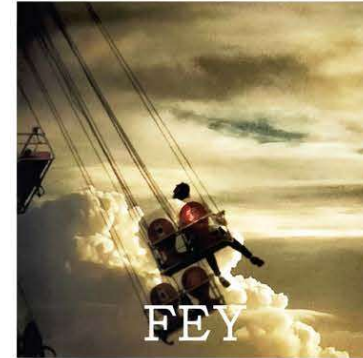
Nicola Russell
Having left a successful career in events and video production; Nicola is in her fourth term, absorbed in learning her craft skills, at Hastings University on the BA designer Maker degree course. She just recently discovered the exciting world of making with Pewter and is thrilled to be blending this with her lifelong fascination about the vast untamed energy of the sea. The Power and energy of the ocean has always interested Nicola, whether it was



THE SEA "The sea is the favorite symbol for the unconscious, the mother of all that lives" - Carl Jung

as a physical geography student or the many coastline landscapes explored around the world. The Energy of the Sea has always been a powerful attractor. Being able to translate this sense of energy and movement, using Pewter has been an enlightening and exciting experience, despite very limited knowledge of working with Pewter, she hopes to be able to translate the feeling of the sea in her sculpture.

Jackie Attwood



20th September - 7th October 2022

Nigel Grimmer
ANALOGUE DISRUPTIONS



28th November - 9th December 2022

Tim Ellis



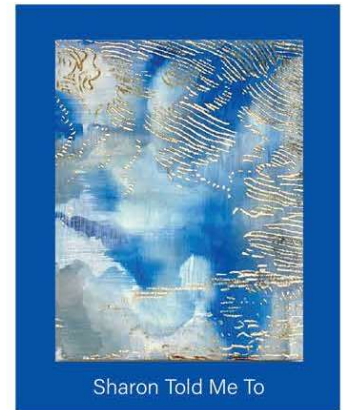
Loose Lips.....Sinks Ships
5th - 13th January 2023

Liane Lang



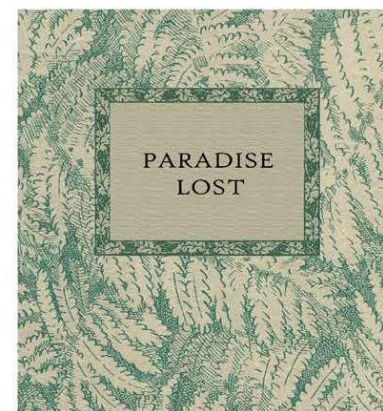
16th - 27th January 2023

Hannah Birkett



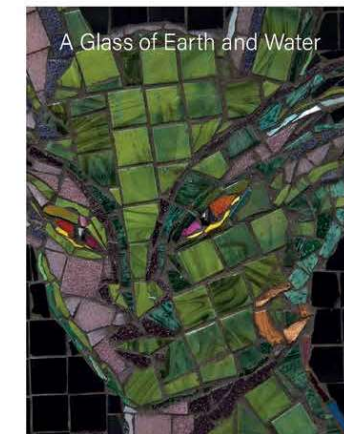
Sharon Told Me To
6th - 10th February 2023

Rowan Corkill



20th February - 3rd March 2023

Alexi Marshall



A Glass of Earth and Water
13th - 24th March 2023

Richard Phoenix



17 April - 5 May 2023



5th Floor Gallery
University Centre Hastings



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Fri / Sat / Sun
21 / 22 / 23 April

Private View
Fri 7 April
6pm - 9pm
Bar / DJ

Opening Hours
10am - 4pm





B.A. (HONS)
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B.A. (HONS)
FINE ART PRACTICE

B.A. (HONS)
Visual Communication
GRAPHIC COMMUNICATION

B.A. (HONS)
Visual Communication
ILLUSTRATION

B.A. (HONS)
Visual Communication
PHOTOGRAPHY



work by : Joe Stevens - B.A. (Hons) Fine Art Practice - Year 3

DEGREE SHOW 23

PRIVATE VIEW : 16 June 6 - 9
SHOW OPEN : 17 June 10 - 2 19 - 23 June 10 - 4

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Work in image
Aislynn Hayward
Foundation Art & Design - WIP Show 23

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