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Crisis at Christmas

HFAc raises funds for the homeless

We would like to say a huge thank you to our students and parents for their very generous donations to CRISIS at Christmas. We raised an amazing £3,687. Our donations meant that 130 homeless people were able to enjoy a hot Christmas dinner, a place to stay, friendship and support from volunteers, essential food and festive treats, phone and online support and advice, Christmas arts and crafts, games and quizzes, access to health and wellbeing programmes and advice on housing, employment and benefits. Donations were made on our just giving page and through cash contributions on our Christmas jumper day. Thank you also to all students who also stood on the gate supporting their very festive Christmas jumpers collecting cash donations on the last day of term.



Christmas Cards for Camden's elderly

Our students were commissioned by local residents to create 150 Christmas cards for the elderly living alone in Camden. The Christmas cards were delivered with a hot Christmas dinner on Christmas day. The cards made were truly beautiful with heartfelt messages from students from Year 9 all the way through to Upper Sixth. These cards were a reflection of the kind, caring and compassionate students we pride ourselves on. Thank you all for stepping up to the mark and making Christmas special for those who were unable to spend it with their families this year.

Baubles

Due to the COVID restrictions, we were sadly unable to hold our usual Evening of Music and Drama physically this year. However, our students still managed to bring lots of Christmas cheer to the courtyard by decorating and hanging our own Christmas baubles in our fairy lit marquee.

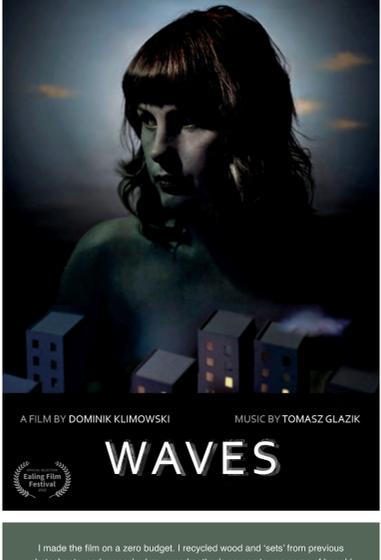


Waves

A short film by Dominik Klimowski

I made 'Waves' a couple of years ago, from an idea that was going round in my head for many years before that. Its central premise was the way we as individuals cut ourselves off from the discomfort of the outside world, and try to cocoon ourselves in a safe and comfortable space. It was also a study in living conditions, particularly in densely-populated areas like London.

I finished filming long before social distancing and support bubbles became a thing. The film is intentionally set in a time which could be the future, when digital technology requires a reboot, and we have to rely on analogue equipment again, or it is set in the past. The location is equally ambiguous, with much of the scenery inspired by my childhood years living in Warsaw, when homes would be vast concrete blocks split into tiny labyrinthine apartments. Never did I dream that we would soon be at the centre of a global pandemic where isolating oneself was not only desired, but essential.



I made the film on a zero budget. I recycled wood and 'sets' from previous photoshoots, and ransacked my grandmother's garage to use some of her old furniture and belongings as props. I also asked people in my local area if they had any old analogue equipment they wanted to throw out. The scenes were all filmed in a small room in my parents' flat (my old bedroom, incidentally), and I found myself bizarrely constructing a 'room within a room'. I spent two weeks sawing, painting, drilling, lighting, filming, and then tidying it all up. The room has been back to normal and it is as if nothing ever happened.

I spent most of my Foundation Course and Degree making short films, and the most important lesson I learned was how vital sound was to a film. This time I would not underestimate its importance, and I asked a friend of mine in Warsaw, a jazz musician and sound engineer, if he would help me. We discussed the film remotely, online and by email, sending each other snippets and ideas as well as film clips as inspiration (I recall getting him to watch David Lynch films and old episodes of Columbo). The music he composed was perfect: dramatic, ominous, and melancholy. It captured the mood I wanted to express perfectly.

The sets are back in my gran's garage, and my musician friend now lives in London, 10 minutes walk from me. Ironically we find ourselves once again communicating exclusively online, but work is underway on the next film. An ambitious project, which we are determined even a pandemic won't stop.

'Waves' won Best Film in the 'Homegrown' category at the Ealing Film Festival 2020. You can watch it via this link: <https://www.ealingfilmfestival.com/official-winners-2020/>

Fine Arts Wellbeing

Becky Hayes



We are absolutely delighted to be able to officially launch the 'Fine Arts Wellbeing' Instagram account. The account has been set-up as a platform for us to be able to share inspirational and supportive Pastoral and Wellbeing related posts. We will be following:

lots of accounts linked to the world of Wellbeing, Health and Happiness, sharing their content through our stories, and hopefully adding some of our own content along the way. Have a look at today's post, it talks about today being 'Blue Monday' and highlights the Samaritan's positive twist of 'Brew Monday'.

We might not be together in person, but nothing will stop the Fine Arts community spirit and support. We are here for you, albeit virtually at the moment. We really hope that you find the Instagram Account beneficial.

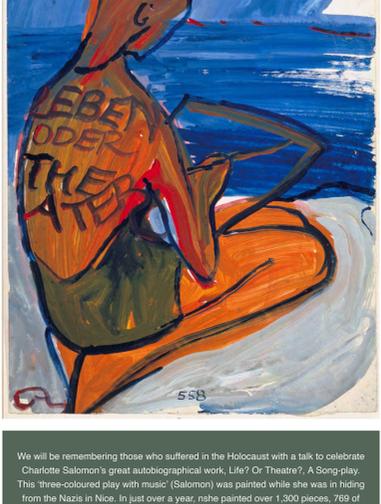
To keep updated with what our students and staff are doing to stay healthy during the pandemic follow the link below:

[Fine Arts Well Being](#)

Holocaust Memorial Day

Wednesday 27th January

Candida Cave

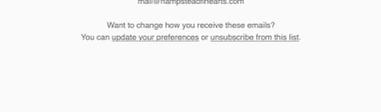


We will be remembering those who suffered in the Holocaust with a talk to celebrate Charlotte Salomon's great autobiographical work, *Life? Or Theatre?*, A Song-play. This 'three-coloured play with music' (Salomon) was painted while she was in hiding from the Nazis in Nice. In just over a year, she painted over 1,300 pieces, 769 of which she included in *Life? or Theatre?* The work is both a real and imaginary 'graphic biography', full of acute observation, wit and personal trauma, influenced by literature, music and cinema. In September 1943 Salomon was captured and transported to Auschwitz, where she and her unborn child were gassed on arrival. She was twenty-six years old.

Talk by Candida Cave 27th September at 12.30



Painting by Gigi Grunberg Hampstead Fine Arts College Alumni



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