



Course Title	Interacting with Space, Body and Motion
Tutor	Lynn Dennison, Aphra Shemza, Fritha Jenkins, Rebecca Glover, CJ Mahony
Day & time	Thursdays, 10am - 5pm (4.45 - 5pm to clean-up)
Half Term	Monday 23 Oct. - Saturday 28 Oct.
Dates	21 September to 30 November
Course Code	D1701C101
Level	All Levels
Cost	£495



What is this course about?

This Course is a fantastic opportunity to work with a range of experienced tutors and aims to teach the skills in 3 main areas of Creative Practice:

1. Spatial Installation - Encompassing different approaches of exploration of space and site through installation art; including immersive sculpture, ephemeral and site specific installation, land art and public art
2. Durational and Kinetic Practice looking at mechanical skills such as light, sound, sensors, moving components etc., to form interactive installations and non digital time based practice.
3. Performance Art - Introducing the key elements of time, space, the body and audience through performance

There will then be time to develop projects in any or a mix of these areas- honing and developing new skills and understanding and developing creative ideas, culminating in some finished works.

Course Detail

Day 1:

Presentation of an overview of performance based work from 60s-present day. Followed by a discussion of the key areas of focus and an experimental practical workshop

Day 2:

The session will begin with a presentation introducing documentation of a number of key art works that encompass installation, immersive sculpture, land art and public art.

In addition there will be a introduction to techniques and process and in support of that potential equipment and materials as well as one critical text for further reading

The rest of the session will then be spent on an experimental making workshop designed to enable the student to experiment with some of the ideas and themes that have been introduced

through the presentation.

Day 3:

The session will begin with a presentation featuring key artists and collectives who work with Kinetic sculpture and installation and the various different themes that run throughout the medium. This will be followed by a series of practical demonstrations to show a variety of different technologies that can be used when creating kinetic works for example; motors, sensors, light and different materials. Looking to Alexander Calder for inspiration and his recent show at Tate Modern, we will then focus on creating some experimental kinetic mobiles.

Students are encouraged to bring any forms that could be attached to the ends of a mobile thinking about how they can make their mobile unique to themselves and their practice; abstract forms and figurative items are all welcome.

Day 4 - 10:

On these days there is an opportunity for students to develop any of the above areas that interest them with plenty of creative and technical help from the tutor. Students will be required to explore broadly and develop confidence in expanding their practice and completing a project to a high quality.

By the end of this course you will:

Have developed the skills of Spatial Installation, Durational and Kinetic art and performance art. You will develop and learn the new skills necessary to complete at least one ambitious project.

About your tutors

Lynn Dennison

Lynn Dennison is a London based artist whose practice uses film and installation to explore the meanings created when the exterior enters the interior, when the bucolic, arcadian and romantic connotations of land and seascape enter, or encounter in other ways, the built environment. She studied B.A. Fine Art at the Slade and completed an M.A. in Fine Art at Central Saint Martins. She has exhibited nationally and internationally and is a recent winner of the RBS Sculpture Shock Award.

Aphra Shemza is a London based artist who works with multi-media, light art, kinetic sculpture and interactive installation. Her work focuses on abstract, geometric and scientific research and often involves technology to translate these concepts to an audience. The way in which the viewer responds to the work is key to how it is produced; it is their interactivity with her art that makes the pieces come to life, allowing the viewers to become an active spectators.

Since graduating in 2012, Aphra Shemza has exhibited in a number of exhibitions in and around London and often exhibits work with Kinetica Museum and the Lights of Soho gallery. Her work has been featured in a number of publications and press both on the Internet and in print, most notably Tate Etc, GQ Magazine and Time Out.

<http://www.aphrashemza.com/>

Fritha Jenkins has a practice with outcomes across sculpture, video, sound, music and performance. Utilizing fieldwork processes, they are involved in encounters and interactions with sites and in the collection, articulation and dissemination of these sites elsewhere. They are interested in flow in relation to; bodies, gender, geology, power, domestic labour and time scales. Fritha studied Fine Art at Goldsmiths College and at The Ruskin School of Art, University of Oxford. She is also a member of the artist led course AltMFA.
www.frithajenkins.com

Rebecca Glover works across the disciplines of installation, video and sculpture exploring the connection between the body and environment.

Rebecca studied at Edinburgh College of Art (2009) and St Oswalds School of Painting (2006). She is a visiting lecturer at Central Saint Martins and The Art Academy London. Recent exhibitions include Bread and Jam, Brockley (2015), Pre-Existing Thing, Guest Projects (2015) and A Major Evolutionary Blunder, Chisenhale Art Place (2014). She is also curator of Please Stand By a bimonthly event for film, performance and sound.

CJ Mahony work foregrounds immersive experience in the present moment, and explores the contrast between this and distant memory or even geological time. Her practice has its roots in large scale installation, and she has produced a number of large scale public works and commissions focused on eliciting heightened states and immersive experience, including works with sound and live performance. She is interested in the relationship between narrative and objects, and her present research connects the formation and disintegration of memories with the formations of crystalline and mineral structures.

CJ has a BA in Sculpture from Wimbledon College of Art, London and an MA in Visual Arts at Camberwell College, London.

www.cimahony.com

What level is the course and do I need any particular skills?

This course is suitable for all levels wishing to develop their cross- disciplinary practice.

How will I be taught, and what feedback and support will I get?

The first 4 days will be with the 4 different tutors showing skills and applications within each area of practice. With the help and guidance of the tutor you will then develop your own work.

Course Times

4.45pm - 5pm: Please spend your final 15 minutes cleaning up after your day's work and return the studio to the state in which you would wish to find it. All classes are followed by evening classes so your cooperation is appreciated.

Daily breakdown

Courses at the Art Academy offer a structured approach to ensure specific subjects, skills and methods are covered. Below is a daily breakdown of what will be covered. Bear in mind that these classes will move with the pace of the class so a degree of flexibility of

what will be covered on which day will be employed.

TO BE CONFIRMED - this outline is subject to change.

Week	Dates	Topic/skills covered	Location and Tutor	What to bring
1	21 Sep.	Spatial Installation	Workshop Lynn Dennison	Sketchbooks, notebooks, cameras,
2	28 Sep.	Durational and Kinetic Practice	Workshop Aphra Shemza	Notebooks and sketchbooks.
3	5 Oct.	Project Development Moving Image Installation	Workshop Lynn Dennison	see prep below
4	12 Oct.	Performance Art	Workshop Fritha Jenkins	Sketchbooks, notebooks, cameras,
5	19 Oct.	SOUND	Workshop Rebecca Glover	see prep below
	26 Oct	HALF TERM		
6	2 Nov.	Project Development	Workshop Lynn Dennison	see prep below
7	9 Nov.	Project Development	Workshop CJ Mahony	see prep below
8	16 Nov.	Project Development	Workshop Lynn Dennison	see prep below
9	23 Nov.	Project Development	Workshop Lynn Dennison	see prep below
10	30 Nov.	Project Development	Workshop Lynn Dennison	see prep below

Preparation Requirements

Diploma and Certificate Students you must bring your own sculpture tools and equipment. Part Timers can use The Art Academy's tools if necessary. You need all the basic modeling equipment laid out in the student handbook

Drawing equipment - (pencils, charcoal, rubber, board clips) and a sketchbook.

Tiranti modeling tools Modeling tools - b5 / 6/ 7/ 8/10 – SF stainless steel-BM11 – No 46 (available generally also from our shop)

Plumb-line

2 x G clamps 8"

Snub-nosed pliers (i.e. the normal ones) Snips, Tape measure, Hammer

Sketchpad and pencil (for note-taking)

Long matchsticks/ or cocktail sticks

Calipers (ideally medium-sized Tiranti aluminium calipers. Well worth the £29.30 investment for

anyone serious about modeling, will last a lifetime. Can be bought in AA shop)
Dividers (like compasses but with two points)
Untextured rags for wrapping (bedsheets are really good)
Thin plastic sheeting for wrapping, Clothes pegs or masking tape for wrapping
Aluminium [ali] wire
Jubilee clips, screw and staple selection, mixed drill bit set
Copper wire - (available generally also from our shop)
Plastilene - (available generally also from our shop)

Resources & Further Reading

Spacial Installation: www.mattress.org www.artangel.org.uk www.momaps1.org
www.southlondongallery.org

Installation Art, Clare Bishop Tate Publishing

The Contingent Object of Contemporary Art Martha Buskirk MIT Press

Personal Structures, Time, Space, Existence published by DuMont Buchverlag Germany

Mortality Immortality Ed Miguel Angel Corzo J.Paul Getty Trust

The Senses of Touch Haptics, Affects and Technologies by Mark Paterson BERG press

Additional more obscure text available from CJ on request

Welcome to The Art Academy

We are looking forward to welcoming you to The Art Academy and wish you the very best for your course. If at any time you would like to speak to a member of the team please feel free to contact us using the details below.

We value feedback on all of our courses so please keep us posted on your progress.

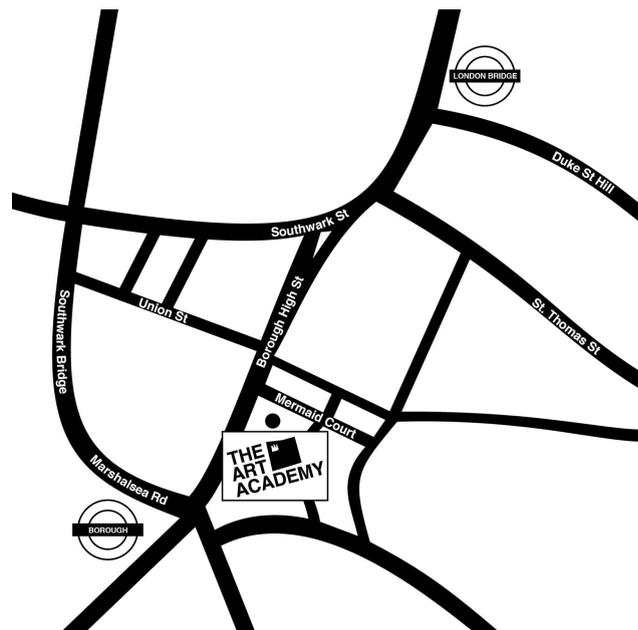
Who can I contact for further information?

General information and advice on courses at The Art Academy is available from the main office, open Monday to Friday 09:00 – 17:00 during term time.

Tel: +44 (0) 20 7407 6969 or email our Administrator, Aimee Briginshaw:
aimee@artacademy.org.uk

Location

The Art Academy is conveniently located minutes away from London Bridge (Northern and Jubilee lines, National Rail services) and Borough (Northern line) underground stations - follow signs for Borough High Street to exit. Please [click here](#) for a map.



Just moments walk from the Thames, the Art Academy is also ideally located for access to:

White Cube
Tate Modern
Jerwood Gallery

If you would like to make the most of the area a member of the team will be happy to advise you on areas of interest locally.

Refreshments & Facilities

All students have access to the common room located in the Barn, on the ground floor of the Mermaid Court building. Here you will have use of a fridge, kettle, microwave and eating area.

There is a wealth of supermarkets, shops and cafes in the area as well as the world-famous Borough Food Market, five minutes walk away.

Disabled Access

We make every effort to accommodate students' access requirements, but if you have mobility issues, please speak to a member of the Academy team before your course starts.

Further Details

- You will need to have paid in full for your class before the first session of your class, your place is not guaranteed until we have received payment.
- If you purchased a materials pack online this will be given to you on the first session of your course upon your arrival.
- Ensure that you wear old clothing, as you may get messy!
- All artwork at the Academy **MUST** be taken home at the end of the course.
- Please ensure that your mobile phone is switched off, or is on silent, during the class.
- Please read the Health and Safety Guidelines carefully, provided at the beginning of your course.
- If you wish to join any class for the next term please contact the office to re-book. Classes are becoming increasingly popular, so please book early in order to guarantee your place.
- If you have any further queries let us know and we will do our best to resolve them. Thank you for your co-operation and we look forward to seeing you.