



<b>Course Title</b>	Sculpture in Practice
<b>Tutor</b>	Lynne Abrahamson
<b>Day &amp; time</b>	Mondays, 10am - 5pm (4.45 - 5pm to clean-up)
<b>Dates</b>	18 Sep - 27 Nov. 2017
<b>Half Term</b>	Monday 23 Oct. - Saturday 28 Oct.
<b>Course Code</b>	D1701S50
<b>Level</b>	All Levels
<b>Cost</b>	£495



#### **What is this course about?**

The purpose of this course is to give students an opportunity to explore a wide range of sculptural form, language, materials and processes. Throughout the class the tutor supports each student individually to develop their own approach, exploring a wide range of materials and techniques or focusing on a particular area of interest.

For students who wish to explore materials, or are unsure about which materials to use for their ideas, there is a **core course**. This core course follows a number of structured exercises that enable students to experiment with different materials and processes. When working from the model, the emphasis of the exercises is to create sculpture using a life model as reference, rather than doing a technical study of a model.

However, students do not have to follow the core course and can work on their own projects in this class.

The availability of a life-model allows students to use the human form to express emotion, energy or character and question what the human form/body means to them as a source of artistic inspiration. This in turn leads to a more developed understanding of how to use all sculptural form (figurative or abstract) and to understand the subtlety needed when choosing the appropriate formal language, materials and processes to best express their sculptural ideas. All of these aspects will equally be covered as structural/compositional principles to suit their needs should the student not wish to use the model as reference.

The tutor will carefully take students through a creative process, with structured guidance in the creative and technical processes. Students are free to create sculptures at any scale and in the material of their choice. This programme is an important opportunity to develop the skills to create sculptures that have expression as well as being technically accomplished.

Academy Diploma students are encouraged to use this class to develop their sculptural or installation based **studio practice projects**.

#### **What topics do we cover?**

- Use of a variety of Sculptural materials and processes

- Learn the basics of armature making
- Develop a sculptural concept through to a finished piece
- Explore and analyse formal language, (composition, line, texture, colour, form, tone etc.) in figurative, abstract and conceptual sculptural work.

**By the end of this course you will:** Have developed techniques and methods of working in a variety of chosen mediums. Have developed a body of work related to your subject matter or material.

### About your tutor

Lynne Abrahamson began studying art at L' Escuela Massana in Barcelona. Lynne then came to London and did a 2-year Certificate in Sculpture at Sir John Cass City of London Polytechnic and went on to Central St Martins to complete Stage 1 of a Fine art Degree, stopping when she had her first child. She joined The Art Academy in 2007 and completed her Diploma in July 2011 with a First. She won the Wolfendale Prize for natural forms and has a number of her pieces in private collections. She works in a mixture of mediums but specialises in sculptural ceramics, textiles and mixed media. She is particularly interested in 3-D soft sculpture and in her work she explores a wide range of materials to achieve her aims. Lynne also has a BA in Psychology from Trinity College, Dublin and a Masters in Clinical Psychology from University college, Dublin. Psychological themes are a major part of her art practice.

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

This course is ideal for beginners to those with more experience.

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

Your experienced tutor will support you throughout the course in both group sessions and one-to-one support providing regular feedback, critique and constructive advice.

Weeks 1-6 will begin with a short presentation where students will be introduced to contemporary artists who work with the given material in order to act as a starting point and source of inspiration. Students will also be shown different approaches and techniques used with the materials.

In week 9, every student is given verbal feedback on their progress on the course and suggestions for future development. Each course ends in a final round up session in week 10.

### 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.

Week	Date	Topic/Skills covered	Location	What to Bring	Model
1	18 Sep.	Clay: Students following the <b>core course</b> will have an introductory talk about sculptural language in terms of line, plane, form and negative space. Working from the model, students will do a series	Studio 1	Please see <b>Preparation Requirements</b> at the bottom of this table. As	Model

		<p>of quick exercises exploring these elements in order to experience different ways of looking at the figure. We will be specifically looking at the work of Alberto Giacometti to tie in with the current exhibition at the Tate Modern.</p> <p>In the afternoon, students will select from these exercises and work on a longer pose. <b>Diploma students</b> wishing to explore their own sculptural idea/installations are encouraged to come with an idea to discuss and develop in the first session (this could be your <b>studio practice project</b> for the term)</p>		<p>well as</p> <p><b>Resources and Further Reading.</b></p> <p>Bring a camera to document work and processes every week.</p>	
2	25 Sep.	<p>Wire: Students will have an introductory talk on Alexander Calder and contemporary artists who have been influenced by him. Students will then be taught how to make a basic wire sketch armature and the correct way to fix it to support boards. Then, working from the model students will explore LINE using wire. A project will be set and students will have the opportunity to do 2-D and 3-D work with wire.</p>	Studio 1	As above	Model
3	02 Oct.	<p>Plaster: Students will be introduced to plaster; mixing, modelling, scrim and modroc as well as the different properties of Superfine and Crystacal plaster.</p> <p>Working from the model, students will make an armature and then use plaster to explore the effect of plaster rather than clay as a sculptural material, using scrim to bulk out the form or tights and plaster to explore planes.</p>	Studio 1		Model
4	09 Oct.	<p>Mixed media: Students will bring in a selection of objects suitable for relief molding and plaster casting (details will be given in class). Students will be introduced to mixed-media assemblage techniques and collage and then given a project based on the work of Joseph Cornell or a more open-ended project that explores the sculpture and context. We will discuss the different methods of making (sculpting, assembling etc)</p>	Studio 1	A cardboard box (any size) and personal memorabilia	
5	16 Oct.	<p>Introduction to sculptural ceramics: Following an introductory talk on</p>	Studio 1	As above	Model PM

		sculptural ceramics, students will be introduced to the basic techniques of coiling, pinching and slab building and then given the chance to use the techniques to create their own work.			
	23 Oct	<b>HALF TERM</b>			
6	30 Oct.	Latex: Students will have an introductory talk on the properties of latex and its use as a fine art material and we will look at artists who use latex in their art practice (Eva Hesse, Louise Bourgeois and others). Students will then explore latex and latex on plaster and have an opportunity to explore various patinations for plaster.	Studio 1	Selection of objects including shells etc ( details will be given in class) Bring images, sketches, writing or other research for your project	
7	06 Nov.	Students will develop their own focus of exploration/final piece for the remainder of the term.	Studio 1	As above	
8	13 Nov.	As Above	Studio 1	As above	
9	20 Nov.	As Above and decoration and glazing of ceramic pieces. Each student will also be given individual feedback about their terms work and suggestions for developing their work.	Studio 1	As above	
10	27 Nov.	Students will finish working on their personal projects until afternoon break. Then, there will be a group critique.	Studio 1	As above. Please bring a big bag to take away any sculptures. Camera to document work.	

### Resources & Further Reading

'Modelling and Sculpting the Figure' by Tanya Russell, founder and principal of The Art Academy. We have some available to buy in the shop and it is available on Amazon.

'Sculpture From the Renaissance to the Present Day' – Taschen. Reference copy in The Art Academy library.

'The Language of Sculpture' by William Tucker - available on Amazon also try <http://www.abebooks.co.uk/> for used and new sculpture books.

'The Body in Contemporary Art (World of Art)' by Sally O'Reilly. Thames and Hudson

A Moszynska, 'Sculpture Now', Thames and Hudson

Sculptors to research: Marisa Merz, Magdalena Abakanowicz, Germaine Richier, Alberto Giacometti,

Louise Bourgeois, Joan Miro, Kurt Schwitters, Henry Moore, Barbara Hepworth, Sarah Lucas, Alexander Calder, Eva Hesse, Meret Oppenheim, Niki de Saint Phalle, Medardo Rosso and Camille Claudel

### **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)

### **Additional Costs**

Diploma and Certificate students, please provide all your own materials and equipment.

Some basic materials and equipment are available from the Academy

Part time students, some materials and equipment are available at the Academy, but you will most likely need to provide your own specialist materials or equipment.

Students need to be aware that if wire armatures are used inside the sculptures; therefore pieces can not be fired. If students want to keep their work. It needs to be moulded and cast, please see the moulding document, which gives all the different options for achieving this. The document is on the student page of the web site [www.artacademy.org.uk/student-area-documents](http://www.artacademy.org.uk/student-area-documents),

If you work in clay without an armature you can have your clay pieces fired. This is optional and additional hollowing and firing costs will apply. Hollowing is necessary before a piece can be fired.

Firing Fees: £15 for a small figure £20 for a portrait head £20 for a large figure

Hollowing fees: £15 for a small figure £20 for a portrait head £20 for a large figure

**MONDAY: CREATIVE SCULPTURE IN THE LIFE ROOM Preparation: OBJECTIVES FORM**

**Please complete and bring to the first class**

This is for each of you to work out where you are at with your work and therefore what you need to learn, in order to get the most out of the class. It is also for the tutor to have a clear idea of how best to help you with this.

If you are a complete beginner and have been studying for one term or less, please let us know and we will take you through step by step. There will be a model available all the time, so you need to decide whether you wish to use the model or not.

What are you currently interested in as an artist

What area of your practice do you feel most needs development

Considering the above what would you like to develop this term (please be as specific and succinct as possible about your aim)

## 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.

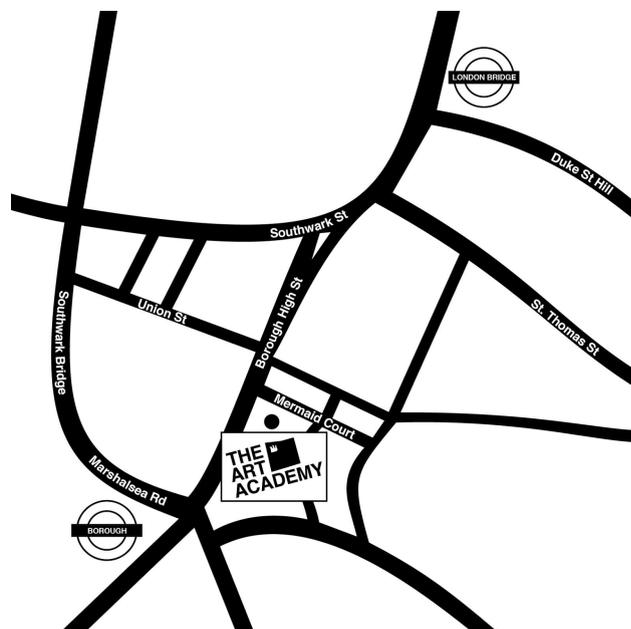
Tel: +44 (0) 20 7407 6969 or email our Administrator, Aimee Briginshaw:

[aimee@artacademy.org.uk](mailto: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.