



Course Title	Materials and Mark Making
Tutor	Alison Hand and Aphra Shemza
Day & time	Friday, 10am - 5pm
Dates	21/04/17 - 23/06/17
Course Code	D1603D62
Level	Beginner/ Intermediate (Level 1 +)
Room	Studio 5



What is this course about?

This course investigates the power, possibilities, and meaning of mark making in drawing. Each week we approach mark making from a different perspective, contextualising our work through discussion of contemporary and historical artists who use drawing in their practice. Over the course we move from testing materials and experimenting, collecting site specific marks, through to using time and process to layer marks, and creating drawing devices and objects. Our aim is to develop a deep and vibrant visual vocabulary of mark making in drawing, using a wide and experimental range of tools, materials, and approaches, exploring the potential of both fundamental drawing materials and experimental drawing systems and processes.

What topics do we cover?

Over the course we explore a range of contemporary drawing approaches, and build up from working fluidly and intuitively, towards three dimensional drawing and considering the spatial qualities of marks. The course aims to continually question and push mark making, thereby deepening students' understanding of drawing as a practice and encouraging them to venture into new territory. Each session is contextualised within contemporary and/or historical drawing practice, promoting discussion and debate, and allowing students to follow up artist references in their own time.

By the end of this course you will:

Have explored a very wide range of both fundamental and unconventional drawing materials, pushed your understanding of the limits of drawing, developed a deep mark making vocabulary.

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

Students should have some drawing experience and be open and responsive to new ideas and what a drawing can be.

About your tutor

Alison Hand graduated from the Royal College of Art with an MA in Painting in 2001, and is a published writer on art and architecture. She has exhibited in Germany, Hong Kong, London and across the UK, and has also curated a number of shows. Her paintings and drawings have won many awards including the Basil H Alkazzi Scholarship; the Gordon Luton Award for Fine Art; and the Stephenson Harwood Award.

Weekly breakdown

Courses at the Art Academy offer a structured approach to ensure specific subjects, skills and methods are covered. Below is a weekly 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	Dates	Topic/skills covered	Location and Tutor	What to bring	Model
1	21st April	<p>Immediacy and response</p> <p>The course will start with a discussion about mark making and expand ideas of what is considered within the practice of drawing.</p> <p>In this first week, we will work with the notion of mark making as an expression of immediacy, and explore the boundaries between ourselves, the mark, and the surface. Using techniques such as continuous line and blind contour drawing, we will work towards fluid and unselfconscious mark making.</p>	<p>Studio</p> <p>Alison Hand</p>	<p>EACH WEEK: Please bring a range of pencils; Charcoal - willow and compressed. Rubbers - putty and standard eraser. A range of other drawing tools such as graphite, conte, pastels, etc.</p>	No
2	28th April	<p>What is a mark?</p> <p>This week we will test and broaden our mark making vocabulary through collecting and using unconventional tools and materials with which to draw. The interaction of wet and dry materials; testing of raw/found tools; and ideas of drawing with detritus / dust / and traces will be explored. Artists such as Cornelia Parker and Richard Long will be discussed at the start of the day.</p>	<p>Studio</p> <p>Alison Hand</p>	<p>As above plus any interesting things you think might make a mark - you tutor will advise you in wk one regarding this.</p>	No

3	5th May	<p>Line and distillation</p> <p>This week we focus in on line. We explore in depth the potential of line and ask what does line quality mean? Over the day we will investigate weight, isolation, fluidity, expression, editing and restraint. Artists such as Hockney and Louise Bourgeois will be discussed at the start of the day.</p>	<p>Studio</p> <p>Alison Hand</p>	<p>All drawing materials.</p>	No
4	12th May	<p>Gallery visit</p> <p>Gallery visit - this week we will have a gallery visit TBC, and return to the studio in the afternoon for discussion and related drawing practice.</p>	<p>Studio</p> <p>Alison Hand</p>	<p>Sketch books, drawing materials</p>	No
5	19th May	<p>Layering, erasing, process and time</p> <p>This week we will be working with 'soft' materials - ie graphite, charcoal, and oil bar - to deeply explore their qualities and potential for layering, blurring, adding and erasing. We will test how these materials can be built up and worked to suggest volume, mass, accumulation, luminosity and density. Surfaces such as tracing paper will be explored to increase softness and dissipation, and students will work towards drawings that suggest process and time. We will have a model to work from if students require, equally this can be approached without referring to form. Artists such as Troy Brauntauch, George Seurat, Jennifer D Andersson, Richard Serra, and Josephine Pryde will be discussed at the start of the day.</p>	<p>Studio</p> <p>Alison Hand</p>	<p>All drawing materials especially graphite and willow charcoal</p>	Yes
6	26th May	<p>Surfaces and transformation</p> <p>Today we will use mark making to transform existing surfaces and objects. The idea is to bring something new into being through drawing, considering an existing surface as in flux, and responding to the existing character, marks, or text, in order to generate new meanings or readings. Artists such as Louise Hopkins, Tacita Dean, and Carl Andre will be discussed at the start of the day.</p>	<p>Studio</p> <p>Alison Hand</p>	<p>All drawing materials.</p> <p>Please bring with you existing surfaces and objects - this will be discussed with the tutor the preceding week.</p>	No

7	2nd June	<p>Site specific mark making</p> <p>Today we will be out on location, with the aim to develop a vocabulary of marks which describe and embody a place. We will explore the site through innovative records - rubbings and tracing, responses to sounds - developing marks to represent and capture the particular qualities of the site. We will play with mapping, looking at how we move around the site, to build up an 'alternative picture' of place through personal mark making. The day's 'site map' will ultimately consist of many different outcomes and manifestations, potentially including mark making and drawing interventions in and around the site itself. Artists such as Marcelo Moscheta and the Artgene collective will be discussed at the start of the day.</p>	<p>Studio</p> <p>Alison Hand</p>	<p>Sketch books. Drawing materials. Other materials as discussed with the tutor the preceding week.</p>	No
8	9th June	<p>Three dimensional mark making</p> <p>This week we will be taking drawing into three dimensions, by considering the spatial qualities of marks made using materials such as wire, thread, wool. We will also explore scale in relation to the body, and the experience of 'walking around' a drawing and seeing it from the other side. Artists such as Tatiana Trouve and Eva Hesse will be discussed at the start of the day.</p>	<p>Studio</p> <p>Aphra Shemza</p>	<p>All drawing materials. Other drawing materials as discussed with the tutor the preceding week.</p>	No
9	16th June	<p>Mark making 'machines'</p> <p>This week we move from marks we make directly, to marks made by the particular movement of objects, crafted devices, and drawing 'machines'. Performative and kinetic ideas and methods will be explored. Artists such as Rebecca Horn and Yu-Chen Wang will be discussed at the start of the day.</p>	<p>Studio</p> <p>Aphra Shemza</p>	<p>All drawing materials. Additional materials as discussed with the tutor the preceding week.</p>	No
10	23rd June	<p>Personal exploration</p> <p>This final week students are encouraged to explore further one or more of the preceding ideas, with guidance from the tutor.</p>	<p>Studio</p> <p>Aphra Shemza</p>	<p>All drawing materials.</p>	No

Preparation Requirements

STUDENTS MUST BRING THEIR OWN MATERIALS.

Below is a list of what is currently required for the course. Please also check the 'what to bring' sections above. Your tutor will advise if further materials or equipment are required as the course progresses.

Each week students are asked to bring:

- Pencils and charcoal - willow and compressed
- Sketch books each week
- conté - optional
- graphite
- variety of fine line pens

If you do not have your own drawing materials, there is an option to order a **Drawing Pack** at the time of booking which will be available when you arrive for your first class. You can purchase this via the following link;

<http://artacademy.org.uk/evening-classes/materials/>

A **Drawing Pack** contains

One set of lead pencils (2B, 4B, 6B)

One box of willow charcoal sticks

One box of compressed charcoal sticks

One set of conté crayons

Putty Rubber

Eraser

Auto lock knife

Certain materials can also be purchased from the Academy shop during shop hours. Please check in advance of your class if the item you require is available, as the Academy may not stock all items listed above.

Resources & further reading

Galleries such as the Drawing Room, Bermondsey and The Paper Gallery, Manchester.

Blog and image sites such as <http://contemporary-drawing.tumblr.com/>

Books - 'The Drawing Projects: An Exploration of the Language of Drawing'

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:

info@artacademy.org.uk

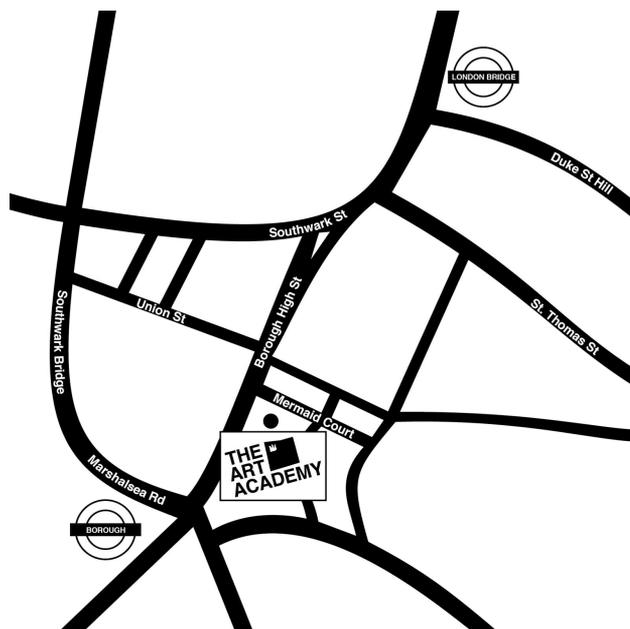
Location

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 booking.

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 (painting or drawing classes) 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.