



Course Title	Personal Project with the Figure
Tutor	Susanne du Toit
Day & time	Mondays 10am - 5pm
Dates	24/04/17 - 26/06/17 Bank Holidays 1/05 & 29/05 (Normal classes)
Course Code	D1603P52
Level	Intermediate/Advanced (Level 2+)
Room	Studio 3
Cost	£495



What is this course about?

This course gives students with some experience of figure and portrait painting the opportunity to think more carefully about the context within which they paint a portrait and their intentions for their painting. The course is intended to give students the freedom to develop their own practice, with access to a model and guidance from Susanne du Toit - an expert portrait and figure painter. During the first half of the term, Susanne will work alongside students, guiding them as they create a variety of set ups or poses from which to paint. Drawing inspiration from other artists, or from theatre or film sets, from literature or from students own ideas, the group will establish a series of scenes or poses and use these as the basis for their paintings. In the second half of term, students themselves will determine how to set up the model, creating poses and scenarios from which to paint, or focusing on specific issues where they feel they need to improve their skills.

What topics do we cover?

- How to consider the purpose of a painting
- Factors to consider in determining the setting for a portrait
- How to determine the composition for a portrait
- How to light the model and setting for a portrait
- How to develop ones own ideas for portraiture
- Specific skills individual students wish to improve

By the end of this course you will:

- Be able to work independently with a model, establishing a pose, creating a setting and lighting the set up
- Be able to create the setting for a portrait and composition to contribute to the meaning of your painting

- Have developed your portrait painting practice, focusing on any particular challenges you face

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

This course is aimed at students with some experience of figure and portrait painting who want to develop their skills and ideas further.

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. The aim of this course is for students to learn to work independently, so you will be given the freedom to make your own decisions as the course progresses. If there are specific issues relating to portrait and figure painting you want to address, please speak with the tutor at the start of your course.

About your tutor

Susanne du Toit trained at the University of Pretoria, South Africa and obtained a MFA from Massachusetts College of Art, Boston. Her work has been included in numerous exhibitions including the BP Portrait Award where she won First Prize in 2013.

www.susannedutoit.com

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	Date	Topic/skills covered	Location & Tutor	What to bring	Model
1	24 April	<p>Introduction to the course. Discussion with students about their own practices and what they hope to gain from the course, including any particular issues they'd like to address. Experimentation with setting up and lighting the model. Quick sketches to respond.</p> <p>Note: You will not need painting materials in the first week.</p>	Susanne du Toit	<p>A wide range of drawing materials including charcoal, pencils, pens, putty rubbers, etc.</p> <p>Camera/phone to document</p>	Yes

2	1 May	Working with a William Blake Poem Following a group discussion about the poem and how to respond to it through painting, students will work with the tutor to create a set up and a pose. (Students who wish to focus instead on a particular technical issue can do this, subject to the agreement of the tutor).	Susanne du Toit	All painting materials as described in <i>Preparation Requirements & Additional Costs</i> plus drawing materials used in Week 1 1 surface to paint on, ideally 24 x 36" Camera/phone to document	Yes
3	8 May	This week the focus will be a Henrik Ibsen play. Once again a group discussion will be followed by the group collectively agreeing a set up for their paintings. Students who wish to focus instead on a particular technical issue can once again do this, subject to the agreement of the tutor).	Susanne du Toit	All painting materials as described in <i>Preparation Requirements & Additional Costs</i> plus drawing materials used in Week 1 1 surface to paint on ideally 24 x 36" Camera/phone to document	Yes
4	15 May	The same format as for Weeks 2 & 3, but this time taking inspiration from film.	Susanne du Toit	All painting materials as described in <i>Preparation Requirements & Additional Costs</i> plus drawing materials used in Week 1 1 surface to paint on ideally 24 x 36" Camera/phone to document	Yes
5	22 May	This week we will look at Eric Fischl in collaboration with Mike Nichols to form the basis for approaching your painting.	Susanne du Toit	All painting materials as described in <i>Preparation Requirements &</i>	Yes

				<i>Additional Costs plus drawing materials used in Week 1</i>	
				1 surface to paint on ideally 24 x 36"	
6	22 May	For the second five weeks, students will determine their own projects, and create their own set ups. It will be possible to photograph the model, so that each student can work independently. <i>Please note that the figure will be clothed and you will be required to sign a declaration, confirming that photographs of the model will be used only in the context of this course, for privacy reasons.</i>	Susanne du Toit	All painting materials as described in <i>Preparation Requirements & Additional Costs plus drawing materials used in Week 1</i> 1 surface to paint on, size and material (e.g. board, canvas board, stretched canvas) to be decided by you Camera/phone to document	Yes
7	29 May	Student led project.	Susanne du Toit	As above	Yes
8	5 June	Student led project.	Susanne du Toit	As above	Yes
9	12 June	Student led project.	Susanne du Toit	As above	Yes
10	19 June	Student led project. Review of work over the term and group discussion.	Susanne du Toit	As above	Yes

Preparation Requirements & Additional Costs

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.

Students will need to bring the following:

Bristle brushes (a mix of flat and round)

Charcoal

Putty rubber

Canvas or board, plus small boards or oil painting paper

Only odourless spirits, Sansodor or Zest-it (the Academy is a white spirit free environment)

Canvas/ canvas boards/primed boards of 24 x 36" (**Note: this size is not available from the Art Academy and will need to be sourced elsewhere, e.g. Cass Art, Atlantis**)

Oil paints to include: Alizarin Crimson, cadmium red, lemon yellow, burnt umber, ultramarine blue and titanium white.

Susanne would like students to be using a wider palette and whilst it is not necessary you have all of the additional below colours, it would be helpful to have these:

Indian yellow

Yellow Ochre

Cobalt Violet

Paynes Grey

Sap Green

Burnt Sienna

Van Dycke Brown

Lamp Black

Please note that the colours in bold **are not** available from the Art Academy shop.

If you do not have your own painting materials, there is an option to order an **Oil Painting Pack** or **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/>

An **Oil Painting Pack** (£50.00) contains:

A set of bristle brushes, both flat and round, suitable for either oils or acrylics

One tear off palette (9"x12")

One palette knife

One bottle Zest-it (250ml)

One 10"x 12" canvas board

One 10"x 14" canvas board

Two 12"x 16" canvas boards

6 Daler Rowney (*Georgian*) oil tubes: Titanium White, Cadmium Yellow, Alizarin Crimson, Cadmium Red, French Ultramarine and Burnt Umber

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

The Sick Rose by William Blake

Hedda Gabler by Henrik Ibsen

The Great Beauty (2013) - Paolo Sorrentino

Read about the symbolic and emotive value of colour choices

Artists to look at:

Otto Dix and the New Objectivity

Oscar Kokoschka

Max Beckmann

Karl Schmidt Rottluff and the members of the Brücke group

John Bratby

Elaine de Kooning

Irma Stern

Van Gogh

Rembrandt (self-portraits)

Egon Schiele

Chaim Soutine

Lucien Freud

Edward Hopper

Eric Fischl

Rembrandt

Galleries:

National Portrait Gallery

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 Brigginshaw:

info@artacademy.org.uk

Location

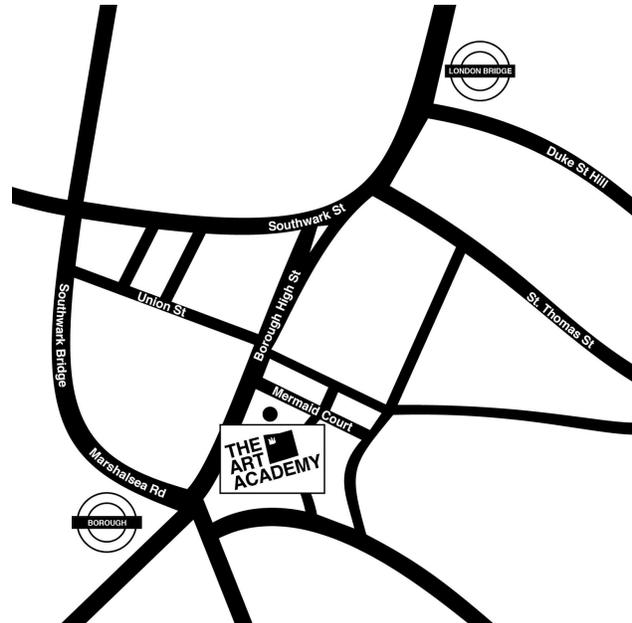
The Art Academy is conveniently located minutes away from London Bridge (Northern and

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.