

Course Title	Dynamic Figure
Course Code	D1603S07
Tutor	Arabella Brooke and Guest tutor Sophie Dickens
Day & time	Tuesdays 10am-5pm
Dates	18/04/17 - 20/06/17
Level	All levels
Room	Studio 1
Cost	£495



What is this course about?

This course focuses on creating a figure sculpture with general reference to a model (rather than rendering a fixed position model study). It aims to teach students to use the human form to express emotion, energy and character. Students will focus on understanding how to use different forms and compositions to express a feeling and to understand subtlety in the choice in forms, textures and materials. There will also be a one day workshop with Sophie Dickens a preeminent contemporary figure sculptor.

- techniques of a purpose-built armature
- learning the techniques of figure modelling in an expressive way
- expert use of modelling tools and materials
- using texture and marks to express form
- Learning to use measuring and proportion techniques to develop your eye
- exploring how exaggerating or enhancing a form can contribute to the expression

What topics do we cover?

At the outset students will observe a life model, make wax maquettes and develop their ability to capture the character of a person, simulating a commission (as if they have been asked to do a sculpture of a particular person). Students will then use their understanding of the life model to design a figure sculpture which evokes the character of the model. These maquettes will then be developed into a finished sculpture, using the model as reference. Most of the sculptures will be up to 40cm high, but there are some options available in size and material depending on the experience and wishes of the student

The idea is not to do a photographic, realistic figure, but to express an individual, emotional response to the subject. This will involve an attempt to connect very personally with the model, to intuit the qualities of that person beyond his or her physical form, and to explore ways of expressing these qualities using different sculptural approaches. The finished pieces will be mostly made in wax or plastilene on a wire armature, but there is room for exploring other materials, and one day during the course will be spent using a different method to further explore dynamic composition

By the end of this course you will have

- Learned and developed basic figurative sculpture skills, involving a deeper understanding of anatomy.
- Practised working with the model to develop sculptural ideas.
- Developed observational skills and the confidence to move beyond the literal.
- Explored a range of different sculptural language.
- Developed at least three distinct maquettes, one or more of which will end up as a finished piece.

About your tutors

Arabella Brooke lives and works in London. Her work is shown at galleries and art fairs throughout the year, and held in private collections around the world. 'My work is figurative and based on observation, mostly recorded in sketchbooks, which I carry around with me at all times, but also on scraps of paper, receipts, the backs of envelopes. This recording, often only a scribbled line, or suggestion of a form, is the starting point for a long process of development in the studio, where their components get rearranged and refigured, until they take on a new and distinct identity of their own'. [Website link](#)

Sophie Dickens

"Aided by a meticulous study of anatomy, learnt in actual clinical dissections (for artists) and drawing classes, Sophie constructs armatures in welding metal rods together like lyrical skeletal drawings on which she begins to attach or layer specifically worked pieces of wood cut on a band-saw from oak panels. Using a fluid dynamic in understanding the nature of convex and concave forms she creates a muscular movement akin to the classic Eadweard Muybridge studies that have influenced her, ultimately bringing all the segments together and creating a cohesive kinematical feel of bone, muscle and sinew. She makes what can be very complex achievements seem effortless with a natural ability that gives a life and character to her work". - **Simon Levy**
<http://www.sophiedickens.co.uk/index.htm>

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. Each course ends in a final round up session and should you wish for any specific feedback or support, please speak with your tutor at the start of your course.

Weekly 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. Please 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	Topics/Skills covered	Tutor/Location	What To Bring	Model
1	18 April	Observing and sketching from model. Preparing design for larger piece. Produce between 1-3	Arabella Brooke Studio 1	See Resources and Further Reading below. Please feel free to	yes

		<p>maquettes.</p> <p>Discuss moulding and casting issues/ options OR hollowing and firing options.</p>		<p>bring any examples of sculptors whose work you admire.</p> <p>Bring camera to document work and processes every week.</p>	
2	25 April	<p>Armatures will be prepared this week if ready to move forward, otherwise ongoing debate of ideas, and then beginning final sculpture</p>	Arabella Brooke Studio 1	See below	yes
3	2 May	<p>Group discussion of different sculptural approaches to the figure.</p> <p>Reference to other sculptors both contemporary and from the past.</p> <p>Continuing developing sculpture</p>	Arabella Brooke Studio 1	See below	yes
4	9 May	<p>Drawing exercises using the model. Consideration of light and shadow, and how this might influence the use of planes in a sculpture.</p> <p>Continuing developing sculpture</p>	Arabella Brooke Studio 1	See below	yes
5	16 May	<p>Group reflection on the progress of the sculptures. Are there any major structural adjustments that need to be made? Time to reconnect with the essence of the original composition.</p> <p>Continue developing sculpture.</p>	Arabella Brooke Studio 1	See below	yes
6	23 May	Continuing sculpture as above	Arabella Brooke Studio 1	See below	yes
7	30 May	Presentation from Sophie Dickens and 1-day workshop	Sophie Dickens Studio 1	TBC	yes
8	6 June	Continuing sculpture as above	Arabella Brooke Studio 1	See below	yes
9	13 June	Continuing developing sculpture	Arabella Brooke Studio 1	See below	yes

10	20 June	Finish sculpture Finalise moulding and casting options OR hollowing and firing options.	Arabella Brooke Studio 1	Please bring a big strong bag to take away any sculptures if not being left for hollowing and firing. Camera to document work.	yes
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Preparation Requirements & Additional Costs

Diploma and Certificate Students must bring their own sculpture tools and equipment.

Students on day courses, not part of a programme at the Art Academy, can use the Art Academy's tools if required. You need all the following basic modelling equipment:

Student Handbook: Sculpture Students

Tools and equipment:

Below is a list of equipment that is required as standard. There is some extra equipment needed for some components (specified on component sheet). Please note that items in italics are **not** available to purchase from the Academy shop:

Tiranti modelling tools Modelling tools - b5/6/7/8/10
 - SF stainless steel - BM11
 - No. 46

Plumb-line

Aluminium wire

Small sketchpad and pencil (for note-taking)

Snub-nosed pliers (i.e. the normal ones)

Snips

Tape measure

Hammer

Long matchsticks / or cocktail sticks

Untextured rags for wrapping (bedsheets are really good)

Thin plastic sheeting for wrapping, Clothes pegs or masking tape for wrapping

Jubilee clips, screw and staple selection, mixed drill bit set

If you do not have your own equipment, the Academy has a basic **Modelling Tool Pack** available to purchase for £20.00. This contains:

B5 wooden Tiranti modelling tool

B7 wooden Tiranti modelling tool

B10 wooden Tiranti modelling tool

Wire clay cutter ("cheese wire")

Plumbline (for measuring)

Steel toothed kidney scraper

Week 1

For maquette making, please bring:

3 wooden boards, approx. 20cm square

Plastilene or wax

Copper wire (all 4 gauges: 14, 16, 20, 25 SWG. Extra wire boards and staples.

Modeling tools

Drawing equipment (pencils, charcoal, rubber, board clips), a medium size sketchbook

Camera for documenting work throughout the course

Weeks 2 - 10

What you need for other weeks will depend on your design; please be prepared to source and make necessary armatures between classes, so as to save your modelling time. You will likely need to purchase either wax or plastilene to model with (this is a reusable material if looked after). Please check in advance of the class if you wish to purchase wax or plastilene from the Academy, as limited ranges are stocked.

You will also need all the sculpture equipment listed in the handbook (above).

Week 6

Sophie Dickens one day workshop, materials required TBC

Other Charges

Diploma students need to pay for all materials and use their own clay (if required).

Depending on the sculpture you choose to make, you will need to purchase modelling materials such as wax, or plastilene. If at the end you wish to take your finished piece away and you have used an Academy back iron, you will need to purchase this at a cost of £25/£30 depending on size.

Students should be aware that generally wire armatures will be used inside the sculptures; therefore pieces can not be fired. If students want to keep their work then it needs to be moulded and cast; please see the moulding document, which gives all the different options for achieving this. The document is copied below.

If the resulting piece is in a form suitable for firing, (although this is unlikely) please note that there will be a charge for firing – please speak to the office for details.

Materials

Maintenance of clay is vital. Students must maintain their own purchased clay so that it is always ready for use. Students will receive a demonstration from the tutor on how to do this.

Resources & Further Reading

Books:

An Atlas of Anatomy for Artists by Fritz Schider (Dover Publications, ISBN 0486202410)

'*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. Tanya Russell details the whole creative process for sculpting the figure, from the fundamental conceptual and practical considerations through to the finished and presented work. It is highly recommended to have a read of this book.

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

Websites:

Look at the Royal British Society of Sculptors website www.rbs.org.uk as well as the Society of Portrait Sculptors <http://www.portrait-sculpture.org/> for members' sculpture, its Annual Open exhibition entry with the Tiranti prize for young sculptors (under 30's) and a free to attend public Annual Lecture.

Possible sculptors to research: Michelangelo, Auguste Rodin, Giacomo Manzu, Epstein, Bernini, Alberto Giacometti, Umberto Boccioni, Jean Fautrier, Ossip Zadkine, Meduardo Rossi, Marino Marini, Eduardo Paolozzi, Hans Arp, Kenneth Armitage, Antoine Bourdelle, Germaine Richier, Henri Gaudier-Brzeska, Malvina Hoffman, Lynn Chadwick, Julio Gonzalez, Niki de Saint Phalle and other

contemporary sculptors like Juan Munoz, Brian Taylor, Mark Quinn, Thomas Houseago, Ron Mueck, Zadok Ben David, Sabin Howard, Rebecca Warren

Moulding & Casting Overview 2016 - 2017

There are two main types of mould:

- Waste mould: plaster, only one cast can be taken as the mould is destroyed in process.
- Reusable mould: silicon rubber, can be used to take multiple sculpture casts out up to approx. 20 times.

There are two main types of cast.

- Plaster / cement cast.
- Resin with stone or metal filler cast.

Options for having your sculpture moulded and cast:

- Go on one of our courses – dates listed below
- Pay someone to mould and cast your sculpture for you. Please contact the artist directly for prices and availability, you will need to give them an image and dimensions of your piece for pricing:

RUBBER MOULD AND RESIN CAST

- o Lorraine Grandi 07793 107 789 sculpturecasting@aol.com <http://creativeartcasting.com/> - Professional, High Quality, based in kent, will travel
Approx. price standing figure, depending on pose at 40cm high:
Silicon Rubber mould £280 Resin £280
- o Jim Guy (professional, high quality) – jguy13@tiscali.co.uk 07729 549466
- o Laura Robain (professional, high quality, Bucks, will travel) 01296 620099
<http://www.ridgewaymouldingandcasting.co.uk>
- o Jessica Wetherly jessica@jessicawetherly.co.uk 07523 553788
Prices for mould and cast:
1/3 lifesize Plaster £750 Resin £850
1/2 lifesize Plaster £850 Resin £975
- o Ed Murray edwardgeorgemurray@hotmail.com 07950 698868

FIGURE: 1/3rd life silicone mold £550, resin cast £400
1/2 life silicone mold £650, resin cast £550
Work is patched and made good. (patina and wax not included)

PLASTER WASTE MOULD AND PLASTER CAST

- Pippa Burley pippaburley@hotmail.co.uk 01273 474865
- Ed Murray edwardgeorgemurray@hotmail.com 07950 698868
PORTRAIT: life size waste mold and crystal cast £550
FIGURE: 1/3rd life waste mold and crystal cast £700 (£800 for resin cast)

Time required for a standing figure 750mm tall (approximately):

Plaster waste mould - 2 days

Reusable rubber mould - 3 days

Plaster cast - 2 days (one day for casting, one day for finishing)

Resin cast with metal or stone filler - 2 days (one day for casting, one day for finishing)

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

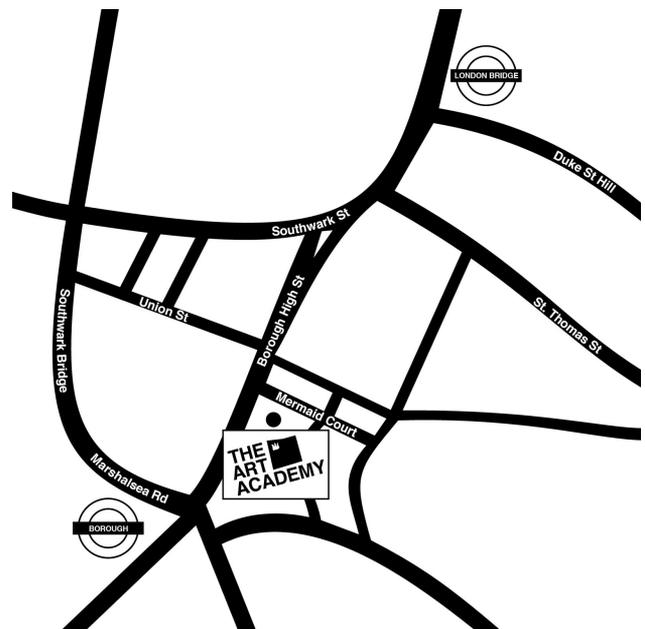
Location

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 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.