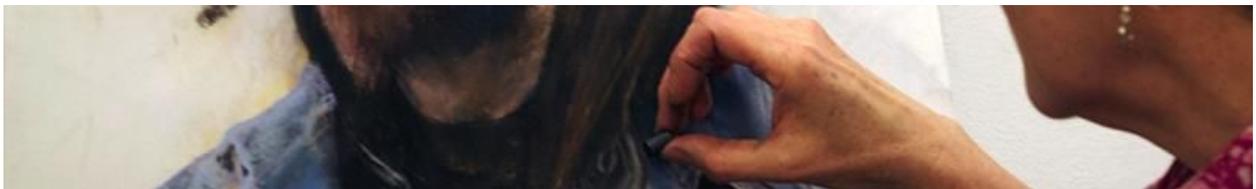




<b>Course Title</b>	Issues in Drawing
<b>Tutor</b>	Rhiannon Salisbury, Julian Wild, Francesca Corra, Rebecca Glover
<b>Day &amp; time</b>	Friday, 10am - 5pm
<b>Dates</b>	13 Jan. - 24 Mar. 2017 Half Term: 17 Feb. 2017
<b>Course Code</b>	D1602D62
<b>Level</b>	Diploma / Certificate / All
<b>Cost</b>	£495



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

This exciting and wide ranging course addresses and investigates the fundamental issues in drawing. The course is developed around a series of intriguing themes and ideas that artists have considered throughout art history, and each week we tackle one of these themes to develop a deeper understanding of the craft and meaning of drawing. Our themes include: Energy; Rhythm; Weight/Gravity; Harmony; Mystery; Chaos; and Monumentality. We will explore these in a variety of ways, including gallery visits followed by studio work, experimentation with materials, or constructing a sense of story and narrative with intriguing life model poses and scenarios.

Through thinking about drawing in new and different ways, we will strengthen our ability and innovation, and deepen our creativity. By the end of the course, we will have investigated a wide range of approaches to drawing, finding ways to challenge ourselves and produce well considered pieces.

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

- How to explore and achieve particular states and qualities in drawing, such as mystery, pathos, rhythm, harmony and simplicity.
- Discovering how other artists, historical and contemporary, approach these themes, reflecting upon and taking inspiration from them into our own drawings.
- Developing drawing approaches over the day to really get to the heart of the theme and achieve a deeper understanding of the practice of drawing.

### **By the end of this course you will:**

Have investigated a range of approaches to drawing, which will give them the opportunity to think about drawing in new and different ways and will strengthen their ability to find innovative solutions to their work, whilst deepening their ability to be creative in drawing.

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

This course is suitable for all levels.

## **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.

## **About your tutor**

**Francesca Corra** graduated with a First Class diploma in Fine Art from the Art Academy, London and is currently completing her training in Medical Art with the Medical Artists' Education Trust based at the Royal College of Surgeons of England and the Gordon Museum at King's College. Francesca is a London based artist who specialises in drawing and is primarily interested in the intersection between art and science. She has worked on numerous privately commissioned works as well as having exhibited internationally. Her work is focused on exploring human anatomy and pathology, which she manipulates in her meticulous renditions. Francesca has an extensive knowledge of the human muscular-skeletal system having witnessed a number of dissections and anatomy demonstrations as part of her training in anatomical drawing.

**Rhiannon Salisbury** has completed the MAFA at Chelsea College of Art UAL after receiving the John Hoyland Scholarship. Rhiannon has had extensive experience in curating and creating exhibitions in London. In 2012 she was awarded a scholarship for the Rome Fine Art Program. Rhiannon took a foundation course in art and design at Chelsea College of Art, and then attained an English degree from Leeds University before studying fine art at The Art Academy and then going on to Chelsea.

**Julian Wild** is a UK based sculptor. He has taken part in public outdoor group exhibitions such as Sculpture in The City and and in Beyond Limits at Chatsworth House. He has held solo exhibitions at William Benington Gallery, Maddox Arts, Spitalfields, Burghley House and Canary Wharf. He has been commissioned by organisations such as Cass Sculpture Foundation, Schroders, Fidelity Investments and made site specific works for Jerwood Sculpture Park, Sculpture in the Parklands in Ireland and Oxford University. In 2005 he was a finalist for The Jerwood Sculpture Prize and in 2009-12 was the recipient of The Royal Borough of Kensington and Chelsea/ Chelsea Arts Club Trust Studio Bursary. He is vice-President of The Royal British Society of Sculptors and a Director of ForumArts.

**Rebecca Glover** works across the disciplines of installation, painting, sculpture and performance, 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. She has a solo show at Guest Projects in May, has recently performed at Art Licks weekend (2014) and Floating Island Gallery (2014). Recent commissions include large scale installation works for The Departure Foundation (2012) and OVADA, Oxford (2012).

## **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	Dates	Topic/skills covered	Location and Tutor	What to bring	Model
1	13 Jan	<b>ENERGY: (model)</b> We will look at creating dynamic drawings by studying how directional movement through the form of the figure can create a sense of energy. We will consider how a sense of conflict might be created within strong directional lines.	Studio 5	See prep requirements	Yes
2	20 Jan	<b>HARMONY:</b> Today we will meet at the National Gallery and we will explore what creates a sense of harmony - whether through composition, tonal balance, mark-making - by discussing and drawing from these works, we will discover and explore these qualities for ourselves. Back in the studio in the afternoon, we will use these strategies observed in the morning to create our drawings.	National Gallery AM Studio PM	See prep requirements	No
3	27 Jan	<b>CHAOS:</b> Today we will be innovative in our initial approach to this subject, starting with random scribbles, and as the day progresses we will develop drawings to their limits, exploring the idea and potential of 'chaos', finally pulling an image out of this, making sense of seemingly random marks.	Studio 5	See prep requirements	Yes
4	3 Feb	<b>RHYTHM:</b> We will meet at a gallery (TBC) for the morning, and	<u>AM:</u> Gallery -	See prep requirements	No

		consider how artists have used rhythm as an expressive quality and explore what is meant by rhythm in drawing. In the afternoon, we will be back in the studio to produce rhythmic drawings in response.	TBC  <u>PM:</u> Studio 5		
5	10 Feb	<b>WEIGHT/GRAVITY:</b> Today we will concentrate on the factual and physical reality of the figure. In studying how the hands fall, how flesh is pressed and shaped as the model sits, we will develop drawings that convey a sense of weight and gravity through the model's posture.	Studio 5	See prep requirements	Yes
<b>Half term</b>					
6	24 Feb	<b>MYSTERY: (model – afternoon only)</b> The class will start with a slide show discussion looking at the part played by mystery in drawings and paintings – through what is withheld, unseen, obscured, or challenges and subverts the viewer's expectations. In the afternoon we will take inspiration from the morning's observations, and draw from the model, treating the figure in a new way, for example using masking and obscuring techniques, layering, or subtle positioning to challenge what is expected or proposed.	AM: National Gallery  PM: Studio 5	See prep requirements	Yes - PM only
7	3 Mar	<b>MONUMENTALITY:</b> We will meet at the British Museum and draw from the Egyptian sculptures, exploring what constitutes 'monumentality' and developing ideas about largeness and large solid masses. In the afternoon we will do a large drawing from the morning's sketches. The drawing must be BIG!	AM: British Museum  PM: Studio 5	See prep requirements	No

8	10 Mar	<b>PATHOS:</b> Our model will be posed with a particular attitude in mind, such as melancholy, grandeur, or apprehension. We will then think quite subjectively about the pose, trying to empathise with the attitude of the model, and convey this feeling in the drawing.	Studio 5	See prep requirements	Yes
9	17 Mar	<b>TRUTH: DISTORTION:</b> In contrast to Day 5, when the focus was on conveying the factual qualities of what is seen, the focus here will be on essential 'truth', and on the part distortion can play in creating this 'truth'. Everyone will be encouraged to take conscious control of their drawings and through emphasis and exaggeration to create images that are interpretations rather than literal transcriptions of what they see. Before we start, we will discuss through a slide show ideas and images from relevant artists.	Studio 5	Students need to bring their own object to work with. The object can be a physical object found or made, a sound. Think about this in relation to the subject	NO
10	24 Mar	<b>TRUTH: SIMPLICITY:</b> In this session we will explore further what is meant by 'truth' in drawing and how this might be achieved. The focus will on arriving at an essential statement in which everything superfluous has been stripped away.	Studio 5	Continuing from last week. Students need to bring their own object to work with. The object can be a physical object found or made, a sound. Think about this in relation to the subject	NO

## Preparation Requirements & Additional Costs

**ALL STUDENTS MUST HAVE THEIR OWN MATERIALS.**

Please see the 'what to bring each week' sections above for full details on what to provide.

Students are asked to bring:

- Pencils, charcoal and white chalk
- Sketch books each week
- Conté
- Graphite
- Variety of biro and 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.

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 have this in stock.

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.

## Resources & Further Reading

### Galleries

The Drawing Room Gallery - located around the corner from the Academy at Unit 8 Rich Estate, 46 Willow Walk, London SE1 5SF

<https://www.drawingroom.org.uk/>

Jerwood Drawing Prize - Jerwood Charitable Foundation is based at Jerwood Space, 171 Union Street, Bankside, London, SE1 0LN

<http://www.jerwoodcharitablefoundation.org/projects/jerwood-visual-arts/jerwood-drawing-prize/>

### Websites

<http://drawingcurrents.blogspot.co.uk/>

<http://contemporary-drawing.tumblr.com>

## Assessment

On attendance only, 80% of the course must be covered to pass. Feedback will be given

throughout and verbal assessment will be given on the last week of the course.

### **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 Briggshaw:

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

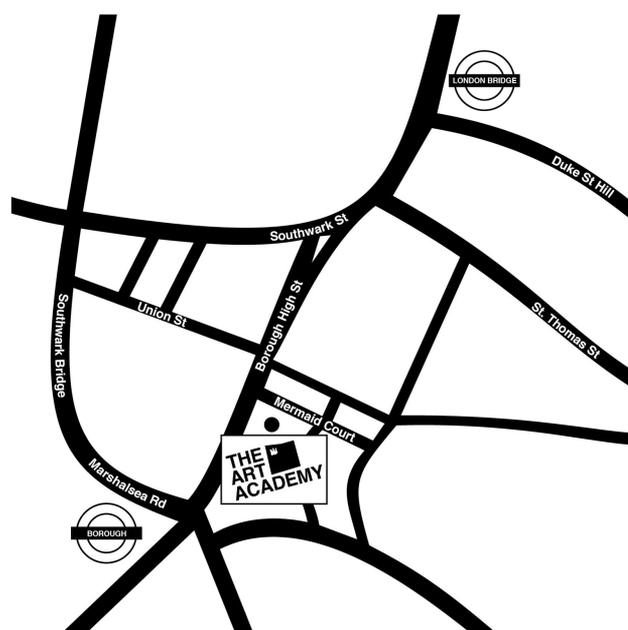
### **Location**

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.