



<b>Course Title</b>	Contemporary Responses to the Old Masters
<b>Tutor</b>	Sara Lee Roberts
<b>Day &amp; time</b>	Mondays 10am - 5pm (4.45 - 5pm to clean up)
<b>Dates</b>	09 Jan. - 20 Mar. 2017 (no class on 13th February for half term)
<b>Course Code</b>	D1602P08
<b>Level</b>	Cert/All: Intermediate/Advanced
<b>Cost</b>	£495



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

There are two quotes from Baudelaire, writing in the mid-eighteenth century which are still remarkably relevant today:

*"Modernity is the transient, the fleeting, the contingent; it is one half of art, the other being the eternal and the immovable."*

*"What is pure art, according to the modern idea? It is the creation of an evocative magic containing at once the object and the subject, the world external to the artist and the artist himself"*

This course is about using the Art of the past to make imaginative, contemporary compositions. It is also about developing the skill and confidence to make paintings in the studio from drawings made outside of the studio. It follows that students will develop the invaluable skill of judging their work as they make it, and will learn how to become their own critic and teacher.

In the first half of term we will visit Tate Britain and the Wallace Collection where we will spend each day drawing and gathering information to be used towards the final composition.

In the second half of term, students will be supported through the process of composing a final piece, which can reference one or many of their drawings. This final piece can be a single large composition on canvas, or it can be a series of smaller compositions.

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

- Understanding paintings in terms of their underlying abstract qualities, as well as the way that an artist communicates feelings and thoughts via a composition.
- How to make fast useful drawings as well as sustained informative drawings, rather than imitative copies.
- How contemporary artists such as Auerbach and Kossof have used paintings from the past as their inspiration, making drawings which are used as the source material for their paintings.

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

- Understand that the work we make today has a relationship with work made in the past.
- Have found out that analysing and taking ideas from the past is a way of working that is useful, inspiring and grounding.
- Have improved your ability to make both fast and sustained drawings which contain the information from which studio work can be made.

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

This course is better suited to students with some experience of painting, or for more experienced students wanting to explore this way of creating work by responding to art of the past. However, the course would also be accessible to less experienced students.

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

Your experienced tutor will support you throughout the course which is structured as a series of workshops and assignments. Individual tutor support will be available throughout the course and group discussions will aim to highlight themes and create a feedback system for each student.

### **About your tutor**

**Sara Lee Roberts** first made her reputation as a landscape and interiors painter. More recently she had been working on both portraits of portraits, abstract work and work which combine abstraction with portraits taken from old master compositions. She has a special interest in the writings of Eugene Delacroix and in using other artist's writings as a source of inspiration. She teaches at the Royal Drawing School and at the Wallace Collection.

### **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. 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.

<b>Week</b>	<b>Date</b>	<b>Topic/skills covered</b>	<b>Location</b>	<b>What to bring</b>	<b>Model</b>
1	09 Jan.	Studio day with introductory talk. Learn to draw what Delacroix referred to as the 'main lines of composition'. Practice drawing quickly and slowly from reproductions of the old masters, and look at and discuss contemporary responses to the old Masters.	Studio 5	Drawing equipment: pencils, charcoal, erasers, etc.	No
2	16 Jan.	Tate Britain. Draw from the old masters as well as from twentieth century and contemporary work.	Tate Britain	Sketchbook with a hard cover – ideally A3 (at least A4 or bigger). Drawing equipment: pencils inc. 8B, graphite sticks, rubber (No ink, charcoal, pastels, etc.)	No
3	23 Jan.	The Wallace Collection. Study the imaginary worlds of Watteau, Fragonard and Boucher.	The Wallace Collection	As above	No
4	30 Jan.	Studio day. Analyse and respond to the drawings made so far. Make a large drawing or series of drawings using the work so far.	Studio 5	Drawing equipment: pencils, charcoal, erasers, etc.	No
5	6 Feb.	You will take your drawings from the week before, and discuss with the tutor how to begin to make a painting	Studio 5	Large canvas or board, or series of small ones	No

		or series of paintings from them and starting to experiment with this.		Painting equipment (see below)	
<b>Half term</b>					
6	20 Feb.	For the second half of term, you will work with the tutor on developing one or more very large paintings, or a series of smaller paintings, using the paintings you saw in the galleries as inspiration and your drawings as source material.	Studio 5	As above	No
7	27 Feb.	Developing own creative responses continued.	Studio 5	As above	No
8	6 Mar.	Developing own creative responses continued.	Studio 5	As above	No
9	13 Mar.	Developing own creative responses continued.	Studio 5	As above	No
10	20 Mar.	By the end of the day make a mini exhibition of the supporting drawings and the final piece.	Studio 5	As above	No

## Preparation Requirements & Additional Costs

**STUDENTS MUST BRING THEIR OWN MATERIALS.**

The Academy is a white spirit and turpentine free environment and only odourless spirits, such as Zest-it or Sansodor, are permitted on the premises. Students must provide their own spirits, which can be recycled for longevity.

We request that you bring 2 small jars (one with a lid, one without) to hold your spirit, and a few cloths rags for brush cleaning (such as an old cotton t-shirt).

For this course, students may work in **oil** or **acrylic** paint. If you do not have your own materials, there is an option to order an **Oil Painting Pack** or **Acrylic Painting Pack** at the time of booking, which will be available when you arrive for your first class and can be stored at the Academy for the duration of your course.

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

An **Acrylic 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 10"x 12" canvas board

One 10"x 14" canvas board

Two 12"x 16" canvas boards

8 Daler Rowney (*System 3*) acrylic tubes: Mars Black, Titanium White, Cadmium Red, Cadmium Yellow, Ultramarine Blue, Burnt Umber, Sap Green and Yellow Ochre

**Please Note:** Drawing materials are required in this course, as detailed in weeks 1 - 3 of the weekly breakdown.

Your tutor will advise if further materials or equipment are required as the course progresses.

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**

### **Artists to look at for drawing and painting**

Rembrandt, Watteau, Delacroix, Frank Auerbach, Leon Kossoff

### **Artists to look at for painting**

Philip Guston, Peter Doig, Tal R, Nick Goss, Peter Linde Busk, Hughie O'Donahue

**Reading** (suggested)

Art and Fear; Observations on the perils (and Rewards) of Artmaking by Ted Orland and David Bayles

Philip Guston Collected Writings (Documents of Twentieth Century Art) by Philip Guston and Clarke Coolidge

What Painting Is by James Elkins

## 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 Brigginsshaw:

[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.

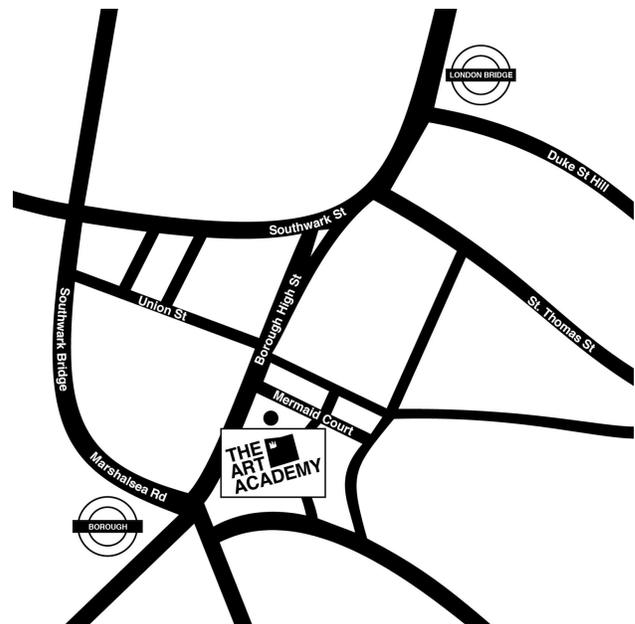
Just moments walk from the Thames, the Art Academy is also ideally located for access to:

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.