



Course Title	Creative Sculpture in the Life Room
Tutor	Lynne Abrahamson
Day & time	Mondays, 10am - 5pm
Dates	9 Jan. - 20 Mar. 2017 Half Term: 13/02/2017
Course Code	D1602S50
Level	All Levels
Cost	£495



What is this course about?

The purpose of this course is to give students the opportunity to explore a wide range of sculptural form, materials and processes. Although there will be a model, this is not a purely figurative course. Students are introduced to a broad range of materials and artists who work with these materials in their art practice. The emphasis is to create sculpture using a life model as reference, rather than doing a technical study of a model. Throughout the course the tutor supports each student individually to develop their own approach, exploring a wide range of materials and techniques or focusing on a particular area of interest. Diploma students may use this class to develop any of their sculptural projects, either following on from another term or new work. There will also be the opportunity to develop textile projects in this course, using various fabrics and latex to develop 3-D textile sculptures.

The course facilitates students in finding their own visual language and so it is open and flexible. There is a programme or core course each week for those students who want to follow it but this is not obligatory. It is also possible for students who are working on their own projects from the beginning to dip in and out of the planned program if they wish.

Over the first five weeks there will be introductions to the work of many contemporary artists who have explored and expanded the area of figurative sculpture, placing the figure in a cultural context and who have asked questions about what it means to use the figure in their work as artists. Students following the core courses will then go on to develop their own sculptural concept through the second half of the course.

This course aims to teach students to use the human form to express emotion, energy or character and question what the human form/body means to them. Students can make an installation, do a performance piece, make something figurative or more abstract, thinking about the context or environment in which the art is placed as well as the art object itself. The tutor will carefully take students through the creative process, with structured guidance to facilitate the process of making art, from initial concept to finished artwork. Students are

free to create sculptures at any scale and in the material of their choice. This programme is an important opportunity to try working in new materials and push the boundaries of their current art practice.

What topics do we cover?

- Use of a variety of sculptural materials and processes
- Examine form, composition, texture, materials in figurative, abstract and expressive work
- Develop a sculptural concept through to a finished piece

By the end of this course you will:

- Have developed techniques and methods of working in a variety of chosen mediums
- Have produced a body of work related to your subject matter or material.

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

This course is ideal for beginners, but equally relevant 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.

About your tutor

Lynne Abrahamson began studying art at L' Escuela Massana in Barcelona. Lynne then came to London and did a 2-year Certificate in Sculpture at Sir John Cass City of London Polytechnic and went on to Central St Martins to complete Stage 1 of a Fine art Degree, stopping when she had her first child. She joined The Art Academy in 2007 and completed her Diploma in July 2011 with a First. She works in a mixture of mediums but specialises in sculptural ceramics, textiles and mixed media. She is particularly interested in 3-D soft sculpture and in her work she explores a wide range of materials to achieve her aims. Lynne also has a BA in Psychology from Trinity College, Dublin and a Masters in Clinical Psychology from University college, Dublin. Psychological themes are a major part of Lynne's art practice.

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. 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	What to Bring	Model
1	9 Jan.	Clay modelling and the (usually) solitary figure. We will begin with a talk about representational art, specifically focusing	Studio 1	IMPORTANT: Complete, print and bring yr completed	Model A (all 5 wks)

		<p>on artists who model in clay, their aims and intentions. Then, there will be a brief introductory talk on the 'Figure in Contemporary Sculpture' to show how artists over the last 25 years have represented the human form. From hyper-real sculptures to assemblages to soft sculptures artists have used a variety of techniques and materials. The aim of this introduction is to open up the field and introduce a range of materials and processes that you may wish to explore in your personal project in weeks 6-10.</p> <p>We will start by exploring the language of sculpture - line, plane, form, surface texture - in a number of quick clay sketches, using different ways of looking at the figure. In the afternoon, you will have the opportunity to work on one longer pose.</p> <p>Explore rhythm and energy, surface and form.</p>		<p>OBJECTIVES FORM (see last page). See Preparation Requirements at the bottom of this table. See Resources and Further Reading. Bring camera to document work and processes every week.</p>	
2	16 Jan.	<p>We will look at the work of Alexander Calder and other artists who use wire in their work. You will be shown how to make a basic wire armature and then you will work from the model and make quick sketches in wire In the afternoon you will work on one long pose, using wire and chicken wire.</p> <p>Focus: Line</p>	Studio 1	<p>Research different wires you could use in a sculpture. Check out the following: www.scientificwire.com wires.co.uk Ormiston Wire</p>	Model A
3	23 Jan.	<p>You will be introduced to the work of artists such as Niki de St.Phalle, who works with wire, mesh and plaster and Medardo Rosso with his interesting combination of plaster and wax. You will be shown how to mix plaster and work with plaster and scrim. Using your wire maquette from Week 2, you will then have the chance to try out plaster and scrim.</p> <p>We will then make some plaster casts from objects which you may choose to incorporate into an artwork.</p> <p>In the afternoon, we will continue working in plaster.</p>	Studio 1	<p>Please bring in a selection of objects to use in plaster casting; these could include found objects, stones, shells etc</p>	Model A

4	30 Jan.	<p>Found Objects, Assemblage, Collage and Arte Povera.</p> <p>We will look at artists who use collage in their work, including Joseph Cornell. We will also look at Giacometti's mixed media pieces, Huma Bhabha, who works using waste materials and Jean Dubuffet's collages.</p> <p>Choose to continue to work from previous weeks introducing found objects or other materials into the work to create texture or work with wire, chicken wire and papier mache or use your own collected found objects and explore the process of assembling them into a single form.</p> <p>We will also look at various finishes you can use with plaster which you can then try out on your plaster pieces.</p> <p>There will be one-to-one 5-10 minute talks with each student about personal project.</p>	Studio 1	Please bring in found objects and other materials you might want to use in an assemblage sculpture	Model A
5	6 Feb.	<p>Introduction to sculptural ceramics. You will be introduced to the ceramic techniques of pinch pots, coiling and slab building and then, working from their model, you will use coiling to make a sculptural ceramic piece.</p>	Studio 1	As above	Model A PM only
Half Term					
6	20 Feb.	<p>Introduction to the soft sculpture of Louise Bourgeois, Claes Oldenburg, Annette Messager and Meret Oppenheim. We will look at some of the techniques they have used. Then we will work with materials for the rest of the day, including wax, string, cardboard and the materials from previous weeks.</p>	Studio 1	Bring images, sketches, writing or other research for your project	No model
7	27 Feb.	<p>Having collected materials over half term, begin working on your personal projects. For students who are unsure about their project, there will be a number of suggested projects you can choose as a starting point.</p>	Studio 1	As above	No model
8	6 Mar.	<p>As Above (with time to glaze your ceramic pieces too)</p>	Studio 1	As above	No model

9	13 Mar.	As Above. Consider finalising sculptures.	Studio 1	As above	No model
10	20 Mar.	Look at the final finish of work, including mounting and paint finishes where appropriate. The group will have a critique at the end of the session.	Studio 1	As above. Please bring a big bag to take away any sculptures. Camera to document work.	No model

Preparation Requirements & Additional Costs

Part-timers can use The Art Academy's tools if required.

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

There is a materials cost of £15, payable on or before the first class. This cost is to contribute towards the wide range of materials provided by the Academy and to bring sculpture in line with other disciplines, such as drawing, painting and installation, where students are required to provide their own materials and equipment. The £15 would cover all reasonable material use over the ten weeks, however, if a student decides to embark on a larger or more specialist project, they may be required to pay for this separately (this will be at the discretion of the tutor or Facilities Manager). The types of materials that will be included in the fee are:

Plaster
 Clay
 Scrim
 Modrock
 Chicken wire
 Wax
 Galvanised wire
 Lathe
 Wooden boards

Small amounts of:

Alginate
 Aluminum wire
 Copper wire

Plastilene
Plaxtin

If you work in clay without an armature you can have your clay pieces fired. This is optional and additional hollowing and firing costs will apply. Hollowing is necessary before a piece can be fired.

Firing Fees: £15 for a small figure
£20 for a portrait head
£20 for a large figure

Hollowing fees: £15 for a small figure
£20 for a portrait head
£20 for a large figure

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.

PLEASE MAKE SURE THAT YOU HAVE FILLED IN THE OBJECTIVES FORM FOR THIS COURSE AND BRING IT WITH YOU ON THE FIRST WEEK. IT IS ON THE LAST PAGE OF THIS COMPONENT SHEET. PLEASE ALSO BRING A SELECTION OF YOUR OWN ART WORK OR IMAGES OF YOUR WORK TO THE FIRST CLASS, PARTICULARLY ANY RELEVANT TO THE COMPONENT. THIS IS IMPORTANT FOR THE TUTOR TO BE ABLE TO BEST SUPPORT YOUR DEVELOPMENT THROUGH THE COURSE.

Prior to the class please consider and do some sketches of areas that you think you might like to explore in sculpture (possibly using the human form as a reference if you intend to pursue this line in the class)

Bring any materials or equipment you have relevant to your chosen work on the first week and then further materials and equipment needed will be discussed on an ongoing basis.

Resources & Further Reading

Books:

'*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.

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

'*The Language of Sculpture*' by William Tucker - available on Amazon also try <http://www.abebooks.co.uk/> for used and new sculpture books.

W Gompertz, '*What Are You Looking At? 150 Years of Modern art in the Blink of an Eye*'.

A Moszynska, '*Sculpture Now*', Thames & Hudson

Sculptors to research:

Please refer to our website for full terms and conditions
The Art Academy / Mermaid Court / 165A Borough High Street / London / SE1 1HR
artacademy.org.uk / 020 7407 6969

Marisa Merz, Germaine Richier,, Alberto Giacometti, Joan Miro, Kurt Schwitters, Anthony Caro, Niki de Saint Phalle, Louise Bourgeois, Annette Messager, Medardo Rosso, Camille Claudel, Louise Bourgeois, Evelyn Williams, Anthony Gormley, Juan Munoz and many more!

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

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.

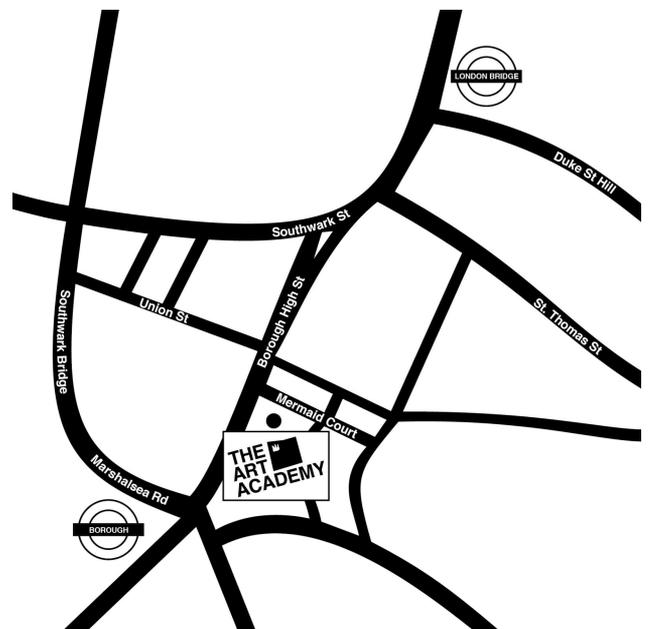
Refreshments & Facilities

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

Please refer to our website for full terms and conditions
The Art Academy / Mermaid Court / 165A Borough High Street / London / SE1 1HR
artacademy.org.uk / 020 7407 6969



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.

MONDAY: CREATIVE SCULPTURE IN THE LIFE ROOM Preparation: OBJECTIVES FORM

Please complete and bring to the first class

This is for each of you to work out where you are at with your work and therefore what you need to learn, in order to get the most out of the class. It is also for the tutor to have a clear idea of how best to help you with this.

If you are a complete beginner and have been studying for one term or less, please let us know and we will take you through step by step. There will be a model available all the time, so you need to decide whether you wish to use the model or not.

What are you currently interested in as an artist

What area of your practice do you feel most needs development

**Considering the above what would you like to develop this term
(please be as specific and succinct as possible about your aim)**