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| <b>Course Title</b>   | Kinetic Art  |
| <b>Tutor</b>          | Tom Wilkinson/Aphra Shemza/<br>Sean Malikides              |
| <b>Day &amp; time</b> | Thursdays 10.00-17.00                                      |
| <b>Dates</b>          | Thursdays 12 Jan. - 23 Mar.<br>2017<br>(half term 16 Feb.) |
| <b>Course Code</b>    | D1602S52   |
| <b>Level</b>          | All Levels   |
| <b>Cost</b>           | £495   |



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

This Kinetic Course is designed for students to develop the skills, the processes and the creative ideas to create pieces of Kinetic Art. As this is a very broad area of creative work, the course will cover a broad sweep of skills and approaches, including working in metal, wood and plastics, use of motors, sensors, light and digital components. Materials explored will be both natural and man-made, and can include living material and the artists themselves. The inclusion of elements of motion and change (e.g. mechanical, light, sound, decay, time based media) creates 'kinetic art work'. There are 3 exceptional tutors teaching on this course, all specialists in their field of kinetic art and this course is a fantastic opportunity to develop some skills needed for kinetic work, see the possibilities in this current and exciting field and develop your own personal piece of kinetic art.

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

- Artists using kinetics in their work
- The scope of kinetic art
- Materials and techniques
- Creating one or more sculptures

### **Course Content**

In the first 5 weeks a series of simple projects will introduce you to skills and materials in the following areas:

- Wood
- Metal
- Plastic
- Basic electronics
- motion sensors

- other motion/kinetic options
- multi material assemblage

In the second 5 weeks, each student will develop a personal kinetic project with technical and artistic guidance from the tutor.

During each day, the tutor will discuss with individual students their own experience and skills levels, seeking to adapt the activity as required.

Students will also examine how as groups, individuals and artists people are affected by motion of different types, speed and intensity.

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

- developed knowledge and skills in assemblage - simple techniques of construction, using levers and cams, converting rotary motion into alternative motion
- created one of more assemblages which incorporate motion
- explored ways of selecting, modifying and composing objects and materials around personal themes, concepts,
- seen and discussed examples of how motion has been incorporated into modern and contemporary art practices

### **About your tutors**

**Tom Wilkinson** is a London based kinetic artist who works with light and movement. His work plays with visual perception and draws inspiration from the science and the nature of matter. He often works with wind power finding the directness of this energy particularly appealing.

Since graduating in 1977 in Film Graphic Design at Kingston Polytechnic he has worked in visual effects, automata and large public artworks. He has shown internationally with Kinetica Museum, including the Contemporary Art Society and Ars Electronica. He is also co founder of Arts Republic, an arts collective specialising in environmental art for schools and museums and is Associate Lecturer at UAL Wimbledon School of Art in Technical Arts.

<http://www.tomwilkinson.com/>  
<http://www.artsrepublic.co.uk/>

**Aphra Shemza** is a London based artist who works with multi-media, light art, kinetic sculpture and interactive installation. Her work focuses on abstract, geometric and scientific research and often involves technology to translate these concepts to an audience. The way in which the viewer responds to the work is key to how it is produced; it is their interactivity with her art that makes the pieces come to life, allowing the viewers to become an active spectators.

Since graduating in 2012, Aphra Shemza has exhibited in a number of exhibitions in and around London and often exhibits work with Kinetica Museum and the Lights of Soho gallery. Her work has been featured in a number of publications and press both on the Internet and in print, most notably Tate Etc, GQ Magazine and Time Out.

<http://www.aphrashemza.com/>

**Sean Malikides** is a Melbourne based artist/engineer who's work exists at the intersection

of art, science and technology. His work focuses on the nature of human interaction, experimenting with electrically responsive devices, of light, motion and sound. After completing his robotics engineering degree in 2015, Sean has also contributed to a number of educational programs, running the 'Spatial Lab' interactive architecture program at Monash University (2016) and founding the robotics program at the John Monash Science School, Melbourne (2014 – 2015).

[www.seanmalikides.com](http://www.seanmalikides.com)

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

This is suitable for all levels including beginners, no particular skills are required.

### 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. 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  |
|------|---------|--|------------------------------|--|
| 1    | 12 Jan. | <p>Commencing with exploring the range of art that can be included under the heading of 'Kinetic Assemblage'.</p> <p>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>Week 1<br/>Learning and/or developing skills in wood:</p> <p>(i) Making a Bench Hook, which will be useful for construction throughout the course.</p> <p>(ii) Making a beam compass capable of drawing circles of almost any size</p> <p>In undertaking this project the following skills will be taught:</p> <p>-Making and understanding simple technical drawings</p> | Workshop<br>Tom<br>Wilkinson | During the first five weeks bring in any objects that you might want to incorporate into:<br>(I) a quick experimental assemblage and/or<br>(ii) a final personal project |

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|   |         | <ul style="list-style-type: none"> <li>-Measuring</li> <li>-Marking</li> <li>-Cutting</li> <li>-Drilling</li> <li>-Joining</li> </ul> <p>Different techniques for making joining components rigidly and flexibly will be practised, using screws, nuts and bolts, adhesives suitable for this material.</p>   |                              |   |
| 2 | 19 Jan. | <p>Introduction to metals, those in commonly found objects - cans, toys, umbrellas, etc., and more specialist sculptural metals.</p> <p>During the day we will be:</p> <ul style="list-style-type: none"> <li>-Cutting</li> <li>-Shaping</li> <li>-Joining metal.</li> </ul> <p>Using the following techniques...</p> <ul style="list-style-type: none"> <li>-Silver solder</li> <li>-Rivets</li> <li>-Creating a simple shaping jig</li> <li>-Drilling, and using different nuts bolts, etc.</li> </ul> <p>...and using different adhesives that can be used with metal to create and/or combine simple metal objects that can incorporate motion. Discussing as a group what the objects express to us.</p> | Workshop<br>Tom<br>Wilkinson | Bring in metal that you have  |
| 3 | 26 Jan  | <p>Similar to week 2 we will discuss the different plastics that are commonly found and used in assemblage, their characteristics and how to shape and join them.</p> <p>This will include:</p> <ul style="list-style-type: none"> <li>-Acrylic sheet</li> <li>-Polythene</li> <li>-Polystyrene</li> </ul> <p>Again, you can bring in objects that might be incorporated into quickly made experimental pieces.</p>   | Workshop<br>Tom<br>Wilkinson | Bring in pieces of expanded polystyrene (found in packing), acrylic, plastic bottles, plastic bags, bin liners. |

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| 4                | 2 Feb     | <p>Basic electronics :</p> <p>Putting a low voltage motor in a simple switched circuit<br/>Soldering wires and components.</p> <p>Students who have some electronic skills can bring in a low voltage object that might be susceptible to modification</p> <p>Examples of using a Motion Detector (as used in house outdoor security lighting) to turn on and off household appliances.</p> <p>Use of 555 timers</p> <p>Start combining elements of skills, techniques and ideas from previous weeks to experiment in making a one-off kinetic assemblage,</p> | Workshop<br>Tom<br>Wilkinson | Please bring in found objects and other materials you might want to use in an assemblage sculpture. Either as an individual or as part of a collaborative creative project. |
| 5                | 9 Feb.    | <p>Digital kinetics:</p> <p>Students will be introduced to the Arduino microcontroller, soldering, prototyping circuits and basic programming.</p> <p>Students will also create their own circuits which control different types of motors digitally; dc motors, servo motors and stepper motors, to see what is possible with digital kinetics.</p> <p>Each student will also have the opportunity to have a one to one tutorial with the teacher about their personal projects.</p>  | Workshop<br>Aphra<br>Shemza  | Please bring a laptop with you as well as your sketchbook with ideas for your personal project.   |
| <b>Half Term</b> |           |  |                              |   |
| 6                | 23rd Feb. | <p>Having collected their materials over half term, begin personal projects following a group discussion.</p> <p>Each student will have time with the tutor to clarify processes etc.</p> <p>Document process of investigating and experimenting during the making of final</p>  | Workshop<br>Aphra<br>Shemza  | Bring images, sketches, writing or other research for your project  |

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|    |         | sculpture.  |                               |                                       |
| 7  | 2 Mar   | Continue with work from previous week.  | Workshop<br>Aphra<br>Shemza   | As above                              |
| 8  | 9 Mar.  | As Above  | Workshop<br>Aphra<br>Shemza   | As above                              |
| 9  | 16 Mar. | As Above. Consider finalising sculptures.   | Workshop<br>Sean<br>Malikedes | As above                              |
| 10 | 23 Mar. | Look at the final finish of work, including alternative means of showing the work including video and stills. The group will have a critique at the end of the session. | Workshop<br>Aphra<br>Shemza   | As above.<br>Camera to document work. |

## Preparation Requirements & Additional Costs

An A4 or A5 sketchbook. Plus all the things listed each week. IT IS VERY IMPORTANT FOR THIS CLASS, THAT YOU CHECK THE 'WHAT TO BRING' FOR EACH WEEK OF THE COURSE. This is a course requiring a lot of materials and equipment, which you cannot do the course without! Please also check the additional costs below:

Each student will need to purchase an amount of wood, metal, plastics and electrical items for use for the first 5 weeks of the course - the cost of this should not exceed £15 per student but the exact cost will be confined nearer the start of the course, when all items have been sourced.

There maybe other costs per student as the course progresses depending on what materials you choose to use for your personal projects. The tutor will cost this out with you as you go along. You are also likely to need to bring in materials yourself, these could be bought or found.

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

### Books:

Making Things Move - An introduction to DIY Mmechanisms for Inventors, Hobbyists and Artists. Dustyn Roberts. McGrawHill

This is a useful introduction to mechanisms, materials and techniques.

### For examples of Kinetic Assemblage, the following artists would be interesting:

Jean Tingley, Jeppe Hein, Rebecca Horn, Alexander Calder, Arthur Ganson, Fischli and Weiss, Roman Signer.

## 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)

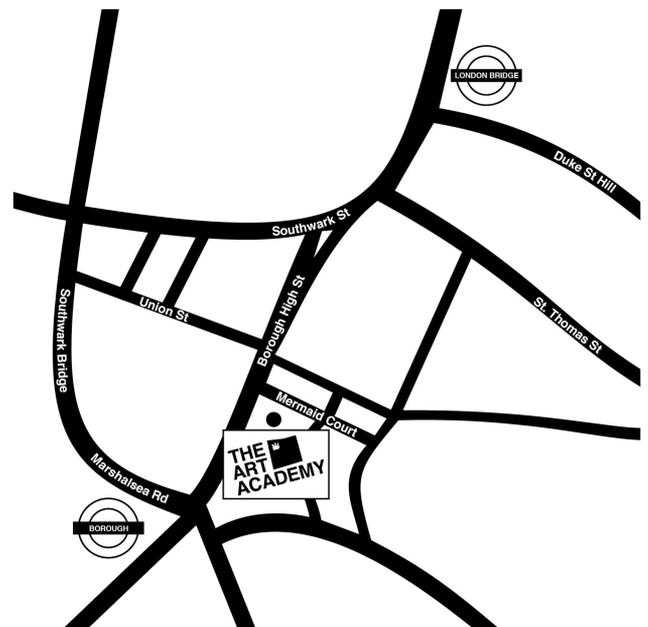
## Location

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.