

<b>Course Title</b>	Process Sculpture
<b>Tutor</b>	Julian Wild
<b>Studio session Dates</b>	Fridays; 19th September - 28th November 2025 (10 Weeks) <b>Reading week, 27th — 31st October 2025</b>
<b>Session Times</b>	10:30am - 4:30pm
<b>Course Code</b>	E2501S010
<b>Studio</b>	Studio 4, Wood & Metal Workshop (Mermaid Court) & Digital Suite
<b>Course Fees</b>	£675.00
<b>Materials Cost (additional)</b>	*£20 (See below)

### Course overview

The aim of the course is to offer students a broad foundation of sculpture processes and related materials with an emphasis on experimentation. Week by week we explore processes, materials and techniques within an art historical context. During the course you will experiment with process driven drawing, pouring, digital technology (including 3D printing, maquette making, woodwork, metal fabrication and concrete casting). The course will encourage you to develop your own creative projects and to investigate concepts and ideas through making. This is a broad course intended to help you to develop your own projects alongside the core course.

### Learning Outcomes

#### *Students will be able to:*

Analyse the work of others, applying findings to the development of their own work and apply skills in a wide variety of digital, industrial and traditional materials and processes.

Relate drawing to 3D.

Create digital maquettes and prototypes using 3d scanning and sketchup.

Create 3D printed sculptures and maquettes.

Create sculptures in concrete and casting techniques.

Develop skills in wood and metal.

Research, plan and complete a self initiated project.

Apply safe working practices at all times.

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

This course is suitable for all levels.

### About your tutor

**Julian Wild** joined the Art Academy in 2016 and has over 20 years experience of teaching in HE and FE. He has held solo shows at Modern Art Oxford, William Benington Gallery, Maddox Arts, Canary Wharf and Burghley House and taken part in group exhibitions such as Sculpture in The City and in Beyond Limits at Chatsworth House. His work has been commissioned by Cass Sculpture Foundation, Fidelity Investments & Oxford University. In 2005 he was a finalist for The Jerwood Sculpture Prize and in 2009-12 was the recipient of The RBKC/Chelsea Arts Club Trust Studio Bursary. He was vice-President of The Royal Society of Sculptors 2015-19. <http://www.julianwild.com>

### Weekly breakdown

Below is a weekly breakdown of what will be covered. Please bear in mind that these sessions will move with the pace of the group, so a degree of flexibility of what will be covered on which day will be employed.

Wk	Date	Topic/Activity	Location & Tutor(s)	What to bring
1	19/09/25	<b>Introduction to the course. Health and safety induction.</b>  <b>Process Drawing</b>  Presentation and group discussion about sculptors' drawings in relation to process and materiality. e.g. Whiteread, Long, Serra, Sol Lewitt, Knowles, Hitchens.  Following the presentation and discussion, you will explore process-driven drawing, experimenting with materials. Ink, smoke, wax etc.	Julian Wild  Studio 4	Work clothes, notebooks.
2	26/09/25	<b>2D into 3D</b>  Process drawing - exploring 3 dimensional space. Presentation on artists whose work explores the boundaries between 2D and 3D. e.g. A. De La Cruz, Fiona Cambell, W. Cruikshank, Andrea Wright.	Julian Wild  Studio 4	Work clothes, notebooks.
3	03/10/25	<b>Gesture</b>  Following a presentation and group discussion about artists such as Cesar, Hesse, Peake, M. Asher, M. Nelson and L. Bengalis, you will investigate the gesture, movement and action in sculpture through experimentation with pouring and modelling - plaster, latex, foam and Vinamould.  Talk about objects for scanning	Julian Wild  Wood & Metal Workshop (Mermaid Court)	Work clothes, notebooks
4	10/10/25	<b>Digital</b>  Using the work of Zachary Eastwood-Bloom, Annie Catrell, Rupert Norfolk and Joe Hillier as a starting point we discuss the intersection of digital and sculpture.  Experimenting with 3D scanning  Introduction to sketch-up  Developing digital maquettes/ prototypes in preparation for 3D printing.  Discussion about 3D printing and its uses. Start 3D prints.  Discuss materials to bring in next week for maquette making.	Julian Wild  Digital suite	Object for scanning  Notebook
5	17/10/25	<b>Maquettes</b>  Taking the previous week's Sketchup drawings you will begin 3D printing with our 3D printer.  Presentation and group discussion on Maquette making; an in-depth look into the history and use of the maquette or scale model in sculpture.	Julian Wild  Digital suite  Wood & Metal Workshop	Notebook

		Making maquettes. Using basic materials in the workshop and those that you have bought in, you will produce a small maquette for a proposed larger work.	(Mermaid Court)	
6	24/10/25	<b>Fabricating with Metal</b> Presentation and group discussion on metal in sculpture. Technical presentation on welding, cutting, drilling and constructing with metal. Produce a small sculpture based on your maquette/ 3D print in metal.	Julian Wild  Wood & Metal Workshop (Mermaid Court)	Overalls, leather shoes/ ideally steel toe cap boots, notebooks
<b><u>READING WEEK 27/10/25 - 31/10/25</u></b>				
7	07/11/25	<b>Fabricating with wood</b> Presentation and group discussion on wood in sculpture. Technical presentation on cutting, drilling and constructing with wood. Making a Box mould for casting.	Julian Wild  Wood & Metal Workshop (Mermaid Court)	Overalls, leather shoes/ideally steel toe cap boots, notebooks
8	14/11/25	<b>Casting with Concrete</b> Site Visit: Southbank Centre Presentation and group discussion on concrete in sculptural and architectural contexts including Brutalism. Technical demonstration on mixing concrete. Experiment with using wood and plastic to make formers (negative shapes) to cast in. Talk about bringing in materials for next week.	Julian Wild  Offsite AM  Wood & Metal Workshop (Mermaid Court)	Work clothes, notebooks
9	21/11/25	Developing your own projects	Julian Wild  Wood & Metal Workshop (Mermaid Court)	Work clothes, notebooks
10	28/11/25	Developing your own projects	Julian Wild  Wood & Metal Workshop (Mermaid Court)	Work clothes, notebooks

## Preparation Requirements & Additional Costs

**YOU MUST BRING YOUR OWN MATERIALS.**

You will be directed to bring in your own materials in certain weeks. New wood and steel are charged per metre used. **Basic course costs of \*£20** will cover latex, small amounts of clay, some plaster scrap wood and metal, glues etc.

*\*3D prints are charged at £1.50 per hour- amounts can be calculated before committing to printing.*

## Resources & Further Reading

*Please note reading lists are suggested, not required.*

Author	Year	Title	Publisher	Location
Pedrosa, A., Hoptman, L., Hoffmann, J.	2009	<i>Vitamin 3-D: New Perspectives in Sculpture and Installation</i>	Phaidon	London
Petra Lang- Berndt	2015	<i>Documents of Contemporary Art: Materiality</i>	Whitechapel	London
Tucker, W.	1974	<i>The Language of Sculpture</i>	Thames and Hudson	London

Other useful resources (websites, galleries etc)
<a href="http://www.tiranti.co.uk">www.tiranti.co.uk</a> <a href="https://sculptors.org.uk">https://sculptors.org.uk</a>

### Who can I contact for further information?

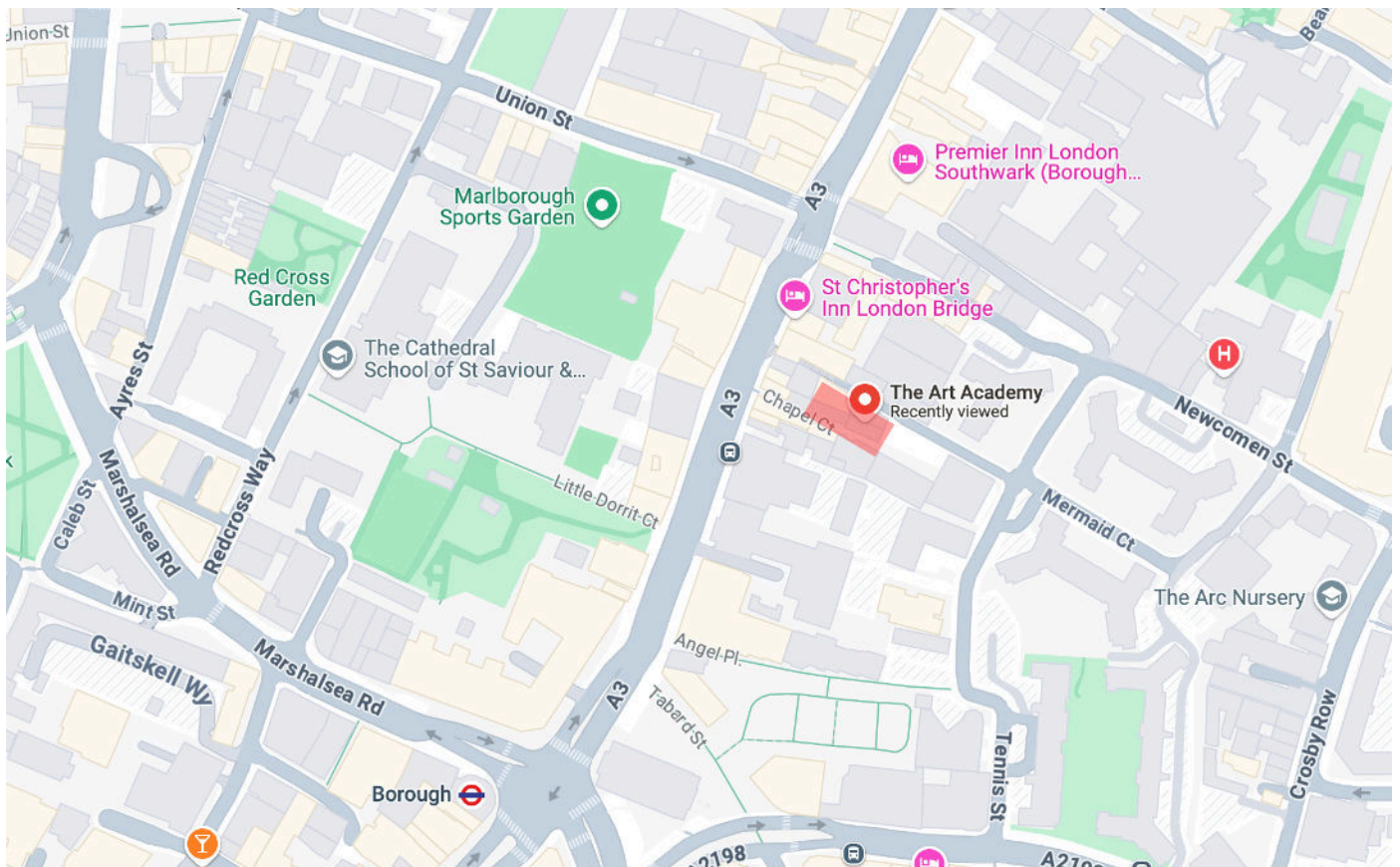
General information and advice on courses at Art Academy is available from the main office, open Monday to Friday 09:00 – 17:00 during term time.

Tel: +44 (0) 20 7407 6969 or email at [academiccourses@artacademy.ac.uk](mailto:academiccourses@artacademy.ac.uk)

**Locations** - (Please check course location at the top of this document)

#### 1) The Art Academy – Mermaid Court Campus

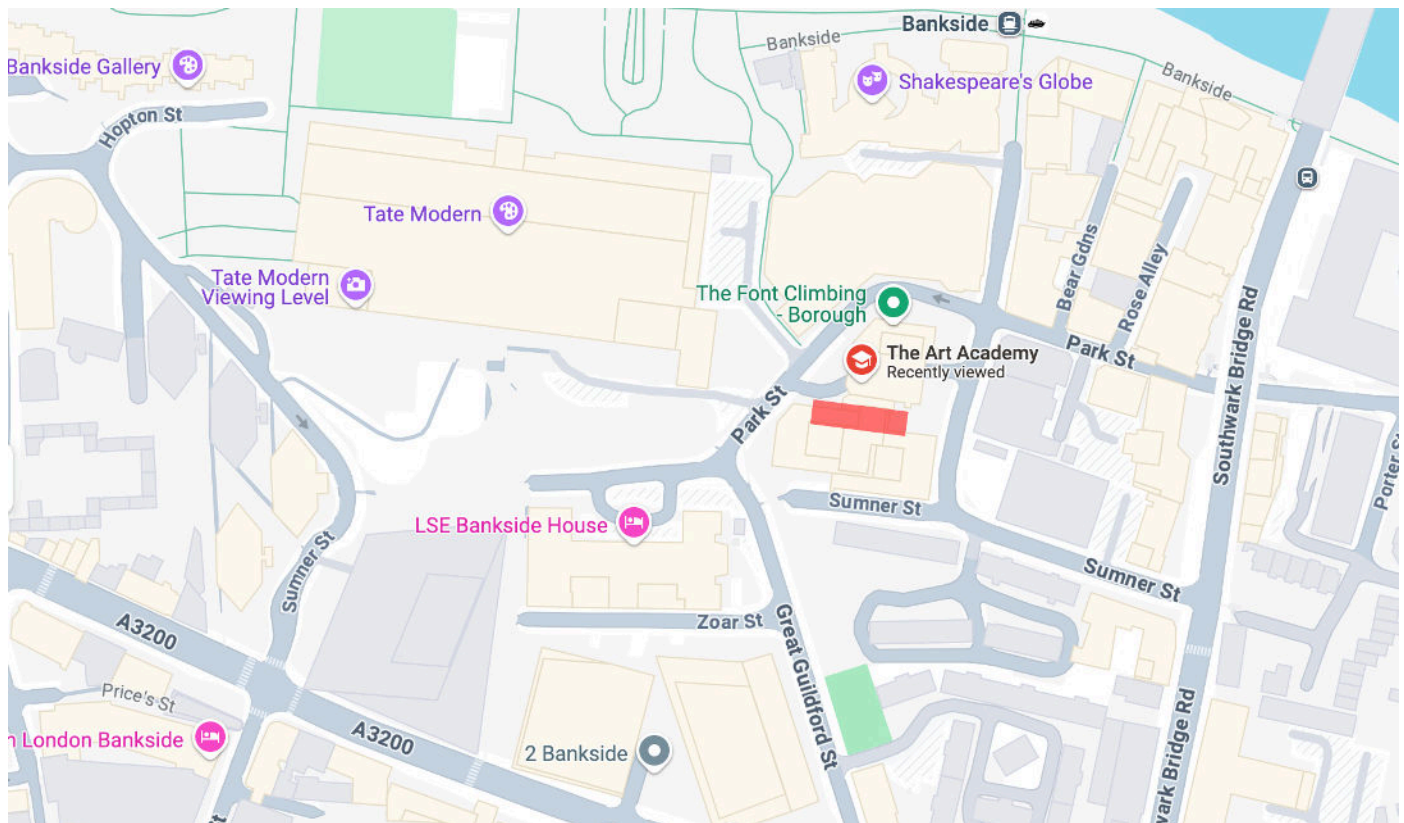
165A Borough High Street  
London SE1 1HR



## 2) Art Academy – Bankside Campus

185 Park Street  
London SE1 9BL

The Art Academy is conveniently located minutes away from London Bridge (Northern and Jubilee lines, National Rail services), Southwark (Jubilee Lines) and Borough (Northern line) underground stations. Please [click here](#) for a map, what three words input.



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

- White Cube
- Tate Modern
- The Globe
- Bankside 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 area located in the basement level of the 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, fifteen minutes walk away.

For health and safety reasons, all students, staff, and tutors must use a sealable keep-cup or container for hot drinks. Mugs and open cups are not permitted in our teaching spaces. As we do not provide keep-cups, please bring your own if you wish to use the coffee and tea facilities in our Hub area.

### **Disabled Access**

The campus has an elevator and has no threshold from the street level providing full step free access. We make every effort to accommodate students' access requirements, 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 appropriate 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 cooperation and we look forward to seeing you.