



Elective Skills Workshops

Unique to the Academy, our Elective Skills Workshops form a significant part of all our academic courses, supporting your Studio Practice. They also make up the programmes of study for our Certificates (see page 11).

Designed to provide you with intensive training in the technical skills that you'll need to develop your creative vision, our Elective Skills Workshops allow you to experiment with multiple disciplines including painting, drawing, 3D/sculpture and installation, digital media and printmaking.

In this section, you'll find a list of Elective Skills Workshops typically available in an academic year. Please note, this is subject to change and you'll be advised each term which electives are coming up for enrolment in the following term

Digital

Animation in Art

Understand how various types of animation can be created and used in moving image work. Through practical workshops, learn the basics of animating drawings, sculptures and digital material. Experiment with stop-motion, 2D and 3D animation techniques, and also explore how sound can be used to enhance their effect. You'll also have ample opportunity to develop your own work.

Digital Development

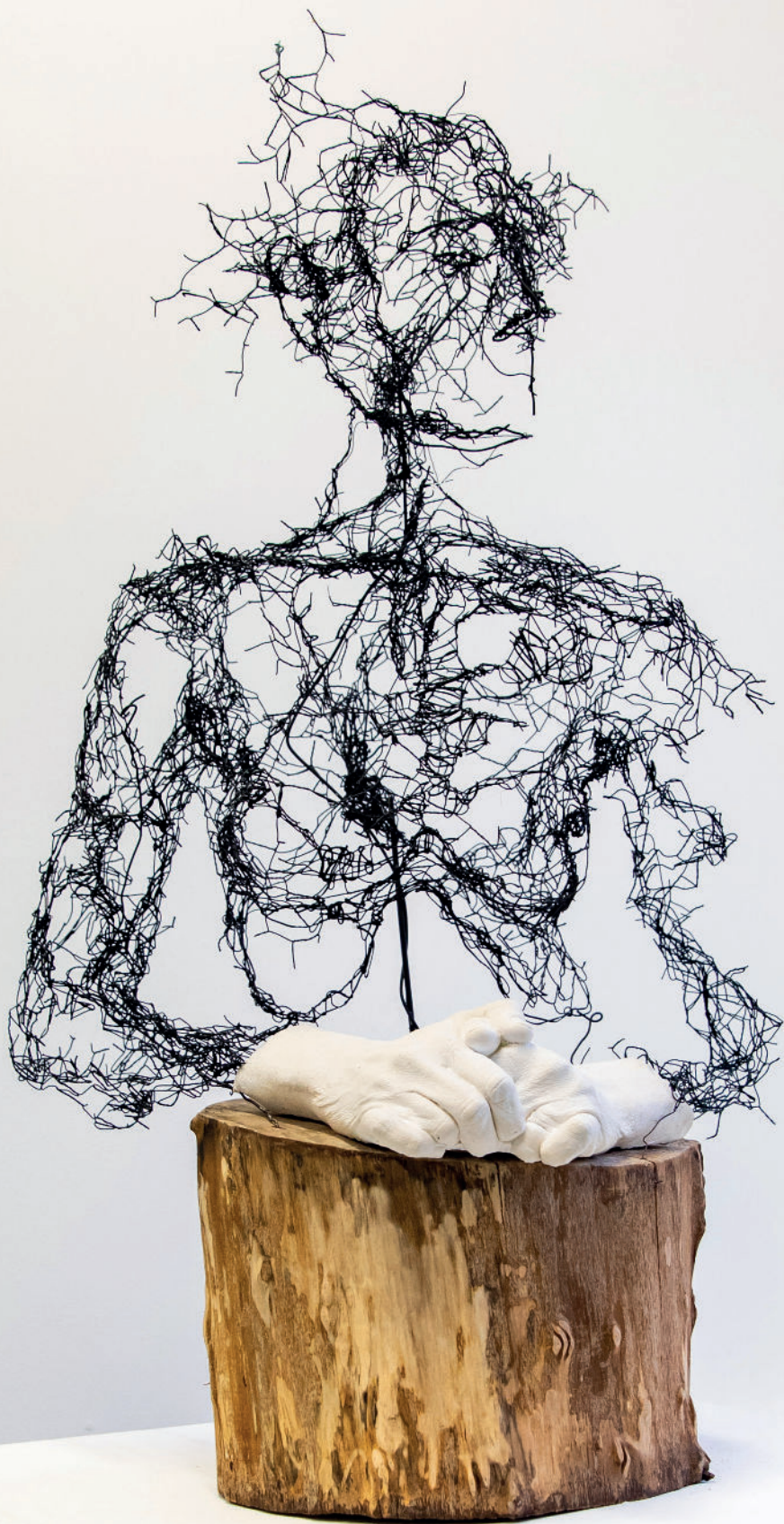
Through practical workshops, you'll learn how to document and present your work through a range of digital media, and discover how this can benefit the development and distribution of your art. This course will guide you step-by-step through subjects such as photographing works, post-production, file handling, PDF creation and website building.

Digital in Practice

Develop your interests and visual language through time-based media. It will give you the critical and technical guidance needed to concisely communicate your ideas through your work. The course starts with thematic sessions, before allowing you to focus on developing your own work.

Moving Image

This course will enable you to become more familiar with moving image and audio-visual media, its production and presentation. Through the study of contemporary and historical practitioners of video art and the creation of your own work, you will be encouraged to consider how contemporary visual culture and our familiarity with the "screen" could affect the content and presentation of a video and in turn the experience of the viewer. A series of practical workshops will introduce you to using a camera and post-production software. In the latter weeks of the course you will apply the skills acquired to develop a personal project under guidance from the tutors.



Extended Reality

This course is an introduction to creating Extended Reality (including Augmented and Virtual Realities), with a focus on using this technology in your own art practice. You will learn the fundamentals of how immersive technologies function and gain a technical understanding of key software to help realise your own ideas and understand how this new medium can engage in a meaningful way at the intersection of physical and digital realities.

The Photographic Image

Starting with the fundamental principles of photography, you'll learn how to expose images correctly and develop a greater understanding of the medium in relation to today's digital culture. You will learn all aspects of using a digital camera, including: aperture, shutter speed, ISO, focus, depth of field, lighting and everything you need to successfully take photos in a variety of environments. You'll also be taught the fundamentals of Photoshop, with a focus on how the software can be used for retouching and collaging photographs.

Sculpture & 3D

Collage 2D & 3D

This course will introduce you to two and three dimensional collage. Throughout the course, you'll explore how and why contemporary artists employ collage within their practice, applying your findings in the creation of your own collages using a range of found objects and imagery. You will be encouraged to transform the meaning and function of these objects and images, pushing them into the realm of the surreal and abstract by building onto them, layering, cutting and covering them to create resolved works through the assemblage of different forms.

Figure Sculpture: Observation, Anatomy and Measurement

Studying directly from a life model, you'll sculpt the full figure on a half-life scale in clay. You'll learn the essentials of construction, including various techniques in observation, measurement and use of a plumb line, and combine these modelling skills with fundamental anatomical knowledge. You'll also gain an understanding of the importance of capturing gesture and proportion.

Sculptural Ceramics

An exciting and unusual opportunity if you'd like to work with clay without an inner armature structure, this course aims to introduce the wonders of using clay, and gives you a chance to explore a range of hand-building techniques to create a sculpture. Coiling, slabbing, straightforward hand-building and press- moulding techniques will be used alongside basic decorative finishes such as oxides and slips. You'll also develop your own project piece - figurative, abstract or conceptual – based on your interests.

Sculpture in Practice

Explore a wide range of sculptural forms, language, materials and processes with this course. Develop your own approach – whether you want to explore a wide range of materials and techniques, or focus on a particular area of interest.

Site-Specific Sculpture

This is an opportunity for you to build the skills, confidence and understanding to produce large-scale sculptures that will make a real contribution to the public realm. You'll study the formal elements of design (line, tone, colour, texture, form and composition), and how they interact with a larger contextualising space. You will also look at the historical lineage and current concepts of site-specific sculpture.



Performance

A broad overview and introduction to this dynamic field of art practice, here you'll explore different approaches such as; the body as medium, sound work and making performative objects. You'll develop your own performance and critically question if performance can be defined as a medium or a means to question our relationship with our environment.

Textiles, Latex and Assemblage

This elective provides an introduction to the processes and techniques of textiles within fine art practice. You'll explore different methods, materials and processes, including embroidery and the sampler tradition, wet and dry felting, latex and soft sculpture. You'll use both traditional and modern approaches to textiles to better understand the qualities of materials, their construction and the meaning of using textiles in contemporary art practice.

Metal Sculpture

This course will teach you to cut, weld, grind and manipulate steel and aluminium safely. Starting with these practical skills you'll then have the opportunity to work independently and develop a sculpture in metal.

Painting

Painting: architecture & environment

This course explores how painting can describe and interact with the language of architecture, environment, and space. The course introduces diverse painting approaches and surfaces, and covers a range of themes including working from moving images, 3D and site specific painting, city edges and borders. Drawing on a range of source material from film and photography to sketching and study trips, you will build an exciting new painting vocabulary before completing your own ambitious project in the last three weeks of the course.

Contemporary Still Life

Develop your approach, understanding and engagement with painting through the genre of Still Life. You'll look in-depth at the work of both contemporary and historical artists for whom still life is a major focus and discuss why the genre is still relevant today. You'll consider the use of objects for their symbolic value as well as their aesthetic properties.

Abstraction 1

This is a course crafted for both 'figurative' and 'abstract' artists. You'll be introduced to the principles of abstract art and the connection between representational art and abstraction. You will examine new visual languages, different methods of applying (and removing) paint and learn to hone your compositional eye. You will gain an understanding of how to organise space and colour, how to make more evocative and less literal gestures.

Abstraction 2

Here you can develop a greater understanding of abstract painting. You will look at technical and methodical approaches to painting in a broad sense, but also critically consider 'abstraction' and 'abstract painting.' You will develop a visual and verbal vocabulary allowing you to talk about your own work and potentially develop areas for further exploration.

Composition in Contemporary Painting

In this course, you'll investigate how paintings are put together and why, challenging your own assumptions to develop your individual painting practice. You'll explore four overarching themes: how composition impacts our reading of a painting; painting within a digital age; using multiple viewpoints and perspective to construct space; and paintings that deal with the body within fragmented space. You'll develop your understanding of these themes both practically through painting, and contextually by looking at relevant contemporary and modern artists.



Tutor Ellen Christiansen

Composition with the Portrait and Figure

Explore approaches to compositions featuring portraits and figures, with an emphasis on the placement of the figure within space. You will be able to develop skills in figure painting and will gain a broad and varied understanding of figurative painting, portraiture, design and composition, monotone and colour painting techniques and the use of acrylic and oil paint.

Cultural Inspirations for Painting the Figure

This is an opportunity to think more carefully about the context within which you paint a portrait and your intentions for your painting. You'll consider how you might work with a model in creating paintings, using wider cultural references to bring a different layer of meaning to the works you produce. You will work throughout the course with access to a model and an expert portrait and figure painter. Drawing inspiration from art movements, other artists, theatre or film sets, literature or your own ideas, you'll establish a series of scenes or poses and use these as the basis for your paintings.

Nude Figure Painting

This course will introduce you to painting the nude figure. It will help develop your understanding of colour mixing, looking at proportion, considering negative space and finding shapes to help create a likeness and develop compositions. You'll learn how to create figure paintings by starting with drawing, how to paint fabrics and materials as well as the figure, and how to consider the background as an integral part of the painting.

Exploring Current Trends and Styles in Portrait Painting

Examining the work of contemporary figurative artists, you'll discuss their style and subject matter to get a better understanding of what you can learn from them when developing your own style. The course is centred around practical

investigation with a different focus each week, inspired by an individual or group of artists.

Exploring Watercolour and Ink

This course introduces you to the water-based mediums of watercolour and ink. You will work responsively both indoors and outdoors, exploring the particular qualities of the water based mediums of watercolour and ink, learn to use them in combination with drawing and then develop your observations into finished artworks in the studio.

Figure and Portrait Painting

Taught by experienced, pre-eminent portrait and figure painters, this course introduces you to different approaches to portraiture and figure painting. The course runs every term with different tutors, and a slightly different emphasis (to include portraiture, figure painting and life painting). Working with a model on a series of poses, you will deal with tone and colour, proportion, lighting, composition, negative space, and will consider how to create a narrative depth.

Fundamentals of Portraiture

Intended as a revision course, this course examines fundamental aspects of portrait painting to ensure you have a comprehensive understanding of the techniques and skills required. You will analyse form and colour, consider again the handling and mixing of colour, and how it applies to portrait painting.

Painting from Photographs

You'll explore the skills required to achieve effective results when working from photographs instead of from life. You will consider the problems of painting from photographs and ways of overcoming these, as well the advantages of working from photographs. The course will introduce the skills needed to produce photo realistic images, but doesn't limit you to painting in this way.



Images in Contemporary Painting

The proliferation of digital images in society has made the image more disposable and less open to visual critical discourses. This course will also explore how the manipulation of pictorial space can create new and exciting directions in painting – by fragmenting, obscuring and intertwining images into the pictorial space and by using a series of techniques and conceptual approaches that question the normal conventions of background/foreground relationships.

Introduction to Oil Painting

Gain an understanding of how to work in oil paint and the practicalities of using oil painting materials. You will gain the confidence to work in oils and your tutor will help you start to develop a technical skill that can be used successfully to convey your visual ideas.

Contemporary Painting: exploring techniques, materials and surfaces

This course aims to explore, test, and discover the properties and potential of a range of traditional and non-traditional paints and surfaces. You will expand and develop your understanding of what paint can do, and the specific material qualities of numerous paints. You will investigate how various paints (including acrylics, spray paints and gloss paints) feel and handle, and how you can use different approaches with them.

Paint Application in Portraiture

Our course all about paint. You'll work with several different tutors, all of whom are practising portrait artists using very different painting techniques. You'll explore different ways of applying paint, including using vibrant colour expressively, using thick paint, working in tone, layering paint and using glazing techniques, and using different materials such as acrylic paint and egg tempera.

Painting in Practice

Discover what it is about painting that motivates and inspires you. You will explore how to develop ideas from initial sketches, how to refine ideas and how to develop coherent work. You will be encouraged to adopt a disciplined creative thinking dialogue in your painting practice which will enable a more informed approach to your work.

Painting Portraits from the Masters

Study and analyse the approaches taken by great portrait painters from the past and learn how to apply the techniques and approaches used by these artists. Working directly from paintings in London galleries and then painting in the studio, you will analyse their work and create copies of well-known portraits. This course will culminate in you developing a portrait of your own, influenced by artists you have been studying.

Self Portrait

Explore painting using yourself as your subject matter, be it from direct observation, photography or other mediums. You will discover ways of generating images by examining different aspects of yourself; through ideas of identity, gender, social and familial connections, memories, aspirations and even through the use of costume and allusion. We will start with the technical aspects of painting, looking at the complications that arise and possible solutions, from which you can begin to adopt approaches that best suit you.

Shape of Colour

This course looks at colour as form and will enable you to think about colour theory and a synthesis of processes, structure and surface. You will be encouraged to consider how you develop a composition, specificity of colour choice and surface fracture (handling of the paint). You will be encouraged to experiment with colour itself, developing the interaction of colour.

Drawing

Materials & Mark-Making

This course investigates the power, possibilities, and meaning of mark making in drawing. Each week you will approach mark making from a different perspective, contextualising your work through discussion of contemporary and historical artists who use drawing in their practice. Test materials and experiment, use time and process to layer marks and create drawing devices from objects, developing a vocabulary of mark-making.



Measurement & Proportion

In this course you will use systems of measurement to create drawings from life and two-dimensional sources. You'll make a series of drawings from life before embarking on your own, individual, project using observation and photographic sources.

Anatomy

You'll focus on a different section of the human body each week, looking at bone and muscle structures in particular. You will gain the knowledge that will allow you to question and assess the way you draw the human figure from life and examine your drawings in relation to your understanding of anatomy.

Contemporary Life Drawing

Traditional, skill based life drawing is complemented with contemporary drawing approaches in this multifaceted drawing course. Working with life models throughout, students will begin the course by learning fundamental observational drawing skills. This grounding will instil a practical knowledge and confidence, which will then be used as a springboard for expanded ways of working and thinking. The drawing process will be firmly acknowledged as an art form in itself. Through innovative practical exercises, formal experimentation, group discussion, you will receive a holistic approach to drawing.

Imaginative Composition

In this course, you'll explore the process behind making imaginative, figurative compositions. Drawing and visualising images that are in your imagination is difficult to do - this course looks at various techniques artists use to bring an imagined image into reality. Much of the course focuses on acquiring the skills and information necessary to construct imagined compositions, encouraging a variety of approaches and experimentation.

Luminosity

Study the elusive yet magical qualities that emanate from an eclectic range of lit objects. You'll experience the familiar transformed into the unfamiliar through the beauty and drama of light and luminosity. You will gain a better understanding of the reading and recording of light on, around and within lit surfaces and the ability to perceive fine gradations in subject matter.

Portrait Drawing

Develop your portrait drawing skills in this course, focusing on aspects such as facial proportion, facial anatomy and skull structure. You'll draw from live models in a range of materials, including charcoal, graphite and Conté, and create anatomical drawings of the skull to develop your

understanding of the structure and form of the head. You'll then use these skills to complete a sustained three-week portrait drawing towards the end of the course.

Space and Structure

This course aims to deepen your understanding of space and structure in drawing using both 2D and 3D techniques. You'll explore different ways of creating levels of space such as geometric perspective and layering, and also explore movement, scale and mass by developing off-site architectural and structural drawings. The course will also cover alternative approaches to drawing, including working with shadows and lit structures, drawing in 3D and using drawing to respond to real space through spatial intervention.

Printmaking

Bookbinding with Relief Printing

This is an exciting opportunity to learn about different book structures and binding techniques, while incorporating reduction linocut and multi-plate woodcut prints. You'll learn how to use basic bookbinding tools to create leporello (concertina), stab-binding and single-section binding book structures, and gain a contextual understanding with a visit to Tate Britain's Artist Book Collection.

Drawing into Print

Using print techniques related to monotype (drawing into a field of ink with a range of implements), etching and drypoint (drawing with a needle into media such as plastic or metal); and various reproduction, collage and transfer methods, you will produce a series of prints which have moved through stages of development from observational drawing through to print and back again.

Etching: Hardground, Softground & Aquatint

Focusing on line, texture and tone, this course explores painting through etching; an approach originally utilised by Francesco Goya and still employed by contemporary artists today. Using a low-toxic saline sulphate mordant, you'll learn to paint with sugar and etch aluminium and zinc plate to realise a series of print editions.

Hybrid Printmaking

By experimenting with a combination of techniques including simple block-print, etching, collagraph and mono-print, you'll develop a print or series of prints. Printmaking both complements and brings perspective to other areas of creative practice, so this course is ideal for painting and drawing practitioners who would like to gain a perspective of print techniques and re-engage with the drawn mark.

Immediate Printmaking: Drypoint, Carborundum & Collograph

Explore intaglio and relief techniques in this course, using texture and tone to make prints that are both painterly and graphic. You'll learn to use monoprint, collagraph and drypoint plates in a low-toxic environment to develop a fast and immediate style of printmaking. This course is ideal for students who wish to bring their drawing, texture and colour skills to the print studio, to complete a series of multi-plate colour prints in a unique self-led project.

Photography in Print

Combining photosensitive emulsion and plates with intaglio printing, this course focuses on photomechanical techniques in printmaking. You will learn to expose and develop autographic (drawn and painted) and digitally generated/photographic images with both different types of plates.



Printmaking in Practice: Intaglio & Relief

You will need to have completed another Printmaking course before you can take part in either of our Printmaking in Practice courses. These two courses are aimed at students who have undertaken a number of other print courses or are near to completing their studies for the Certificate or other academic programmes. These courses enable you to continue to receive a high level of technical tutoring without having to repeat skills modules you have already completed. Projects can be research-based (e.g. investigating colour printing techniques) or subject-based (e.g. developing a single edition or a series of prints based on a particular theme). Your tutor will respond to your ideas and develop, with you, a programme of study tailored to your needs.

Reduction Relief: Linocut, Linocut and Woodcut

This course focuses on form and colour through reduction relief printmaking; a traditional and immediate sculptural approach to print using professional Japanese woodcut tools. This course is ideal to develop your colour skills, learning how to apply multiple colour combinations to wood and linoleum blocks to expand your printmaking knowledge and develop a self-led project.

Relief-Printed Textiles

Here you'll focus on using intaglio and relief techniques to print onto textiles. The course will also introduce the use of finer textiles such as silk to rethink and reformulate the traditional two dimensional printed image. Looking at artists from the Bauhaus such as Anni Albers, we will explore print as a means of creating a 'total' artwork that aspires to work with architecture and interrupt the flow of our perception through it. This course is ideal if you'd like to bring your communication, texture and colour skills to the print studio, to become familiar with a diverse and exciting range of media. You will expand your knowledge and develop a unique self-led project.



Etching: Spitbite, Sugarlift and Gum Arabic

In this course, you will focus on painting through etching; an intaglio approach to print, originally utilised by Francesco Goya to combine the tone of aquatint with the daubing and spraying of painterly brush marks. You will learn to paint with sugar and etch both aluminum and zinc plates to realise a series of print editions.

Our Approach

We've built a reputation for teaching technical skills, encouraging and enabling creative vision, and supporting everyone who joins our vibrant and welcoming community.

From short, evening and weekend courses to our academic programmes for people serious about developing their artistic practice and becoming professionals, we offer the best quality art tuition to support your development.

No matter which pathway you choose, whether you're studying on one of our undergraduate degrees or joining our Certificate programmes, you'll benefit from tailored support and guidance. Central to our philosophy is the view that the best teaching happens in small supportive groups, so we keep our class sizes to a maximum of 15 students. When studying in a larger group, for example with your cohort, we ensure the ratio of tutors to students remains 1 to 15. This gives our students access to regular hands-on tuition.

Our students typically study a minimum of 15 hours per week on our full-time BA and Foundation programmes, with the option of more. This minimum is five times the amount received on a comparable BA at the UK's other leading institutions. This personal approach allows our students the time to master core artistic skills and unlock their creative potential.

We offer the highest number of tutor contact hours of any higher education art school in the UK.

We believe the best way to learn is from experts, so our classes are taught by highly skilled, practising artists, including prize-winners, members of leading art organisations and artists with work in national collections.

Our Tutors



Rob Pepper, Principal

Rob is an international keynote speaker on the arts, education, creativity and regularly exhibits worldwide.



Sue Spaul, Director of Programmes

Sue is a figurative painter and exhibits in London. She has had her work shown in Mall Galleries as part of the Royal Society of Portrait Painters Exhibition and the Federation of British Artists' Exhibition.



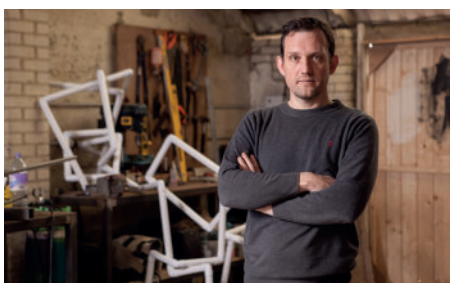
Alison Hand, BA Fine Art Programme Leader

Alison holds an MA in Painting from the RCA. She has won many awards and is also a published art writer. She was a Board Director for Artgener and undertook doctoral research at the Bartlett School of Architecture.



Sadie Lee, BA Contemporary Portraiture Programme Leader

Sadie Lee is an award-winning British figurative painter. Her challenging paintings focus on a range of subjects, including sexuality, gender and the aging body.



Julian Wild, Sculpture Lead

Julian is a sculptor with 20 years' teaching experience, who has exhibited at Chatsworth House. He has completed commissions for Cass Sculpture Foundation, Fidelity Investments and Oxford University, and is Vice-President of The Royal Society of Sculptors.



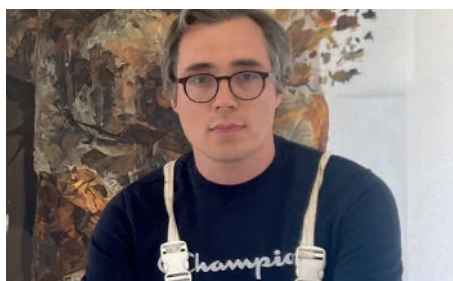
Lynn Dennison, Foundation Programme Leader

Lynn holds a BA in Fine Art from the Slade School of Art and an MA in Fine Art from Central Saint Martins. She has exhibited internationally, and is the winner of the 2015 RBS Sculpture Shock Award.



Zoe Toolan, Certificate in Fine Art Programme Leader

Zoe is passionate about radical pedagogy. Her work has been shown at events such as Antiuniversity and FaB Festival, and projects have been supported by bodies including the Live Art Development Agency and Axisweb.



Edward Sutcliffe, Certificate in Portraiture Programme Leader

Edward is a figurative painter. His work has been shown in London, Dubai, Seoul and has been included in the BP Portrait Award Exhibition at the National Portrait Gallery eight times.



Briony Marshall, Professional Development Leader

Briony is a sculptor and installation artist, and has had residencies at Pangolin London and Brian Mercer Bronze Casting in Italy. In 2015, Briony was shortlisted for the First@108 Public Art Award.



Tom Morgan Evans, Critical and Contextual Studies Leader

Tom has 10 years' experience teaching at UCL, the Courtauld Institute of Art and the University of Kent. His specialism is modern art in the US, and he has produced a book about Andy Warhol. Tom also regularly writes for journals.

