

Course Title	2D & 3D Collage
Tutors	Lynn Dennison and Sarah Gillham
Studio session Dates	Monday 13th January – 24th March 2025 Reading week 17th – 21st February 2025
Session times	10:30AM - 4:30PM
Course Code	E2402S009
Studio	Bankside Studio 3
Course Fees	£675

Course overview

This course will introduce you to the practice of two and three dimensional collage within fine art practice. 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.

Processes will be demonstrated week by week. Your tutor will support you fully throughout the course in both group sessions and one-to-one support, providing very regular feedback, critique and constructive advice. Although the course has a general theme and approach there is no fixed or prescriptive methodology and individuals are encouraged to blend their own experience with all aspects of this course.

Learning outcomes

Students will be able to:

Analyse the work of others, the historical context of collage and the use of collage in contemporary art practice, applying their findings to their own work.

Apply collage processes and techniques in an experimental Fine Art context using a range of media.

Transform images through layering and juxtaposition, creating unexpected images and unusual visual collisions. Understand a broad range of new mixed media techniques and visual elements from a variety of sources in the creation of two and three dimensional collages.

Plan and complete a personal 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

Lynn Dennison works across several disciplines, including video, installation and collage, to explore our relationship with our surroundings and how we see and experience our environment. Her single and multiple screen videos are often based in the documentary of place and the human interaction there. Born in Cumbria, England, Lynn Dennison now lives and works in London. She graduated with a B.A. in Fine Art from the Slade School of Art in 1987 and later completed an M.A. in Fine Art at Central Saint Martins in 2013. Her work has been commissioned and supported by grants and awards, and exhibited nationally and internationally. She has participated in workshops, residencies, talks and events. Recent exhibitions include *Human Traces* at Flowers Gallery, New York, *Clepsydra* at Birmingham University, *Waterfall* and *Border country* at the De La Warr Pavilion, and *Sweet Thames, run softly while I end my song* at the Brunel Entrance Hall, London. She is the winner of the 2015 RBS Sculpture Shock Award.

<http://www.lynn dennison.com>

Sarah Gillham's art practice and the development of her ideas are led by materials and processes and the interplay with found images and objects. The body, female sexuality and desire are recurring themes within the work. These bodies often become fragmented, fetishised and displaced, they are relics of a psychological or bodily experience. Since graduating from her MA in Painting at the Royal College of Art she has exhibited in Bodies Undone, Blyth Gallery, London Artwork/Housework (co-curated), Art licks Weekend, London, Something Borrowed, Arthouse1, London, In Infancy, Blyth Gallery, London, Sixty (touring), Art-Athena, Greece & Lubomirov/Angus-Hughes Gallery, London, Sex Shop (touring) (co- curated), Transition Gallery, London & Folkestone Triennial Fringe 2014, WW Solo Award|Group, WW Gallery London, Condensation (co- curated), Danielle Arnaud Gallery London, Homespun Mythologies (solo), Blyth Gallery. Gillham has completed commissions for The Great Eastern Hotel, London & Marlow Theatre, Canterbury and has been awarded Painter – Stainers Fine Art award. She has taught and run workshops for the Blyth Gallery, UCA Farnham, UAL Wimbledon and Croydon School of Art.
<https://www.sarahgillham.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	Monday 13th January 2025	Health & Safety briefing Presentation and group discussion on the history of collage and what it means to use collage in contemporary art practice. Experimentation with 2D collage using magazines and newspapers. We will work with glue, papers, assemblage and typography to transform images using layering and juxtaposition.	Lynn Dennison Bankside Studio 3	You <u>will need to bring</u> your own materials to respond to. These could be magazines, old books, postcards, newspapers, maps or photographs.
2	Monday 20th January 2025	Experimentation with collage using a wider range of materials. Introduction to painting and drawing with collage. You will start to explore and combine a variety of collage techniques using found images, drawing, painting and paper to create images.	Lynn Dennison Bankside Studio 3	You <u>will need to bring</u> your own materials to respond to. These could be magazines, old books, postcards, newspapers, maps, photographs, textiles, painting and drawing materials, paper
3	Monday 27th January 2025	Using image and video projection in installation Following an introductory image based talk on the development and contemporary practice of installation art using video projection, students will experiment with using video projection to layer images onto 3 dimensional space.	Lynn Dennison Bankside Studio 3	Laptop (if possible) memory stick with digital images/ moving image.

4	Monday 3rd February 2025	<p>Transforming the found</p> <p>Working with your found objects and images, you will experiment with different ways of transforming the objects, drawing out new meanings. This will include juxtapositioning objects with classic surrealist materials such as silk, velvet, feathers, leather, mirrors and hair. You also will experiment with covering or binding your objects with fabric - hiding, concealing or transforming how we understand and relate to them.</p> <p>The key artists that we will be looking at are: Man Ray, Meret Oppenheim, Maurice Haurice, Alexandre De Cunha and Ruth Claxton.</p>	<p>Sarah Gillham</p> <p>Bankside Studio 3</p>	<p>You <u>will need to bring</u> a range of found objects to respond to. These could be ceramic ornaments, trinkets, jewellery, old technology, furniture , pair of old taps, textiles, clothing, shoes, organic materials such as pebbles, driftwood and bones</p>
5	Monday 10th February 2025	<p>Combining the Found with the Made</p> <p>You will be experimenting with combining your found objects with made objects, employing sculptural materials and processes. This will include taking a mould of part or whole of your object and also you will do a small body cast of your finger as well. We will be using clay and alginate as a mould and then casting in plaster and wax . You will then spend time playing and exploring the different juxtaposition between the found and the made.</p> <p>The key artists that we will be looking at are: Hans Bellmer, Sarah Lucas and Alina Szapocznikow and Louise Bourgeois.</p>	<p>Sarah Gillham</p> <p>Bankside Studio 3</p>	<p>You <u>will need to bring</u> a range of found objects to respond to. These could be ceramic ornaments, trinkets, jewellery, old technology, furniture , pair of old taps, textiles, clothing, shoes, organic materials such as pebbles, driftwood and bones.</p>
Reading Week				
6	Monday 24th February 2025	<p>Undoing and Redoing</p> <p>We will deconstruct your found objects in order to make something new. This could include taking it to pieces, smashing, crushing, removing, undoing or unpicking your found objects, so please do not bring in anything that is precious to you. You will then spend time remaking, reorganising and recreating them to explore new possibilities.</p> <p>The key artists that we will be looking at are: Harmione Allsopp, Fiona Hall, Cornelia Parker, Nancy Rubins, Pablo Picasso and Gillian Lowndes</p>	<p>Sarah Gillham</p> <p>Bankside Studio 3</p>	<p>You <u>will need to bring</u> a range of found objects to respond to. These could be ceramic ornaments, trinkets, jewellery, old technology, furniture , pair of old taps, textiles, clothing, shoes, organic materials such as pebbles, driftwood and bones</p>
7	Monday 3rd March 2025	<p>You will begin work on a personal project</p>	<p>Lynn Dennison</p> <p>Bankside Studio 3</p>	<p>You will need to provide your own materials</p>

8	Monday 10th March 2025	Continue to work on Personal Projects	Lynn Dennison Bankside Studio 3	You will need to provide your own materials
9	Monday 17th March 2025	Personal project and group critique of final work	Sarah Gillham Bankside Studio 3	You will need to provide your own materials
10	Monday 24th March 2025	Personal project and group critique of final work	Sarah Gillham Bankside Studio 3	You will need to provide your own materials

Preparation Requirements & Additional Costs

YOU MUST BRING YOUR OWN MATERIALS

Whilst the Academy may have some 2D material available, you should source and bring a range of found materials, newspapers and magazines (as described above).

Resources & Further Reading

Please note reading lists are suggested, not required.

Author	Year	Title	Publisher	Location
Pfeiffer, I.	2011	<i>Surreal Objects: Sculpture and Objects from Dali to Man Ray</i>	Hatje Cantz	Berlin
Hudek, A.	2014	<i>The Object</i>	Whitechapel: Documents of Contemporary Art	London
Craig, B.	2008	<i>Collage: Assembling Contemporary</i>	Black Dog Press	London
Evans, D.	2009	<i>Appropriation</i>	Whitechapel: Documents of Contemporary Art	London

Other useful resources (websites, galleries etc)

Found Object- <https://www.tate.org.uk/art/art-terms/f/found-object>
Hannah Hoch- <https://www.whitechapelgallery.org/exhibitions/hannah-hoch/>
The art of assemblage Exhibition -<https://www.moma.org/calendar/exhibitions/1880>
Linder - <https://modernart.net/artists/linder>

Who can I contact for further information?

General information and advice on courses at Art Academy London 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 Reception at info@artacademy.ac.uk

Location

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 London 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.

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.