

Summer school 2021 Online

‘Walking the Land’

Tutors Emily Ball and Katie Sollohub

Course fee - £450

Dates – July 5th - 8th 2021 (Monday – Thursday)

Plus pre-recorded film demonstrations sent 3 weeks before the course starts

The theme of this years Summer School is centred on capturing the sights, sounds, smells and movement of daily walks. Finding ways of capturing the energy and freedom by making studies while you are moving outside, and then bringing these into the studio to make paintings from. Walking can be a daily meditation, good exercise and a way of connecting to Nature. This course shows you how to make poignant drawings and paintings about the things that you notice each day as you walk. Three themes; Sound, Movement and Time will be the focus to help this exploration of Walking the Land. Fleeting moments of bird song, glimpses of shapes in the distance, moving shadows, the rhythm of our breath and sound of feet as we walk, a cold breeze against the skin, vivid light bouncing over foliage and flowers, the tangle and urgent chaos of Nature weaving and pushing forward through the seasons. These are some of the many ingredients that might inspire your work. You will create 12 paintings/pieces inspired by these themes. We will show you how you can move your work towards abstraction and get greater freedom and expression into what you do.

Course notes

Walking the Land

Dates: July 5th - 8th 2021

Tutors: Emily Ball and Katie Sollohub

Cost: £450

This fee includes:

- A set of short films showing you practical demonstrations and exercises that you can do on your daily walks to make studies for the course. You will receive these 3 weeks prior to the studio sessions. This gives you plenty of time to make lots of work that will become the inspiration for the paintings that you will create over the four days in the studio being guided by Emily and Katie .
- Please bring all your studies with you on the first day of the course.
- Each day starts promptly at 9.30am at the seawhtie studio. Please arrive no later that 9.15 am to get yourself settled in. Each day ends at 4.30pm.
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Artists to inspire:

Joan Snyder

Joan Mitchell

Willelm De Kooning – Louse Point paintings

Per Kirkeby

Matthew Burrows

David Blackburn

Julian Brown

Lucy Jones

Paul Klee

Victor Passmore

Maurice Cockrill

Peter Lanyon

Gill Ord

Jo Delafons
Richard Long
Andy Goldsworthy
Terry Setch
Ian McKeever
Fabienne Verdier

Day 1 in the studio – June 28th

In the preparatory video you will have been guided to make plenty of experimental studies, including some specifically to do with Sound Movement and Time as your themes. We will be looking at all the studies, but will start each day with a response to one of the themes in turn. Obviously there will be cross overs between themes, so it will be good to start the course with all of your studies accessible, ideally on a wall where you can see them at a glance.

Sound - working from studies made in the landscape in response to sound

Movement - working from studies made while moving through the landscape

Time - working from studies where time has been integral to the process and experience.

Working from the Sound drawings. Grids and repetition. How repetition bring about change. Selecting from the studies. Drawings and paintings from studies to start 3 paintings.

Day 2 in the studio - June 29th

Working from the Movement drawings. Visual poems in ink from mindful meditations on movement. 3 Paintings started from this theme.

Day 3 in the studio – June 30th

Working from the Time drawings. Experimenting with materials and layers. Beginning 3 paintings on this theme.

Day 4 in the studio – July 1st

You will have started 9 paintings by this stage - looking at them as a series, there may be marks and motifs that recur in the three themes explored so far. Day 4 in the studio will be an opportunity to extend the conversations between the 9 paintings, and start 3 more if appropriate. By the end of the course you will have some paintings that feel resolved, and a set of exercises and ways of working to help you keep the conversation going, encouraging you to keep working on the series until you have a real body of interesting and exciting work, reflecting your experience of seeing, and sensing, the landscape.

If you need to stock up with materials then Seawhite are delivering orders.

<https://www.artesaver.co.uk/>

When you get to the check out enter the code EB10 to get 10% discount.

How students need to prepare

IMPORTANT HOMEWORK

Your drawings to inspire your paintings:

The course depends on you bringing a series of studies that you have made beforehand. Use the short films to give you guidance and ideas. The more studies you have the better. It will give you much more confidence if you feel connected to your subject through drawing and writing. Have an open mind and try not to judge too hastily or anticipate how the work may unfold.

Gather and prepare your materials.

When you are working outside during your walks

Paper and other materials

A supply of cartridge paper for drawing.

A small rucksack, small note book and pen.

A selection of colour and drawing materials: a few colours for each of chalk and oil pastels, oil bars, felt tip pens. Charcoal, an eraser, soft pencils, posca acrylic pens, charcoal or graphite powder. Carbon paper, rags.

I suggest that if you paint on paper. You will need a heavy-weight cartridge, I will be using Seawhite's 220gms cartridge paper.

In the Studio

Katie will be working in acrylics and Emily will be working in oils so that they can demonstrate the differences. With acrylics you can work directly on unprimed paper, although you might prefer to prime with a coat of gesso or acrylic paint first. This reduces absorbency.

If you wish to work with oils: the paper does not necessarily need to be sized or primed. Heavier and better quality paper is preferable. You can work straight onto unsealed paper in oils. It stains and dries very quickly. The only thing you must be aware of is that with thick areas of paint, in time, there will be an oily halo appear around the paint, as the oil leaches into the surrounding bare paper. You may prefer to prime your paper with a couple of thin coats of acrylic primer, gesso or household white emulsion.

If you prefer to paint on Canvas or Board

Size and shape is up to you. Perhaps decide this after you have completed some studies. However, bear in mind that we will be working on 12 paintings in the studio so I would advise do not go too big.

Canvas

Stretched canvas on a frame, or loose primed canvas off a roll (this could be wrapped around a board to give a firm surface to work on or stapled to the wall).

Board

Prepared artists boards are fine.

Pieces of MDF from your shed or garage. Priming might be a good idea but some artists rather like the unprimed surface too.

Smooth cardboard or mount board and even corrugated cardboard are options too.

Paints and other materials

These are the colours I suggest you use, in either acrylics or oils. This selection enables you to mix any colour you desire:

Titanium White, Lemon Yellow, Cadmium Yellow, Indian Yellow, Cadmium Red, Alizarin Crimson, Magenta, Cerulean Blue, Ultramarine Blue, Phthalo Blue.

Mediums and equipment for oils and acrylics

Acrylics

Acrylics can be diluted with acrylic mediums, they will increase the flow and transparency of the paint. Some offer the option of increasing the gloss as well. That is up to you.

Oils - In my own studio I never use White spirit or Turpentine. It is highly toxic and smelly. I recommend Shellsol T which you can buy from Jacksons Art supplies of A P Fitzpatrick (this is a solvent which is an alternative to white spirit to clean your brushes with and thin the oil paint). I recommend that you use a 'Drying medium' (to speed up the drying time). I use a 50/50 mix of Linseed stand oil and Shellsol T. I find this mix odourless and very effective. If you cannot get hold of either of these open all your doors and windows to get lots of ventilation and use the mediums you already have".

Brushes for Oils and Acrylics

Have a variety of brush shapes and sizes: Flats, Filberts, Rounds, Liners/Riggers. For bigger brushes I frequently go to hardware and decorating shops. Good makes are Princeton and Omega for large brushes. A few palette knives, paint scrapers or spatulas are useful too, of differing shapes and sizes.

Mixing

A large palette or plastic bowls for mixing paints (ice cream tubs are good).

Other materials

Have a selection of drawing materials available, such as charcoal, pencils, felt tip pens, oil pastels, graphite sticks.

Any queries regarding the things on this list please email emily@emilyball.net with questions.