

**COURSE: CHOREOGRAPHY OF MARK MAKING:
WORKING LARGE IN SEARCH OF
DELIGHT AND RIGOUR**

TUTOR: DEBBIE FIELD

DATES: 16-18 JUNE 2020



ABOUT THIS COURSE

Price includes large sheets of paper and some materials

This course is aimed at delving into the experience of mark making - the fun of it and the work of it. Working with the concept of “Does it feel like me?”, the course offers you the chance to recognise and extend your own way of painting, fine tuning what is inherently you, and to enrich your mark-making language for deeper personal expression. With opportunities to extend your senses as an artist through music and body movement as well as experience the freedom of MAMMOTH mark-making, you will develop a new awareness of how marks can be both a response to a feeling and an evoker of feeling.

Like a playful treasure hunt, this course encourages you to identify, chase and catch practical ways to:

- entice newness
- refine the known
- step into bravery
- never bore yourself
- heighten your own ability to assess your work
- push aesthetic boundaries

Working mainly on paper, you will make at least two large pieces of mark making – working with music as the inspiration. You will also create a set of small drawings generated from phone videos made by students. Together with music, these drawings will inspire at least one other large piece. Students will leave the course with a restocked creative tool kit that they can use to inform and inspire further work.

Course discussions will focus around: mark making as visual language – both personal and universal; The physicality of making a painting – especially a large one; the correlation between the structure of music and that of painting; and the mark making of artists such as Joan Mitchell, Mark Rothko, Simon Carter and Cy Twombly.

TIMETABLE

Day one: Tuesday 16 June 2020

The course starts promptly at 9.30 each day so please make sure that you arrive no later than 9.15 to find your space and have a cup of coffee. Debbie will welcome you and introduce the course. The day will end with a review of the work and finish promptly at 4.30 pm.

Throughout the three days there will be “pepperings” of visual and literary inspiration given. Music will be used as specific motivation mainly in the beginning. As the course progresses, and as students’ work develops, the work itself becomes its own motivation. The intention is to make many working drawings and to have two large pieces (not necessarily “complete”) at the end of the course.

| Time | Activity |
|-----------|--|
| Morning | Intro talk re music, mark making , movement, and the relationship of these three to each other as expressed as a visual language. Warm up exercises. Setting up of personal studio space. First big work done as directed by me, using specific music and directions. |
| Afternoon | Brief review of morning’s work Second practical exercise working in pairs, using cell phone videos to film each other as they work again on the same painting, once more using music and directed by me. Students will make 1/ 2 videos, less than a minute long, as inspiration for tomorrow. Review and assessment of videos. End the day with written work inspired by work done so far. |

Day two: Wednesday 17 June 2020

| Time | Activity |
|-----------|---|
| Morning | Warm up exercises. Begin immediately on a new painting, as per day one. Working from video images, make smaller pieces, fast and many of them. Exploring all inspiration gathered so far, in varied ways. |
| Afternoon | Brief review of all work so far. Working from video images, make smaller pieces, fast and many of them. Discussion Presentation of artists as further inspiration: Cy Twombly, Joan Mitchell, Fabienne Verbier, Mark Rothko, Simon Carter |

Day three: Thursday 18 June 2020

| Time | Activity |
|-----------|---|
| Whole day | Warm up exercises. Bringing it all together, each student guided and encouraged in their own vision for their work. Final review. |

COURSE MATERIALS

What you need to bring:

Mainly black and white paints – I suggest acrylic as this medium allows for fast work and easy cleaning, especially as we will need LARGE brushes, many rags and sponges.

Glue

LOTS of charcoal – and big sticks of it – as big as you can find (the Seawhite Shop stocks large sticks of charcoal, so you can buy these in advance or pop over to the shop during the course).

Also, bring the usual paints of all colours in case there is a desire for colour, even though we will begin in monochrome.

A5 sketch pad

What the studio supplies:

For this course: large sheets of paper will be supplied.

General studio kit: In the studio, we have stocks of paper and primed canvas that students can buy as required. Easels, boards and palettes will be ready for you to use. There are pots for water, solvent and mediums. We have a stock of acrylics, oils and mediums for students to use if you run out or want to try them. There is spare drawing equipment to borrow.

Please be advised that NO WHITE SPIRIT OR TURPENTINE IS ALLOWED IN THE STUDIO. Shellsol T is a solvent which is an alternative to white spirit to clean your brushes with and thin the oil paint. You can buy this directly from [A P Fitzpatrick](#) online. Please be aware that LUKAS MEDIUM 3 contains a lot of turpentine. A lot of artists use this, and while it's okay in private studios, it is not safe in larger quantities and particularly without adequate ventilation. Some of our students who like to use Lukas 3, now use a mix of Shellsol T and Linseed oil in group sessions instead. Liquin with oils is really good if you need to speed up drying time.

THE SEAWHITE SHOP:

The shop is open Monday – Friday from 9 am - 4.45 pm and 9am – 12 noon on Saturdays. All the products they sell are amazing value, at warehouse prices and so you might want to stock up with sketchbooks and materials while you are on the course. If you prefer to order before the course, you can preview their stock by visiting www.artesaver.co.uk. Items can be pre-ordered and packed ready for you to collect by calling 01403 712270, quoting the codes obtained from the website, however, if you physically go into the shop to buy your supplies, the prices are slightly cheaper, so always worth a visit.

REFRESHMENTS AND LUNCH:

Tea, coffee, herbal teas and biscuits are available throughout the day. There will be tea breaks but feel free to help yourself whenever you need a drink. Bring a pack lunch. There is a fridge and also a microwave. If you need to buy some lunch there is a bakery/sandwich shop in the middle of Partridge Green that sells sandwiches, salads and hot food.

STUDIO DRESS CODE:

In the studio make sure you wear clothes that do not matter. The space and equipment is in constant use and we cannot guarantee that it will be paint free from the previous groups. As the weather gets colder make sure that you wear plenty of layers to keep warm in the studio. It is a big space and difficult to heat at a constant temperature all day. Emily recommends wearing a [Thermal Boiler suit](#). They keep you really warm and clean!!

STUDIO ADDRESS:

Seawhite of Brighton

Avalon Court

Star Road Trading Estate

Partridge Green

RH13 8RY

GETTING TO THE STUDIO:

We have a map on our website. <http://www.emilyballatseawhite.co.uk/contact-emily-ball.html>

The studio building is the 1st large warehouse on your right after the Seawhite Showroom/Shop. Turn into the entrance and keep driving to the end past the skips and palettes on your right. There is a small car park behind the warehouse, just for the studio, and you will then find the studio up a flight of stairs.