



COURSE: PAINTING PATTERN 2
(PROCESS AND MATERIAL)
TUTOR: NICK BODIMEADE
DATES: 18-20 FEBRUARY 2019

ABOUT THIS COURSE

This course has developed from the exciting work done by Seawhite students on previous Painting and Pattern Courses. We will continue our exploration of Congolese Kuba cloth following in the footsteps of Klee, Picasso and in particular Matisse. We will also look at what its role might have been in the development of modernist abstraction and later process based abstraction. There will be slidehows of relevant historical and contemporary artists each morning and discussions reflecting on the development of studio work at appropriate points throughout the course. On this 3 day practical course we will start by making drawn and painted studies directly from my collection of Kuba Cloths before developing the abstract, material and spatial qualities into exciting new and personal paintings. The emphasis will be on experimentation and breaking new ground rather than the creation of finished work.

This is a stand alone course but can be done in conjunction with Painting and Pattern 1.

TIMETABLE

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

Day one: Monday 18 February 2019

| Time | Activity |
|-------|---|
| 9.30 | Introduction to the course followed by a slide show exploring the role of pattern in both painting and textiles. And how by looking at non western art and craft practices alongside western textile traditions our notions of what painting can be are expanded. |
| 10.30 | Drawing directly and experimentally from a collection of Congolese Kuba Cloth, Turkish Kilims, Ghanaian Kente cloth and other African and eastern textiles. Looking in particular at the transformations that take place as medium and process do their work. |
| 4.00 | Review and discussion |

Day two: Tuesday 19 February 2019

| Time | Activity |
|-------|---|
| 9.30 | Slide show looking at artists working in painting, textiles, photography and sculpture and their uses of pattern as both the subject and the content of their work. Including Anni Albers, Agnes Martin, Brice Marden, Yayoi Kusama, Brent Wadden and Bernard Frize. The relationship of pattern to process in Abstract painting will be a particular focus. This is a rapidly developing field so the list of artists referred to will change in response. |
| 10.30 | The textile collection is now removed and you will be working with paint and drawing materials on paper in response to the work produced on day 1. Particularly exploring the interaction of material and process in the development of the abstract and formal qualities of your work. |
| 4.00 | Review and discussion |

Day three: Wednesday 20 February 2019

| Time | Activity |
|-------|---|
| 9.30 | Slideshow looking at artists who make use of the cultural associations of particular patterns within their work. Artist including Laura Owens, Yinka Shonibare, Njideka Akunyili Crosby, Keith Haring will be looked at alongside new and emerging artists |
| 10.30 | You will continue to make increasingly ambitious experimental paintings on paper. Building upon the work of the previous two days you will with tutorial help increase the personal content of your work alongside its developing optical and material qualities and further establish the role of both process and pattern within your practice. By working in series you will be able to make comparative critical judgements and confidently take control of the direction and development of your painting. |
| 3.00 | We will put up a display of the work produced on the course for a group review and discussion. |

BEFORE THE COURSE:

In order to help think about your relationship to pattern, both natural and manufactured, please take 30 photographs of patterns from your immediate/local environment. This immediately raises the question – ‘What is a pattern?’ And maybe, ‘When is that pattern interesting?’

COURSE MATERIALS

What you need to bring:

Acrylic paints/inks and brushes.

Drawing media including marker pens.

Scissors, craft knife, glue, ruler etc.

I recommend large pastry style brushes up to 50mm. They are cheap, don't use too much paint, are easy to clean, encourage simplicity and boldness and a large brush can do pretty much all a small brush can but not the other way round.

Camera/phone/tablet

What the studio supplies:

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 (this 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 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 packed 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.