

Vancouver
Island
School of
Art

Art Courses and Workshops

Certificate of Visual Arts
Diploma of Fine Arts

WINTER

2008

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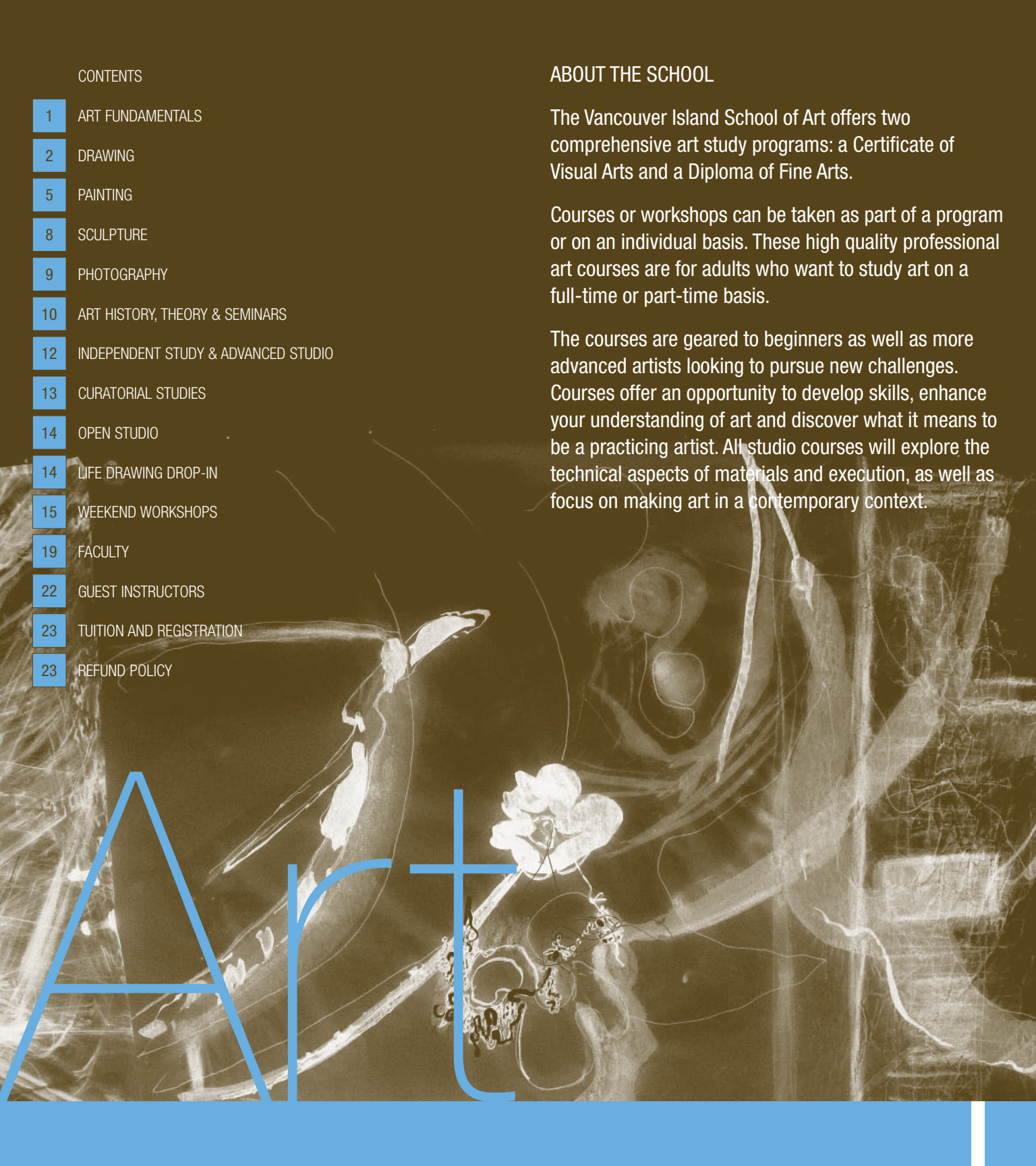
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ABOUT THE SCHOOL

The Vancouver Island School of Art offers two comprehensive art study programs: a Certificate of Visual Arts and a Diploma of Fine Arts.

Courses or workshops can be taken as part of a program or on an individual basis. These high quality professional art courses are for adults who want to study art on a full-time or part-time basis.

The courses are geared to beginners as well as more advanced artists looking to pursue new challenges. Courses offer an opportunity to develop skills, enhance your understanding of art and discover what it means to be a practicing artist. All studio courses will explore the technical aspects of materials and execution, as well as focus on making art in a contemporary context.



Art

Art Foundation (FNDT 100-WI08)

This course is designed to give the beginning artist an overview of the various areas of artmaking. Projects include drawing, painting, sculpture and photography. Assignments will be accompanied by slide presentations, readings and class discussion. This is an excellent general introduction into the varied world of contemporary art practices. No experience necessary. *(Required course for Diploma Program)*

Tuesdays January 8 – April 1
2:00 pm – 5:00 pm **Megan Dickie**

**Design (FNDT 110-WI08)**

This course explores the basic principles of design, with emphasis on an awareness of colour, line, shape, form, texture, pattern and space. Projects involving various materials and techniques provide opportunities to recognize and use each of the design elements. Emphasis is on developing an understanding of how the elements and principles of design can be used in a composition. *(Required course for Diploma Program)*

Thursdays January 10 – April 3
10:00 am – 1:00 pm **Xane St Phillip**

Understanding Colour I (FNDT 121-WI08)

This course is designed to acquaint visual artists at all levels with an overview of basic colour theory. Students obtain a practical working knowledge of colour, applicable to any field of visual art. The aim of this course is to prompt artists to be mindful of the endless complexity and diversity available to them through an awareness of colour. This course presents theory that can be put to immediate use. There will be a \$10 photocopy fee for the workbook. *(Required course for Advanced Painting in third year Diploma Program)*

Wednesdays January 9 – April 2
6:30 pm – 9:30 pm **Xane St Phillip**

Understanding Colour II (FNDT 202-WI08)

This is a continuation of *Understanding Colour I* and includes a practical application of colour theory learned in the first course as well as introducing more advanced concepts. Students will work on a series of painting projects that focus on particular aspects of colour, form and composition. Prerequisite: *Understanding Colour I*

Thursdays January 10 – April 3
2:00 pm – 5:00 pm **Xane St. Phillip**

DRAWING

Drawing: Introduction I (DRWG 101-WI08)

This course provides students with an introduction to the basic materials and techniques of drawing. Emphasis is on basic elements such as line, shape, value, space, proportion, perspective and composition. In addition, students are encouraged to explore a range of materials and to develop personal expression in their drawing. Subject matter includes still life, the figure, landscape, architectural space and student-supplied source material. No experience necessary. *(Required course for Diploma Program)*

Mondays January 7 – March 31
2:00 pm – 5:00 pm **Tracey Nelson** (Section 01)
(No class on Easter Monday, March 24)

Thursdays January 10 – April 3
6:30 pm – 9:30 pm **Jan Gates** (Section 02)

Drawing: Introduction II (DRWG 102-WI08)

This course will provide a review of the basic elements of drawing as well as a more in-depth exploration of concepts and subject matter. Colour and fluidity in drawing will also be explored. Working from subjects including still-life and the model, the course continues the focus on line, movement, mass, tone, perspective, proportion and space, moving from charcoal and pencil studies to work in colour pastel and ink wash. *Drawing: Introduction I* or previous drawing experience is a prerequisite to this class. *(Required course for Diploma Program)*

Thursdays January 10 – April 3
6:30 pm – 9:30 pm **Tracey Nelson**

Life Drawing (DRWG 107-WI08)

In this class, students experience an in-depth study of figure drawing, including rendering the human form in perspective and architectural space. Other sources such as memory and the imagination will also be used. Students are encouraged to explore and interpret the figure using the technical, expressive and conceptual concerns of drawing. Students develop an understanding of perceptual skills while investigating imaginative approaches to drawing. No experience necessary.

Model fee: \$35

Thursdays January 10 – April 3
2:00 pm – 5:00 pm Inga Römer

Drawing: Intermediate I (DRWG 201-WI08)

This course is designed as a transition from drawings based on direct observation (still life, model) to drawings that reflect a more subjective, conceptual approach to mark making. Building on the student's knowledge of basic drawing elements such as line, shape, value and composition, the course expands on the use of materials, techniques and compositional structures. Idea development and the formation of a personal image language within both historic and contemporary contexts is the focus of this course. Basic drawing skills required.

Wednesdays January 9 – April 2
6:30 pm – 9:30 pm John Luna

Drawing: The Extended Field (DRWG 250-WI08)

This course explores the expansive possibilities of contemporary drawing from notations in a journal to drawing that engages with the language of painting, sculpture and installation art. Students use a range of materials, surfaces and formats to explore the unique graphic and personal characteristics of drawing. Drawing experience required.

Tuesdays January 8 – April 1
2:00 pm – 5:00 pm Wendy Welch

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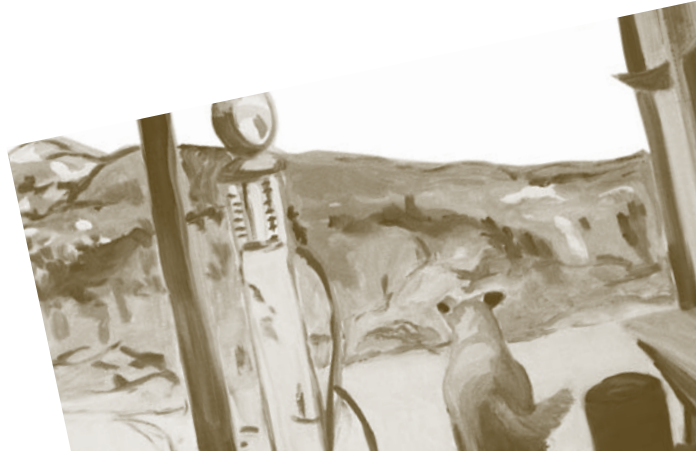


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Drawing: Advanced II (DRWG 302-WI08)

In this third-year course, students develop ideas and methods around the concept of drawing. The course will focus on developing work that is part of a specific series. An important aspect of this course will be group critique and developing an understanding on how to discuss drawings in a contemporary context. Prerequisite: *Drawing Advanced I*.

Wednesdays January 9 – April 2
6:30 pm – 9:30 pm Sandra Doore



Painting: Introduction I (PNTG 101-WI08)

This is an introduction to painting where students are encouraged to develop an understanding of the material qualities of paint as well as the elements of painting such as shape, space, colour and composition. Approaches will vary from the traditional to the more contemporary. Class projects will be accompanied by slide presentations. Students have the option to work with acrylics or oils. No previous painting experience is necessary or expected. *(Required course for Diploma Program)*

Tuesdays January 8 – April 1 (Section 1)
6:30 pm – 9:30 pm **John Luna**

Wednesdays January 9 – April 2 (Section 2)
2:00 pm – 5:00 pm **Inga Römer**

Painting: Introduction II (PNTG 102-WI08)

This course is a continuation of *Painting: Introduction I* and provides a review of the basics learned at the beginner's level as well as a more in-depth focus on techniques and personal approaches to subject matter. Students are encouraged to work on projects based on the idea of a series – analysis of a specific subject matter through several paintings. Class projects are accompanied by slide presentations. *(Required course for Diploma Program)*

Mondays January 7 – March 31 (Section 1)
6:30 pm – 9:30 pm **John Luna**

Tuesdays January 8 – April 1 (Section 2)
10:00 am – 1:00 pm **John Luna**

**Watercolour I (PNTG 113-WI08)**

This course for students of all levels explores the process and versatility of watercolour. Designed for those who use watercolour exclusively, as well as artists who use other mediums and are looking to investigate the expressive and descriptive qualities of the medium. Techniques explored include brush usage, drawing, colour mixing and collage. Students are encouraged to go beyond realism to explore the fundamentals of composition and expression.

Wednesdays January 9 – April 2
2:00 pm – 5:00 pm **Tracey Nelson**

Painting Space (PNTG 208-WI08)

For centuries, the fundamental question of space has been at the very heart of painting. What are the essential elements needed to successfully construct the illusion of space within the confines of the picture plane? With this dilemma in mind, this course examines the concept of spatial illusion and the necessary elements that work to create it. Deceptively simple exercises are used to develop an understanding of how colour and compositional elements come together to create a sense of very real physical space. Students paint from life as well as from materials gathered from other sources. Students can work in acrylics or oils. Previous painting experience is required.

Tuesdays January 8 – April 1
10:00 – 1:00 pm **Inga Römer**

Painting: Intermediate I (PNTG 201-WI08)

This course is a continuation of *Painting: Introduction I & II*. In the Intermediate level, students develop an understanding of composition, colour synthesis and subject matter. Course involves extended projects to encourage individual approaches to imagery and process. Students can work in acrylics or oils. *Painting I* and *II* are prerequisites for this course, although students with previous painting experience may be eligible to participate with permission of the Director.

Mondays January 7 – March 31
6:30 pm – 9:30 pm **Sara McIntosh**

Painting: Language of Abstraction (PNTG 213-WI08)

Abstraction can be used to express a subject that connects the painter to the world as well as to communicate ideas that cannot be explained by, or with, the use of representation. Abstract paintings can be based on many concepts, some of which include: landscape, emotional and life experience, paint and materials, and colour theory. This course is designed for painters experimenting with varying degrees of abstraction. Students will begin with a subject idea that will develop from the somewhat abstracted to completely non-representational works. The course will present various methods to achieve abstraction. Students can work in acrylic, oil or watercolour. Prerequisite: *Painting: Introduction I & II* or previous painting experience.

Tuesdays January 8 – April 1
6:30 pm – 9:30 pm **Xane St Phillip**

Sculpture: Ideas and Process (SCLP 200-WI08)

A studio-based course that investigates contemporary concerns involved in creating sculpture. The course emphasizes the development of meaning in sculpture and involves a more intensive exploration of techniques and materials. Importance is placed on relating sculpture to our physical environment: how actions, materials and forms from our everyday world can influence the creation of sculpture. Students are also taught the importance of scale, space, placement and physical associations when presenting sculpture. Prerequisite: *Sculpture: Intro to Materials* or students with some previous sculpture experience.

Thursdays January 10 – April 3

2:00 pm – 5:00 pm **Megan Dickie**

Painting Without Paint (PNTG 209-WI08)

See the description in the PAINTING section (page 7) that describes this fascinating course that blurs the lines between painting and sculpture using three-dimensional materials while focusing on painterly considerations such as colour, composition and form.

Tuesdays January 8 – April 1

2:00 pm – 5:00 pm **Sandra Doore**

Painting Without Paint (PNTG 209-WI08)

This course is designed to introduce students to the making of sculptural paintings. The question of ‘where does painting end and sculpture begin?’ has been a recurring one in late 20th century and early 21st century contemporary art practice. The blurring of the boundaries between painting and sculpture brings the relationship of the viewer to the forefront of the work. Students are introduced to a variety of theoretical topics – such as biology, psychology and philosophy of aesthetics – in order that they might further investigate the interdependency of art and the viewer. This course is composed of hands-on work, lectures and discussions of written material (occasionally written responses are required), as well as critiques of works made during class and homework assignments. Exercises include the making of three-dimensional paintings using mediums such as cardboard, fabrics and everyday objects.

Tuesdays January 8 – April 1

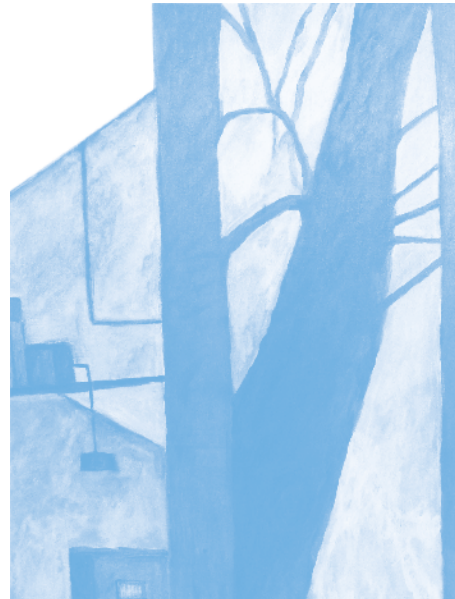
2:00 pm – 5:00 pm **Sandra Doore**

Painting: Advanced II (PNTG 302-WI08)

In this third-year course, students develop ideas and methods concerning their painting practice. The course will focus on developing work that is part of a specific series. An important aspect of this course will be group critique and developing an understanding on how to discuss paintings in a contemporary context. Prerequisite: *Painting Advanced I*.

Thursdays January 10 – April 3

10:00 am – 1:00 pm **John Luna**



Photography I (PHOT 201-WI08)

This course is an introduction to traditional black and white film photography methods and techniques. Students learn the technical basics of their camera, film processing and making prints in the darkroom. In addition, the course covers basic photo history and theory through slides and group discussions. Students are encouraged to explore and experiment with these concepts as they gain control over the technical aspects of this medium. This course is perfect for students who have no previous photography experience, and who are interested in its artistic application, or as a refresher course for those who may have worked with photography in the past, and are looking to revisit the basics and challenge themselves as artists working with photography. While this course does not deal with digital photography, a firm grasp of traditional methods is still an asset to all aspects of photography, whether you are using a digital or a traditional 35mm camera. *(Required course for Diploma Program)*

Wednesdays January 9 – April 2
2:00 pm – 5:00 pm **d bradley muir**

Photography II (PHOT 202-WI08)

This intermediate level black and white photography class is taught with the assumption that students have an understanding of the basics of film exposure, processing and novice skills required to make a print. These techniques are developed further, along with a concentrated focus on photo history, theory and artistic concepts and strategies utilized by artists working in photography. Students can expect critical discussion and slide presentations to support and encourage personal development. Prerequisite: *Photography I* or photography experience.

Wednesdays January 9 – April 2
10:00 am – 1:00 pm **d bradley muir**

Critical Studies I (AHIS 211-WI08)

Students learn to critically analyze and write about contemporary art. This course is a follow-up to *Art Appreciation* and offers a more in-depth look at philosophical and theoretical concerns in art viewing and writing. *(Required course for Diploma Program)*
Textbook cost: \$30 (*Criticizing Art: Understanding the Contemporary*)

Wednesdays January 9 – April 2
10:00 am – 1:00 pm **John Luna**

Impressionism to Early Modernism (AHIS 202-WI08)

This course presents an overview of movements, trends and ideas in the visual arts, primarily painting and sculpture, during a time of momentous transition: the twilight of the 19th century. Drawing on images as well as poetry, music, artists' journals and manifestos, the focus will be on ideas and motivations, materials and techniques, biography, history and consequence that were integral to the development of early modern art in Europe, circa 1860-1914. Lectures are supplemented with slide presentations and class discussion. No text is necessary, but a list of readings will be provided for students interested in learning more.

Fridays January 11 – April 4
10:00 am – 1:00 pm **John Luna**

Seminar: The Contemporary Artist (SEMR320-WI08)

This seminar course will focus on contemporary art practice and include discussions, presentations and critique. Students registered in this course must be available on selected Tuesday evenings to attend the Artist Mentor Series (talks by visiting artists and curators – schedule TBA). Prerequisite: enrollment in the Diploma Program or with permission of the Director.
Material fee: \$12 for course package (selected readings)

Wednesdays January 9 – April 2
10:00 am – 1:00 pm **Wendy Welch**



Seminar: Gallery Discussions ([SEMR 330-WI08](#))

This seminar course focuses on current art exhibitions in Victoria and surrounding areas. Students attend openings and meet with instructors to discuss the art on display. Discussions will be supplemented with related readings and audiovisual presentations. Seminar will take place at the galleries as well as in the school and other locations to be arranged on a weekly basis. Seminar could also include a field trip to Vancouver. This course is available to Diploma Program students only or by permission from the Director. Students can take this course up to two times for a program credit.

Material fee: \$12 for course package (selected readings)

Thursdays January 10 – April 3
6:30 pm – 9:30 pm Wendy Welch

INDEPENDENT STUDY & ADVANCED STUDIO

Independent Study

This course gives students an opportunity to work on a project under the supervision of a faculty member. Students submit an application that contains a proposal for what they intend to work on in their independent study. At the end of the project, students present their work to their advisor and one other faculty member for a final critique. *Independent Study* can be taken up to a maximum of four times (*Independent Study I, II, III, IV*). Days/times are scheduled on a per person basis. Student and advisor will set up a mutually convenient time and meet on a bi-weekly basis on a specified day and time for the duration of the semester. Prerequisite: Must be enrolled in Diploma Program.

Advisor: **Wendy Welch**

Independent Study I ([INDS 201-WI08](#))

Independent Study II ([INDS 202-WI08](#))

Independent Study III ([INDS 301-WI08](#))

Independent Study IV ([INDS 302-WI08](#))

Advanced Studio II ([INDS 312-WI08](#))

Students in *Advanced Studio* work independently on producing a 'body of work' for their Graduating Exhibition. Students convene as a group once a week to discuss the various issues related to the development of their series. The 'body of work' can consist of painting, drawing, sculpture, photography or a combination. Guest instructors will be invited to participate in weekly critiques on an occasional basis. Prerequisite: *Advanced Studio I*.

Thursdays January 10 – April 3
2:00 pm – 5:00 pm (for group critique)

Instructor: **Wendy Welch**

Students will also commit to six hours per week of independent work time at school which will include one-on-one consultation with faculty. *Advanced Studio* a total of nine hours per week.



CURATORIAL STUDIES

Curatorial Work/Study (CURA 301/302-WI08)

Students in this course learn the basics of running a non-profit art gallery. There are two separate positions that students can apply for in this course. Students do one position per term. Course can be taken up to four times.

Administrator (CURA 301-WI08)

Involves record-keeping, promotion, making signs and labels, artists' contracts and other administrative tasks.

Preparator (CURA 302-WI08)

Involves upkeep of the gallery space, assisting in the install and de-install of exhibitions.

Students in both positions meet with facilitators on a bi-weekly basis to discuss various issues around curating, both as they relate specifically to the Slide Room Gallery as well as to the role of the curator in the world at large. There is no fee for this course as it is a *work/study* offering. This course is open to Diploma Program students only and it is required that students fill in an application prior to enrollment.

John Luna/Wendy Welch, Facilitators

Exhibition Coordinator (CURA W200-WI08)

This is a pilot project where students can work in teams of two to organize and install off-site exhibitions in various community and private offices. Students are responsible for choosing the work from VISA students and going to the site and installing the work. Work is exhibited for a period of two months. Exhibition coordinators are also responsible for the take-down. Participating students will receive 12 hourly credits (equivalent of a weekend workshop) for each exhibition they coordinate. For more information, please contact the office.

Wendy Welch, Facilitator

OPEN STUDIO

Open Studio (OPST 100-WI08)

Open Studio offers the opportunity to work with others in a studio setting outside of a regular classroom. There is a studio assistant on hand for individual and group critique, feedback and general advice on concerns or dilemmas with regards to specific projects students are working on.

January 7 – April 4

Mondays 6:30 pm – 9:30 pm Jen Smyly

Wednesdays 10:00 am – 1:00 pm Kathleen Lane

Fridays 2:00 pm – 5:00 pm Kate Scoones

Please call the office if you are interested in drop-in rates for the Open Studio Sessions.

LIFE DRAWING DROP-IN

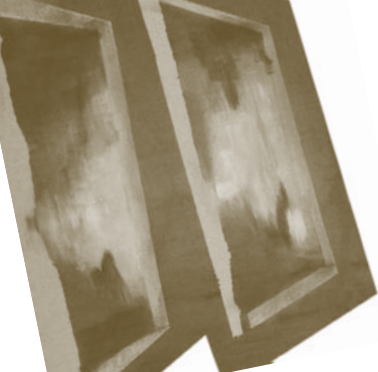
These sessions offer students and others in the community an opportunity to drop-in and draw from the model. There is a studio coordinator at hand for each of these sessions.

Tuesdays January 8 – April 1
6:30 pm – 9:30 pm Jen Smyly

Wednesdays January 9 – April 2
2:00 pm – 5:00 pm Kathleen Lane

Drop in rates: VISA students \$10 or 5/\$35, non-students \$12 or 5/\$45. To qualify for the VISA student rate you have to be registered in a course at time of purchase.

Please note that Life Drawing Drop-in is no longer available as an 'Open Studio' option.



WEEKEND WORKSHOPS

FEBRUARY

Notan: The Dark-Light Principle of Design (FNDD w107-WI08)

Notan is the Japanese word for the interaction between dark and light (positive and negative or object and ground). In composition, notan recognizes the separate but equally important identity of a shape and its background. A strong notan design is therefore the key to a strong painting; without it, both color and line fail to reach their full impact. This workshop provides a complete introduction and overview of the text by Dorr Bothwell and Marlys Mayfield. Notan's practical applications will be presented in six progressive problems that will fascinate artists and designers. Workshop participants focus on how these powerful design principles exist in painting and learn how notan can become an integral part of planning and developing a work of art.

Material fee: \$14 for textbook.

February 9 & 10, 10:00 am – 5:00 pm Xane St Phillip

Pinhole Photography (PHOT w104-WI08)

This two-day workshop on pinhole photography will introduce students to the fundamental techniques of photography. Students will learn about a multitude of pinhole cameras through hands-on construction and be introduced to darkroom basics, where they will print and process the images that they have captured throughout the day. Pinhole photography is a method of photography that offers something for any level of photographer, from advanced to beginner. This workshop would appeal to photographers working with traditional cameras as well as those working in a digital format.

Material fee: \$20

February 9 & 10, 10:00 am – 5:00 pm d bradley muir

Papier Maché (SCLP w110-WI08)

Papier Maché is an extremely versatile and inexpensive material and technique. In this workshop, students learn the basic techniques of creating an armature, building up layers and surface treatment. This workshop is a great introduction to working with three-dimensional forms.

Material fee: \$15.

February 9 & 16 (two Saturdays), 10:00 am – 5:00 pm

Tracey Nelson

Printmaking: Linocut (PRNT w100-WI08)

This workshop explores the graphic qualities of carving relief prints in linoleum. Participants learn to cut lino blocks and print in black & white and colour using multiple blocks. All materials are water-based.

Material fee: \$35 for inks and lino blocks.

February 9 & 10, 10:00 am – 5:00 pm Megan Dickie

The Sketchbook: Keeping a Visual Diary (FNDD w109-WI08)

Drawing and sketching can be used to visualize maps and plans or as a way to dream in doodles and scribbles. The sketchbook is a record of one's personal everyday life: it gives an artist the tools to understand, change and exercise their visual perception of the world, as well providing the building blocks for future artistic work. Students go through the process of gathering and collecting materials of interest (such as textures, fabrics, articles, photographs and written notes) and then experiment with different way of drawings using a range of techniques and materials.

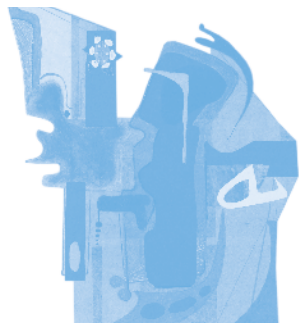
February 16 & 17, 10:00 am – 5:00 pm Inga Römer

Gilded Miniature (PNTG w100-WI08)

Participants in this engaging workshop create their own "small wonder", a gilded miniature egg-tempera painting inspired by the infinite wonders of the natural world. In producing the miniature, some of the fundamentals of egg-tempera painting are covered as well as basic gilding techniques used in applying gold and silver leaf.

Material fee: \$20 to cover the cost of the prepared miniature panel, egg-tempera pigments, binders and gilding supplies.

February 16, 10:00 am – 5:00 pm Jan Gates



MARCH

Abstract Painting (PNTG w125-WI08)

This two-day workshop gives a brief introduction to the ideas and approaches behind abstract painting. Exercises will focus on the formal composition/structure of a painting and cover how to look at the ways the actual process of painting can inform surface and content.

March 1 & 2, 10:00 am – 5:00 pm Sara McIntosh

Expressive Text (DRWG w121-WI08)

Participants in this unique workshop learn a range of calligraphic techniques using a ruling pen. This tool is great for both experimental letter forms and expressive drawing as it makes very unusual and gestural marks. Students experiment with layered washes of walnut ink, use resist techniques and adding conté to make interesting surfaces for drawing and lettering. These pages will be sewn together in a small book that can be used as an artist's notebook.

Material fee: \$7

March 1 & 2, 10:00 am – 5:00 pm Lorraine Douglas

Silver Chain Jewelry III (MMED w123-WI08)

Learn to make the delightfully lacy and feminine *Helm* chain and the richly textured *Turkish Round Maille* chain, both in sterling silver rings. Students will also *Crochet Knit* extremely fine gauge silver wire with a crochet hook into a remarkably flexible and delicate tube. Students will make their own simple fastening mechanisms to finish three bracelets. No soldering and no experience necessary. It is not necessary to have taken *Silver Chain Jewelry I or II*. Material fee: approx. \$70 (may vary according to current silver prices).

March 1 & 2, 10:00 am – 5:00 pm Julia Lowther

Garden Design (SCLP w108-WI08)

This is a two-day workshop for students wanting to learn the basics of home landscape design. Students are introduced to a rational design process that covers landscape styles, site analysis, spatial diagramming, and an overview of materials and the plant palette. It culminates in preliminary design development of their personal or a hypothetical garden. Discussions are illustrated by slide presentations and an in-class reference library is available. Material fee: \$5 supply fee for this workshop.

March 8 & 9, 10:00 am – 5:00 pm Bev Windjack

Sculpting the Figure (SCLP w111-WI08)

Sculpt a figure from clay working from a live model. This workshop helps students to develop a three-dimensional understanding of observing space that informs additive sculptural techniques. Casting techniques will be discussed. A figurative drawing course would be an asset to this course.

Material and model fee: \$40

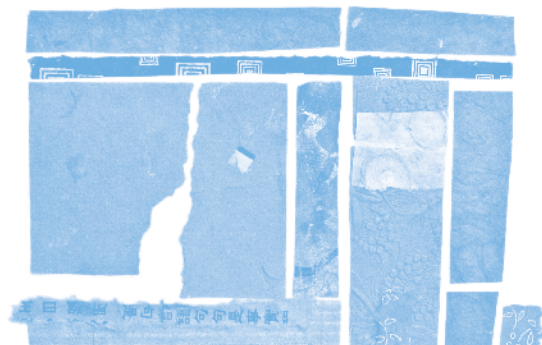
March 8 & 9, 10:00 am – 5:00 pm Tracey Nelson

Watercolour Primer (PNTG w137-WI08)

This two-day workshop provides a great introduction to the materials and methods of watercolour. Students learn about the different kinds of brushes, paints and papers specific to this medium as well as the variety of ways to apply this medium to a surface. Brush usage, washes and combining watercolour with collage are covered. Beginners welcome.

March 8 & 9, 10:00 am – 5:00 pm Alesha Fowlie

All weekend workshops will have a one-hour break for lunch.



FACULTY

All members of the regular faculty at the Vancouver Island School of Art are practicing artists with teaching experience and graduate level university degrees.

Megan Dickie has taught at the University of Saskatchewan and is currently teaching at the University of Victoria. Her own art includes drawing and sculpture using a fascinating range of materials and techniques. Megan has had recent solo exhibitions in The LAB space at the Art Gallery of Greater Victoria and at the Nanaimo Art Gallery, and was included in a group exhibition at Grunt Gallery, Vancouver, BC.

MFA, University of Saskatchewan

BFA, University of Calgary

Sandra Doore does painterly installations that focus on physical and psychological space. Recent exhibitions include: Art Produce Gallery in San Diego (2006), Limbo Gallery, San Diego (2006), Blackstone River Gallery, Woonsocket, RI (2005) and Concrete Walls @ Backdoor Boba in Los Angeles (2004). She taught Drawing and Composition at San Diego State University and currently teaches at the University of Victoria. Sandra was the recipient of the SDSU Art Council Award in 2006.

MFA, University of California, San Diego

BFA, University of Victoria

Jan Gates has studied drawing, fresco painting and painting restoration in Italy and has worked in Firenze as an apprentice painting restorer. She is completing an M.A. in Art History at the University of Victoria. Jan is also an art writer and has exhibited her work at Open Space, the Nanaimo Art Gallery and at Access Artist Run Centre. She has written a catalogue essay for the Southern Alberta Art Gallery and a recent exhibition monograph for the Nanaimo Art Gallery. Jan also teaches drawing and photography at Malaspina University College in Nanaimo.

MFA, University of Victoria

BFA, Simon Fraser University



John Luna grew up in Victoria and studied at the Victoria College of Art and the University of Victoria before completing his graduate studies at the University of Calgary. He has exhibited selections and installations of painting, drawing and related work in Victoria, Kelowna, Calgary and San Francisco. As a writer, John has contributed catalogue essays and criticism for publication in Victoria, Vancouver, Toronto and Jakarta. He also teaches at the University of Victoria.

MFA, University of Calgary

BFA, University of Victoria

d bradley muir is an artist whose practice focuses on contemporary photography, sculpture and installation. He has taught at the University of Victoria and currently teaches at Camosun College. Brad has recently received a BC Arts Council Production grant and he continues to publish and exhibit on an international basis, including Vancouver, Montreal, Toronto and New York.

MFA, University of Victoria

BFA, Concordia University

Tracey Nelson is an artist who has worked in a variety of media, such as watercolour, papier maché, sculpture, oil painting and video art. She has exhibited her work in Canada, the U.S. and Europe. Tracey has worked as an art educator for the past 15 years, taught at Concordia University, and worked at the Canadian Center for Architecture. Her most recent solo exhibition of watercolour drawings was at the Black Rock Gallery in Nanaimo, and was part of a group show at the Martin Bachelor Gallery in Victoria in 2007.

MFA, Concordia University

BFA, Concordia University

Inga Römer is a painter from Berlin, Germany. She received her Diploma in 2002 at the Staatliche Kunstakademie, Karlsruhe, where she studied under Silvia Bächli and Franz Ackermann. Inga studied and exhibited in several European countries and Canada. Recent exhibitions include: Production Studios in Vancouver (2005), Deluge Contemporary Art (2005), Rogue-Art Gallery (2004), Galerie Unter den Linden, Berlin (2001). Inga also teaches at the University of Victoria.

Diploma, Staatliche Kunstakademie

MFA, University of Victoria

Xane St Phillip has over 15 years experience as an art educator and his work focuses on painting, sculpture and installation. He is also an art and design consultant in the architectural field. Xane has exhibited his work in Canada and U.S and is currently working on a 'living wall' for the Gateway Green development on Blanshard and Fisgard with Victoria architects De Hoog and Kierulf.

MFA, University of California Santa Barbara
BFA, University of Victoria

Wendy Welch is an artist whose practice includes sculpture, painting, drawing, art writing and curatorial work. Wendy has taught at the Victoria College of Art, the University of Victoria and Camosun College. She has had a solo exhibition at the Southern Alberta Art Gallery and represented the Art Gallery of Greater Victoria at the Portland Art Fair (*Affair@theJupiter*). Wendy has an upcoming solo exhibition at Open Space, 2009. She also writes for *Monday Magazine*, *Border Crossings* and *Canadian Art*.

MFA, University of Victoria
BFA, Concordia University



GUEST INSTRUCTORS

Lorraine Douglas is a book artist and calligrapher and has taught classes and workshops since 1984. Her work has been included in juried and solo exhibitions in Canada and Japan and in 2004 her book and calligraphy sculpture "Spring Roll" received a Juror's Award for Excellence in the Manitoba Crafts Council Spring Show. Lorraine has a Certificate in Education and a BA from the University of Manitoba and a BLS from the University of Alberta.

Alesha Fowlie is an artist who works in a variety of media such as watercolour, acrylic, collage, assemblage and printmaking. She attended the Camosun Visual Arts Program then received a diploma from the Emily Carr Institute of Art and Design in 1993. Alesha has been teaching art courses and workshops at art centers around Victoria for over ten years. Her work hangs in private collections in Canada and internationally.

Julia Lowther has been teaching jewelry making nationally and internationally for almost a decade. Her current work focuses on reviving and expanding the ancient arts of chain making. She loves the process of transforming stiff, unruly coils of wire into delightfully flexible and sensuous ribbons of chain. Julia's work has been published most recently in *Art Jewelry Magazine*, and the books *Chain Mail Jewelry*, and *The Art & Craft of Making Jewelry*. She lives and works in Seattle, WA.

Sara McIntosh-Robichaud completed her BFA at Queen's University and is currently completing her MFA at the University of Victoria. She has taught painting at the Surrey Art Gallery and has exhibited at the Jennifer Kostick Gallery, Vancouver; Sopa Fine Arts, Kelowna; Axis Contemporary Art, Calgary; Engine Gallery, Toronto and Espace B51, Montreal. Her work has been exhibited at international art fairs in New York and Toronto.

TUITION AND REGISTRATION

Twelve Week Courses: \$350 (36 hours per week)

Open Studio: \$195 (36 hours per week)

Advanced Studio: \$950 per semester (9 hours per week)

Weekend (two days): \$150 (12 hours of instruction)

Weekend (one day): \$75 (6 hours of instruction)

Some courses have an additional supply fee – check individual course descriptions for details.

Please note that ALL courses and workshop have a SUPPLY LIST that includes supplies needed for the first class. Supply lists can be found on the website under the course or workshop description.

Payment can be made by cash, cheque, credit card or Interac. No GST is applicable as the Vancouver Island School of Art is a Charitable Institution.

Assignment week:

Tuesday – Thursday, February 19 – February 21

No classes on Good Friday, March 21 or
Easter Monday, March 24.

To register or for more information phone: 250.380.3500

email: director@vancouverislandschoolart.com

www.vancouverislandschoolart.com

Registration forms are available on the website for those wanting to mail in their registration.

REFUND POLICY

A full refund will be provided if a course is cancelled by the Vancouver Island School of Art. If a student withdraws seven days or more before the start date of the first class, they will receive a full refund minus a 10% administration fee. If a student withdraws less than seven days before the start of the class, they will receive a full refund minus a 15% administrative fee. If a student withdraws after the first class, they will receive a full refund minus a 20% administration fee. There are no refunds after the second class.

The Vancouver Island School of Art is located at 2549 Quadra Street (between Bay and Hillside).

Parking is available on site.

Bus route #6 Quadra (get off at Bay).

The Vancouver Island School of Art Society is a non-profit incorporation registered in the province of British Columbia.

The Vancouver Island School of Art is a Registered Charity. All donations of goods, in-kind services and money are welcome and are tax deductible.



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