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VISA is a non-profit society established in the province of British Columbia in 2004 and is a Registered Charity with Revenue Canada.

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VISA is designated with the Private Training Institutions Branch (PTIB)

VISA has a Education Quality Assurance designation (necessary for international student registration)



BRITISH



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2019

Vancouver Island School of Art 950 Kings Rd, 2nd Floor, Victoria, BC V8T 1W6

250.380.3500

VISA is the only independent art school in the Province of British Columbia with transfer agreements to university art programs:

Emily Carr University of Art + Design Vancouver Vancouver Island University Nanaimo University of Gloucestershire UK







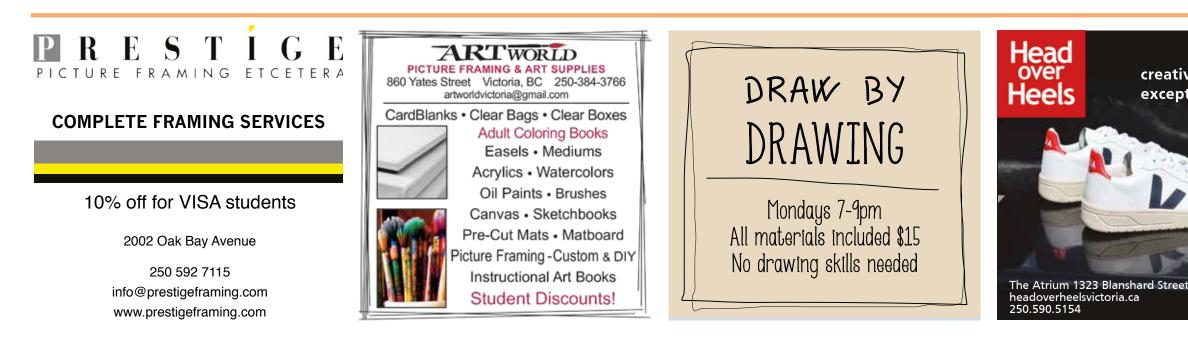
FALL 2019 COURSE SCHEDULE

	MONDAY Sept 16-Dec 2	TUESDAY Sept 17-Dec 3	WEDNESDAY Sept 18-Dec 4	THURSDAY Sept 19-Dec 5	FRIDAY Sep 20-Dec 6
10:00 am to 1:00 pm	STUDIO DAY	Drawing: Introduction I Neil McClelland	Painting: Introduction I Neil McClelland	Making a Great Photograph Meghan Krauss	Printmaking: A Mixed Media Approach Tony Bounsall
				Collage: Materials and Process Tony Bounsall	Understanding Colour Xane St Phillip
2:00 pm to 5:00 pm		Landscape Painting Now I Wendy Welch	Drawing: Ideas & Process Barrie Szekely	Abstract Painting 101 Wendy DeGros	Painting on Drawing Barrie Szekely
			Art of the Essay Karen McLaughlin	Developing a Series Wendy Welch	
6:00 pm to 9:00 pm	DRAW BY DRAWING 7-9 pm	Painting: Materials as Meaning Neil McClelland	Themes of Contemporary Art Wendy Welch	Art History: Beauty from the Gothic Age to the Postmodern Era Jessica Ziakin	EARLY BIRD DISCOUNT BEFORE AUGUST 24, 2018: \$383 (10% off) Regular tuition: \$425
		Drawing for the Absolute Beginner Meghan Krauss	Drawing: Exploration of Materials Marina DiMaio	The Figure in Contemporary Painting Angus Ferguson	

All 12-week courses are \$425. Some courses have additional supply fees. Check online for supply lists.

Assignment Week: Tuesday-Friday, Oct 21-25, 2019 School is closed Monday, October 14 (Thanksgiving) and Monday, November 12 (Remembrance Day)

950 Kings Rd, Victoria, BC 250-380-3500 or info@vancouverislandschoolart.com



OCT 6	WATERCOLOUR PLAY				
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OCT 27	THE ALTERED PHOTO				
NOV 3	WEAVING AS PAINTIN				
NOV 3	CONTEMPORARY BO				
NOV 10	DRAWING PERSPECT				
NOV 17	ABSTRACT DRAWING				
NOV 24	OIL PAINTING PRIME				
DEC 1	LARGE SCALE KNITT				
DEC 1	PASTELS AND PLANT				
DEC 8	ABSTRACT COLLAGE				
ALL WORKSHOPS HAVE					

ALL WORKSHOPS HAVE SUPPLIES ARE INCLUDED AND **ARE SUITABLE FOR COMPLETE BEGINNERS.**



FALL 2019 SUNDAY WORKSHOPS

Y Wendy Welch 1pm-4pm \$85 **IDWRITING** Lorraine Douglas 1pm-4pm \$85 **OGRAPH** Tony Bounsall 10am-5pm \$175 NG Everett Wong 10am-5pm \$175 **DTANICAL** Wendy Welch 1pm-4pm \$85 TIVE Neil McClelland 10am-5pm \$175 G Wendy Welch 1pm-4pm \$85 **R** Neil McClelland 10am-5pm \$175 **FING** Everett Wong 10am-5pm \$175 TS 1pm-4pm Wendy Welch \$85 E Tony Bounsall 10am-5pm \$175







ART FUNDAMENTALS

UNDERSTANDING COLOUR

This course provides a thorough introduction to colour theory and its translation into painting practice. The use of colour as a basic element of visual art is a fundamental component of painting, but a good knowledge of colour is also helpful in graphic design, interior design and photography. The aim of this course is to prompt students to be mindful of the endless complexity and diversity available through an awareness of colour. The colour theory and applied methodology learnt can be put to immediate use. Students assemble a reference book with emphasis on developing an understanding of how colour theory can be applied, adding interest to their work and the world around them. Although acrylic paint is widely used in the classroom, all information taught translates directly into watercolour, gouache, oil paint.

Material fee: \$20 photocopy fee for the workbook Fridays Sep 20-Dec 6, 2pm-5pm Xane St Phillip \$425

DRAWING

DRAWING FOR THE ABSOLUTE BEGINNER

This is an ideal course for people with little or no experience in drawing. The course involves drawing from direct observation with an emphasis on the line quality, value, shading, negative space and perspective. Students will create texture in their drawings as they explore the aesthetics of mark making. The skills necessary to make a good a drawing are developed through basic materials such as pencils and charcoal. Source material will include still life arrangements, working from nature, a live model and photographs. This course will also include a couple of field trips to experience drawing on location. By the end of twelve weeks you will have the confidence to sit down in front of any subject and begin a drawing.

Tuesdays Sept 17-Dec 3, 6pm-9pm Meghan Krauss \$425

DRAWING: INTRODUCTION I

This course provides students with an introduction to the basic materials and techniques of drawing. Emphasis is on elements such as line, shape, value, space, proportion, perspective and composition. In addition, students are encouraged to explore a range of materials and develop personal expression in their drawing. Subject matter includes still life, the figure, landscape, architectural space and student-supplied source material.

Tuesdays Sept 17-Dec 3, 10am-1pm Neil McClelland \$425

DRAWING: IDEAS & PROCESS

In this course, students learn to develop ideas through the processes of drawing by building a comprehensive inventory of drawing materials, surfaces and applications. The inventory research will provide the foundation for a series of weekly projects. Drawing projects will range from observation, abstraction, narrative, to real and to the imagined. Course will include presentations, group discussion and critique. Some drawing experience recommended.

Wednesdays Sept 18-Dec 4, 2pm-5pm Barrie Szekely \$425

DRAWING: EXPLORATION OF MATERIALS

Students explore a range of both traditional and unconventional drawing materials, such as graphite, conté, inks, oil sticks, gouache, erasers, thread, wire, cardboard, fabric, recycled or natural materials, and wax. Through in-class drawing exercises as well as both collaborative and independent drawing projects that investigate a combination of continuous, reductive, value, observational, text-based, abstract, and perspective, drawing students will experience the expressive and conceptual potential of integrating drawing techniques, materials, scales, and surfaces. The course also includes demonstrations, critiques, introductory readings, written reflections, video screening s, and brief lectures, introducing students to prominent contemporary drawing practices, and encouraging students to reconsider the definitions of drawing through diverse drawing materials and approaches.

PHOTOGRAPHY

MAKING A GREAT PHOTOGRAPH

The camera is capable of creating amazing photographs if you understand how a camera works. Although a manual camera is not required for the course, the course will briefly cover basic manual operations of the camera (ISO, Shutter Speed and Aperture). We will also touch on digital darkroom solutions including Adobe Bridge, Camera Raw and Adobe Photoshop. Overall, the course will help you understand the basics of composition, light and getting your camera to catch what your eye sees to produce better images. Whether you're new and just starting out with photography, an amateur, or an advanced photographer looking to improve their photography skills, this is the course for you.

Thursdays Sept 19-Dec 5, 10am-1pm Meghan Krauss \$425

MIXED MEDIA AND PRINTMAKING

PRINTMAKING: A MIXED MEDIA APPROACH

This course introduces students to expressive ways of using material and processes in printmaking. The focus is on monoprinting and collagraphic techniques. Students learn how to develop a multi-levelled textured surface that can be enhanced or combined with other media. All kinds of materials may be used: old lace, dried plant material, plaster, acrylic compounds such as crackle paste, fibre paste and pumice gel. Blind embossing (a term used for creating an embossed or raised surface impression on paper without any ink on the plate surface), and application of metal leaf on finished prints will also be examined. Course will include hands-on demonstrations and time allocated to work on the press.

Material Fee: \$45

Fridays Sep 20-Dec 6, 10am-1pm Tony Bounsall \$425

COLLAGE: MATERIALS AND PROCESS

This class will assist and energize those who wish to broaden their knowledge and skills of this contemporary medium. Different methods of collage adhesion using both wet and dry techniques will be taught. Other topics will include: uses of colour; surface treatments using both dry and wet media; creating hand decorated collage papers; acrylic transfer skins; working with photographs; applying stencils and masks; working with found objects and ephemera and Image transfer techniques. The class will involve presentations of contemporary collage artists and demonstrations in a relaxed, inspiring, creative environment.

Thursdays Sept 19-Dec 5, 10am-1pm Tony Bounsall \$425

ART HISTORY & THEORY

ART OF THE ESSAY

Do you have something to say and you don't know how or where to start; or wonder what form would be most suitable for your topic? In this course we will examine various forms of essay writing: narrative, personal, process, creative-nonfiction, and image/text. We will begin with developing the craft skills needed to write a good sentence, exploring the use of strong nouns and verbs, through to joining sentences together with an invisible thread to deliver a gift to the reader. Whether you want to brush up on your present skills or publish that first blog, this class will have something for everyone.

Thursdays Sept 19-Dec 5, 2pm-5pm Karen McLaughlin \$425

THEMES OF CONTEMPORARY ART I

This course will provide an overview of contemporary art from 1980 onwards. The first part of the course (Sept-Dec) will cover an introduction to the last 30 years of artmaking as well as the themes of Identity, The Body, Time and Memory. You will discover a range of new artists and the ideas that inform their practice. Required text: *Themes of Contemporary Art* (4th Edition), Jean Robertson and Craig McDaniel (This text is used for both *Themes of Contemporary Art I and II*).

Wednesdays Sept 18-Dec 4, 6pm-9pm Wendy Welch \$425

ART HISTORY: BEAUTY FROM THE GOTHIC AGE TO THE POSTMODERN ERA

From illuminated manuscripts to the Pre-Raphaelites, beauty was a virtue, but in the Modern Era, beauty became suspect. What happened? What is beauty? Join us as we mine West Ruskin, Giotto, O'Keefe, Hume, Botticelli and Sherman. This course combines lectures with image presentations and informal group discussions.

Thursdays Sept 26-Dec 5, 6pm-9pm Jessica Ziakin \$425 (make-up class on Oct 24)



SUNDAY WORKSHOPS

3 hours, 1pm-4pm and 6 hours, 10am-5pm All materials supplied and all workshops suitable for beginners



OCT 6 WATERCOLOUR PLAY Wendy Welch 1pm-4pm \$85

Curious about watercolour but aren't sure where to begin? This workshop will introduce you to watercolour painting through a series of basic exercises that demonstrate how to build simple, yet dynamic, compositions. The emphasis is on "play," not on making finished paintings. You will learn how to hold the brush, how to mix colours and how to have fun by just making marks, shapes and welldesigned compositions.

OCT 20 EXPERIMENTAL HANDWRITING Lorraine Douglas 1pm-4pm \$85

You will explore different ways of generating your own forms of experimental handwriting through a series of exercises with mark making, obliteration and the fine art of gestural scribbling. Artists and calligraphers are now exploring ideas around asemic writing – writing without semantic content - but a form which produces powerful visual images. Your new forms of expression could find their home in your paintings, drawings as well as standing on their own as complete works of art. The processes of asemic writing can free you to be playful in making marks and help you discover the joy of creating with simple and unusual tools and materials. Bring eight to ten words – from a poem or prose piece – and these will form the basis for some of the writing.

OCT 27 THE ALTERED PHOTOGRAPH Tony Bounsall 10am-5pm \$175

This workshop uses photography as a departure point for creative exploration. Participants will be introduced to experimental approaches to image making such as bleaching, print distressing and hand colouring using specialty papers. This is a great workshop for those who love to take or collect photos and are wondering how to use these images in their work.

NOV 3 WEAVING AS PAINTING Everett Wong 10am-5pm \$175

In this workshop you will learn how to make large tapestry weavings using ordinary cardboard. Participants will make looms using cardboard with slits and use a wide range of ordinary and unusual materials such as wool yarn, raffia iridescent yarns, fabric scraps and assorted ribbons and fabric trims. Techniques will begin with setting up the warp of the cardboard loom, doing basic weaving with a tapestry needle, rya knotting to create fringe and texture, and the overhand knot to finish the piece off of the loom. These various materials will be used to create a "painting" with fibre. Most materials are included but participants are welcome to bring items from their own personal stash.

NOV 3 CONTEMPORARY BOTANICAL Wendy Welch 1pm-4pm \$85

The inspiration for this workshop comes from the fantastical and intricate botanical drawings from the 16th through to the 19th century. The workshop begins by drawing a series of plant studies from observation that will be used later as a source for design development and transformation to create an imaginative watercolour painting.

NOV 10 DRAWING PERSPECTIVE Neil McClelland 10am-5pm \$175

Devised in the Italian Renaissance, linear perspective is a system of creating the illusion of depth in drawing and painting. Knowing and applying a few simple rules will help you to create convincing interior and exterior spaces. In this one-day workshop, you will learn how to use one and two-point perspective to draw remembered rooms, invented spaces, and to work from life and from photographs.

NOV 17 ABSTRACT DRAWING Wendy Welch 1pm-4pm \$85

The very first drawings we ever do as children start off as abstract mark-making or scribbles. This workshop focuses on using lines and marks to make abstract compositions that are as fresh and lively as those first scribbles of a child. The afternoon will consist of three different drawing projects that involve developing scribbles into a drawing; using a geometric design as structure and working with the process of ink washes to create an expressive abstract surface.

Wednesdays Sept 18-Dec 4, 6pm-9pm Marina DiMaio \$425

PAINTING

LANDSCAPE PAINTING NOW I

This two-part course will cover a variety of approaches to contemporary landscape painting. The first part will cover an overview of landscape painting in the 20th century and then focus on new kinds of approaches to "realism" as well as post-pop abstraction and the New Romanticism movement. Projects will be supplemented by image presentations of artists including Maureen Gallace, George Shaw, David Hockney, Jules de Balincourt, Mamma Anderson and Anselm Keifer. Students work in a painting medium of their choice including watercolour, gouache, acrylic or oils.

Tuesdays. Sept 17-Dec 3, 2pm-5pm Wendy Welch \$425

PAINTING: MATERIALS AS MEANING

This course will focus on using materials to enhance meaning or symbolic impact in painting. This includes using the material qualities of paint and mediums to change/enhance/subvert the mood, impact and meaning of a painting and exploring how colour can affect emotional or symbolic impact. Students will also explore the potential of shaped surfaces and/or different substrates along with unusual or unexpected use of other materials in combination with paint to support or problematize the meaning of a painting.

Tuesdays Sept 17-Dec 3, 6pm-9pm Neil McClelland \$425

PAINTING: INTRODUCTION I

Students develop an understanding of the basic elements of painting such as shape, space and composition as well as how to develop a full colour palette in this introductory level course. There is also a focus on the material qualities of paint including mixing and application to surfaces. Students are encouraged to develop their own language and approach to painting as they learn basic techniques. Classes include hands-on demonstrations, the use of still life, found imagery, live models and photographs. Students can work in acrylics or oils.

Wednesdays Sept 18-Dec 4, 10am-1pm Neil McClelland \$425

ABSTRACT PAINTING 101

Have you ever wondered how an artist starts an abstract painting? Or what are the underlying ideas that guide an abstract painting's direction? This course focuses on the ways to approach the abstract image including using underlying structures such as grid, architecture, nature, symbols as a starting point. You will develop a personal abstract language through line, scale, form, shape and colour. Each project will be accompanied by examples of artists who are doing work related to the topic at hand. Course includes discussion of the history of abstract art and an introduction to contemporary artists, as well as hand-on demonstrations.

Thursdays Sept 19-Dec 5, 2pm-5pm Wendy DeGros \$425

PAINTING ON DRAWING

This course uses drawing on paper as a starting point and then working with paint to isolate the main subject, theme or idea. The resulting work will include both the early drawing decisions and the painting elements. The focus is on the working with the process of drawing and painting to create a finished work. Each project will end with a class discussion of that project. The class will be encouraged to develop a contemporary approach to materials and ideas.

Fridays Sep 20-Dec 6, 2pm-5pm Barrie Szekely \$425

THE FIGURE IN CONTEMPORARY PAINTING

The figure in painting is a centuries old subject that has allowed artists to explore topics ranging from the classical (beauty, mythology, etc.) to more contemporary concerns surrounding gender, racial stereotypes, class and politics. Rather than focusing on the body exclusively as form, students will consider the figure in a more conceptual light to better understand how it is appreciated in painting today. Through visual presentations looking at artists who continue to paint the human form, students will find ways to express ideas in painting projects using the figure as foundation for a broader subject matter. Previous painting experience recommended.

Thursdays Sept 19-Dec 5, 6pm-9pm Angus Ferguson \$425

ADVANCED STUDIES

DEVELOPING A SERIES

This is a course for students or artists who have some experience making art and are looking towards developing a personal body of work that could be used for an exhibition or grant proposal. Participants will learn how to focus on one idea and to develop that idea into a strong and meaningful series of work. There will also be an emphasis on learning to express your ideas in writing to develop an artist statement. Images of prominent artists who work in series will be an important part of this course. Student can work in a medium of their choice including drawing, painting, photography or sculpture. Having a course that includes students working with different media and with different focuses, creates a vibrant cross-fertilization of ideas and approaches. *Prerequisite:* 3rd year of Diploma program or completed at least four 200 level courses at VISA or permission of the Director.

Wednesdays Sept 18-Dec 4, 2pm-5pm Wendy Welch \$425

To Register

ONLINE

Go to **vancouverislandschoolart.com** Click on *courses* or *workshops* and then find title, and under the description you can register with PayPal by clicking on 'add to shopping cart'.

> EMAIL info@vancouverislandschoolart.com

> > **PHONE** 250-380-3500

IN PERSON 950 Kings Rd, 2nd Floor, Victoria, BC

Payment can be made by cash, cheque, Interac, Mastercard, Visa, PayPal or e-transfer.

NOV 24 OIL PAINTING PRIMER Neil McClelland 10am-5pm \$175

In this one-day workshop you will explore the enormous potential of oil paint. Oil paint is a slow-drying and very forgiving medium, ideal for beginners because you can redo any brushstroke. Smelly solvents are a thing of the past; we will explore non-toxic methods for thinning paint and cleaning brushes. The focus will be on creating the lush, textured mark-making, rich colour, and subtle effects that only oil paint can achieve. This workshop is open to painters of all levels, from beginners to experienced acrylic or watercolour painters who are curious about working in oils.

DEC 1 LARGE SCALE KNITTING Everett Wong 10am-5pm \$175

You will learn how to take some basic knitting stitches to create jumbo stitches using size 35mm needles. This workshop will show you how to cast on, learn basic knit and purl stitches, adapt knit and purl stitches using five basic Guernsey fisherman pattern combinations: garter stitch, basket weave, moss stitch, garter ribbing and slanted columns and finally cast off, The final result will yield a surface with high visual and tactile impact in colours and textures. You will have a variety of large and sculptural scale knitted samplers at the end of the workshop to be used as wall-hangings or lap blankets. No knitting experience required.

DEC 1 PASTELS AND PLANTS Wendy Welch 1pm-4pm \$85

This afternoon workshop will provide an introduction to chalk pastels with plants as the subject matter. Using inspiration from the work of Jim Dine, you will discover how to use pastels through a process-based method of working. Drawing projects will include layering pastels, charcoal and conté crayon through wiping, rubbing, erasing and dusting powdered pigment on surface. You will create lively drawings of plants that will be both expressive and personal using a process-based method of working.

DEC 8 ABSTRACT COLLAGE Tony Bounsall 10am-5pm \$175

Have you ever wondered about how to make an abstract collage? Abstract collages can be used as a finished work in themselves, or as a starting point for a painting project. In this workshop, you will learn to create compelling collages using a variety of hand decorated papers, transfer techniques and overpainting with glazes. By day's end, you will have expanded your knowledge on working with collage materials including how to use both wet and dry adhesion techniques. You will also have a have a stronger understanding of composition by focusing on overall design, colour, texture, balance and harmony.

For more detailed description, images or supply lists, please visit our website.

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