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2017
Established in 1985 the Slade Summer School provides a unique opportunity for a wide range of artists and students to work within the studios and vibrant atmosphere of the Slade, a world-renowned school of fine art.

All of our courses are taught by practicing artists with an understanding of, and sensitivity to, the different levels of experience and needs of those who enrol. A strong sense of community and enterprise is actively promoted and a lively programme of visiting lecturers, artists in residence and weekly exhibitions run alongside the courses throughout the summer.

The Summer School is an exciting environment for students to test their abilities and experiment while learning new skills and different approaches to making art. Studio work is supported by a well-considered series of lectures and seminars that are intended to inspire while enabling students to contextualise their progress and gain first-hand insight into the work of a wide range of artists and academics.

Many different one, two and three week course options are available in this brochure including drawing, painting, low tech photography and generative writing as well as our unique ten-week foundation course.

We look forward to having you join us to become a part of Slade Summer School 2017.

Susan Collins / Slade Professor
The Slade Summer School Foundation course is an excellent introduction to the study of contemporary art. It sustains and develops students’ abilities and interests over a ten-week period and offers an opportunity for an intense engagement with contemporary Fine Art practice. The course encourages individual creativity whilst imparting a solid grounding in the practical and the aesthetic. Entry is open to students of all levels and experience, and provides an opportunity to acquire the skills and knowledge necessary for progression into further or higher education in Fine Art, further independent study and an individual art practice rooted in sound knowledge of current educational pedagogy in Fine Art.

The course begins with a structured three-week introduction to Fine Art. In these first three weeks students will meet a range of tutors with whom they will work and be supported by, over the coming weeks. Week one explores the nature of drawing and its fundamental use for the artist. It introduces students to a wide range of drawing processes, providing the opportunity to extend and deepen their understanding of the role of drawing in creative development. These will include drawing based on the manipulation of surface and materials, the body and the senses, performance, language, sound, the experience of architectural space, memory, observation, the diagram, and an introduction to drawing in relation to time-based work (involving scale, rhythm and sequencing). This week places an emphasis on drawing as an imaginative tool for the invention and generation of ideas, and sets an intense pace for the following fortnight.

Weeks two and three investigate in more depth the processes of making and the application of ideas. Initially as a group, then individually, students will generate work from supplied and found materials. This project follows the evolution of work from the sculptural to the pictorial and explores many of the stages in between. Ideas from the first week will be extended and translated through and into painting, sculpture, drawing and experimental photography. Students are encouraged to extend their understanding of form and explore the physical, spatial and imaginative qualities of materials. The aim of this introductory period is to develop students’ individual creative approaches, from which they can expect to gain confidence in visual awareness and develop imaginative ambitions for the realisation of their work.

By week four students will have some experience of working independently and will have generated a range of ideas and objects, equipping them to develop their own work.

“WHAT A GREAT INSIGHT INTO CREATIVE PROCESSES AND CURRENT ART CONCEPTS.”
From week four to week ten, each student will have a space in the beautiful Slade studios, for individual studio-based enquiry. Emphasis is placed on exploring personal ideas, sustaining open dialogue with their peers and tutors and experimenting with new and traditional techniques. Students are encouraged to work intensively to develop their own vision.

Alongside individual research and practice there will be a number of optional specialist workshops taught by invited artists from week four to week eight. These include subjects such as: order in space and experimental geometry workshops in 2D and 3D; video sketch and light projection; performance, and documentation; experimental analogue photography; colour and light: exploring how colour informs our space, perception and imagination; technical research in painting and sculpture: making supports, grounds and mediums for painting, making armatures, casting and working with wax, plaster, latex and clay or other pertinent materials for sculpture; the artist’s book and basic bookbinding; low tech printmaking; contemporary video practice and analogue film.

For the first three weeks and for the later workshops, most of the basic materials are provided, however as independent working progresses students will be expected to provide their own materials — a detailed suggested materials list will be provided before the course begins.

A rich and diverse extra curricular programme will run for the duration of the Summer school on three evenings of each week, and is open to the foundation course as well as students from across our Summer School programme; details of this can be found on pages 39—40. The history of art and contextual studies programme includes lectures, gallery visits, artists’ talks and seminars.

There is also a vibrant community of Slade student residents (BA, MA and PhD) who are elected to undertake residencies during the summer so that they can discuss ideas and share their experiences with summer school students.

An important part of this Foundation course is the regular group and one-to-one tutorials which support student’s progress during the course. Guidance will be provided for students to document their work and record the creative process in preparation for developing their portfolio. The last two weeks are organised around curating, installing and documenting an exhibition of work that culminates in a final critique focusing on each student’s strengths and achievements. The critique is led by a Slade Professor, and is followed by a Private View open to the public for students, their guests, and visitors. Portfolio reviews and feedback interviews are available in the closing stages of the course, providing a platform for discussion centred on future plans.

In order to gain maximum benefit from our foundation the course must be taken in full. A certificate of attendance will be awarded, but please do note that this is not an accredited Foundation course.

"I FOUND THE ATTENTIVENESS AND ENTHUSIASM OF THE TUTORS A GREAT MOTIVATOR."

"THE HISTORICAL AND CONTEXTUAL STUDY OF THE FOUNDATION HAS PROVIDED ME WITH THE MOST FOOD FOR THOUGHT."
The Slade Summer School Short Course Programme provides a variety of courses for all levels of experience. In addition to our extensive evening lecture and exhibition programme, most classes include slide talks and seminars to complement the studio timetable. Many students create an extended programme of study and choose multiple courses to advance their skills and interests: our course timetable on pages 44/45 is particularly useful for considering these possibilities.

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<th>01/</th>
<th>TITLE</th>
<th>Drawing</th>
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<tr>
<td>DATE</td>
<td>3 July — 14 July</td>
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<tr>
<td>DURATION</td>
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<td>REQUIREMENTS</td>
<td>18 years+</td>
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<td>PARTICIPANTS</td>
<td>16 max.</td>
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<tr>
<td>COURSE LEADER</td>
<td>Ian Rowlands</td>
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<td>FEE</td>
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The course introduces and explores the first principles of drawing through group and individual tuition, as well as encouraging students to develop individual vision. The course is tightly structured, and at the start of each day a subject is set to explore a particular aspect of drawing. These include traditional methods of working such as observation of objects, the human form and light; the use of line, measurement, scale, and proportion; materials and surface, the organisation of pictorial space; investigating transcription and translation of existing art works; contemporary ideas about spontaneity, memory, imagination, abstraction and construction, and recording the creative process.

In the second week, students are encouraged to explore and nurture ideas through drawing, and encouraged to develop their own art practice and personal vision at their own pace. Students will experiment with a variety of techniques and media including pencil, ink, paint, white chalk, willow and compressed charcoal. At the end of each week a short critique of work will be held along with discussions of future plans at the end of the course.

Who should take this course?
This course is suitable for beginners, or those who have some practical drawing experience and want to develop more confidence in their practice.

"AN EXCEPTIONAL EXPERIENCE WITH PATIENT, INSIGHTFUL INSTRUCTION AND GOOD OPPORTUNITIES FOR WORK."
02/ TITLE Evening Class: Drawing
DATE 4 July — 22 August / every Tuesday
DURATION 8 weeks
REQUIREMENTS 18 years+
PARTICIPANTS 16 max.
COURSE LEADER Various Tutors
FEE £ 325

This course gives students the opportunity to explore core drawing skills. We will use drawing as a means of articulating form and as a tool for thinking, to encourage students to explore and nurture ideas through drawing and as inspiration for their own art practice. Using the idea of perception as the starting point for visual enquiry, we will be working almost entirely from observation.

The eight sessions will explore light and tone, materials and surface, space and line, composition, measurement, proportion and drawing systems such as perspective. Students will draw from a life model for three of the eight sessions. They will experiment with a variety of techniques and materials including pencil, ink, white chalk, willow and compressed charcoal.

Who should take this course?
This course suits a cross-section of experiences from complete beginners, to those who are more experienced, but would like to re-engage with essential skills in drawing.

03/ TITLE Evening Class: Painting
DATE 5 July — 23 August / Every Wednesday
DURATION 8 weeks
REQUIREMENTS 18 years+
PARTICIPANTS 16 max.
COURSE LEADER Various Tutors
FEE £ 325

This course offers students the opportunity to explore the first principles of painting. The emphasis is to look at painting as a means for articulating form and as a tool for expression and creative imagination. The course explores the idea of perception as the starting point for visual enquiry and includes working from objects, the human figure, memory and secondary sources.

It is our aim that students leave the course with a set of criteria helping them not only to explore ways of representing perceived objects but also allowing further possibilities within the wider remit of painting to be questioned in their own time. Weekly sessions will be devoted to contemplating a particular set of formal issues underpinning the nature of painting. Special attention is placed on colour and composition. The course includes two sessions of painting from a life model. Students can work with oils or acrylic.

Who should take this course?
This course suits a cross-section of experiences from complete beginners to those who are more experienced but would like to re-engage with first principles in painting. We recommend that students have a rudimentary knowledge of drawing in order to obtain maximum benefit from the course.
Penny Brewill teaches our masterclass in etching, suitable for students of all levels, which offers an intensive introduction to the methods and materials involved in the traditional and non-toxic techniques of etching and will begin with an opportunity to examine examples of original prints by different artists. This will be followed by a thorough introduction to the basic etching processes – hard and soft ground, dry point, aquatint and sugar lift. Students are encouraged to explore the various processes fully in order to develop their own personal language, and are encouraged to bring examples of past work. There will be plenty of time for one-to-one tutorials throughout the week as students work develops and progresses.

Students will be encouraged and guided in translating their drawings and ideas directly on to the plate. Included in the course fee is a levy that covers most of the materials necessary for etching, however please note that copper and paper are not provided and will be available to purchase during the course. Due to the structure and nature of the course, etching can be taken for one or two weeks.

Who should take this course?
Etching will suit anyone at any level who wishes to extend their drawing practice into the medium of printmaking. Students will develop etching plate making skills through line, tone, and mark making techniques, and experiment with various inking and printing methods to produce beautiful rich finished prints.

Students who would like to develop their practice in etching further could progress to the Photo Etching course the following week (Page 25).

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**Good Artists Copy; Great Artists Steal**

Drawing in London Museums and Art Galleries

This masterclass, taught by Liz Rideal, is for students who want to think, learn and practise drawing in public and private spaces, from example and imagination. We will study fine art in gallery and museum collections and use this as inspiration in order to create individual artworks. Paintings will be interpreted through graphic means – smudged pencil, coloured pastel, biro, ink and wash.

The course will concentrate on looking through drawing, focussing on works of art, museum objects and their environments. Students will use these stimuli to form a collection of their own drawings that, when repurposed in the Slade studios, will make up a unique more complex work. Mornings will be spent in a different gallery every day and afternoons at the Slade. Each day will be themed differently so that a variety of subjects and compositional aspects relating to the larger studio work will be addressed. Venues include: The National Gallery, The National Portrait Gallery, Victoria & Albert Museum, The Wallace Collection, The British Museum. We do not intend to replicate seen artworks but use the seen to invent our own. The purpose is to gather material, use it freely, expand the mind in thought, discussion and action, to experience a prolonged artistic adventure the results of which might only become clear to the individual in the future.

Who should take this course?
Someone with an open mind who values looking at other artists' work and is prepared to relax their familiar working method in order to test out new ways of making art. (Students will be responsible for their travel and food costs on these trips and the purchase of an oyster card is recommended)

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04/ TITLE Good Artists Copy; Great Artists Steal

DATE 10 July — 14 July

DURATION 1 week

REQUIREMENTS 18 years+

PARTICIPANTS 16 max.

COURSE LEADER Liz Rideal

FEE £ 370

05/ TITLE Etching

DATE 10 July — 14 July / 17 July — 21 July

DURATION 1 or 2 weeks

REQUIREMENTS 18 years+

PARTICIPANTS 12 max.

COURSE LEADER Penny Brewill

FEE £ 390

"THE COURSE EXCEEDED MY EXPECTATIONS."

"I ENJOYED VERY MUCH THAT THE COURSE WAS CENTRED AROUND INDEPENDENT WORK."
### Part 1: The Kitchen and the Table

This one-week introductory course teaches experimental photographic techniques and mediums from their inception, with a view to use them for creative exploration. We will use historic photographic technologies to encourage new procedures and ideas that reach beyond the techniques and traditional understanding of photography.

The emphasis of this course is to understand photography not only as a medium to represent, but also as a technology to trigger imagination. At its origins, photography was a technique capable of creating images from light, without the use of what we consider today as a 'conventional' camera. We will create alternative optical devices from scratch and experiment in both practical and imaginative ways with these fundamental technologies. This will allow us to investigate the creative potential of photography: from camera-less techniques to the creation of photosensitive surfaces. The workshop is a collective ‘kitchen’ in which to expand the horizons of photo technologies to create a new ‘table’ for its understanding.

**The course will cover:**
- Darkroom techniques: basic processes and experimental processes
- Creation of photographic devices: Photograms, chemigrams and lumigrams
- Salt prints, cyanotypes, dichromate gum prints, anthotypes (chlorophile) and photo emulsions.

**Who should take this course?**
This workshop is designed for those with a curiosity to learn and experiment with old photographic mediums and darkroom processes. It is open to beginners and experienced photographers alike, as well as artists. No previous experience of Photography is needed.

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### Part 2: The Larder and the Banquet

This week offers an exciting opportunity to work with photography in an experimental and imaginative way. It aims to generate a platform to support and develop your personal projects and ideas.

The workshop will function as a laboratory: a collective research space for the exchange of ideas and intuitions around the limits of photography, with extensive time in the dark room producing new work. The practical working will generate questions and conversation around topics, including: Light and matter / Beyond photons / Evolution of technologies and its impact on photography / Technologies as an extension of our body / The expanded field of Photography / Forgotten tools and neglected processes / How can we reinvent and rethink our idea of photography?

At the beginning of the week you will be introduced to the facilities and discuss ideas, materials and working methods. This will be followed by practical sessions experimenting with historic photographic technologies and darkroom processes, viewed from a contemporary perspective. Practical work will be supported by tutorials, slide talks and seminars to help visualize materials and generate discussion. This workshop provides a creative space for experimentation, that pretends to cook a ‘banquet’ from an empty ‘larder’, to extend personal practice and photographic techniques.

**Who should take this course?**
This course is designed as an extension to Part 1 - The Kitchen and the Table as well as a standalone course for those with the experience and aptitude to explore experimental photography.

Students who might be interested in photographic processes could progress to the Photo Etching course the following week (Page 25).
This course acts as a bridge for students who wish to extend their experience of drawing and consider how it might be developed into painting, whilst contemplating how these two disciplines cross over and inform one another. During week one the course begins by exploring some of the formal issues of drawing through observation, looking carefully at tone and mark-making. These drawings will then be translated into paintings via tone and temperature and through the use of colour. Special emphasis is put on the translation of tone and line into colour, the role of colour in both painting and drawing, and the ways in which it can be manipulated. In the second week we explore composition and paint handling, i.e. the organisation of pictorial space and how colour and surface are changed by the quality of paint and the tools used, as well as strategies to generate and develop personal ideas in painting.

Students will use a variety of materials including pencil, charcoal, emulsion paint, ink and acrylic or oil. Each student’s personal development will be encouraged through the taught studio sessions, informal discussions, slide talks and regular critiques to discuss ideas and methods.

Who should take this course?
The course is suitable for students with experience of drawing and an interest in developing their drawings into paintings by learning some of the first principles of painting.

This course is designed to introduce you to a range of contemporary approaches to composing a portrait painting. Students will be encouraged to explore alternative approaches and ideas about portraiture while keeping alive a discourse with, and experience of, a solid formal visual language connected to the more traditional understanding of the genre. The course considers a range of contemporary artists and asks questions of their procedures and approaches.

The structure and content of the course aims to encourage you to evolve your own independent practice and discover new processes in order to generate work with the support and encouragement of your tutors.

Initially you will be drawing directly from the head, and through a sequence of studies, developing a solid formal basis and increasing your perceptual awareness. This formal phase will lead into workshops led by invited practicing artists representing current and diverse approaches to portraiture, with whom you will experience processes that have inspired and informed their own practices.

As part of the course there will be regular slide talks and discussions to give a wider context to the work made in the studio.

Who should take this course?
This course is appropriate for students wishing to extend their language and practice, and is suitable for all levels of experience.

"IT HAS BEEN BRILLIANT AND I SHALL ALWAYS REMEMBER IT AS A LIFE CHANGING EXPERIENCE."

"TUTORS EXCELLENT — REAL INSPIRATION — AND YET CHALLENGING!"
The course will provide students with the opportunity to explore the world, broadly defined, of text-based art in a generative context. Students will explore ways in which the decision-making involved in the production of a work may be carried out, in part or in whole, by some kind of autonomous process, using strategies including randomisation, chance, exhaustion, constraint, game-playing, recursion and algorithm design.

We will trace the history of artists and writers working in this way, using their techniques as a course- (and coarse) structuring device to provide starting points for the production of new texts of all kinds. We will look at work throughout the 20th Century, including that made by Tristan Tzara, William Burroughs, Alison Knowles, Jackson Mac Low, the Language Poets, Oulipo, Fluxus and Conceptual artists, through to more contemporary artists and writers inheriting aspects of this tradition, working in the fields of internet and post-internet art, data-driven art and software art.

We will use techniques ranging from the expert use of a pair of scissors, to creating basic computer programmes and internet bots. In this way, course participants will explore notions of creativity, authorship, originality, meaning and politics in the fields of text production and art as a whole.

Who should take this course?
It is open to people with varying levels of experience, from beginners to painters with an independent practice. One-to-one tuition is tailored to the individual. We recommend that students have a rudimentary knowledge of drawing and prepare some sketchbook work before joining the class in order to gain maximum benefit from the course.

Who should take this course?
The course would suit anyone with an interest in writing and experimentation. Basic familiarity with computers is required. The course aims and scope are wide enough to adapt to the needs, interests and abilities of its participants.

This course is aimed at people who are interested in developing their own ideas and preparatory material with support and guidance. Students are encouraged to develop their own practical and aesthetic interests by setting up an individual studio-based enquiry from the first day. This will be supported by a series of optional morning workshops which include working from secondary sources such as paintings and drawings; mixing and applying colour; discussing supports and grounds; methods demonstrations and learning some of the essentials of the painter’s craft.

A life model can be booked on selected days to generate source material (please note that the life model will usually change day-to-day). There will be individual tutorials, slide shows of tutors’ work and group critiques. The tutors represent a wide spectrum of professional practice in terms of style and subject matter. This course may be followed for two or four weeks as appropriate; whilst the optional workshops will in some cases repeat over the four weeks, students find this sustained period of tutor support and individual enquiry highly beneficial.

Who should take this course?
It is open to people with varying levels of experience, from beginners to painters with an independent practice. One-to-one tuition is tailored to the individual. We recommend that students have a rudimentary knowledge of drawing and prepare some sketchbook work before joining the class in order to gain maximum benefit from the course.
Traditional copper plate photogravure is recognised as a printmaking medium that produces beautiful, rich prints prized for their unique tonalities, textures, and depth. In recent years printmakers have been working with alternative photo reproduction processes to achieve similar results, mainly that of photo etching and photo polymer gravure. Both techniques are relatively easy methods of creating intaglio prints from both photographic and autographic imagery and in many ways yield similar results to the labour intensive and historically renowned photogravure process in just a fraction of the time.

You will explore a variety of image manipulation techniques to produce digital positives suitable for the photo etching and photo polymer process learning the unique differences between the two processes.

Participants must bring ideas and a variety of imagery from digital or analogue sources.

The course will include:

**Week 1**

**Week 2**
The Polymer Plate: Expose and Etch / Printing techniques / Multi plate printing.

Who should take this course?
The course is suitable for those with experience of printmaking and/or photography. Platemaking experience is desirable. This course will also extend techniques learned during Etching 1 and 2 on the Slade Summer School.

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<th>COURSE LEADER</th>
<th>Laura Emsley</th>
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<td>FEE</td>
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The aim of this programme is to provide a portal through which to explore contemporary art in an expansive and enjoyable way. The week will consist of gallery visits, lectures and discussions. These will be augmented by tutor-led practical sessions in the studio, experimenting with various materials and methods.

We will be asking questions such as what do we mean by ‘contemporary art’? Is it different from, and how does it relate to modern art and postmodernism? To begin with, we will look at key changes from the Renaissance to Modernism, in particular the move from perspective and illusionism into abstraction and the readymade. How did this then lead into postmodernism? Socio/political, historical and technological developments will also be broadly traced and we will consider how all of this feeds into art now. Some of the main shifts in theoretical thinking will be touched on.

There will be a particular focus on London as a centre for contemporary art, from the late eighties to the present and we will visit major London galleries such as Tate Modern as well as commercial and more alternative venues.

Who should take this course?
The course is suitable for those with little or no prior knowledge, as well as those wishing to widen their existing experience. There are a number of gallery visits which entail travelling on public transport and some walking. (Students will be responsible for their travel and food costs on these trips and the purchase of an oyster card is recommended)

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<th>C O U R S E  L E A D E R</th>
<th>Lesley Sharpe</th>
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<tr>
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"I REALLY ENJOYED DRAWING IN MUSEUMS. THE COURSE MADE ME MUCH MORE OPEN TO USING A VARIETY OF MATERIALS."

"LESLEY'S COMMITMENT TO THE COURSE WAS PHENOMENAL. AMAZING. THANK YOU."
Painting in Contemporary Practice is devised as a collective enterprise for studio-based artists. The studio will be used as a dynamic space for group interaction around the individual's practice.

Workshops will introduce a variety of practise strategies, for example, colour and the monochrome, the task of editing, how to forget, how to start. Open-ended experimentation will be encouraged, exploring, for example, paint’s material and optical qualities. It is hoped that such input will produce unexpected artistic experiences.

From day one exhibition-as-method will be used to search out the internal logic within each individual’s practice and to formulate questions through painting: a process that will manoeuvre each student into a different position in relation to their work. As part of the course there will be an opportunity to present within a group exhibition.

Who should take this course?
This course will suit a person who has an understanding of painting in a fine art context. It will suit individuals who can bring something of their established artistic practice to the collaboration to ask questions of painting in a contemporary context. This is a three-week course with a two-week option.

The Slade asks for a portfolio submission in order to ascertain the compatibility of this course to the student. Please email 5 images (each not more than 1MB) of your work, as well as a few sentences on why you would like to take the course: sladesummer@ucl.ac.uk

For many artists, working from the human figure is an exciting and profoundly rewarding experience, and one that the Slade continues to actively participate in. This two-week course offers an introduction to the 'first principles' in drawing directly from the life model, with distinct daily activities, and exploring a variety of means by which to express and record.

Students will be guided through a carefully structured series of studies with formal themes and activities designed to enable and expand visual understanding and language. The course will be tightly structured throughout, examining how we look and exploring ways in which information might be translated. It will explore the many and varied results thrown up by intense analytical enquiry, alongside use and experimentation with a broad range of drawing materials. Students will receive tuition in perceptually based methods of pictorial construction, introducing and employing a range of artists’ strategies, in linear and tonal study, and touching on ideas concerning colour- articulation of colour-space, colour and expression, as well as technical advice on, and practice with a variety of drawing materials, both wet and dry.

You will be taught by figurative artists, each of whom will offer their fresh eye and alternative perspectives. Study throughout will be accompanied by individual tuition, informal discussion, slide talks and group critiques in order to provide a wider context to work being made in the studio.

Who should take this course?
This course is open to students of all levels.

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“THE COURSE STIMULATES CRITICAL REASSESSMENT AND DEVELOPMENT OF OWN PRACTICE, ACTIVELY GENERATING NEW WAYS OF SEEING.”
The focus is to open up sources of inspiration from within landscape painting and expand how they can be used as forms of expression within the studio. By building on the techniques of the old masters, while absorbing modern approaches and ideas about landscape painting, this course will help you to develop your own personal and poetic perspective in relation to the genre.

In week one, students will investigate methods of ‘bringing the outside into the studio’ using a range of approaches to transforming primary and secondary source material in intriguing ways. By embracing risk taking and contemporary approaches to painting, students will learn how to translate and manipulate their view of the landscape through paint. Each morning’s workshop, slide show and specialist lecture will be used to develop and expand particular skills, both imaginative and technical, in relation to landscape painting.

In week two, students will explore ways in which landscape painting can absorb other media and approaches such as collage, abstraction, narrative and photography. This week will culminate in a personal exploration of how to create curious combinations of techniques, from the mechanised and procedural to the more gestural and handmade, within painting. Students will explore what landscape painting was, is and can be in relation to contemporary painting.

Who should take this course?
This painting course is suitable for students with some previous experience wishing to develop their practice in innovative ways.

The Slade asks for a portfolio submission in order to ascertain the compatibility of this course to the student. Please email 5 images (each not more than 1MB) of your work, as well as a few sentences on why you would like to take the course: sladesummer@ucl.ac.uk

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Studio Landscape Painting

DATE 14 August — 25 August
DURATION 2 weeks
REQUIREMENTS 18 years+
PARTICIPANTS 18 max.
COURSE LEADER Donal Moloney
FEE £ 730

The focus is to open up sources of inspiration from within landscape painting and expand how they can be used as forms of expression within the studio. By building on the techniques of the old masters, while absorbing modern approaches and ideas about landscape painting, this course will help you to develop your own personal and poetic perspective in relation to the genre.

In week one, students will investigate methods of ‘bringing the outside into the studio’ using a range of approaches to transforming primary and secondary source material in intriguing ways. By embracing risk taking and contemporary approaches to painting, students will learn how to translate and manipulate their view of the landscape through paint. Each morning’s workshop, slide show and specialist lecture will be used to develop and expand particular skills, both imaginative and technical, in relation to landscape painting.

In week two, students will explore ways in which landscape painting can absorb other media and approaches such as collage, abstraction, narrative and photography. This week will culminate in a personal exploration of how to create curious combinations of techniques, from the mechanised and procedural to the more gestural and handmade, within painting. Students will explore what landscape painting was, is and can be in relation to contemporary painting.

Who should take this course?
This painting course is suitable for students with some previous experience wishing to develop their practice in innovative ways.

The Slade asks for a portfolio submission in order to ascertain the compatibility of this course to the student. Please email 5 images (each not more than 1MB) of your work, as well as a few sentences on why you would like to take the course: sladesummer@ucl.ac.uk

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The Expanded Field of Drawing

DATE 31 July — 11 / 18 August
DURATION 2 or 3 weeks
REQUIREMENTS 18 years+ and by portfolio
PARTICIPANTS 16 max.
COURSE LEADER Jim Hobbs
FEE £ 730 / £ 1,080

This is an advanced, intensive studio-based programme which utilizes the studio as a type of laboratory to explore the potentiality of drawing and its application across all media. The optional extension of the course into three weeks allows artists the time to fully develop and test their work, and will culminate in a final exhibition.

The course aims to open up the question of what constitutes a drawing and how contemporary drawing functions as its own discipline, including investigating the cognitive act of drawing (drawing as a means of thinking), alternative methods for recording/observing, the use of paper as a physical drawing material, as well as moving beyond and off the page. Students may experiment with a variety of mediums and techniques, from more traditional drawing materials to newer media, (projectors, audio/visual equipment, computers, sculpture tools) with the opportunity to expand their work into other areas of interest.

The course prioritises giving independent working time in the studio to develop personal work. This is supplemented with tutor led projects, one to one tutorials, group discussions/crits, gallery visits, short technical workshops, lectures, and visiting artists’ talks.

Who should take this course?
This course is designed for students from a wide range of creative disciplines who have experience of drawing and are interested in experimenting and extending their skills and knowledge.

The Slade asks for a portfolio submission in order to ascertain the compatibility of this course to the student. Please email 5 images (each not more than 1MB) of your work, as well as a few sentences on why you would like to take the course: sladesummer@ucl.ac.uk

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AN ENJOYABLE COURSE WITH OPEN-ENDED OPPORTUNITIES TO DEVELOP PERSONAL WORK.”
The life room is a fertile environment for exploring the formal issues related to making paintings. Although, seemingly, a very particular and singular undertaking, the questions raised when working directly from the unclothed figure in a space, relate to, and provide answers in the broader sphere of painting.

We have structured this course to provide the space and conditions in which to explore the formal challenges related to painting, such as drawing, composition, tone and temperature. Through personal enquiry and experiment the more individual elements such as mark making and language, as well as colour, through the use of restricted and extended palettes, can be explored and nurtured. During the first week, poses will be held for a maximum of one day to offer a diversity of experiences. The culmination of these experiences will be put to use in a sustained pose during week two to allow scope for students' own investigations.

Technical support will be available for those students who wish to construct canvases and whilst we encourage the use of oil paint, other media may be used. Throughout the fortnight there will be ample opportunity for discussion in one-to-one tutorials with a variety of visiting tutors with their own distinct artist practices, as well as within informal group situations, and in slide talks. We will conclude the course with a group critique during the afternoon of the final Friday.

Who should take this course?
This course is open to students of all levels from beginners to more experienced painters (although we do recommend that students have a rudimentary knowledge of drawing).

Representation into Abstraction
The aim of this course is to expand ideas around representation and abstraction through a hands-on exploration of historic and contemporary material processes. During the course you will learn about the changing role of abstraction in contemporary practice, its processes, and its relationship to figuration. We will also examine historical art movements and concepts as we explore our relationship to looking at different kinds of pictorial space.

In week one, we will investigate painting through the properties and possibilities of traditional and modern media, grounds, supports and pigments. Each day's activities will include a demonstration, slide talk, or gallery visit where you will be guided through a range of practical techniques and approaches to composition, form, and space making systems. Through a series of playful and flexible projects, you will gain experience with an array of experimental methods and learn to apply this knowledge to the studio.

In week two, you will build upon these experiences to develop your own ideas and responses through a personal project. Throughout the course you will receive regular individual tutorial support, alongside feedback from visiting artists and your fellow students.

Who should take this course?
This course is designed for students of all abilities who would like to develop the abstract qualities within their creative practice through experimentation with painting and mixed media techniques.

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Who should take this course?
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Colour is a fundamental phenomenon in culture and a major element in the practice of artists. To understand the many aspects of colour, this course explores the subject through lectures and seminars, practice and critiques. It interweaves aspects of colour science with colour practice to equip students with an in-depth knowledge of colour theory and its practical application. It aims to inform students' creative decision-making and increase their ability to realise the power of colour in their own work.

Through a series of morning lectures we will examine the physics and chemistry of colour, the history of colour in art, the role of our culture and language in colour concepts, and the psychology and emotion of colour. The practical element of the course will follow the lectures and will involve various projects to tackle such issues as the interaction of colour, colour mixing, the relationship between form and colour, and the spatial effects of colours. There will be workshops with invited fine artists for whom colour plays a key role in their work.

During the second week students will have time to develop their personal work in relation to their colour research, with individual tutorial support. This work might either be generated from ideas arising from the lectures and practical exercises in the early part of the course, or arise from issues pertinent to students' own practice. The emphasis will be on the development of ideas, preparation and process, using a variety of approaches and techniques.

Who should take this course?
The course is open to students at all levels who are interested in developing their skills in relation to colour and their own practice.

This course is intended to develop students' ability to represent the human head. It provides an opportunity to build a body of work around a single subject. The emphasis of the course is on developing drawing and painting skills through a practical approach to the study of portraiture.

Working directly from the head/model/person, the basis of this study will initially be founded in drawing, focusing on investigative and analytical studies including linear drawing and measurement, as well as tonal studies. These will evolve into approaches with increased expressive potential, and, moving into colour, its interaction and relativity, and its role in the articulation of space and form. This will include looking at restricted colour palettes, scale, composition and cropping. These structured, developmental studies, together with an exploration and the preparation of supports and materials will lead into a final three days of sustained painting where the previous ideas covered can be called upon as needed.

Activities throughout will be supported by individual tuition, informal discussion, slide talks and group critiques delivered by visiting figurative artists, each of whom will provide a range of perspectives. The course will conclude with a final group critique during which time students work throughout the two weeks will be discussed.

Who should take this course?
Suitable for all levels of experience.
The Slade Summer School Extra Curricular Programme is an optional programme open to all students taking part in our various courses throughout the summer.

It aims to enrich students learning experiences and to encourage Summer School students to meet and work with colleagues on different courses, as well as with Slade students and alumni. It is extensive and eclectic, and gives a real sense of studying in an art school environment.

There will be a lively series of artists’ projects hosted in the studios, run by a mix of Slade tutors, alumni and recently graduated student residents. These artists will open their studio spaces to Summer School students and invite discussion centred around the work.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Life Painting: Perception and the Sustained Pose</th>
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<tbody>
<tr>
<td>DATE</td>
<td>28 August — 8 September</td>
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<tr>
<td>DURATION</td>
<td>2 weeks</td>
</tr>
<tr>
<td>REQUIREMENTS</td>
<td>18 years+</td>
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<tr>
<td>PARTICIPANTS</td>
<td>16 max.</td>
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<tr>
<td>COURSE LEADER</td>
<td>Andy Pankhurst</td>
</tr>
<tr>
<td>FEE</td>
<td>£ 730</td>
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</tbody>
</table>

This Life Painting course is specifically designed for students who wish to work directly from a sustained life model pose for the rare duration of two weeks and offers an opportunity to participate in a stimulating dialogue about the nature of sustained observation and concepts connected to it. The course will begin with a collaborative studio arrangement through a creative process which sets the model poses and colour environments as a group, including participants working spaces. These poses will be fixed and sustained for the full two weeks. Conversation and one to one tuition will be offered on issues specific to the experience of a sustained visual exchange: perceptual shifts taking place between the artist & subject, colour mixing, tone & temperature, form and the role of structure in terms of proportion and spatial relationships.

The course will encourage personal development and experimentation, as well as providing a lively space for further exploration and definition of the genre. Studio time working from the model will be interspersed with discussions, slide talks, workshops and invited speakers, as a catalyst to exchange, discover, and articulate ideas which inform and unfold from this particular activity. Perceptual issues will be considered and contextualized in relation to recent developments in the neuroscience of vision—ideas about optics in relation to illusion and the imagination. The practice of ‘painting from appearances’ and the various strategies employed by artists working in this way will be explored to enrich the experience of making a sustained painting from the life model.

Who should take this course?
This course is appropriate for students who have some experience in drawing and painting. The course complements ‘Life Drawing’ or ‘Life Painting’ and offers the opportunity to either focus on one painting or as many as you wish.

"EACH TUTOR OFFERED A DIFFERENT VIEWPOINT — WHICH I FOUND VERY USEFUL. THEY WERE ALL VERY SUPPORTIVE AND ENCOURAGING."
Mid week evenings host a regular series of extra curricular events at 5pm, Tuesday to Thursday.

Tuesday and Thursday: A combination of Art History lectures and artist talks run on these evenings, providing an introduction to the varied contexts and histories of fine art.

Wednesday: Exhibition openings and floor talks are hosted bi-weekly on Wednesday evenings in our exhibiting space. The exhibition programme provides an opportunity for students to respond to art immediately and directly with a broad range of mediums and artists.

Slade Undergraduate and Postgraduate students, both current and recently graduated, talk about their work on alternate Wednesday evenings.

The Slade Summer School Team includes
Alfonso Borragán/Penny Brewill/Clare Bryan/Adam Burge/Malina Busch/Nick Cope/Rose Davey/Caroline de Lannoy/Laura Emsley/Jamie George/Maria Glyka/Bea Haut/Jim Hobbs/Max Holdaway/Kate Hopkins/Donal Moloney/Andy Pankhurst/Lisa Peachey/Eve Peasnell/Dan Preece/Hephzibah Rendle-Short/Liz Rideal/Ian Rowlands/Luuk Schroder/Lesley Sharpe/Sandra Smith/Gary Stevens/Milly Thompson/Virginia Verran/Patrick White/Emma Wood
## Summer School Foundation
03 July — 08 September / 10 weeks *

### Drawing
03 July — 14 July / 2 weeks

### Evening Class: Drawing
Tuesdays: 04 July — 22 August / 8 weeks

### Evening Class: Painting
Wednesdays: 05 July — 23 August / 8 weeks

| Good artists copy; great artists steal | 10 July — 14 July / 1 week |
| Etching | 10 — 14 July / 1 or 2 weeks |
| Low-tech Photography: Part 1 and 2 | 10 — 14 July / 17 — 21 July / 1 or 2 weeks |
| From Drawing to Painting | 17 July — 28 July / 2 weeks |
| Portraiture: A new Perspective | 17 July — 28 July / 2 weeks |
| Painting | 17 July — 28 July / 31 July — 11 August / 2 or 4 weeks |
| Generative Writing | 24 July — 28 July / 1 week |
| Introduction to Contemporary Art | 24 July — 28 July / 1 week |
| Photo Etching | 24 July — 04 August / 2 weeks |
| Life Drawing | 31 July — 11 August / 2 weeks |
| Painting in Contemporary Practice | 31 July — 11 or 18 August / 2 or 3 weeks |
| The Expanded Field of Drawing | 31 July — 11 or 18 August / 2 or 3 weeks |
| Studio Landscape Painting | 14 August — 25 August / 2 weeks |
| Life Painting | 14 August — 25 August / 2 weeks |
| Material Journey: Representation into Abstraction | 14 August — 25 August / 2 weeks |
| Colour in Practice: Understanding Colour | 28 August — 08 September / 2 weeks |
| Portraiture: Drawing and Painting the Head | 28 August — 08 September / 2 weeks |
| Life Painting: Perception and the Sustained Pose | 28 August — 08 September / 2 weeks |

* As an alternative to the foundation course, it is possible to select a personal path through the summer by choosing sequential courses that best match your interests and stage of development.
General Information

Please note: Summer School courses are not accredited. If you have attended one of our short courses and would like to reference this on your CV, please state “Slade Summer School”.

How to apply
Please complete our application form — this can be found inside our brochure or on our website. Once complete you can either scan and email to sladesummer@ucl.ac.uk or post to the address specified on the form.

Once we have received and checked your application we will contact you to arrange payment. Methods of payment include online payment via the UCL online store, by card over the telephone or by cheque.

Students under the age of 18
The Slade Summer School is designed for adults and the students attending our courses usually span a wide range of ages. For those students interested in attending a short course who are below the age of 18 (17+), we ask you to provide the following documents in addition to the application form so that we may consider you:

1 — A letter from your art teacher, head of art, head of year or equivalent at your school stating your suitability for the course and
2 — A letter from your parent or guardian confirming that you will have appropriate accommodation for the duration of the course, and that personal liability and contents insurance has been set up for you.

We do not recommend that students who are under 18 take Expanded Field of Drawing and Painting in Contemporary Practice

We welcome applications from people of all levels of experience, except where indicated in the course information. Some courses are physically demanding so please contact the Slade before making your booking if you have any health problems or special needs.

You may enrol for as many courses as you wish, within the following regulations:

1 — You must enrol for the complete course. Each course is full-time except evening classes.
2 — No transfers or substitutions are permitted once a course has started.
3 — No refunds unless notified one month before the course start date.

Students are advised to reserve their chosen course as soon as possible as places are strictly limited. Places are secured on a first-come basis on receipt of appropriate payment unless otherwise stated in the relevant course information above.

Student Code of Conduct
All students are expected to abide by the UCL Code of Conduct for Life Learners which can be found at www.ucl.ac.uk/sra/academic-manual/c9/requirements/#11
We ask that you treat staff and any property belonging to staff, other students, or the School and College with due respect, care and consideration.

Cancellation, refunds and transfers
Refunds are only available on cancellations made in writing at least one month before the course start date and are subject to a £25 administrative charge. Refunds can not be made under any circumstances less than one month before the start of a course. Students who do not attend or withdraw from a course due to illness, personal or professional commitments, do not have the right to refunds or transfers. We strongly recommend that all students take out personal insurance in the unlikely event of illness, injury or an unforeseeable circumstances.

Enrolment
Please bring proof of identity with you on the first day of the course and this will be checked at enrolment. This should be one of the following: a valid Passport (& Visa where appropriate), a UK Driving Licence or a European National Identity card.

As part of the enrolment session, we will take your photograph for the class list. If you do not wish to have your photograph taken, just let us know on the day.

Attendance certificates
Attendance certificates can be provided upon request once the course has been completed. These can only be supplied in the year of attendance and cannot be retrospectively produced.

Materials Costs
Please note that unless otherwise stated in the relevant course information, materials are not included in the short course fees and will not be provided. Materials lists will be provided to all students around one month before the course start date.

Models
Working with the unclothed life model is a mandatory part in the following courses:
Life Drawing, Life Painting and Life Painting: Perception and the Sustained Pose.

Studio Hours
The courses run from 9.30 am — 4.30 pm, followed by an optional evening programme on Tuesdays, Wednesdays and Thursdays at 5pm, which normally last an hour. Studio access is from 8.30 am — 5 pm for the first two weeks and thereafter additional hours on Tuesdays to Thursdays: 8.30 am — 7 pm.

Bank Holiday, Monday 28 August
The August Bank Holiday is a normal working day at the Summer School. We advise you to bring a packed lunch, but tea and coffee will be provided.

How to get to the Slade
The Slade is well-served by public transport and details can be found at www.ucl.ac.uk/maps/public-transport. Parking places are not available at UCL (although special arrangements can sometimes be made in advance for students with disabilities). There are meters and parking nearby and bicycle racks in the UCL quad. Please note that we are located within the Congestion Charge zone.

Disabled Access
The Slade School of Fine Art welcomes applications from disabled students. It is essential that students with any special needs discuss their requirements with the Administrator before making a formal application.

Safety
Summer School students are required to attend a Safety Induction at the beginning of their studies. Students will be expected to follow guidance on studio use as briefed.

Storage
Students are provided with their own locker for storage of art materials. Padlocks can be purchased for £1 when you enrol. Alternatively you can bring your own padlock with a shackle size of around 5mm. Please take care of your belongings at all times and never leave valuables unattended. We regret that we cannot be held responsible for the loss of students’ belongings. Students must make sure that they take all work and belongings away at the end of the course.

Accommodation
UCL Residences offers accommodation during the summer: www.ucl.ac.uk/residences. The Slade cannot book accommodation on behalf of students and all accommodation costs must be met by the student.

Health Care
Overseas students are advised to take out private health insurance.

English Language
All students whose first language is not English should have a reasonable proficiency in the English language in order to fully benefit from the courses.

Further Details
For further details of any of the courses, please contact the Slade Summer School, Slade School of Fine Art, UCL, Gower Street, London WC1E 6BT

telephone +44 (0)20 7679 2313/2317
email sladesummer@ucl.ac.uk

Disclaimer
The information given in this brochure is accurate at the time of publication, however, the Slade Summer School reserves the right to cancel or amend the described courses as circumstances dictate.

Design Nanni Goebel / www.moomind.com
Slade Term Time Short Course Programme

In addition to our summer school, the Slade offers part-time short courses during the rest of the year in our nearby research centre at Woburn Square. There are both Monday evening and Saturday courses in the autumn and spring, as well as full time one week courses during Easter.

Further details can be found on our website at www.ucl.ac.uk/slade/shortcourses.