

Vancouver
Island
School of
Art

Art courses that focus on development of technique, personal expression and contemporary context.

CONTENTS

- 1 SIX-WEEK COURSES
- 10 ONE-WEEK INTENSIVE WORKSHOPS
- 19 WEEKEND WORKSHOPS
- 30 OTHER SPRING/SUMMER OFFERINGS
- 31 FACULTY
- 33 GUEST INSTRUCTORS
- 35 TUITION AND REGISTRATION

The **Vancouver Island School of Art** offers high quality professional art courses for adults who want to study art on a part-time basis. Whether you are a beginner or a more advanced artist looking to pursue new challenges, these courses offer an opportunity to develop skills, enhance your understanding of art and discover what it means to be a practicing artist.

The **Vancouver Island School of Art**, founded in September 2004 by established instructor and artist Wendy Welch, offers students an exciting and high calibre alternative to studying art at the university level. All studio courses will explore the technical aspects of materials and execution as well as focus on making art in a contemporary context. In order to provide maximum flexibility, the timetable is designed to accommodate students' needs, whatever their time constraints may be. Classes and workshops are offered during the days and evenings as well as on weekends.

This Spring/Summer 2006 session includes six-week long courses (May-June) in the day and evenings as well as one and two-day weekend and week-long workshops. New this summer is programming for children and teenagers. These programs will run during the first two weeks of July and August. Please refer to website for more information on art classes for young people.

For more information about the school's Certificate of Visual Arts and Diploma of Fine Arts program please contact the Director at 380-3500 or director@vancouverislandschoolart.com

Art

SIX-WEEK COURSES (MAY-JUNE)

DRAWING

Drawing: Developing a Theme (DR211-SS06)

This hands-on studio course concentrates on the process of responding to recurring themes and images in one's work. Drawings can stand on their own or relate to the pursuit of another medium such as painting, sculpture or installation. Students undertake exercises designed to expand notions of subject matter over a series of drawings. This might include a continuous narrative, varying approaches to an observed subject, automatic drawing or preparatory studies for a larger project. The intensive format allows for individual problem solving including slide presentations of examples from historical as well as contemporary artists.

Mondays May 1 – June 5
2:00 pm – 5:00 pm **John Luna**

Drawing: The Abstract Image (DR251-SS06)

In this course, students explore the history of abstraction in 20th century drawing leading to an understanding of the transition from representational drawing to making marks, shapes, forms and textures that are inherently interesting. The course includes a range of fascinating and innovative projects utilizing a wide variety of drawing materials.

Mondays May 1 – June 5
2:00 pm – 5:00 pm **Wendy Welch**

Drawing: Ideas from the Renaissance (DR231-SS06)

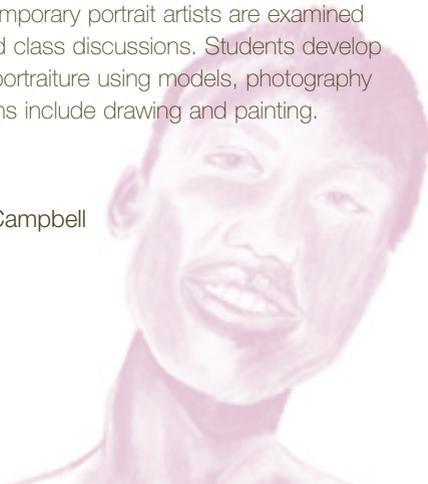
In this imaginative drawing class, participants explore ideas and themes that were of interest to Renaissance artists and natural philosophers such as Leonardo da Vinci, Ulisse Aldrovandi, Giovanni Battista della Porta and others. In addition to his groundbreaking work as an artist and writer, da Vinci was also notable for his work as a scientist and inventor. Drawing projects in this course are inspired by some of the ideas and inventions of da Vinci and his contemporaries that blurred the boundaries between art and natural history, and art and scientific invention.

Thursdays May 4 – June 8
6:30 pm – 9:30 pm **Jan Gates**

The Contemporary Portrait (DR151-SS06)

Students are introduced to aspects of the practice and theory of traditional and contemporary portraiture in this course. The art and concerns of key contemporary portrait artists are examined through slides, lectures and class discussions. Students develop and interpret the genre of portraiture using models, photography and other sources. Sessions include drawing and painting. No experience necessary.

Tuesdays May 2 – June 6
6:30 pm – 9:30 pm **Eva Campbell**



PAINTING

Still Life: From the Traditional to the Contemporary (PA211-SS06)

A broad examination of various approaches to this meeting point between art and life, this course is a thought-provoking overview of the history of the still life. A series of exercises designed to stimulate new approaches to this quietly inspiring subject is part of this course. Students construct interesting still life arrangements and reach an understanding of a subject through work in a series. The relationship between still life and other approaches to painting and subject matter, traditional and contemporary, is examined. Selected topics include theatrical presentation, symbol and metaphor and the role of everyday objects. Acrylic or oil painters, in addition to students working in drawing media, are welcome.

Tuesdays May 2 – June 6
10:00 am – 1:00 pm **John Luna**



Painting: Creative Collaborations (PA231-SS06)

Painting from the work of an admired artist is an age-old way to learn more about the craft of painting. This course allows students to pursue an interest in the work of a single artist during six weeks of intensive research and painting. The initial class involves a consultation and discussion of students' previous work, with the purpose of determining which 'influences' might be pursued during the course. Students may choose an artist on their own, or they can select from a number of possibilities specifically provided by the instructor. Students work through a series of hands-on research exercises inspired by the work of their chosen artist. The course also includes technical advice about media and methods and discussion of thematic issues with the use of books, periodicals and slides.

Mondays May 1 – June 5
6:30 pm – 9:30 pm **John Luna**

Paint, Collage & Surface II (PA261-SS06)

This continuation of the *Paint, Collage & Surface I* course focuses on developing a personal thematic direction using various approaches covered in the first part of the course. Emphasis is to concentrate on one or two ideas and then develop these into a cohesive body of work or 'series'. Students also learn how to articulate these ideas in writing to form a brief 'artist statement'.

Mondays May 1 – June 5
6:30 pm – 9:30 pm **Wendy Welch**

Painting: Nature and the Sublime (PA271-SS06)

This course pays attention to the more abstract qualities of painting. Students experiment with the application of paint on a surface to create atmosphere, mood and emotion in a painting. Using historical and contemporary approaches, students look towards nature as a point of departure to explore a range of ideas and processes. An understanding about the effectiveness of colour and composition in painting is emphasized. Some painting experience is recommended.

Wednesdays May 3 – June 7
10:00 am – 1:00 pm **Xane St Phillip**



Watermedia & Collage II (PA241-SS06)

This continuation of *Watermedia & Collage I* allows students to examine and consider the methods and structure involved in developing a personal style or body of work. Ideas evolve through sketching, painting and writing in this course. *Watermedia & Collage I* is a prerequisite to this course.

Wednesdays May 3 – June 7
6:30 pm – 9:30 pm **Wendy Welch**

The Painted Space (PA281-SS06)

This course investigates the idea of 'space' in painting. The idea of space is central to the history of painting both physically and materially in the pursuit of illusionism. More importantly, space can be used as a rich metaphor and poetic link to the imagination. Covering the notion of 'real' space (architectural) in addition to visionary or remembered spaces, this course explores ideas of 'space' that painters both past and present have imagined and realized. These varying ideas are put into practice through class projects.

Wednesdays May 3 – June 7
6:30 pm – 9:30 pm **Patrick Howlett**

Painting: Introduction to Gouache (PA161-SS06)

Gouache, an expressive opaque water-based paint medium, was favoured by many artists of the early 20th century, including Raoul Dufy, Henri Matisse, Joan Miro and Paul Klee. Through a series of imaginative assignments, this informative course reveals the possibilities of this overlooked painting medium and inspires students to experiment in their own manner.

Tuesdays May 2 – June 6
6:30 pm – 9:30 pm **Jan Gates**

Art and Natural History (MM121-SS06)

This imaginative mixed-media course playfully studies the relationship of the artist to natural history, merging traditional approaches with the contemporary. Students develop new skills and techniques through creative projects using a variety of media, including pencils, ink and paint. In addition, students create a small mixed-media assemblage using recycled and found materials – a rare occasion to put into practice the historic art of “fake” taxidermy. Course includes a field trip to the Royal British Columbia Museum.

Tuesdays May 2 – June 6
2:00 pm – 5:00 pm **Jan Gates**

The Artist Book: Ideas and Concepts (MM131-SS06)

Artists have a very long history of involvement in the production of books – from illuminated Medieval manuscripts to the present day, where artists create artist books, zines and graphic novels in every possible material, shape, form and edition size. Looking into the history of artist books will include a visit to a local library to view a selection of books that are part of a special collection. Combining the ideas from history with creative practice, the course combines the conventional and the unorthodox with projects such as altering existing books as well as creating new artist books. There is a \$15.00 materials fee to cover the cost of special book-making materials to be shared by the class.

Thursdays May 4 – June 8
2:00 pm – 5:00 pm **Jan Gates**

Sculpture: Explorations in Wax (SC131-SS06)

This course provides an extensive look into the elusive qualities and expansive possibilities of wax. Students learn how wax can function as a finished sculptural medium and as well as a process medium in casting and assemblage. The course covers how to make constructions using a torch and soldering iron, as well as casting with wax, adding colour and embedding images into wax. No previous sculpture experience needed.

Wednesdays May 3 – June 7
6:30 pm – 9:30 pm **Megan Dickie**

**Sculpture: Small Scale Objects (SC121-SS06)**

An excellent introduction to the processes of sculpture, this course focuses on making small objects using a variety of materials and techniques. This is a hands-on, beginner level course where participants learn the sculptural techniques of mold making, casting, assemblage, addition and subtraction. Emphasis is placed on learning the safe and effective use of tools in addition to choosing and working with the right materials. Instruction is provided through a combination of demonstration and slide presentations.

Wednesdays May 3 – June 7
2:00 pm – 5:00 pm **Megan Dickie**

PRINTMAKING AND PHOTOGRAPHY

Silk Screen Printing (PR111-SS06)

This course is an introduction to the fundamentals of silkscreen printing. It provides a thorough grounding in the basic technical process of screen printing including building and stretching a screen, creating hand drawn and photo emulsion stencils, printing in multiple colours and alternative printing techniques. Slide presentations and lectures provide examples of the aesthetic and conceptual characteristics of silkscreen. This course is suitable for all levels of artistic experience. There is a \$40.00 material fee for this course.

Tuesdays May 2 – June 6
2:00 pm – 5:00 pm **Megan Dickie**

Photography: Darkroom Basics (PH101-SS06)

This introduction to photography and darkroom basics is designed to provide students with the very basics needed to work in black and white, including film exposure, processing and printing. This course provides students with the very basic skills that are essential to producing a good black and white image, from start to finish. By the end of this course, students will have an excellent introductory knowledge of the fundamentals of black and white photography.

Thursdays May 4 – June 8
6:30 pm – 9:30 pm **d bradley muir**

Photography and Sculpture (PH231-SS06)

This course introduces students to the studio-based methods of producing sculpture for photography and photography for sculpture. Students view examples of other artists who utilize both mediums in artworks that blur the boundaries between photography and sculpture. Students produce work that explores the concepts, techniques and ideas inspired by the work shown in slide and/or video presentations. This course is of interest to anyone, with or without photo or sculpture experience, wishing to expand their knowledge of new art making possibilities.

Thursdays May 4 – June 8
2:00 pm – 5:00 pm **d bradley muir**

ART HISTORY

The Western Tradition: A Primer (AH101-SS06)

An inviting overview of movements, trends and ideas, this historical travelogue begins with the Italian Renaissance and traces painting and sculpture traditions in 'Western Art' – through to the start of the Twentieth century. Drawing on images and documents such as artists' journals and manifestoes, poetry, and music, students investigate individual works, as well as ideas and motivations, materials, techniques and biography. Lectures are in the form of slide presentations, with plenty of time for lively class discussion where everyone is encouraged to share opinions and ideas about the subject. A list of supplementary readings is provided for students interested in expanding their knowledge further. There is no prerequisite for this course.

Tuesdays May 2 – June 6
6:30 pm – 9:30 pm **John Luna**

In-Between Years: American Artists from the Armory Show to the Second-World War (AH111-SS06)

This lecture series focuses on the developments in American painting between the early struggles of isolated artists coming to terms with the advances of European art, through the depression years and state-sponsored artist projects, closing with the advent of the wartime period which led to New York's growing preeminence as a world art centre. In this series, students look at movements and political events, paying particular attention to the fascinating histories of the individual, original characters that defined this period, such as Arthur Dove, Edward Hopper, Jacob Lawrence, Joseph Cornell and Georgia O'Keefe.

Wednesdays May 3 – June 7
2:00 pm – 5:00 pm **John Luna**

Modernism in Canada: The Group of Seven (AH121-SS06)

An in-depth look at the most defining, influential (and occasionally controversial) group of artists in Canada during the first half of the twentieth century, including major figures such as Lawren S. Harris and A.Y. Jackson and associated artists such as Thom Thomson and Emily Carr. The course concentrates upon aesthetic developments as well as social currents and the artists' milieu, drawing on primary sources such as letters, reviews and criticism of the era. Classes are in a slide-lecture format, with time for lively discussion at the end of each session where everyone is encouraged to share their opinions and ideas about the subject. A list of supplementary readings is provided for students interested in expanding their knowledge further. There is no prerequisite for this course.

Wednesdays May 3 – June 7
6:30 pm – 9:30 pm **John Luna**

Colour, Scene and Substance: A Survey of Abstract Painting (AH131-SS06)

This lecture series focuses on the developments over a hundred years of painting in Europe and North America, including the many diverse approaches to pictorial abstraction. From the intensely lyrical to the hermetic, the course research concentrates on famous abstractionists such as Wassily Kandinsky, Barnett Newman and Agnes Martin, as well as bodies of work produced by other painters. Lectures are in the form of slide presentations, with time set aside for lively class discussion when everyone is encouraged to share opinions and ideas about the subject. A list of supplementary readings is provided for students interested in expanding their knowledge further. There is no prerequisite for this course.

Thursdays May 4 – June 8
2:00 pm – 5:00 pm John Luna

What is Contemporary Art? (AH141-SS06)

With the recent renovation of the Museum of Modern Art in New York, many asked “but what came after ‘Modern’?” This exciting and engaging survey follows trends and developments in international art from the 1970’s to the present, drawing parallels back through art history in an attempt to relate contemporary art to precedents and influences from past traditions. Lectures are in the form of slide presentations and time is set aside for lively class discussion where everyone is encouraged to share opinions and ideas about the subject. A list of supplementary readings is provided for students interested in expanding their knowledge further. There is no prerequisite for this course.

Fridays May 5 – June 9
10:00 am – 1:00 pm John Luna



ONE-WEEK INTENSIVE WORKSHOPS

Sculpture: Modeling, Mold Making & Casting (SMW51-JN06)

This workshop is a technical resource embracing a variety of methods including molding and casting ready-made objects as well as forms modeled out of clay and wax. A number of mold making techniques are taught, including multiple piece molds and flexible molds. Students can use a variety of casting materials including wax, plaster, concrete, resin and rubber. Lectures and slide presentations provide an overview of both traditional and contemporary art that utilizes mold making and casting techniques. This course is suitable for students with all levels of artistic experience. There is a \$60.00 material fee to cover all mold making & casting supplies.

June 12 – June 16, 10:00 am – 5:00 pm Megan Dickie

Drawing Victoria (DWW51-JN06)

Learn the basic skills of drawing while getting to know Victoria. This course combines excursions to the downtown area (Chinatown and/or the Inner Harbour) with studio work. After sketching outdoors, students return to the studio to use their ‘source material’ from the site as a point of departure for producing a range of drawings of all types and styles. The focus is on line, shape and value to create dynamic compositions, as well as the effective use of various drawing materials, such as pencil, charcoal, conté and pastels. Students develop the ability to transform on-site sketches into expressive drawings ranging in scale from small to larger formats. No drawing experience necessary.

June 12 – June 16, 10:00 am – 5:00 pm John Luna

The Embroidered Drawing: Nature (EDW51-JN06)

In this unique workshop, students spend the first day on-site at Goldstream Park, gathering source materials in the form of sketches and digital photographs. Students work from these sketches to create stitched samples leading to a finished piece of fibre art. Basic embroidery stitches are demonstrated in a contemporary manner and traditional techniques are given a new twist. This workshop includes manipulation of fabrics and incorporation of mixed media and found objects into textile technology. Cords, braids, pom-poms and Dorset buttons can be incorporated into the stitched surface. There is a \$20 material fee for this workshop.

June 12 – June 16, 10:00 am – 5:00 pm **Gloria Daly**

Cubism: Theory and Practice (CTW52-JN06)

This intensive workshop combines hands-on studio practice with lectures on the 'Cubist' work of painters such as Pablo Picasso, Georges Braque, Jean Metzinger and Piet Mondrian. Studio exercises concentrate on elements of technique and issues relating to materials and how these might be combined in inspiring ways in studio work. Projects include incorporating collage and progression towards abstraction. Historical background and biographies of artists from this period help create a sense of immediacy and connection beyond the images seen in art history texts and magazines. Oil and acrylic painters welcome.

June 19 – June 23, 10:00 am – 5:00 pm **John Luna**

Painting: Process and Method (SSW52-JN06)

Crucial to any art practice, 'process' and 'method' are cornerstones in the production of successful art works and are usually responsible for what makes an individual body of work unique. This course examines these aspects of art making through discussions and a variety of projects derived from contemporary models. The assignments are developed to strengthen the student's ability to engage with these concepts. The focus of this workshop is how 'planning and process' influence production, subject and use of materials.

June 19 – June 23, 10:00 am – 5:00 pm **Patrick Howlett**

Silk Screen Printing (SSW51-JN06)

This workshop provides students with an introduction to the fundamentals of silkscreen printing. It provides a thorough grounding in the basic technical process of screen printing including: building and stretching a screen, creating hand drawn and photo emulsion stencils, printing in multiple colours and alternative printing techniques. Slide presentations and lectures provide examples of the aesthetic and conceptual characteristics of silkscreen. This course is suitable for students with all levels of artistic experience. There is a \$40.00 material fee for this workshop.

June 19 – June 23, 10:00 am – 5:00 pm **Megan Dickie**

Beadweaving: Technique and Experimentation (BTW51-JN06)

Learn the essentials for creating vessels, cords, and bezels with off-loom beadweaving. Students learn peyote stitch, Ndebele herringbone stitch, right-angle weave and brick stitch. These techniques are used to create an individually designed and embellished beadwoven container that can function as personal adornment or a decorative object. Some history and much information on what is current in the world of bead artistry are covered in the workshop. Sources and criteria for choosing appropriate materials is also investigated. There is a \$45 supply fee for a 'beading kit' for individual use and for trading.

June 26 – June 30, 10:00 am – 5:00 pm **Pamela O'Connor**

Painting Victoria (PVW51-JN06)

Learn the basic skills of painting while getting to know Victoria. This course combines excursions to the downtown area (Chinatown and the Inner Harbour) with studio work. After sketching on site, students return to the classroom and use their 'source material' as a point of departure for painting in acrylics. The studio process encourages imaginative approaches to using composition and colour to develop expressive and dynamic paintings. No painting experience necessary.

June 26 – June 30, 10:00 am – 5:00 pm **John Luna**



Animals in Art (AAW51-JN06)

Animals have been represented artistically from the beginning of known history, from the cave paintings at Lascaux in France to Jeff Koons' contemporary topiary sculpture of a gigantic puppy at Frank Gehry's Guggenheim Museum in Bilbao, Spain. In this engaging course, studio work is inspired by depictions of animals by artists throughout history, from the early cave paintings to the inventions of the surrealists and, finally, to the creative interventions by contemporary artists addressing the plight of animals today. Projects encompass a variety of media – including drawing, painting and the creation of small sculptural works using recycled materials.

June 26 – June 30, 10:00 am – 5:00 pm **Jan Gates**

The Body in Art (BAW52-JL06)

This workshop focuses on the use of the body in contemporary art through slides and exercises. This intensive workshop begins by looking at traditional representations of the body in art. From life drawings and portraits, students move quickly to abstractions of the body, ideas of body and the body in relation to technology and movement. Assignments include experiments with drawing, sculpture (body casting), and time-based media such as performance or video. Projects challenge participants to rethink, examine and reimagine the body. This will be an active and physical class.

July 3 – July 7, 10:00 am – 5:00 pm **Farheen Haq**

Drawing Victoria (PVW51-JL06)

Learn the basic skills of drawing while getting to know Victoria. This course combines excursions to the downtown area (Chinatown and/or the Inner Harbour) with studio work. After sketching outdoors, students return to the studio to use their 'source material' from the site as a point of departure for producing a range of drawings of all types and styles. The focus is on line, shape and value to create dynamic compositions, as well as the effective use of various drawing materials, such as pencil, charcoal, conté and pastels. Students develop the ability to transform on-site sketches into expressive drawings ranging in scale from small to larger formats. No drawing experience necessary.

July 3 – July 7, 10:00 am – 5:00 pm **John Luna**

Contemporary Watercolour (CWW51-JL06)

This workshop introduces students to the basics of watercolour with an emphasis on a contemporary and expressive approach towards this traditional medium. While watercolour is often considered to be the mainstay of so-called "Sunday painters", many contemporary artists are revisiting watercolour and introducing a variety of innovative concepts and points of departures to this unique and versatile medium. Ideas from popular culture and the use of painting as a form of narrative and story telling are emphasized in this workshop. Students also look at the possibilities of combining other materials with watercolour.

July 10 – July 14, 10:00 am – 5:00 pm **Joseph Anderson**

Fabric Sculpture (SFW51-JL06)

This course introduces students to the endless possibilities of using soft materials, such as fabric and leather to create sculptures. The central point of the course is the creation of forms that can be collapsed, inflated, embossed and stuffed. Students learn how to manipulate leather including forming, embossing, stitching and finishing techniques as well as how to create oversized works with nylon and fusible cottons. Students should have basic sewing experience. \$50 supply fee to cover cost of materials.

July 10 – July 14, 10:00 am – 5:00 pm **Megan Dickie**



Paper Making: Creating a Personal Narrative (PMW51-JL06)

Everyone has a story to tell and this workshop begins by encouraging students to discover the stories that might have personal appeal. Students choose from folk tales, myths or stories from their own experience. Through a process of analysis and discussion, students create handmade paper that becomes a point of departure for individual narratives. Using handmade paper as their starting point, students work with various forms such as drawing, books, sculpture or installation. Both flat and three-dimensional papermaking techniques are used, as well as surface techniques including starching, burnishing, printing and others. There is a \$10 material fee to cover the cost of paper fibre.

July 17 – 21, 10:00 am – 5:00 pm **Dorothy Field**

Watercolour: Plein Air (WCW51-JL06)

This is an intensely enjoyable, one-week course on sketching with watercolours 'en plein air'. The idea of this workshop is to have fun while breaking the reluctance of working in public, and taking advantage of the landscapes and cityscapes that surround us. Working outdoors requires some looseness in painting style and can be greatly rewarding. Not a 'purist' watercolour course – this course is for anyone who would like to work outside for a week. Students develop the idea of selecting from an array of possible subject matter in any given setting and focus on 'sketching' as opposed to producing a finished work.

July 17 – July 21, 10:00 am – 5:00 pm **Patrick Howlett**

Painting: Series Development (PSW52-JL06)

In this workshop students develop a series based on the theme of 'Harvesting the Neighborhood'. Students need to shoot a roll of 12 shots (minimum) of what they call their "neighborhood" and then bring these prints to the first class. Students are also asked to bring an example of a drawing or painting (finished or unfinished), that is representative of their personal style to the first class. From the neighborhood shoot, a theme for a triptych will emerge. Los Angeles painter, Barbara Kerwin, conducts a one-on-one dialogue with each student to facilitate the production of a personal and individual body of work.

July 17 – July 21, 10:00 am – 5:00 pm **Barbara Kerwin**

Drawing: The Abstract Image (DAW52-JL06)

In this course, students study the history of abstraction in 20th century drawing and understand the transition from representational drawing to making marks, shapes, forms and textures that are inherently interesting. The workshop includes a range of fascinating and innovative projects using a variety of drawing materials.

July 24 – July 28, 10:00 am – 5:00 pm **Wendy Welch**

The Gilded Altarpiece (GAW51-JL06)

The stock in trade of artists in the early Renaissance was the altarpiece, painted in egg tempera and gilded with gold leaf. In this workshop, participants learn how to paint in egg tempera, a combination of egg yolk and pigment that produces wonderfully luminous, translucent colours. Finished altarpieces combine areas painted in egg tempera with gilding, using gold or silver leaf. Participants learn the basics of gilding and stamping techniques. There is a material fee of \$40.00 to cover the cost of panels, pigments and gilding supplies.

July 31 – August 4, 10:00 am – 5:00 pm **Jan Gates**

Abstract Expressionism: Theory and Practice (AEW52-JL06)

This intensive workshop combines hands-on studio practice with lectures on the work of Abstract Expressionist painters such as Jackson Pollock, Willem DeKooning, Mark Rothko and Lee Krasner. Studio exercises concentrate on elements of technique and material issues, as well as inspiration and source material. Projects include the use of large-scale supports and moving from the observed to the abstract. Historical background and biography from the period help create a sense of immediacy and connection beyond the images seen in art history texts and magazines. Oil and acrylic painters welcome.

July 31 – August 4, 10:00 am – 5:00 pm **John Luna**

Abstraction in Watercolour (AWW51-JL06)

The abstract language of painting such as colour, form and space is the emphasis of this workshop. Instead of working with known and recognizable images, students will discover the unknown and the unpredictable. An intuitive approach to the media is encouraged as students work with the myriad of surprises watercolour has to offer. No previous experience necessary.

July 31 – August 4, 10:00 am – 5:00 pm **Fleming Jorgensen**

Painting Victoria (PVW51-AU06)

Learn the basic skills of painting while getting to know Victoria. This course combines excursions to the downtown area (Chinatown and/or the Inner Harbour) with studio work. After sketching on site, students return to the classroom and use their 'source material' as a point of departure for painting in acrylics. The studio process encourages imaginative approaches to using composition and colour to develop expressive and dynamic paintings. No painting experience necessary.

August 7 – August 11, 10:00 am – 5:00 pm **John Luna**

Collage as Source (CSW51-AU06)

This workshop offers an in-depth exploration into all the different ways that the collage process can act as a point of departure for drawing, painting, sculpture, photography and installation art. Students experiment with using collages to work through formal and conceptual ideas. By the end of the workshop, participants will have a vast array of collages that can be used as source material for further projects. Slide presentations discussing the history of collage in 20th century art will also be included.

August 7 – August 11, 10:00 am – 5:00 pm **Wendy Welch**

Painting with Gouache (PGW51-AU06)

Gouache, a very expressive opaque water-based painting medium, was favoured by many artists of the early 20th century, including Raoul Dufy, Henri Matisse, Joan Miro and Paul Klee. This course includes a series of imaginative assignments that explore both the historic usage and contemporary possibilities of this very capable and somewhat overlooked painting medium.

August 7 – August 11, 10:00 am – 5:00 pm **Jan Gates**

The Embroidered Drawing: Architecture (EDW51-AU06)

In this unique workshop, students visit Christ Church Cathedral gathering source material in the form of sketches and digital photographs. The walls and stained glass windows are a vast treasure of design ideas for the stitched surface. Students work from sketches and stitched samples to design an 'embroidered painting' by using needle and thread on hand-painted fabric. Basic embroidery stitches and innovative techniques are used to create a contemporary image. There is a \$20 material fee for this workshop.

August 14 – August 18, 10:00 am – 5:00 pm **Gloria Daly**

Figurative Painting, 'The School of London': Theory and Practice (FPW52-AU06)

This is a week spent intensively drawing and painting from the model, with particular attention to the face. The method is informed by lectures on 'School of London' painters and their circle and influences, which included artists such as Lucien Freud, Francis Bacon, Frank Auerbach, and Leon Kossoff. These artists' work has defined a contemporary approach to figurative painting and portraiture for the last half-century. What follows is the pursuit of resemblance through exercises that stress a sympathetic connection to the model. This is done even as traditional descriptive elements are broken down through layering and scraping, abstraction and accident, and the overlay of multiple poses.

August 14 – August 18, 10:00 am – 5:00 pm **John Luna**

Fauvism and Expressionism: Theory and Practice (FEW52-AU06)

This intensive workshop combines hands-on studio practice with lectures on the work of early modern colourists such as Andre Derain, Henri Matisse, Sonia Delaunay, and Wassily Kandinsky. Studio exercises include elements of technique and material issues, as well as inspiration and source material. Class projects will include developing intense colour palettes from observed subjects and using colour to create rhythm in composition. Historical background and biographies from the period will help create a sense of immediacy and connection beyond images seen in art history texts and magazines. Oil and acrylic painters welcome.

August 21 – August 25, 10:00 am – 5:00 pm **John Luna**



Drawing Ideas from the Renaissance (DRW52-AU06)

In this imaginative drawing class, participants explore ideas and themes that were of interest to Renaissance artists and natural philosophers such as Leonardo da Vinci, Uliisse Aldrovrandi, Giovanni Battista della Porta and others. In addition to his groundbreaking work as an artist and writer, da Vinci was most notable for his work as a scientist and inventor. Participants in this class work on drawing projects inspired by some of the ideas and inventions of da Vinci and his contemporaries which blurred the lines between art and natural history, and art and scientific invention.

August 21 – August 25, 10:00 am – 5:00 pm **Jan Gates**

WEEKEND WORKSHOPS

Mark Making with Threads (MMW21-MA06)

Since the beginning of time, human beings have left their mark on the walls of caves, on the sides of trees and upon cloth. This workshop focuses on the versatility of time-honored stitches, the Cross Stitch and the French Knot, and how these might be manipulated into an imaginative range of textures and marks. Students explore mark making using stitches and fabric as a means of expression. There is a \$10 material fee.

May 13 & 14, 10:00 am – 5:00 pm **Gloria Daly**

The Artist Statement: Writing About Your Work (ASW11-MA06)

This workshop is a primer on the basics of statement writing, as well as a chance to consider work in terms of its origins and influences –where it has been and where it is going. Students hone their ability to put thoughts to words in a concise and creative manner. The instructor is a practicing artist with experience in writing grant proposals, catalogue essays and published reviews. This workshop provides a valuable experience towards preparing for talks, writing grant and school applications, as well as an opportunity for constructive, thoughtful feedback from fellow students.

May 13, 10:00 am – 5:00 pm **John Luna**

Collage: Experimentation with Paper (CEW21-MA06)

In this workshop, students work with a range of papers and glue to create a variety of collage drawings and paintings. The versatility and strength of paper is also explored through tearing, weaving, crunching, wetting and forming to create textured and sculptural surfaces. No experience is necessary. \$10 material fee for speciality papers.

May 20 & 21, 10:00 am – 5:00 pm **Wendy Welch**

Body Casting (BCW21-MA06)

This workshop provides participants with an introduction to the technique of body molds and the art of creating realistic casts of hands, feet and other body parts. Using each other as subjects, students learn the basics of moldmaking from parts of the body followed by casting with these molds in plaster, wax and rubber. There is a \$40.00 material fee to cover all mold making & casting supplies.

May 20 & 21, 10:00 am – 5:00 pm **Megan Dickie**

Acrylics: Textures and Glazes (ATW21-MA06)

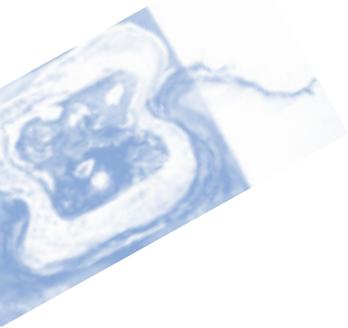
An immersion into the versatile methods of surface-building in acrylic painting, this workshop is both an eye-opening look at the variable possibilities of the medium and its supports. This workshop includes an intensive painting session where students apply their new found techniques to exercises in layering and small-format compositions.

May 20 & 21, 10:00 am – 5:00 pm **John Luna**

Developing a Sourcebook (DSW22-MA06)

This course explores the many ways of confiding, recording, collecting, constructing and problem solving involved in creating an artist's notebook. Students look at historical examples from diaries to scrapbooks to the exhibited 'artists' book', and talk about ways to assemble, utilize and even exhibit the book as both an invaluable artists' resource and a medium in its own right.

May 27, 10:00 am – 5:00 pm **John Luna**



Photography: Van Dyke and Cyanotype Printing (PVW21-JN06)

Two early photographic processes, the Van Dyke and the Cyanotype are the theme of this workshop. These two tactile photographic methods are realized through an exposure to sunlight, providing exceptional and distinctive results despite the straightforward process. Students can continue using these unique photographic methods at home as they require little or no photographic equipment. No photographic background is necessary. There is a \$20 material fee to cover the cost of specialized supplies.

June 3 & 4, 10:00 am – 5:00 pm **Robert Hengeveld**

Contemporary Darning (CDW21-JN06)

Darning has been used in many countries, often as the primary stitch and, at other times, as a background for other forms of stitchery. Needle weaving (needle darning), pattern darning and darning in one direction, is studied in this workshop. Using a range of materials including threads, fabrics, and yarns, students learn to create a very unusual contemporary surface. There is a material fee of \$10.

June 3 & 4, 10:00 am – 5:00 pm **Gloria Daly**

Watercolour: Painting a Neighbourhood (WPW21-JN06)

In this engaging workshop students walk around the Quadra Street Village, making sketches of particular elements that seem unique to this neighbourhood including architectural details, signs, street enhancements/decorations, planters and light fixtures. Returning to the classroom studio, students make watercolour paintings from their sketches to create a visual narrative of the particulars of the Quadra Village neighbourhood. Work may be presented as one painting, several small paintings, as an artist book or as a collaborative illustration. No previous experience necessary.

June 10 & 11, 10:00 am – 5:00 pm **Kelly Jazvac**

Text and Art: Word Play (TAW21-JN06)

This workshop allows participants to examine the relationship between text and image and language and visual art. Participants produce studio projects using writing as part of the artistic process. Projects include drawing, photography and sculpture and ideas emerge from free-writing exercises. This workshop is ideal for those wanting to explore blurring the boundaries between writing and art.

June 10 & 11, 10:00 am – 5:00 pm **Farheen Haq**

The Possibilities of Paper (PEW21-JN06)

This workshop introduces a number of techniques that are both fun and amazingly useful for altering the surface of handmade paper while maintaining its aesthetic and natural structure. The techniques include starching with traditional konnyaku and non-traditional tapioca, crumpling, folding, using Dolph's magic mix, dried pigments, Crisco, as well as burnishing and applying photographic imagery. In addition, this workshop covers traditional Japanese and less traditional contemporary methods for spinning handmade paper into thread, both very fine and relatively coarse. The thread can be used in loom-woven fabric, or for knitting, crochet or lacemaking as well as in simple bookbinding and paper sculpture. This two-day workshop focuses on the many possibilities provided by a simple sheet of paper. \$40 material fee includes cost of paper, starch, pigments, etc.

June 10 & 11, 10:00 am – 5:00 pm **Dorothy Field**

Photographing Downtown (PDW11-JN06)

Instructor and photographer Brad Muir takes participants around the downtown area of Victoria and discusses the various ways one might approach photographing the city. The focus is on taking photographs of buildings and architectural details and students learn about ways to think about composition, light, texture and other details necessary for creating interesting photographs.

June 17, 10:00 am – 5:00 pm **Bradley Muir**



Pen & Ink: An Experimental Approach (PIW21-JN06)

This workshop uses the traditional form of drawing with pen and ink as a starting point for exploring the possibilities of line, form, washes, collage and layering to create exciting and dynamic surfaces. A slide presentation, including artists such as Rembrandt and van Gogh to more contemporary artists who use ink in their work, complements the hands-on exercises. No experience necessary.

June 17 & 18, 10:00 am – 5:00 pm **Wendy Welch**

Drawing in Colour: Mystery Excursion (DCW11-JN06)

This one-day drawing workshop combines adventure and drawing using the very versatile and fun medium, watercolour pencils. The instructor takes a group of students to an undisclosed outdoor location that could involve a quick road trip and a short ferry ride.

June 24, 10:00 am – 5:00 pm **John Luna**

Drawing from Observation (DOW21-JN06)

A beginner's workshop designed to develop the student's observational and drawing skills. Through a series of exercises, students learn some of the basics on how to get started with the drawing process. No experience necessary.

June 24 & 25, 10:00 am – 5:00 pm **Robert Hengeveld**

Watercolour: Studies in Abstraction (WSW21-JN06)

This creative workshop introduces the methods and processes involved in developing an abstract language. Through exercises and collage studies, students learn to understand the basics of composition and the inner structure of painting. This is an excellent workshop for those looking to work in a more free and expressive way.

June 24 & 25, 10:00 am – 5:00 pm **Wendy Welch**

Sculpture: Working with Multiples (SMW21-JN06)

Why are 10,000 straws more intriguing than one? Multiples are often used within contemporary art, challenging our perceptions of the everyday object. Multiples are a way of transforming the ordinary into something extraordinary. In this workshop, students investigate the transformation an object takes when repeated and reconfigured. An introduction to the material properties of objects, as well as a discussion of the ideas surrounding consumption and the aesthetics of multiples is presented through a slide lecture. By the end of the workshop students create a wall or floor installation by repeating a made or found object. Digital photographs are taken of final project.

June 24 & 25, 10:00 am – 5:00 pm **Marcia Huyer**

The Gilded Miniature (GMW11-JN06)

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. There is a material fee of \$20.00 to cover the cost of the prepared miniature panel, egg-tempera pigments, binders and gilding supplies.

June 24, 10:00 am – 5:00 pm **Jan Gates**

Fresco Techniques from the Renaissance (FTW21-JL06)

This weekend workshop provides an introduction to the Renaissance technique of fresco, which refers to the process of painting with pigments on freshly laid wet lime plaster. Participants have an opportunity to travel in the footsteps of Italian painters Michelangelo, Masaccio and Pontorno, learning the basics as they would have done – preparing panels for affresco, transferring drawings, painting the sinopia and completing a small fresco using coloured pigments. Some art experience is recommended. Class-size is limited to 8 students. There is a \$55 material fee to cover the cost of panels, imported lime plaster and pigments.

July 8 & 9, 10:00 am – 5:00 pm **Jan Gates**



Drawing Downtown (DDW11-JL06)

Ever wish that you had time to pay more attention to the world around you? This day-long workshop introduces students to some basic approaches to sketching outdoors. Participants tour around Victoria's downtown core, stopping to draw various points of interest. Using simple materials such as a pen and a sketchbook, students learn to make visual notes of all the interesting details that make up an urban landscape. The class stops for lunch in Chinatown. No experience necessary.

July 8, 10:00 am – 5:00 pm John Luna

Tassel Making: An Experimental Approach (TMW21-JL06)

This imaginative workshop demonstrates tassel making using nontraditional materials such as hand-painted paper, rolled and glued to form beads, colourful silk yarn, bones, beads and ribbons –these are only a few of the items that are available for experimentation. Students work with materials based on a chosen source idea. Workshop includes instruction on basic soft (fine) tassel methods of construction and embellishment along with a quick foray into the world of giant tassels using a wooden form. There is a \$15.00 material fee.

July 8 & 9, 10:00 am – 5:00 pm Gloria Daly

Sgraffito Techniques (STW11-JL06)

In this workshop, students learn the Renaissance technique of sgraffito, a method of incising monochromatic patterns and designs in fresh lime plaster (affresco). This is a wonderful complement to the *Fresco Techniques from the Renaissance* weekend workshop. Class-size is limited to 10 students. There is a \$35 material fee to cover the cost of a panel, imported lime plaster and pigment.

July 15, 10:00 am – 5:00 pm Jan Gates

Figurative Drawing, 'The School of London': Theory and Practice (FDW22-JL06)

The day begins with intensive drawing from the model, with particular attention to the face. The method is informed by a lecture on 'School of London' painters and their circle, which included artists such as Lucien Freud, Francis Bacon, Frank Auerbach, and Leon Kossoff. Their work has defined a contemporary approach to figurative painting and portraiture for the last half-century. What follows is the pursuit of resemblance through exercises that stress a sympathetic connection to the model, even as traditional descriptive elements are broken through erasure, abstraction and overlay of multiple poses.

July 15 & 16, 10:00 am – 5:00 pm John Luna

Introduction to Video (IVW21-JL06)

This workshop explores basic camera functions, sound, and in-camera editing techniques. Storyboarding and concept development techniques help students create their own work. Projects include using found footage and creating a short experimental video work. Participants need to bring along a handheld video camera with videotape or digital video camera. Contact the school or instructor for information on renting a camera from MediaNet.

July 15 & 16, 10:00 am – 5:00 pm Farheen Haq

Garden Design (GDW21-JL06)

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. There is a \$5.00 supply fee for this workshop.

July 22 & 23, 10:00 am – 5:00 pm Beverly Windjack

Photographing Downtown (PDW11-JL06)

Instructor and photographer Brad Muir takes participants around the downtown area of Victoria and discusses the various ways one might approach photographing the city. The focus is on taking photographs of buildings and architectural details and students learn about ways to think about composition, light, texture and other details necessary for creating interesting photographs.

July 22, 10:00 am – 5:00 pm d bradley muir

Drawing the Figure (DFW21-JL06)

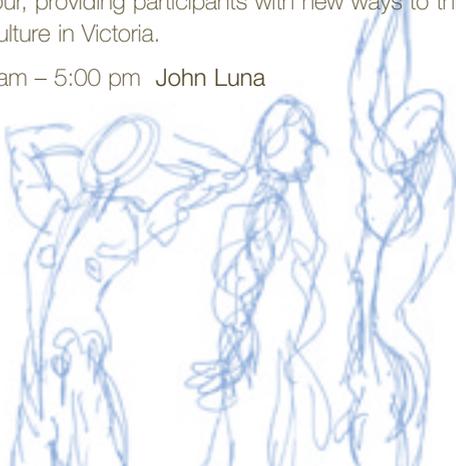
This workshop is about the possibilities of figurative drawing. Students are given examples of some of the extremely different approaches to drawing the human figure in contemporary drawing. Students are encouraged to experiment with these different approaches while being made aware of relevant material such as the bone and muscle structure of the human body. This course is suitable to beginners as well as those with some drawing experience.

July 29 & 30, 10:00 am – 5:00 pm Robert Hengeveld

Art in Victoria (AWV11-JL06)

In this course, students participate in excursions to local galleries and artist-run centres to look at contemporary art and engage first-hand with a variety of work. The course develops knowledge of local culture beyond first impressions. The experience is enhanced through discussions with gallery staff, revealing additional information about the artists and works on display. This might include applicable art history, as well as analysis of roots and origins, ideas and backgrounds. This is a day of lively debate and good humour, providing participants with new ways to think about art and culture in Victoria.

July 29, 10:00 am – 5:00 pm John Luna



Contemporary Art: Viewing and Interpretation (CAW11-AU06)

This course combines lectures with mini-excursions to local galleries and artist-run centres to look at contemporary art. There is an opportunity through presentation and discussion with gallery staff to analyze roots and origins, ideas and backgrounds –fleshing out experience beyond first impressions. This is a day of conversation, debate and good humour that will make you think differently about the art gallery experience.

August 5, 10:00 am – 5:00 pm John Luna

Photographing Downtown (PDW11-AU06)

Instructor and photographer Brad Muir takes participants around the downtown area of Victoria and discusses the various ways one might approach photographing the city. The focus is on taking photographs of buildings and architectural details and students learn about ways to think about composition, light, texture and other details necessary for creating interesting photographs.

August 12, 10:00 am – 5:00 pm d bradley muir

Environmental and Site-Specific Art (ESW11-AU06)

Get outdoors and make art! This workshop explores creating art that responds to or interacts with the natural world. Working in sculpture and using found/natural materials, students create installations that explore visual relationships between material and space. Participants work outdoors and re-examine how they see the world.

August 12, 10:00 am – 5:00 pm Farheen Haq

Drawing Off the Paper (DOW22-AU06)

This unusual drawing workshop focuses on alternative locations, surfaces, medium, and concepts in drawing. Students are encouraged to rethink drawing and experiment through different projects. Slide presentations of artists working in alternative drawing approaches is included. This workshop is ideal for an individual with some drawing experience who is interested in pursuing new ideas and pushing the boundaries of what makes a 'drawing'.

August 12 & 13, 10:00 am – 5:00 pm Robert Hengeveld

Drawing in Colour: Mystery Excursion (DCW11-AU06)

This one-day drawing workshop combines adventure and drawing using the very versatile and fun medium, watercolour pencils. The instructor takes a group of students to an undisclosed outdoor location that could involve a quick road trip and a short ferry ride.

August 12, 10:00 am – 5:00 pm John Luna

Drawing Downtown (DDW11-AU06)

Ever wish that you had time to pay more attention to the world around you? This day-long workshop introduces you to some basic approaches to sketching outdoors. The instructor tours you around Victoria's downtown core, stopping to draw various points of interest. Using simple materials such as a pen and a sketchbook, students learn to make visual notes of all the interesting details that make up an urban landscape. The class stops for lunch in Chinatown. No experience necessary.

August 19, 10:00 am – 5:00 pm John Luna

The Figure: On Location (FOW21-AU05)

This course examines the figure in outdoor settings. Following a basic introduction to strategies of perspective, students sketch, draw and paint people at local markets (Moss Street and Government Street Markets) in Victoria. Students are encouraged to examine and represent gestures, postures, human interactions, space and scale, as well as depict the expressive reactions to the scene and activities around them.

August 19 & 20, 10:00 am – 5:00 pm Eva Campbell

Collage: Paper, Fabric & Thread (CPW21-AU05)

This innovative and imaginative workshop explores the different ways to combine paper, fabric and thread to create interesting collages. Surfaces are built up with layers of paper and fabric. Thread is used to hold things together as well to make drawing marks onto this multilayered surface. There is a \$10.00 fee for a 'collage kit'.

August 19 & 20, 10:00 am – 5:00 pm Wendy Welch

Art in Victoria (AWV11-AU06)

In this course, students participate in excursions to local galleries and artist-run centres to look at contemporary art and engage first-hand with a variety of work. The course develops knowledge of local culture beyond first impressions. The experience is enhanced through discussions with gallery staff, revealing additional information about the artists and works on display. This might include applicable art history, as well as analysis of roots and origins, ideas and backgrounds. This is a day of lively debate and good humour, providing participants with new ways to think about art and culture in Victoria.

August 26, 10:00 am – 5:00 pm John Luna

OTHER SPRING/SUMMER OFFERINGS

LIFE DRAWING DROP-IN SESSIONS

Life model drop-in sessions will take place on some Saturdays from May through to August. Please check out the website (www.vancouverislandschoolart.com) or call 380-3500 for up-to-date information.

Drop-in rates: \$7 VISA students, \$10 for others.

A punch card is available: 5 sessions for \$25 (VISA students) or \$35 (non-students).

To qualify for the VISA student rate you have to be registered in a course at time of purchase.

ARTIST RESIDENCY

This program involves use of a studio space and weekly critiques by one or more of our instructors. It is available on a monthly or semester basis. Please see website for more information (www.vancouverislandschoolart.com).

ART CLASSES FOR YOUNG PEOPLE

Classes will be offered in the mornings (ages 9-12) and afternoons (ages 13-14) and on Saturdays (ages 15-16) during the first two weeks of July and the first two weeks of August. Please check out our website for more information (www.vancouverislandschoolart.com).

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

Eva Campbell is a painter whose work focuses on the human figure. Eva is also an art historian who has taught art at the University of Victoria and the College of Art in Ghana and has exhibited her work in Canada, Ghana and Britain.
www.evacampbell.blogspot.com

MFA, University of Victoria
MA, BA, College of Art, Ghana

Megan Dickie's art includes drawing and sculpture using a fascinating range of materials and techniques. Megan's work was recently exhibited in The LAB space at the Art Gallery of Greater Victoria and she has upcoming exhibitions at the Nanaimo Art Gallery, the Art Gallery of the South Okanagan, and the Butchershop in Vancouver.

MFA, University of Saskatchewan
BFA, University of Calgary

Jan Gates has studied Drawing, Fresco Painting and Painting Restoration in Italy and has worked in Firenze as an apprentice painting restorer. Jan has exhibited her work at Open Space, the Nanaimo Art Gallery and at Access Artist Run Centre. Jan is also an art writer and has recently written a catalogue essay for the Southern Alberta Art Gallery.

MFA, University of Victoria
BFA, Simon Fraser University

Farheen Haq is an artist working with video, installation and photography. Her work explores ideas of cultural inscriptions of the body, gender, ritual and gesture. She has exhibited widely across North America, including New York, Los Angeles, Toronto and Vancouver. www.farheenhaq.com

MFA, York University
B.Ed, University of Ottawa
B.A, University of Toronto

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. John has also contributed catalogue essays and criticism for publication in Victoria, Vancouver, Toronto and Jakarta.

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 is currently teaching photography at Camosun College. His work has been shown on an international basis, including exhibitions at 1.6 Gallery (Vancouver), Hollinger Collins (Montreal), Gallery 44 (Toronto) and Jack Shainman (New York) and the LAB space at the Art Gallery of Greater Victoria.

MFA, University of Victoria
BFA, Concordia University

Xane St. Phillip has over 15 years experience as an art educator and his work focuses on painting, sculpture and installation. Xane is also an art and design consultant in the architectural field. Xane has exhibited his work in Canada and U.S.

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 recently had a solo exhibition at the Southern Alberta Art Gallery and represented the Art Gallery of Greater Victoria at the Portland Art Fair. Wendy writes for Monday Magazine and her writing will appear in upcoming issues of Border Crossings and Canadian Art. www.wendywelch.com

MFA, University of Victoria
BFA, Concordia University

GUEST INSTRUCTORS

Joseph Anderson received his B.F.A. from the University of Lethbridge in 2000 following a Visual Communications Diploma at Medicine Hat College in 1998. Joseph has exhibited his work in several recent exhibitions, including Tummy Ache (2005); the group show A Spoonful of Sugar (2003) at the University of Lethbridge Helen Christou Gallery; and a two-person exhibition with Mary-Anne McTrowe at the Trianon Gallery titled Your Dearest Wish Will Come True (2003).

Gloria Daly is a fibre artist whose work includes traditional and contemporary embroidery. She has taught for the Greater Victoria Art Gallery, the Embroidery Association of Canada at Seminar in St John's, Newfoundland and numerous other workshop venues. Gloria is a graduate of the City & Guilds, UK Design and Embroidery programme and continues her studies at the Gail Harker Creative Studies Center in Oak Harbor, WA, studying Design & Textile Decoration.

Robert Hengeveld uses various disciplines in his practice including drawing, sculpture, installation and photography. He is interested in using fiction to form a better understanding of the real; his works hover between reality and artifice. He has exhibited across Canada and internationally. He received a diploma from the Ontario College of Art & Design and a Master of Fine Arts degree from the University of Victoria.

Patrick Howlett received a BFA from Concordia University in 1997 and is currently completing the MFA program at the University of Victoria. Patrick has participated in exhibitions across Canada: most recently at Susan Hobbs Gallery in Toronto (2006) and Production Studios in Vancouver (2005).

Marcia Huyer received a diploma from the Ontario College of Art and Design in 1999 and is completing her MFA degree at the University of Victoria (2006). Marcia has participated in national and international exhibitions including String Gallery, Toronto (2003); the MacLaren Arts Centre, Barrie (2002, 2000) and the Khyber Art Centre in Halifax (2005). Marcia has upcoming shows Harcourt Centre in Edmonton and Hamilton Artist Inc. in Hamilton (2006).

Kelly Jazvac received a BA degree from the University of Guelph in 2003, and an MFA from the University of Victoria in 2006. Kelly has participated in exhibitions both nationally and internationally including the ODD Gallery, Dawson City; the Darling Foundry, Montreal (2005); Production Studios, Vancouver (2005) and Eyelevel Gallery, Halifax (2003) and the Millicent Gallery in Los Angeles (2003).

Fleming Jorgensen has taught at the University of Victoria (Continuing Studies), the Victoria College of Art and at Lester B. Pearson College. He is also co-founder and instructor at the Metchosin International Summer School for the Arts. He received an Honorary Degree of Fine Arts from the University of Victoria in 1998. Fleming has spent the last several years living and making art in Sao Paulo, Brazil.

Barbara Kerwin is a Los Angeles painter, who uses encaustic to create architectonic, geometric paintings. Barbara's work is traveling around the US in a group show called, "Out of Line", curated by the Riverside Museum of Art and she had a solo exhibition of 17 paintings called "SCREENS" in Los Angeles (2005). Kerwin has been in over 80 exhibitions in galleries and museums in the US. Barbara has an MFA in Painting and Sculpture from Claremont Graduate University, a MA in Painting from California State University, Los Angeles and a BA in Art Architecture from Washington State University.

Pamela O'Connor is a bead artist and writer who lives in Vienna, Virginia. She is a contributing editor and former managing editor for Bead & Button magazine. Pamela has an MA in English Literature from UCLA and a BA from Wellesley College.

Beverly Windjack received her Bachelor of Environmental Studies and Master of Landscape Architecture degrees from the University of Manitoba. A practicing landscape architect for over twenty years, Beverly has experience in Manitoba, Bermuda, the Azores and on Vancouver Island. Beverly's work encompasses a range of styles from traditional garden design to abstracted landscape manipulation, all with underlying roots in sustainable design principles. Beverly is currently the principal of LADR Landscape Architects, an award winning design firm in Victoria.

TUITION AND REGISTRATION

Courses (six week long) are \$195.00 (18 hours of instruction)

Week-Long Workshops are \$325.00 (30 hours of instruction)

Weekend (two days) are \$135.00 (12 hours of instruction)

Weekend (one day) are \$65.00 (6 hours of instruction)

Some courses and workshops have additional material fees; please check individual descriptions for more information.

Lunch can be included in the one-week or weekend workshops for an extra charge of \$8.00/day. To have lunch included, you must notify school at time of registration. Information about arranging workshop packages including hotel accommodations and lunch can be found on website.

Payment can be made by cash, cheque or credit card. There is no GST charged on courses because the Vancouver Island School of Art is a Registered Charity. The Vancouver Island School of Art is Certified with Human Resources Development Canada and can issue tuition receipts for amounts over \$100 for all completed courses and workshops.

To register or for more information

phone: 380.3500

email: director@vancouverislandschoolart.com

www.vancouverislandschoolart.com

On-line registration is available on the website. In addition, forms are available on the website for those interested in registering by fax or mail.

REFUND POLICY

A full refund will be provided if a course is cancelled by the Vancouver Island School of Art. A full refund will also be provided if a student notifies the school at least seven days prior to the first class of a course. After this date, an administration fee will be charged. Refund rates vary depending on when student withdraws from class. No refunds or credits are given after the start of the third class. Please refer to website for full details. regarding refund policy <http://vancouverislandschoolart.com>

The Vancouver Island School of Art is located in a wonderful Arts & Crafts style heritage school building in the Quadra Village. The school is located at 2549 Quadra Street (between Bay and Hillside). Parking is available on site. Bus route #6 Royal Oak via 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 and money are tax deductible.



The Vancouver Island School of Art is Registered with the Private Career Training Institute Agency (PCTIA).



Vancouver
Island
School of
Art

Vancouver Island School of Art
2549 Quadra Street
Victoria, BC V8T 4E1

250.380.3500
director@vancouverislandschoolart.com

www.vancouverislandschoolart.com