

ART COURSES & WORKSHOPS

VISA

Winter 2015

Vancouver Island School of Art

about us

Whether you want to take a one-day workshop, a 12-week course or complete a full-time program, there is a place for you at the Vancouver Island School of Art.

We have courses for people with absolutely no experience as well as for artists who want to learn new skills. Our small class size ensures students receive individual attention. Our demographics at VISA vary from ages 18-80, so our student body covers a broad spectrum of skills and diversity.

When you take a course at VISA, you will find that you are part of a community and you will feel right at home in our spacious and well-lit cozy heritage school building located in the heart of the Quadra Village.

VISA is celebrating its 10th Anniversary and in honour of that milestone, we have painted the exterior of our building with a design inspired by the Razzle Dazzle ships from the early 20th century when the building was built (1921).



The focus of the courses offered at VISA is on technique, personal expression and contemporary context.

to register

ONLINE:
go to vancouverislandschoolart.com
click on 'courses' and then course title, and under the course description you can register with PayPal by clicking on 'add to shopping cart'

EMAIL: info@vancouverislandschoolart.com

PHONE: 250-380-3500

Payment can be made by cash, cheque, Interac, Mastercard, Visa or PayPal

COURSES have supply lists that can be found on-line under the course description. Be sure to read the 'bring to the first class' note.

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

Registered Charity #86392 1433 RR0001

VISA is accredited with the Private Career Training Institutions Agency (PCTIA).



There are 4 ways you can be a student at VISA:

- Individual Courses and Workshops
On-going, no application required, open to all
- Certificate of Visual Arts
Eight months full-time or four years part-time
- Diploma of Fine Arts
Three years full-time or five years part-time
- Independent Studio Program
Eight months full-time

Vancouver Island School of Art is British Columbia's only independent art school with university transfer credits

VISA's Diploma of Fine Arts is transferable to the Bachelor of Art in Fine Arts degree program at the University of Gloucestershire in the UK. Once accepted into the university, VISA diploma graduates can complete an undergraduate degree in 8 months.



VISA's Certificate of Visual Arts is equal to the first year of a Bachelor of Fine Arts, Bachelor of Media Arts or Bachelor of Design Arts degree at Emily Carr University of Art + Design



2549 Quadra Street
between Bay Street and Hillside Avenue
www.vancouverislandschoolart.com

2015 winter 12-week courses	Monday Jan 13-Apr 1		Tuesday Jan 13-Apr 7		Wednesday Jan 14-Apr 8		Thursday Jan 15-Apr 9		Friday Jan 16-Apr 10	
	MORNING 10:00 - 1:00	STUDIO DAY	Painting: Introduction II Jeremy Herndl	Painting: Ambiguous Abstraction Wendy DeGros	Sculpture: Ideas and Process Meagan Dyck	Design: Elements Xane St Phillip	Painting: Nature as Source Barrie Szekely	Photography II Tara Nicholson	Painting the Everyday with Gouache Kate Scoones	
AFTERNOON 2:00 - 5:00	STUDIO DAY	Art History: Baroque to Realism Catherine Nutting	Painting: Idea to Realization Jeremy Herndl	Drawing Projects II Todd Lambeth	Professional Development Wendy Welch	Video Art I Lisa Birke	Mixed Media Printmaking Tony Bounsall	Advanced Studio II Wendy Welch	Painting Today II Starts Jan 23 Neil McClelland	Understanding Colour I Xane St Phillip
EVENING 6:00 - 9:30	STUDIO DAY	21 st Century: 200 Artists Wendy Welch	Art and the Language of Craft: Spun Fibers & Felting Connie Morey	Painting: Advanced II Todd Lambeth	Critical Studies II Megan Dyck	Drawing: Introduction I Jeremy Herndl	Drawing: Introduction I Neil McClelland	Drawing: Advanced II Wendy Welch		
		Creative Writing Tanya Driechel		Drawing Introduction I Starts Jan 21 Neil McClelland		Drawing Introduction II Starts Jan 22 Neil McClelland				

2015 winter weekend workshops

- | | |
|---|---|
| January 18 COLLAGE: STUDIES IN COMPOSITION
3 hours \$65 | March 1 DRAWING WITH SCISSORS
3 hours \$65 |
| February 8 NOTAN 2
3 hours \$65 | March 8 DECORATIVE INK DRAWING
3 hours \$65 |
| February 8 IMAGE TRANSFER
6 hours \$135 | March 8 PINHOLE PHOTOGRAPHY
6 hours \$135 |
| February 8 CONTEMPORARY BOTANICAL
3 hours \$65 | March 22 DISCOVER YOUR COLOUR PALETTE
6 hours \$135 |
| February 15 WATERCOLOUR PLAY
3 hours \$65 | March 28 & 29 EXPERIMENTAL PHOTOGRAPHY
12 hours \$275 |
| February 15 WRITING JUMPSTART
3 hours \$50 | March 29 MAP AS ART
3 hours \$65 |
| February 22 DRAWING AS MEDITATION
6 hours \$135 | March 29 WIRE WEAVING
6 hours \$135 |
| February 22 PHOTOSHOP BASICS
6 hours \$100 (no supply fee included) | April 12 WATERCOLOUR: PATTERN & DESIGN 2
3 hours \$65 |
| February 28 & March 1 PHOTO-LITHOGRAPHY
12 hours \$275 | April 12 FABRIC COLLAGE
6 hours \$135 |
| March 1 ISLAMIC DESIGN 2
3 hours \$65 | April 19 CREATIVITY JUMPSTART: 50 DRAWINGS
3 hours \$65 |

Please refer to website for workshop descriptions.
All workshops are suitable for beginners.

TUITION

12-week courses: \$395 for 36 hours of instruction
Weekend workshops: See above for individual workshops (supplies are included in fee for all workshops)
Please refer to website for refund policy.

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Pre-Stretched Canvas

Baltic Birch Panels
Pre-Stretched Canvas

FREE ART CONSULTATION

Want to take an art course or workshop but you're not sure what to take?

OR

Want to commit to a program of study but you don't know which one would be a good fit?

Set up a free consultation with Executive Director Wendy Welch to discuss a suitable course or program for your personal artistic level, time availability, and ambition.

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Realities Follies
JEREMY HERNDL, TODD LAMBETH, RICK LEONG,
NEIL MCCLELLAND, AND JEROEN WITVLIET
Opening Friday, January 9 at 7:00 pm
Panel Discussion on Saturday, January 17 at 2:00 pm

OPEN SPACE
510 FORT STREET, 2ND FLOOR
VICTORIA, BC V8W 2E8
250.385.9786
www.vancouverislandschoolart.com
Creative Arts Centre
Open Space gratefully acknowledges the support of our funders the British Columbia Arts Council, British Columbia Community Gaming Grant, City of Victoria, the Canada Council for the Arts, and the GPO.

2015 winter courses start january 13

Art Fundamentals

DESIGN: ELEMENTS

This course covers the basic elements of design such as line, value, shape/volume, texture, illusion of space and illusion of motion. Students assemble a reference book with emphasis on developing an understanding of how the elements of design can be used in a two- or three-dimensional composition.

Thursdays 10am - 1pm, Jan 15 - Apr 9, 2015

Xane St Phillip

UNDERSTANDING COLOUR I

Understanding Colour I is an overview of basic colour theory and gives artists a practical working knowledge of colour, applicable to any field of visual art including painting, graphic design, interior design and even photography. Students assemble a reference book with emphasis on developing an understanding of how colour theory can be applied and add interest to their work and the world around them.

Fridays 2pm - 5pm, Jan 16 - Apr 10, 2015

Xane St Phillip

Drawing

DRAWING: INTRODUCTION I

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

Wednesdays 6pm - 9pm, Jan 21 - Apr 8, 2015

Neil McClelland

DRAWING: INTRODUCTION II

Drawing II continues with the focus on basic materials and techniques of drawing. In the second part of this course, the emphasis is on learning to use materials and methods to develop a personal expression in drawing. As with *Drawing I*, subject matter includes still life, the figure, landscape, architectural space and student supplied-source material. Prerequisite: *Drawing: Introduction I* or some drawing experience.

Thursdays 6pm - 9pm, Jan 22 - Apr 9, 2015

Neil McClelland

DRAWING PROJECTS II

This is a continuation of *Drawing Projects I*. Using the text, *Drawing Projects: An Exploration of the Language of Drawing*, as a point of departure, the instructor presents projects that further address the development of a mark-making vocabulary, working with tone, and considerations of time as a component of drawing. Projects invite exploration of materials and process as students develop a personal approach to subject matter. Students work from a model, still life, photographs and the imagination. It is not necessary to have done *Drawing Projects I* to enroll in this course, however, some drawing experience is recommended.

Wednesdays 2pm - 5pm, Jan 14 - Apr 8, 2015

Todd Lambeth

DRAWING: ADVANCED II

In this second part of *Advanced Drawing*, students pursue the series of work started in the previous semester. The focus in the course is on making connections between drawing projects and work from other genres such as painting, sculpture, photography and installation art. Students are encouraged to expand and develop their thematic studies completed in *Drawing: Advanced I* through a project called 100 Drawings. Classes include presentations on contemporary drawing, group and one-on-one critiques as well as studio time. Prerequisite: *Drawing: Advanced I* or permission of the Director.

Thursdays 6pm - 9pm, Jan 15 - Apr 9, 2015

Wendy Welch

Photography/Video

PHOTOGRAPHY II

This intermediate class is taught with the premise that students have an understanding of the basics of photography including: exposure, depth of field, and postproduction skills. These techniques are further developed with a focus on history, theory, and artistic concepts and strategies used by artists working in photography. Students can expect critical discussion and slide presentations to support and encourage personal development. Focus is on digital photography however darkroom instruction and access is available to those who are interested. Textbook: *The Photograph as Contemporary Art* by Charlotte Cotton. Prerequisite: *Photography I* or photography experience.

Fridays 10am - 1pm, Jan 16 - Apr 10, 2015

Tara Nicholson

VIDEO ART I

This course introduces students to the basics of video art production. Students will be guided through concept development, shooting, audio recording, editing, formatting and presentation/installation potentials. The three projects in this course are designed for collaboration with MediaNet allowing for access to professional equipment/software, as well as guerilla-style production using students' own devices: DSLR cameras, phones, and basic editing software. A range of time-based media techniques will be explored including stop-motion animation, green screen keying, in-studio and outdoor video shooting, and editing methodologies and effects. Hands-on video projects will be supported by an introduction to contemporary video art practice through presentations, screenings and in-class discussion.

Thursdays 2pm - 5pm, Jan 15 - Apr 9, 2015

Lisa Birke

Painting

PAINTING: INTRODUCTION I

Students develop an understanding of the basic elements of painting such as shape, space and composition as well as how to develop a full colour palette in this introductory course. There is a focus on the material qualities of paint including mixing and application to surfaces. Students are encouraged to develop their own language and approach to painting as they learn basic techniques. Classes include hands-on demonstrations, the use of still life, found imagery, live models and photographs. Introductory painting courses usually focus on the use of acrylic paint because of its quick-drying capabilities.

Thursdays 6pm - 9pm, Jan 15 - Apr 9, 2015

Jeremy Herndl

PAINTING: INTRODUCTION II

Building on a basic knowledge of paint handling and colour, this course presents students with a range of projects that explore possible approaches to painting in terms of subject matter, style and technique. Students work from a range of historical models, including abstract and representational painting to gain a better sense of the ideas, methods, and formal issues that can support their own vision. Class projects are accompanied by slide presentations. Prerequisite: *Painting: Introduction I* or previous painting experience.

Tuesdays 10am - 1pm, Jan 13 - Apr 7, 2015

Jeremy Herndl

PAINTING: IDEA TO REALIZATION

This course is an introduction to the process of working from an idea to a finished painting. Students start with notes and sketches or other source material such as photographs or previous work and learn methods to transform their initial ideas into a meaningful painting. Students will develop a few paintings throughout the course with the last session being an in-depth critique of the process. Prerequisite: *Painting: Introduction I & II* or previous painting experience.

Tuesdays 2pm - 5pm, Jan 13 - Apr 7, 2015

Jeremy Herndl

PAINTING: AMBIGUOUS ABSTRACTION

Ambiguous abstraction refers to works whose source relates to images or objects from the world. Through a process of deconstruction and transformation representational forms take on an abstract quality, hovering between the real and the imaginative. In opposition to 'pure abstraction', where the subject of the painting is its own form, 'ambiguous abstraction' flirts with personal and political content, and can also embrace broad topics such as memory and presence, materiality and transcendence, pattern and decoration as well as the everyday.

Tuesdays 10am - 1pm, Jan 13 - Apr 7, 2015

Wendy De Gros

PAINTING: NATURE AS SOURCE

The focus of this course is using nature as a source for paintings. Students build upon their painting skills and vocabulary, including composition, colour synthesis, surface and format. The subject matter provides a range of assignments that encourage individual approaches to imagery and process. Nature is the starting point and themes include plant growth, fantastical landscapes and ecological issues. Students will develop a mini-series towards the end of the course based on their own personal interests. Students can work in acrylics or oils. Prerequisite: *Painting: Introduction I and II* or previous painting experience and permission of the Director.

Thursdays 10am - 1pm, Jan 15 - Apr 9, 2015

Barrie Szekely

PAINTING TODAY II

This second part of the *Painting Today* series continues with a thematic approach to the hands-on study of painting. Topics in *Painting Today II* include landscape, history painting and still life. Class exercises and projects will be supplemented with visual presentations on historical and contemporary artists working within the specified themes. Recommended text: *Painting Today* by Tony Godfrey. Some painting experience recommended. It is not necessary to have completed *Painting Today I* to take this course.

Fridays 2pm - 5pm, Jan 23 - Apr 10, 2015

Neil McClelland

PAINTING THE EVERYDAY WITH GOUACHE

This course focuses on painting with gouache with an emphasis on 'the everyday' as the on-going subject matter. Projects include working from natural and manufactured objects, photographs and your imagination. Composition, design and ideas surrounding meaning and content will be addressed with each project. You will also learn how to combine gouache with mixed media (such as pastel and ink), as well as experiment with 'found' painting tools such as dried plants and twigs.

Fridays 10am - 1pm, Jan 16 - Apr 10, 2015

Kate Scoones

PAINTING: ADVANCED II (PNTG 302)

In the second part of *Advanced Painting* students continue work on the series started in the previous semester and hone in on specific elements. The work in this semester is to be considered for students final Graduation Exhibition, so students are thinking towards developing a complete 'body of work'. Prerequisite: *Painting Advanced I* or permission of the Director.

Wednesdays 6pm - 9pm, Jan 14 - Apr 8, 2015

Todd Lambeth

COURSES

Tuition for a 12-week course is \$395

Check website under course description for material lists or for more information about instructors.

www.vancouverislandschoolart.com

Sculpture

SCULPTURE: IDEAS AND PROCESS

This studio course investigates contemporary concerns involved in making sculpture. Importance is placed on relating sculpture to particular ideas such as the object and material as source of meaning as well as themes such as the body, architecture, memory and cultural diversity. Students are also taught the importance of concepts such as scale, space, accumulation, placement and presentation of finished work. Textbook: *Sculpture Today* by Judith Collins. Prerequisite: *Sculpture: Introduction to Materials* or previous sculpture experience.

Wednesdays 10am - 1pm, Jan 14 - Apr 8, 2015

Megan Dyck

ART AND THE LANGUAGE OF CRAFT: SPUN FIBERS & FELTING

This second section of Art and the Language of Craft focuses on using pre-spun fibers (yarn, thread and fabric) and felt (uncarded wool, roving and sheet felt) as a points of departure for sculptural and installation projects. The course will introduce traditional felting processes, knotting, spinning and crochet work, while providing opportunities to push material and technical boundaries with imaginative responses to projects. Students will be exposed to contemporary art works in fiber and felt and will engage with hand-made and ready-made crocheted and knotted fibers, as well as wet and needle felting processes while incorporating found fibers and objects. It is not necessary to have taken the *Paper, Fabric & Thread* component to enroll in *Spun Fibers & Felting*.

Tuesdays 6pm-9pm, Jan 13 - Apr 7, 2015

Connie Morey

Art History, Theory

ART HISTORY: BAROQUE TO REALISM 1600 - 1850

This course traces the tumultuous developments in art, life and politics through the Baroque period, the Neoclassicism of the Enlightenment, the birth of Romanticism, and the beginnings of Modern Art in the Realism of the Industrial Age. Class format includes image-based lectures, class discussion and readings. Required Textbook: *Art & Visual Culture 1600-1850*.

Tuesdays 2pm - 5pm, Jan 13 - Apr 7, 2015

Catherine Nutting

21ST CENTURY: 200 ARTISTS

This course is a thematic survey of 20th and 21st Century artists with an emphasis on artists who are practicing today. It traces the historical precedents for the current trends in art and focuses on a thematic approach to viewing artists' work. Themes addressed will include geometry, gesture, nature, bodies, architecture, narrative, decoration, fantasy, technology and science. Course content is suitable for those wanting to learn more about contemporary art to inform their visits to museums and galleries as well as to artists who are looking for new sources of ideas and inspiration for their own work.

Tuesdays 6pm - 9pm, Jan 13 - Apr 7, 2015

Wendy Welch

CRITICAL STUDIES II

In this second part of *Critical Studies*, students engage in a more conceptual and philosophical discourse surrounding visual culture and how it pertains to contemporary art in particular. Image-based lectures, readings, field trips and discussions introduce students to a more thorough understanding of the art world and the economic and social forces that shape visual art today. Textbook: *Artists, Critics, Context: Readings In and Around American Art Since 1945*. It is not necessary to have done *Critical Studies I* to enroll in this course.

Wednesdays 6pm-9pm, Jan 14 - Apr 8, 2015

Megan Dyck

PROFESSIONAL DEVELOPMENT

Students learn the basics of preparing professional artist materials such as an artist statement and images of their work as well as how to create an artist website based on a Wordpress blog template. The course also covers the different types of exhibition venues including non-profit, commercial and public galleries; community centers and cafés; and activities such as writing grants, preparing a budget, keeping a record of works sold, and many other details involved in being an artist. Textbook: *The Artists' Guide: How to Make a Living Doing What You Love*.

Wednesdays 2pm - 5pm, Jan 14 - Apr 8, 2015

Wendy Welch

Printmaking

EXPERIMENTAL PRINTMAKING

The course introduces students to expressive ways to use material and processes in printmaking. The focus will be on monoprinting and collagraphic techniques including carborundum printing, with students learning how to develop a multi-levelled textured surface that can later be enhanced or augmented with other media. Blind embossing and print glazing with oils and acrylics on finished prints will also be examined.

Thursdays 2pm - 5pm, Jan 15 - Apr 9, 2015

Tony Bounsall

Writing

CREATIVE WRITING

Creative Writing is an introductory writing course in which students will be given the opportunity to develop and refine their skills as writers. Concentrating on the genre of short fiction, this class will focus on fundamental literary techniques and creative practice as a means to help students build foundational writing skills. Students in this course will participate in a variety of activities, including: in-class writing prompts, take-home writing, in-class workshoping, technique-specific practices, reading and group discussion.

Tuesdays 6pm-9pm, Jan 13 - Apr 7, 2015

Tanya Driechel