

SHORT COURSE DETAILS

S4D08086 BETWEEN THOUGHT AND EXPRESSION – IMAGERY FOR TEXTILES

Tutor: MICHAEL BRENNAND-WOOD

Dates: 4 DAYS SUNDAY 26 AUGUST - THURSDAY 30 AUGUST

ABOUT YOUR COURSE:

This course 'Thought and Expression – Imagery for textiles' will have a specific focus on embracing Surrealist techniques.

Surrealism was a particularly fertile artistic period within which many new techniques and games were evolved to provoke inspiration. The intention was to free the imagination and allow the unconscious mind space to inspire unusual and unexpected configurations of imagery.

As the title of the workshop 'Between Thought and Expression' might infer, Michael intends to introduce a series of surreal creative strategies and related technical approaches to generate equally expressive and unpredictable imagery largely through the medium of textiles. The workshop is essentially a dialogue between cause and effect. The work of selected Surrealist artists will be referenced; Max Ernst would be one particularly good example. Technically we will look at several techniques including collage, decalcomania, frottage, cut-up and automatism.

A large part of textile culture has focused on getting something right; there are very detailed instructions as to how a work should look, largely based on an accumulative historical perspective of what is perceived as correct and acceptable. In terms of function there were probably good reasons why certain approaches were favoured. Expressively however, a contemporary textile can embrace many qualities that a functional context might deplore. In this workshop, Michael is interested in experimenting with the idea of doing things wrong, exploring the familiar in an unfamiliar form. Fusing techniques and approaches that historical don't naturally belong together. The intention is to see if a counter-cultural approach to textiles might create an unexpected and interesting series of diversions. The workshop should be fun, stimulating and exploratory.

Critique and group discussion will be an important component of this course. Participants will be encouraged to develop original solutions in relation to the core aims of the workshop; this is not a technical or prescriptive course. Emphasis will be placed on the investigation and research of personal imagery and the development of related technical innovation, ideas that can be developed at a later stage.

Teaching will be largely on a one-to-one basis. At the close of the workshop I would like to have a short group evaluation to discuss what has been achieved. The purpose of this final session is to share results and to set a personal agenda as to what might be continued and developed back your home studios.

LEVEL: INTERMEDIATE/ADVANCED

For those who have taken a related course or have some existing skills, and for more experienced practitioners who want to expand skills. The focus is on working towards independent practice.

ABOUT YOUR TUTOR:

Michael Brennand-Wood is internationally regarded as one of the most innovative and inspiring artists working in textiles, a defining characteristic of his work has been a sustained commitment to the conceptual synthesis of contemporary and historical sources, in particular the exploration of three-dimensional line, structure and pattern. He has persistently worked within contested areas of textile practice, embroidery, pattern, lace and recently floral imagery.

ABOUT YOUR TUTOR: (continued)

Visual artist, curator, lecturer, arts consultant, he has exhibited in major galleries and museums world-wide, including the V & A Museum, the 21st Century Museum of Contemporary Art, Kanazawa and National Gallery of Australia.

TIMETABLE:

Arrival day: Sunday 26 August

From 4.00pm	Arrival for residential students
6.45pm	Non-residential students please arrive by 6.45pm for welcome chat and dinner
7.00pm	Dinner
8.00pm–9.00pm	First teaching session – attendance is an essential part of the course.

Other days: Monday 27 to Wednesday 29 August

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Afternoon classes
3.30pm	Tea
4.00pm	Afternoon classes continue
5.00pm	Classes finish
From 6.30pm	Dinner
8.00pm	Evening working: workshops are available up to 10pm for those wishing to work on providing this has been discussed with the tutor. These sessions are untutored.

Departure day: Thursday 30 August

(Residential students to vacate rooms by 10am)

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Afternoon classes
3.00pm	Classes finish
3.30pm	Tea then departure

REQUIRED PREPARATION:

Please bring any fabrics or flexible materials that you feel might be of use. It's possible that an existing artifact for example an item of clothing, printed surface could be subjected to change/distortion. I'm also interested in combinations of textile and other media. Old photographs, collage material, this could include objects as well as flat imagery.

A frame to stretch fabric onto whilst working is a useful tool, ideally more than one if this approach is of interest. Old frames can be sourced from Charity Shops, the glass may also be useful to print from. Size around A3 or A4, it really doesn't matter. Old painting stretchers are also a good alternative.

A collection of further materials, that you enjoy using and which are relevant to your investigation and which might add character to your work e.g. wires, threads, string and wool, fabrics, paints, ribbons, tapes, drawing media, thin papers, *a personal textile/paint/work box* of the things you like to work with or have collected.

MATERIALS FOR YOUR COURSE:

We have a generously stocked craft shop, which opens daily from 8.30am–2pm.

For any materials you need to purchase from the shop, we suggest you do so during the first morning of your course, after having discussed with your tutor.

Materials included in the course fee:

A range of supplementary materials to use, including some, paints, ink, crayons, transfer paints, string, wire, PVA glue etc supplied by the tutor for the course to use.

Available from the Shop:

A range of natural undyed fabrics including calico, white cotton, silk, muslin, canvas (you'll need pieces large enough to fit over a frame.

2 or 4 pieces of fine transparent or see through cloth per frame (20 x 20 inches) silk, muslin, cotton, scrim etc.

Machine and hand embroidery threads (a couple of sewing machines will be available to use if needed)

General sewing equipment, needles of various sizes, bodkins – to fine.

Papers, sketchbooks etc.

Please bring any of the above, if you have them, and in addition:

A selection of cord, threads, wools to wrap, could be a good mixture to try different bindings and wrappings

Coats 120 Polyester Machine Embroidery threads if you have any (say 6-10 spools, white, black and few colours)

Cotton Perle threads 4-6 colours (if you have any)

A wide selection of sewing needles and your sewing kit

Any fabrics listed above you may already have – See Required Preparation above

HEALTH AND SAFETY

The tutor instructs students in health and safety issues relevant to this course. Students may work unsupervised on agreed projects once they have satisfied the tutor as to their competence. There may be restrictions on the equipment available to students in the tutor's absence. All Personal Protection Equipment, apart from footwear, is provided by the College.