



image Chelsea Lehmann
La Robe (detail), 2010
oil on linen, 185 x 145cm

Painting and Drawing from Photographs #2

Masterclass with Chelsea Lehmann 29 June–1 July

Continuation from the Masterclass Painting and Drawing from Photographs #1 held January 27–29 2012

Friday 29 June 5.00–8.30 pm (including lecture delivery 5.00–6.00 pm)

Sat 30 June 9.30am–4.30 pm

Sun 1 July 9.30am–4.30 pm (including critique/review 3.30–4.30 pm)

Think of Painting and Drawing as interchangeable for the purposes of this Masterclass, which continues the concerns of painting from photographs, looking further at how visual interest can be extrapolated from a snapshot.

'It can be difficult to invest emotion and sensitivity into a work derived from a photograph. Photographs, predictably, can misrepresent, seem inauthentic and lack the complexity of what is felt and experienced in our lives. Photographs are flat and have a superficial surface, documenting a fleeting moment in time, but they do have the ability to conjure what is beyond the frame. Transcribing the bare minimum of information, using a reduced palette and editing out what is unnecessary can make vivid again objects, people and environments that once existed only in a snapshot or reproduction.' You may work from any snapshot or series of snapshots, perhaps photos that are old or very new; taken on a mobile phone for instance. The content of the snapshot is entirely up to you eg figurative, landscape, urban environment; just bear in mind the subject should not be overly sentimental but provide you with a strong 'aesthetic lead'.

This Masterclass will be introduced with a lecture and discussion centred around the transformative qualities of materials, especially when combined with physical gesture, looking at work by artists such as Michaël Borremans, Luc Tuymans, Patrick Hartigan, Adrian Ghenie and Daryl Austin. The following two days will be spent developing work which concentrates on the same four main tenets from Painting and Drawing from Photographs #1: *Ground colour*, *Reduced palette*, *Gesture* and *Editing*. A sound level of experience and independent inquiry is assumed, and students must make their own choices about what materials to use, including supports, media and the scale and number of works they intend to undertake.

Application

Please complete the application form and return to: Adelaide Central School of Art Inc 45 Osmond Terrace, Norwood SA 5067

Name Date of birth

Address Postcode

Tel (H) Tel (M) Email

Painting and Drawing from Photographs #2 Masterclass with Chelsea Lehmann \$650 (inc GST)

Closing date for enrolment Friday 15 June 2012 Application and full fees are due by this date.

You can secure your place by returning the application form with \$100 non-refundable deposit. The balance of \$550 is then due by 15 June.

Paying deposit \$100: Balance of \$550 due 15 June Paying full fee \$650

Payment method Cheque Cash Visa

Please debit my credit card for \$ Credit card number Expiry date /

Card holder's name Signature

MASTERCLASS FEE POLICY To secure a place in a Masterclass a non-refundable deposit is required upon enrolment with the balance of fees to be paid by the specified date. These dates vary for each workshop: check enrolment form for details. Preference for places in the Masterclass will be given in order of enrolment. No refund will be given for absenteeism. No refund will be given for withdrawal 7 days or fewer prior to commencement of the Masterclass. For withdrawal 8 days or more prior to the commencement of the Masterclass, fees paid will be refunded less the deposit. Courses which do not achieve enrolment targets may be cancelled in which case fees will be fully refunded. **DISCOUNTS:** Full-time Adelaide Central School of Art students and graduates (within last 5 years) and registered teachers receive 10% discount off the course fee. Evidence of teacher registration must be produced at the time of enrolment to receive the discount fee. No refunds will be issued for discounts after fees have been paid in full.

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Sun 1 July 9.30am–4.30 pm
(including critique/review 3.30–4.30 pm)

Materials to bring Students can direct their own choice of materials and processes which may range from painting to drawing and can extend into 3D if so desired. The following is a basic guide:

Supports one small sheet oil-sketch paper, one medium to large-scale canvas, board etc minimum scale 80 x 60cm (any format: rectangular, square, oval, circle etc)

Paints oils or acrylic colours: Titanium White, Ivory Black, Burnt Umber, Ultramarine Blue, Pthalo Blue, Cadmium Red, Alizarin Crimson, Cadmium Yellow Medium/Deep, Cadmium Yellow Light or Lemon Yellow. Additional colours: Cobalt Blue, Permanent Rose, Brilliant Yellow or Naples Yellow, Terre Verte, Burnt Sienna, Raw Umber, Viridian Green, Dioxine Mauve or Cobalt Violet.

Note: for oils no turps allowed, odourless solvent only, see OH&S Policy.

Mediums Acrylic: spreader/flow (useful for painting fine detail), impasto (creates texture, thickens paint), drying retarder.

Oils: Medium No. 1 or 2, lean and odourless medium, W&N Liquin.

Brushes a selection of six small to large flat/filbert and round hog hair brushes, two medium imitation sable brushes (flat), 5cm flat bristle brush.

Palette flat, no wells, at least A4 size (disposable palettes are ideal), and plastic or metal palette knife(s) with small neck.

Other media visual journal and general drawing materials if focusing on drawing. Apron or other protective clothing.

Your art materials can be purchased at competitive prices from Central Artist Supplies, in-house suppliers to Adelaide Central School of Art and situated on campus. Telephone (08) 8364 2088 to discuss your requirements.



Adelaide Central
School of Art

45 Osmond Terrace, Norwood SA 5067
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info@acsa.sa.edu.au www.acsa.sa.edu.au

Chelsea Lehmann currently lives and works in Sydney and continues her ongoing association with the School. After completing her Bachelor of Visual Art in 1998 (Hons) at Adelaide Central School of Art she travelled to Europe and studied at Glasgow School of Art courtesy of the Ruth Tuck Scholarship Award.

In 2005 Lehmann spent time in India as a recipient of the Sanskriti Kendra Residency (SA). In 2010 she was the recipient of Arts SA and Helpmann Academy Project Grants to develop new work in Paris through research at the *Musée de la Chasse et Nature* and the *Musée Carnavalet*.

Chelsea is currently on staff at the National Art School and the College of Fine Art (UNSW) in Sydney, where she also completed her Masters of Fine Art in 2007. She is represented by Arthouse Gallery in Sydney.

Painting and Drawing from Photographs #2

Fee \$650 (inc GST).

Please note the Masterclass fee does not include the cost of materials. Morning tea will be provided. BYO lunch.

Closing date for enrolment Friday 15 June 2012

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Also on offer:

Painting Perceptual and Conceptual Space

Masterclass with Chelsea Lehmann

3–5 July 2012

Visit the website or contact the School for a brochure.

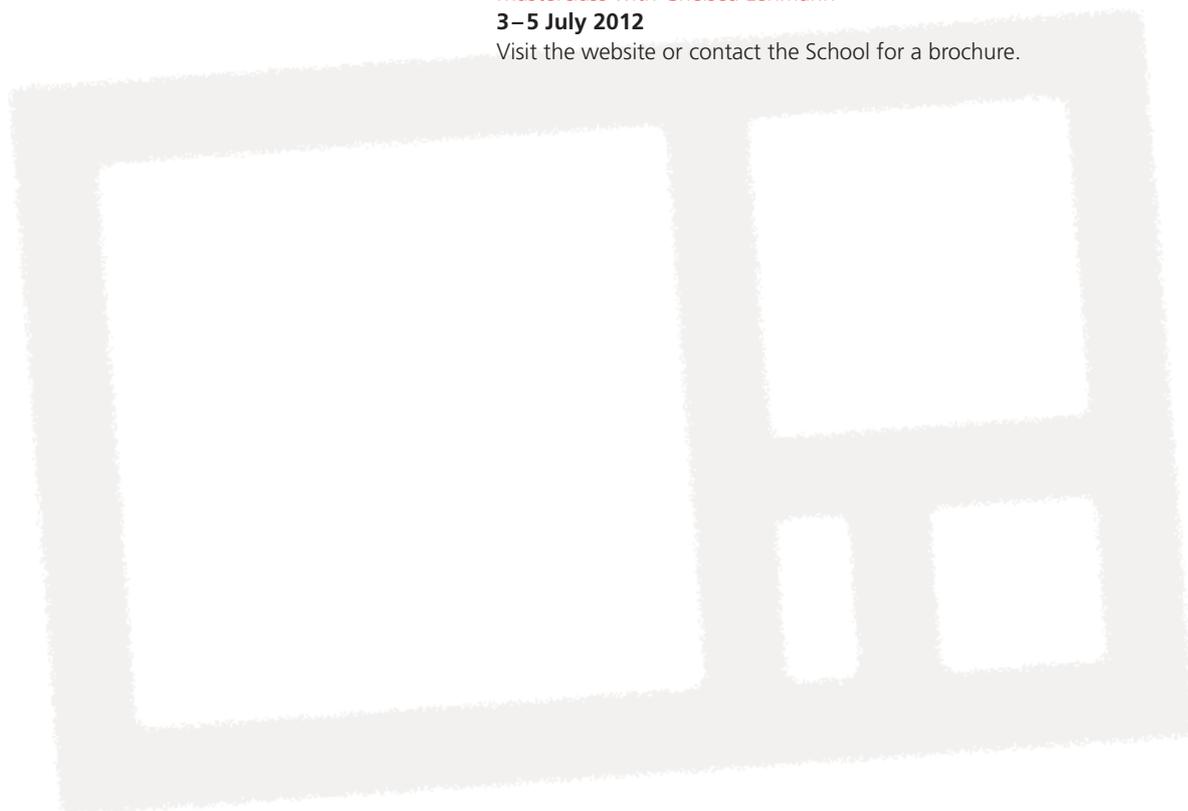




image Chelsea Lehman
Filigree (detail), 2011–2012
oil on linen, 106 x 91 cm

Painting Perceptual and Conceptual Space

Masterclass with Chelsea Lehmann 3–5 July 2012

Tues 3 July 5.00–8.30 pm (including lecture delivery 5.00–6.00 pm)

Wed 4 July 9.30am–4.30 pm (including two life models)

Thur 5 July 9.30am–4.30 pm (including critique/review 3.30–4.30 pm)

This Masterclass looks at combining perceptual space (ie observing figures in a studio set-up) with invented, or 'conceptual space' ie using formal elements to 'play' with pictorial composition. This approach may be defined as an exploration of illusionistic space and the flatness of the surface, and also a searching for a balance between figuration and abstraction.

Pierre Bonnard is claimed to have said, "What I am after is the first impression—I want to show all one sees on first entering the room— what my eye takes in at first glance."

It is this quality that we will be focusing on. Figures, objects and interior elements may appear on the verge of crystallization or conversely, may seem to be in a state of dissolution. Evolving or devolving, it's not important—the aim is to capture that moment of nascent cognition. Various strategies will be introduced to assist you in achieving this visual quality.

This course will be introduced with a lecture and discussion of ideas on the first evening, followed by a day of observational painting, working with two life models. The last day will be working in the studio without observing a set-up.

A sound level of experience and independent inquiry is assumed, and students must make their own choices about what materials to use, including supports, media and the scale and number of works they intend to undertake.

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Painting Perceptual and Conceptual Space Masterclass with Chelsea Lehmann \$680 (inc GST)

Closing date for enrolment Tuesday 19 June 2012 Application and full fees are due by this date.

You can secure your place by returning the application form with \$100 non-refundable deposit. The balance of \$580 is then due by 19 June.

Paying deposit \$100: Balance of \$580 due 19 June Paying full fee \$680

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