



2021-22
Prospectus





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Opposite:
The Palm House
Lydia Darrah
Diploma Student 2019/20

Front Cover:
Tulipa Danceline
Hilary Garner
Diploma Student 2019/20



Welcome

It is my very great pleasure to introduce you to the Anteros Arts Diploma. Taking the time to make something for pleasure it is one of the most rewarding things we can do. It's also one of the hardest! We are busy with important responsibilities at home and at work, and sometimes we are our own worst enemy as it can be hard to switch off the inner critic.

The Anteros Arts Diploma will provide you with a full-to-bursting portfolio of skills and ideas, and a studio space to use as much as you wish throughout the course to develop these ideas and techniques further.

We have outlined the full range of classes and skills in this prospectus so you know what to expect from the diploma.

If you do have any questions about the structure of the course please do not hesitate to get in touch using the email courses@anterosfoundation.com. I look forward to meeting you and seeing what comes of this experience for you.

With best regards,
Katie Phillips
Course Director

About the modules

PAINTING

The painting module offers a good grounding in acrylic, mixed media and oil painting technique plus specialist techniques in watercolour while Painting from Sketches offers the opportunity for students to collect ideas and to enlarge sketches, balance compositions and develop finished paintings.

DRAWING

The teaching (and learning!) of good drawing technique is fundamental to the Anteros Arts Diploma, and this skill is emphasized in the timetable accordingly. Throughout the course, you will take regular drawing lessons with Liz Monahan and Sarah Beare. Both tutors will teach five lessons on traditional life drawing, and five lessons on drawing from observation and abstract drawing. Within this framework many aspects of drawing will be covered twice thereby ensuring students can benefit from two different perspectives and teaching styles.



SCULPTURE

We offer classroom-based sculpting skills, each one taught by an expert in their field. Our selection will provide a wide-ranging insight into the possibilities which sculpture affords. Rachel Kurdynowska teaches mould-making, casting and replication, and opens up discussions about site-specific installations and questions of scale. Artist and poet Helen Ivory teaches Assemblage, including discussions about found objects, ready-mades, and the artist as a collector and curator. Sculpture is the only medium which affords the opportunity of changing and developing with time. Kinetic Sculptures, referencing Calder, is a fantastic course taught by Joe Mounser. And Sculpting the Figure offers students the opportunity to practice faithful recording of line without compromising on spontaneity and style.

THEORY

In the first term of the Diploma, through a series of four interactive discussions, Andrew Taylor will introduce you to the most important theories of art, and then take you through a brief history of art, as seen through the lens of the practitioner. You will look at famous drawings, paintings and sculptures. In the second term, it is over to you. You will be invited to present a fifteen-minute talk on an artist, exhibition, or even an aspect of your own artwork that currently interests you. You will be encouraged to make some time for research and to develop and convey a passion for your chosen subject, but as with all the work you produce on this diploma, it is not intended to be graded, only offered as a way to help you develop as an artist.

PRINTMAKING

The Anteros Arts Diploma offers tuition in different types of printmaking and whilst you are with us, students will have free access to the printing presses in the shared studio space. Included as part of the curriculum are relief printing with lino, monotype and dry-point etching.

PHOTOGRAPHY

Students will learn the basic principles of fine art photography as well as receive an introduction to the dark room and digital image editing.

COMMUNITY

As part of the Anteros Arts Diploma, students are required to complete 12 hours of volunteering with a local arts organization. You can choose to teach workshops, invigilate at a gallery, usher at a performance or muck in with one of the staple events of the Norwich arts calendar, like Paint Out, Makers Month, Norwich Science Festival, the Hostry Festival, or Arts Fair East. This opportunity is offered as part of the diploma as a way of supporting you to gain confidence in recommending yourself to local arts organizations and to ensure that you leave the diploma with real work experience in the arts on your CV. We hope that you will foster ongoing relationships with the creative community of Norwich.

Opposite:
Former HMSO Sovereign House
Craig J Frost
Diploma Student 2019/20



Meet the tutors



PAINTING

Kevin Parker

Kevin Parker is a co-founder of Stew galleries and studios as well as running Cherry Lane Studios. He is an accomplished, well-travelled graffiti artist and has an interest in film photography. He studied fine art, majoring in sculpture, at NUA. Kevin is a member of the exhibiting collective of photographers, *Giphantia*. He also runs an independent graffiti workshop pop-up business alongside teaching and technician commitments at City College.



PAINTING

Martin Laurence

Martin began his career as an engraver and graphic designer. Attending art school courses in portrait sculpture and life drawing before taking a BEd in art and design. Devoting as much time as possible to his own work, he has been a full time painter since 2000. Martin has exhibited widely in the UK and abroad, and his work features in public and private collections including the National Trust, Targetfello PLC Deloitte and Touche (Zurich). In Norwich, he is represented by Mandell's gallery and he was recently chairperson of the Norwich 20 Group

martinlaurence.com



PAINTING

Katarzyna Coleman

Katarzyna Coleman is from London. She studied at Hornsey School of art and for her MA at Manchester College of Art. Her work explores industrial and urban landscapes and predominantly includes views of the Great Yarmouth harbour area in Norfolk. Her work has recently been featured in a major painting review at the Sainsbury Centre for Visual Arts entitled 'Reality: Modern and Contemporary British Painting'.

katarzynacoleman.co.uk



DRAWING

Elizabeth Monahan

Elizabeth is a figurative artist whose practice is primarily concerned with ideas of identity, emotion and narrative. Most recently, she has produced a series of large-scale works based on her own family's Brownie Box 'snaps'. These intimate yet ambiguous images use drawing to explore the poignant link between photography, time and memory. Elizabeth has also worked as an illustrator and an English teacher, and her love of literature, language and storytelling continue to inform and influence her current work.

elizabethmonahan.crevado.com



DRAWING

Sarah Beare

Sarah is an artist, designer and illustrator. She followed a degree in Fine Art Printmaking at Norwich School of Art, with a Postgraduate Teaching Certificate for the post-compulsory education sector. Sarah has taught at City College Norwich: on National Diplomas in Fine Art and Graphic Design, the Access to Art Course and was manager of the Drawing Workshop at NUA before starting her own business in 2013. Sarah's classes are informal and friendly and she creates a space in which students are able to learn from each other as well as didactically.

sarahbeare.com



DRAWING

Kate Batchelor

Kate Batchelor started out as a wildlife illustrator. She studied at Dyfed College of Art. Kate has a keen interest in wildlife and in her spare time, she volunteers for the RSPB at Minsmere. Kate has been inspired by nature spending much of her time sketching and painting scenes she has photographed from her coastal home. During 2016, Kate embarked on a sketch a day challenge, in 2017 she painted an acrylic sketch, one per month and in 2018 she has given herself the egg-timer challenge, three minutes to complete a drawing each day.

kate-batchelor.co.uk



SCULPTURE

Helen Ivory

Helen teaches assemblage, which is the making of metaphors using text and found materials. She is a poet and a visual artist. She edits the webzine *Ink Sweat and Tears*, and is a lecturer for the UEA/National Centre for Writing online creative writing programme. Her fifth collection from Bloodaxe Books, *The Anatomical Venus*, was published in 2019 and examines how women have been portrayed as 'other'; as witches; as hysterics with wandering wombs and as beautiful corpses cast in wax, or on mortuary slabs in TV box sets. *Fool's World*, a collaborative Tarot with artist Tom de Freston (Gatehouse Press), won the 2016 Saboteur Best Collaborative Work award. A book of collage/ mixed media poems, *Hear What the Moon Told Me*, was published in 2017, and a chapbook, *Maps of the Abandoned City*, by SurVision in 2019.

helenivory.co.uk



SCULPTURE

Josef Mounser

Josef Mounser is a kinetic sculptor inspired by natural forms. His work strives to reconstruct moments experienced in nature, often stirred by the flight of birds. Found or constructed objects are brought to life in his studio practice to create sculptures that re-introduce the viewer to the wonder of simplicity and discovery. His work forsakes the productivity usually associated with machines for the poetry of a small gesture.

josefmounser.com



SCULPTURE

Rachel Kurdynowska

Rachel's practice as an artist and ceramicist, meditates around the material of clay. Interest in clay's psychological benefits as a natural resource has expanded her work to include reference to location and personal ancestry. Continual research includes reading and gathering from many sources; modern literature, historical magic, and religious texts. These explorations extend to untraditional and investigatory workshops. Tutor in ceramics, artist associate at SCVA and freelance facilitator for various arts organisations across East Anglia, she works from her studio and home, Easton Pottery in Norwich.

eastonpottery.com



SCULPTURE

Jan Crombie

Jan is a painter and sculptor working from her Norwich studio. She studied Fine Art (painting) at Goldsmiths and was selected for the New Young Contemporaries. She exhibited paintings at the Serpentine Gallery and Cam-den Arts Centre. Jan achieved a PGCE from Oxford University and has most recently taught as course Leader on the Continuing Practice Course at OVADA in Oxford. Prior to this she was a tutor on BA Fine Art at Oxford Brookes University and taught on a Foundation at Abingdon and Witney College. Jan grew up in the Pottery of her grandmother in Vienna and learnt the craft early, setting up her own Pottery in 1990 after completing a City and Guilds Course in Ceramics. She is a member of the Craft Potters Association of Great Britain.

jancrombie.com



PRINTMAKING

Josef Mounser

Josef Mounser currently works as printmaking tutor at Anteros, whilst also working full time at the London Film School as designer and set builder. Joe has built a portfolio of striking monochrome prints using both lino (see *Ultimate Dinner Guests* series) and wood block techniques (see *Open Doors*).

josefmounser.com



PRINTMAKING

Laura White

Laura is a Norwich based printmaker and a Fine Art graduate from Norwich University of Arts. She has a Masters of Art in Printmaking from Anglia Ruskin University (Cambridge School of Art) and has been teaching in adult education for the last 5 years.

lwhiteprints.com

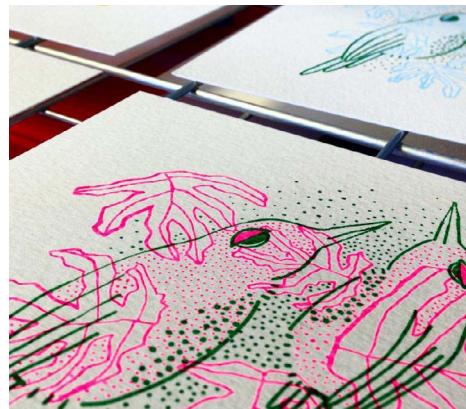


PHOTOGRAPHY

Jeremy Webb

Jeremy Webb is a professional photographer, artist-educator, published author and life model. His first book *Creative Vision*, was published by AVA Publishing (SA) in 2005, and the 2nd edition of his 2nd book *Design Principles for Photography* is due to be published by Bloomsbury in February 2020.

jeremywebbphotography.com/



COMMUNITY ART

Katie Phillips

Katie is the General Manager of Anteros Arts Foundation and has 10 years experience in volunteering. She can offer students advice and tips on volunteering in the wider art sector and how to get the most from your experience.



ART HISTORY

Andrew Taylor

Andrew is a freelance lecturer and researcher. He leads art and cultural tours around the UK, Continental Europe and New York giving lectures and gallery talks. At Anteros he has given lectures on portraiture, landscape painting and 20th century abstract art and elsewhere in Norwich on Medieval and Gothic Revival architecture. He is particularly interested in discovering and drawing out historical and theoretical connections between different artistic forms and periods.

andrew-james-taylor.com

Timetable & Objectives

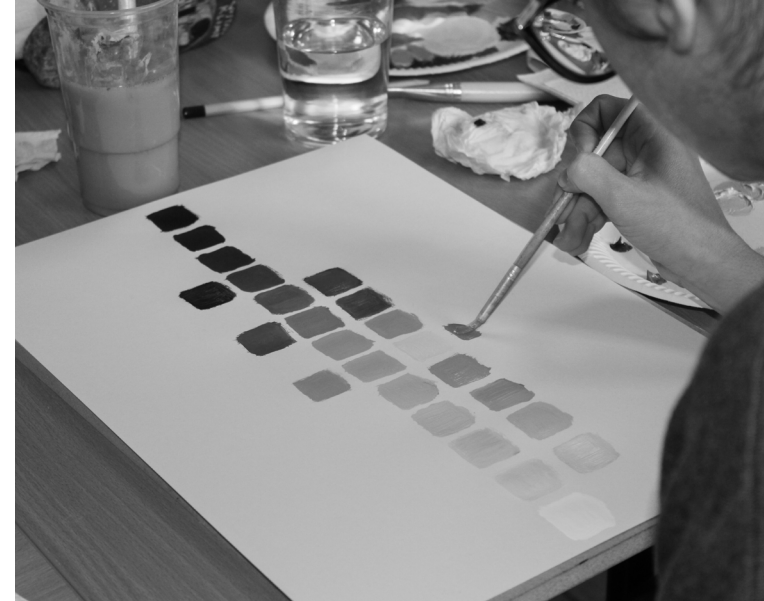
September

Observational Drawing with Liz Monahan

Learn to look by practicing blind contour drawing and other ways of translating your subject to line. Get to grips with perspective by studying formal one and two-point perspective. Practice skills of composition using still life arrangements, viewfinders and a range of different mark-making techniques. Learn the basic proportions of a human face and use line to describe character and feeling in self-portraiture. Investigate various methods for creating gestural drawing. Practice gestural drawing methods using photographs as a starting point.

Practical Colour Theory with Martin Laurance

An introduction to hands-on practical colour theory. Working with acrylics, look at how colours relate to each other using experimental exercises. Gain experience in colour mixing, and learn how to use colour more effectively in your practice. During the day you will gain an understanding of the colour wheel and generate and use a tonal scale.



Lino Cut Printing with Laura White

Laura explains the principles of relief printing and the initial choices to be made in representing an image this way. During the day you will practice transferring your design to lino as a mirror image of your intended print. You will practice using a variety of cutting tools and will ink your block first to create a perfect edition and then experiment with colour blending and chine collé effects.

Dry Point Printing with Josef Mounser

This class offers an introduction to intaglio methods of printing. Taking delicate animal and bird skeletons as a starting point, students will develop an edition of drypoint prints, demonstrating various methods of mark making and different characters of line. During the class you will be taught how to set up the press and prepare your paper for best outcomes.

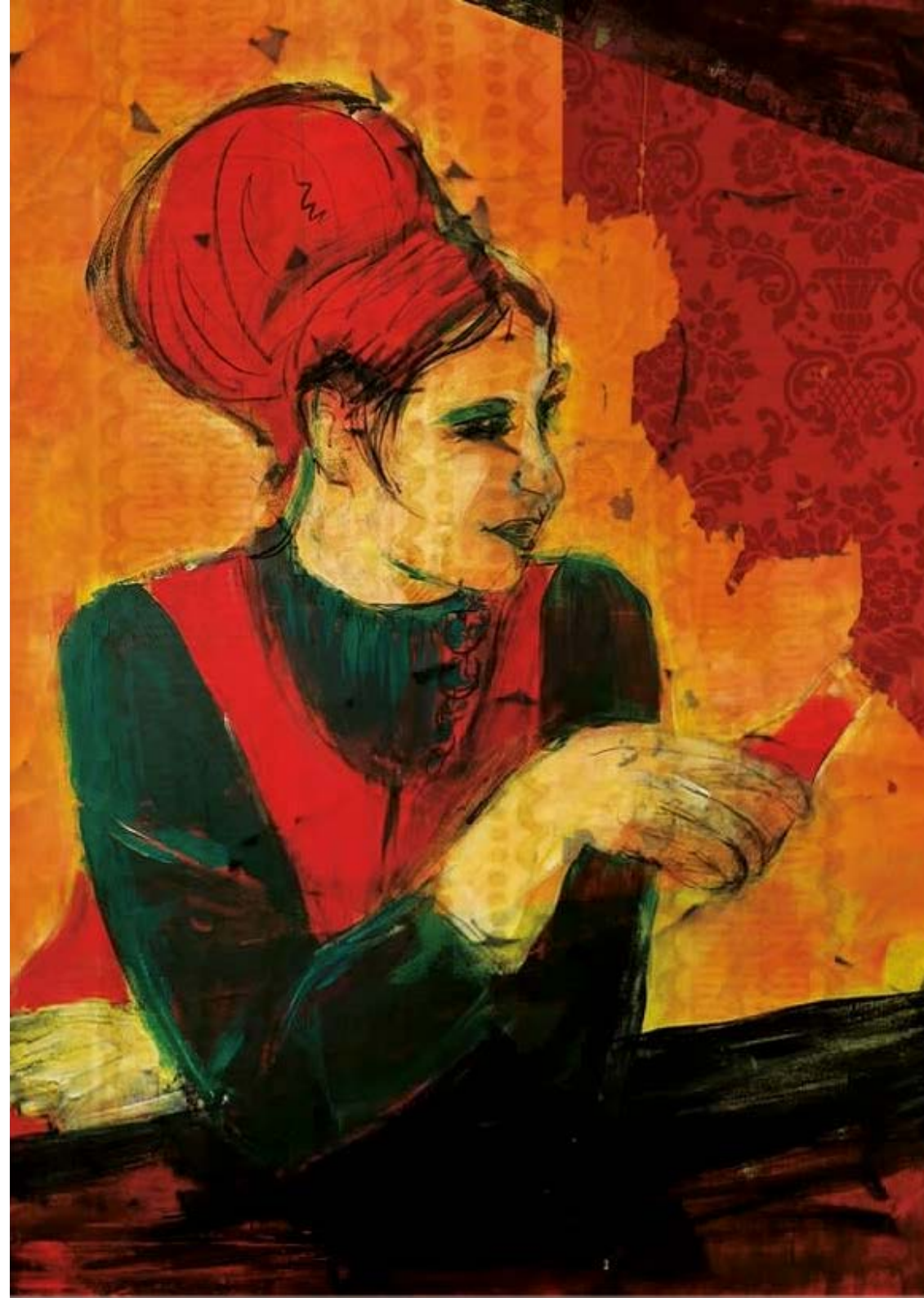
Sculpting the Figure with Jan Crombie

The class will focus on creating a personal response in sculpture with reference to a model, with the possibility of the work being hollowed out and being made ready to fire. Students will be encouraged to create an individual, expressive and experimental response in clay, using charcoal drawings and quickly made maquettes for planning and to help students leap from thinking in two to three dimensions. Techniques include modelling, building, hollowing, joining, refining and finishing.

Mixed Media with Martin Laurance

A painting class which encourages students to incorporate texture in their paintings and explore the qualities of a variety of media including inks and gouache and techniques including collage and resist. Martin will advise and help students select, refine and discriminate when working from source material. Students will improve their judgment when it comes to selecting and rendering texture, line and colour.

Opposite:
Molly Forward
Nora Black
Diploma Student 2019/20



November

Conversations about Art with Andrew Taylor

The main purpose of these sessions is to help students learn, and be able to explain, some of the central ideas and theories used to analyse works of art. Andrew will introduce theories which critics and writers apply to discussions of works of art and the artistic process. Students will be encouraged to deepen their understanding, appreciation and contextualization of works of art, including their own work.

Life Drawing with Sarah Beare

Sarah offers a thorough introduction to classical life drawing. In the first lesson you will orient yourself to the class and learn best practice and classroom etiquette. Students will practice recording information in line as fast as possible. At the end of each class there will be an opportunity to share learning points among the class and see that drawing is a highly personal interpretation of visual material and that outcomes differ hugely from the same task while remaining valid. During the five week class students will also explore different outcomes that can be achieved just using line and different types and characters of line. There will be a lesson that focuses on breaking the figure down into working to different scales and using viewfinders to make decisions about composition. Lastly, there will be an introduction to construction, in which students will measure proportions with a kebab stick, find parallel lines and negative spaces and check intersections to improve accuracy. just highlights and shadow and students will practice

Oil Painting with Martin Laurance

Martin Laurance introduces the quality and characteristics of oil colours. He will teach students to lay down a coloured ground and work with a limited colour scheme; taking a still life composition for the theme. Students will gain confidence in differentiating between tonal and colour constructed schemes and will paint their own split complementary colour scheme.

Fine Art Photography with Jeremy Webb

In the first of two all-day sessions, students will learn the principles of still life photography including lighting, frame and composition, macro and close-up photography, abstraction and minimalism and backgrounds. On the second day, students will learn how to use the darkroom to create artistic photographic compositions; the tutor will demonstrate how to make chemograms, static light photograms and light-painted photograms. This is a practical course where students will be encouraged to create, edit and select their own images and produce notebooks evidencing their knowledge and progress.





December

Casting and Moulding with Rachel Kurdynowska

This class is concerned with repetition and three-dimensional form. Plaster, alginate, paraffin wax and concrete will all be used to create sculptures and installation pieces. Rachel will cover mould making terminology and techniques and students will gain confidence discussing their work and ideas. Students will learn to select appropriate media based on strength, plasticity and texture.

Life Drawing with Liz Monahan

Liz Monahan teaches a comprehensive life drawing course covering accuracy and observation; measuring proportions, contour drawing and skeleton drawing will all be used to improve accuracy. Subsequent classes focus on light and tone, hands and feet, portraiture and the face and space and movement resulting in quite abstract gestural drawings. Students have the option of completing additional homework tasks and receiving feedback on these at the start of each lesson.

January

Kinetic Sculpture with Josef Mounser

This unique and hugely popular class will see you create a kinetic sculpture or mobile using each of Alexander Calder's 3 technical designs. Students will learn about the artist's life and work and will become fluent in the bending and balancing of wire components. During the day students will be guided to produce a finished mobile complete with components which move in a pre-ordained direction, and which demonstrate an understanding of how movement and negative space can be built up to create a sculptural composition.

Watercolour with Martin Laurance

Martin will help students understand the process underpinning traditional watercolour painting; that of working from dark to light; practice using texture makers and thickening medium. Students will explore layering techniques including wet in wet, and how to use knowledge of colour theory in this. Using landscape painting and referencing traditional watercolourists, Martin will explain and demonstrate the principles of aerial perspective.



Student Presentations

This component of the diploma offers students the opportunity to practice and become confident in discussing and analysing works of art. By presenting an artwork they are interested in, we hope students will become happier talking about and promoting their own work (in a gallery or classroom context for example), describing it in greater detail and talking about it more deeply.

Students will be encouraged to consider the context of a work of art, why it looks the way it does and what (if any) purpose the artist had in conceiving and creating it. This helps with the appreciation and understanding of works of art by other artists but it also helps the students think about their own work in a more complex and serious way.

Painting from Sketches with Frances Martin

Another class comprised of two short days (10am to 3pm) designed to give you all the skills you need to plan and execute a highly finished painting. Day one introduces students to the Norwich School of Painters. Students will start by deconstructing these artists' approach to composition, tone, light and colour before selecting suitable sketches from their own portfolio and making preparatory works from these. The class will use acrylic paint and offer students the opportunity to practice thin washes, heavier paint and impasto technique. Frances will also teach colour mixing including chromatic greys generated from primary colours plus white. Students will be directed to produce a finished composition demonstrating techniques of simplification and using focal points. Students will learn to scale up smaller works and make deliberate choices about colour palettes and style of paint application.

February

Observational and Abstract Drawing with Sarah Beare

Mark making, perspective, composition and repetition, portraiture and drawing from memory make up the five classes in Sarah's Observational and Abstract Drawing class. Students will be taught exercises for loosening up and gaining confidence, as well as skills and techniques to be used in finding and checking perspective and choosing a composition from a larger scene. In the final class students will be enabled to find out for themselves how drawing memories differs from drawing from the imagination.

March

Assemblage with Helen Ivory

Helen Ivory teaches students about the history of the Wunderkammer and shows some examples of contemporary artists who have been inspired by ideas relating to collecting and displaying found objects. Students will be asked to show visual associations to assemble a relief using a passage of text they have been given. They will then have free-range in making a 3D sculpture incorporating text, images and found objects. This class poses questions about the artist's role as curator and historian as well as generating discussion about presenting ready-mades and found objects in artworks.

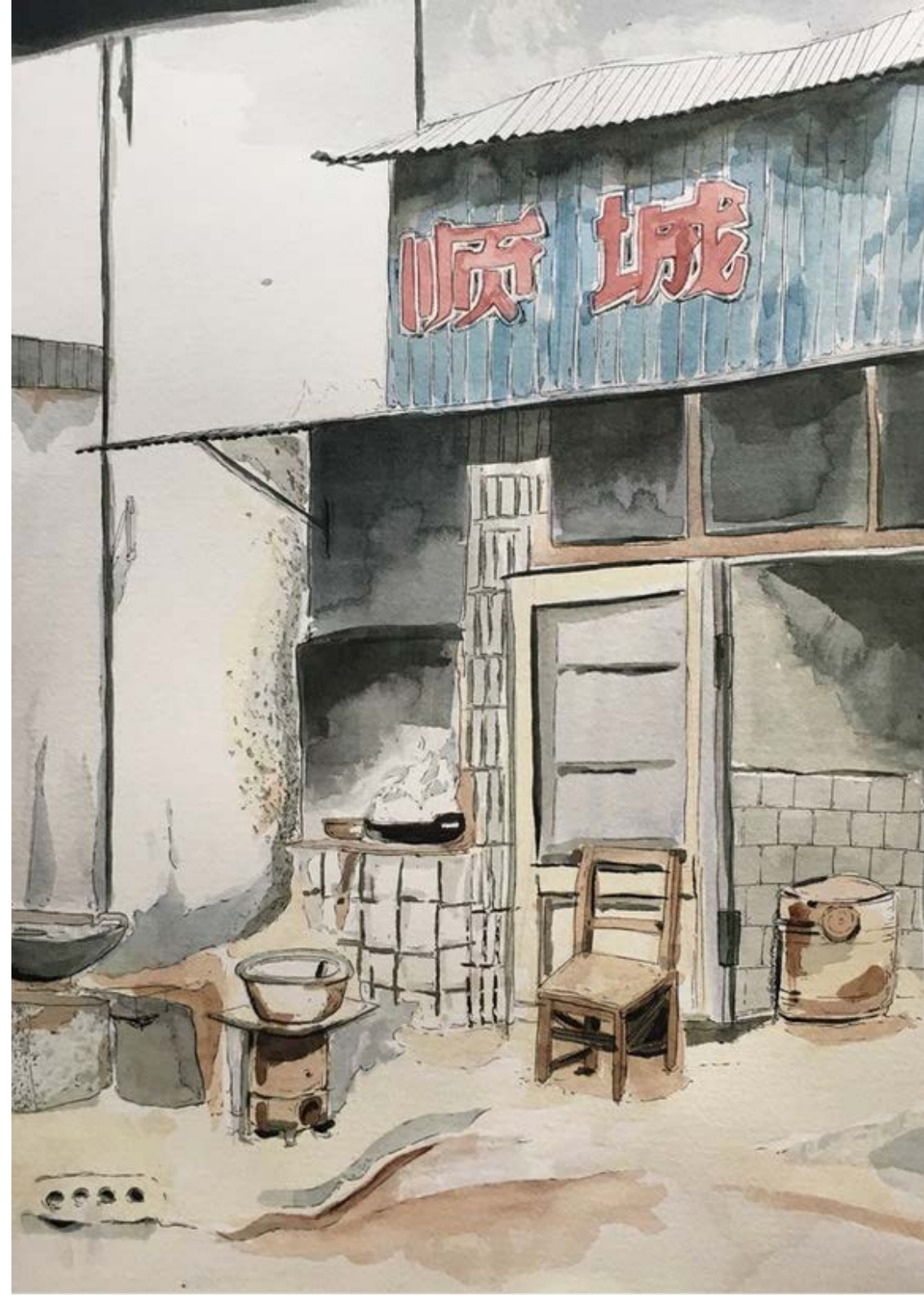
Monotype with Josef Mounser

Learn additive, subtractive and experimental mono printing techniques and create a series of prints which are built up using a combination of methods. Joe teaches students to pursue a sustained line of enquiry building to develop a theme from nature as demonstrated in a series of mono-prints made using a combination of techniques. Students will gain confidence in the technicalities of hand printing and printing at the press.

Spray painting with Kevin Parker

Students will learn how to use different nozzles to create a variety of effects as well as stencils. In this day workshop students will create a traditional freehand graffiti piece.

Opposite:
A Corner of Beijing
Sarah Herman
Diploma Student 2019/20



Mentoring

As part of the Anteros Arts Diploma students are required to meet each half term with their mentor. In practical terms this is to ensure that you are keeping up with your attendance record and that any problems you experience whilst on the course are identified and dealt with quickly. We also hope that these meetings will provide a source of ongoing support and advice to help you develop your voice as an artist.

What Happens During Mentor Meetings?

Mentor meetings are generally forty-five minutes long and take place in the studio where students can produce their portfolio for discussion.

Who Will Be My Mentor?

You will be invited to rank your top three preferred mentors, based on your interests and creative practice, and we will assign your mentor based on your ranking and their availability. (Most mentors will not take on more than 2 mentees).

Opposite:
Odeon
Orit Singer Croft
Diploma Student 2019/20



Final Exhibition

The final exhibition can be an exciting yet daunting prospect. You will be presenting something often quite personal for public consumption, and there will be lots of information about the practicalities of hanging your work and advertising the show. Remember, we are here to help you through each step and support you as a new, emerging artist!

When each of the diploma group has a final piece that they are happy to exhibit, we will meet in the gallery space to roughly assign a space to each artwork; this position is not set in stone, however, and could change once we can see the completed, framed work in place.

As a group of artists, you will be asked to design your own exhibition poster. You may like to appoint a chief designer from your group for this job. You also have the option to make a physical zine-style poster which can be pasted together and photocopied at the front desk.

Lastly you will be required to write a 300 word summary to accompany your work. You should consider how the diploma course has influenced your journey as an artist; has it changed your direction? You should also include a short description of your final piece(s).



Fees & Materials

Fees

Total Course Fee: £2400

The full fees can be paid in instalments as follows:

Stage one: 33% deposit owing when place awarded = £800

This must be received before the first day of the course.

Stage two: £1600 to be paid in 8 instalments of £200.

These must be received on the first day of each month from January to August.

Achieving the Anteros Diploma

The Anteros Arts Diploma is a course which is now fairly well established, in its third year. It is not accredited by any external awards body. In order to gain the award you must

attend 80% of each module.

complete 12 hours volunteering for a local arts organisation.

create a final major piece which will be shown in the end of year exhibition and represents the culmination of your journey with us.

produce one artwork to give away in our summer Art Raffle

Recommended Materials to Buy

During classes, all materials are provided. However, as a charity for education, and in order to keep prices low, equipment tends to be fairly basic. We therefore recommend that you bring your own set of brushes, fine liners and collage equipment; and that you are responsible for storing and maintaining these tools.

Your equipment should include the following: Sketchbooks, round synthetic brushes (sizes 6, 8 and 12), flat synthetic brush (size 4), cutting mats, cutting knife, steel 60cm ruler, fine liner pens.





ANTEROS

ARTS FOUNDATION