

# City&Guilds of London Art School



## **OUR PHILOSOPHY**

We view the activities of Painting and Sculpture as existing in their own recognisable traditions as distinct practices, subject to different formal priorities and different conventions of appraisal. While acknowledging that the boundary between the two activities can seem increasingly unclear or, at least, extremely flexible, our Fine Art course provides distinct pathways in each discipline, endeavouring in its various occasions of discourse, to reflect the wider cultural context and the overlaps of interest and expression that occur between different art forms.

The School has developed and maintains a consistent and coherent approach towards the study of Fine Art, prioritising the craft base of practice and respecting the value of tradition as a dynamic rather than a conservative force. We choose to specialise in the static objects of painting, sculpture, drawing and printmaking. We share a belief that the tactile/visual conventions of painting and sculpture constitute the basis of a first order language undiminished by the proliferation of other less object based forms of acknowledged art practice.

## THE COURSE

Throughout the first year students are introduced to the traditional genres of painting and sculptural practice with particular emphasis on the technical use of materials. Led by practicing artists, tutorial discourse aims to relate the legacy of traditional means to the demands of contemporary art practice, at the same time exploring both the generation of meaning in the material art object and the formation of individual creative identity. While the first year modules are staffed in the main according to tutor specialisms, the second and third year is overseen by a wide range of tutors, bringing an active range of ideas and possibilities to personal tutorials, group crits and seminars. We pride ourselves on the generous student staff ratio that enables our small student cohort of around 15 painters and 5 sculptors per year to engage



Overall the course lends a high degree of focus to the students involved. Many graduates have gone on to establish successful careers as practicing artists and some, including Barnaby Hosking, Alastair Mackie, Alex Gene Morrison and Oliver Clegg are amongst the leading young contemporary artists of their generation.

**For more information about the course visit [www.cityandguildsartschool.ac.uk/courses](http://www.cityandguildsartschool.ac.uk/courses) and watch [www.cityandguildsartschool.ac.uk/film/fine-art/](http://www.cityandguildsartschool.ac.uk/film/fine-art/)**



in tutorial contact on an almost daily basis throughout the three years of the course.

While separate in their respective studio practice, the otherwise parallel pathways of Painting and Sculpture overlap in respect of group projects, seminars and crits as well as art history and contemporary critical theory lectures and seminars. The integration of theory and practice in Fine Art is central to the philosophy of the course. Main Studio Practice is supported by a shared historical and theoretical syllabus provided by the Humanities department and is jointly planned by the Head of Fine Art and Humanities, functioning as a fully integrated aspect of Fine Art study within the School.

In addition, the course offers professional practice seminars, which are introduced by art world professionals and provide students with guidance on key aspects of life as a practicing artist post graduation. Students on the course are also given the opportunity to participate in outreach projects which provide experience of working with schools, community and other groups, and help developing practical teaching and project management skills.

### **Technician supported facilities include:**

- Print room (with emphasis on traditional etching techniques)
- Photo silkscreen
- Wood workshop
- Glass workshop
- Metal workshop
- Plaster room
- Ceramic kiln
- Computer room
- Photographic darkroom

The School's Drawing Studio is open to all students and focuses on the role that observational drawing plays in stimulating the development of artists. A well stocked library of 6,000+ books and 1,000+ DVDs films is supported by a professional librarian 5 days/week during term time.

## WHO IS TEACHING

We remain firmly committed to the concept of the “artist/teacher”, so that everyone involved in the academic teaching of the School, and in particular in Painting and Sculpture, are practicing artists. It has been the School’s experience over the years that this creates a shared sense of purpose, bringing tutor and student closer together and creating a strong sense of community around an idealistic purpose.

There is a very generous staff to student ratio of (on average) 1:12 and study groups are small - a provision which is increasingly rare in higher education. This means that all students receive intensive tuition and the individual attention that would be unlikely in larger institutions



### Core staff

**Tony Carter** MFA

Principal & Head of Fine Art

**Robin Mason** MA RCA

Head of Painting & Fine Art Co-ordinator

**Andy Bannister** MA

Head of Sculpture

**Teresita Dennis** MA RCA

Senior Lecturer

**Kate Palmer** MA RCA

Senior Lecturer

### Tutors

Keira Bennett

Emma Biggs

John Clayman

Matthew Collings

Sarah Douglas

Richard Ducker

Andrew Grassie

James Jessop

Jasper Joffe

Reece Jones

Jane Langley

Hugh Mendes

Alex Gene Morrison

Gavin Nolan

Amikam Toren

Elaine Wilson

To find out more about our tutors visit  
[www.cityandguildsartschool.ac.uk/staff](http://www.cityandguildsartschool.ac.uk/staff)

### Visiting Lecturers have included:

Max Attenborough

Paul Becker

Gillian Carnegie

Gordon Cheung

Chris Davies

Zavier Ellis

Tom Godfrey

Nick Hackworth

Alexis Harding

Anne Hardy

David Kefford

Francesca Lowe

Andrew Mummery

Neil Rumming

Colin Smith

Helen Sumpter

Will Turner

Christian Ward

Jonathan Wateridge

Lucy Williams

Paul Winstanley

and others.

## THE ART SCHOOL

The School was founded in 1854 as Lambeth School of Art and was based in Black Prince Road and St Oswald's Place. In 1879 it became part of the City and Guilds of London Institute and acquired its current Kennington Park Road premises, becoming known as the South London School of Technical Art. In 1937 it changed its name to the current **City and Guilds of London Art School**

In its early years the Art School's teachers and students worked closely with industrialists, particularly Henry Doulton, seeking to combine artistic creativity with

The School is located on a single site in a pleasant and historically interesting part of South London. Its location is both central (less than one mile from the Houses of Parliament) and convenient (two minutes from Kennington underground station). It stands on the corner of an attractive, tree-lined, residential square and occupies a complete terrace of six eighteenth-century houses in Kennington Park Road, together with a group of purpose-built studios which surround an attractive courtyard garden. The site as a whole possesses considerable charm and generates an informal and friendly atmosphere. It is convenient for



manufacturing processes. Students and teachers became instrumental in both the Arts and Crafts movement and Art Nouveau. After the Second World War the Restoration and Carving courses were established to train for the restoration of London's damaged architecture.

During the 1960s the Art School became more of a distinctly fine art institution, and in 1971 ceased to be dependent on its industrial subscribers, becoming an independent charitable trust. In 1997 and 1998 the Fine Art Painting, Sculpture and Conservation courses were validated at undergraduate BA (Hons) level and in 2000 the MA course in Fine Art was validated by the University of Central England, now Birmingham City University.

many of London's major galleries and museums and other major cultural attractions.

Total student numbers are in region of 200. Small size means that students continually meet their counterparts from the other study areas. This encourages a continuous exchange of ideas and debate. The ambience is arguably unique - in which the small size, informality and lively atmosphere combine to create a community of working artists.

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**City & Guilds of London Art School**

124 Kennington Park Road

London

SE11 4DJ

[info@cityandguildsartschool.ac.uk](mailto:info@cityandguildsartschool.ac.uk)

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