

**ELFRIEDE DREYER**

**CAP Institute of Learning**

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**Elfriede Dreyer Gallery**

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# CAP Institute of Learning in Contemporary Art Practice Workshops

Cape Town & Pretoria

Presenter: Prof. Elfriede Dreyer



# Taking artists further.

The CAP Institute workshops are suitable for any artist from beginner to intermediate level.

All workshops include art theory, history, concept development and professional practice skills.

## What?

The workshops in contemporary art practice entail a specialist training programme consisting of workshops and visual presentations. Specific objectives are to improve technical competence; to gain theoretical and technical knowledge and insight; to develop critical reflection ability and resourcing methodologies; and to understand idea development processes.



## How? Critical and creative thinking development.

The workshops consist of theoretical discussions; concept, creative and critical thinking development; training in digital and technical skills; and critical assessment. During each workshop a topic relevant to art production, art exhibition, art marketing or art writing is theorised and discussed. Each participant receives individual attention as well as learn through observing the development of the work of others and the discussion thereof.

## CAPE TOWN: TWO-DAY WORKSHOP PROGRAMME 2020

### DATES AND VENUE 2020

**3 – 4 April: Workshop 1 - Presentation & Installation**  
Rust en Vrede Gallery, Wellington Road, Durbanville  
8.30 am – 4 pm each day.

**12 – 13 June: Workshop 2 - The formal language of art & Beyond**  
Simon's Town Library, Main Road.  
8.30 am – 4 pm each day.

**18 – 19 September: Workshop 3 - Psychospace**  
Simon's Town Library, Main Road.  
8.30 am – 4 pm each day.

The workshops do not follow in sequence and can be taken randomly.

**COST:** Cost per two-day workshop: R1000-00.



Artwork: Adrian Ghenie

## WORKSHOP 1: Presentation & Installation

This workshop is aimed at professional practice training. We look at how to write an artist statement and a short bio, as well as the role of design in art presentation. Presentation methodologies including framing and mounting; installation techniques; labelling; and titling are considered. The workshop includes an introductory PowerPoint presentation. Concise theoretical and art historical background is provided.

Artists bring completed own work to the workshop for crit and guidance. At least 5 works should be brought with, either old or newly produced work. The practical workshop entails some writing and a mock-up for a proposed exhibition.

On confirmation of attendance more prep info will be provided.

### Day 1

8.30

Arrival and set up

9 – 11

Powerpoint on presentation and installation

11 - 4

Discussion and individual crits on mock-up exhibition

### Day 2

8.30

Arrival and set up

9-11

Writing a cv and short bio

11-2

Writing an artist statement and titling

2-4

Presentation on revised and completed mock -up exhibition



Artwork: Marlise Keith

## Workshop 2: The formal language of art & Beyond

"Learn the **rules** like a pro, so you can **break** them like an **artist**." — Pablo Picasso.

This workshop is theory and crit based, but also include an experimental practical workshop on day 2. It entails both looking at the back-to-basics of art, that is, revisiting the fundamental formal language of art, and methodologies of breaking the 'rules'. It will assist artists to understand when and why a work is considered as 'good' or successful, even when all the 'rules' have been broken. There is emphasis on when and why an idea or concept 'works'.

The workshop includes introductory PowerPoint presentations and how the topic of the workshop finds application in examples of local and international artwork. Concise theoretical and art historical background is provided.

Artists bring completed work to be discussed and critiqued. On confirmation of attendance more prep info will be provided.

### Day 1

8.30

Arrival and set up

9 – 11

Powerpoint on the formal language of art and breaking the 'rules'

11 – 4

Crits on existing work

### Day 2

8.30

Arrival and set up

9 - 4

The practical workshop is experimental and explorative in nature. A variety of materials will be worked with combining knowledge of the formal language of art with various processes of breaking the 'rules'.





Artwork: Kudzanai Chiurai

### WORKSHOP 3: Psychospace

The workshop considers how to approach and render space and conceptualise place in an artwork. Different spaces are considered such as urban and architectural space; landscape; and interiors. There is focus on psychospace and the creation of mood and the associations embedded in colour, as well as on the importance of line and mark making in articulating psychospace.

The workshop includes an introductory PowerPoint presentation considering how the topic of the workshop finds application in examples of local and international artworks. Concise theoretical and art historical background is provided.

In preparation artists will have to create a work for the workshop; after discussion it will be completed/changed during the workshop. Bring own materials as well as an additional canvas or sheet of paper to the workshop.

On confirmation of attendance more prep info will be provided.

#### Day 1

8.30	Arrival and set up
9 – 11	Crits on previous work
11 – 1	Powerpoint on space and place
1 – 4	Crits on homework artworks (space)

#### Day 2

8.30	Arrival and set up
9 – 2	Practical workshop
2 - 4	Discussion

# PRETORIA: ONE-DAY WORKSHOP PROGRAMME 2020

## DATES AND VENUE 2020

65 The Fountains, Via Firenze, Lombardy Estate, Graham Road  
(Silver Lakes area), Pretoria  
8.30 am – 4 pm

22 February	Workshop 1: Space
28 March	Workshop 2: Texture
23 May	Workshop 3: Conceptual line
27 June	Workshop 4: Presentation & installation
26 September beyond	Workshop 5: The formal language of art &
31 October	Workshop 6: Excavation

The workshops do not follow in sequence and can be taken randomly.

**COST:** Cost per day-workshop: R600-00.



Artwork: Leonardo Cremonini

## WORKSHOP 1: Space

The workshop considers how to approach and render space in an artwork. Different spaces are considered such as urban and architectural space; landscape; and interiors. There is focus on psychospace and the creation of mood and the associations embedded in colour, as well as on the importance of line and mark making to articulate a mood. A study of colour and its different nuances and associations will be done.

The workshop includes an introductory PowerPoint presentation on space, place and mood in examples of local and international artworks. Concise theoretical and art historical background is provided.

In preparation artists will have to create a work in colour for the workshop; after discussion it will be completed/edited during the workshop. Bring own materials and an additional canvas or sheet of paper to the workshop.

On confirmation of attendance more prep info will be provided.

8.30	Arrival and set up
9 – 11	Powerpoint on space
11 – 1	Crit
1 – 4	Practical workshop





Artwork: Melinda Gibson

## WORKSHOP 2: Texture

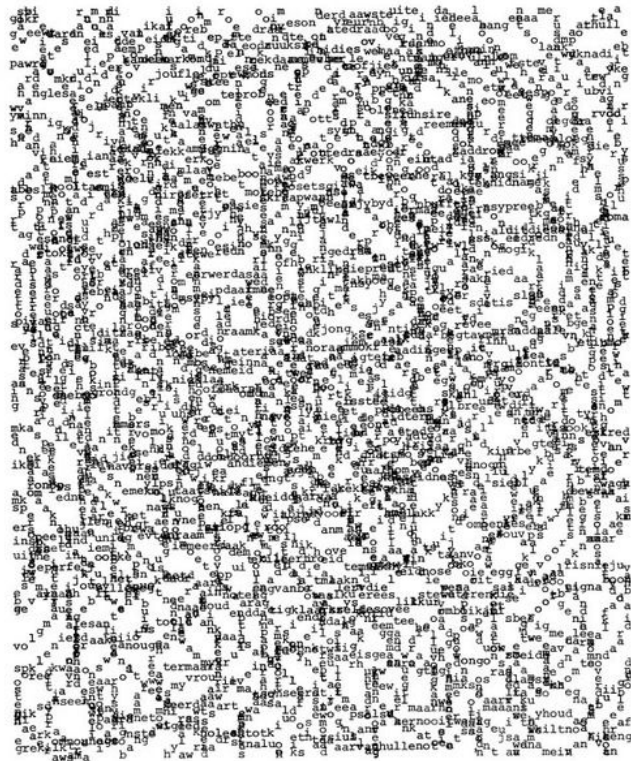
This workshop introduces artists to the place of texture in contemporary art. Various ways of creating texture and their embedded associations are explored. Heightened sensory perception is an objective in order to develop more acute sensitivity for expressive surface.

The workshop includes an introductory PowerPoint presentation. Concise theoretical and art historical background is provided.

In preparation artists will have to collect various found materials and substances for the workshop, as well as get some artist glues and pastes or pasting and filling materials from a hardware store. The work will be created during the workshop.

On confirmation of attendance more prep info will be provided.

8.30	Arrival and set up
9 – 11	Powerpoint on texture
11 – 1	Crit
1 – 4	Practical workshop



Artwork: Willem Boshoff

### WORKSHOP 3: Conceptual line

In this workshop we will work in dry media such as pencil, charcoal and pastel, or in acrylic paints. The importance of line is considered and explored in its association with context concept. There is focus on contextual and intuitive line techniques in order to enhance and express content.

The workshop includes an introductory PowerPoint presentation. Concise theoretical and art historical background is provided.

In preparation artists will have to prepare a text/concept for the workshop; several works will be created during the workshop. Bring own materials to the workshop.

On confirmation of attendance more prep info will be provided.

8.30	Arrival and set up
9 – 11	Powerpoint on the conceptual use of line in art
11 – 1	Crit
1 – 4	Practical workshop



Artwork: Jane Alexander

## WORKSHOP 4: Presentation & Installation

This workshop is aimed at professional practice training. We look at how to write an artist statement and a short bio, as well as the role of design in art presentation. Presentation methodologies including framing and mounting; installation techniques; labelling; and titling are considered.

The workshop includes an introductory PowerPoint presentation. Concise theoretical and art historical background is provided.

Artists bring completed own work to the workshop for crit and guidance. At least 5 works should be brought with, either old or newly produced work. The practical workshop entails some writing and a mock-up for a proposed exhibition.

On confirmation of attendance more prep info will be provided.

8.30	Arrival and set up
9 – 11	Powerpoint on presentation and installation
11 – 2	Practical workshop
3 – 4	Crit



Artwork: Hannah Höch

## WORKSHOP 5: The formal language of art & Beyond

This workshop is theory and crit based. It entails both looking at the back-to-basics of art, that is, revisiting the fundamental formal language of art, and methodologies of breaking the 'rules'. It will assist artists to understand when and why a work is considered as

'good' or successful, even when all the 'rules' have been broken. There is emphasis on when and why an idea or concept 'works'.

The workshop includes introductory PowerPoint presentations and how the topic of the workshop finds application in examples of local and international artwork. Concise theoretical and art historical background is provided.

Artists bring completed work to be discussed and critiqued.

On confirmation of attendance more prep info will be provided.

8.30	Arrival and set up
9 – 11	Powerpoint on the formal language of art and breaking the 'rules'
11 – 4	Crit and discussion



Artwork: Katharina Grosse

## WORKSHOP 6: Excavation

Using a variety of traditional and non-traditional materials, the workshop combines knowledge of the formal language of art with various chance effects. Several processes such as sifting, scraping, spilling and smearing will be used in the creation of an art work. These processes are important in releasing creative block conditions and inhibition, as well as to build confidence and

rediscover freedom of expression. Instead of creating images we will excavate images.

The workshop includes an introductory PowerPoint presentation. Concise theoretical and art historical background is provided.

The practical workshop is experimental and explorative in nature. A variety of materials will be worked with.

On confirmation of attendance more prep info will be provided.

8.30	Arrival and set up
9 – 11	Powerpoint on presentation and installation
11 – 2	Crit
3 – 4	Practical workshop