

Ian Murphy

CPD Art Teacher Workshops

Drawing and Mixed Media

Saturday 27th May 2017

St Richard's Catholic College, Bexhill-on-Sea

Ian Murphy

Teacher's CPD courses 2017

Overview

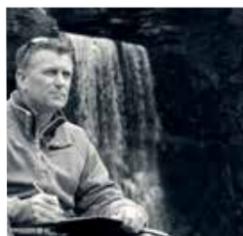
Ian Murphy CPD courses, in both drawing and painting, are set up to inspire, challenge, and support every teacher. They are deliberately fast-paced and focused on the strategies, both theoretical and practical, that will extend not only your creative thinking but also fully arm you with an extended skill set to take back into the classroom to share with your colleagues and students. The day(s) are very much full of hands-on activities: the teacher becomes the student and is challenged to undertake, and hopefully enjoy, the artistic freedom associated with Ian Murphy's creative practice.

Working beyond the national benchmark

Teachers are measured not only against their ability to be a creative spirit but in the currency that transcends every school or college; exam results. The foundation of this course is focused on the very same currency, to empower everyone with the latest thinking and technical strategies that students want to use, but also guarantees the raising of exam grades. Continued professional development comes in many facets, and this course is dedicated to a teacher's day to day practice of teaching art to an exceptional standard, ensuring you stay ahead of the national benchmark of exam results. Attendees are from all walks of the educational circuit, ranging from heads of department wanting to refresh their technical approaches, through to NQTs who need 'bringing up to speed' quickly.

All the techniques and approaches to media which you will experience during the course have been part of Ian Murphy's workshop programme for many years. The course will fully equip you with methods and realistic skills to enhance your daily practice; techniques which Ian Murphy has successfully used to work with, and extend, a vast array of exam groups from schools & colleges throughout the UK and further afield.

Ian Murphy Artist & Educator



Ian Murphy's role as an Artist and Educator has been firmly established internationally over the last 30 years, and his working practice fits within the 2D parameters of drawing, painting and printmaking. His experience crosses all the recognised art awards; GCSE, A Level, International Baccalaureate and National Diploma to name just a few, and from a teachers perspective his artistic philosophy fits perfectly into the marking

criteria that is the common denominator of every course. Ian Murphy's natural enthusiasm and passion for drawing and painting is evident in his approach, making his work both exciting and extremely accessible to students and teachers alike, and is the main reason he is very much in demand within the educational arena. The inspiration that Ian Murphy delivers is not only represented within his artwork but also in his presentation skills. He possesses a unique ability to modify his artistic language to cater for all audiences, communicating the essence of his practice to artistically stretch teachers, and the gifted and talented whilst, at the same time, ensuring that all levels of student understand his concepts and strategies.

Introduction

The day begins with Ian Murphy's introduction into his philosophy on drawing: the importance of the observation process; how he inspires students to improve their selection process; and, as a consequence, create better visual decisions in their sketchbook or journal.



Ian Murphy working on location, showing students how to best select their compositions

He illustrates these strategies with a shared scrutiny of his sketchbooks and the breadth of work (both finished and still in the process of being developed) that he brings to every course. This is very much a sharing experience: everyone is welcome to input into the introduction, allowing the focus of Ian Murphy's opinions to have a relevance to you and your students. This will also be the beginning of your opportunities to photograph the artwork to ensure you leave with every viewpoint, opinion and idea fully illustrated to share with your colleagues.

Straight into practical development

Ian Murphy's workshops are notoriously very fast-paced: designed to get the most out of the day(s), allowing you to discover, and experience, more of the techniques and ideas that he uses with students and everyday in his studio.

Part 1: The morning session

Creating a fantastic sketchbook

Focus: Small scale drawing embracing the layering process.

Ian Murphy sees the sketchbook as a constant companion, not only to hold his initial sketches but also as a place to start the experimental mark-making development. His sketchbooks are the 'go to' reference point for every creative decision Ian Murphy makes, whether it be layout and design, collage, colour or scale. The morning session is dedicated to sharing all the strategies he uses that can be housed in the sketchbook format, or folder/workbook system used in other schools and colleges.

Every drawing has a focus

The first practical session is dedicated to small scale decision making: the initial sketches and designs that are paramount to ensuring we all create good compositions, using the best viewpoints to come up with the best ideas. How do students know what makes a good drawing?

How to make the most of the drawing surface

Throughout the morning session you will be challenged to make multiple textured surfaces which will be the foundations of the layering process and provide the initial starting points to the sketchbook techniques. Students often need the tactile layer as a stimulus to their drawing idea; the blank, white page in the sketchbook can actually inhibit many students. Each surface will then be the catalyst



for the visual idea, allowing the compositional ideas to grow and flourish as a consequence of rhythms, movement and texture underneath.



Part 2

How to get students to work to, and beyond, their potential.....improve their visual language



Ilan Murphy demonstrating to students a new range of drawing marks to extend their understanding of visual language

During a school workshop Ian Murphy works on the principal that *'every new drawing has the potential to be the best piece of work a student has ever produced'*.

This frequently becomes the case with the next drawing the student produces during the workshop, regardless of ability. The reason, because the drawing will have a clear focus and have been developed after Ian Murphy has shared a new range of marks and techniques to use. This he describes as a broadening of their visual language.

Throughout the morning session, each new drawing challenge will seek to extend your current practice, and also reinforce new methods and techniques, with the constant aim of extending your visual language. These processes are founded on the formal elements of art but are delivered to be energetic, exploratory and, just as importantly, enjoyable; an underestimated principle in art education. Ian Murphy thrives on the creative energy that you find in a studio environment, something that goes a long way to help students fully embrace the risk taking that is critical in art.

Discovering the best visual language and annotating it



Once the layering process, both with collage and drawn marks, is fully established, our aim is to rationalise the learning process.

Why Annotate?

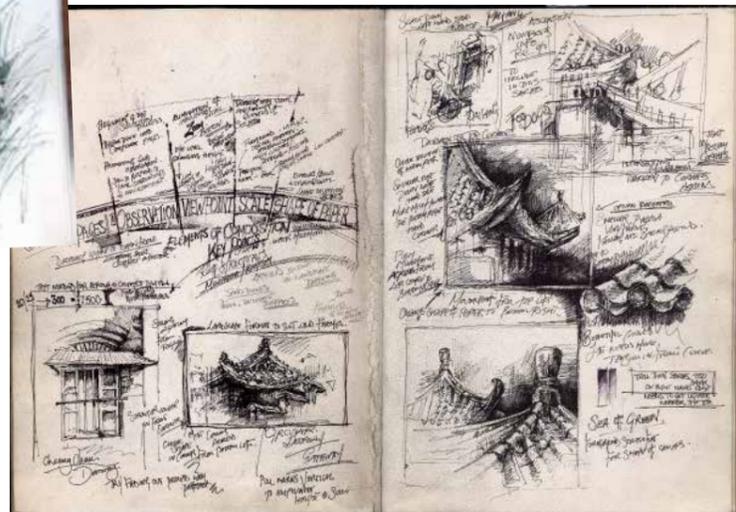
and how to make it relevant, yet concise

Factual information is a great starting point, it reinforces the practical developments and builds an understanding of how a drawing was created.

However, the important criteria will to be logged as a subjective note - why did it work well, or, try to describe the surface and the kind of mark used e.g. sombre, moody, dramatic, bold, distinctive. These are all words which have been used to describe Ian Murphy's work; all are concise, but positively accurate, and form part of a critical understanding that depicts his work. Our aim is to get a descriptive language that endorses opinions whilst, at the same time, articulates the development process and, critically, is achievable by all.



Ilan Murphy sketchbook pages



Text and descriptive language; building it into the drawing.



Close up sections of Ian Murphy's drawings

Ilan Murphy has, for years, found artistic ways to bring the written word into the surface of his drawings and paintings. An integral part of his research into the locations he visits, this practice allows the viewer to discover a sense of the narrative behind his work whilst embracing another beautifully aesthetic layer.

This element of the course will bring together the exploratory marks, the tactile layers and the language used in the annotation task. Making the annotation part of the creative process will allow the students to embrace the artistic value rather than seeing it as a grammatical chore.



Exploring text and symbols within the surface of the drawing (Only available in CPD workshop venues with access to a laser cutting machine)



Whilst trying to solve the dilemma of adding calligraphy to his etching plates, Ian Murphy discovered the usefulness of the laser cutter as a new form of technology that could create a controlled mark into a rigid surface. Further exploration of the equipment led to numerous experiments with such materials as calico, tissue paper, parchment and tape as well as the copper plate; all of which yielded some amazing results.

During the workshop Ian will guide you through the aesthetic qualities and attributes of this process and give you the opportunity to experiment and try the laser cutting machine on your pre-prepared surfaces. The tactile qualities of this process can be extremely subtle and delicate, and can work beautifully with the drawn mark.

As with all Ian Murphy workshops, all the techniques will be fully documented and illustrated for you to take away with you, to help reinforce the learning and teaching potential back at school/college.

INSPIRE

CHALLENGE

SUPPORT

Ilan Murphy's mantra INSPIRE CHALLENGE SUPPORT is derived from his focus of being an Artist and Educator. The vast array of sketchbooks, drawings and paintings that he brings along to every workshop provides the INSPIRATIONAL facet, whilst the artistic CHALLENGES are very much evident throughout the day as he pushes new levels of understanding. And finally, the all important SUPPORT feature is taken care of with the online tutorials which provide everyone with 24/7 access to all the amazing techniques and processes that Ian Murphy uses everyday in his studio.

I always want the drawing process to be a journey of discovery, and feel that working on a large scale really allows the sense of expression to be prominent.



My large scale drawings really do start to evoke the atmosphere of the location. The more I push the graphite into the surface the better the tone works.



Part 3: The afternoon session Expanding our use of materials and moving into larger scale decisions

The development element of the CPD drawing course is designed to mimic the students move towards the end of a unit, whether coursework or exam, by resolving all the ideas to create a finished product. Embracing the need to move out of the sketchbook or journal, the primary focus is to increase scale and calculate the best compositional layout.

Creating an identity in the artwork

The development of the drawing will move at a very fast pace, taking on board a structured tonal layout with a focus to create and resolve a light source within the image. The visual language of drawing explored in the morning session will now be utilised and brought to fruition in the larger scale format. Ian Murphy will encourage you to personalise the marks, surfaces and approach to the drawing, challenging you to consider such things as expression, gesture, mood and identity.

Plenary and Q & A

Throughout the day, Ian Murphy will encourage you to discuss and share your experiences. His aim is to impart as much knowledge and demonstrate as many techniques as possible to you, but he is aware that these need to have a focus relevant to your everyday practice. The conclusion to the course gives you time to reflect, the opportunity to ask any questions that may have materialised during the day, and offer you the chance to discuss potential strategies going forward. Every technique is fully documented for you to take away; this not only endorses the day's activity, but also provides you with the all important reference point when collaborating with colleagues and students.

Mixed Media and Surface texture

Applying extra layers of mixed media and developing more textures will happen as the afternoon progresses, with each new material giving you the opportunity to further push the boundaries of traditional drawing and painting.

With no set conclusion in mind Ian Murphy is keen for each individual teacher to extend their ideas to best suit their skill set and creative direction.

' I always want teachers to take ownership of the course and push all the techniques into a format or image that challenges their understanding of mixed media. The aim is to hopefully inspire everyone to embrace my experimental approach to drawing and painting, and successfully create a large range of new work for everybody to take back and share with their students.

In fact, it can often be very difficult stopping teachers from using all the materials in one go, such is their thirst for knowledge and enthusiasm to try out new approaches'



Mixed Media materials including such things as

- | | |
|--------------------------|-----------------|
| Coloured Inks | Impasto Gel |
| Filler | Parchment |
| Paint: Oil and Acrylic | Graphite powder |
| Rice Paper | Scrim |
| Studio Gum | Turpentine |
| Varnish: Oil and acrylic | Wax |



Mixed Media and Surface Texture



Ian Murphy

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Saturday 27th May 2017
St Richard's Catholic College, Bexhill-on-Sea



9.00 am

Introduction

Part 1: Creating a fantastic sketchbook

Small scale drawing techniques combined with the initial textured layers

10.45 - 11.00 am

Break: Drinks and light refreshments

11.00 - 1.00 pm

Part 2: Development techniques

Exploring the breadth of mixed media and the transition to the development pieces of work

Discovering the best visual language

Critical thinking – integrating the importance of concept and personal narrative into the idea

1.00 - 1.30 pm

Lunch: Hot and cold buffet

1.30 - 4.00 pm

Part 3: Larger Scale works

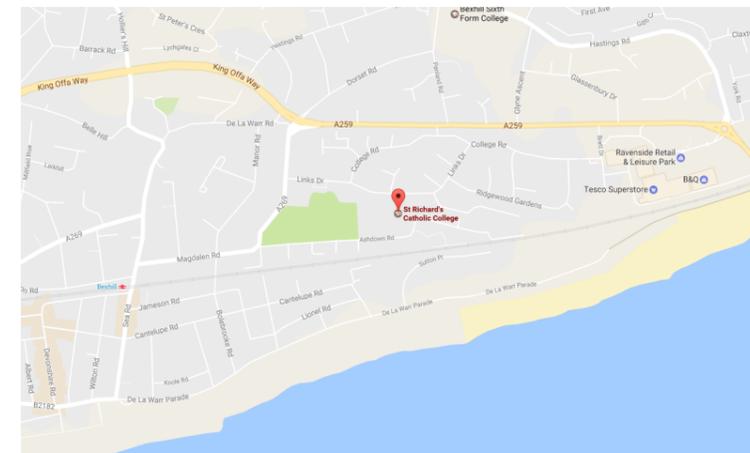
A strong focus on the application of all the working practices, extending the ideas towards a final piece of art work.
Text and descriptive language, building these into the drawing.

4.00 - 4.15 pm

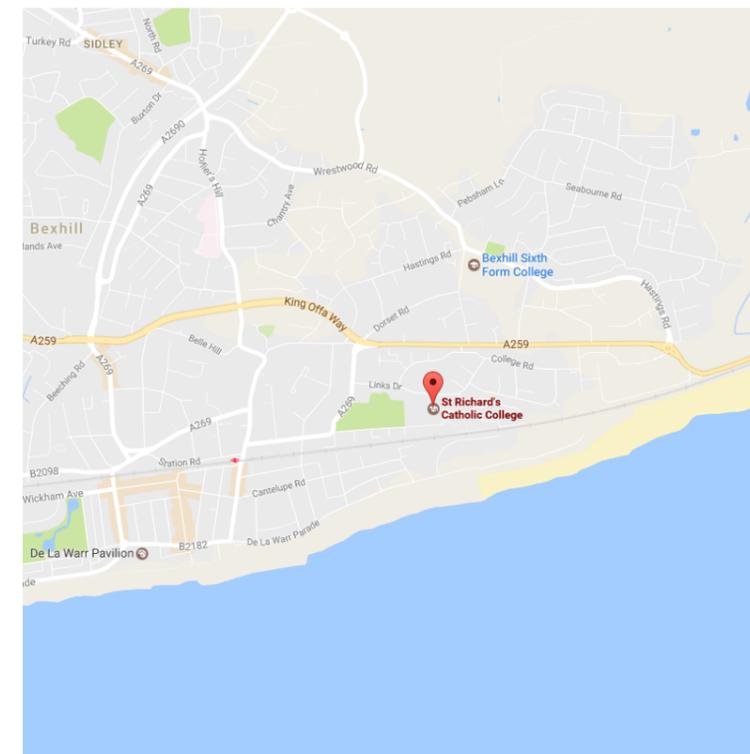
Plenary, Q&A

4.30 pm

Departure



**St Richard's
Catholic College**
Ashdown Rd
Bexhill-on-Sea
TN40 1SE



How to get there by public transport:

There are direct trains from London, Victoria and also Hastings and Brighton. The train station is just a short walk from the school.

Driving from London: M25 / A21 or M23 / A23 / A27



All materials, equipment, visual source material and documentation will be provided.
12 month Online tutorial licence

This course is designed to challenge and extend your creative practice and critical thinking, with a specific aim to energise your daily artistic delivery to your students.
You will definitely experience new and exciting processes that may have a detrimental effect on your clothing.
We strongly recommend that you bring along a camera with you to document all the art work and processes that you undertake.

INSPIRE CHALLENGE SUPPORT



WHY CHOOSE AN IAN MURPHY CPD COURSE - JUST ASK THE TEACHERS WHO ALREADY DID

What did you enjoy about the workshop

everything - all was such an insight & very usable for exam & KS3

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