

ATELIER STOCKHOLM

THE SWEDISH ACADEMY OF REALIST ART

Atelier Stockholm is Scandinavia's leading school of fine art focused on training students to draw and paint realistically. Being one of the few serious schools in the world that concentrates solely on the creation of realistic art, it has quickly become attractive, internationally, as a center for such training.

Tradition:

For centuries, up to the present day, every branch of knowledge continues to build upon its own historical tradition, whether it is medicine, law, science, architecture, philosophy, literature, music or any other – except the visual arts. For close to one hundred years the artistic training offered in nearly every school and university in the world has been profoundly shaped and influenced by modernist thinking and theories, which reject and break with the past. Traditional knowledge and methods of instruction have been generally discontinued or discarded. The result of this trend has been the loss of humanistic values, technical skills and craftsmanship that had been the hallmark of great art for centuries before the shift to modernism. Atelier Stockholm is devoted to preserving, promoting and developing these traditional values and skills for those people who wish to create contemporary work using the rich and complex language of realistic drawing and painting. The greatest examples of realistic art were produced prior to the advent of modernism. Therefore, Atelier Stockholm uses primarily those traditional, time-tested methods that were used to train the great artists of the past. By doing so, the school is not returning to the past, but rather building upon it.

Atelier Stockholm has enriched the traditional instruction of its students by forming a relationship with the Royal Swedish Academy of Fine Art that allows our students to work from the same historical casts that were used to train students for centuries before such training was discontinued and the casts placed into storage many decades ago.

Atelier Stockholm does not teach using the sight-size method.

Students of Atelier Stockholm can trace their training in a direct and unbroken line of descent from their instructors (through the lineage of their teachers) as far back as the 14th Century. They have a factual and genuine connection to numerous old masters such as Andrea Del Sarto, Leonardo Da Vinci, Sandro Botticelli, Jacopo da Pontorno, as well as François Boucher, Jacques-Louis David, Jean-Auguste-Dominique Ingres, Jean-Leon Gerome, and many other masters.

Learning Environment

School "Beauty inspires Beauty"

It is an important part of Atelier Stockholm's training philosophy that the environment in which students learn and instructors teach, be beautiful, inspiring, positive and uplifting. Atelier Stockholm makes a great effort to foster and maintain a beautiful, positive environment, which has a direct affect upon the work and attitudes of students and faculty. Take a moment to look at the photos of the school in the Photo Album and see for yourself, or even better, stop by for a visit.

Student Body

Atelier Stockholm offers rigorous and intensive training to a select group of serious and highly motivated students. The size of the student body is kept deliberately small -- no more than 24 students. Limiting the size of the student body allows the instructors to provide each student with the highest degree of individual attention, and students also get better acquainted with each other, forming close ties and friendships. In addition, the smaller size gives a personal and human scale to the organization - similar to a busy working studio. Beginning and advanced students mix freely, resulting in an overall atmosphere that is inspiring, encouraging and supportive.

Language of Instruction

Because this is an international school, English is the primary language of instruction. Swedish, German, Spanish and Italian are also spoken by our various faculty members.

The Building:

Atelier Stockholm is housed in a beautiful and historic 19th-century school building located in Solna, which is part of Stockholm. In 2007, Solna was ranked among the top 10 best places to live in Sweden by the prestigious Fokus magazine's annual survey. It is situated in a very green area of Stockholm near the scenic, royal Haga Park, as well as the renowned Karolinska medical university and hospital. [Map](#)

The building, called Björkbackaskolan (Birch hill school), is Stockholm's oldest public school building and a recognized historical site.

Communication to and from the school is excellent. There is a bus stop very close and the subway is only a ten minute walk from the school.

Training and Curriculum:

Introduction

The training at Atelier Stockholm is designed to give students the skills necessary to create convincing, realistic works of art that meet the highest standards of excellence and craftsmanship -- standards that are best illustrated within the works of the Old Masters. Accordingly, students of Atelier Stockholm are taught using methods that have produced many of history's greatest masters.

The training and curriculum is created from the best, most effective methods and techniques used in 19th-century European academies and private ateliers, the Russian academy, the apprentice system of the renaissance and our faculty's own extensive experience both as students and as instructors. The result is a rigorous and demanding system, which offers great flexibility to meet the specific needs of each student so that they progress at their own best pace. The curriculum is designed as a systematic progression, which breaks down the complex and intimidating challenge of learning to draw and paint realistically from life into practical stages. Each stage requires that the student acquire and demonstrate specific skills before advancing to the next more challenging stage. Students progress in a logical, step-by-step fashion leading ultimately to free and confident painting in oil. The speed at which a student advances through the curriculum is directly related to how much time and effort they invest.

The school is open from 8AM to 8PM Monday through Friday, and 9AM to 5PM on Saturday.

Students work on their individual projects (ie: cast and figure drawings, still life paintings, etc.) each and every workday, but each week typically offers some other special activities or lectures as well.

An instructor reviews a beginning student's work twice every day -- once in the morning and once in the afternoon. More advanced students are reviewed less frequently, perhaps every other day. The flexibility of the program allows for more reviews if needed, or less, if the student is proceeding well. The instructors are constantly observing and analyzing every student's progress and adapting their instruction to best assist him or her.

Students also learn a wide variety of practical skills including hand grinding their own oil paint; preparing wood panels and copper as supports for painting; stretching and preparing raw linen canvas as a support; mixing mediums, grounds and varnishes, and a great deal more.

Drawing:

The program of study naturally begins with an intensive focus on drawing, since drawing is the foundation upon which all great traditional art is built. Throughout a student's training, emphasis is placed on visual accuracy, or more specifically: seeing and correctly rendering such things as line quality, hard and

soft edges, gesture, proportion, positive and negative space, abstract shape and form and the full range of values.

Students begin by copying a few small 19th-century drawings in pencil and one larger drawing in charcoal. These drawings were produced by Charles Bargue (1825-1883) in a publication called Cours de dessin (Drawing Course), which was designed to assist beginning students learn to draw objects and figures realistically and accurately from life.

Next, students copy an uncomplicated plaster cast from life using charcoal and white paper. In this stage, the student makes the transition from copying two-dimensional drawings to copying three-dimensional forms. It marks the beginning of cast work, which will occupy a good deal of a student's training for some time. Throughout the period where students are copying casts, they strive to continually refine their skills in accurate drawing and correctly rendering the full range of values (light, halftone and shadow). They will also be assigned additional exercises at this stage, which will help them with their exercises and build confidence. Students will continue copying progressively more difficult casts, using only charcoal, until they are ready for the next stage of drawing which is copying casts on toned (non-white) paper using charcoal and white chalk. At that stage the process is a little more like painting in that both the highlights and shadows are applied to a toned ground.

Students may also be introduced to etching and drawing in silverpoint when their drawing skills reach a suitable level of proficiency.

Painting:

When students have successfully progressed through the drawing stages of the curriculum, they are ready to begin painting casts in oil using a limited palette. This type of monochromatic painting is called grisaille, and it is an excellent means of making the transition from drawing to painting in oil. When the grisaille work has been successfully completed, students begin their first color oil studies of simple and uncomplicated still life subjects. The palette is limited to just a few basic colors, along with black and white, not only to keep things simple at the start, but also to compel students to explore the surprisingly wide range of colors one can achieve with even a very limited palette.

Projects will increase in complexity until a student is considered ready for the final stage of the curriculum where they are introduced to a full color palette with all of its exciting challenges and nearly limitless potential.

Advanced students have the unique opportunity of periodically working literally side-by-side their instructor as each of them creates his or her own painting from the same shared model or still life.

Group excursions into the beautiful landscape within Stockholm and the surrounding countryside offer wonderful opportunities for plein air (outdoor) painting and sketching.

Figure Work:

While students are working through the cast drawing and painting stages of the curriculum, they will be spending an equal amount of time and energy on drawing and painting the human figure from life. Advanced students will also work on portraiture. As with the cast work, students will begin figure work in pencil, progressing to charcoal, then to charcoal with white chalk, grisaille, limited palette and finally the full palette. Portraiture is begun in charcoal.

Creativity and aesthetics:

Technical excellence, while admirable, is not an end in itself. It is simply a tool to help the artist effectively express his or her personal vision. Therefore, while meeting the essential need for every student to acquire sound technical skills, Atelier Stockholm also actively encourages students to develop and exercise their creativity and imagination. This is very important, because it is only these qualities that can elevate a painting beyond mere technical excellence up to the level of work that is original, personal, and meaningful. A student's creativity, as well as their courage to express imaginative ideas, can suffer substantially from prolonged and intensive study of technique and continual striving for accuracy. For this reason, Atelier Stockholm balances the mastery of technical skills with the practice and development of creative skills. Non-technical subjects, such as conception, composition, expression and mood, are touched upon throughout a student's training but are more thoroughly addressed in assigned creative exercises. For example, each week, a sentence, subject, or a fragment of an idea is presented as a starting point from which students must imagine and create a drawing or painting. The finished sketches are presented and openly discussed the following week and a new starting point, or "seed," is assigned. Also, to inspire and encourage students to think creatively, the school plans museum visits, sketching trips, symposiums and lectures, has formed an extensive library and displays original artwork throughout the school.

The Business of Art:

Knowledge of sound business practices, as well as good work habits, is vital for a painter in order to function professionally and simply to survive, let alone achieve success. Therefore, students of Atelier Stockholm are exposed to every aspect of being a professional painter including those business activities rarely discussed or explored in art schools such as self-promotion, gallery relationships, the use of professionals, pricing artwork and written contracts to name a few. There are, of course, no secrets or magic tricks that guarantee success, but an understanding of the business side of being a painter will certainly improve one's chances. Atelier Stockholm is serious about preparing students for careers as professional artists. As a practical lesson, the school places deadlines on certain projects to help students learn to use their time better and more efficiently. Atelier Stockholm will also occasionally organize exhibitions of student and faculty work as a means of introducing students to galleries and collectors and the experience of exhibiting in general.

FACULTY

Hans-Peter Szameit earned a degree in Literature and Philosophy from Augustana College in the United States before focusing his attention on art. He studied drawing and painting in Florence, Italy from 1995-1998 where he also received a scholarship to teach drawing. In 1999 he studied with the painter Odd Nerdrum in Norway. In 2001, along with his wife Sanna Tomac, he founded Pantura Studios in the United States where together they taught a growing group of students who came from across the country and abroad. In early 2006 they moved to Stockholm, Sweden and founded Atelier Stockholm/The Swedish Academy of Realist Art. His paintings and drawings can be found in public and private collections throughout the world. You can view his work at: www.szameit.se.

Sanna Tomac has painted all her life. To get a realistic art education in Sweden was not possible so she learned what she could on her own. Between 1996-1998 she studied drawing and painting at The Florence Academy of Art, Italy and afterward she studied with the painter Odd Nerdrum in Norway 1999. In 2001, along with her husband Hans-Peter Szameit, she founded Pantura Studios in the United States where together they taught a growing group of students who came from across the country and abroad. In early 2006 they moved to Stockholm, Sweden and founded Atelier Stockholm/The Swedish Academy of Realist Art. Her paintings and drawings can be found in public and private collections throughout the world. You can view her work at: www.sannatomac.se.

César Santos (full-time faculty) was born in Santa Clara, Cuba. He received an Associate of Arts degree from Miami Dade College and also studied at the New World School of the Arts, both located in Miami, Florida. He received His formal training in realistic art in Florence, Italy at the Angel Academy of Art. He has a successful Miami based career and has executed numerous public and private commissions.

Amanda Fletcher (Part-time faculty) was born in London, England and has painted since childhood. She studied in Florence, Italy for three years at studio Cecil-Graves. She moved to Sweden in the late eighties where she set up a studio in Stockholm to pursue her painting career. She travels frequently to England and the rest of Europe to execute commissions and her work can be found in private and public collections around the world. You can view her work at: www.amandafletcher.net/

Alexander Novoselov (Part-time faculty 2008-2009) was born in Leningrad, Russia. He studied at the N.K. Roerich Art College from 1995-2000. From 2001-2007 he studied at the Repin Academy in St.Petersburg where he graduated in monumental painting, which included training in mural painting, fresco, mosaic, and sgraffitto. He received several medals during his training there and was selected as "Best Graduate of 2007." Since graduating, Alexander began to work in the creative monumental painting studio of Professor A. Mylinikov and is currently working independently on a project in Salmela, Finland. During the academic year of 2008-2009 he will come to the school periodically to teach and intends to offer workshops in traditional fresco painting and other media in the future.

Click here for more images by Alexander Novoselov.

Enrollment/Application

Academic Calendar 2008-2009

Fall semester: Sept. 1 - Jan. 16.

Spring semester: Jan. 19 - June 5.

Summer break: June 6 - Aug. 30.

Full-time tuition is 70,000.-SEK (Swedish Kronor) per academic year, or 35,000.-SEK per semester.

Part-time tuition is 40,000.-SEK (Swedish Kronor) per academic year, or 20,000.-SEK per semester.

Tuition is paid each semester and can be paid in full, or in two payments. If the two payment method is chosen, an additional administration fee of 250.- SEK will be added to each payment.

We accept applications throughout the year.

Space is limited to a maximum of 24 students. You may e-mail to inquire if there are spaces available or when a space will next be available.

If there is no space available you may still apply and, if accepted, be placed on a wait-list until the next space becomes available.

How to Apply

1- Return the application form and five (5) photographs of your work to our office at:

Atelier Stockholm
Åldermansvägen 10, B
171 48 Solna
Sweden

2- Upon acceptance, you will be requested to confirm your place with a non-refundable deposit of 2,400.-SEK (Swedish Kronor) by money transfer. The balance of your Tuition payment will be due upon your first day as a student at the atelier.

Note: Refunds may only be requested by new students within the first week of their semester. All refunds must be requested in writing.

Student visas

No visa is required for citizens of EU member nations. Citizens of non-EU member nations will require a student visa/residence permit. Contact the nearest Swedish Embassy or Consulate for information. A listing of Swedish embassies and consulates can be found on the website swedenabroad.com

Housing

Atelier Stockholm will offer help and assistance to foreign students in locating housing.

CSN

Atelier Stockholm does not currently have CSN.

Atelier Stockholm is an officially recognized school by the Swedish government

Atelier Stockholm is an ARC approved school.

Preparatory Evening Course:

The preparatory course is designed for those people who intend to become students of Atelier Stockholm in the future and would like to get a head start in the program. It is also suitable for those who are interested in experiencing structured art training. It is not necessary to take the preparatory course before applying to become a student of the regular full-time or part-time program.

The preparatory course takes students through the first part of the standard training program of Atelier Stockholm.

During the preparatory course, students will be introduced to the comparative method of drawing which will help them to train their eyes to accurately see shapes and values as well as line and edge quality. The training is adapted to each individual student so the exact structure of the curriculum will depend upon the experience and aptitude of the individual. Likewise, the pace at which a student progresses through the preparatory program will vary depending upon the individual.

The duration of the course is 15 weeks/semester.

Students can work at the school 4 days a week, Monday – Thursday, from 17:00 – 20:00. An instructor will review student work every Monday, Tuesday and Wednesday.

Fall 2008: September 8 - December 17

Spring 2009: January 26 - May 6

The cost is 7 000 SEK/semester.

Summer Program 2009:

Descriptions of the courses offered for the summer of 2009 will be posted here in September 2008.

Atelier Stockholm summer workshops are designed to give students an introduction to the traditional academic method of drawing and painting realistically. Today, this form of instruction is rare, because it was nearly lost in the shift to modernist teaching methods. Therefore, these workshops reveal to most students a completely new way of seeing and thinking about art. To seriously train in the traditional academic manner demands a strong commitment and many years of study. The summer workshops will give students a taste of what those studies contain and a larger understanding for art and realistic painting in particular. The beauty, creativity and high standards of craftsmanship that Atelier Stockholm stands for, will also certainly become an inspiration to students and energize them in their future artistic work.

Drawing the human figure realistically and accurately has always been considered the ultimate test and proof of an artist's skill. It is the most complex challenge an artist faces. Therefore, traditionally, it was only after years of "basic" training that students were allowed to draw the figure. This workshop was designed to give students guidance in approaching this intimidating challenge and help them improve their ability to draw the human figure more accurately. Summer students worked on different exercises to strengthen their ability to see and render shapes, lines and values correctly, for example copying old master figure drawing. Every day they worked from the model that held the same pose for longer periods of time so that students had a chance to correct and refine their drawings.

Drawing plaster casts has traditionally been an essential part of the academic training of artists for centuries. It was only abandoned as a standard method of teaching in the last century with the advent of modernism. Drawing from plaster casts is an excellent way for students to learn about form and values while improving their ability to accurately transfer what they see to the paper. During the summer workshop students worked on one cast drawing using the Russian academic method as a contrast to the more common French academic method used in most traditional art ateliers of today. The Russian method stresses knowledge about the structure and the planes of the sculptural form and not patterns formed by light and shadow. In order to understand the form, students study it from different angles and perspectives. Students also drew two cast drawings using the French academic method where the abstract shapes formed by light and shadows are studied as a means of describing the form.

How to Sign Up

1- Click on the following link to download a printable Registration form (PDF document). If you are unable to download the form, contact Atelier Stockholm so that a registration form can be sent to you by mail.

2- Fill out and return the registration form to our office at:

Atelier Stockholm
Åldermansvägen 10, B
17148 Solna, Stockholm
Sweden

3- Upon receipt of your registration form, you will be requested to confirm your place with a non-refundable deposit of 1,000.-SEK (Swedish Kronor) by money transfer. The balance of your tuition payment will be due before your first day as a summer student at the atelier.

There is a maximum of 10 students per course. Minimum enrollment requirement for all courses is 5. Students will be notified if this number is not

reached and they will be given the choice of either enrolling in another class if there is space, or having their deposit refunded.

Atelier Stockholm reserves the right to make changes or alterations to the programs and substitute instructors if necessary.

Open Kroki:

Open Kroki has concluded for this year, but will start again in September 2008. If you would like to receive an e-mail reminder once the open kroki starts again, please e-mail us at kroki@atelierstockholm.se with your name and if you like, also your phone number.

Atelier Stockholm offers open Kroki (figure drawing) every Thursday 6:00PM – 8:00PM.

The model holds the same pose for the whole evening to give people a chance to create more refined drawings.

Cost is 40 SEK

Royal Academy Casts:

Atelier Stockholm has on loan some original and historical casts from the collection of the Royal Swedish Academy of Arts (Kungliga Akademien för de fria konsterna). These are the actual casts that were used to train students of the academy, including Anders Zorn, Carl Larsson, Ernst Josephson and many others since its founding in 1773. These casts have been in storage for decades, and Atelier Stockholm is honored to restore them to their original purpose and so resume and develop the tradition of using casts in art education in Sweden. It is inspiring and exciting for our students to use these casts and sense their connection to the past as they take their place as the next generation of students to continue this centuries old tradition in Swedish art history.

Along with the casts, Atelier Stockholm loaned some historical studio furniture including a 19th-century bench that was used in the academy's figure drawing room. Our students now use it when drawing the model just as students of the Royal Academy did over one hundred years ago.

Contact:

We are happy to answer your questions or hear your comments.

E-mail: info@atelierstockholm.se

Telephone: (46) 08-730 44 71