

Course Title	The Shape of Colour
Tutor	Caroline List
Studio session Dates	Fridays; 19th September - 28th November 2025 (10 Weeks) Reading week, 27th — 31st October 2025
Session Times	11:00am - 5:00pm
Course Code	E2401P15
Studio	Bankside Studio 7&8
Materials Cost	£10.00*

Course Overview

Investigating colour as form will enable you to think about colour theory and explore a synthesis of processes, structure and surface. You will be encouraged to consider how you develop a composition, specificity of colour choice and surface fracture (handling of the paint). You will be encouraged to experiment with the interaction of colour throughout the course; its fluidity, chromatic value, scale and dynamic juxtapositions.

The context and theory will be important in underpinning your initial exploration. Your relationship with the mechanics of painting will develop from collage experiments particularly focused on colour contrast and form. The collages produced will be a spring-board for a series of abstract colour compositions. We will explore a range of artists from Matisse to the colour field painters such as Rothko, Helen Frankenthaler and contemporary colourists such as Sarah Morris, Tauber Auerbach, Selma Parlour and others.

Key words: Pools of colour, chroma, float, hue, barely visible, bands, dispersion, fuse, modulated, microscopic, transparency, immersion, fluid, reductive, translucent, masked, scratched, erased, restriction, viscosity, collision, reveal /conceal, mass.

Learning Outcomes

Students will be able to:

- Understand colour language, colour symbols, applying knowledge to the development of own paintings.
- Develop knowledge of colour intensity, chromatic value, high contrasting colour, optical relationships, modern and traditional pigments, applying findings in your own work.
- Develop compositional skills through the creation of collage.
- Use rhythm and sequence, balancing colour and form, visual strategies to develop materiality, illusion, weight, translucent surfaces through a series of practical exercises.
- Apply formal devices such as balance, motion, collision, regular or irregular forms in the creation of work.
- Develop a colour palette and colour vocabulary suitable to their individual practice.
- Plan and complete a personal project.
- Apply safe-working practices at all times.

What Level is the course and do I need any particular skills?

This course is suitable for all levels.

About your tutor

Caroline List is a British contemporary painter known for her abstract works focusing on color, shape, and optical effects, often exploring themes of nature, light, and virtual imagery. She has exhibited widely in London & the southeast, New York, Toronto, Paris, and China and her work is held in various corporate and private collections. She studied at Mansfield School of Art & design, Portsmouth School of Art, and completed an MA in Fine Art Painting at Chelsea School of Art & Design, currently she works from her studio in Ramsgate.

Caroline has recently exhibited with Tension Fine Art, in '**Colour Wave Turbulence**' curated by Laurence Noga. Caroline also Curated '**Shape Chroma**' at Tension Fine Art, a colour dialogue between 3 artists exploring colour assemblage and shape. She has exhibited in a number of shows with Laurent Delaye Gallery, Ramsgate, in 'Small is Beautiful' at Flowers gallery, London and Marie Josie Gallery, in Kensington, London.

Caroline was awarded the 'Breathing Space Bursary', supported by Space studios in London, which supported her solo show '**Light Chroma**' which consisted of paintings and mixed media led light boxes, exploring chromatic colour contrast and light. Caroline continues to exhibit in numerous group shows in London and the southeast, she has recently been selected to be part of "The Lido Open" in Margate and has been involved in a number of contemporary shows in the emerging art scene in Folkestone, Ramsgate and Margate.

In 2015 Caroline's work was included in the famous Groucho club contemporary collection. She previously won the first prize in painting at the Royal Over-Seas League annual competition. Her work has been purchased by a number of collections such as The Contemporary Arts Society, Neuberger and Berman New York, Fidelity Financial, Lehman Brothers and JP Morgan Cazenove, as well as a number of private collectors.

She has worked in her London studio for over 20 years, but recently moved to Ramsgate by the coast and works from her studio in Thanet. For over 20 years she taught for the 'Short Courses' in Mixed Media Painting at Central Saint Martins School of Art & Design. Caroline also set up and facilitated the Fine Art Painting / spray workshop at UAL Csm.

"The physicality and materiality of colour within my paintings sets up a spatial language, a visual tension between flatness, illusion and chromatic value. Colour gradients suggest light phenomena and atmospheric space, seen in contrast to flatness and blackness. Space is explored through the push and pull of the picture plane. Sprayed veils of paint are juxtaposed next to clean edges and formal shapes, creating spatial compositions and atmospheric colour horizons. This inquiry into illusory space of form and light is further explored in my light box Tondos which reference the virtual space of painting, the copy /reproduction and simulation of space."

https://www.instagram.com/caroline_liszt/

Weekly breakdown

Below is a weekly breakdown of what will be covered. Please bear in mind that these sessions will move with the pace of the group, so a degree of flexibility of what will be covered on which day will be employed.

Wk	Date	Topic/Activity	Location & Tutor(s)	What to bring
1	19/09/25	Healthy & Safety briefing The Shape of Colour: Jan Van Eyck, JMW Turner, Josef Albers, Henri Matisse, Sonia Delaunay to the Colour Field Painters and beyond. You will generate ideas by constructing compositions from your source material,	Caroline List Studio 7&8	Surfaces to collage onto Boards Wooden panels Card/ paper Canvas, fabric or linen off-cuts Found 2d surfaces

		<p>considering the push and pull of colour. These visual collages will be a springboard for a series of works.</p> <p>You will make a series of collages exploring a variety of compositions and approaches, thinking about your choice of colour and source material, forming a series of new compositions. You may want to consider the juxtaposition of:</p> <ul style="list-style-type: none"> · relative colour · visual texture · physical texture · structure/line · fluidity · shapes · rhythm & repetition. · composition <p>Look at artists such as..... Henri Matisse, Josef Albers, Joan Miro, Sonia Delaunay, Robert Motherwell, Hans Hoffman, Alexis Harding, David Reed, Bernard Frize, Nicholas May, Beatriz Milhazes</p>		<p>Source material for collages Photos, photocopy drawings, cloth, coloured paper, found materials, fabric</p> <p>Materials to bring Source material references</p> <p>Tools Scalpel</p>
2	26/09/25	<p>Group Presentation of collages produced</p> <p>Colour Explored Through Material Surface</p> <p>You will be encouraged to investigate how paint responds to different supports & grounds</p> <p>Referencing your collages you will make a series of small studies exploring your different supports, investigating the possibilities of the supports through paint & surface and how the paint reacts to absorbent/ non absorbent surfaces, considering:</p> <ul style="list-style-type: none"> ● Control ● Stain ● Trace ● Make physical ● Mask/stencil ● Roll ● Gesture ● Play /chance ● Brush ● Pour ● Drip <p>These pieces will be experimental studies not finished works. The intention is to generate a greater understanding of how paint can be applied (delivery systems), through process/ method and material surface; cheap pre-made canvases will respond differently to panels or gesso surfaces.</p>	<p>Caroline List</p> <p>Studio 7&8</p>	<p>Bring a number of surfaces: Non absorbent surfaces: Primed board, Formica, aluminium, Perspex</p> <p>Absorbent surfaces: canvas, linen, paper & card</p> <p>Bring materials: Paints (Oil or acrylic) Tessa tape yellow & pink Or Frog tape green Paint mixing pots Palette Knife Rags Anything you wish to apply the paint with Painting mediums Brushes Rollers (Hard & soft)</p>

3	03/10/25	<p>Group presentation of small painted studies produced in the paint / surface project.</p> <p>Colour Formulation: Exploring opposition within painting, combining opposing painting languages and formulations.</p> <p>You will make a selection from the painted and collage studies you produced and develop another series of paintings/work on a different scale based on these considering contrasting methods of mark making and combining two different painting processes within one composition.</p> <p>There will be an emphasis on exploring the rich potential of paint itself. We will look at a wide array of styles, exploring contemporary approaches to painting.</p> <p>Working in a series, you may want to explore:</p> <ul style="list-style-type: none"> • Masking/gesture • Absorbent/non absorbent • Chromatic brightness / monochromatic • Geometric / organic • Autographic / graphic • Drawn / poured <p>These pieces will be experimental studies not finished works.</p> <p>We will look at artists such as... Glenn Brown, Michael Stubbs, Jonathan Lasker, Callum Innes, Albert Oehlen, DJ Simpson, Jonathan Parsons, Ian Davenport</p>	<p>Caroline List</p> <p>Studio 7&8</p>	<p>Bring these materials: Select the relevant surface to paint on.</p> <p>This could be canvas paper, board, linen, found surfaces</p> <p>Bring paints: Painting implements such as rollers, palette knives, raggs, pouring pots, masking tape, stencil sticky back plastic for stencils</p>
4	10/10/25	<p>Exploring Notions of Colour & Light</p> <p>Materials Talk - The properties of oil paint, examining:</p> <ul style="list-style-type: none"> • Colour • Transparency • Light • Glazing • Synthetic organic • Mineral pigments • Reflection of surface • Surface absorbency • Brush delivery systems • Staining delivery systems • Blending gradations 	<p>Caroline List</p> <p>Studio 7&8</p>	<p>Materials to bring: Paint oil & acrylic Please bring a selection Brushes Pro art synthetic flat brushes are smoother, Hog hair brushes are coarser. Natural bristles such as goat and badger brushes are excellent for blending. Palette knife Mixing pots Pouring jugs or</p>

		<p>Development of paintings exploring notions of colour & light.</p> <p>We will look at artists such as... Larry Poons, Morris Louis, Helen Frankenthaler, Tauber Auerbach Selma Parlour</p>		<p>containers Masking tape TESSA tape yellow and pink, purchase from Leylands DIY shop</p> <p>Bring Supports surfaces: Absorbent non absorbent Paints versus transparent opaque Selection of Brushes</p>
5	17/10/25	<p>AM: Continue development of works produced moving towards your own personal direction and devised personal project</p> <p>PM: Group crit feedback session Presentation of works produced wks 4 & 5.</p>	<p>Caroline List</p> <p>Studio 7&8</p>	<p>Materials to bring: Paint oil & acrylic Brushes 60mm flat glazing brush Pro art synthetic flat brushes are smoother, Hog hair brushes are coarser Pallet knife Mixing pots Pouring jugs or containers Tessa yellow precision Masking tape</p> <p>Bring Supports surfaces: Absorbent non absorbent Paints versus transparent opaque Selection of Brushes</p>
6	24/10/25	<p><i>Please bring a selection of works produced within the first 5 weeks, select a series of works you would like to develop further.</i></p> <p>Self Directed project Feedback will be given on how to move forward with your line of inquiry, considering painting concepts and technical approach & Application.</p> <p>AM: Develop Colour as Form: You will embark on your own personal work as a final project on the course, evolving the shape and form of your experiments with colour. Think</p>	<p>Caroline List</p> <p>Studio 7&8</p>	<p>Bring ideas and source material for your self directed project</p> <p>Consider the relevant support you want to work on</p> <p>Consider scale and surface which could be canvas, board, panel aluminum</p>

		<p>about layering, spatial tension, improvisation and intuition. Perhaps make some mixed media works that operate between visible depth and intensity of colour.</p> <p>We will look at artists such as...</p> <p>JMW Turner, , Mark Rothko, Sean Scully, Howard Hodgkin, Sandra Blow, John Hoyland, Frank Bowling, Simon Callery, Jules Olitski. Tauber Auerbach Magnus Plessen, Natalie Dower , Sarah Morris</p>		<p>All surface need to be prepared for painting</p> <p>Bring all relevant painting materials for this session</p>
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READING WEEK 27/10/25 - 31/10/25

7	07/11/25	Continue your own Personal project	<p>Caroline List</p> <p>Studio 7&8</p>	<p>Bring ideas and source material for your self directed project</p> <p>Consider the relevant support you want to work on</p> <p>Consider scale and surface which could be canvas, board, panel aluminum</p> <p>All surface need to be prepared for painting</p> <p>Bring all relevant painting materials for this session</p>
8	14/11/25	Continue your own Personal project	<p>Caroline List</p> <p>Studio 7&8</p>	As above
9	21/11/25	Continue your own Personal project	<p>Caroline List</p> <p>Studio 7&8</p>	As above
10	28/11/25	<p>AM: Continue your own Personal work.</p> <p>PM: Group Critique of final works</p>	<p>Caroline List</p> <p>Studio 7&8</p>	As above

Preparation Requirements & Additional Costs

YOU MUST BRING YOUR OWN MATERIALS.

The Academy is a white spirit and turpentine free environment and only odourless spirits, such as Zest-it or Sansodor, are permitted on the premises. Students must provide their own spirits, which can be recycled for longevity.

We request that you bring 2 small jars (one with a lid, one without) to hold your spirit, and a few cloth rags for brush cleaning (such as an old cotton t-shirt).

As part of the course, students try out lots of different materials and mediums, external to more conventional painting materials you might already be familiar with (e.g. glosses, mediums, varnishes, etc.) This incurs a cost which is divided equally amongst students, so please be aware there will be a **£10 fee to pay in the first 2 weeks** of the course for these materials.

Below is a list of what is generally required for the course. Please also check the 'what to bring' sections above for specific weekly instruction. Your tutor will advise if further materials or equipment are required as the course progresses.

- A variety of surfaces to paint on / board / canvas/ linen /300gsm paper
- Pots
- Staple gun
- Scissors
- Stretcher bars
- Paints (acrylic and/or oil)
- Palette
- Brushes various sizes
- Cloth rag
- Craft knife
- masking tape / rulers scalpel for cutting out shapes
- Only odourless spirits, Sansodor or Zest-it (the Academy is a white spirit free environment)

If you do not have your own painting materials, there is an option to order a **Painting Pack** at the time of booking which will be available when you arrive for your first class. You can purchase this via the following link;

<http://artacademy.org.uk/evening-classes/materials/>

An **Oil Painting Pack** (£75.00) contains:

A set of bristle brushes, both flat and round, suitable for either oils or acrylics

One tear off palette (9"x12")

One palette knife

One bottle Zest-it (250ml)

One 10"x 12" canvas board

One 10"x 14" canvas board

Two 12"x 16" canvas boards

8 Daler Rowney Georgian Oil paint tubes in: Titanium White, Lemon Yellow, Cadmium Yellow, Burnt Umber, Cadmium Red, Alizarin Crimson, French Ultramarine Blue, Coeruleum Blue.

An **Acrylic Painting Pack** (£60.00) contains:

A set of bristle brushes, both flat and round, suitable for either oils or acrylics

One tear off palette (9"x12")

One palette knife

One 10"x 12" canvas board

One 10"x 14" canvas board

Two 12"x 16" canvas boards

8 Daler Rowney (*System 3*) acrylic tubes: Titanium White, Cadmium Yellow, Cadmium Red Hue, Ultramarine, Sap

Green, Yellow Ochre, Burnt Umber, Mars Black.

Certain materials can also be purchased from the Academy shop during shop hours. Please check in advance of your class if the item you require is available, as the Academy may not stock all items listed above.

Resources & Further Reading

Please note reading lists are suggested, not required.

Author	Year	Title	Publisher	Location
Batchelor, D.	2000	<i>Chromophobia</i>	Reaktion Books	London
Batchelor, D.	2014	<i>The Luminous and the Grey</i>	Reaktion Books	London
Cage, J.	2000	<i>Colour & Meaning (art science & symbolism)</i>	Thames & Hudson	London
Albers, J.	1963	<i>Interaction of Colour</i>	Yale University Press re- published 2013	New Haven, Connecticut.

Other useful resources (websites, galleries etc)
John Hoyland, Keith Tyson, Mark Rothko, Niki de Saint Phalle, Jackson Pollock, JMW Turner, Jan van Eyck, Hans Hoffman, Robert Motherwell, Matisse, Fernand Leger, Mali Morris, Patrick Heron, Brigitte Riley, Sonia Delaunay, Callum Innes, Jamie gili, Lothar Gotz.