

Course Title	Contemporary Painting: Responding to Found Images of the Body
Tutor	Sadie Lee
Studio session Dates	Wednesdays; 17th September - 26 November 2025 (10 Weeks) Reading Week - 27th October - 31st October 2025.
Session Times	10:30am - 4:30pm
Course Code	E2501P016
Studio	Studio 4
Course Fees	£675.00

Course overview

Using a range of contemporary source materials, such as digital images, the moving image and images from social media, you'll consider and explore how artists re-work, subvert and re-contextualise existing images and how this impacts on the representation of the contemporary body in painting.

Throughout this course we will analyse different types of image and how they are viewed and consumed. Considering the work of contemporary and modern painters, you'll study a range of approaches to using or viewing the body that have been adopted by artists. Through initial discussion followed by practical activities, you will explore the language of paint and its dialogue with found images. You will consider how painters have employed migrating photographic and cinematic tropes and techniques in their paintings, such as zooming, blurring, cropping, pixelating, etc. Through discussion and practical experimentation, using a variety of different paint applications that 're-materialise' the body, you will examine how these techniques and effects impact on the representation of the body in your own work.

Please note that these sessions are structured as a morning powerpoint presentation which explores an array of contextual and historical references related to contemporary figurative painting, and then practical exercises and activities in the afternoons.

Learning Outcomes

Students will be able to:

Analyse the work of others, applying findings to the development of their own work.

Analyse images of the body in contemporary society and how these images are viewed and consumed, applying findings to the development of their own work.

Apply a range of contemporary painting techniques, processes and approaches through the exploration images of the body in their own painting.

Create a series of paintings in response to contemporary stimuli and discourses.

Create collages as works in their own right and as starting points for paintings.

Create paintings that explore and utilise photographic and cinematic tropes and techniques.

Research, plan and complete a self initiated 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 those with experience in painting with oils.

About your tutor

Sadie Lee is an award-winning British figurative painter. Her challenging paintings focus on a range of subjects, including the representation of women in art, sexuality, gender and the ageing body. She has been selected to show work in many group shows including exhibitions at The I.C.A. and Museum of London. Solo shows include exhibitions at the National Portrait Gallery (London), Manchester City Art Gallery, Schwules Museum (Berlin) and Museum of Modern Art (Slovenia).

Sadie Lee has lectured on her paintings at institutions including The National Portrait Gallery London, Manchester City Gallery, Tate Modern, the Victoria and Albert Museum and Walker Gallery, Liverpool. Since 1998 she has worked as a freelance art educator at the National Portrait Gallery, London and regularly teaches life drawing at The Wallace Collection.

Sadie Lee's paintings are in private collections including those of Oscar-winning costume designer Sandy Powell, Hugh Cornwell – lead singer of seminal Punk band The Stranglers - and the renowned American collector Candice B. Groot.

Instagram: Sadieleeartist

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	17/09/25	<p>Health & safety briefing</p> <p>Photography and the body</p> <p>This first week, we will explore a range of photographic representations of the body. Starting with a group discussion of painters who re-contextualise photographic images of the figure / body in their paintings, such as Luc Tuymans, Kaye Donachie, and Anna Bjerger, we will consider how the source material is changed via paint.</p> <p>For this session, you should select and bring a specific photographic representation of the figure / body – for example, the body as represented in advertising; or found family photographs; or medical photographs aka Tuymans. You will then consider the differing nature of such images, and how the body / figure is presented and viewed, and therefore how we might draw these particular qualities out through the language of paint.</p>	<p>Sadie Lee</p> <p>Studio 4</p>	<p>A specific photographic representation of the figure / body – for example, the body as represented in advertising; or found family photographs; or medical photographs.</p>
2	24/09/25	<p>Changing photography - digital self-representation (selfies / Instagram, etc)</p> <p>We will consider the evolution of digital photography, and how this has changed image culture. Focusing on the concept of instant sharing; how identity is constantly reinstated via multiple 'selfies'; and how we represent ourselves through curated selections (ie Instagram). We will discuss how we both use and experience these kinds of images, and how we can use painting to question and explore the concepts raised.</p>	<p>Sadie Lee</p> <p>Studio 4</p>	<p>Painting equipment and surfaces on which to paint.</p>

3	01/10/25	<p>Re-materialising the body</p> <p>This week we will explore how contemporary painters – Marlene Dumas, Willhelm Sasnal, and Cecily Brown - ‘re-materialise’ the body through their visceral paint application, often producing something which feels raw, fleshy, and human (and often from photographic images sourced from the internet).</p> <p>You will then experiment with the visceral surface experience of their paintings employing, for example, impasto, dripping, encrusted paint, etc, to convey a feeling of flesh / presence / the body.</p>	<p>Sadie Lee</p> <p>Studio 4</p>	<p>Painting equipment and surfaces on which to paint.</p>
4	08/10/25	<p>The figure observed</p> <p>This week we will explore how the figure/body is captured and observed through new technology such as surveillance, heat-seeking imaging, and GoogleEarth. What is the nature of these images, and how can we work with them to ask questions about privacy, observation, and voyeurism? These are age-old questions in the history of painting the body, and we will explore how these kinds of images raise questions in new ways.</p> <p>To begin with, we will look at painters such as Daniel Richter, who uses the language of heat seeking images to make large scale paintings of figures; William Betts, who uses the language of CCTV and pixelation to paint scenes of figures in public space; and Toby Ziegler’s Post-human Paradise, which blends painting and digital processes.</p> <p>Through working with these kinds of images of the figure we will extend the ‘conversation’ between painting and digital processes further, by incorporating some digital conventions into the language of painting – such as blurring, pixelating, multiple screens/ views, even swiping and smudges.</p>	<p>Sadie Lee</p> <p>Studio 4</p>	<p>Painting equipment and surfaces on which to paint.</p>
5	15/10/25	<p>Uncanny collage</p> <p>This week we will start by looking at the body collage work of Sascha Bowles (appropriation and collapsing historical periods), John Stezaker (uncanny portraits), Linder Sterling, Hannah Hoch (politicising household objects) and Max Ernst’s hybrid collages of body and object/machine. We will explore the idea of the body and face as a site of disruption, unease, and displacement. You will make collages exploring the uncanny, both as works in their own right and starting points for paintings next week.</p>	<p>Sadie Lee</p> <p>Studio 4</p>	<p>Material for collage (tutor to advise). Scissors. Glue.</p>

6	22/10/25	Hybrid bodies This week you will use your collages from the previous week, developing them as paintings, uniting the collaged image and developing a painterly vocabulary to further convey ideas.	Sadie Lee Studio 4	Collage from Week 5.
READING WEEK 27/10/25 - 31/10/25				
7	05/11/25	The Moving Body This session looks at the moving figure / the figure in cinema. We will consider how the body is represented in cinema, 'migrating' cinematic tropes and techniques between film and painting - such as zooming / cropping / editing / framing / stills / time.	Sadie Lee Studio 4	Painting equipment and surfaces on which to paint.
8	12/11/25	Personal Project You will choose a subject matter from one of the previous weeks to create a painting (or paintings). You can return to a subject matter from previous weeks, or you can start a new personal project.	Sadie Lee Studio 4	Painting equipment and surfaces on which to paint.
9	19/11/25	Personal Project continued	Sadie Lee Studio 4	Painting equipment and surfaces on which to paint.
10	26/11/25	Personal Project finished	Sadie Lee Studio 4	Painting equipment and surfaces on which to paint.

Preparation Requirements & Additional Costs

YOU MUST PROVIDE 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).

Materials and equipment students need to provide

You will need to bring your own painting materials to the class. If you do not have your own materials, we recommend you order an **Oil Painting Pack** or **Acrylic Painting Pack** at the time of booking, which will be available when you arrive for your first class.

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 have this in stock.

Resources & Further Reading

Please note reading lists are suggested, not required.

Author	Year	Title	Publisher	Location
Fortenberry, D., Morrill, R., New, J.	2015	<i>Body of Art</i>	Phaidon Press	London
Lord, C.	2013	<i>Art and Queer Culture</i>	Phaidon Press	London
Jones, A.	2012	<i>The Artist's Body (Themes & Movements)</i>	Phaidon Press	London
O'Reilly, S.	2009	<i>The Body in Contemporary Art</i>	Thames and Hudson	London
Schwabsky, B.	2019	<i>Vitamin P3: New Perspectives in Painting</i>	Phaidon Press	London

Other useful resources (websites, galleries etc)

Tate Modern <https://www.tate.org.uk/visit/tate-modern>

Who can I contact for further information?

General information and advice on courses at Art Academy is available from the main office, open Monday to Friday 09:00 – 17:00 during term time.

Tel: +44 (0) 20 7407 6969 or email at academiccourses@artacademy.ac.uk

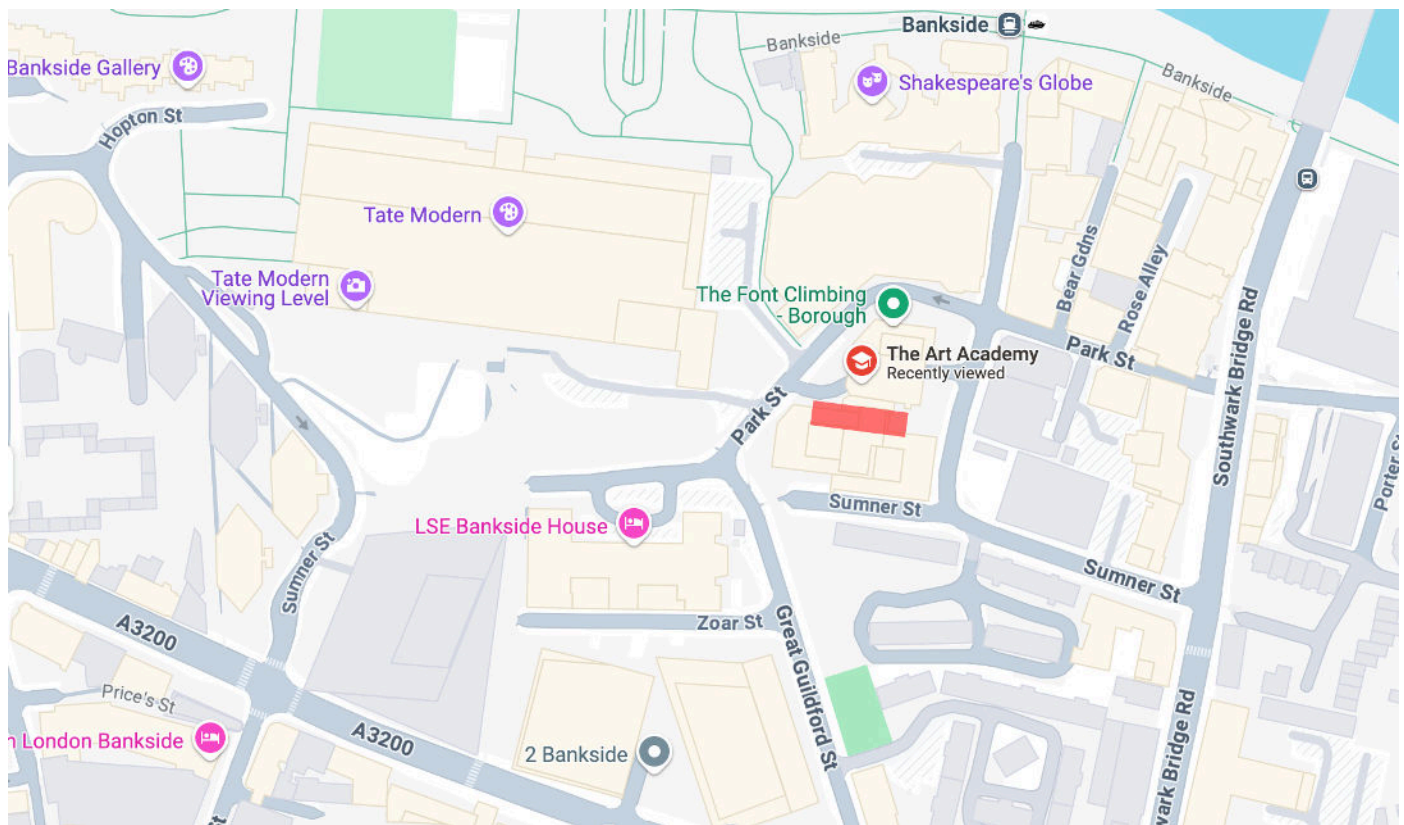
Locations - (Please check course location at the top of this document)

Art Academy – Bankside Campus

185 Park Street

London SE1 9BL

The Art Academy is conveniently located minutes away from London Bridge (Northern and Jubilee lines, National Rail services), Southwark (Jubilee Lines) and Borough (Northern line) underground stations. Please [click here](#) for a map, what three words input.



Just moments walk from the Thames, Art Academy is also ideally located for access to:

- White Cube
- Tate Modern
- The Globe
- Bankside Gallery

If you would like to make the most of the area a member of the team will be happy to advise you on areas of interest locally.

Refreshments & Facilities

All students have access to the common area located in the basement level of the building, here you will have use of a fridge, kettle, microwave and eating area.

There is a wealth of supermarkets, shops and cafes in the area as well as the world-famous Borough Food Market, fifteen minutes walk away.

For health and safety reasons, all students, staff, and tutors must use a sealable keep-cup or container for hot drinks. Mugs and open cups are not permitted in our teaching spaces. As we do not provide keep-cups, please bring your own if you wish to use the coffee and tea facilities in our Hub area.

Disabled Access

The campus has an elevator and has no threshold from the street level providing full step free access. We make every effort to accommodate students' access requirements, if you have mobility issues please speak to a member of the Academy team before your course starts.

Further Details

- You will need to have paid in full for your class before the first session of your class, your place is not guaranteed until we have received payment.
- If you purchased a materials pack online this will be given to you on the first session of your course upon your arrival.
- Ensure that you wear appropriate clothing, as you may get messy!
- All artwork at the Academy MUST be taken home at the end of the course.
- Please ensure that your mobile phone is switched off, or is on silent, during the class.
- Please read the Health and Safety Guidelines carefully, provided at the beginning of your course.
- If you wish to join any class for the next term please contact the office to re-book. Classes are becoming increasingly popular, so please book early in order to guarantee your place.
- If you have any further queries let us know and we will do our best to resolve them. Thank you for your cooperation and we look forward to seeing you.