

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	Studio 7&8
Course Fees	£675.00
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

Since graduating with an MA in Painting from Chelsea School of Art, **Caroline List** has exhibited in London, New York, Toronto, Paris and China and also curated several successful exhibitions on the contemporary London art scene. In 2017 Caroline was awarded the breathing space bursary, supported by space studios. In 2018 Caroline's solo exhibition called 'Light Chroma' consisted of paintings and mixed media led light works at Angus-Hughes gallery, London.

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 a studio in London and teaches Mixed Media Painting at Central Saint Martins School of Art & Design.

"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 visual 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	<p>Healthy & Safety briefing</p> <p>The Shape of Colour: Jan Van Eyck, JMW Turner, Josef Albers, Henri Matisse to the Colour Field Painters and beyond.</p> <p>You will generate ideas by constructing compositions from your source material, 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	<p>Caroline List</p> <p>Studio 7&8</p>	<p>Surfaces to collage onto</p> <p>Boards Wooden panels Card/ paper Canvas, fabric or linen off-cuts Found 2d surfaces</p> <p>Source material for collages</p> <p>Photos, photocopy drawings, cloth, coloured paper, found materials, fabric</p> <p>Materials to bring</p> <p>Source material references</p> <p>Tools</p> <p>Scalpel</p>

		<ul style="list-style-type: none"> · 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>		
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</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,</p>

		<p>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>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>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>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 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 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 Gallery, Jules Olitski. Tauber Auerbach Magnus Plessen, Natalie Dower , Sarah Morris</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>All surface need to be prepared for painting</p> <p>Bring all relevant painting materials for this session</p>
<p><u>READING WEEK 27/10/25 - 31/10/25</u></p>				

7	07/11/25	Continue your own Personal project	Caroline List Studio 7&8	Bring ideas and source material for your self directed project Consider the relevant support you want to work on Consider scale and surface which could be canvas, board, panel aluminum All surface need to be prepared for painting Bring all relevant painting materials for this session
8	14/11/25	Continue your own Personal project	Caroline List Studio 7&8	As above
9	21/11/25	Continue your own Personal project	Caroline List Studio 7&8	As above
10	28/11/25	AM: Continue your own Personal work. PM: Group Critique of final works	Caroline List Studio 7&8	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 cloths 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 canvases
- Pots
- Staple gun
- Scissors
- Stretcher bars
- Paints (acrylic and/or oil)
- Palette
- Brushes
- Cloth rag
- Craft knife
- Ruler
- 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 Delauny, Callum Innes, Jamie gili, Lothar Gotz.

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

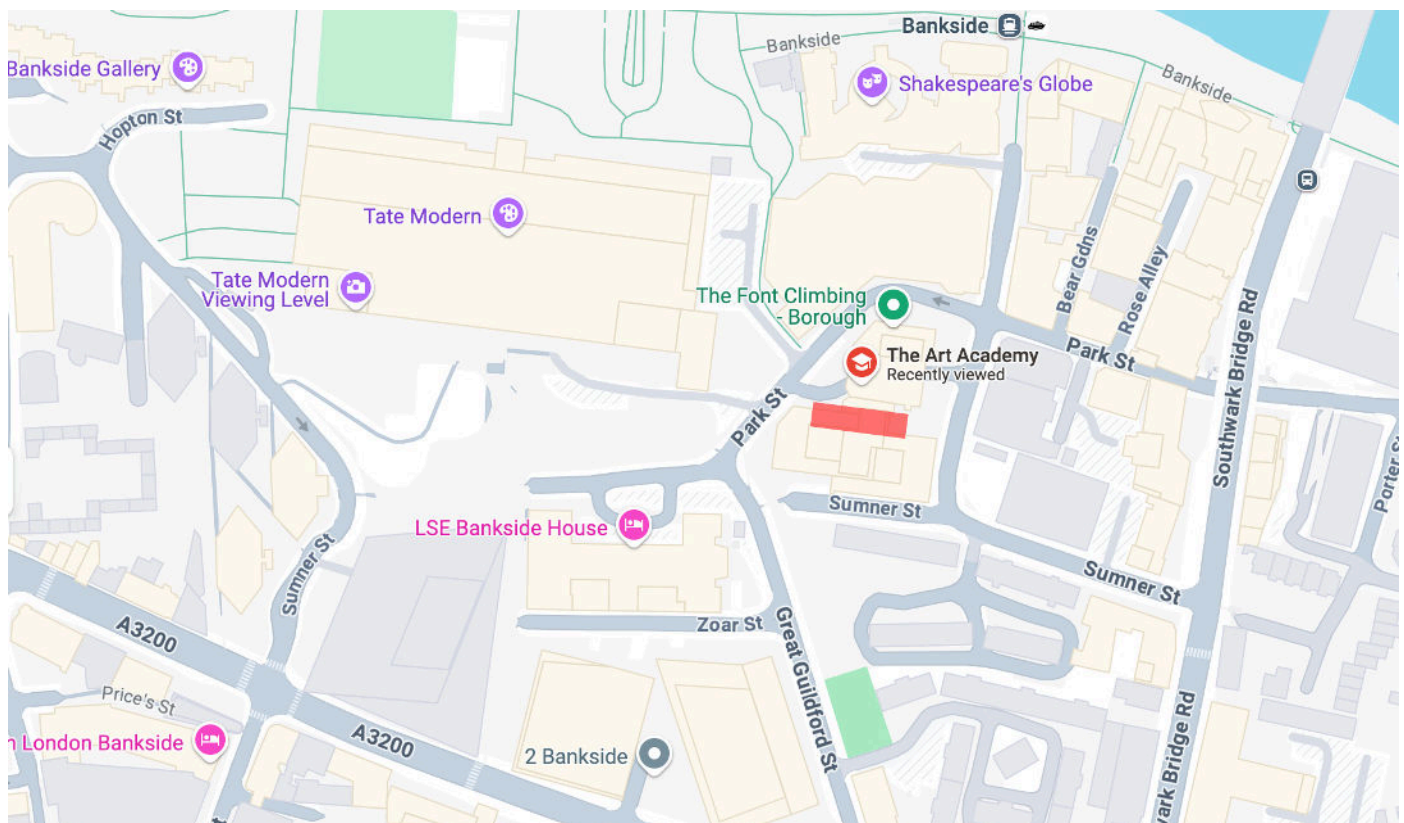
Locations - (Please check course location at the top of this document)

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.