

<b>Course Title</b>	Composition in Contemporary Painting
<b>Tutor</b>	Alison Hand
<b>Studio Session Dates</b>	Wednesday 18th September – Wednesday 27th November 2024 Reading Week: 28th October - 3rd November 2024
<b>Session Times</b>	10:30AM - 4:30PM
<b>Course Code</b>	E2401P005
<b>Studio</b>	Bankside Studio 2
<b>Course Fees</b>	£675
<b>Materials Cost</b>	£5 (See Below - Additional costs section)

### Course overview

In this course, you'll investigate how paintings are put together and why, challenging your own assumptions to develop your individual painting practice. This course is not about traditional notions of composition. You will explore four overarching themes: how composition / structure impacts our reading of a painting; painting within a digital age; using multiple viewpoints and perspective to construct space; and paintings that deal with the body within fragmented space. You'll develop your understanding of these themes both practically through painting, and contextually by looking at relevant contemporary artists.

Your tutor will support you fully throughout the course in both group sessions and one-to-one, providing regular feedback, critique and constructive advice. Although the course has a general theme and approach there is no fixed or prescriptive methodology and individuals are encouraged to blend their own experience with all aspects of this course.

### Learning outcomes

#### *Students will be able to:*

Develop a knowledge of contemporary painting practice, applying findings in the development of your own work. Understand how paintings communicate through composition and structure, thinking laterally to apply ideas to create paintings.

Apply compositional techniques in painting, including cropping, zooming, focal points, blurring; using geometric perspective and spatial strategies; and layering and combining multiple images.

Create a series of paintings that explore composition, structure and the language of painting.

Use presentation skills, understand critique methodology and critically evaluate and analyse work.

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 designed for intermediate level.

### About your tutor

**Alison Hand** is BA Fine Art Programme Leader at Art Academy London. She has an MA in Painting from the Royal College of Art, and is a published writer on art and architecture. She is currently Artist in Residence for Kings College Philosophy Department Dreams and Wakeful Consciousness research project. She has exhibited nationally and internationally and has also curated a number of shows including a recent major group show around the question of what is drawing. Hand's paintings and drawings have won several awards including the Basil H Alkazzi Scholarship; the Gordon Luton Award for Fine Art; and the Stephenson Harwood Award. @alisonhandartist

## 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	What to bring
1	Wednesday 18th September 2024	<p>Health &amp; Safety Briefing</p> <p><b>What do images say?</b></p> <p>We will begin with a presentation and group discussion exploring the idea of Composition and what we mean by this, looking at examples of different types of compositional strategies both historical and contemporary.</p> <p>You will make three different painting versions of one image, changing the composition each time and using strategies such as cropping, zooming, isolating, changing the focal point, etc.</p> <p>We will then assess what happens to the reading, atmosphere, and content of the painting with each different composition.</p>	Alison Hand  Bankside 2	<p>Please bring photos / printed out images which interest you.</p> <p>Also 3 surfaces for painting - ie, small MDF primed boards / canvases, etc.</p> <p>(if possible not canvas boards)</p> <p>All painting materials - please bring everything you might need - oils / acrylics / etc. Plus relevant mediums.</p>
2	Wednesday 25th September 2024	<p><b>Abstraction and figuration - relational composition</b></p> <p>This week we will apply some of the principles discussed last week, to develop a painting that combines abstraction and figuration. We will look at the relation between these different kinds of elements, and how 'abstract' devices can balance or disrupt a representational image.</p> <p>This session will also consider what 'abstract' means in a contemporary context, and we will look at painters whose work questions what it is, for context and inspiration.</p>	Alison Hand  Bankside 2	<p>All painting materials plus chosen painting surface/s which could include but not limited to MDF, a canvas to stretch (tutor can demo this if required).</p> <p>(if possible not canvas boards)</p> <p>Sketchbook and drawing materials.</p> <p>All painting materials and relevant mediums.</p> <p>Please bring with you images of figurative or representational scenarios.</p>
3	Wednesday 2nd October	<b>Painting within a digital age</b>	Alison Hand	All painting materials plus chosen painting

	2024	<p>Starting with a group discussion of artists such as Wilhelm Sasnal and Katherine Russell, before moving on to paint from the media images we have brought with us.</p> <p>We will consider the possibilities of painting within the context of digital production, asking what effect speed and transience has on how we read images and perceive the 'truth' of what we see. We will look at how contemporary painters select and re-compose existing mass media/internet images to create a different meaning from the original image or context.</p>	Bankside 2	<p>surface/s which could include but not limited to MDF, a canvas to stretch (tutor can demo this if required).</p> <p>(if possible not canvas boards)</p> <p>Sketchbook and drawing materials.</p> <p>All painting materials and relevant mediums.</p> <p><b>Please bring with you media / digital images - these could be associated with a news story that interests you, or be a particular type of image such as CCTV.</b></p>
4	Wednesday 9th October 2024	<p><b>Constructing space in painting: perspective and multiple viewpoints</b></p> <p>This week we will explore geometric perspective, how it works, and how to use it to create a certain type of pictorial / illusory space. We will contextualise this with other artists who have used it for different reasons - from 20th century landscapes and cities as psychological metaphors, to contemporary painters who layer and fragment space.</p> <p>You will then spend the day making a series of small works that employ geometric perspective, and test out what happens when vanishing points and horizon lines are altered - and when illusory space is created and denied in the same painting.</p>	Alison Hand  Bankside 2	<p>All painting materials and relevant mediums.</p> <p>Also 3 or more surfaces for painting - ie, small MDF primed boards / canvases, etc.</p>
5	Wednesday 16th October 2024	<p><b>Constructing space in painting: perspective and multiple viewpoints</b></p> <p>This week we begin to develop the previous week's investigations into a multiple viewpoint painting which develops from the language and space of the city.</p>	<p><b>AM</b> Offsite</p> <p><b>PM</b> Bankside 2</p> <p>Alison Hand</p>	<p>All painting materials and relevant mediums.</p> <p>Surface/s for the painting/s - this will be discussed. It may be a conventional painting surface or</p>

		<p><b>AM:</b> To collect source material for this, we will start by going on a group walk through the city, taking in backstreets, building sites, as well as main streets and parks. You can record this walk in numerous ways, including spatial sketching using perspective, and photography.</p> <p><b>PM:</b> Back in the studio, we will make quick painting studies, combining and layering our sketches and recordings, using acetate as a compositional tool, to compose a painting which constructs space and uses multiple viewpoints, to describe an experience of the city.</p>		something related to the subject (glass / steel, etc).
6	Wednesday 23rd October 2024	<p><b>Constructing space in painting: perspective and multiple viewpoints</b></p> <p>This week we will continue with the paintings developed in the previous session, bringing them to a resolution.</p>	Alison Hand  Bankside 2	<p>All painting materials and relevant mediums.</p> <p>Surface/s for the painting/s - this will be discussed in the previous week, it may be a conventional painting surface or something related to the subject (glass / steel, etc).</p>
<b>Reading Week</b>				
7	Wednesday 6th November 2024	<p><b>Narrative composition</b></p> <p>This week we will start with a studio presentation/discussion on selected paintings which suggest narrative through the interaction of figures in a space, focusing on postmodern and contemporary paintings. We will look at artists such as Thomas Eggerer, Karin Mamma Andersson, Daniel Richter, Neo Rauch.</p> <p>We will use techniques such as collage as a compositional tool to create source material for a painting which explores atmosphere, psychology and narrative.</p>	Alison Hand  Bankside 2	<p>All painting materials and relevant mediums.</p> <p>Also 3 or more surfaces for painting - ie, small MDF primed boards / canvases, etc.</p> <p>Source materials – will be discussed individually the previous week but will broadly include images of figures in a scenario.</p>
8	Wednesday 13th November 2024	<p><b>Narrative composition</b></p> <p>This week we will continue with the</p>	Alison Hand  Bankside	All painting materials and relevant mediums.

		painting/s developed in the previous session bringing them to a resolution.	2	Relevant painting surface.
9	Wednesday 20th November 2024	<b>Personal project</b>  For the last two weeks, you will choose your own composition which should be developed from a particular aspect from the course, ideally related to your overall art practice. This will be discussed individually over the duration of the course. Bring in any images, objects, photos, etc, in order to develop the final painting.	Alison Hand  Bankside 2	Students will need to bring in any images, objects, photos, etc, in order to develop the final painting.  All painting materials and relevant mediums.  Relevant painting surface.
10	Wednesday 27th November 2024	<b>Personal project</b>  Finish final paintings	Alison Hand  Bankside 2	All painting materials and relevant mediums. Relevant painting surface.

## Preparation Requirements & Additional Costs

### YOU MUST BRING YOUR OWN MATERIALS

There is a £5 charge for materials provided by the Academy such as acetate and tracing paper.

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).

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

A basic set of student oil and acrylic paints, and a selection of brushes and palette knives.

Drawing materials

Painting boards, canvas and sketchbook

Old clothes or overalls

Only odorless 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 an **Oil** 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 38ml oil tubes: Titanium White, Cadmium Yellow, Alizarin Crimson, Cadmium Red, French Ultramarine, Coeruleum Blue and Burnt Umber

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: Mars Black, Titanium White, Cadmium Red, Cadmium Yellow, Ultramarine Blue, Burnt Umber, Sap Green and Yellow Ochre

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
Hudson, S	2015	<i>Painting now</i>	Thames & Hudson	London
Meyers, T R	2011	<i>Painting (Documents of Contemporary Art)</i>	Whitechapel Gallery	London
Schwabsky, B	2016	<i>Vitamin P3: New Perspectives in Painting</i>	Phaidon Press	London

### Who can I contact for further information?

General information and advice on courses at Art Academy London 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 our Reception at [info@artacademy.ac.uk](mailto:info@artacademy.ac.uk)

### Location

Art Academy – Bankside Campus

185 Park Street

London SE1 9SH

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 London 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 on the lower ground floor 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, ten minutes walk away.

## **Disabled Access**

The campus has an elevator and a zero threshold from the street level providing 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.