

Course Title	The Contemporary Painter: Concepts and Techniques
Tutor	Neil Morley
Studio session Dates	Fridays: 17th January 2025 – 28th March 2025 <i>(Reading week: 17th – 21st February)</i>
Course Code	E2402P14
Session Times	10:30am - 4:30pm
Studio	Bankside Studio 2
Course Fee	£675

Course overview

The proliferation of digital images in society has made the image more disposable and less open to visual critical discourses. This course will explore how the manipulation of pictorial space can create new and exciting directions in painting – by fragmenting, obscuring and intertwining images into the pictorial space and by using a series of techniques and conceptual approaches that question the normal conventions of background/foreground relationships.

Learning Outcomes

Students will be able to:

- Analyse the work of others and apply findings to their own work
- Conduct research into social and political issues and use knowledge to create paintings.
- Analyse the impact of the internet on contemporary painting, applying findings to own paintings.
- Analyse the role of the viewer in relation to contemporary painting, applying findings to own paintings.
- Think laterally, applying conceptual and technical approaches in creating contemporary painting.
- Create paintings that subvert pictorial space, layering and fragmentation of images and explore the relationship between background and foreground.
- Research, plan and complete a self initiated project
- To 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 but a willingness to experiment, discuss ideas and approaches is crucial.

About your tutor

Neil Morley studied at Royal College of Art - MA in Painting 2001 and Staffordshire University - BA Hons in Fine Art 1995. In 2009/10 he won the Berwick Gymnasium Artist Fellowship. My work engages in a celebratory and prolific process of experimentation and refinement—upending the conventions of painting while simultaneously commanding a deep awareness of its history. The paintings often negate or affirm the pictorial space to create tension between the background / foreground. The materiality of paint and semiotic potential of mixing painting styles play a significant role in how each individual painting is produced.

<http://www.neil-morley.com>

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	Friday 17th January 2025	Images In week one we will explore the role that painting has in a world saturated with images. The day will start with a presentation and group discussion exploring how contemporary artists are dealing with the overload of images.	Neil Morley Bankside Studio 2	You will need a selection of images printed off. There are no themes but you must want to paint the images. Painting materials / medium size canvas
2	Friday 24th January 2025	Layering This week we will experiment with layering multiple images and painting styles. By layering images and mixing painting styles together into one painting, unexpected and intriguing connections emerge, resulting in a more dynamic and exciting painting.	Neil Morley Bankside Studio 2	Bring images from various sources such as magazines, internet, your own photos, newspapers and books etc. The images should range in genre; i.e still life, landscape, art history, portrait, news stories. Anything you think would be interesting to incorporate into painting with multi-images. Painting materials / medium size canvas
3	Friday 31st January 2025	Social / political Painting has a long history of dealing with contemporary/historical social-political issues. This week we will explore how painting can address some of the biggest issues without being dogmatic.	Neil Morley Bankside Studio 2	Bring a selection of social/ political images taken from the internet or newspaper/ periodicals Painting materials / medium size canvas
4	Friday 7th February 2025	Background/ foreground relationships The day will start with a presentation and group discussion on artists dealing with background/ foreground relationships. We will explore how pictorial space can be manipulated by usurping normal conventions of the background/ foreground relationships.	Neil Morley Bankside Studio 2	Bring a series of printed off images. Painting materials / medium size canvas
5	Friday 14th February 2025	Materials This week you will need to bring at least a metre of heavy patterned fabric or wallpaper, to use as the basis of a painting. You will	Neil Morley Bankside Studio 2	A metre of heavy patterned fabric or wallpaper.

		intertwine images and painting styles into the surface of the painting using a range of approaches to obscure and reveal.		Bring a series of printed images. medium size canvas
Reading Week				
6	Friday 28th February 2025	Conceptual Painting: Masking and Minimalism How much information is needed for a painting to be meaningful and what role does the viewer play? This week we will experiment with a conceptual approach to painting through masking and minimalism, and how this can emphasise the role of the viewer.	Neil Morley Bankside Studio 2	Bring a series of printed off images. Painting materials / 2 medium size canvas
7	Friday 7th March 2025	Self directed project	Neil Morley Bankside Studio 2	Tutor to advise
8	Friday 14th March 2025	Self directed project cont	Neil Morley Bankside Studio 2	Tutor to advise
9	Friday 21st March 2025	Self directed project cont	Neil Morley Bankside Studio 2	Tutor to advise
10	Friday 28th March 2025	Self directed project completed and final critique	Neil Morley Bankside Studio 2	Tutor to advise

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 cloths 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 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.

You will need to build up an archive of printed images. Image themes to collect:

- Social /Political
- Landscape/ cityscape
- Portrait
- Art history – paintings that students have a connection with
- Everyday images
- Personal/ public
- Students images from Instagram/ Twitter/ Facebook
- Random image searches from the internet

Resources & Further Reading

Please note reading lists are suggested, not required.

Author	Year	Title	Publisher	Location
Graw, I	2018	The Love of Painting: Genealogy of a Success Medium	Sternberg Press	Berlin
Wood, P.	1993	<i>Modernism in Dispute: Art Since the Forties (Open University: Modern Art - Practices & Debates)</i>	Yale University Press	Connecticut, New Haven
Fracina F, Blake. N, Fer. B, Garb.T, Harrison. C	1994	<i>Modernity and Modernism (French Painting in the Nineteenth Century)</i>	Yale University Press	Connecticut, New Haven

Other useful resources (websites, galleries etc)

Artists to look at: Rene Daniels, Sigmar Polke, John Baldessari, Albert Oehlen, Robert Rauschenberg, Edward Ruscha, Daniel Richter, David Salle, Martin Kippenberger, Luc Tuymans, Nicole Eisenman, Charline Von Heyl, Jana Euler, Laura Owens, Neo Rauch, Wilhelm Sasnal

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

Location

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 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 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.

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.