

Course Title	Painting in Practice
Tutor	Nelson Diplexcito
Studio session Dates	Fridays; 16th January — Friday 27th March 2025 Reading Week – Monday 16th – 20th February
Session Times	10:30 AM - 4:30 PM
Course Code	E2502P004
Location	Bankside
Course Fees	£675.00

Course overview

This course will help you discover what it is about painting that motivates and inspires you. You will explore how to develop ideas from initial drawings, paint studies and other exploratory processes; how to refine your ideas, and how to develop coherent and resolved paintings. You will be encouraged, through presentations and discussion with your tutor and fellow classmates, to adopt a disciplined creative thinking dialogue in your painting practice, which will enable a more informed approach to your work. We'll look at the work of contemporary painters and explore where your own work sits in the context of current painting practice.

Learning Outcomes

Students will be able to:

- Analyse the work of others and apply findings to their own work.
- Produce experimental paintings using different media and surfaces.
- Use different approaches to starting a painting, both conceptually and technically.
- Apply research skills in the selection and use of ideas and source material for paintings.
- Apply a structured process to the development of paintings.
- Research, plan and realise 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 all levels.

About your tutor

Nelson Diplexcito is a painter who has exhibited internationally and nationally since graduating from The Royal College of Art in 1990. In 2023 the first monograph of his work, Nelson Diplexcito:Orpheus Street Paintings was launched at TM Gallery in London.

Illustrating the fleetingness of time and memory, Diplexcito's paintings reveal a narrative that is both mysterious and deeply intimate. A woman's sidelong glance, a child's shadow, a passing landscape as seen from the carriage of a train; each one expands the poetic bounds of painting. Suspended infinitely in time, Diplexcito challenges the impermanence of these moments and allows us to share in the intimacy of each one.

Since 1990, he has taught painting at a range of institutions including, Grays School of Art, Aberdeen, Loughborough University School of Art and Design, The Kent institute of Art and Design, The Folkhögskola in Gothenburg, Wimbledon College of Arts and is currently Senior Lecturer in Painting at Camberwell College of Arts.

<http://www.nelsondiplexcito.net>

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	16/01/26	Entry points for painting This week we will reflect on different starting points for a painting. There will be a presentation on the aims and objectives of the elective through a description of <i>Visual Phenomena 1</i> in paintings and drawings. We will explore source material and preliminary ideas through drawing, writing, collage, photography and photomontage, with an emphasis on developing ideas and compositions. We will look as a group at methods for translating these ideas into paintings.	Studio 5 Nelson Diplexcito	Images of, or related to, the theme you wish to pursue, including photographs already photocopied; sketchbooks and drawing materials including colour; , tracing paper, scissors and pritt stick; any existing work you've made on the theme Images of previous work and source material to share with the group Any other materials you'd like to use to develop ideas, e.g pastel, watercolour, gouache, inks, monoprinting.
2	23/01/26	This week will begin with a visual presentation on <i>Methods & Materials</i> that will focus on grounds, supports and the colour palette. We will also look at ways in which images can be transferred. Developing ideas into painting studies. Please bring last week's development work. You will use these painting studies as the basis as a form of visualisation towards your final work, thinking about choices of colour and language. We will go through a series of exercises to help you with this. You can make your studies in oil or acrylic paint, or you might want to use watercolour or gouache instead but think about the final paint media you will be using.	Studio 5 Nelson Diplexcito	Last week's work; source images, sketchbooks, paper Photocopies of a linear composition Paints, brushes, palette, palette knife, odourless solvents, jam jar, rags, other relevant painting materials
3	30/01/26	Starting Self-Directed Project Starting with a group discussion looking at students' previous works and thinking about what you have discovered in the past few sessions, you will consider the direction and format of your self-directed project.	Studio 5 Nelson Diplexcito	Materials for painting Small surfaces to work on (around A6-A4): e.g.primed paper/board, canvas boards, canvases. Or watercolour/gouache and supporting surfaces brushes

				etc, All source material imagery, relevant studies and sketches made over the past few weeks, as well as relevant work made prior to this course.
4	06/02/26	Self-Directed Project The session will begin with a visual presentation, <i>I See What You Mean</i> , which will focus on the synthesis of ideas and practice in painting. It will also highlight the value of targeted research in bringing your ideas and the visual language into realised and resolved paintings.	Studio 5 Nelson Diplexcito	Materials for painting (see above) All source material imagery, relevant studies and sketches made over the past few weeks, as well as relevant work made prior to this course
5	13/02/26	Self-Directed Project In this session you will continue to develop the project.	Studio 5 Nelson Diplexcito	Materials for painting (see above) During the self directed sessions we shall work with one to one tutorials and occasional informal group crits
<u>Reading Week 16/02/26 - 20/02/26</u>				
6	27/02/26	Self-Directed Project There will be a visual presentation on <i>Content and Context</i> .	Studio 5 Nelson Diplexcito	Materials for painting (see above)
7	06/03/26	Self-Directed Project	Studio 5 Nelson Diplexcito	Materials for painting (see above)
8	13/03/26	Self-Directed Project	Studio 5 Nelson Diplexcito	Materials for painting (see above)
9	20/03/26	Self-Directed Project There will be a short visual presentation, titled <i>Nelson Diplexcito: Paintings and Drawings</i>	Studio 5 Nelson Diplexcito	Materials for painting (see above)
10		Self-Directed Project. Group critique and discussion of work	Studio 5 Nelson Diplexcito	Materials for painting (see above) Final works for group crit

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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. You must provide your 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 or 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 large sketchbook
- Basic drawing materials
- Canvas/ canvas paper/mdf/gesso panels as needed each week - check the timetable
- Palette and palette knife
- Only odourless spirits, Sansodor or Zest-it (the Academy is a white spirit free environment)
- Brushes: a range of these, small and large
- Paints (oil, acrylic, etc.)
- Any painting mediums you may already have, such as liquin, impasto mediums, glaze mediums.

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

Daler Rowney Georgian Oil paint tubes in: Titanium White, Lemon Yellow, Cadmium Yellow Hue, Burnt Umber, Cadmium Red Hue, Alizarin Crimson, French Ultramarine Blue, Cerulean Blue, Yellow Ochre, Burnt Sienna, Ivory Black

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, Lemon 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

As this course is driven by your interests, there is no specific suggested research/ reading. You should however, begin to look at other artists' work, go to exhibitions that are on in London, start to familiarise yourself with artists that you like and will inform your work and ideas.

Please note reading lists are suggested, not required.

Author	Year	Title	Publisher	Location
Schwabsky, B.	2019	<i>Vitamin P3: New Perspectives in Painting</i>	Phaidon	London
Gingeras, A	2002	<i>Dear Painter, Paint Me</i>	Centre Georges Pompidou	Paris
Hudson, S.	2015	<i>Painting Now</i>	Thames and Hudson	London
Richter, G	1995	<i>The Daily Practice of Painting</i>	MIT	Cambridge, MA
Guston, P	2022	<i>I Paint What I Want To See</i>	Penguin Classics	London
Graw, I	2018	<i>The Love of Painting: Genealogy of a Success Medium</i>	Sternberg Press	London

Other useful resources (websites, galleries etc)
Royal Academy https://www.royalacademy.org.uk Tate Modern https://www.tate.org.uk/visit/tate-modern Tate Britain https://www.tate.org.uk/visit/tate-britain Turps Painting Magazine https://www.turpsbanana.com/magazine Painters Talking Painting https://www.facebook.com/brushesandpigments David Zwirner Gallery https://www.davidzwirner.com/ ArtRabbit (listings and more) https://www.artrabbit.com/

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

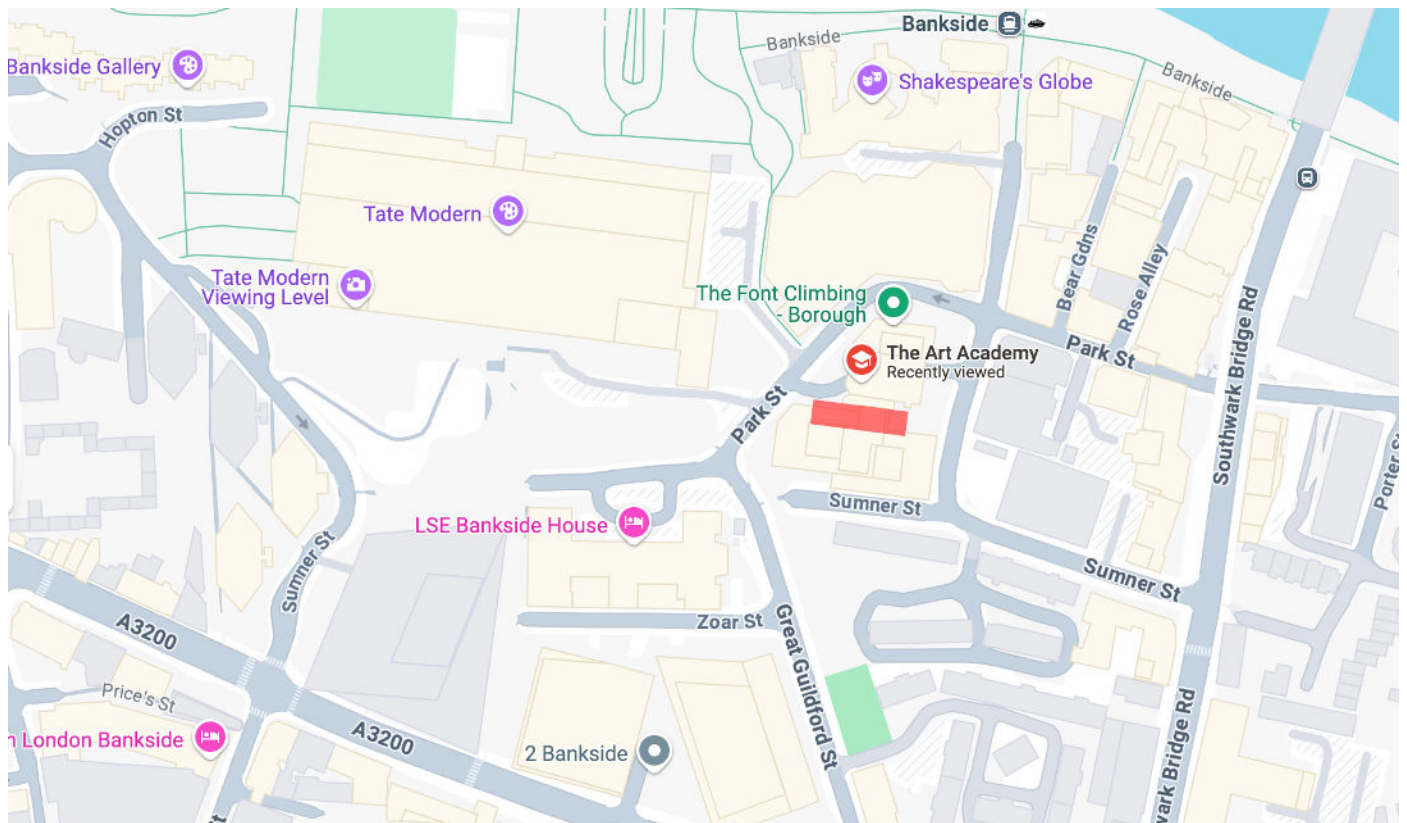
Locations - (Please check course location at the top of this document)

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.