

# Art Academy

## Elective Skills Workshop Course

<b>Course Title</b>	Painting: Architecture, Space, Environment.
<b>Tutor</b>	Alison Hand
<b>Studio session Dates</b>	Wednesdays; 22/04/26 - 10/06/26 (8 Sessions) <b>No Reading Week</b>
<b>Session Times</b>	10:30 AM - 4:30 PM
<b>Course Code</b>	E2503P018
<b>Materials Cost</b>	£10* (See below)
<b>Course Fees</b>	£545

### Course overview

This course explores how painting can describe and interact with the language of architecture, environment, and space. The course introduces diverse painting approaches and surfaces, and covers a range of themes including working from moving images; 3 dimensional and site specific painting; city edges and borders. Drawing on a range of source material from film and photography to sketching and study trips, we will build an exciting new painting vocabulary.

Each idea will be contextualised with contemporary painters and key theorists, thereby broadening your knowledge. You will be able to use the processes and approaches taught to address their individual thematic concerns as you move through the course. Additionally, you will develop your own ambitious project in the last two weeks of the course, which may be a large-scale work, a series of smaller works, or a site-specific painting project. These will be exhibited on the last afternoon of the course in the studio, for discussion and others to come and view. **Note:** This course welcomes students working in other disciplines, such as drawing, installation, multimedia - it works well for those working across 2 and 3 dimensions, for example painting and sculpture, as well as those concentrating on painting.

### Learning Outcomes

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

- Analyse the work of others and apply findings to their own work.
- Apply contextual and critical knowledge and the work of key thinkers and theorists in the creation of paintings
- Create paintings from diverse source material
- Create paintings on different (non- traditional) substrates, experimenting with form and surface
- Create a series of diverse paintings which refract, respond to, and interpret the environment.
- Research, plan and realise a self-initiated project culminating in a large scale and / or site specific work
- 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. You should just be open to questioning your work.

### About your tutor

**Alison Hand** is BA Fine Art Programme Leader at the Art Academy. 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 in Germany, Hong Kong, London and across the UK, and has also curated a number of shows including a 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.

<https://www.alisonhand.com> @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 22/04/26	<p><b>Painting the city - edges and borders</b></p> <p>Many painters are interested in the edges of the city, the fringes, canals, hinterlands and derelict areas, which can embody lost histories and industry, and also be places where nature unexpectedly springs up unhindered.</p> <p>Meeting at the Academy, we will start the course with a group walk through the city, taking in backstreets, building sites, as well as main streets and parks. We will record this walk in numerous ways including sketching, photography, collecting objects and rubbings, and ambient sound recordings. En route, we will discuss the practice of Psychogeography.</p> <p>Back in the studio we will then develop quick painting studies which explore the atmosphere and layers of the morning's experience.</p> <p><i>Key concepts – introducing the practice of psychogeography and walking the city. Collecting source material in diverse ways. Producing quick painting studies in response to urban experience.</i></p>	<p><b>AM</b> Out in London</p> <p><b>PM</b> Bankside Alison Hand</p>	<p>Sketchbooks, sketching materials, camera / phone.</p> <p>Small/medium MDF boards or canvases (not canvas boards if possible). Paints, mediums, and good brushes</p>
2	Wednesday 29/04/26	<p><b>Barbican study trip - layers of architecture</b></p> <p>This week we will go on a study trip to the Barbican Centre, which is an amazing example of Modernist architecture and Brutalist sculptural forms. After a brief intro to the estate, we will sketch, make paper structures / models, document, photograph, take notes, and film the interior and exterior space of the centre. We may move outside the Barbican and compare / contrast the surrounding layers of older London. We will discuss the experience of this layered architecture and how it might be conveyed in painting.</p> <p><i>Key concepts – analysing and deconstructing architectural space. Collecting a wide variety of source material for painting.</i></p>	<p>Barbican Centre</p> <p>Alison Hand</p>	<p>Sketchbooks, sketching materials, camera / phone. Scissors, tape, paper.</p>

3	Wednesday 06/05/26	<p><b>Layers of architecture - continued</b></p> <p>You will use your visual research from the Barbican trip and surrounding area to develop a painterly response on a medium / large scale of your individual experiences of the Barbican and its relationship to surrounding layers of old London.</p> <p>This will be contextualised with relevant painters who explore the language of Modernist architecture, and how this can be represented through various prisms, for example utopia / dystopia / alienation / nostalgia.</p> <p><i>Key concepts – using source material selectively to convey a particular position. Developing a painterly vocabulary to express this position. Working on a larger scale.</i></p>	Bankside  Alison Hand	Research from the previous week. Paints, mediums, good brushes. Surfaces for painting such as MDF / canvas.
4	Wednesday 13/05/26	<p><b>Moving through the city</b></p> <p>This week we will work with moving images/films to ‘translate’ the experience of moving through architecture into painting. Using collected / found / or phone footage, we will explore ideas of glimpses, blurring, rhythm, viewing through layers, reflections, and speed – and working firstly with small painting studies, we will start to develop a painterly vocabulary for these experiences. Urban theorists will be briefly discussed for their work on moving through cities.</p> <p>In the background we will have a film playing projected onto the studio wall to give us more inspiration and feed into the work.</p> <p><i>Key concepts – using moving image source material for painting. Developing painting vocabularies for complex experiences.</i></p>	Bankside  Alison Hand	Camera / phone. Collected images / excerpts.  Paints, mediums, good brushes. Surfaces for painting such as MDF / canvas.
5	Wednesday 20/05/26	<p><b>Surfaces and spaces - site specific and three dimensional painting</b></p> <p>This week we will explore how painting can be responsive to a particular site (and not only shown on a gallery wall), and how painting can cross from two dimensions into three. To do this we will use architectural surfaces to paint on – whether industrial, transparent, readymade. Please bring collected surfaces with you. We will explore how painting can become object-like and three dimensional, responding to and interpreting sites inside and outside.</p>	Bankside & Offsite  Alison Hand	Paints, mediums, good brushes. Surfaces for painting such as MDF, plastic, metal, etc. (NOT canvas board)

		<i>Key concepts – introducing the surface as a key component of the language of a painting. Pushing students’ expected boundaries of painting in terms of form (intervention, 3 dimensional, multi-surfaced)</i>		
6	Wednesday 27/05/26	<p><b>Viewpoints, simultaneity, transparency</b></p> <p>You will be asked to read a text before the class (supplied by the tutor) - Fredric Jameson’s wonderful essay on the Bonaventure Hotel in Las Vegas (in the book ‘The Cultural Turn’), which describes the multiple viewpoints of ‘postmodern’ space. We will start with a discussion of this, along with painters who use multiple viewpoints. You will then explore ways of layering paint and structuring space within the painting, to create viewpoints and sensations of feeling both inside and outside, and of looking through glass and experiencing reflections.</p> <p><i>Key concepts – developing complex compositions within painting. Understanding the transition from Modernist ideas of space and architecture, to Postmodern ideas. Developing painting vocabulary into an advanced language</i></p>	<p>Bankside</p> <p>Alison Hand</p>	<p>Paints, mediums, good brushes. Surfaces for painting such as glass, MDF, canvas, plastic, metal, etc. (NOT canvas board)</p>
7	Wednesday 03/06/26	<p><b>Personal project - large scale painting for mini exhibition</b></p> <p>These last two weeks of the course you will draw on or return to themes of your choice within the course, and develop a large scale painting which we will hang as part of a mini exhibition in the studio on the last afternoon of the course.</p>	<p>Bankside</p> <p>Alison Hand</p>	<p>Paints, mediums, good brushes. Large scale surfaces for painting such as MDF, plastic, metal, etc. (NOT canvas board)</p> <p>Relevant source material</p>
8	Wednesday 10/06/26	<p><b>Personal project - large scale painting and mini exhibition and ‘private view’, with informal group discussion to end the course.</b></p>	<p>Bankside</p> <p>Alison Hand</p>	<p>As above</p>

## 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 rags for brush cleaning (such as an old cotton t-shirt).

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

6 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
Whittaker, E. and Landrum, A.	2012	<i>Painting with Architecture in Mind</i>	Wunderkammer Press	Bath, UK
Myers, T.	2011	<i>Painting (Documents of Contemporary Art)</i>	Whitechapel	London, UK
Jameson, F.	2009	<i>The Cultural Turn: Selected Writings on the Postmodern, 1983-1998 (Radical Thinkers 4): Series 4</i>	Verso	Brooklyn, New York

### Other useful resources (websites, galleries etc)

<https://www.galleriesnow.net>

### 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 our Reception at [info@artacademy.ac.uk](mailto:info@artacademy.ac.uk)

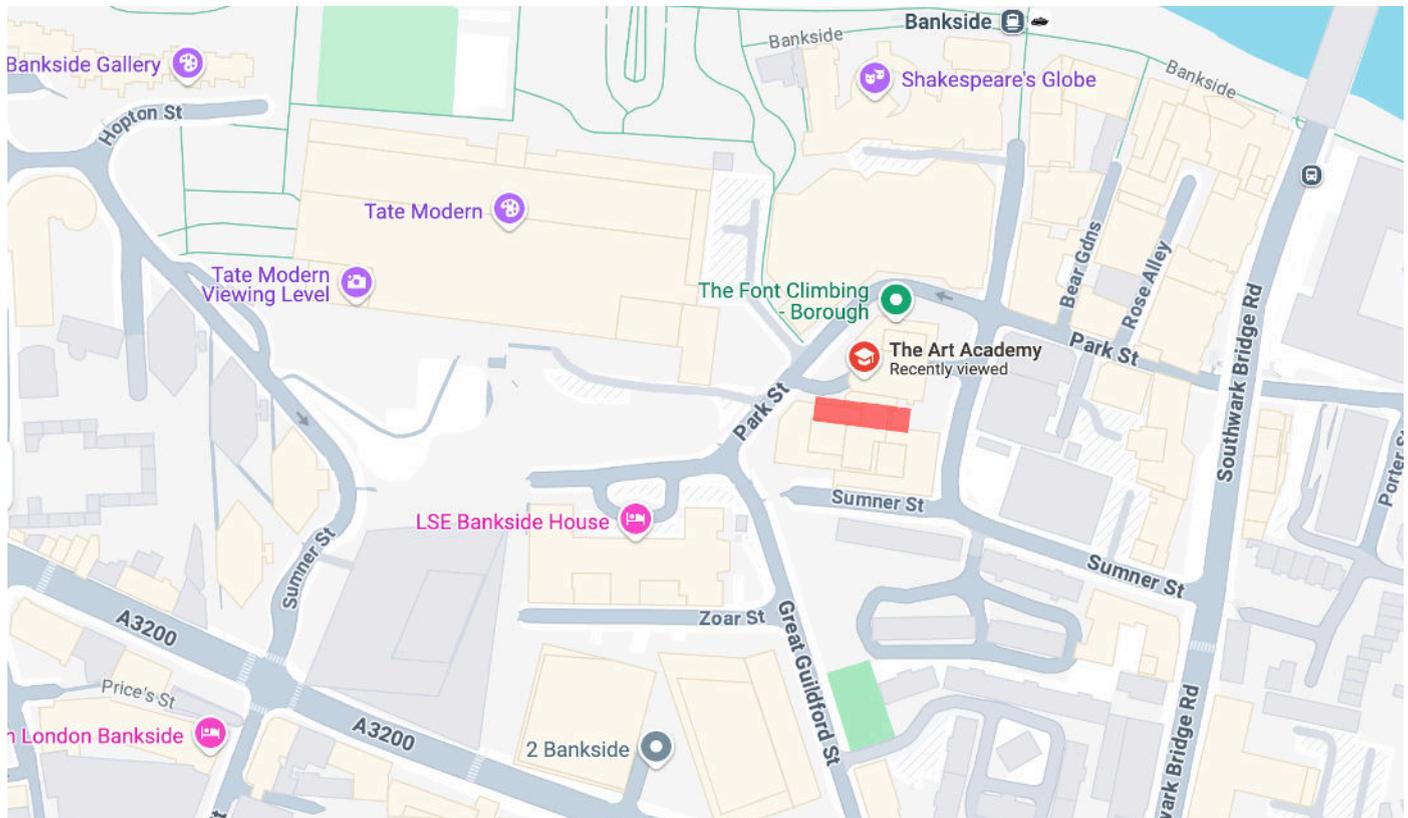
**Locations** - (Please check course location at the top of this document)

## 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.