



Course Title	Composition
Tutor	Alison Hand
Day & Time	Thursdays 10am - 5pm (4.45pm - 5pm to clean-up)
Dates	21 September - 30 November 2017
Half Term	Monday 23 October - Saturday 28 October
Course Code	D1701P04
Level	Diploma Level 2: All skill levels
Cost	£495



What is this course about?

This course is a packed ten week investigation into all aspects of composition in painting. The course is developed around four overarching themes - positioning and cropping; layering and collage; harmony and balance; and painting in a digital age - each lasting two weeks, which will be explored through subjects such as the figure, landscape, abstraction, and media, and inspired by through looking at and discussing a wide range of paintings and their contexts.

Every two weeks, we introduce the theme through a morning gallery visit or studio discussion on selected paintings to investigate specific compositional aspects and themes, followed by sketching / gathering images and ideas. The class then discusses and plans the resulting painting(s), which will then be completed the following week. Whilst the course is structured to offer a broad view of composition, students will be encouraged to incorporate their particular interests, to ultimately produce paintings that explore different aspects of composition and are experimental, but also feed in to each student's own art practice.

What topics do we cover?

- Practical exploration of a very wide range of compositional values and techniques in painting, including formal concerns such as thirds and spatial strategies.
- Refresher session on perspective with option to do more in depth session for anyone who would like.
- Understanding, evaluating and analysing compositional strategies in a wide range of art historical and contemporary paintings.
- Specific issues addressed within contemporary painting.

By the end of this course you will:

Have developed a good knowledge of and intuition for understanding composition in painting, able to apply to your own paintings and drawings, and analyse in others' work.

Course Times

4.45pm - 5pm: Please spend your final 15 minutes cleaning up after your day's work and return the studio to the state in which you would wish to find it. All classes are followed by evening classes so your cooperation is appreciated.

Weekly breakdown

Courses at the Art Academy offer a structured approach to ensure specific subjects, skills and methods are covered. Below is a weekly breakdown of what will be covered. Please bear in mind that these classes will move with the pace of the class, so a degree of flexibility of what will be covered on which day will be employed.

Week	Date	Topic/skills covered	Location	What to bring	Model
1	21 Sep.	<p>Positioning and cropping.</p> <p>The first two weeks will be an exploration of different ways of positioning and cropping in compositions using the figure. We will study a range of compositions with figures, from the mystery of Velazquez, to cool Dutch interiors, to post-impressionist cropping and scenes of everyday life which begin to articulate the relationship between painting and photography.</p> <p>Students will meet at the National Gallery, and discuss selected paintings, followed by sketching the compositional aspects and gathering ideas.</p> <p>In the afternoon we return to the studio to plan a composition with the life model, aiming to get brief underpainting done to be continued the following week.</p>	<p>AM National Gallery - Meet 10am SHARP</p> <p>PM Studio 2</p>	<p>Sketchbook and drawing materials including fine line pens</p> <p>All painting materials</p>	YES PM
2	28 Sep.	<p>Positioning and cropping.</p> <p>Continue painting from previous week.</p>	Studio 2	All painting materials	YES (All day)
3	05 Oct.	<p>Layering and collage.</p> <p>This week the focus is on producing a landscape / city / spatial painting through finding a composition using collage, acetate overlays, and combining photographs, playing with elements such as background and foreground, perspective and distance, space and surface, interior and exterior. In the morning, students will have a slide show in the studio, and discuss selected paintings concerning landscape and the city, thinking of this subject in a broad way, from classical visions of Arcadia, to 20th century landscapes and cities as</p>	Studio 2	<p>Sketchbook and drawing materials including fine line pens.</p> <p>All painting materials</p> <p>Please bring photos / images of spaces and places which interest you.</p>	NO

		psychological metaphors, to contemporary landscapes as political sites, palimpsests or memorials. Please bring images of spaces and places with you.			
4	12 Oct.	Layering and collage. Continue painting from previous week.	Studio 2	All painting materials	NO
5	19 Oct.	Harmony and balance - NEED TO CHANGE TITLE This week we will be looking at harmony and balance in composition through abstraction. Students will meet at Tate Modern and discuss selected paintings, in order to really get to the heart of why the paintings are composed as they are, identifying aspects such as rhythm, colour, form, mark, chance and accident, and context. Looking at artists such as Elsworth Kelly, Avis Newman, and contemporary painters using or subverting digital processes. In the afternoon we will be back in the studio, and this time students will develop a way of working which can be described as abstract from a starting point of accidental / chance marks.	AM Tate Modern - Meet 10am SHARP PM Studio 2	Sketchbook and drawing materials including fine line pens All painting materials	NO
	26 Oct	HALF TERM			
6	02 Nov.	Harmony and balance-NEED TO CHANGE TITLE Continue painting from previous week.	Studio 2	All painting materials.	NO
7	09 Nov.	Painting within a digital age Over these two weeks we consider the possibilities of painting within the context of digital production, asking what effect speed and ubiquity has on how we read images and perceive the 'truth' of what we see. We consider the historical relationship between painting and photography, and move to look at how contemporary painters today select, isolate, appropriate, distort and subvert mass media/internet images to shift our	Studio 2	Sketchbook and drawing materials including fine line pens All painting materials Please bring with you media images associated with a news story that interests you.	NO

		focus and create a different type of meaning from the original image or context. Please bring with you media images associated with a news story that interests you. We start with a studio discussion of artists such as Wilhelm Sasnal and Katherine Russell, before moving onto consider the media images we have brought with us.			
8	16 Nov.	Painting within a digital age Continue painting from the previous week.	Studio 2	All painting materials.	NO
9	23 Nov.	Individual composition. For the last two weeks, students will choose their own composition which should be developed from a particular aspect learnt over the the course and also ideally relate to their overall art practice. This will be discussed individually over the duration of the course so students are ready for this last session. Students will need to bring in any images, objects, photos, etc, in order to develop the final painting.	Studio 2	Students will need to bring in any images, objects, photos, etc, in order to develop the final painting.	NO
10	30 Nov.	Finish final painting!	Studio 2	All painting materials	NO

Student Preparation Requirements

ALL STUDENTS MUST SUPPLY THEIR OWN MATERIALS.

Please check if there are individual requirements for each week.

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** (£50.00) 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)

Two 8"x10" canvas boards

Three 10"x14" canvas boards

Six Daler Rowney oil tubes including: titanium white, cadmium yellow, alizarin crimson, cadmium red,

French ultramarine and burnt umber

An **Acrylic Painting Pack** (£50.00) contains:

A set of bristle brushes, both flat and round, suitable for acrylics

One tear-off palette (9"x12")

One palette knife

Two 8"x10" canvas boards

Three 10"x14" canvas boards

8 Daler Rowney acrylic tubes: black, white, cadmium red, ultramarine, emerald, yellow ochre, burnt umber, cadmium yellow

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.

About your tutor

Alison Hand holds an MA in Painting from the Royal College of Art and is a published writer on art and architecture. She has exhibited in Germany, Hong Kong, London and across the UK, and has also curated a number of shows. Her paintings and drawings have won many awards including the Basil H Alkazzi Scholarship; the Gordon Luton Award for Fine Art; and the Stephenson Harwood Award.

Welcome to The Art Academy

We are looking forward to welcoming you to The Art Academy and wish you the very best for your course. If at any time you would like to speak to a member of the team please feel free to contact us using the details below.

We value feedback on all of our courses so please keep us posted on your progress.

Who can I contact for further information?

General information and advice on courses at The Art Academy is available from the main office, open Monday to Friday 09:00 – 17:00 during term time.

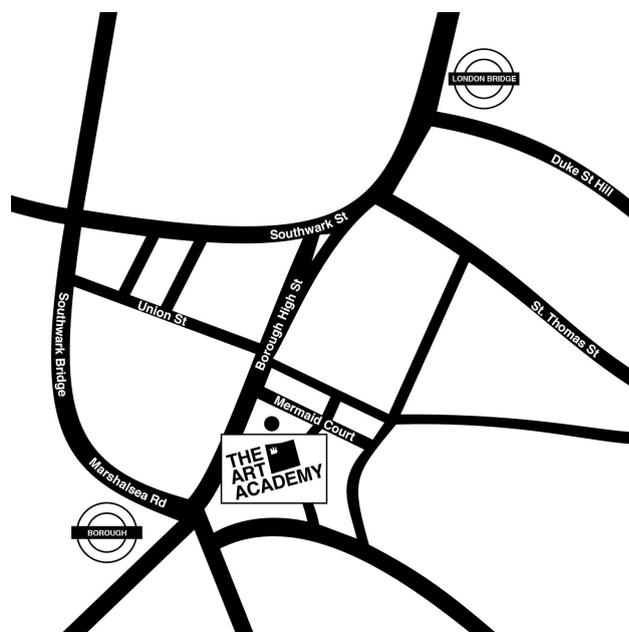
Tel: +44 (0) 20 7407 6969 or email our Administrator, Aimee Briginshaw:

aimee@artacademy.org.uk

Location

The Art Academy is conveniently located minutes away from London Bridge (Northern and Jubilee lines, National Rail services) and Borough (Northern line) underground stations - follow signs for Borough High Street to exit.

Please [click here](#) for a map.



Just moments walk from the Thames, the Art Academy is also ideally located for access to:

White Cube

Tate Modern

Jerwood 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 room located in the Barn, on the ground floor of the Mermaid Court 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, five minutes walk away.

Disabled Access

We make every effort to accommodate students' access requirements, but 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 old 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 co-operation and we look forward to seeing you.