



Course Title	The Shape of Colour
Tutor	Caroline List, Laurence Noga
Day & time	Mondays, 10am - 5pm (4.45 -5pm to clean up)
Dates	24/04/17 - 26/06/17 Bank Holidays 1/05 & 29/05 (Normal classes)
Course Code	D1603P15
Level	All (mixed ability class)
Room	Studio 2
Cost	£495



What is this course about?

Key words : Pools of colour, chroma, float, hue , barely visible, bands, dispersion, fuse, modulated, microscopic, transparency, immersion , fluid, reductive, translucent, masked , scratched, erased, restriction, viscosity, collision, reveal /conceal, mass.

This course looks at colour as form. The approach will particularly enable you to think about colour theory and a synthesis of processes, structure, and surface: consider how you will develop composition, specificity of colour choice, and surface fracture (handling of the paint). We want you to think carefully in terms of your response to colour itself, It's fluidity, scale and dynamic juxtapositions.

The context and theory will be important in underpinning your initial exploration. Your relationship with the mechanics of painting will develop from initial drawing and collage experiments. We will be thinking from Jan Van Eyck to Matisse and through to the colour field painters such as Rothko or Hoffman.

Over the next ten weeks, it will be important to think about experimenting with colour itself, developing the interaction of colour. We want you to consider the kind of supports you will make the painting on, perhaps how the paint may flood the surface of the canvas (Helen Frankenthaler) or how that structure may be developed through transparency or opacity.

We want you to be experimental, think about how a violet differs from a cadmium red. How does the push and pull of colour operate. (Hans Hoffman) You will visit exhibitions that encourage you to think about how your own work operates, from carefully modulated colour, illusionistic space and sharpness to fusion of colour.

What topics do we cover?

- How to activate composition and colour choices through collage and drawing

approaches,

- Considering colour language, colour symbols (JMW Turner, Jan van Eyck, Hans Hoffman, Robert Motherwell)
- Contextual research, through gallery visits, contextual lectures (National Gallery to Joseph Albers)
- Developing process structure and composition. Engage with formal devices, such as balance, motion, collision, regular or irregular forms. (Matisse, Fernand Leger, Mali Morris, Patrick Heron, Amy Sillman)
- Considering your palette, and evolving colour vocabulary.
- Rhythm and sequence. Balancing colour and form, visual strategies to develop materiality, illusion and weight, translucent surfaces.
- Colour Intensity, clash of colour, optical relationships. chromatic contrast.

By the end of the course you will:

Use a wide selection of materials and methods of application. Experiment with unusual but relevant methods and processes. Develop an exciting and meaningful body of work. Have a better understanding of colour and how to work with it in new and exciting ways.

What level is the course and do I need any particular skills?

This course is suitable for all levels.

How will I be taught, and what feedback and support will I get?

Your experienced tutor will support you throughout the course in both group sessions and one-to-one support providing regular feedback, critique and constructive advice. Each course ends in a final round up session and should you wish for any specific feedback or support, please speak with your tutor at the start of your course.

About your tutors

Since graduating with an MA in Painting from Chelsea School of Art, **Caroline List** has exhibited in London, New York, Toronto, Paris and China and also curated several successful exhibitions on the contemporary London art scene.

In 2007 she was nominated for the Brian Robertson painting prize and previously won the first prize in painting at the Royal Over-Seas League annual competition. Her work has been purchased by a number of collections such as The Contemporary Arts Society, Neuberger and Berman New York, Fidelity Financial, Lehman Brothers, and JP Morgan Cazenove, as well as a number of private collectors.

She has a studio in London and teaches Mixed Media Painting at Central Saint Martins School of Art & Design, University of the Arts London.

Laurence Noga exhibits Nationally and Internationally. He is an Artist, Writer and Curator. Laurence lectures at Camberwell/Wimbledon, University of the Arts London.

"A persistent attitude to colour that is sometimes beautiful and sometimes quite difficult, has a central role in my painting. The physicality in the relationships between the colours which set up a sort of conversation. The frontal quality of my paintings and collages engages the viewer in an imperfect geometry, through phenomenological and psychological considerations. The work uses semiological /structural considerations which draws our attention to the physical and plastic qualities of the painting. The combination of these

elements creates an instability or ambiguity, between materiality, and spatial reading of the picture space”

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	Location/ Tutor	What to bring
1	24 April	<p>The Shape of Colour: Jan Van Eyck, JMW Turner, Josef Albers , Henri Matisse to the Colour Field Painters and beyond.</p> <p>You will generate ideas by constructing (push and pull) compositions from your source material. These visual collages will be a springboard for a series of works</p> <p>You will make a series of collages exploring a variety of compositions and approaches, thinking about your choice of colour and source material, forming a series of new compositions. You may want to consider the juxtaposition of:</p> <ul style="list-style-type: none"> · relative colour · visual texture · physical texture · structure/line · fluidity · shapes · rhythm & repetition. · composition <p>Look at artist such as..... Henri Matisse,Josef Albers,Joan Miro,Sonia Delaunay,Robert Motherwell, Hans Hoffman, Alexis Harding, David Reed, Bernard Frize, Nicholas May, Beatriz Milhazes</p>	Caroline List Studio 2	<p>Source material for collages Photos photocopies drawings, cloth, coloured- paper found materials fabric</p> <p>surfaces to collage onto boards wooden panels card, paper canvas, fabric or linen off-cuts, found 2d surfaces</p> <p>Materials to brings Source material references</p> <p>Tools scalpels</p> <p>scissors glue cutting board ruler</p>

				cutting stencils compass acrylic paint brushes
2	1 May	<p>Group Presentation of collages produced</p> <p>Colour Explored Through Material Surface</p> <p>You will be encouraged to investigate how paint responds to different supports & grounds</p> <p>Referencing your collages you will make a series of small studies exploring your different supports, investigating the possibilities of the supports through paint & surface and how the paint reacts to absorbent/ non absorbent surfaces, exploring:</p> <ul style="list-style-type: none"> · Control · Stain · Trace · Make physical · Mask/stencil · Roll · Gesture · Play /chance · Brush · Pour · drip <p>These pieces will be experimental studies not finished works. The intention is to generate a greater understanding of (delivery systems) how paint can be applied, through process/ method and material surface: Cheap pre- made canvases will respond differently to panels or gesso surfaces</p>	<p>Caroline List</p> <p>Studio 2</p>	<p>Bring a number of surface</p> <p>Board Formica Canvas paper</p> <p>Absorbent Non absorbent surfaces Primed Board, Formica, aluminum, Perspex</p> <p>absorbent surface are canvas , linen, paper & card</p> <p>Painting mediums</p> <p>Brushes Rollers Hard soft</p> <p>Bring materials Paints (Oil or acrylic) Tessa tape Frog tape or masking tape Paint mixing pots Palette Knife Rags Anything you wish to apply the paint with</p>
3	8 May	<p>Group presentation of small painted studies produced in the Paint / surface project.</p>	<p>Caroline List</p> <p>Studio 2</p>	<p>Bring these materials</p> <p>Select the relevant</p>

		<p>Colour Formulation: Exploring opposition within painting, combining opposing painting languages and formulations.</p> <p>You will make a selection from the painted and collage studies you produced and develop another series of paintings/work on a different scale based on these considering contrasting methods of mark making and combining two different painting processes within one composition.</p> <p>There will an emphasis on exploring the rich potential of paint itself. We will look at a wide array of styles, exploring contemporary approaches to painting.</p> <p>Working in a series, you may want to explore:</p> <ul style="list-style-type: none"> • Masking/gesture • Absorbent/non absorbent • Chromatic brightness / monochromatic • Geometric / organic • Autographic / graphic • Drawn / poured <p>These pieces will be experimental studies not finished works. Look at artist such as....</p> <p>Look at artists such as...</p> <p>Glenn Brown, Michael Stubbs, Jonathan Lasker, Callum Innes, Albert Oehlen, DJ Simpson, Jonathan Parsons, Ian davenport</p>		<p>surface to paint on.</p> <p>This could be canvas paper, board, Linen, found surfaces</p> <p>Bring paints Painting implements such as rollers palette knives rages pouring pots masking tape stencil sticky back plastic for stencils</p>
4	15 May	<p>Exploring Notions of Colour & Light</p> <p>Materials Talk - The properties of</p>	<p>Caroline List</p> <p>Studio 2</p>	<p>Materials to bring</p> <p>Paint oil & acrylic Brushes</p>

		<p>paint, examining:</p> <ul style="list-style-type: none"> • Colour • Transparency • Light • Glazing • Synthetic organic • Mineral pigments • Reflection of surface • Surface absorbency • Brush delivery systems • Staining delivery systems • Blending gradations <p>Development of paintings exploring notions of colour & light.</p> <p>Look at artists such as... Larry Poons, Morris Louis, Helen Frankenthaler, Tauber Auerbach Selma Parlour</p>		<p>60mm flat glazing brush by lascaux pro art synthetic flat brushes are smoother Hog hair Brushes are coarser Pallet knife Mixing pots Pouring jugs or containers Masking tape</p> <p>Bring Supports surfaces</p> <p>Absorbent non absorbent Paints versus transparent opaque Selection of Brushes</p>
5	22 May	<p>AM: Local Gallery Visit - TBC</p> <p>PM: Continuing Development of paintings exploring notions of colour & light.</p> <p>Group crit feedback session Presentation of works produced wks 4 & 5.</p>	<p>Caroline List Gallery -TBC Studio 2</p>	<p>Materials to bring</p> <p>Paint oil & acrylic Brushes 60mm flat glazing brush by lascaux pro art synthetic flat brushes are smoother Hog hair Brushes are coarser Pallet knife Mixing pots Pouring jugs or containers Masking tape</p> <p>Bring Supports surfaces</p> <p>Absorbent non absorbent Paints versus transparent opaque Selection of Brushes</p>

6	29 May	<p><i>Please bring a selection of works produced within the first 5 weeks, select a series of works you would like to develop further, these works will be presented to your tutor Laurence Noga in week 6.</i></p> <p><i>Feedback will be given on how to move forward with your line of inquiry, considering painting concepts and technical approach & Application.</i></p> <p>AM: Develop Colour as Form: You will embark on your own personal work as a final project on the course, evolving the shape and form of your experiments with colour. Think about layering, spatial tension, improvisation and intuition. Perhaps make some mixed media works, that operate between visible depth and intensity of colour.</p> <p>PM: We will visit the Tate Britain to consider the 'Turner collection' and other works that use colour theory.</p> <p>Look at artists such as...</p> <p>JMW Turner, Paul Klee, Mark Rothko, Sean Scully, Howard Hodgkin, Sandra Blow, John Hoyland, Frank Bowling, Simon Callery, Jules Olitski Magnus Plessen, Amy Sillman</p>	<p>Laurence Noga</p> <p>Tate</p> <p>Studio 2</p>	<p>Bring a large number of pots or plastic containers.</p> <p>Bring all your painting materials.</p> <p>Bring a selection of paintings/collages prepared in weeks 1-5</p>
7	5 June	Continue your own Personal work	<p>Laurence Noga</p> <p>Studio 2</p>	As above
8	12 June	Continue your own Personal work	<p>Laurence Noga</p> <p>Studio 2</p>	As above

9	19 June	AM: Continue your own Personal work	Laurence Noga Studio 2	As above
10	26 June	Continue your own Personal work. PM: Group Critique of final works	Laurence Noga Studio 2	As above

Student Preparation Requirements

STUDENTS MUST BRING THEIR OWN MATERIALS.

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

- A variety of canvases
- Pots
- Staple gun
- Scissors
- Stretcher bars
- Paints (acrylic and/or oil)
- Palette
- Brushes
- Cloth rag
- Craft knife
- Ruler
- 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 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** (£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)

One 10"x 12" canvas board

One 10"x 14" canvas board

Two 12"x 16" canvas boards

6 Daler Rowney (*Georgian*) oil tubes: 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 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 stock all items listed above.

Resources & Further Reading

Books

Chromophobia – David Batchelor

Artists to research

Please see weekly breakdown.

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 Brigginshaw:
info@artacademy.org.uk

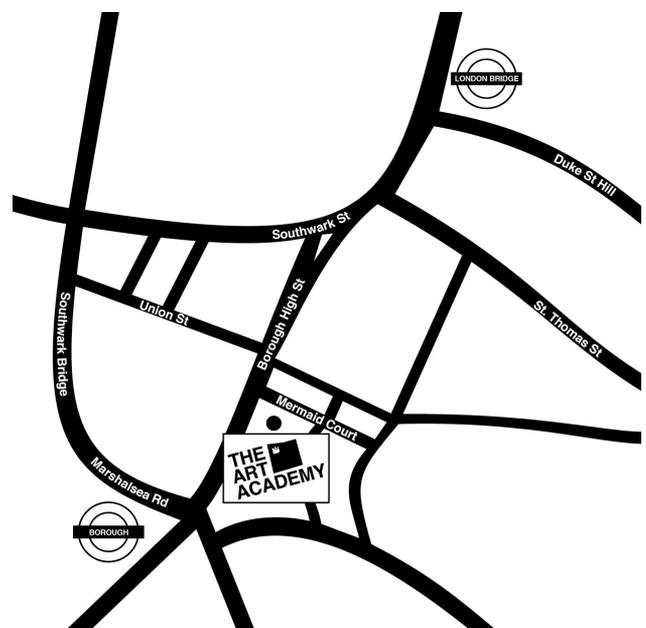
Location

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 booking.

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 (painting or drawing classes) 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.