

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Summer 2019 Marathon COLOR

Instructor: Kaitlin McDonough
Class Hours: 9am-1pm ; 2pm-6pm
Dates: Monday, July 8 – Friday, July 19 (no class on Saturday and Sunday)
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Office Hours: by appointment

Course Description

This Marathon will elevate and expand our sensitivity to all aspects of color. Placing practice before theory, we will explore the wild richness of color functionality and mutability. Exercises will deepen our understanding of hue, tone, saturation, deception, intervals, boundaries and color relatedness. We will prioritize conclusions drawn from what we observe firsthand and will trust our sense of sight above any preconceived notions of how a color might behave. Using colored papers and the teachings of Josef Albers, we will sharpen our awareness of the many ways that colors shift, bend, vibrate, radiate and co-create on the page. We will internalize a deep awareness of color and ways to work with color confidently. All levels welcome!

Course Outline

Through direct trial and error, we will explore, create and examine:

- Relativity of light: grayscales
- Relativity of hue: making one color look like two different hues, making two colors look like the same hue
- Relativity of light: relative light and dark in different and opposing hues
- Color relations: finding the middle color between two hues
- Subtraction of color: the effect of a ground on the hue that it carries
- Color deception: simultaneous contrast and after-image
- Color mixture in paper: Illusion of transparency
- Color boundaries and plastic action
- Color intervals and transformation: saturation
- Harmony and expression
- Masterwork studies in collage: color instrumentation

Concepts will be presented and ample time will be spent working to unpack and create with each property of color. Presentations and gallery visits will complement our studio work.

Learning Outcomes

This course will heighten students' sensitivity to properties of color (hue, tone, value, saturation, temperature) and color relatedness. Participants will learn to assess color activity and understand the mutability of color, leading to a more nuanced reading of color situations and a more refined usage of color in one's own projects. They will also gain a vocabulary with which to understand and to discuss the nuanced properties of color.

Assessable Tasks

Each color topic will lead to the creation of multiple "color trials". The completion of these studies will be reviewed, assessed and critiqued. Masterwork transcriptions will be assessed for nuance, sensitivity and ambition.

Evaluation and Grading

Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a 'Pass' grade, students must attend class on a regular basis, prepared with their assignments ready for review at the beginning of each session; exhibit a commitment to investigating the respective questions of the course; participate in group discussions. 'High Pass' will be reserved for students who do the above and show exceptional growth and effort in all of these areas.

Suggested Reading and References List

Josef Albers, *Interaction of Color*

Jan Verwoert, "*Emergence: On the Painting of Tomma Abts*"

The writings of Bridget Riley

Materials and Supplies

- Color-aid Paper Set (full set of 314 colors, 6" X 9")
- Exact-o knife
- Metal ruler (for cutting)
- Plastic cutting mat
- Rubber cement
- Rubber cement eraser (recommended)
- 18" X 24" sketchbook white paper
- Old magazines for collage
- Masking tape (recommended)
- Small sketchbook/notebook (recommended)

School, Department & Class Policies

Please refer to the Student Handbook for information regarding the School's policies on academic integrity and plagiarism. All students must abide by the general health and safety regulations laid out in the Student Handbook, as well as any specific instructions given by the Instructor.