

# NEW YORK STUDIO SCHOOL

## OF DRAWING, PAINTING & SCULPTURE

### Spring 2020: Sunday Afternoon Painting

Instructor:	Seth Becker
Class Hours:	Sundays, 2pm-6pm
First Class:	Sunday, February 9, 2020
Last Class:	Sunday, April 19, 2020

### Course Description

When working from perception, the artist deals with two truths: that of what he or she sees, and the translation of that sensation as metaphor through the language of paint. The aim of this class is to explore the formal issues that arise from working from perception, and to provide the artist with ways to exploit those issues advantageously--all in support of creating a meaningful image and dense experience.

### Course Outline

Students will work from observation exploring different set ups and formal issues each week. These may include, and are not limited to: scale, color, tone and temperature, shape, composition, and relationships to the rectangle and the picture plane. We will begin with different limited palettes, working towards a considered understanding of the full range of color. We will discuss the work of our peers as it relates to examples from art history in order to anchor the transformative qualities of the formal language.

### Learning Outcomes

While providing ways to exploit the formal issues in conjunction with metaphoric experience, the artist will most importantly learn to read their own painting, cultivating their awareness as the painting progresses.

### Assessable Tasks

Students should expect to have around 10 works by the end of the 11 weeks.

### Readings and Resources

- What Painting Is*, James Elkins
  - The Sight of Death*, T.J. Clark
  - The Writings of Philip Guston*, Philip Guston
  - Mr. Wilson's Cabinet of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology*, Lawrence Weschler
- \*other readings will be suggested as they pertain to specific issues

### **Materials and supplies**

- A palette (no smaller than 14 inches on either side)
- A variety of brushes (Rounds, Flats (a range of #6 to #14, not tiny/not huge)
- 2 palette knives
- Gamsol or Turpenoid (**No Turpentine or Varnish of any kind**)
- Linseed Oil
- Sealable** containers for mediums
- Plastic wrap
- Good quality Paper Towels
- Rubber Gloves (optional)
- Soap (I suggest Murphy's Oil Soap or Master's Brush Soap)

### **Canvases**

- A variety of primed canvases, panels, or good quality paper, ranging in size from 12"x16"-20"x24"

### **Paint**

- Flake or Cremnitz White
- Titanium White
- Cadmium Yellow Light or Cadmium Yellow  
Lemon
- Yellow Ocher
- Indian Yellow
- Cadmium Orange
- Cadmium Red Light
- Venetian Red or Transparent Red Oxide
- Alizarin Crimson
- Permanent Rose or Quinacridone Rose
- Caput Mortem or Mars Violet
- Ultramarine Blue
- Cobalt Blue
- Viridian
- Terre Verte (Green Earth)
- Raw Umber
- Ivory Black
- Peach Black (Blue Black or Cold Black both work as well)
- \*any extra color of your choice\*

### **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.