

# NEW YORK STUDIO SCHOOL

## OF DRAWING, PAINTING & SCULPTURE

### Fall 2020: Sunday Afternoon Painting - VIRTUAL

Instructor:	Jonathan Harkham
Class Hours:	Sundays, 2pm-6pm
First Class:	Sunday, September 27, 2020
Last Class:	Sunday, December 13, 2020
No Class:	Sunday, November 29, 2020
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#### Course Description

Painting from what we really see (as opposed to what we think we see), we will develop an experiential painting process that relies upon the act of looking, and discover that by utilizing these means, our personal experience can at once be registered and preserved within the very paint itself. Using still life set-ups and live models (via Zoom), students will create experiential paintings directly from observation, to tell the story of mass, gravity, and spatial materiality. Starting with the rectangle and the four sides of a flat surface, we will search the forms and find pathways using objective observation to relate back to that rectangle. General information will give way to a very specific experience, once we lose our brain's interpretation of what it is we are looking at and start to make marks that directly correspond to our own unique and true experience. Through these means we will explore the idea of "process" in painting from life and discover why it may not be necessary to regard "finishing" the ultimate goal, but rather to allow the process in and of itself to become the most compelling and meaningful aspect of the work.

#### Course Outline

Each week students will create a simple still life based on a supplied reference image. We will paint from these still life set-ups for one week, and each subsequent class we will discuss them and begin a new one. Select classes will be guided by other weekly objectives. Some classes will start with some small drawings. Paintings will vary in size from small to large using oil paint (or acrylic paint based on personal needs/preference). This course will be a very intense and engaging search into how we build our voice with specificity in paint. Using objectivity requires us to redefine the many criteria we are accustomed to employing. This course will require discussion and the sharing of thoughts throughout our path of exploration. Personal experience through process will thus become an articulated visual idea that students will use to paint many serious exploratory paintings. The palette will be thoroughly discussed and studied for a greater understanding of how colors interact and behave in context to one another. This in turn will have an extremely positive effect on the investigation of any painter and above all else build a solid material relationship to the paint itself. We will be looking at many older and contemporary painters to corroborate and help us further understand this mode of painting from process, through the entirety of the course. We will use books and the internet for some reference and have a few contemporary painters visit the class from time to time.

#### Learning Outcomes

Participants will learn to build experiential paintings based on objective looking, that are intrinsically connected to the rectangle through the medium of paint. Students will build a material relationship with paint

so as to be able to use it to describe personal experience through the act of painting itself. Students will explore their process through describing the mundane through the breaking and finding of forms, exploring space and the relationships of mass, gravity to the painted mark and to the rectangle as a whole. Students will thus also be able to expand their understanding of other great works and artists and in turn have a deeper access to their own work by building upon them.

### **Assessable Tasks**

All work developed (drawings and paintings) will be used as the primary basis of assessment. Students will be required to participate in all critiques. Attendance is extremely important.

### **Evaluation and Grading**

For MFA students, grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a pass grade students must maintain attendance, participate in discussions, and demonstrate an overall engagement with material in drawing and painting.

### **Readings and Resources**

Frank Auerbach by William Feaver

Cecily Brown "Where, When, How Often and with Whom" by Terry Myers

Bonnard by Nicholas Watkins

Jordan Casteel "Within Reach" by Dawoud Bey

Cezanne By Himself edited by Richard Kendall

The Art of Richard Diebenkorn by Jane Livingston

Shiela Fell A Passion for Paint by Cate Haste

Alberto Giacometti Work/Writings/Interviews by Angel Gonzalez

Goya by Pierre Gassier & Juliet Wilson

Harlem Renaissance "Art of Black America" edited by Margaret Kaplan and Charles Miers

Marsden Hartley "Race, Region, and Nation" by Donna M. Cassidy

Q Hayashida "Dorohedoro" by Q Hayashida

The Art of William H. Johnson by Richard J. Powell

Jacob Laurence "American Painter" by Ellen Harkins Wheat

Morandi by Karen Wilken

Elijah Pierce "Woodcarver" edited by Norma Roberts

Rembrandt by Bob Haak

Hercules Segers by John Rowlands

Soutine "Catalogue part one" edited by Esti Dunow, Guy Loudiner, Klaus Perls, Maurice Tuchman

### **Materials and supplies**

Paint Palette (larger size preferred)

Charcoal

Pad of 18" X 24" drawing paper

Rags or paper towel

Standing Lamp or Clamp-able Lamp (light-source for still life)

Small table (for still life set-up)

Various Coffee/Tea Cups (for still life set-up)

Glass or Clear plastic Bowl (for still life set-up)

Some Colored Fabric or Scarf or Piece of Clothing (for still life set-up)

Stretched canvas (primed) 20x24in, 24x30in, 30x40in, 36x48in, 48x60in (preferably 2 of each size)

Small bucket or cleaning jar

Paint brushes, stiff bristle, flat and round 1,3,5,7, and 9. I suggest a few of each size

Boiled Linseed oil or walnut oil

Odorless turpentine

### Oil paint (Acrylic if preferred)

This is the comprehensive list for a full palette; paint can be expensive so you do not need all these colors for the course. If you can, I recommend having a full palette so as to have the experience of what color can do by having them at your disposal.

**Colors marked with a ' \* ' should be procured if a full palette is not an option.**

\*Ivory Black

Chromium Black or Peach Black

\*Titanium White

Flake White

Cadmium Yellow Light

\*Cadmium Yellow Medium

Indian Yellow

Brown Pink

Persian Rose or Brilliant Rose

\*Vermillion or Cinnabar Red

\*Cadmium Red Medium

Cadmium Red Deep

\*Alizarin Crimson or Quinacridone Red

Magenta or Quinacridone Violet

\*Cobalt Violet

Manganese Violet or Manganese Violet Hue

Indian Red

\*Venetian Red

Caput Mortem

\*Brown Umber

Transparent Brown

\*Burnt Sienna

\*Burnt Ochre

Sepia

Italian Orange Ochre or a light Ochre

\*Cadmium Green or Permanent Green

\*Cobalt Green

Golden Green

\*Sap Green

Olive Green

\*Chromium Green Light

\*Flemish Blue or Ultramarine Blue

Prussian Blue

\*Cobalt Blue or Cobalt Blue Hue

\*Cerulean Blue or Cerulean Blue Hue

Royal Blue or Kings Blue

### **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.