

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Fall 2021

Sunday Afternoon Painting - VIRTUAL

Instructor:	Jonathan Harkham
Class Hours:	Sundays, 2pm-6pm
First Class:	Sunday, September 26, 2021
Last Class:	Sunday, December 12, 2021
No Class:	Sunday, November 28 - Thanksgiving
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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.

NYSS Student Conduct for Virtual Learning

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