

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Fall 2021 Virtual Intersession Painting Marathon

Who is Afraid of Red, Yellow, and Blue?

Live Painting: Alive Color

Instructor:	Graham Nickson & Guests
TELLURIDE section:	Sam Levy on-site
Class Hours:	9am-1pm ; 2pm-6pm ET
Dates:	Thursday, November 11 – Monday, November 15th
Contact Info:	slevy@nyss.org
Office Hours:	by appointment

Course Description

“A colorist is essentially an epic poet” -Baudelaire

This Painting Marathon takes on Baudelaire’s challenge that a colorist is essentially an epic poet. Barnett Newman painted his giant minimal piece “Red, Yellow, Blue” at a time when painting was challenged and thought to be exiting. Painting didn’t die, however, and color has become even more important. The invention of color and its support of form is essentially a modern supposition. We accept the adage that six square feet of red is more striking than 6cm square, and we encourage students to work large, as well as tiny. We will look at how color has transformed the human figure and the ways in which it is perceived. We will take a journey through the history of the parts of the figure to the whole, starting with the head and working towards the entire figure in its environment.

Each day during this 5-day course, we will focus on exploring a specific artist whose work is associated with a particular color. Through transcriptions of their work we will learn from them while discovering the difference between transcriptions and copies. In the afternoons we will work together from the model via Zoom (or in-person if you enroll in the Ah Haa School for the Arts section), and create our own images. We will look at artists who had extreme passion for certain colors. Pierre Bonnard for example, said “One cannot have too much yellow;” and for Van Gogh, yellow was the symbol of life itself, he even painted his house in Arles yellow.

Course Outline

Through drawing and painting, this Marathon will explore color, form and space. Unorthodox strategies and exercises will be introduced to broaden the student’s creative vocabulary. The class meets daily on Zoom for five consecutive days from 9am to 6pm ET. Evening critiques will be held most evenings, utilizing Padlet as our virtual “studio wall”. This course will investigate many implications of drawing and painting as a physical and cerebral activity as well as color as a philosophy. We will discuss key issues, including those of scale—tiny to huge; the use of different formats; the use of the rectangle; the vertical axis and its significance; the nature of distortions; the compression of space and depth; the search for ‘form’ and its consequences; space and its meaning, functions and the different kinds of space; and the nature of relational color. We will approach the meaning of images, investigating what contributes to a “powerful image”. We will discuss “pictorial” subject versus narrative subject: the diversities of structure, especially using strategies like the grid, the organic spiral and geometry, all of which play a part in research into the language of painting and drawing.

Learning Outcomes

Students will expand their ability to describe form and space through color relationships and drawing. “I don’t paint things, I only paint the differences between things,” said Matisse. Each day produces an intense working mode, utilizing the vitality of each individual’s purpose. Students work very hard and are offered individual criticism on a one to one basis. The average day

usually contains several group critiques and a lengthy final critique at the end of the physical session, and is intensified for the last critique at the end of the course. The dialogue and discussions within the group are expected to be clear and succinct. The students are encouraged to participate and understand the visual language of painting.

Materials and supplies:

Please read carefully and contact slevy@nyss.org if you have any questions regarding materials. Please know that we can work with you individually to find alternatives if need be. Also, plan to have extra supplies leftover that you may return to your vendor or continue to use after the class ends. We understand that working spaces may be very different for each student.

We hope you may already have some of these colors already in your supply. Any color asterisked (*) we hope you can purchase a smaller amount of that color: approximately 40ml in oil, or 150 ml in acrylic. A cadmium color goes a long way with a small amount. It also sometimes makes sense to purchase various colors from different brands- some colors may not be offered by a particular brand.

Recommended economical brands in Oil are: Gamblin, M.Graham Co., RGH Paints; and for acrylic: Utrecht.

Acrylic list:

- Ivory Black acrylic paint, 32 oz.
- Titanium White acrylic paint, 32 oz.
- Acrylic gloss medium, 16 oz. (for gluing)

Full palette in Oil paint recommended; however, acrylic paint is certainly acceptable as well.

- Flake White (or unbleached Titanium)
- Titanium White
- Cadmium Yellow Light *
- Cadmium Yellow Medium *
- Yellow Ochre
- Lemon Yellow *
- Cadmium Orange *
- Cadmium Red Light *
- Cadmium Red Medium *
- Alizarin Crimson
- Rowney Rose or equivalent-(Quinacridone Rose)
- Magenta
- Caput Mortuum Violet (Violet Oxide is the closest acrylic equivalent)
- Windsor Violet (W&N) (Dioxazine Violet) *
- Ultramarine Blue
- Cobalt Blue
- Cerulean Blue
- Viridian
- Chrome Oxide Green
- Terre Verde
- Raw Umber
- Indian Red (red oxide is acrylic equivalent)
- Lamp Black
- Ivory Black
- Peach Black (blue black is acrylic equivalent)

****if you have any questions regarding specific colors, please email Sam Levy, slevy@nyss.org.**

- Large selection of brushes, large and small, from rounds to sable.
 - 2 Large Palettes (approximately 18" X 22", if possible)
 - Paint rags/ Good quality paper towels
 - A wall or hand-held mirror
 - Palette knife
 - Solvent (odorless mineral spirits)
- Baby oil to clean brushes
- Linseed Oil or galkyd
 - Tube wringer (suggested)
 - if using acrylics, containers for paint and water

- **Suggested** canvas sizes and quantities **We strongly recommend priming with oil, or pre- oil primed canvases/ allow a 1 week or more to dry before November 11th.**

(Gessoed Paper with a Gloss Medium coating is an economic option as well or unprimed canvas with Gloss Medium (have extra medium if you like this option))

Stretched Canvases:

- (5) 11x15" or 9" x 12"
- (5) 18x24" or 20" x 24"
- (2) 60x48"

- one roll of 6 yards of primed canvas: Dick Blick Cotton Canvas By the Yard - 12 oz, Acrylic Primed, 64-1/2" W x 6 yd (This is the equivalent of the (2) 60" x 48" canvases, in other words you don't need both)

You could do any combination of the following for example:

- Gessoed Paper with gloss medium (economic)
- Roll of primed canvas 12oz (Dick Blick Cotton Canvas by the yard 64-1/2" wide (length is up to you depending on how much you want to cut from the roll- have at least 6yrds, with a combination of stretched canvases. Consider the amount you need before ordering, so you are clear)
- Store bought stretched canvases

- staple gun
- staples
- a wall or board upon which to attach the canvas
- Paper:
- 10 sheets of decent/good quality paper (such as stonehenge or fabriano cold pressed at least 90lbs), approximately 22" x 30" in size
- 10 sheets of cheaper paper (or a pad), approximately 18" X 24" in size
- sketchbook (recommended)

Additionally recommended:

- a small set of watercolors or guache (suggested)

*****Please Keep All Receipts*** Due to the improvisational nature of the Marathon, some materials may not be utilized in full. If you would like the option of potentially returning un-used materials, please do not open them.**

***NO CHARKOLE OR COMPRESSED CHARCOAL**

***NO PADS OR NEWSPRINT**

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(s). We expect excellent studio practice from all students. This encompasses respect for models, fellow students and faculty.

NYSS Student Conduct for Virtual Learning

In order to maintain a virtual space wherein participants feel at ease to share and learn openly with one another, the New York Studio School prohibits participants in virtual classes from recording, taking screenshots, or otherwise copying any portion of New York Studio School's online courses. While participants are free to share images of their own coursework, sharing or posting images or recordings from a virtual class on social media is prohibited without the consent of the instructor, models, and students from class. Course content is solely for registered students of the class and cannot be shared with others. By participating in virtual courses, students are aware that the New York Studio School may record and archive Zoom meetings, Padlet pages, and other content from the course.