

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Fall 2022

Monday Late-Night Painting – VIRTUAL
Painting from Drawing, the Deep Study of Looking

Instructor: Jonathan Harkham
Class Hours: Mondays, 10pm – 1am, ET
First Class: September 19, 2022
Last Class: December 5, 2022
No Class: October 10, 2022
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Course Description

In this painting class, students will create paintings primarily from conceptual drawings that convey a personal language through sensitive mark making. Students will explore what that means and how it may be obtained through a meaningful and engaging process of looking and responding. As there are numerous methods and ideologies used to create works of art, it is important to consider the foundation that artists build their process upon. Closely examining certain painters throughout history to study how they pursued experiential visual language on this premise of looking. Taking clues from what we discover and using certain criteria to build still life setups we will work from observation and transcription. We will study drawing as an honest and direct means of responding to experience. Then use the drawings information to create a personal language of painting that carries one's own unique experience through tactility, color and composition.

Course Outline

Students will begin each class making drawings from still life set-ups they have organized in their home studios / home workspace. Sometimes drawing from accessible landscapes/cityscapes, virtual models provided by the School or transcriptions. They will then create paintings using the days drawing to extrapolate and explore the recorded moments. These experiential moments will evolve into dynamic works that expand one's own unique mark and composition.

Each class will start with a short talk on specific artworks from history and how it correlates to the day's agenda. A subsequent open discussion will be promoted at the close of each class where students will have an opportunity to share their thoughts and further explore ideas during short critiques of the day's work.

We will be looking at both historical and contemporary painters to corroborate and help us understand this mode of painting from process, through the entirety of the course.

Learning Outcomes

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

Suggested Reading list

1. Renaissance to Goya, prints and drawings from Spain by Mark P. McDonald
2. Caravaggio, the complete works by Sebastian Schutze
3. Alice Neel, People Come First by Kelly Baum and Randall Griffey
4. Leon Kossoff, Drawings from Painting by Collin Wiggins
5. Harlem Renaissance, Art of Black America from Studio Museum in Harlem
6. Vanessa Bell by Sarah Milroy and Ian A.C. Dejardin
7. Masterpieces of Japanese Prints, by Rupert Faulkner
8. Soutine, by Maurice Tuchman
9. Giacometti, works writings interviews by Angel Gomez
10. Sheila Fell, A Passion For Paint by Cate Haste
11. Cezanne by Himself, by Richard Kendall
12. Homecoming, The Art and Life of William H. Johnson
13. Bonnard and his environment, by James Thrall Sony, James Elliot and Monroe Wheeler
14. Poussin, the Late Mythological Landscapes: the Last Syntheses by Rosemary Ann Watkins (MFA Thesis for University of British Columbia 1969)
15. Sublime Poussin: Louis Marin
16. Elisabetta Sirani 'Virtuosa' by Adelina Modesti

Materials and supplies

The following list approximates the ideal set of materials for the course, but it is not necessary to have every color of paint or every size of canvas. Each to their own, as one sees fit or can accommodate. Oil paint can be replaced with acrylics where needs be (but please only if it must be!)

Paint Palette (larger size preferred)

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 (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):

Ivory Black

Chromium Black or Peach Black

Titanium White

Flake White

Cadmium Yellow Light

Cadmium Yellow Medium

Indian Yellow

Yellow Ochre

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

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.