

# **NEW YORK STUDIO SCHOOL**

## **OF DRAWING, PAINTING & SCULPTURE**

Fall 2022

Sunday Afternoon Painting – VIRTUAL  
Painting from Drawing, the Deep Study of Looking

**Instructor:** Jonathan Harkham  
**Class Hours:** Sundays, 2pm-6pm, ET  
**First Sunday:** September 25  
**Last Sunday:** December 11  
**No Class:** November 2  
**Contact Info:** [info@jonathanharkham.com](mailto:info@jonathanharkham.com)

### 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.