

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Fall 2022

Sunday Afternoon Painting – IN-PERSON

Instructor: Silas Borsos
Class Hours: Sundays, 2pm-6pm, ET
First Sunday: September 25
Last Sunday: December 11
No Class: November 2

Course description

Looking for a simple approach to painting from perception, the class will focus on a handful of fundamental elements involved in representational painting: composition, form/light, drawing, color/tone/temperature, and spatial relationships. The goal is to ground a basic understanding of these elements, which will then allow the student to continue developing these tools on their own as they see fit. We will be working from direct observation, to explore how formal painting issues can be used to clarify our own painting language and vision.

Course Outline

Each week we will work from either a model or a still-life set-up. Classes will begin with a brief discussion about the day's focus (tone, color, temperature, etc.), which will include looking at examples from art history. Some days we will make quick compositional drawings or oil sketches before starting on the larger canvas, but essentially, we will be concentrating on making one painting over the 4 hours and addressing formal issues as they pertain to the individual. Each class will conclude with a critique and open conversation about the day's paintings.

Learning Outcomes

Students will gain more confidence in their technical abilities. They will learn how to recognize the formal elements in their paintings, how they are functioning and how their own visual language can benefit from this recognition. Students will be able to see how their work connects to art history.

Assessable Tasks

Students should expect to have between 10 and 15 works by the end of the 11 weeks.

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 assignments, and demonstrate an enthusiastic engagement with painting.

Readings and Resources

- Art & Fear, David Bayles and Ted Orland
- A History of Pictures: From the Cave to the Computer Screen, David Hockney & Martin Gayford
- Realism, Linda Nochlin
- The Art Spirit, Robert Henri

Materials and supplies

- Small sketchbook (No larger than 8 x 11 inches)
- 4B or 5B pencil and eraser
- A palette (no smaller than 14 inches on either side)

-A variety of brushes (Rounds, Flats (a range of #6 to #14, not tiny/not huge)

-2 palette knives

-Gamsol or Turpenoid (No Turpentine or Varnish of any kind)

-Linseed Oil

-Sealable containers for mediums

-Plastic wrap

- Good quality Paper Towels

-Rubber Gloves (optional)

-Soap (I suggest Murphy's Oil Soap or Master's Brush Soap)

Canvases: A variety of primed canvases, panels, or good quality paper, ranging in size from 12"x16"-20"x24"

Paint: Flake or Cremintz White - Cadmium Yellow Light or Cadmium Yellow Lemon -Yellow Ochre - Raw Sienna -

Cadmium Red Light - Alizarin Crimson - Cobalt Blue - Ultramarine Blue - Viridian - Earth Green - Raw Umber - Burt Umber

- Burnt Sienna - Ivory Black- Peach Black * any extra Color of your choice*

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 and on the School's website, inclusive of current Covid-19 policies, as well as any specific instructions given by the Instructor.