



PAINTING I

EVENING GROUP

2020

Anton Chapman / Kathryn Stevens / Zoë Nash

Linda Roche / Deborah Crowe / Linda Yang

PAINTING I: EVE - 2020

Term 1: Mon 3 February – Mon 6 April

Term 2: Mon 4 May – Mon 29 June: *Queens Birthday Mon 1 June – No class*

Term 3: Mon 20 July – Mon 14 September

Term 4: Mon 12 October – Mon 23 November: *Labour Day Mon 26 Oct - No class*

Exhibition: Tuesday 24 – Wednesday 25 November

Painting 1			Start	End
Term 1	1	3/2	5.30	9.30pm
	2	10/2	5.30	9.30pm
	3	17/2	5.30	9.30pm
	4	24/2	5.30	9.30pm
	5	2/3	5.30	9.30pm
	6	9/3	5.30	9.30pm
	W/Shop	14/15/3	10.00am	4.00pm
	7	16/3	5.30	9.30pm
	8	23/3	5.30	9.30pm
	9	30/3	5.30	9.30pm
Term 2	10	6/4	5.30	9.30pm
	1	4/4	5.30	9.30pm
	2	11/5	5.30	9.30pm
	3	18/5	5.30	9.30pm
	4	25/5	5.30	9.30pm
	5	8/6	5.30	9.30pm
	6	15/6	5.30	9.30pm
	7	22/6	5.30	9.30pm
Term 3	8	29/6	5.30	9.30pm
	1	20/7	5.30	9.30pm
	2	27/7	5.30	9.30pm
	3	3/8	5.30	9.30pm
	4	10/8	5.30	9.30pm
	5	17/8	5.30	9.30pm
	6	24/8	5.30	9.30pm
	7	31/8	5.30	9.30pm
	8	7/9	5.30	9.30pm
Term 4	9	14/9	5.30	9.30pm
	1	12/10	5.30	9.30pm
	2	19/10	5.30	9.30pm
	3	2/11	5.30	9.30pm
	4	9/11	5.30	9.30pm
	5	16/11	5.30	9.30pm
	6	Installation Day 23/11 Exhibition 24/25/11		

Art History

Art History – with Linda Yang

18 x sessions scheduled for **Wednesday evenings from 6.00-8.00pm - Term 1 & 3 (9 weeks in each term)**

This year we have added Art History so that you become more informed and engaged with the visual arts.

Whilst we understand the difficulty for some of you in attending these, we would encourage you to make space in your time-table to accommodate them. There is no additional course cost to you, and the benefit will be immeasurable.

Workshop – Critical Thinking

What Do You See? – with Deborah Crowe Term 2 – Monday 18 May – 5.30-9.30pm

This session will help you get used to describing what you see in artworks (beginning critical thinking) and how that impacts on your response to these. Providing a framework of reference terms and approaches to viewing artworks forms a beginning contextual and critical eye. This builds confidence in knowing what to say about artworks... i.e. looking at students' own exercises/work, peers' and art in galleries/books etc.

Course Outline

This course provides a comprehensive introduction to learning to draw and paint and is ideally suited to those who wish to become more intensely involved from the outset. In a congenial, supportive studio environment, learning becomes fun and productive.

The course structure has been developed to help participants to re-connect with the language of both drawing and painting. Aspects of observation and the processes of seeing are delivered gently and without pressure.

The first half of the year moves at a fast but manageable pace, covering the basic but fundamentally important principles of line, tone, composition, perspective, colour and the application and mixing of paint.

As the course progresses, more in-depth projects are integrated into the learning structure. Through observation you are introduced to abstraction and pictorial structure, to transparency and opacity, to surface, depth and application.

On completion of this course you will be able to draw and paint with greater confidence and will have practiced the visual fundamentals should you wish to attend the year-long course Painting 2 – Painter's Progress.

Outcomes

At the conclusion of this year it is anticipated that your work will have progressed to a level that offers a clearer idea of directions for further study and specialisation.

It is expected that you will have developed your ability and potential to engage in artistic practice in a personally more meaningful, thoughtful and professional manner. Additionally, it is hoped that the contact with like minds that this course affords will continue to provide future possible networks long past its conclusion.

Teaching Strategies

At the very least you can expect weekly feedback on your progress from your tutor(s), either individually or within a class discussion or critique.

We will endeavour to:

- Create an enjoyable, positive and supportive working environment.
- Identify and offer practical advice both individually and collectively.
- Provide support for each student in establishing working processes, strategies and clarification of working direction and aims.
- Encourage class debate and philosophical discussion.
- To give honest, constructive and open feedback with regard to each student's work and to be objective and fair in all critiques.
- Be respectful of each student's individuality.

Expectations of You

As a student in this class you are expected to:

- Arrive promptly for each session.
- Be well prepared for each class e.g. materials, working plan and strategies.
- Be realistic as to your progress and expectations, especially if you have limited time outside of class to pursue your work, or have circumstances that arise beyond your control that make class attendance temporarily difficult
- To help achieve the aims of the course you will be required to do some work in your own time: e.g. gallery visits, relevant reading and keeping a visual diary.
- Be open, generous and respectful in your professional dealings with fellow students.
- During the first hour of the day mobile phones switched off please or on silent vibrate alert (except in emergencies).
- Your tutors are here to help and advise; please be patient as you may not be the only student needing attention.

Painting I - End of Year Exhibition

At the conclusion of the year there will be a curated exhibition of work produced during the second half of the year. This is a celebration of course achievements and provides an invaluable experience in professional practice. Dates as indicated.

Workbook

Your workbook provides a personal record of your art-making. It may include things seen or thought. There may aspects that you develop and explore further and those that remain as undeveloped visual references.

Ways of recording these ideas might include:

- Drawings
- Conscious / subconscious meanderings
- Clippings
- Technical information
- Writing
- Criticisms
- Observations
- Class Handouts

The most useful aspect of a workbook is that it is a visual storehouse that you can access as you need. It is also a useful way of implanting information into the memory.

A workbook is also a way of allowing people to see 'inside your head' and as such is very useful for your tutors as a way to help you find your direction, through visual communication.

Materials list

Painting I

Anton Chapman / Kathryn Stevens / Zoë Nash / Linda Roche
Deborah Crowe / Linda Yang

The stores we recommend are:

- **Studio Art Supplies** - Crummer Road, Grey Lynn. – 10% Discount
- **The French Art Shop** – Taylors Road, Morningside – 20% Discount for BSA
- **Gordon Harris** - Gillies Avenue, Newmarket and Symonds Street, Auckland Central.
- **Takapuna Art Supplies** - Takapuna

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- Pencils – B, 2B, 4B, 6B
 - Willow Charcoal – Medium
 - Compressed Charcoal – Medium
 - Kneadable eraser (for charcoal), soft eraser (for pencils)
 - Black Indian ink and a dip pen with a sketching nib (or bamboo pen)
 - Paint: acrylics in a selection of colours: e.g. warm red (cadmium scarlet), warm yellow (cadmium yellow), warm blue (ultramarine), cool red (crimson), cool yellow (lemon yellow), cool blue (pthalo, cobalt or cerulean), yellow ochre (oxide), raw umber, black and white
 - Appropriate painting mediums: gel, gloss or matt mediums for acrylics
 - Brushes: flat small, medium, large sizes up to 4cm wide in either hog bristle or soft synthetic filament
 - Large house painting brush for priming
 - Palette knife or spatula
 - White water based 'Gesso' primer
 - White plastic palette and / or old plates for easy mixing
 - Two tins or jars with lids

- Bulldog clips
- Craft knife and scissors, 60cm rule, pva, masking tape
- Rags or kitchen towels for cleanup
- Old shirt or apron

At Browne School of Art we also have a selection of basic materials available for purchase:

Paper in A1 / A2 Sheets

Newsprint

Cartridge

Sugar Grey

Wet strength

Bulldog Clips

Pencils

Charcoal

Erasers

White Chalk

Black ink

This list is a general guide only.

The majority (though not necessarily all) of these materials may be used as students progress.

Term One 2020

Week

1. AC ***Finding Your Natural Way To Draw.*** An Introduction to the fundamentals of drawing through observation. Visualisation, contour, line, visual weight, light source and interpretation of form. Positive form and negative space.
2. AC ***Cross Contour, Tonal Values and Form.*** Translation from three to two dimensions. Depth and illusionary (Trompe l'Oil) space.
3. AC ***Markmaking and Vocabulary.*** Using pen and ink. The expansion of a visual vocabulary through markmaking and interpretation.
4. KS ***Seeing Tone.*** An introduction to the use of tone as a way of creating pictorial space and emotive impact.
5. KS ***Composition, Shape, Tone and Texture.*** Through mixed media and collage.
6. KS ***Understanding Perspective Through Drawing.*** An introduction to spatial principles and the skill of measuring.
7. ZN ***Examining Space.*** Drawing experiments at both a super-sized and a super-macro scale.
8. ZN ***Real Space.*** Taking the two-dimensional drawing into three-dimensional space.
- 9.ZN ***Building Spatial Awareness.*** The translation of marks through personal interpretation.
- 10.AC ***Observational Drawing*** - continued

Suggested Reading List

Theory and Critical Thinking

Art & Fear	David Bayles/Ted Orland – Capra Press
The Artist's Way	Julia Cameron – Souvenir Press
This is Modern Art	Matthew Collings – Seven Dials
Vitamin P	Phaidon Press
Vitamin D	Phaidon Press
The Creative Habit	Twyla Tharp & Mark Reiter – Simon & Schuster paperbacks

NZ Art

Seen This Century	Warwick Brown
Contemporary NZ Art 1-4	Caughey & Gow

Technical

The Artist's Handbook of Materials and Techniques	Ralph Mayer – Faber & Faber
The Elements of Colour	Johannes Itten – Van Nostrand Reinhold

Magazines and Periodicals

Modern Painters, Art News (NZ), Art News (US), Art New Zealand, The Art Newspaper, Art Asia

Bookshops via The Internet

www.amazon.com

www.bookdepository.com

Painting I – 2020

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