



PAINTING 2

Tuesday - Eve

2020

Matthew Browne

Linda Roche

Deborah Crowe

Linda Yang

PAINTING 2 – 2020 - Tuesday - Eve

Classes: Tuesday 5.30 – 9.30pm

Term 1: Tues 4 Feb – Tues 31 Mar / **Workshop Sun 15 March**

Term 2: Tues 28 Mar – Tues 23 June / **Workshop Sun 7 June**

Term 3: Tues 21 July – Tues 15 Sept

Term 4: Tues 13 Oct – Tues 17 Nov

Exhibition: opening Fri 27 – Sat & Sun 29 Nov

Painting 2				
Term 1	1	4/2	5.30pm	9.30pm
	2	11/2	5.30pm	9.30pm
	3	18/2	5.30pm	9.30pm
	4	25/2	5.30pm	9.30pm
	5	3/3	5.30pm	9.30pm
	6	10/3	5.30pm	9.30pm
	W/Shop	Sunday 15/3	10.00am	4.00pm
	7	17/3	5.30pm	9.30pm
	8	24/3	5.30pm	9.30pm
	9	31/3	5.30pm	9.30pm
Term 2	1	28/4	5.30pm	9.30pm
	2	5/5	5.30pm	9.30pm
	3	12/5	5.30pm	9.30pm
	4	19/5	5.30pm	9.30pm
	5	26/5	5.30pm	9.30pm
	6	2/6	5.30pm	9.30pm
	W/Shop	Sunday 7/6	10.00am	4.00pm
	7	9/6	5.30pm	9.30pm
	8	16/6	5.30pm	9.30pm
	9	23/6	5.30pm	9.30pm
Term 3	1	22/7	5.30pm	9.30pm
	2	28/7	5.30pm	9.30pm
	3	4/8	5.30pm	9.30pm
	4	11/8	5.30pm	9.30pm
	5	18/8	5.30pm	9.30pm
	6	25/8	5.30pm	9.30pm
	7	1/9	5.30pm	9.30pm
	8	8/9	5.30pm	9.30pm
	9	15/9	5.30pm	9.30pm
Term 4	1	13/10	5.30pm	9.30pm
	2	20/10	5.30pm	9.30pm
	3	27/10	5.30pm	9.30pm
	4	3/11	5.30pm	9.30pm
	5	10/11	5.30pm	9.30pm
	6	17/11	5.30pm	9.30pm
		Installation Day 26/11 Exhibition 27/28/29 /11		

Art History

Art History – with Linda Yang

**18 x sessions scheduled for Wednesday Evenings from
6.00 - 8.00pm Term 2 & 4**

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.

Critical Thinking Workshops

Sessions with Deborah Crowe

Term 2 – Tuesday 23 June – 5.30 - 9.30pm

Idea development workshop. Working towards a self-directed approach.

This workshop provides you with some tools and strategies to help you develop connections in your work and begin to analyse the creative process. Exploring processes that are 'open-minded, curious and rigorous' as detailed in the course brief. This workshop feeds directly into developing a workplan.

Term 3 – Tuesday 27 October – 5.30 - 9.30pm

Approaches to writing about your work and to help develop ideas - towards writing an artist's statement.

Materials list

Painting 2

A basic kit of materials to get you up and going is listed here. Specialist art shops are the best option and will provide student discounts if you mention that you are attending the school.

The stores we recommend are:

- **Studio Art Supplies** - Crummer Road, Grey Lynn.
 - **The French Art Shop** – Taylors Rd, Morningside
 - **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 pens)
- 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 (phthalocyanine, cobalt or cerulean), yellow ochre (oxide), raw umber, black, and white.
- Appropriate painting mediums: gel, gloss or matt mediums for acrylics. Odourless turpentine, linseed oil or liquin for oil paints.
- 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.
- An assortment of tins or jars with lids (2 - 4).

- Bulldog clips.
- Craft knife and scissors, 60cm rule, pva, masking tape.
- Soft (000) steel wool and grit 220 sandpaper (with a sandpaper block if you have one).
- 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.

Canvases, panels and boards can be prepared fairly easily and these need to be to your own preferred formats and sizes.

If you are using oil paints please come prepared for this with odourless turpentine and plenty of rags for cleaning up

Course Outline

This is a course for painters with some experience to progress towards creative independence. Over four continuous terms student's will be encouraged to develop the beginnings of a professional and dedicated approach to painting, through the development of a personal philosophy and practice.

The year will culminate in a professionally curated exhibition in the studio/gallery, representing work produced by course students during the second semester (Terms 3 & 4).

During Term 1 and 2 drawing and painting will be integrated and the class will follow a prescribed broad range of two-dimensional skills.

Term 3 and 4 will encourage a more independent and individual methodology building upon each student's personal objectives and mid-year statement of intent.

Outcomes

At the completion of Term 1 & 2 it is expected that students will be able to:

- Demonstrate an understanding of the concepts of line, tone, form, space, perspective and proportion.
- Compose drawings and paintings from a variety of sources.
- Convey knowledge of basic colour theory through practice.
- Understand and identify aspects of balance, harmony and discord.
- Demonstrate how a drawing or painting can embody aesthetic, emotional, sensual and intellectual experience.
- Identify and demonstrate a range of basic painting approaches and techniques.

At the completion of Term 3 & 4 it is expected that students will be able to:

- Select and structure visual elements to successfully communicate ideas.
- Source and develop ideas and be able to initiate research independently.
- Successfully analyse, interpret and convey an understanding of painting practices and concepts employed by others.
- Identify an ongoing focus of personal research and practice.
- Be able to present and discuss developing ideas and methodologies with clarity and understanding.

Teaching Strategies

At the very least you can expect feedback from myself or Linda each week 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 intent.
- Encourage class debate and philosophical discussion.
- To give honest, constructive and open feedback with regard to each students 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 and other staff are here to help and advise; please be patient as you may not be the only student needing attention.

Term I

1. MB/LR - Introduction

Aims, objectives and outcomes.

Expression through drawing. Tutor and student introductions.

2. MB - Another Sense

Drawing through touch – tactile experience. Investigation and translation through line, tone, form, texture, concave / convex.

3. LR - Another Sense – Mixed Media

Developing tactile drawings through the experimental use of a range of media.

4. MB - The Figure

Drawing directly from the life model – drawings to explore line, gesture, contour, tone, form, space, movement, composition.

5. LR - The Figure

Interpretation – considering contemporary approaches to painting the figure. Drawing / Painting. Exploring form, drama and contrast. Manipulating and distorting your image to create a more subjective and personal response.

6. MB - The Figure

Further development of painting(s), completion and final critique.

7 MB - History

An introduction to three principal developments of 20th century painting history – Cubism, Expressionism and Abstraction. Investigating the still life through drawing.

8. LR - History

Moving Forward – considering contemporary approaches to still life painting. Developing paintings from previous week's drawings – small scale investigations into form, colour and paint application. Exploring technique and stylistic identity

9. MB - History

Continuation and complete. Open class discussion and critique.

Term 2

1. MB - Sound Works

Interpreting sound through drawing and mixed media.

2. LR - Geometric vs Organic

Series of small drawings that consider the relationship between organic and geometric form. Initially draw from natural forms (e.g. fauna & flora) and manmade structures (e.g. buildings, vehicles etc). Building an understanding of working methodologies within practice. Gathering of visual data.

3. MB - Geometric vs Organic

Development of previous week's drawings towards painting, mixed media and collage. Further clarifying of a working approach from first concepts and visual explorations to analysis and painting.

4. LR - Geometric vs Organic

Continuation and complete. Class critique.

5. MB - Mondrian Puzzles

'When is a Mondrian not a Mondrian?'

Study and reference of an artist's working methodologies and techniques.

Development of an original work in the *manner* of an artist of your choosing.

Research, discovery, resolution.

6. LR - Mondrian Puzzles

Continuation from previous week.

7. MB - Mondrian Puzzles

Continue

8. LR - Mondrian Puzzles

Continue and develop towards completion

9. Deborah Crowe

Idea development workshop. Making a work-plan.

Term 3 & 4

During Terms 3 & 4 students are encouraged to begin to work more independently and without the teaching project structures provided in Terms 1 & 2. This is always a challenge for all students on the course, as it shifts an increasing responsibility for personal development to each individual.

This transition is essential if students are to find a singular, independent voice and to begin to understand the importance of a focused and autonomous working methodology for continual growth.

At the conclusion of Term 2 we will discuss the process in more detail and ask each student to complete a statement of intent over the holiday break, to bring to class on the first day of Term 3. Support and guidance is provided for all students in order to complete this.

Statement of Intent / Contextual Statement

Your contextual statement is a means of speculating on your practice. Like studio the writing process is a way of finding things out. A statement of intent can provide a point of departure and is a vehicle for discussion. It will help you to establish your initial objectives whilst recognising that flexibility and interpretation are both essential and inevitable if a development is to occur.

As a key purpose of your statement is to help you maintain an ongoing reflective dialogue between your practice and related ideas and issues it should be periodically reappraised and rewritten to account for changes that may have emerged within your practice.

Your statement of intent will help you to outline your:

- Ideas (subject, content, aims, philosophies)
- Methodology (methods, processes, physical criteria, materials and supports)

Your statement should...

- Open up questions and relationships in your work
- Demonstrate your depth of understanding about the implications of your practice
- Focus on ways of 'reading' the work
- Avoid jargon and use words accurately (it should be easy to understand)

Your statement might...

- Reference related art, artists, contemporary ideas
- Reference contexts in non-art fields

Your statement should not...

- Be a literal form of explanation
- Focus only on how the work was made
- Be artificially sophisticated (find your own voice...)

Some ideas to get you started – building a resource of information:

- Concepts / Ideas – what are you interested in? This might be as general as Colour and Structure or Landscape or as particular as how paint sits on a surface. Note anything and everything. Nothing is irrelevant. Start broad and then start to narrow down and fine tune.
- Can you clarify for yourself why you might be drawn to these things? Maybe your interest in landscape stems from how light falls within a landscape or how colour plays out in a landscape. You might come to realise what you're really interested in is colour relationships and how colours work off one another. Keep asking yourself questions as a way to drill down and particularise your ideas.
- Do your ideas provide the framework for a broader, deeper or more philosophical statement (content)?
- Does this help to define your concerns?
- Does this indicate a possible area for research?
- What readings do you think may help?
- Can you place your aims within a wider, established context e.g. which other artists' do you identify yourself with? Start looking at how these artists talk about their work.
- How do you plan to make your ideas and aims real and possible?

Remember the PIE Triangle:

- Physical – Craft and technical considerations, articulation of ideas.
- Intellectual – Conscious thought and analysis of ideas.
- Emotional – Passion and primal sensory response.

As a guideline: your statement should be concise and between 200 and 300 words.

Term 4

Student Presentations

During Term 4 each student is asked to present their work to the group. Beginning to speak openly about your work is a valuable tool for understanding and further clarifying your intent. During these sessions each of you will have the opportunity to present your work to the group. This process allows you to speak about what underpins your practice and to encourage class discussion, feedback and debate. In turn, this will help to prepare you for the direction your work may take in the future and to clarify areas for further research.

Please bring work(s) that you wish to direct your attention to.

You may wish to consider the following as a broad outline and format.

- What motivates you to paint in the particular way that you do?
- The methodology and application (How do you make your work).
- The source of your work and its principle characteristics.
- The artists that inspire you, either visually, theoretically, or both.
- What you would ideally like to achieve through your work?
- Do you think you are achieving this?
- A personal overview of your progress to date.

Each critique will be no longer than 30 minutes. 10-15 minutes as your introductory presentation followed by tutor/group response and feedback.

We will begin at 9.00am so please try not to be late on these occasions as this causes disruption. We will aim to complete as close to 10am as is reasonable.

There will be two Presentations each session, spread over six consecutive weeks.

Painting 2 - 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.

SUGGESTED READING LIST

Painting 2 – 2020

Theory and Critical Thinking

Aesthetics and Art Criticism:

Bernard Hoffert: Longman 1997

Art & Fear:

David Bayles & Ted Orland:
Capra Press 1993

Art Since 1940:

Strategies of Being

Jonathan Fineberg:
Prentice Hall 1995

Art Now:

137 artists at the rise of
the new millenium

Taschen 2002

Artists @ Work:

New Zealand Painters and
Sculptors in the Studio

Richard Woolfe &
Stephen Robinson
Penguin Books 2010

Conversations in Paint:

Charles Dunn: Workman Publishing
1995

Concerning the Spiritual
In Art:

Wassily Kandinsky: Dover
1977

Chromophobia:

David Batchelor: Reaktion Books 2000

Contemporary Painting in
New Zealand:

Michael Dunn: Craftsman
House 1996

Creative Authenticity:

16 Principles to clarify and Deepen
your artistic vision

Ian Roberts:
Atelier Saint-Luc Press 2004

Current Contemporary Art
from Australia & New Zealand:

Inside the Studio:

Modern Art &
Modernism:

No More Second Hand Art:
Awakening the Artist Within

Painting Today:

Painting Abstraction:
New Elements in Abstract Painting

Point and Line to Plane:

Redeeming Art:

Seven Days in the Art World:

Secret Knowledge:
Rediscovering the lost techniques of
The Masters

Seen This Century:
100 Contemporary New Zealand Artists

The Big Picture
A History of New Zealand Art:

The Artist's Way:

The Creative Habit:
Learn and use it for Life

The Philosophy of
Modern Art:

The Creative Habit:
Learn it and use it for Life

Edited by Art & Australia

Independent Curators International
(ICI) 2004
Harper & Row 1992

Peter London: Shambala
Publications 1998

Phaidon 2009

Bob Nickas: Phaidon Press
2009

Wassily Kandinsky: Dover
1979

Donald Kuspit: Allworth Press 2000

Sarah Thornton: Granta 2008/2009

David Hockney: Thames &
Hudson 2001/2006

Warwick Brown: Random
House 2009

Hamish Keith: Godwit by
Random House 2007

Julia Cameron: Souvenir Press 1993

Twyla Tharp/Mark Reiter
Simon & Schuster Paperbacks

Herbert Reid: Faber & Faber
1964

Twyla Tharp: Simon &
Schuster Paperbacks 2003

The Natural Way to Draw:	Kimon Nicolaides: Houghton Mifflin Company, Boston 1969
The End of Art:	Donald Kuspit: Cambridge University Press 2004
The Outliers: The Story of Success	Malcolm Gladwell: Little Brown & Co Hatchett Book Group. NY 2008
The View from the Studio Door:	Ted Orland: The Image Continuum Press 2006
An Anthropologist on Mars:	Oliver Sacks: Knopf 1995
Talking Painting:	David Ryan: Taylor & Francis Book 2002
This is Modern Art:	Matthew Collings: Seven Dials 2000
Trust the Process: An Artist's Guide to Letting Go	Shaun McNiff: Shambhala Publications 1998
What is Painting?	Julian Bell: Thames & Hudson 1999
What Painting Is:	James Elkins: Routledge 1999
Visual Thinking:	Rudolf Arnheim: University of California Press 1969
Vitamin D:	Phaidon Press Ltd 2005
Vitamin P:	Phaidon Press Ltd 2002
Voicing Today's Visions:	Mara Witzling: New York: Women's Press 1994
Visual Theory: Painting and Interpretation:	Norman Bryson, Michael Ann Holly, Keith Moxey: Ed. Cambridge: Polity Press 1991

Technical

The Artist's Handbook of
Materials & Techniques:

Ralph Mayer: Faber & Faber
(revised)

The Elements of Colour:

Johannes Itten: Van Nostrand Reinhold
International 1970

Formulas For Painters:

Robert Massey: Watson-Guptill 1967

General Interest

Artists on Art:

Robert Goldwater and Marco Treves:
John Murray Publishing 1976

Art Spoke:

Robert Atkins: Abbeville press 1993

Bright Earth:

Philip Ball: Penguin Books 2002

Conversations Before
The End of Time:

Suzi Gablik: Thames & Hudson 1995

Dictionary Of Art Terms:

Edward Lucie-Smith: Thames and
Hudson 1984

Hall's Dictionary of
Subjects and Symbols
In Art:

James Hall: John Murray publishers
1994

Nothing if Not Critical:

Robert Hughes: Harvill
(Harper Collins) 1987

The Journal of
Eugene Delacroix:

Phaidon: 1980

Women Artists:
(In the 20th & 21st Century)

Taschen 2005

Magazines and Periodicals

Modern Painter's, Art News (US), New Zealand Art News, Art New Zealand, Artzone – NZ Gallery Guide, The Art Newspaper (International), Art World, Artist Profile

Books by Internet

www.amazon.com

Books by mail order. Fast, efficient and often less expensive, even with freight.

www.thebookdepository.com

Broad selection of books with free freight.



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Class List

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