

BROWNE SCHOOL OF ART.



Lucy Winstanley

PAINTING 3

Thursday evening class 2024

Kathryn Stevens / Leigh Martin

PAINTING 3: THURSDAY EVENING - 2024

Eve classes: Thursday 5.30 – 9.30pm

Term 1: Wed 8 February – Wed 11 April

Term 2: Wed 2 May – Wed 27 June

Term 3: Wed 25 July – Wed 19 September

Term 4: Wed 17 October – Wed 21 November

Exhibition: Tues 2 – 8 December 2024

Painting 3			
Term 1	Week 1	8/2	<i>Thursday 5.30 – 9.30pm</i>
	2	15/2	
	3	22/2	
	4	29/2	
	5	7/3	
	6	14/3	
	7	21/3	
	8	28/3	
	9	11/4	
Term 2	Week 1	2/5	
	2	9/5	
	3	16/5	
	4	23/5	
	5	30/5	
	6	6/6	
	7	13/6	
	8	20/6	
	9	27/6	
Term 3	Week 1	25/7	9.30am-3pm "Where Are My Feet?"
	2	1/8	
	3	8/8	
	workshop	Deborah Crowe 11/8	
	4	15/8	
	5	22/8	
	6	29/8	
	7	5/9	
	8	12/9	
	9	19/9	
Term 4	Week 1	17/10	
	2	24/10	
	3	31/10	
	4	7/11	
	5	14/11	
	6	21/11	
		Installation 2/12 Exhibition 3 - 8 /12	

Course Outline

This weekly class anticipates that you have the ability and potential to research, strategize and engage in artistic practice in a thoughtful and professional manner.

The course offers a supportive environment in which you will be encouraged to learn through open discussion, experimentation and critique. Your tutors will supervise each week alternately.

Each week will begin with either a practical activity, topic of discussion, exhibition review or student presentation. We understand that time to pursue your work is of the essence and so it is expected that this weekly introduction be no longer than one hour.

In order to encourage a better understanding of painting at all levels it is hoped that frequent artistic dialogue will become an essential part of your learning.

Outcomes

At the conclusion of this year it is anticipated that you will have a clearer idea of the relationship between your painting philosophy and how this underpins your work.

This creative maturity and clarity of purpose will assist you in confidently communicating your ideas and intentions and by so doing somewhat ease your professional dealings with others in related fields, such as gallery dealers, critics, writers and designers.

Additionally, it is hoped that the contact with like minds that this course affords will continue to provide support networks long past its conclusion.

Teaching Strategies

At the very least you can expect feedback from your tutors every 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
- For the first hour of the day mobile phones switched off or on silent vibrate alert (except in emergencies)
- Your tutors will help and advise please be patient as you may not be the only student needing attention.

Terms 1 & 2 Overview *This schedule may alter at your tutors' discretion*

Wk 1	Welcome / Tutor / Student Introductions
Wk 2	Leigh
Wk 3	Kathryn
Wk 4	Leigh
Wk 5	Kathryn
Wk 6	Leigh
Wk 7	Kathryn
Wk 8	Leigh
Wk 9	Kathryn

I-Day Workshop with Deborah Crowe

Where Are My Feet? Sunday 11 August 2024 - 9.30am – 3.00pm

Based on idea of becoming more confident re 'where are your feet' as a creative practitioner ...? Developing conceptual and critical thinking in what you are interested in and motivated by and want to express... in your investigation of ideas and / or techniques.

Art History – with Linda Yang

Term 2 7 sessions scheduled for Tuesday mornings 9.30 - 11.30am **OR** Wednesday evenings 6.00 – 8.00pm

Art History classes will help you become more informed and engaged with the visual arts. There is no additional course cost to you, and the benefit will be immeasurable.

Statement of Intent / Contextual Statement

Your contextual statement is a means of speculating on your practice. Like studio time, 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.

Exhibition/Artist Reviews

So that we may foster each student's personal development, during terms one and two we will be requesting an exhibition and/or artist review from each student, to be introduced to the class as a presentation of no longer than 30 mins. The exhibition or artist to be reviewed may be of your personal choice from the array of shows on in Auckland at any one time. You may present this in any way you prefer; using photocopied images, slides, digital imagery, DVD, video, overhead projectors, text etc. Please be well planned for this and let us know of anything you require in advance. This must be presented in a thoughtful and professional manner and, where appropriate, you are encouraged to meet and interview the artist concerned in person. Artists and gallery dealers concerned are usually very happy to help facilitate this.

We will endeavour to begin each week without delay and so it is important that you try to arrive on time. Your own independent practice will take up the remainder of the day.

Term 3 & 4 - Student Presentations

During terms 3 & 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.

We expect these presentations to be prepared and presented in a professional manner through a power-point (or similar) presentation. Each presentation will be no longer than 40 minutes. 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 10.30am as is reasonable. There will be two Presentations each session, spread over six consecutive weeks.

Painting 3 - End of Year Exhibition

At the end of the academic year a professionally curated exhibition of course participant's work completed during the year will be held in the studio/gallery. This is not a competition or examination but a celebration of your achievements during the year and is seen as an essential element in the development of your professional practice. Dates are on the timetable.

Materials List

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 – Helensville and online

The materials we recommend are:

- 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 (pthalo, 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 glue, masking tape
- Soft (000) steel wool and grit 220 sandpaper (with a sandpaper block if you have one)
- Rags or kitchen towels for clean-up
- 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.

Suggested Reading List

Theory and Critical Thinking

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|--|---|
| 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 millennium | 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 | Edited by Art & Australia |
| Inside the Studio | Independent Curators International (ICI) 2004 |
| Modern Art & Modernism | Harper & Row 1992 |
| No More Second Hand Art:
Awakening the Artist Within | Peter London: Shambala Publications 1998 |
| Painting Today | Phaidon 2009 |
| Painting Abstraction:
New Elements in Abstract Painting | Bob Nickas: Phaidon Press 2009 |
| Point and Line to Plane | Wassily Kandinsky: Dover 1979 |
| Redeeming Art | Donald Kuspit: Allworth Press 2000 |
| Seven Days in the Art World | Sarah Thornton: Granta 2008/2009 |
| Secret Knowledge: Rediscovering the lost
techniques of The Masters | David Hockney: Thames & Hudson 2001/2006 |
| Seen This Century:
100 Contemporary New Zealand Artists | Warwick Brown: Random House 2009 |
| The Big Picture:
A History of New Zealand Art | Hamish Keith: Godwit by Random House 2007 |
| The Artist's Way | Julia Cameron: Souvenir Press 1993 |
| The Creative Habit:
Learn and use it for Life | Twyla Tharp/Mark Reiter, Simon & Schuster Paperbacks |
| The Philosophy of Modern Art | Herbert Reid: Faber & Faber 1964 |
| 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 |
| The View from the Studio Door | Ted Orland: The Image Continuum Press 2006 |

An Anthropologist on Mars
Talking Painting
This is Modern Art
Trust the Process: An Artist's Guide to Letting Go
What is Painting?
What Painting Is
Visual Thinking
Vitamin D
Vitamin P
Voicing Today's Visions
Visual Theory: Painting and Interpretation

Oliver Sacks: Knopf 1995
David Ryan: Taylor & Francis Book 2002
Matthew Collings: Seven Dials 2000
Shaun McNiff: Shambhala Publications 1998
Julian Bell: Thames & Hudson 1999
James Elkins: Routledge 1999
Rudolf Arnheim: University of California Press 1969
Phaidon Press Ltd 2005
Phaidon Press Ltd 2002
Mara Witzling: New York: Women's Press 1994
Norman Bryson, Michael Ann Holly, Keith Moxey:
Ed. Cambridge: Polity Press 1991

Technical

The Artist's Handbook of Materials & Techniques
The Elements of Colour
Formulas For Painters

Ralph Mayer: Faber & Faber (revised)
Johannes Itten: Van Nostrand Reinhold International 1970
Robert Massey: Watson-Guption 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.

Contact List

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