

BROWNE SCHOOL OF ART.



Roger Tapsell

PAINTING 2 evening class 2022

Matthew Browne / Linda Roche / Deborah Crowe / Linda Yang

PAINTING 2: EVENING - 2022

Evening classes: Tuesdays 5.30 – 9.30pm

Weekend workshops: Sun 10.00am – 4.00pm

Term 1: Tues 8 February – Tues 5 April

Term 2: Tues 3 May – Tues 28 June

Term 3: Tues 26 July – Tues 20 September

Term 4: Tues 18 October – Tues 22 November

Exhibition: Friday 2 – Sunday 4 December

Painting 2			
Term 1	Week 1	8/2	Tuesdays 5.30 – 9.30pm
	2	15/2	
	3	22/2	
	4	1/3	
	5	8/3	
	6	15/3	
	Workshop	Saturday 19/3	10.00am – 4.00pm
	7	22/3	
	8	29/4	
Term 2	9	5/4	
	Week 1	3/5	10.00am – 4.00pm
	2	10/5	
	3	17/5	
	4	24/5	
	5	31/5	
	6	7/6	
	Workshop	Saturday 11/6	
	7	14/6	
8	21/6		
Term 3	9	28/6	
	Week 1	26/7	
	2	2/8	
	3	9/8	
	4	16/8	
	5	23/8	
	6	30/8	
	7	6/9	
	8	13/9	
9	20/9		
Term 4	Week 1	18/10	
	2	25/10	
	3	1/11	
	4	8/11	
	5	15/11	
	6	22/11	
		Installation 1/12	
	Exhibition 2-4 /12		

Art History – with Linda Yang

18 sessions scheduled for Wednesday evenings 6.00-8.00pm Term 2 & 4 (9 weeks in each term).

Classes in Art History 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. These classes are all conducted via Zoom and you will be sent an access link for each session.

Workshop – Critical Thinking – with Deborah Crowe

Term 2 – Saturday 1.30 – 5.30pm *date to be confirmed*

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 – Saturday 1.30 – 5.30pm *date to be confirmed*

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

Course Outline

This is a course for painters with some experience to progress towards creative independence. Over 4 continuous terms students 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 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.
- 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, 2022 – weekly

Term 1

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 and complete. Student 'artist' introductions.
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. *As a guideline: your statement should be concise and between 200 - 300 words.*

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.

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 2 presentations each session, spread over six consecutive weeks.

Painting 2 - End of Year Exhibition *Dates as indicated in time table.*

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.

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 – Takapuna

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 (phthalo, 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. Most (though not necessarily all) of these materials may be used as students progress.

Suggested Reading List

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 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
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 Natural Way to Draw
The End of Art
The Outliers: The Story of Success
The View from the Studio Door
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
- 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
Kimon Nicolaides: Houghton Mifflin Company, Boston 1969
Donald Kuspit: Cambridge University Press 2004
Malcolm Gladwell: Little Brown & Co
Ted Orland: The Image Continuum Press 2006
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-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 20 th & 21 st 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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