

BROWNE SCHOOL OF ART.



Janine Blackburn

PAINTING 4 2023

Matthew Browne / Kathryn Stevens / Guest Artists & Speakers

PAINTING 4: DAY - 2023

Weekend workshops: Sat / Sun 10.00am – 4.00pm

Exhibition Installation: 11 December

Exhibition: 12 – 16 December (opening event 12 December)

| Painting 4 | | | |
|------------|---|-----------------------|----------------------------|
| Term 1 | 1 | 11 & 12 / 2 | Sat / Sun 10.00am – 4.00pm |
| | 2 | 25 & 26 / 3 | |
| Term 2 | 3 | 6 & 7 / 5 | |
| | 4 | 17 & 18 / 6 | |
| Term 3 | 5 | 29 & 30 / 7 | |
| | 6 | 9 & 10 / 9 | |
| Term 4 | 7 | 28 & 29 / 10 | |
| | 8 | 2 & 3 / 12 | |
| | | Installation 11 / 12 | |
| | | Exhibition 12-16 / 12 | |

Course Outline

This course is structured to provide an on-going support network for practicing artists. There will be eight weekend workshops throughout the year: two workshops per term. Each workshop is spread over two six-hour days from 10am- 4pm. The structure of this course is intentionally flexible to accommodate the various and particular needs of the students enrolled.

However, within this flexibility, there is an intended format of presentations, both practical and informative, from professional practicing artists and experienced members of the industry. There will be an equal emphasis on both informing students to better orientate themselves as artists in the art world, as well as advising on matters of practicality, methodology and approach within their own art practice.

Day One

On day one of each weekend will begin with a topical discussion of no longer than one hour. Matthew may initiate the area for discussion. Students are encouraged to participate fully in these debates.

From mid-morning we will have a presentation from a practicing professional artist. This may be followed by a question and answer session. This is your opportunity to learn from artist's who have been leaders in their field. Following lunch, artists who have presented their work during the morning may be invited to stay for one or two hours of the afternoon in a teaching capacity. This provides course participants with the opportunity to receive additional feedback on their own practice and work.

Alternatively, we may have a further presentation or workshop from an additional area of the industry. These may include:

- Gallery protocol, business and alternative artist run spaces.
- Self-initiated projects.
- Materials, processes and ideas with an emphasis on thinking through making (hands-on workshop).
- How to successfully photograph and file your work.

You are encouraged to make suggestions and requests and to play an active part in the course curriculum and structure. Additionally, there will be at least one group critique over a Saturday afternoon. There will be plenty of indication as to when these will occur so that you may prepare well in advance.

On occasion, if Saturday afternoon is clear it may be that you will have time to begin your own painting, or at the very least, to prepare for the following day.

Day Two

It is anticipated that you will spend at least the complete second day of each weekend painting in the school studio. This will provide Matthew and Kathryn with an opportunity to discuss your on-going practice on a one-to-one basis and, with support and guidance, for you to explore, experiment and further progress within your own area of focus.

Outcomes

At the conclusion of this year it is anticipated that you will have a much clearer idea of the relationship between your painting philosophy and how this underpins your practice. This creative maturity and clarity of purpose will assist you in confidently communicating your ideas and intentions and by doing so somewhat ease your professional dealings with others in related fields, such as gallery dealers, critics and writers. Additionally, it is hoped that the contact with like minds that this course offers will continue to provide on-going support networks. An exhibition of course participant's work will be held either in the studio/gallery or at an alternative venue at the end of the year.

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.
- 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 so please be patient as you may not be the only student needing attention.

Schedule

The schedule for the year beyond session one has yet to be confirmed with other parties concerned. In this way your tutor can take advantage of events and opportunities that present themselves: to be opportunistic in approach. However, it is the intention to have these confirmed on a session by- session basis as the year progresses. You will be informed of each approaching schedule well in advance of the weekend session.

Weekend 1 11 & 12 February

Saturday: course overview – tutor / student introductions

Sunday: beginning work – discussions with your tutors outlining the steps ahead

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 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: Craftesman 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 |

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| 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 Creative Habit: Learn it and use it for Life | 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

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| The Artist's Handbook of Materials & Techniques | Ralph Mayer: Faber & Faber (revised) |
| The Elements of Colour Formulas For Painters | Johannes Itten: Van Nostrand Reinhold International 1970 Robert Massey: Watson-Guptill 1967 |

General Interest

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|----------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|
| 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) (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.

Contact List: Painting 4

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