



PAINTING 3

Wednesday - Day

2020

Matthew Browne

Kathryn Stevens

Deborah Crowe

PAINTING 3 – 2020

Classes: Wednesday 9.00am – 3.00pm

Term 1: Wed 12 Feb – Wed 8 April

Term 2: Wed 29 April – Wed 24 June

Term 3: Wed 22 July – Wed 16 Sept

Term 4: Wed 14 Oct – Wed 18 Nov

Exhibition: Opening 1 Dec – 2,3,4,5 Dec

Painting 3

Term 1

| | | | |
|---|------|--------|--------|
| 1 | 12/2 | 9.00am | 3.00pm |
| 2 | 19/2 | 9.00am | 3.00pm |
| 3 | 26/2 | 9.00am | 3.00pm |
| 4 | 4/3 | 9.00am | 3.00pm |
| 5 | 11/3 | 9.00am | 3.00pm |
| 6 | 18/3 | 9.00am | 3.00pm |
| 7 | 25/3 | 9.00am | 3.00pm |
| 8 | 1/4 | 9.00am | 3.00pm |
| 9 | 8/4 | 9.00am | 3.00pm |

Term 2

| | | | |
|---|------|--------|--------|
| 1 | 29/4 | 9.00am | 3.00pm |
| 2 | 6/5 | 9.00am | 3.00pm |
| 3 | 13/5 | 9.00am | 3.00pm |
| 4 | 20/5 | 9.00am | 3.00pm |
| 5 | 27/5 | 9.00am | 3.00pm |
| 6 | 3/6 | 9.00am | 3.00pm |
| 7 | 10/6 | 9.00am | 3.00pm |
| 8 | 17/6 | 9.00am | 3.00pm |
| 9 | 24/6 | 9.00am | 3.00pm |

Term 3

| | | | |
|---|------|--------|--------|
| 1 | 22/7 | 9.00am | 3.00pm |
| 2 | 29/8 | 9.00am | 3.00pm |
| 3 | 5/8 | 9.00am | 3.00pm |
| 4 | 12/8 | 9.00am | 3.00pm |
| 5 | 19/8 | 9.00am | 3.00pm |
| 6 | 26/8 | 9.00am | 3.00pm |
| 7 | 2/9 | 9.00am | 3.00pm |
| 8 | 9/9 | 9.00am | 3.00pm |
| 9 | 16/9 | 9.00am | 3.00pm |

Term 4

| | | | |
|---|---|--------|--------|
| 1 | 14/10 | 9.00am | 3.00pm |
| 2 | 21/10 | 9.00am | 3.00pm |
| 3 | 28/10 | 9.00am | 3.00pm |
| 4 | 4/11 | 9.00am | 3.00pm |
| 5 | 18/11 | 9.00am | 3.00pm |
| | Installation 30/11 Exhibition 1- 5 Dec | | |

Materials list

Painting 3

For this class you should have already have a good idea of your preferred media and you need to come prepared to begin on the first day.

In the event that you need a reminder, here is a short general list that may be added to as time goes on as you become clearer of your working methodology.

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 Road, 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 (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, 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 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. Kathryn and Matthew 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 Matthew or Kathryn 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.
- 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.

Terms 1 & 2

Overview

Term 1

| | |
|------|---|
| Wk 1 | Welcome / Tutor / Student Introductions |
| Wk 2 | Kathryn |
| Wk 3 | Deborah/Matthew |
| Wk 4 | Kathryn |
| Wk 5 | Deborah/Matthew |
| Wk 6 | Kathryn |
| Wk 7 | Deborah/Matthew |
| Wk 8 | Kathryn |
| Wk 9 | Matthew |

This schedule may alter at Kathryn and Matthew's discretion

Additions to the schedule

We have added some sessions with Deborah Crowe to the schedule. These will take place within your usual class time at various dates throughout the year. These workshops are included in your course fees. Each session will begin at 9.00am, so it is important that you are on time.

Year 3

| What/content | when | Hrs of session/workshop |
|---|---|----------------------------------|
| Where are my feet? 3 x 2 hr sessions that build on each other // spread out/woven alongside development of practical work. 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... Beginning articulation of this to the group. | 26 Feb 11 Mar 25 Mar 9.00 – 11.00am | 3 x 2hr sessions 6hrs - Total |
| Starting to look outwards - workshop exploring areas of visual / fine art that relate to and influence each student's practice. Developing critical thinking and contextual awareness with research skills relative to application. Helping to develop practical work and confidence in making and talking about ideas. | 29 July 9.00 - 1.00pm | 4hrs |
| Whole day session: consolidating ideas workshop based in own practice. Putting the previous workshops together alongside practical development in progress, and developing language around this. Also, beginning to articulate direction towards an artist statement writing etc...) Exploring a more 'pointy' approach to discussing and evaluating practice against intentions and idea development. | 16 Sept 9.00am– 3.00pm | 6hrs |

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
- Intellectual – Conscious thought and analysis.
- 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 endeavor 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 to be advised.

SUGGESTED READING LIST

Painting 3 – 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:

Edited by Art & Australia

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|---|---|
| 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 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 |

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|---|---|
| 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 Books 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: New 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:

From the 14th-20th centuries

Art Spoke:

Bright Earth:

The Invention of Colour

Conversations Before
The End of Time:

Dictionary Of Art Terms:

Hall's Dictionary of
Subjects and Symbols
In Art:

Nothing if Not Critical:

The Journal of
Eugene Delacroix:

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

Robert Goldwater and Marco Treves:
John Murray Publishing 1976

Robert Atkins: Abbeville press 1993

Philip Ball: Penguin Books 2002

Suzi Gablik: Thames & Hudson 1995

Edward Lucie-Smith: Thames and
Hudson 1984

James Hall: John Murray publishers
1994

Robert Hughes: Harvill
(Harper Collins) 1987

Phaidon: 1980

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
Freight costs are additional.

www.thebookdepository.com

Broad selection of books worldwide.
Free freight.

Painting 3 - 2020

Class List

| | | |
|-----------------|--|--------------|
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