

The image displays five color charts by VASARI, arranged vertically. Each chart shows a series of color swatches and their mixtures.

- Top Chart:** Shows primary colors (RED, BLUE, YELLOW) and their mixtures (ORANGE, GREEN, PURPLE). It also includes a vertical strip of white and black.
- Second Chart:** Shows a range of yellow and orange tones, from light yellow to dark brown. It includes a vertical strip of white and black.
- Third Chart:** Shows a range of blue and green tones, from light blue to dark green. It includes a vertical strip of white and black.
- Fourth Chart:** Shows a range of red and purple tones, from light red to dark purple. It includes a vertical strip of white and black.
- Bottom Chart:** Shows a range of brown and black tones, from light brown to dark black. It includes a vertical strip of white and black.

Please choose among the project series. This term you need to complete 5-6 pieces, ideally from one of the project series. As always, let an assignment be a prompt to your own creative take on the project's objective.

## Project Series 1: Light, Color & Composition

Please watch these two videos before beginning:

<https://www.youtube.com/watch?v=7AS9zvjmUM>

<https://www.youtube.com/watch?v=NAALuHwiOg4>

### **Painting 1: The PEAR 4 WAYS (Total time 60mins- 3hrs max)**

Set up a still life of a green/yellow pear so that it resembles my photo as closely as possible, paying close attention to the position of the light and shadows. Get one pear and slice the roundness from it with a sharp knife, so that it is not much smaller, but you now have a pear that is made up of straight edges rather than curves. Create at least one painting after the sketchbook exercises.

#### **Sketchbook study 1: Seeing Light and Shade. (Time 5-10 minutes)**

Replace the pear in your still life with this planed pear. Using a black marker pen draw the pear in your sketchbook in just black and white areas, separating the light from the dark. Remember the half tone (the area between light and shadow) belongs to the light. Include the cast shadow in your drawing. Squint at your pear to help you see the large masses. When we are painting later on we will be looking first for the light and shade areas in this way. You will notice that the black base is part of the light family except where a shadow is cast upon it. The brown background is in shadow so it too becomes part of the shadow family. Now you should have something that looks like this.



#### **Sketchbook study 2: Seeing Value Planes. (Time 20-40 minutes)**

Using the planed pear, paint a value study using only black and white paint on a 6x6" canvas. Feel free to mix your own chromatic black. Use a fairly large brush so you don't get carried away with detail. You should just be trying to capture the individual value of each plane in correct relationship with the planes next to it. Keep squinting! Use a color isolator if you wish to help judge relative values. Now you should have something like this.



### Painting of Pear A: Seeing Color Differences. (Time 20-40 minutes)

Replace the planed pear with the normal pear and paint a 6x6" color study using an extended primary palette of your warm primaries, cold primaries, plus Titanium White and Mars Black. Again use a fairly large brush and try to segment the pear in your painting into large planes of separate color as in the previous challenge. Make sure every plane is a different color. You may soften edges between planes but do NOT paint large blends. Start with your darkest dark and lightest light. When you're trying to see color differences between planes it's better to defocus your eyes rather than squinting because squinting darkens all the colors. Closing one eye helps.

Or

### Painting of Pear B: The 10-Minute Challenge. 4 Tiny paintings on either one sheet of canvas paper, or tiny canvas boards.

This exercise helps you to learn to see and paint the large color masses and to simplify your brushwork. It forces you to decide what is the most important thing you want to say about form, light, and color. Using the same setup and colors divide a 10x10" canvas (or similar) into 4 quarters and give yourself just 10 minutes to paint the pear in the top left quarter. Use a timer. **Stop as soon as 10 minutes is up. (No cheating!)** Next, change something about the color arrangement in your scene and give yourself another 10 minutes to paint it again in the top right quarter. Repeat in the bottom left and bottom right.

Try these four color schemes: Analogous (warm or cold); Split-Complementary; Warm lights/Cool Shadows or Cool Lights/Warm Shadows; Low Intensity (neutralized colors).

From Top to Bottom  
Left to right

- Split-complement
- Analogous warm
- Warm light/Cool shadow
- Low intensity (neutralize)





## Painting 2: A Landscape Studying Light

### Using the Notan Method to Capture Essential Forms and Learning How to Simplify Compositions (Total Time 1.2 hrs – 8 hrs)

#### Sketchbook Assignment A: Limited Focus. (Time: 5 minutes)

Choose a photo you've taken of the landscape that you like and simplify it by imposing a picture window on it (ie. crop the darn thing!). Note the picture below is black and white. At this stage, when we only want to assess shapes, values and composition, color can actually complicate matters.



#### Sketchbook Exercise B: Create a Notan Study (2-Values) of the “picture window” cropped view.



You can do the 2-value study in your sketchbook. You can use marker if you want to turn it into a black and white study like pictured left.

A more interesting challenge is to create a 2-value study using any two complements.

For example, a Level 1 tint of red (the highest key “pink” possible) and a Level 5 shade of green (the lowest darkest green you can mix).

(Time: 10min- 40min)



**Landscape Painting A is a 4-Value Study.** The 4-value exercise is perhaps the most useful exercise you can master! It is as much about value relationships as it is about simplification and massing.

The goal is to translate the subject using just four values. Shapes must be kept relatively flat without any blending in between the values. Of course, there are *more* than four values in the subject, so this exercise forces us to make choices.

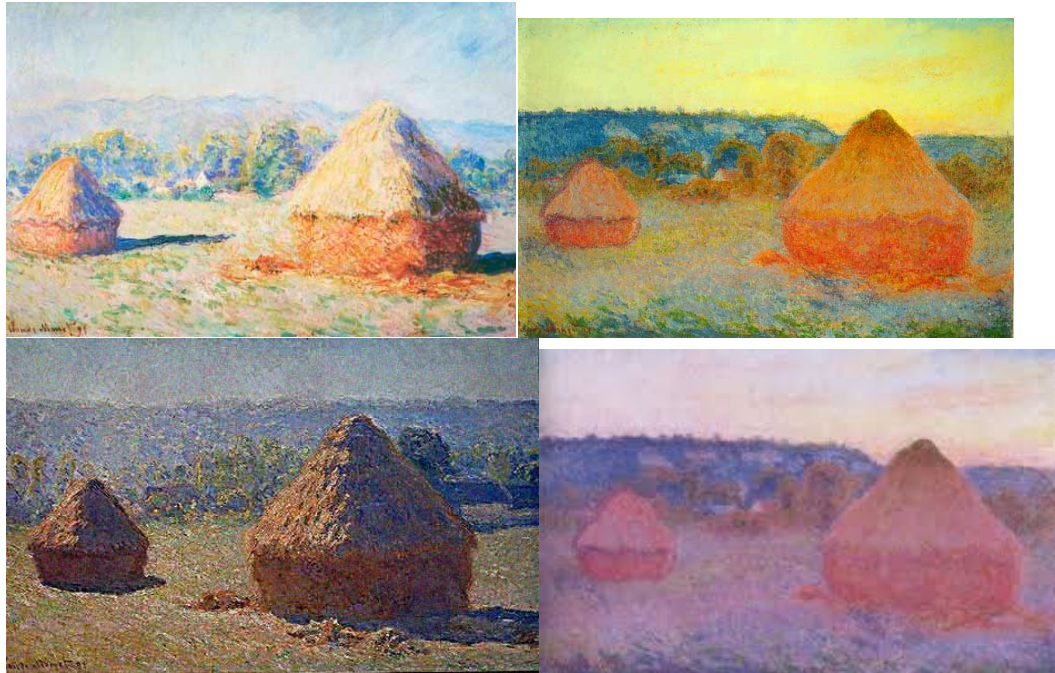
**You can create this as a Monochromatic Color Study.** Choose a single hue to work with plus Titanium White and Mars Black. You may paint this in your sketchbook using pastels, or your paints. For an added challenge choose another substrate, maybe one you've never tried before, doesn't have to be big. Have you ever painted on aquaboard or prepared panel? Have you painted on glass or even on a coffee cup? Think outside (or inside) the box. **(Time: 1-4 hours)**



OR try the other painting

**Color Strategy Landscapes.** **(Time 30 mins-1 hr each for 4 hrs total)** Once the values, simplified shapes, and composition are understood, then you can experiment painting with multiple hues. You can only use your two value or four value studies as a reference for these color studies. Go to the COPY CENTER in the Main Bldg, and have your 4-Value Study Xeroxed four times, in Black and White- not in color. Alternately, take a picture with your camera or phone and print it out in black and white. Make sure your xeroxes will fit inside your sketchbook.

Glue each of these xeroxes inside your sketchbook. Using pastels apply a different color scheme on top of each xerox. Make sure to match the 4 values (lights and darks) as you mix your tints and shades. Each color strategy must be quite different from the other. For ideas you might look at Monet's Haystacks. Or the graphic designs under by Melissa exploring Color Harmonies.



NEED A REFRESHER ON COLOR THEORY?

## Color Harmonies



## Color Harmonies: Basic techniques for combining colors

Below are shown the basic color chords based on the **color wheel**.



### Complementary

Colors that are opposite each other on the color wheel are considered to be complementary colors (example: red and green). The high contrast of complementary colors creates a vibrant look especially when used at full saturation. This color scheme must be managed well so it is not jarring. Complementary colors are tricky to use in large doses, but work well when you want something to stand out. Complementary colors are really bad for text.



### Analogous

Analogous color schemes use colors that are next to each other on the color wheel. They usually match well and create serene and comfortable designs. Analogous color schemes are often found in nature and are harmonious and pleasing to the eye. Make sure you have enough contrast when choosing an analogous color scheme. Choose one color to dominate, a second to support. The third and/or fourth color is used (along with black, white or gray) as an accent.



### Triad

A triadic color scheme uses colors that are evenly spaced around the color wheel. Triadic color harmonies tend to be quite vibrant, even if you use pale or unsaturated versions of your hues. To use a triadic harmony successfully, the colors should be carefully balanced - let one color dominate and use the two others for accent.





### **Split-Complementary**

The split-complementary color scheme is a variation of the complementary color scheme. In addition to the base color, it uses the two colors adjacent to its complement. This color scheme has the same strong visual contrast as the complementary color scheme, but has less tension. The split-complementary color scheme is often a good choice for beginners, because it is difficult to mess up.



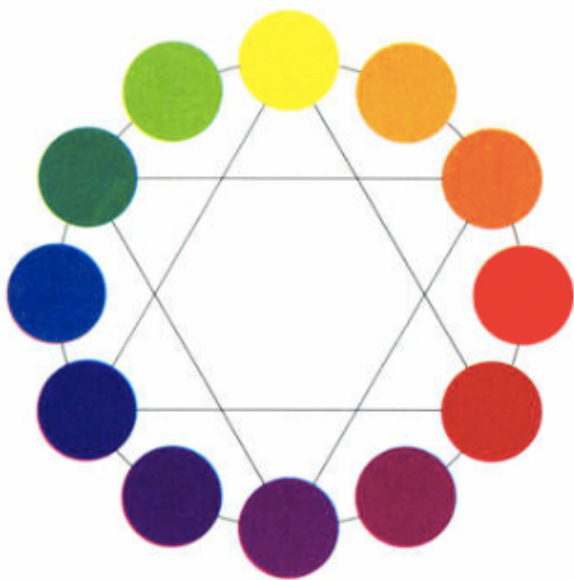
### **Rectangle (tetradic)**

The rectangle or tetradic color scheme uses four colors arranged into two complementary pairs. This rich color scheme offers plenty of possibilities for variation. The tetradic color scheme works best if you let one color be dominant. You should also pay attention to the balance between warm and cool colors in your design.



### **Square**

The square color scheme is similar to the rectangle, but with all four colors spaced evenly around the color circle. The square color scheme works best if you let one color be dominant. You should also pay attention to the balance between warm and cool colors in your design.



### Painting 3: Working Color Bias in a Limited Palette

Mixing vibrant, clean secondary and tertiary colors is easier said and done. To do so you have to discover the color bias in each of your primaries. Example, Cerulean has a yellow bias, and Ultramarine has a red bias. Permanent Rose has a blue bias and Cad Red has a yellow bias. For a vibrant violet you can't mix a red or blue with yellow bias, as that will neutralize it some.

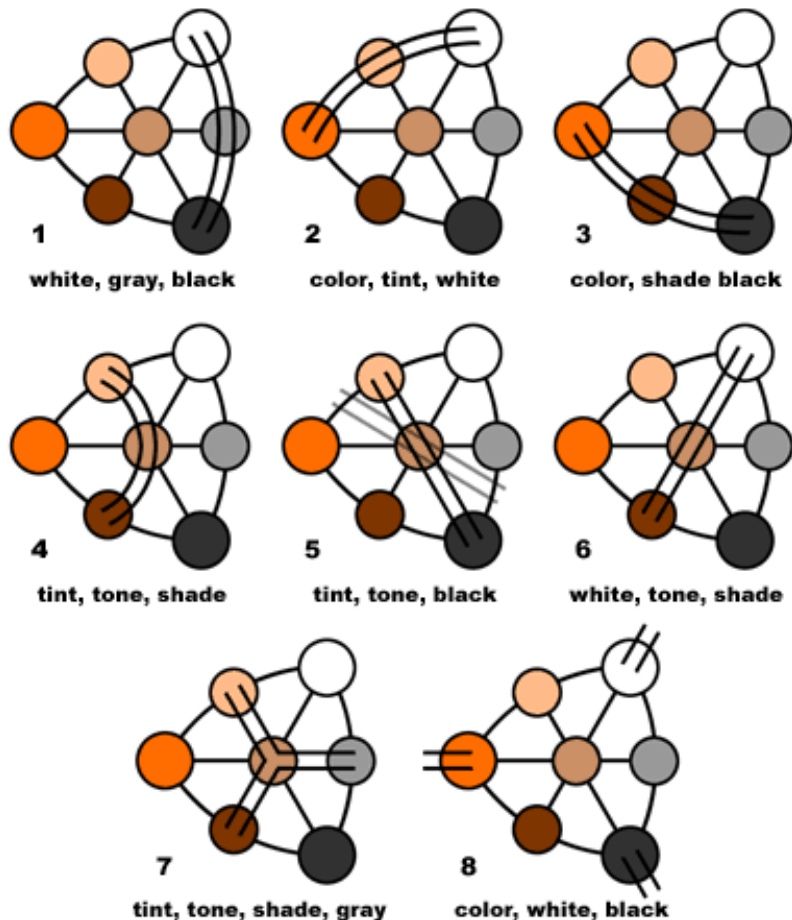
Contemporary painter Lisa Yuskavage is famous for her controversial figure paintings. Beyond her subject matter, the painter is a master of the limited palette. For example, in *Daily Serving* she contrasts cold muted greens with hot lurid greens and yellows in a high key palette. She narrowed contrasts of values to render countless subtleties in saturation by working the biases in a palette of yellow and blue. In *Reclining figure* she contrasted the complements yellow and violet, working the neutralizing biases of the primaries skillfully.

Create three painted sketches of your own design, each one exploring a contrast of saturation between two secondaries. **(Time 1- 2 hrs each)**



**Birren's Color Harmonies:** According to color theorist Faber Birren, different color harmonies have different visual effects or color design implications. Look at the example below using harmonies of the color Orange.

- Scheme 1 (white+gray+black) depends on or emphasizes a *"good architectural order"* — heavy black should be opposed to airy white by an intermediate area of gray, as mixing this sequence (as white+black+gray or black+white+gray) may cause the design to appear incoherent.
- Scheme 2 (color+tint+white) is *"perhaps the most charming sequence"*, used more often in design choices than any other color pattern.
- Scheme 3 (color+shade+black) are *"indoor colors ... meant for studio painting ... yet they have great power and force"*, the color strategy of old masters such as Rembrandt.
- Scheme 4 (tint+tone+shade) is *"the most refined, subtle and eloquent sequence"* on the color triangle, characteristic of Leonardo's *sfumato* style of painting.
- Scheme 5 (tint+tone+black/gray) produces the most luminous *"shimmering lights or mother-of-pearl"* effects through the contrasts in color saturation rather than value, depending on whether more or less value contrast is introduced into the scheme (gray lines).
- Scheme 6 (shade+tone+white) is in contrast *"unnatural ... unconventional and unfamiliar"*, producing a dry or dusty impression mostly found in paintings by El Greco.
- Scheme 7 is also refined and restrained (like scheme 4), and establishes the tone color, rather than gray, as the neutral center of a composition.
- Scheme 8 devolves into the harmony of white and black as design carriers, with the pure color as accent or foreground figure.





#### Painting 4: Applying Birren's Color Harmonies (Total time 4-6 hrs)

- A. In your sketchbook, create an extended Birren color harmony map of your favorite color, including as many steps between tints, shades, and tones as you need to create a range of harmonies you find pleasing. (Time 30 mins)
- B. Use this color palette to create an abstracted view of an intimate interior space, like your kitchen, den, or bedroom. Maybe the intimate space is your ear! (Time 1-2 hrs)



Left, an example of an extended Birren harmony map for the color red.

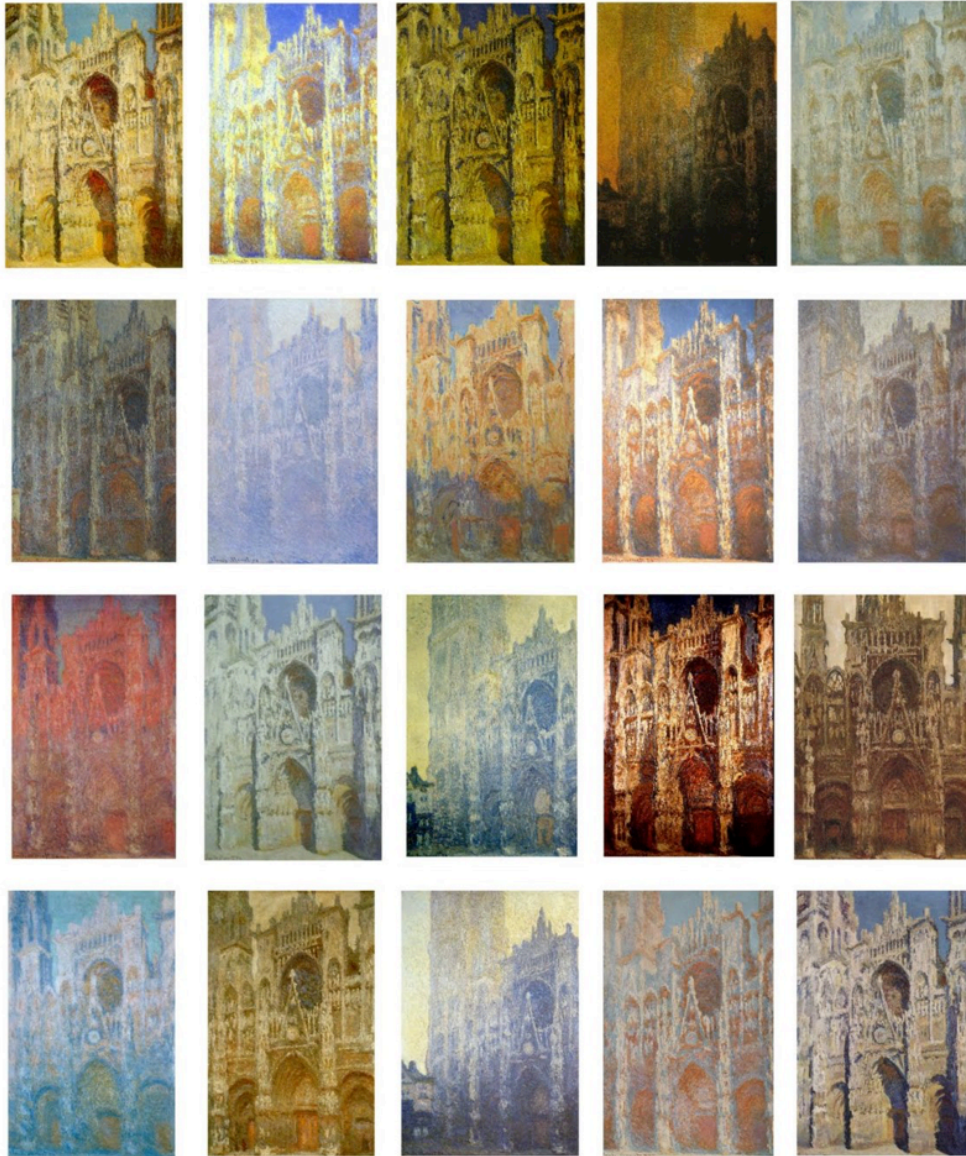
Below, is Edouard Vuillard's oil painting, Conversation (Le pot de gres) from 1895, which uses a similar harmony map.

Instead of Titanium White, Vuillard used Unbleached Titanium– a buff colored white seen in the flower bouquets.



### Painting #5: Day and Night Studies of the Same Landscape of Form

The quality of light is affected by time of day or night, atmospheric conditions, even the season of the year. For this piece, you will create two studies of the same place or object looking at how the effects of light change your color palette, textures, perceptions of detail, etc. Below we see some of Claude Monet's paintings of the Rouen Cathedral. Painted during different seasons and under quite varied atmospheric and light conditions the structure is transformed not only by colors, but by keys, contrasts, and even details.



These two studies conclude Project Series 1!



## Project Series 2: Classical Atelier

This project series is focused on developing the skills you need to become a classical realist. There are several sketchbook exercises and also paintings that will likely consume every minute of every class session.

### **PAINTING 1: MONOCHROMATIC PLASTER STUDY (BETWEEN 4-8 HRS)**

Plaster casts are made from noteworthy sculptures and provide a model for how complex reality can be transformed into art. Studying a sculptor's interpretation of this complexity provides an entrance into this creative process.

Set up the cast and the drapery on a table; use one of the lamps in class to light the piece. Play with the lighting before deciding on your composition. Make sure to look at the cast shadows and reflected lights to make sure they are pleasing as they will affect the mood of your painting. Mark the placement of the plaster on the table with tape, also the placement of the light. Mark on the floor where your easel is and where you stand, or sit. These marks will ensure that you can return to the same exact view each painting session.

Block in the shapes of your cast by massing the large light and dark shapes. Think about figure to ground relationships.



Once the shadow shapes are in place, frame your light shapes loosely, then work in the smaller transitions between values.

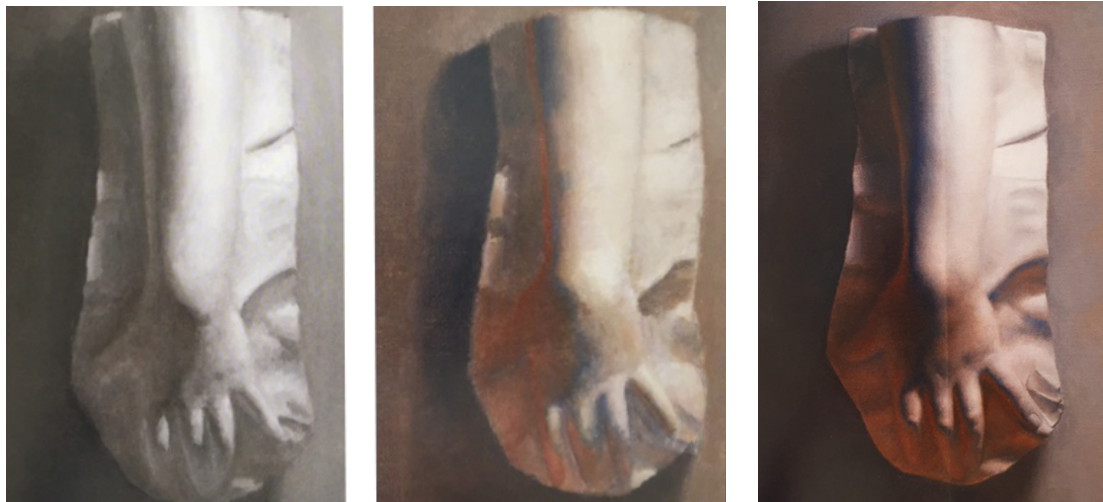




## **PAINTING 2: WARM & COLD PLASTER CAST PAINTING (BETWEEN 4-8 HRS)**

Painting in color often requires you to disregard the local color and to use your understanding of color harmonies, chromatic keys, and the structure of light to make aesthetic choices. By painting with a dramatically reduced palette you will be forced to notice temperature with greater focus. Making a two color painting that nonetheless feels realistic is quite a skill to master! Set up a plaster cast for this painting much as you did for the first piece.

Begin with a 4 value tonal study of the plaster. Keep this first layer of the painting fairly transparent or thinly painted. This is called a value poster. Next, using opaque layers, block in the pure whites of the plaster and then modulate the quartertones, half tones and reflected lights with warm colors. Use a cold color to modulate the core shadow, and cast shadows.

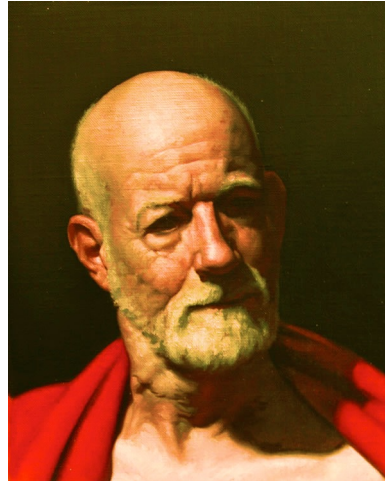


## **PAINTING 3: COLOR MASTER COPY PAINTING (BETWEEN 4-8 HRS)**

Back when I first trained as an artist, painters were allowed to set up their easels inside of museum to study the great masterpieces. Those days are over. Sigh. So you must work from a quality reproduction. Get a postcard from a museum and enlarge it, or get a good color copy from a book in the library. The goal of this piece is to get insight into the mind of an Old Master that you admire. Choose a painting with a composition and color scheme complex enough to challenge you but that is simple enough for you to recreate it. To make your reproduction most accurate it is useful to make your color copy and canvas the same size.



Begin with a value study of the painting. It may be helpful to print it out in black and white to help you see the value shapes of the colors in question. Keep the value poster by wiping out the lights and blocking in the darks thinly so it will dry quickly. Alternately use your alkyd medium to hasten drying. Once the under-painting is dry begin to build up your over layers in an attempt to closely reproduce the original. Remember, each additional layer should be fatter (thicker or mixed in with walnut oil) to make adhesion of the layers strong.



**PAINTING 4: USE THIS SAME COLOR PALETTE IN A STILL LIFE OR FIGURE STUDY OF YOUR OWN (BETWEEN 4-8 HRS)**

Although not exactly alike, the portrait of the old man uses the basic color and value palette from the Old Master reproduction in a new way. Still-life subjects are easier to control in terms of color but working with a figure can also be very satisfying.

**PAINTING 5: CREATE A HIGH-KEY AND LOW KEY STUDY OF THE SAME SUBJECT MATTER (BETWEEN 4-8 HRS)**

Here you are tasked with thinking about how chromatic keys affect mood. In these two self-portraits by contemporary painter Odd Nerdrum he plays with high and low keys to dramatically alter the emotional texture of the portraits. In both studies, play close attention to form and value structures. Notice that there are some darks in the high key, and there are bits of light in the low.



This concludes the Classical Atelier!

## Project Series 3: The Meaning of Space and Place

We all have personal reactions and associations to places; we all have definitions of what are a public and a personal space, what is prosaic and sacred space. These five paintings will help you discover some of your reactions and associations to these definitions.

### PAINTING 1: A PRIVATE SPACE (BETWEEN 4-7 HRS)

A recurring theme in much contemporary art is the changing nature of what is considered private and what is public. Here, you are asked to think about a space that you feel is private. Maybe it's your bedroom, the tub, or a reading nook tucked away somewhere. What kinds of private activities take place there? What colors and perspectives will describe your feelings when you are alone in your private space? One aspect of contemporary life is that what used to be overwhelmingly private is increasingly accessible to the influx of outside information through cell phones or Internet. What if someone intrudes on that privacy? What color keys or chromatic harmonies would describe your mood? In Lincoln Perry's painting, *Picturing Will*, the artist contemplates private interactions inside a private home. Like most of Perry's paintings, there's a lot of symbolic use of color ranging from heaven and hell, good and evil, dark and light which parallel the times of day, seasons and placement within the house.



### PAINTING 2: A PUBLIC SPACE (BETWEEN 4-8 HRS)

Here you are asked to think about places that are created to accommodate public needs and to depict them plein air (outside!). The challenge of painting outdoors is more than the nature of the elements, or even the nature of an urban or suburban environment. The biggest challenge is that instead of slavishly copying every detail, you need to simplify for the sake of visual clarity. Depending on the time of year, it may be best for you to sketch on site in your art journal with pastels and take a few pictures, then create the painting indoors. However, the colors and light captured by the camera are considerably "flatter" than what the human eye captures. If you can



wok outside...do so! As an example see Christopher Martin-Hoff's canvas below left, in front of the public alley he was depicting. Notice that in his painting shadows look much cooler than the do on the actual building. That's because the human eye detects subtle shifts in chromatic temperature the camera lens fails to record. Notice also that the shrub behind the chain link fence has been moved in front of it to cover the awkward base of the light post. These are the kinds of aesthetic decisions you need to make to create a better public painting.

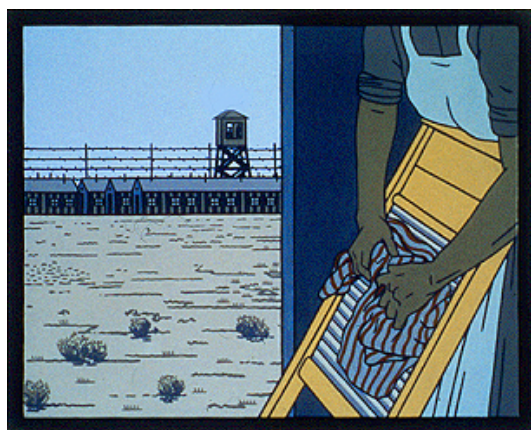


### **PAINTING 3: A SACRED SPACE (BETWEEN 3-6 HRS)**

The investment of a place with spiritual, mythic, or symbolic meaning can be of importance to the artist. For example, Mario Martinez's painting *Serpent Landscape II* (above, right) expresses his Yaqui ancestry and his native connection to the primordial energies embedded in the landscape.

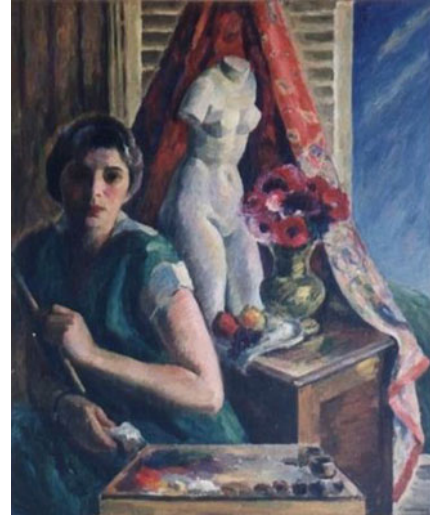
### **PAINTING 4: SPACE AS SOCIAL COMMENTARY (BETWEEN 4-7 HRS)**

The interplay between social or political forces on a place can imbue your painting with powerful commentary. For example, on the left we see Roger Shimomura's painting entitled *October 16, 1942*. We see a figure scrubbing laundry by an open door. Beyond we see the setting is a Japanese internment camp. During WWII, Japanese-Americans (including Shimomura's family!) were forced out of their homes and into camps such as this one by the US government. To the right is Jacob Lawrence's *Panel 49, They Found Discrimination In The North* from his *Migration* series. Here the political implications of how space is divided in this restaurant speak volumes about one of the USA's ugliest discriminatory practices.



### **PAINTING 5: IN BETWEEN SPACES (BETWEEN 4-7 HRS)**

Neither here nor there, places created to be occupied for short interims and for the entire purpose of transitions. These are spaces that can make us uncomfortable and eager to get a move on. Think about elevators, ladders, or underneath bridges, like in James Doolin's painting below. What about the space inside a mirror...is it even there? A painting of an in-between space can provide your audience with insights and a sense of being unmoored from everyday expectations.



### **PAINTING 6: THE ARTIST'S STUDIO (BETWEEN 4-8 HRS)**

The theme of the artist in their studio is a venerable one. It allows the audience inside two places at once. The actual space where painting takes place itself can tell us a lot about what inspires you. If you are also present and making eye contact, as in Mabel Alvarez's painting above, right, the internal space of the artist's own creative mind is also a tangible space that the audience can explore.

This concludes the exploration of space series!

## **Project Series 4: Abstraction In Contemporary Art**

To some degree, all paintings contain some aspect of abstraction. Even the most hyper-real painting abstracts 4-dimensional space (h x w x d x time) into two dimensions! For the purposes of this project series, we can simplify the many types of abstractions into four main impulses. In this series you will explore all four impulses and then return to the one you found most challenging and try it out two more times.

### **PAINTING 1: STYLIZATION THROUGH SIMPLIFICATION (BETWEEN 4-8 HRS)**

This approach to abstraction requires that the painter streamline all the textures and details of a recognizable subject, and render only those deemed most essential to emphasize formal qualities (such as line, composition, etc.). This stylization and simplification can be quite idiosyncratic, but must still keep a certain resemblance to outward reality. Georgia O'Keefe's flowers exemplify a perfect example of this approach. In her canvas Jack In The Pulpit IV, she has zoomed in to the very heart of the flower, erasing all other information about the bloom. The resulting image is a dramatic realization of how the whole of nature can be reflection by a single stem!



## PAINTING 2: THE NON-OBJECTIVE OR NON-REPRESENTATIONAL ABSTRACT

In the second approach to abstraction a painter works with shapes that are not derived from recognizable subjects at all. This is to say, the artist may use stripes, squares blobs, or organic doodle shapes and smudges to create an image that speaks on entire formal terms. Some of the most interesting hot new artists are exploring this approach to contemporary painting now! Read all about it here: <http://www.artnews.com/2013/04/24/contemporary-abstraction/> Below, Sarah Morris uses bright fields of color divided by lines to create a decorative and visually arresting painting. In this specific case, the large scale commands physical interaction between the work and the space it occupies. It also fills the viewer's field of vision. But non-objective abstractions can also be of a modest scale.





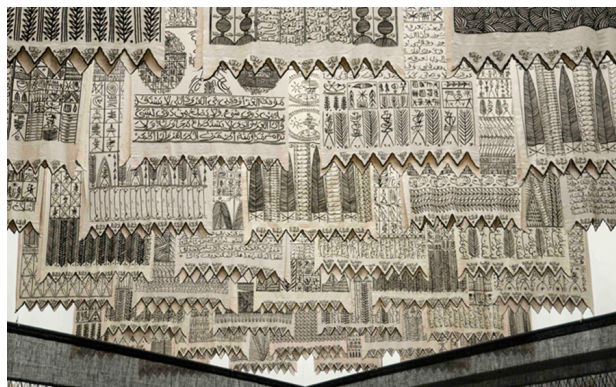
#### **PAINTING 4: THE PURELY EXPRESSIVE OR CONCEPTUAL SPACE OF ABSTRACTION (4-8 hrs)**

Paintings can also be abstract because they depict things that are not physical. Artists can depict music, intellectual concepts, or hard to define feelings, such as bloat. Abstractions may also serve as a kind of mapping or diagramming of processes. Of contemporary artists, the most famous for occupying this approach is probably Julie Mehretu. The Ethiopian born American artist makes large-scale, gestural paintings that are built up through layers of acrylic paint on canvas overlaid with mark-making using pencil, pen, ink and thick streams of paint. Mehretu's work conveys a layering and compression of time, space and place and a collapse of art historical references.



#### **PAINTING 4: LANGUAGE AND OTHER SYMBOLIC SYSTEMS AS ABSTRACTION (3-12 HRS)**

When a painter depicts “images” with established meanings as abstract signs, signals, logos, emblems, language, etc. we enter the realm of the fourth approach to abstraction. This cognitive space can be a complex one or as simple or silly as Ed Ruscha's famous exclamation below, left. To the right, we have Rachid Koraichi's much more complex layering of language, exploring religious meaning. There is plenty of room between these two extremes of simplicity and complexity for you to explore!



## **PAINTING 5 & 6: WHERE CAN YOU DISCOVER MORE? (8-12 HRS)**

Look over the last four abstractions. Was one approach more comfortable for you? Was another much harder? The place where you will grow the most is in-between your most comfortable practice and the one you found so difficult that it was a distasteful exercise. Dedicate the next two canvases to exploring an approach to abstraction that is at once challenging and enjoyable. Maybe you've found a way to bridge multiple approaches? If you have, explore that new language in the next two paintings.

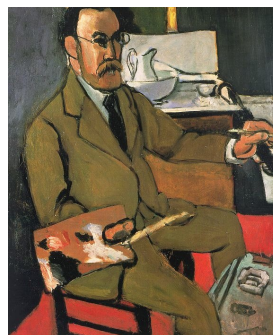
## **Project Series 5: The Self-Portrait**

When we look at the history of Western art, we discover self-portraits have been around since the earliest Renaissance. Probably the earliest painted self-portrait is Jan van Eyck's 1433 panel, *Man in A Turban*. You have to admire his fashion sense! Portraits and self-portraits have a longer continuous history in Asian art than in Europe. Many in the scholar gentleman tradition are quite small, depicting the artist in a large landscape, illustrating a poem in calligraphy on his experience of the scene. Another tradition, associated with Zen Buddhism, produced lively semi-caricatured self-portraits such as Hokusai's ink painting, to the right. Others remain closer to the conventions of the formal portrait.



## **PAINTING 1: THE ARTIST AT WORK (4-8 hrs)**

Portray yourself at work, in the act of painting. In Marie-Denise Viller's self-portrait, *Young Woman Drawing*, the artist makes use of the most popular formal codes of portraiture: She shows her face in  $\frac{3}{4}$  view and places one of her eyes down the vertical center of the painting. Notice how the window works as a beautiful soft-box creating a glow of highlights across her hair, face, and white dress. How different is this from Henri Matisse's *Self-Portrait* to the right? How are they the same?





## PAINTING 2: THE ARTIST WITH SOMEONE ELSE (4-8 hrs)

How you portray yourself speaks to how you see yourself or want others to see you. When you portray yourself with others, the act of self-portraiture can become a narrative about relationships or social interactions. For example, Egon Schiele's *The Lovers* (left) speaks to the complexity of the relationship he had with Wally Neuzil, who was his lover, companion, muse and model. For this self-portrait you must consider which relationships or social contracts you want to depict. The relationship does not have to be a romantic one, such as Egon Schiele's. Look at Vigee Le Brun's self-portrait with her daughter to the right for inspiration.



## PAINTING 3: THE ARTIST AS A MYTHICAL OR IMAGINARY BEING (4-8 hrs)

Yolanda Lopez has received the majority of her fame through the creation of her Guadalupe series. This groundbreaking series transformed the way in which the iconic image of the Virgin of Guadalupe is viewed into a much more personal and political ideal. The goal of Lopez was to demonstrate and consider the new types of role models Chicanas need and not simply adopt anything just because it is Mexican. Yolanda stated she wanted to draw attention and pay homage to working class women in a society that allows women of color to go unnoticed. For this painting you must portray yourself as an imaginary or mythical being.





#### **PAINTING 4: THE DISTORTED SELF-PORTRAIT (4-8 hrs)**

Turbulent emotions and thoughts can often plague the creative journey. For this self-portrait you will explore ways to constructively use feelings and ideas that would otherwise disturb your creative process by depicting them. British artist Francis Bacon is best known for his bold, grotesque, emotionally charged and raw imagery. Some of his self-portraits are visually arresting for their direct expression of inner turmoil. Play with your features, with colors and textures to portray your innermost feelings and thoughts in a distorted self-portrait.



#### **PAINTING 5: THE SURREAL SELF-PORTRAIT (4-8 HRS)**

Portraying yourself in a surreal manner by exploring the creative potential of your unconscious mind, through the irrational juxtaposition of images and dreamscapes is a thoroughly modern and still practiced contemporary approach to the genre. Remedios Varo's surreal self-portraits below highlight her image as an isolated, androgynous figure to highlight the captivity of woman in patriarchal structures. While her surreal paintings have been interpreted as feminist, her fascination for mysticism and alchemy give many other implications to her work. Weaver of Verona (left) and Creation of Birds (right) both depict a stylized portrait of the artist within a surreal narrative. This Wiki page lists a series of techniques that the Surrealists used to prime their creative juices:

[https://en.wikipedia.org/wiki/Surrealist\\_techniques](https://en.wikipedia.org/wiki/Surrealist_techniques)



## **PAINTING 6: THE SELF-PORTRAIT AS A POLITICAL OR SOCIAL COMMENTARY(4-8HRS)**

Using your own portrait to make a social or political statement is an empowering contemporary practice in painting today. Kerry James Marshall's interview below addresses how his work addresses depictions of African-Americans in art history. For his self-portrait (left), and for his portraits of fellow African-American artists, Marshall uses black paint as a highly charged social observation.

<http://blog.art21.org/2008/07/03/kerry-james-marshall-being-an-artist/#.VvXg2jbiZEc>

Meanwhile, Roger Shimomura's self portrait (right) American Beats American explores politically charged imagery by disclosing Disney's racism. In doing so he expresses how as a Japanese American he is always an "outsider".



This concludes the Self-portrait series!

## **Project Series 6: The Expanded Canvas**

This project series will challenge you to explore different approaches to expanding the definition of what is a painting and even what is the material on which a painting is created. At least two of the projects dare you to break the 2-dimensional and rectilinear space that dominated painting for centuries.

### **PAINTING 1 & 2: THE COLLAGED CANVAS (3-8 HRS each)**

The technique of collage involves adding "non-art" materials/images onto the surface of an artwork. Collage expands the potential of cognitive meaning in art especially as it blurs the boundaries between real life and the sanctified space of the easel. There are so many collage techniques to try that you are asked to create TWO pieces using one or more techniques. It is important that your artwork show regard to such pertinent aesthetic concerns as composition, color palette, and content.

Some of the collage techniques you may decide to use include:

- Affiches Laceres (found paper collage)
- Assemblage (3-D objects glued to a surface)
- Dechirage (distressing the paper surfaces)
- Decoupage (all paper cut-outs)
- Decollage (cutting through and removing layers of a collage)
- Froissage (crumpling or creasing the collage materials)
- Frottage (drawing a rubbing from a textured surface)
- Grattage (scraping paint like a rubbing from textures)
- Photomontage (collaging photo or cut-outs from photos)



Romare Bearden's piece on the left is a great example of a painting created through collage techniques. For this portrait of a share cropper he used matte colored construction papers, brightly printed commercial sheets, wall paper and wrapping paper, bright foils and patterned fabrics.

He altered the surfaces of collage elements by adding spray paint and brushed applications; used sanding to roughen and interrupt the plane; and removed color by means of a bleaching agent.

As the surface properties of his work became more complex, the phrase "collage-paintings" was actually coined!

### PAINTING 3: THE ECCENTRIC SHAPED CANVAS (3-8 HRS)

When painters go to the art store they normally purchase canvas boards, stretched canvases or gessobords. Usually these are carried in standard rectangular sizes, on occasion, an oval format is offered. But why should this be? One of the most exciting things 20<sup>th</sup> c painters questioned was the tyranny of the rectangle. For this assignment you must fracture the rectangle. You can work with eccentrically shaped canvases, or with cut foam board/gator board. The two examples below take very different approaches to the fractured canvas.

Elizabeth Murray's piece, Sun and Moon (left) looks like a doodle set free from the canvas. Each little shape occupies it's own space. Eccentric as it is, the artwork still relies on the wall for support. Jonathan Borofsky's Running Man (right) is shaped like the image and is completely freestanding.





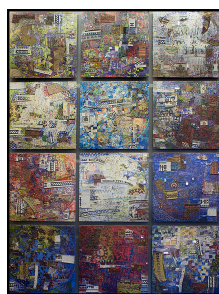
#### PAINTING 4-5: THE DIPTYCH CANVAS (3-8 HRS)

Paintings that take place over more two canvases are called diptychs. One piece is considered unfinished without the other. Diptychs can be representational or abstract. For example contemporary Swedish painter Mamma Anderson is known for her dreamy narratives inspired by film. In her diptych *About A Girl* (left) we see one panel (top) completes the image in the other. The two windows in the top canvas mirror the two “windows” or canvases in the whole. Both canvases are pushed together, so only a small seam is visible between them. Compare this approach to the multiple panel painting to the diptych on the right. *K Ooh Baby* by Canadian abstract painter Karin Davies uses the “gutter” or space between the two pieces to create breathing room between the implied bulging of the striped paintings. The canvases are quite flat; in fact, it’s how she’s painted the stripes that give us the optical illusion of plasticity and movement.



#### PAINTING 6: THE 3-D CANVAS (3-8 HRS)

This assignment asks you to consider the history of the assemblage and of the 3-D painting. Your work may rely on a hard surface, such as a wood panel (or a wall), on which you can glue, screw or nail heavy materials such as Marita Dingus’s *Recycled Child* (left), which greets students, faculty, staff, and visitors by the Harvard entrance in the Main Building. Keiko Hara’s 12-piece assemblage (right) uses a variety of 3-d elements embedded in the heavily patterned surfaces of these wood panels. This beautiful example of assemblage painting is visible at the foot of the stairs by the library in the Broadway building. You want to touch it...but don’t! You might also choose to break away entirely from a support like Polly Apfelbaum does in her fallen painting series. Here she cuts bits of painted canvases into small shapes that she free forms into soft mosaics on the floor.



This concludes the Expanded Canvas series!