

RYMAN PROGRAM FOR YOUNG ARTISTS

Autumn 2020 - SYLLABUS FOR ADVANCED LEVEL PAINTING

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Sept 12 Introduction – The Protocols of Remote Studio Learning:

Navigating the technical format to facilitate both group work and individual guidance.

The basic rudiments of color mixing

Setting up a working palette

Homework: Using the primary & secondary colors, paint an ascending scale of tones from bright to dull light

Research: Websites will be invaluable during this semester. Here are a few to start with.

The Getty Museum Collection

<https://www.getty.edu/art/collection/>

The Louvre

<https://www.louvre.fr/en/>

Musée d'Orsay

<https://www.musee-orsay.fr/en/accueil.html?cHash=1030a57d48>

Metropolitan Museum Art of Art

<https://www.metmuseum.org/art/collection>

Sept 19 Pictorial Composition & the Value of Inutility

Design theory explained and applied

The introduction of the technical terms, “passage” & “figure/ground.”

Setting up a still-life

Homework: Paint a still-life with objects you care nothing about.

Research: [Giorgio Morandi](#)

Sept 26 Content vs Subject Matter: What is “ART?”

Preliminary discussion on the role of painting in history and society

The importance choosing motifs

Practice rendering objects in paint

Experimenting with radical contrasts

Homework: Do 5 small acrylic sketches of the same motif

Research: [Dada](#)

Oct 3 College Preparation Weekend

Homework: Look up at least two colleges that interest you and be prepared to share with the class the fruits of your research

Oct 10 The Self & The Self-Portrait

Are portraits interesting?

Why do Self-Portraits?

The mathematical framework of the skull's architecture

Homework: Self portrait or a portrait with a compliant model

Research: [Lucian Freud](#)

- Oct 17** **Where's the Ground?**
- The importance of pictorial context and negative space
Self-Portrait revisited
Homework: Revise, redo and rethink the portrait
Research: [Alice Neel](#)
- Oct 24** **The Polyptych, Giotto and the Graphic Novel**
- Impact through repetition
Working with a thematic series
Choosing a theme based on an obsession
Homework: Begin work a thematic series of paintings
Research: [Giotto & The Scrovegni Chapel](#)
- Oct 31** **Explain and Defend Your Choices**
- Critique emphasizing coherent descriptions of intent
From studies to realization
Continue with thematic series
Homework: Opportunity to restart or radically revise project
Research: [David Hockney Portraits](#)
- Nov 7** **Pick a Number**
- Define the final project in terms of how many pieces it will consist of
Identifying strengths and uncovering weaknesses
Intensive work on series as the final project
Homework: Work and work some more on more work
Research: [Diego Rivera and the Rockefeller Mural](#)
- Nov 14** **Critiques of the Final Project in Progress**
- Analyzing the conceptual and technical aspects of art making
Homework: Complete final project
Research: [Picasso's Guernica](#)
- Nov 21** **Final Critique**

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