

Ryman Arts
Spring 2024 – Syllabus for Advanced Painting
Instructor: Marc Kompanyets (mkompanyets@Ryman.org)

Class description: This class will cover the fundamentals of acrylic painting technique. It will also include composition and the creative process through which a painting is made. This includes concept development, gathering visual reference material, creating the sketch and color study. Topics will include color theory, still life, portraiture and landscape.

Materials

HOLBEIN SPRAY BOTTLE 2OZ 2OZ
ART ALTERNATIVES ARTIST PALETTE KNIFE 3"
STONEHENGE PAD 11X14, 15 sheets
ART ALTERNATIVES CANVAS PANEL 11X14
ART ALTERNATIVES CANVAS PANEL 16x20
ART ALTERNATIVES CANVAS PANEL 18x24
CANSON DISPOSEABLE PALETTE PAD 12X16 - gray
ART ALTERNATIVES GESSO 32OZ
CHIP BRUSH

Brushes:

3000B (Taklon Spectrum Bright) #20
9100KFL (Legion filbert long) #4
9100KFL (Legion filbert long) #2
9100KFL (Legion filbert long) #8
9100R (Legion Round) #4

Paint:

Titanium White	Cadmium Yellow Light
Cadmium Red Medium	Alizarin Crimson (Hue)
Ultramarine Blue	Viridian Green
Yellow Ochre	Venetian Red
Burnt Umber	Lamp Black

Class Rules:

Please keep the classroom quiet. Refrain from excessive talking and have your phones on silent. Transgressors will be tarred and feathered.

Please keep the classroom clean. Clean up any paint, pencil shavings, etc. on easels, drawing-horses and the floor.

Homework:

Homework will be assigned every Sunday and due on the following Sunday. **Late work will not be accepted.** Work must be up on the wall for critique at the beginning of class to receive credit. The finished assignments will be evaluated in a group critique. These critiques are an important part of the learning process, and all students are required to participate in them.

Homework assignments in this class will take significantly more time to complete than assignments from your previous class. Make sure that you set aside 5 or more hours per week to paint. A permanent workspace is the key to working efficiently, allowing you to spend more time working and less time setting up.

Being prepared for class is also part of your homework. Painting requires a lot of supplies. Unless specified otherwise, please have all your supplies for each class. You will also need to prepare a new painting surface for class, unless we're continuing to work on a painting from the previous week.

Cell Phone Policy:

Cell phones and other electronic devices are not allowed during class time, unless your teacher specifically instructs you to use your phone (such as to look up an artist's work).

Some teachers might allow you to sometimes listen to music from your own device during class, and others may not. It's up to the teacher and they will let you know on the first day of class what their policy is regarding listening to personal music.

Phones are never allowed to be out of your bag, for any reason including listening to music, when a figure model is posing.

Watching videos, scrolling through social media or playing a video game during class time shows extreme disrespect. Exercise the self-discipline necessary to not ever do those things.

Snack break is the time for you to respond to texts and check messages, and use your phone as you like. Your families have our contact information in case there's an emergency and they need to reach you immediately, they can reach us and we will come get you. So, you do not need to have your phone out during class time in case of emergency.

Class Schedule

Feb 4: Review of materials

Painting basics
Studio basics
Demonstration on how to prepare painting surfaces

Black and white still life painting exercise. We will be painting on gessoed Stonehenge paper and learning technical basics such as working wet into wet, wet into dry, scumbling and glazing.

Homework 1: Still-life in black and white (**due Feb 11**). Paint a still-life w/ a minimum of three objects on gessoed Stonehenge paper.

Feb 11: Still life in limited palette (Venetian red, ultramarine blue, yellow ochre and white). Working on gessoed Stonehenge paper, we will learn to make distinctions between warm and cool color.

Homework 2: Still life in limited palette (**due Feb 18**). Use a sheet of toned Stonehenge paper. Choose objects that are dissimilar in warmth/coolness and texture.

Please bring portable sketching supplies for next week's field trip.

Feb 18: Still-life demo in full color. Working on gessoed Stonehenge paper, we will learn color theory and practical color mixing strategies.

Lecture on Composition

Homework 3: Still-life in full color (**due Feb 25**) on 11x14" Canvas board. Choose objects that say something about your personality or interests, that tell a story about you.

Feb 25: Portrait painting session 1.

Homework 3: Self-portrait on 16x20" canvas-board (**Due Mar 10**). Try to convey psychology through your portrait. **Please bring your partially completed portrait next week for feedback.**

Mar 3: Portrait painting session 2.

Mar 10: Figure painting session 1.

Homework 4: Old Master copy (**due April 7**). Please use your Stonehenge paper to copy an old master painting of a nude. This could be a copy of an entire composition, or a detail. Try to copy the texture and brushwork in the painting, and make the copy as exact as possible.

Mar 17: Figure Painting session 2.

Bring sketching supplies for field trip

Mar 24: Field trip to LACMA (lecture Topic TBA)

Mar 31: Spring Break

Apr 7: Final project (due April 28).

Theme: Surrealism

Using a 18x24" canvas, create a painting inspired by the surrealist movement.

Surrealism a cultural movement that originated in Europe after World War I. Flourishing in Europe, Surrealism grew principally out of the earlier Dada movement, which before WWI produced works of anti-art that deliberately defied reason; but Surrealism's emphasis was not on negation but on positive expression. The movement represented a reaction against what its members saw as the destruction wrought by the "rationalism" that had guided European culture and politics in the past and that had culminated in the horrors of World War I. According to the major spokesman of the movement, the poet and critic Andre Breton, who published The Surrealist Manifesto in 1924, Surrealism was a means of reuniting conscious and unconscious realms of experience so completely that the world of dream would be joined to the everyday rational world in "an absolute reality, a surreality." Drawing heavily on theories adapted from Sigmund Freud, Breton saw the unconscious as the wellspring of the imagination. He defined genius in terms of accessibility to this normally untapped realm, which, he believed, could be attained by poets and painters alike.

Here is a short list of Surrealist artists to research:

Salvador Dali
Dorothea Tanning
Rene Magritte
Leonora Carrington
Remedios Varo
Max Ernst

This project is composed of 5 distinct steps, all of which need to be completed by their respective deadlines:

1. 10 concept studies (2x2" each)
2. 5 Compositional studies (4x5" each). Please consult the tutorial on the rules of composition tutorial when doing your compositional studies.
3. 9x12", fully shaded sketch, using charcoal or graphite on white paper.

4. 3 color studies (3x4" each)
5. Final painting (18x28, canvas)

Requirements for the assignment:

1. The final painting must be done using at least two pieces of reference (photos), and be convincing in terms of form and depth. This means you need to utilize your understanding of light logic, linear and atmospheric perspective
2. **The drawing must be super weird.** I'm serious. We're creating a surrealistic piece here, so make something no one has seen before, something that makes everyone question their sanity. Have fun with this. That's mandatory.

Homework 5: Complete concept thumbnails and compositional studies for your final project (**Due April 14**). Gather references for the final sketch. Have graphite/charcoal pencils, white paper, erasers.

Apr 14: Work on the final sketch

Demo on color schemes and color studies

Homework 6: Complete sketch and color studies for your painting. Please begin your painting. Bring your painting supplies and your painting. We'll be working in it in class.

Apr 21: Work on your final painting in class

Homework 7: Complete your painting

Apr 28: Final critique

One-one one portfolio review