Painting – Ryman Arts Spring 2020 – David Schoffman
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Feb 2  The Secrets of Painting Unveiled

An introduction to methods, materials and techniques of acrylic painting.  
Mediums and water. Cleaning and maintaining brushes. Storing and disposing of paint  
Strategies for creative time management and the assigning of designated spaces in order to complete assignments at home

Color theory.

On an 18 x 24 inch sheet of Stonehenge paper arrange grid of 3 inch squares with progressively lighter and duller primary and secondary colors.

Homework: 1. Complete the grid. 2. Choose three items at home, configure them in a still-life and photograph it.  
(This is an ongoing project and you will be required to do this every week).
Research: Joseph Albers’ The Interaction of Color + https://www.wga.hu/index.html

Feb 9  Mixing Color and the Relationship called “Figure/Ground”

On a small sheet of paper create a composition using nine shapes: 3 white, 3 black and 3 of a single color.  
Mix 10 colors to replicate 10 objects.  
On a small sheet of paper paint and label a small swatch for each item replicated.

Homework: Draw a composition using three apples. Bring three red apples to the next class
Research: Cézanne

Feb 16  Project 1: Balloons, the Grid and Pictorial Composition

Divide the 18 x 24 inch sheet into quarters. In each section paint the three apples  
At least two of the apples must overlap.  
At least one apple must be cut off by the edge of the rectangle.  
Three of the four backgrounds must be blue.  
The fourth must be yellow.

Homework: Work on Project 1  
Research: Compare Mondrian: Tableau 2, 1922 (Guggenheim Museum NY) with Whistler: Arrangement in Grey and Black No. 1, 1871 (Musée D’Orsay)  
http://www.guggenheim.org/new-york  
Feb 23  Balloons (con’t)

Critique
What is Abstraction? Discussion on Mondrian and Whistler
Continue Project 1.

Homework: Complete Project 1
Research: Patrick Henry Bruce

Mar 1  Project 2: Portrait (model)

On an 18 x 24 inch canvas board paint a portrait on a surface prepared with a neutral ground.

The anatomy and the mathematics of the head
Demonstration of the process of “fat on lean” painting

Homework: Self portrait
Research: Portraits by Frans Hals http://www.franshalsmuseum.nl/home/?language=en  David Hockney and Lucian Freud

Mar 8  Project 2 Portrait continued (model)

Critique of Self-Portrait
Discussion on Chardin, Cézanne and the nature of “subject matter”
Continue landscape painting

Homework: Continue self-portrait
Research: Alberto Giacometti’s paintings and drawings:
Portrait of David Sylvester, 1960
Personnage à Table, 1951
The Artist’s Mother, 1950 (Museum of Modern Art, NY) http://www.moma.org/

Mar 15  Project 3 Landscape/Urbanscape

Critique of Project 2
Privileging the general at the expense of the particular
Landscape painting on 16 x 20 inch canvas board on campus
Alla Prima painting

Homework: Set a timer and complete a still-life painting on the Stonehenge paper in one hour
Research: Pierre Bonnard, Jean-Baptiste-Camille Corot, Claude Lorraine
Mar 22  Field Trip!

Mar 29  **Project 3: Plein-air continued**

Finish landscape  
Discuss the difference between “disegno” and “colore”

*Homework:* Lightly paint (using washes) on an 18 x 24 inch canvas, either an interior of a landscape – this will be used as the ground for you costumed figure painting that will be done in class.  
*Research:* Manet’s *Déjeuner sur l’herbe*

April 5  **Project 4: Costumed Figure Painting (model)**

*Critique of landscapes*  
On the 18 x 24 inch stretched canvas block in figure and integrate it within a coherent composition  
Discussion on the ways to plan the execution of a painting

*Homework:* Begin self-directed painting project with compositional sketches  

April 19  **Project 4: Costumed Figure Painting continued (model)**

*Review of compositional sketches*  
Discussion on the compositional syntax of Rubens  
Continuation of Project 4  
Begin individual critiques

*Homework:* Continue self-directed project.  

April 26  **Project 4: Costumed Figure Painting continued (model)**

*Completion of Project 4*  
Final critique