

# Paint and Landscape: Material as Narrative

Ox-Bow, Summer 2017

Sun, Aug 13, 2017 8:00pm – Sat, Aug 19, 2017 10:00am

Valerie Hegarty

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This multilevel painting course will investigate painting as a form of language, where color, surface, and marks are considered as indicative of narrative. Students will consider questions such as: how do light, space, and color suggest narrative? How do surface and mark making direct the reading of a painting, and how can meaning morph based on context? Using direct observation of the landscape as a jumping off point, students will be encouraged to work from other sources, such as memory and photographs. We will also examine painting in both contemporary and historical contexts. Oil paint will be supported, with demonstrations on techniques and material properties of oil. However, other media such as watercolor, gouache, and acrylic will also be supported for multi-level students.

## **Sunday, 8/13: Welcome**

### **Monday, 8/14: Introduction and Drawing with Paint**

Morning: Introduction to materials  
Slides: Line, contour, mark-making, pattern  
Introduce multiple short exercises: demos

Afternoon: Work Session, focus on one longer painting with emphasis on mark-making  
Group critique from 4:30-5

**Homework:** Make a painting from memory of the landscape you observed today

### **Tuesday, 8/15: Clarifying Composition**

Morning: Slides: elements of composition  
Introduce multiple short exercises: demos

Afternoon: Work Session: focus on one longer painting with emphasis on composition.  
Group critique from 4:30 – 5

**Homework:** Make a night painting from observation of the landscape

### **Wednesday, 8/16: Narrative Color**

Morning: Slides: Color and its impact on mood, narrative  
Introduce multiple short exercises: demos

Afternoon: Work Session: focus on longer painting with emphasis on narrative color.  
Group critique from 4:30 – 5

**Homework:** Collect source material for tomorrow's class. Printouts, photographs, sketchbook pages, magazines

**Thursday, 8/17: Source Mash-ups and Rehearsal Paintings**

Morning: Slides: making a painting from multiple sources and making multiple paintings from same source

Introduce multiple short exercises: demos

Afternoon: Work Session: focus on longer painting using multiple sources (memory, photographs, news sources, observation)

Group critique from 4:30 – 5

**Homework:** Work to finish a series of paintings from the week

**Friday, 8/18:**

Morning: Finish works, Critique

Afternoon: Clean-up and Open House

**Saturday, 8/19:**

Departure

**Attendance and Class Policy:**

You are expected to be on time and attend all classes.

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## MATERIALS:

- Sketch book
- X-acto blade/ utility knife
- Straight edge
- Glue stick and/or Elmer's glue
- Small pad tracing paper
- Tape (masking or artist tape)
- Newsprint pad
- Basic watercolor set (can be pan set)
- Scissors
- Disposable paper palette pad, 12X16"
- 2 containers for water
- 1 container for turpenoid if you are using oil paint
- Small bottle of acrylic medium (matte)
- Rags
- Palette knife (for oil)
- For oil, please bring appropriate mediums, including Turpenoid and linseed oil, or other fast-drying mediums such as Gamblin Galkyd or Windsor and Newton Liquin.

## OPTIONAL MATERIALS:

- Colored pencils
- Water-soluble crayons (Caran D'Ache are great, feel free to get less expensive versions)
- Markers
- Micron pens
- A good range of hard and soft graphite pencils
- India Ink

## SOURCE MATERIAL

- Photographs, magazine clippings, etc. on laptops or hard-copy. You are welcome to bring images you believe might be interesting to combine into ideas for projects throughout the week - come prepared!
- 3 images of favorite paintings (not your own, doesn't have to be landscape). You will be using them as reference for color schemes. For example: I might choose a Rothko painting with a limited color scheme of blues and reds and use that as a guide to make a landscape painting only using those colors. You should have images printed out in color or downloaded on your computer to use as reference while you paint.

**PAINT: Suggested Palette (in whatever medium you prefer – oil, acrylic, watercolor, gouache)**

- Alizarin crimson (or quinacridone violet)
- Cadmium red light
- Cadmium red deep
- Cadmium lemon
- Cadmium yellow deep
- Ultramarine blue
- Cerulean blue
- Phthalocyanine blue
- Cobalt blue
- Titanium white
- Lamp Black
- Mars Black
- Yellow Ochre
- Burnt Umber
- Burnt Sienna
- Naples Yellow

This list will give a comprehensive range for your initial pallet. Most watercolor, gouache, and acrylic (and their various mediums) are compatible for mixed media since they are all water based. Despite oil's stand alone qualities (oil doesn't mix with water) the above color list crosses all mediums. Additional experimental colors are encouraged.

**Optional colors:**

- Nickel yellow
- Mars Violet
- Venetian Red or English Red
- Sap Green or Phthalocyanine Green
- Cadmium Orange

**BRUSHES:**

Please bring a range of flat, filbert, and round brushes. You should also bring a larger brush (either a gesso brush, house-painting brush, or larger flat artist brush)

Please bring gesso and a gesso brush if you are working in oil. We will be doing a number of fast paintings, so you may want to bring some heavy paper to gesso or Masonite panels or canvas boards to make quick paintings on. Or you can do the fast paintings in ink, acrylic or watercolor on heavy paper.

**SURFACES:**

Please bring enough surfaces to complete about 10 works, including some large and small sizes. As both oil and water-based media will be supported, you can work on paper, board, or canvas. Other 2D surfaces are also encouraged if you have a surface you prefer.