

## CONSTRUCTING A LANDSCAPE PAINTING

Tutor - Joe Packer

Cost - £130

Start date November 18<sup>th</sup> 2020 – December 30<sup>th</sup> 2021

Last Booking date December 1<sup>st</sup> 2021

A pre-recorded course. You can start the course anytime between November 18<sup>th</sup> 2020 and December 1<sup>st</sup> 2021. You can have access to the films for as long as you need.

A 3 day course during which you will 'construct' three large (A1+) paintings( on a choice of supports- stretched canvas, MDF or ply board, or Heavy duty paper), using visual material gathered from a variety of sources. You will be asked to choose an outside space as your subject matter or resource, such as your garden, a local park or nearby wood. This visual material will include the making of quick drawings and paintings on paper, recording interesting forms, light and shadows, and the collecting of any objects and artefacts that would present interesting shapes and forms to work from. This accumulated visual matter will then be used as the starting materials and basis with which to embark on the three larger paintings, which will be made by employing a whole variety of methods, including- collage, experimental mark making, glazing, and paint transfer methods.

The intention of the course will be to look at ways in which painting/collage methods can be used to make something that constructs a space or spaces within a painting, capturing an essence of a place rather than creating an illusionistic 'view, of it. We will explore the idea of a painting being both something that can both evoke the feel, or atmosphere of a place without trying to depict it in a literal way, whilst also trying to make something that functions as a self-contained thing in its own right. Its existence justified by its own internal 'visual poetry'. You will be encouraged to think about painting in these terms during the course.

The three paintings will be worked on simultaneously in order to avoid the idea of 'a final finished piece' to ensure experimentation is not hindered by preciousness in the later stages. The purpose of the course, is not to make a great painting (although that's not to say you won't), but rather to explore paintings exciting potential through the myriad of exploratory visual processes it has to offer.

Day 1- For the preliminary works, we will begin by exploring a range of different mark making possibilities available through a variety of approaches with brushes and other mark making implements. Experimenting with paint consistencies, combining thin washes of paint on paper with thicker impasto. You will then venture out into your chosen environment choosing a location that interests you. This could be from a space in your garden, an interesting local landscape such as a nearby park or wood, or another environment of your choosing. You will be encouraged to make quick paintings on paper, employing the mark making techniques experimented with earlier, combined with looking at the environment around you, and to keep the paintings loose, rather than getting bogged down in detail, responding to the interesting forms, interplays of light and shadows, and other visual stimuli around you. These quick paintings will provide the resource materials or base components with which to commence the 3 larger paintings on Day 2.

Day 2- will be a day of exploring through visual play, cutting up and re assembling the quick drawings and paintings made on day one, playing around with different spatial arrangements on the 3 supports and continuing with our experimental mark making possibilities, and using some of the paintings for paint transfer techniques. We will begin playing around with cutting and pasting some of these 'component parts' on to your three paintings, whilst using others as a resource for you to begin directly painting onto the three supports.

Day 3 -Will be a continuation of working on the 3 large paintings, exploring how new possibilities are thrown up by paintings as they are worked on, that are unexpected and couldn't have been pre-planned. We will look at how paintings start to take on their own identity, with their own internal visual logic, and how this influences the decision making process as the paintings evolve. We will be building the paintings up in layers, using glazing techniques and thin paint, so that evidence of the paintings 'history', becomes an inherent part of the work. By the end of the course we will have seen how a Landscape painting doesn't have to be arrived at just through direct 'from life' observation, but can evolve through a range of processes, representing our experience of the landscape in a different way.

There will be three 1hr introductory videos, one to start each day.

Day 1- Experimenting with mark making, making the quick drawings and paintings out in our environment, priming the three large supports ready for day 2.

Day 2- Commence working on the three large supports, cutting and pasting some of the resource work from day one, experimenting with mark making, paint transfer, and opaque glazing processes.

Day 3- Continue working on the three large supports, changing and reworking the paintings, and responding intuitively, and not being afraid to make big changes where it is felt needed, to bring the paintings to a visual resolution.

By the end of the course

You will have explored the idea of 'building a painting' using an experimental intuitive approach, and how to think about a painting as a self-contained thing in its own right with its own intrinsic space and internal visual logic.

You will have established how visual decision making that, evolves, changes, and remains fluid during the making process, and your own critical judgments during this process' can lead to a much more interesting painting than trying execute a more pre-planned idea.

You will have explored a wide range of ways of using paint and other materials, and how to exploit their physical properties to your advantage.

You will have considered the complexities of the picture plane, with regards to space, spatial arrangements upon it, and its potential as complex arena, and the myriad of possibilities it has to offer.

You will need-

3 large supports (at least A1 size), ideally stretched canvas or sheets of Plywood or MDF, at least 6mm thick, (cut to size at a timber merchant), alternatively a heavy weight paper (300gsm).

White acrylic gesso (to prime the supports.)

A good supply of regular cartridge paper (min 3xA4 pads)

At least 1 pack of assorted colour card or paper (min 25 sheets)

Any other paper materials you may have lying around

A good range of acrylic paints, sufficient in quantity to make both the multitude of quick paintings, and for the three large paintings.

A good range of brushes, artists brushes- round and flat hog hair and softer synthetic bristle in a variety of sizes, plus household DIY brushes 1-4"

Palette knife, paint rags.

Large pot water and smaller pots/tins for mixing (tuna tins or similar are good)

PVA glue (min 1000ml)

Acrylic varnish- clear, satin or gloss, (min 1000ml) this can be bought from a DIY or hardware store, (ensure it says 'wash brushes in water' on the tin)

Scissors, Stanley knife.

A hair dryer, to speed up drying times.