

Oil Painting in the Field and in the Studio; Clearing up some of the Mystery in Creating Convincing Illusions in your Representational Painting

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Representational Painting is all about creating the illusion of three dimensional space on a two dimensional surface. I feel it is the highest form of art, more difficult than any other form to master. One could argue that no one can truly master it and that to choose to study painting is to choose to be a lifelong student of it. The process of learning to paint doesn't have to be painful but an endeavor full of mystery, and fascination. It's where mastery of concepts dance with failed attempts, and breakthroughs put you on top of the world. One stands on the shoulders of giants, for painting has occupied some of the most brilliant minds in human history. One must not only draw as well as the draftsman, understand the notions of form like the sculptor, compose their picture plane like the designer, but also live like the poet. One cannot sculpt a sunset, nor can one working in black and white charcoal create the emotion that orange or blue exudes, the designer slaves away his time for the client, and the poet can only speak to those that understand his language. A painter speaks a universal language, that can even transcend species.

In this workshop, through clearly explaining concepts, and through multiple demonstrations, I will clear up some of the mystery of the process of creating illusions in your paintings. The mileage required to learn the concepts is up to you, but I can help you comprehend the relationships in your VALUES, the importance of SHAPE to design and believability, how to see and understand EDGES, and I will show you some different ways of applying paint in order to juxtapose TEXTURE and brush effects.

Day Planner:

Saturday, Jan. 30 BLOCK-INS

9:00am meet at Virtuosity Gallery in downtown Salida, 142 W. 1st Street.

9-9:30 carpool/convoy to a snowy destination around Salida.

9:30-11:00 Block-in Demo and group block-in painting session.

11:00-12:00 Paint as many block-ins as you can I will be walking around helping.

12:00-1:00 get lunch and meet back at Gallery for afternoon portion (weather permitting we'll go back outside).

1:00-4:00 Another block-in Demo and group painting session.

4:00-5:00 Head back to gallery for Question and Answer session.

Sunday Jan. 31

9:00am meet at Virtuosity Gallery in downtown Salida, 142 W. 1st Street.

9-9:30 carpool/convoy to a snowy destination around Salida.

9:30-10:30 Painting Demo start to finish.

10:30-12:30 Group Painting session with me walking around helping individually.

12:30-1:30 get lunch and meet back at Gallery for Studio portion.

1:30-4:00 Studio Demo and painting from plein air studies.

4:00-5:00 Question and Answer session

The first day, Saturday, January 30

I will do a couple demonstrations of a block-ins. Every painting starts with a strong “block-in.” In my demonstration I will talk about design, values, and the importance of shape in composing a painting. Then everyone will go off on their own and start their block-ins. I’ll be walking around and giving instruction on a person to person basis for the remainder of the morning. Upon finishing one block-in, you’ll turn your easel and do another, and so on. We’ll break for a lunch and continue if the weather permits. By the end of the day we should have at least 5 solid block-ins. You won’t believe what you’ll accomplish mentally on a day like this.

Then next day, Sunday, January 31

I will do another demonstration, this time from start to finish. Then everyone will pick out their spots and block-in their painting with me walking around and answering individual needs. We’ll get some lunch and hit the Studio for the afternoon. I’ll again do a demonstration blowing up the field study in to a larger painting.

Supply List:

- Warm layers, gloves, a hat, It’s COLORADO!! (be prepared)
- Assortment of bristle & sable flat brushes and a med. pallet knife
- Paper towels (Viva brand works great)
- Brush cleaner jar with agitator (a jar needs something to scrub the bristles on, that’s the agitator. A spring, or piece of hardware cloth folded up in the bottom works great.)
- Odorless paint thinner (I recommend Sunnyside or Gamsol brand)
- Several small canvases or panels for the field (I do not recommend Fredrix brand, and no bigger then 8 x10 please, smaller is preferred)
- Several larger canvases or panels for work in the studio (I recommend 12X16 or 16X20 no larger than 18X24 please)
- A Portable Easel (French Easels work well)
- Sunscreen
- Painting medium of your choice (I use Vasari)

Paint:

- Titanium White
- Cadmium Lemon Yellow or Cadmium Yellow light
- Cadmium Orange
- Alizarin Crimson
- Burnt Sienna
- Ultramarine Blue