

## 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 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:

The first day, February 18th, weather permitting, we will meet at a location to be determined, and we will focus on blocking in paintings. Every painting starts with a strong "block-in," and no matter how advanced one is at painting, doing a day of block-ins will help. Bring 5 to 10 panels on this day no larger than 8X10 because we are going to "GET AFTER IT." I will do a demonstration and talk a bit about design, values, and my methods of starting 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. 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.

The nights of the workshop will be unique in that we, Cody Delong, Susan Pitcairn, and I will be hanging out with everyone. Over some wine or beer, or spirit of your choice, we'll be talking, no doubt, about our experience as full-time artists with some anecdotal stories by the fire, so to speak. I always look forward to this type of discourse!!

Then next day, February 19th, weather permitting, we will meet at another loca-

tion in the AM. I will do another block-in demonstration in order for people to get back on track, then everyone will go to their spots and block-in their painting. If you get done, start another block-in, but we'll wait till everyone has a solid block-in before moving on to finish painting. At that point, I'll take one of my block-ins to a finish. Then everyone can go and finish their paintings, or start new ones. We'll get some lunch and hit the Studio for some blowing up of field studies in to larger paintings. If time permits and lighting is special I'll be taking interested students out for a sunset painting session.

The third day, February 20th will be like the 19th.

On the last day we'll work on some AM field study work and I'll be walking around to give assistance where needed. I'll also demo again if there is interest. Usually by this time of the workshop, students know my teaching style and like me to work on that which suits their individual needs best. I'll make the planning of this day according to what people want.

### Supply List:

- Assortment of bristle & sable flat brushes
- 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 than 8 x10 please)
- 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
- Bug Spray
- 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