

BROWNE SCHOOL OF ART.



Janine Blackburn

PAINTING 4 2025

Matthew Browne / Kathryn Stevens / Guest Artists & Speakers

PAINTING 4: DAY - 2025

Workshops: Thursday 9.00am – 3.00pm

Exhibition Installation: 8 December

Exhibition: 9 – 14 December (opening event 9 December)

| Painting 4 | | | |
|---------------|-------------------|--|--------------------------|
| Term 1 | 20 Feb | 6, 20 Mar, 3 Apr | Thursday 9.00am – 3.00pm |
| Term 2 | 8, 22 May | 5, 19 Jun | |
| Term 3 | 24 Jul, 7, 21 Aug | 4, 18 Sep | |
| Term 4 | 16, 30 Oct | 13 Nov | |
| | | Installation 8 / 12 Exhibition 10-14 / 12 | |

Course Outline

This course is structured to provide an on-going support network for practicing artists. Four days are scheduled over each of the four terms, set at fortnightly intervals. Sessions are equally divided between days of theoretical and practical context alongside days set aside solely for the development of each individual's painting practice. Each session is spread over a six-hour day from 9am - 3pm. The structure of this course is intentionally flexible to accommodate the various and particular needs of the students enrolled.

Within this flexibility there is an intended format of presentations, both practical and informative, from professional practicing artists and experienced members of the industry. There will be an equal emphasis on informing students to better orientate themselves as artists in the art world, as well as advising on matters of practicality, methodology and approach within their own art practice.

Theoretical / Contextual / Informative Sessions

On days scheduled for theoretical, contextual, informative sessions, we will begin with a topical discussion of no longer than one hour. Matthew will facilitate these sessions and students are encouraged to participate. This is typically prompted by a reading, emailed to all students a few days in advance of the session.

From mid-morning we will have a presentation from a practicing professional artist. This may be followed by a question and answer session. This is your opportunity to learn from artist's who have been leaders in their field. In the afternoon we may have a further presentation or workshop from an additional area of the industry. These may include:

- Gallery protocol, business and alternative artist run spaces.
- Self-initiated projects.
- Materials, processes and ideas with an emphasis on thinking through making (hands-on workshop).
- How to successfully photograph and file your work.

You are encouraged to make suggestions and requests and to play an active part in the course curriculum and structure. Additionally, there will be at least one, more in-depth group critique. This will usually take place at the year mid-way point and will require a day. There will be plenty of indication as to when this will occur so that you may prepare well in advance.

Practical / Painting Sessions

It is anticipated that you will spend each second week painting in the school studio. This will provide your tutors (Matthew, Kathryn and/or invited guests) with an opportunity to discuss your on-going practice on a one-to-one basis with support and guidance. These sessions are when you will be encouraged to explore, experiment and to make further advancements within your own area of focus.

Outcomes

At the conclusion of this year it is anticipated that you will have a much clearer idea of the relationship between your painting philosophy and how this underpins your practice. This creative maturity and clarity of purpose will assist you in confidently communicating your ideas and intentions and by doing so somewhat ease your professional dealings with others in related fields, such as gallery dealers, critics and writers. Additionally, it is hoped that the contact with like minds that this course offers will continue to provide on-going support networks. An exhibition of course participant's work will be held either in the studio/gallery or at an alternative venue at the end of the year.

Teaching Strategies

At the very least you can expect regular feedback from your tutors, either individually or within a class discussion or critique. We will endeavour to:

- Create an enjoyable, positive and supportive working environment.
- Identify and offer practical advice both individually and collectively.
- Provide support for each student in establishing working processes, strategies and clarification of intent.
- Encourage class debate and philosophical discussion.
- To give honest, constructive and open feedback with regard to each student's work and to be objective and fair in all critiques.
- Be respectful of each student's individuality.

Expectations of You

As a student in this class you are expected to:

- Arrive promptly for each session.
- Be well prepared for each class e.g. materials, working plan and strategies.
- Be realistic as to your progress and expectations, especially if you have limited time outside of class to pursue your work, or have circumstances that arise beyond your control that make class attendance temporarily difficult
- To help achieve the aims of the course you will be required to do some work in your own time: e.g. gallery visits, relevant reading and keeping a visual diary.
- Be open, generous and respectful in your professional dealings with fellow students.
- During the first hour of the day mobile phones switched off please or on silent vibrate alert (except in emergencies).
- Your tutors are here to help and advise so please be patient as you may not be the only student needing attention.

Suggested Reading List

Theory and Critical Thinking

- | | |
|---|---|
| Aesthetics and Art Criticism | Bernard Hoffert: Longman 1997 |
| Art & Fear | David Bayles & Ted Orland: Capra Press 1993 |
| Art Since 1940: Strategies of Being | Jonathan Fineberg: Prentice Hall 1995 |
| Art Now: 137 artists at the rise of the new millennium | Taschen 2002 |
| Artists @ Work: New Zealand Painters and Sculptors in the Studio | Richard Woolfe & Stephen Robinson Penguin Books 2010 |
| Conversations in Paint | Charles Dunn: Workman Publishing 1995 |
| Concerning the Spiritual In Art | Wassily Kandinsky: Dover 1977 |
| Chromophobia | David Batchelor: Reaktion Books 2000 |
| Contemporary Painting in New Zealand | Michael Dunn: Craftesman House 1996 |
| Creative Authenticity: 16 Principles to clarify and Deepen your artistic vision | Ian Roberts: Atelier Saint-Luc Press 2004 |
| Current Contemporary Art from Australia & New Zealand | Edited by Art & Australia |
| Inside the Studio | Independent Curators International (ICI) 2004 |
| Modern Art & Modernism | Harper & Row 1992 |
| No More Second Hand Art: Awakening the Artist Within | Peter London: Shambala Publications 1998 |
| Painting Today | Phaidon 2009 |
| Painting Abstraction New Elements in Abstract Painting | Bob Nickas: Phaidon Press 2009 |
| Point and Line to Plane | Wassily Kandinsky: Dover 1979 |
| Redeeming Art | Donald Kuspit: Allworth Press 2000 |
| Seven Days in the Art World | Sarah Thornton: Granta 2008/2009 |
| Secret Knowledge: Rediscovering the lost techniques of The Masters | David Hockney: Thames & Hudson 2001/2006 |
| Seen This Century: 100 Contemporary New Zealand Artists | Warwick Brown: Random House 2009 |

| | |
|---|--|
| The Big Picture A History of New Zealand Art: | Hamish Keith: Godwit by Random House 2007 |
| The Artist's Way | Julia Cameron: Souvenir Press 1993 |
| The Creative Habit: Learn and use it for Life | Twyla Tharp/Mark Reiter Simon & Schuster Paperbacks |
| The Philosophy of Modern Art | Herbert Reid: Faber & Faber 1964 |
| The Creative Habit: Learn it and use it for Life | Twyla Tharp: Simon & Schuster Paperbacks 2003 |
| The Natural Way to Draw | Kimon Nicolaides: Houghton Mifflin Company, Boston 1969 |
| The End of Art | Donald Kuspit: Cambridge University Press 2004 |
| The Outliers: The Story of Success | Malcolm Gladwell: Little Brown & Co Hatchett Book Group. NY 2008 |
| The View from the Studio Door | Ted Orland: The Image Continuum Press 2006 |
| An Anthropologist on Mars | Oliver Sacks: Knopf 1995 |
| Talking Painting | David Ryan: Taylor & Francis Book 2002 |
| This is Modern Art | Matthew Collings: Seven Dials 2000 |
| Trust the Process: An Artist's Guide to Letting Go | Shaun McNiff: Shambhala Publications 1998 |
| What is Painting? | Julian Bell: Thames & Hudson 1999 |
| What Painting Is | James Elkins: Routledge 1999 |
| Visual Thinking | Rudolf Arnheim: University of California Press 1969 |
| Vitamin D | Phaidon Press Ltd 2005 |
| Vitamin P | Phaidon Press Ltd 2002 |
| Voicing Today's Visions | Mara Witzling: New York: Women's Press 1994 |
| Visual Theory: Painting and Interpretation | Norman Bryson, Michael Ann Holly, Keith Moxey: Ed. Cambridge: Polity Press 1991 |

Technical

| | |
|---|--|
| The Artist's Handbook of Materials & Techniques | Ralph Mayer: Faber & Faber (revised) |
| The Elements of Colour Formulas For Painters | Johannes Itten: Van Nostrand Reinhold International 1970 Robert Massey: Watson-Guptill 1967 |

General Interest

| | |
|--|---|
| Artists on Art | Robert Goldwater and Marco Treves: John Murray Publishing 1976 |
| Art Spoke | Robert Atkins: Abbeville press 1993 |
| Bright Earth | Philip Ball: Penguin Books 2002 |
| Conversations Before The End of Time | Suzi Gablik: Thames & Hudson 1995 |
| Dictionary Of Art Terms | Edward Lucie-Smith: Thames and Hudson 1984 |
| Hall's Dictionary of Subjects and Symbols In Art | James Hall: John Murray publishers 1994 |
| Nothing if Not Critical | Robert Hughes: Harvill (Harper Collins) 1987 |
| The Journal of Eugene Delacroix | Phaidon: 1980 |
| Women Artists (In the 20 th & 21 st Century) (In the 20 th & 21 st Century) | Taschen 2005 |

Magazines and Periodicals

Modern Painter's, Art News (US), New Zealand Art News, Art New Zealand, Artzone – NZ Gallery Guide, The Art Newspaper (International), Art World, Artist Profile

Books by Internet

www.amazon.com Books by mail order. Fast, efficient and often less expensive, even with freight.

Contact List: Painting 4

| | | |
|-----------------|--------------------------|--------------|
| MATTHEW BROWNE | info@browne.school.nz | 021 267 9242 |
| KATHRYN STEVENS | kathrynstevens@yahoo.com | 021 323 480 |
| OFFICE | info@browne.school.nz | 09 378 8985 |

BROWNE SCHOOL OF ART.