

Painting One/ ART 2661/1261_ASSIGNMENT

Metropolitan State University of Denver Summer 2013
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M-TR 8.15-12.30

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AR 172

<http://paintingone.wordpress.com>

Assignment #2 _ The Expressive Still Life / Alla Prima: w/ three studies

This assignment is designed to build on your understanding of value, while introducing complimentary, analogous and local color. You are also encouraged to explore gesture in your mark making. You will be completing three studies and a final painting of various still lifes. Each will be 22"x30" minimum. A camera might be helpful in documenting your compositions, in addition to your sketchbook.

Three Studies

-study 1-

Begin with a thin complimentary color underpainting, (try to avoid local color). Blend and mix directly on the paper. Keep your paint thin, and think value and shape at this point. While the underpainting is drying, mix your palette. Now you will employ local color (the actual colors present in the still life). Now apply the overpainting in a direct, or alla prima, manner. Experiment with thickness, and coverage. The finished painting will likely show the underpainting in certain areas.

-study 2-

Begin with an underpainting painted loosely with thick impasto brushwork. Add much white to all colors employed, resulting in a pastel palette of sorts. Apply pigment with both brush and palette knife. Experiment with creating texture. Once the base is complete, continue on by darkening areas with washes and glazes. Continue to layer washes and glazes subsequently until you achieve the desired values. The result should be a translucent gem like quality. Some areas may be left untouched as highlights.

-study 3-

Begin with a monochromatic or analogous palette. Be attentive to the polar values (light and dark). Use what you have learned in the previous two studies to construct a proper under/overpainting. One way to unify the painting is to apply a unifying glaze over the whole painting. Once the composition is complete in monochrome, select a focal point, and paint in a complimentary color. Work to maintain balance for a well composed picture.

-final painting-

The final piece in this series is to be painted subjectively. Objects may be simplified, color not local, geometric shapes, energetic textures. This last piece should draw on what you absorbed from the three studies, while attempting to achieve your personal goals within the picture.

MATERIALS

Sketchbook

3- 22"x30" pieces of substantial paper for studies (Arches, BFK, Strathmore)

1- 22"x30" substrate for final painting (paper, canvas, wood panel)

gesso, acrylic paints and mediums

brushes

camera