The Intersection of Abstraction and Representation

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Description

Abstraction and Representation are often artificially separated. This class finds the relationships between these two modes of thought and bridges the gap in new and interesting ways. Abstraction can be utilized to create interesting mental, physical and material driven environments, after which we can impose recognizable forms within this framework. This can create new and interesting conversations between the materiality of painting and drawing and the signification and elegance of a familiar image. Above all, this class is a fun way to learn to react to the materials your using, while still producing meaningful imagery.

Materials and supplies needed

- Acrylic or Oil paints

Acrylic – Golden will work perfectly fine

Oil Paint – Winton brand is good for those first learners, Grumbacher or Winsor and Newton for the more experienced painter.

Basic color set is a double primary palette.

Titanium white
Cadmium yellow medium
Lemon yellow
Cadmium red light
Alizarin crimson
Ultramarine blue
Cerulean blue
Burnt umber
Burnt sienna
Raw umber
Ivory black

Gamsol is the best solvent for oils, but any odorless mineral spirit will work just fine.

-Pencils and other drawing materials, 2h, h, b, 2b, 4b, 6b pencils at least.
-primed painting surfaces such as masonite or stretched canvas in various sizes
-an assortment of brushes and painting implements – student grade will be fine -
- get assorted sizes of rounds. Flats and filberts. For implements, just get a cheap pack of plastic palette knives from Michaels or offline.

- jars for solvents and /or water
- easels and lights
- objects of interest to use for representational elements (such as figurines, rocks, anything really that you find interesting and worth contemplating) personally I enjoy small porcelain figures and kitschy objects of all kinds.

Week 1
Students will bring their first painting surface, either gessoed Masonite or canvas, preferably 36” x 40” or larger. We will work on applying paint in general abstract methods such as pouring, dragging, staining etc. Emphasis will be placed on letting the paint create its own effects and aesthetics.

Week 2
Students should bring in their objects of interest and some smaller prepped surfaces to create studies. We will have the option of either creating direct observational studies of the objects, or using parts of the object to create more abstracted studies.

Week 3
We will combine what we have learned from our studies and the abstract under painting surfaces on our larger surface from the first week to create a finished piece on the original surface. We will pay attention to remaining responsive to environment and the aesthetics of objects and paint. The choice of complete abstraction or representational elements will be up to the student.

Week 4
Continue work on the larger painting.

Week 5
With a new prepared surface, each student will begin his or her own process of painterly abstraction and representation. We will continue to use elements of still life and objects that hold a personal interest to the student. Attention to referenced color choices and astute observation of environment for formal concerns will be emphasized whether the painting is completely abstract or more conventionally representational. Remember- everything is abstract when observed correctly!

Week 6
We will have a final critique as a class. Students can bring their favorite piece from the last six weeks and the class will have an open-ended discussion on questions of aesthetics, meaning, areas for improvement, areas of excellence etc.