

Painting Folio

EDUC10054

Drawing, Painting and Sensory Knowing

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Written Analysis

The painting component of the subject allowed for a high level of development and growth in a relatively compressed time-frame. From the techniques and practices in this class, I can confidently claim that I have transitioned from a novice painter into an intermediately skilled painter.

The model of how we learnt to paint was highly effective for me and I believed led to results above my expectation. We started with a detailed and explicit process which allowed me to formalise the painting steps. Eisner states that “the limits of our cognition are not defined by the limits of our language” (Eisner, 2004) and by visually demonstrating the painting techniques, I was able to understand the effective steps to proceed.

My interpretive painting was inspired by the post-impressionist work of Henri de Toulouse-Lautrec. His art that I discovered last year truly captivated me and inspired my drive to learn how to paint. His oil painting, “La clownesse Cha-U-Kao” (Toulouse-Lautrec, 1895) provided an excellent artwork to clone because it contains visible brush strokes and vibrant colours. The vivid hues and intricate colour relationships stretched the limits of my colour blindness and painting abilities.

The gessoed canvas acts as a blank ground to begin the painting. Using a blue watercolour pencil and a grid, I sketched out the artwork capturing the rough outlines and proportions. The next step was to lay a rough base of colour, however, this impeded me because I lost the original markings of my gridded sketch. To complete the artwork, I was inspired to “use an ample amount of acrylic medium with the paint... letting the brush play its part by animating the wash with brush strokes.” (Daniels, 1988) This helped finalise the work and ensure it was immersive and textured.

For my negotiated painting, I aimed to replicate a photo that my brother and I took of an old weathered man on our travels to India. The composition follows the rule of thirds and engages asymmetrical balance. As it is explained in Artforms, “with asymmetrical balance, two sides are not the same. Instead various visual phenomena are balanced... around a felt or implied centre of gravity.” (Preble & Preble, 1994)

After the completion of my work inspired by Toulouse-Lautrec, some peo-

Written Analysis

ple that I showed found it hard to interpret what exactly I had painted. As Simblet explains, “the head and neck are best conceived as one unit arranged in four parts.” (Simblet, 2005) But I found it challenging to produce an identifiable face as it was cast in shadow and the unnatural hairstyle diverted the attention of the viewer.

Mixing paints was another major challenge when trying to replicate the palette of another artist and photograph. In the Encyclopedia of Acrylic Techniques, it is explained that “blending means merging one colour or tone into another so that there are no perceptible boundaries between them.” (Harrison, 2001) Therefore, I needed to use a combination of fine to large brushes to smear and blend the fine tonal variations of the skin tone in both works.

One of the biggest challenges of the painting process is that I found it hard to control the bristles on the brush when compared to using a pencil. The lack of tiny brushes proved exceptionally difficult when creating fine detail in the second work. I had to learn to live with the chaotic nature of painting and embrace the uncertainty of losing detail. However, I then purchased my own set of tiny brushes to overcome the limitations.

Interpretive Painting



Figure 1. Toulouse-Lautrec, H. (1895). *La clownesse Cha-U-Kao*. Paris: Musée d'Orsay

Interpretive Painting



Figure 2. Finalised artwork for my interpretive painting

Negotiated Painting



Figure 3. Photo of elderly man taken in India



Figure 4. First stage of the painting process

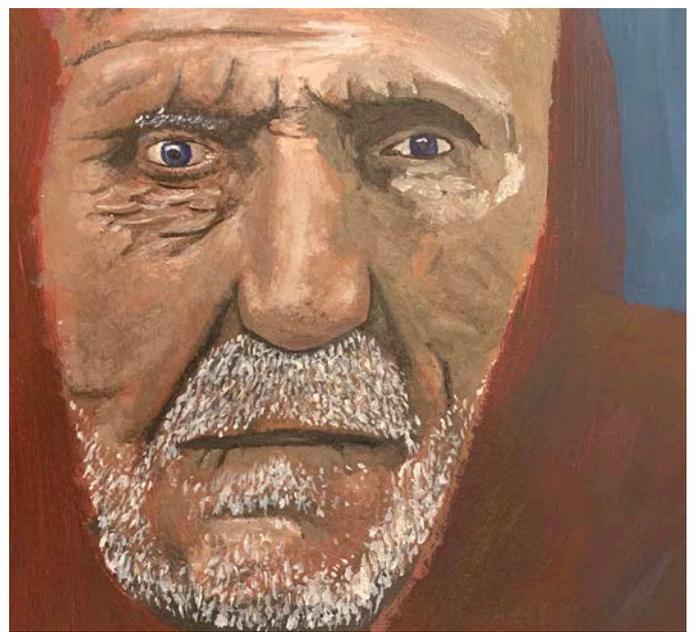


Figure 5. Second stage of the painting process

Negotiated Painting

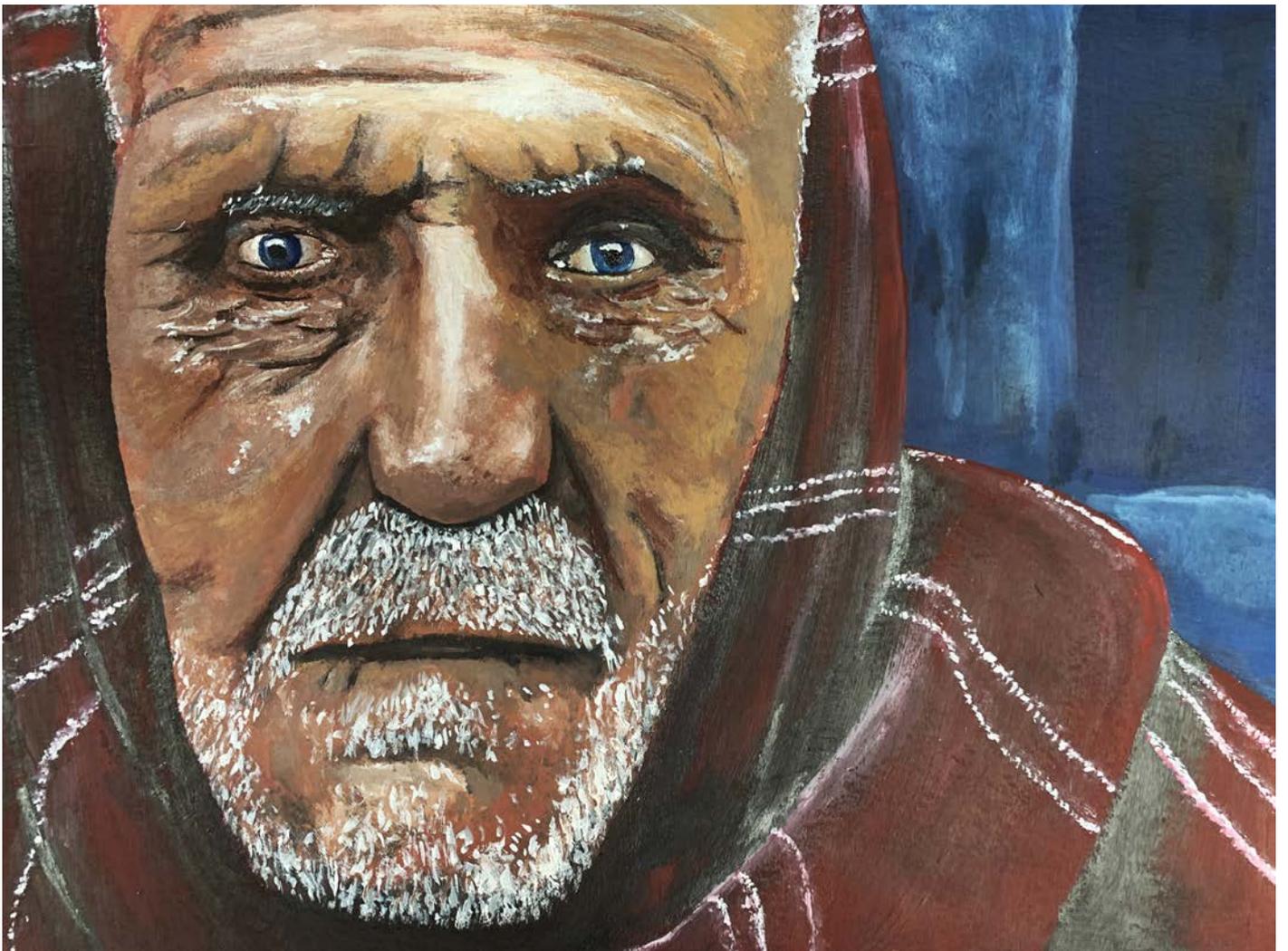


Figure 6. Finalised artwork for my negotiated painting

References

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