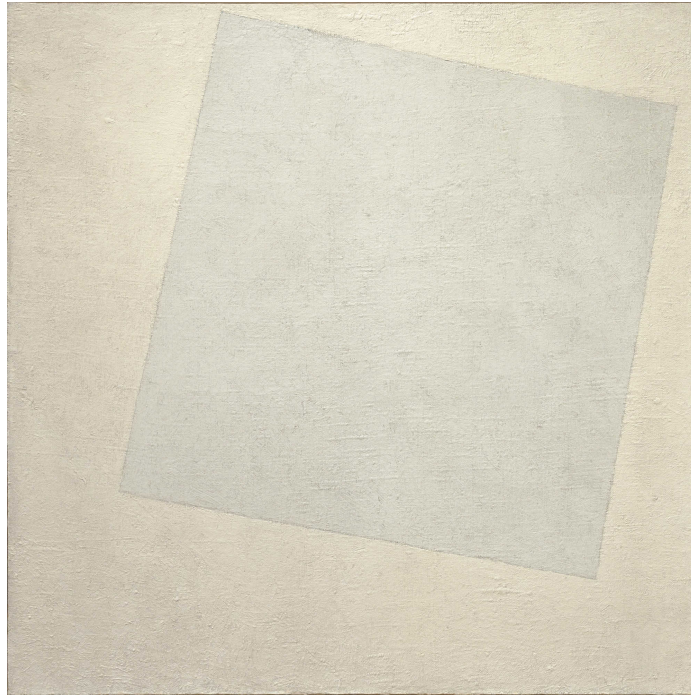


Monochrome Painting: Meaning in the Minutiae



Devoid of overt subject matter, color, or drawing, what remains of a painting? With what devices can we generate meaning?

In this workshop we will explore the rudiments of painting through the reductive framework of *The Monochrome*. Students will be encouraged to investigate various aspects of painting, including: the ground or surface on which the painting is made, the scale or size of the work, the application of paint, the surface finish, the use of shape and form, and the creation of illusionistic space from subtle shifts of hue and/or value. Through experimentation and the exploration of these elements, students can generate meaning and express ideas, emotions, or concepts without relying on traditional subject matter, color, or hierarchical composition.

By focusing on the rudiments of painting, students can develop a deeper understanding of the devices at their disposal, as well as the pull of the inevitable, but often overlooked, elements already at play in their work. This workshop focuses on non-objective abstract painting, but the lessons should be applicable to nearly all painting and drawing.

Materials

Due to the experimental nature of this workshop materials are rather open ended and will vary from person to person.

Surfaces:

Try to bring in three to five surfaces to paint on. The more the merrier.

Surfaces can be anything from found objects such as leaves or discarded wood, to store bought canvases, carpet samples, cardboard, old paintings, unstretched canvas, paper, handmade panels/canvases, etc.

Prepare surfaces beforehand, consider priming some surfaces, and leaving others unprimed. We will talk about grounds in the workshop, but given the time extensive nature of waiting for sizes and grounds to dry, have some things prepared. Here is an article on the types of grounds suitable for oil painting.

<https://www.oil-painting-techniques.com/oil-painting-grounds.html>

Acrylic Gesso is fine, but, If you have them, consider experimenting with different sizes and grounds prior to the workshop. Rabbit skin glue, oil based grounds (regular oil paint over acrylic gesso could function as an oil based ground—give a couple weeks to dry), colored grounds, etc.

Paint:

Any paint should be suitable for this workshop, acrylic or oil are ideal, but ink, watercolor, etc could also work.

A white paint, and some ways of tinting it.

A black paint, or some ways of mixing a black (ultramarine blue and burnt umber for example)

Paint Appliers

At a minimum you'll need a paintbrush, try to have a variety of sizes and shapes.

A palette Knife

Other things you have on hand, such as paint rollers, rags, foam, boot soles, etc.

Other Materials

A palette

Optional—you may want to experiment with different mediums and drying oils for making mediums if you're using oil paints.