

Broken & Fragmented Color in Observational Painting

Prof. Stinely

To paint is not to copy the object slavishly, it is to grasp a harmony among many relationships.

-Paul Cezanne

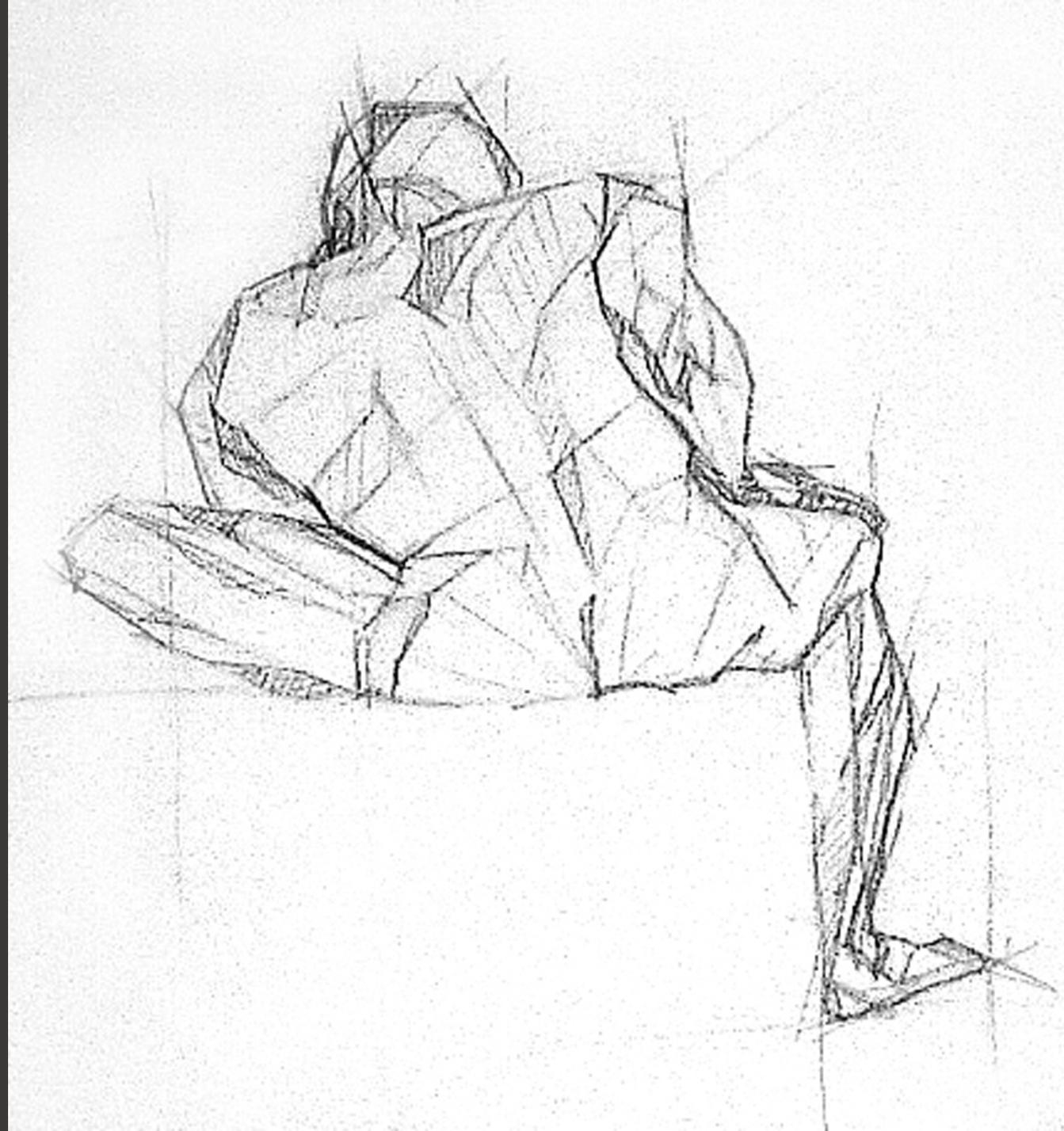
- Artists who employ this method of representation engage in an **intense study** of their subjects, whether they be the human figure, still life, landscape, etc..
- Although many of the images we will view may appear to be simply “abstracted” versions of reality (which they are), it is important to note that the artists shown have spent a **great deal of time viewing their subjects** – sighting and measuring their proportions and mixing piles of paint that are incredibly accurate to what the artists are viewing in real time.
- Another term which may be used interchangeably while discussing this form of study is “**Planar Analysis**”

How much information is necessary in a painting? How much can be left out while saying everything essential about the subject? Translating the visible into simple shapes is one way to arrive at the essential.

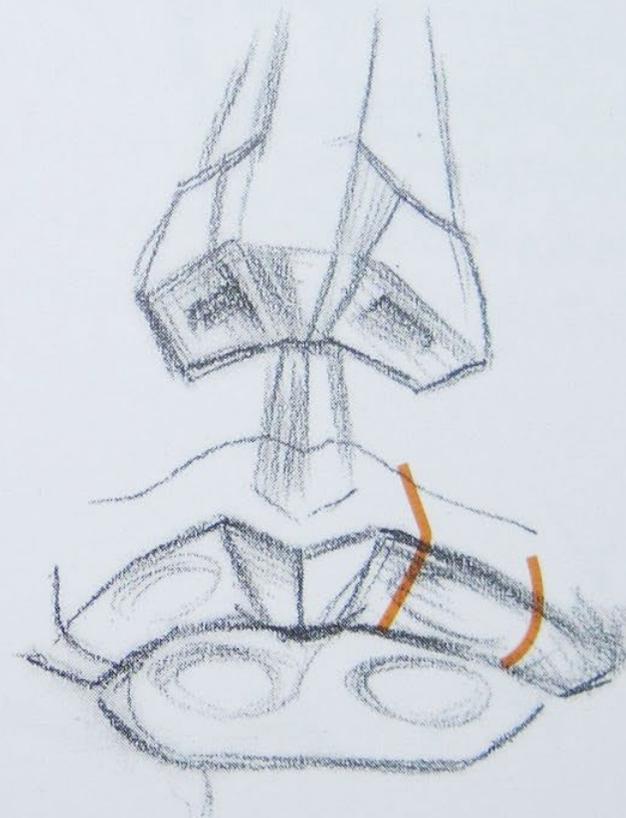
– Catherine Kehoe

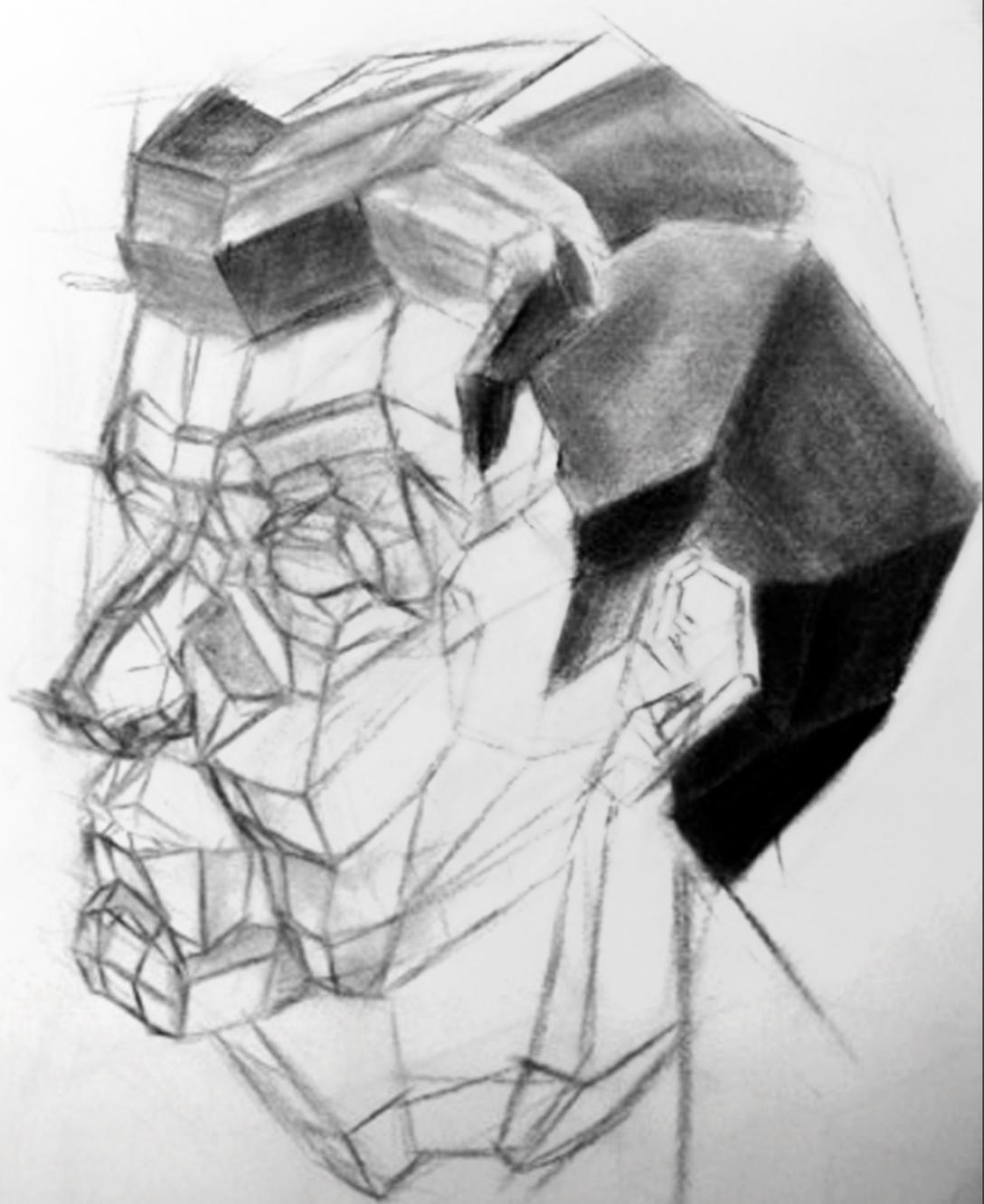


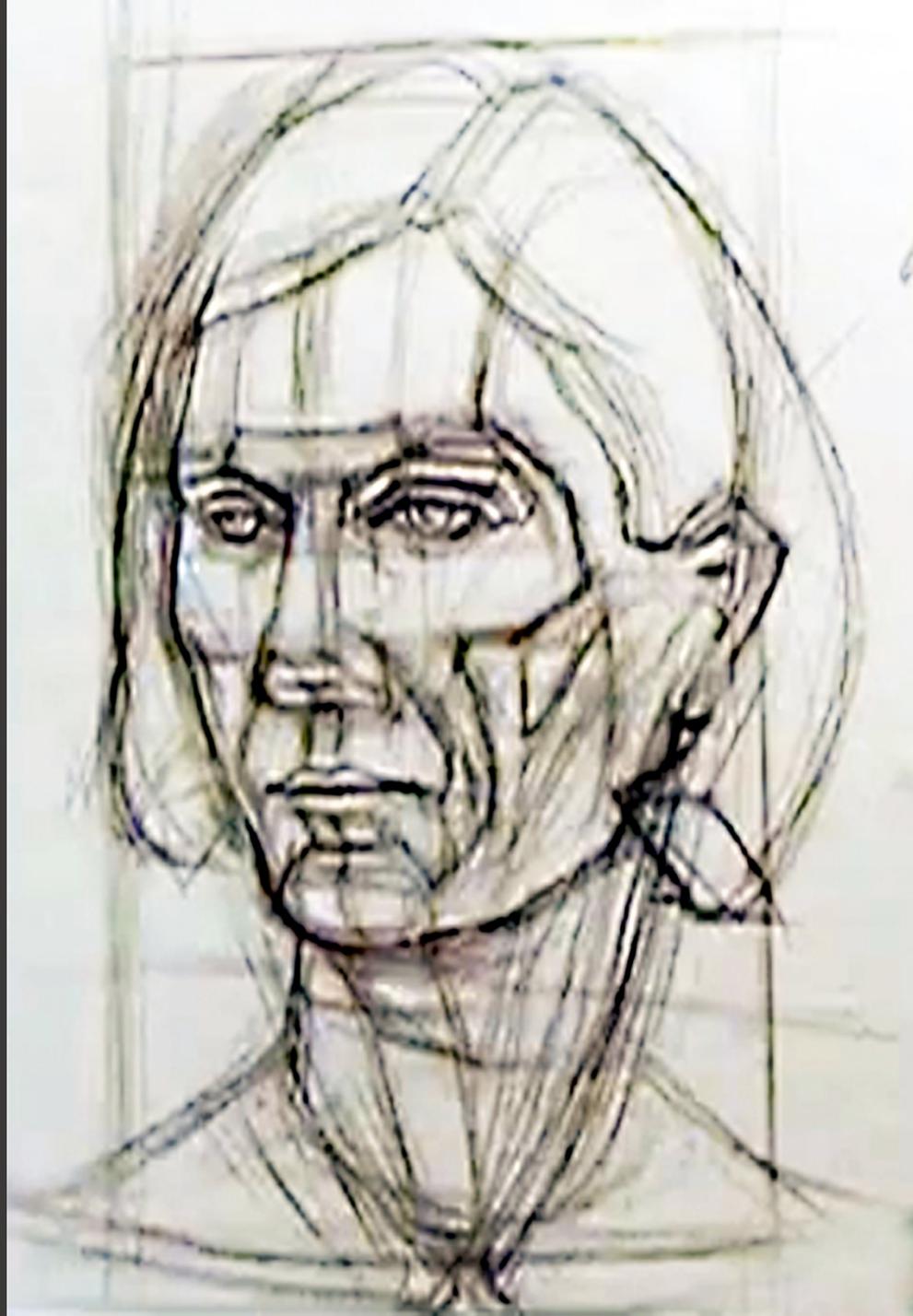
PANSIES 2009 OIL ON PANEL 4X8"



Look for sharp planes and contour lines when drawing the nose and mouth.









3.25
Giovanni Paolo Lomazzo. *Foreshortened Draped Man Looking Up*. Pen and brown ink, 19 x 12".
The Art Museum, Princeton University. Gift of Frank Jewett Mather Jr. X1947-136.



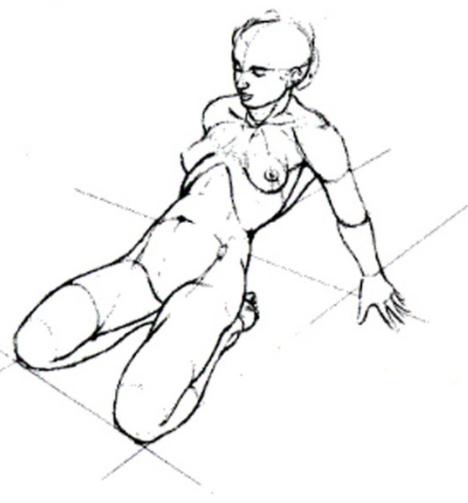
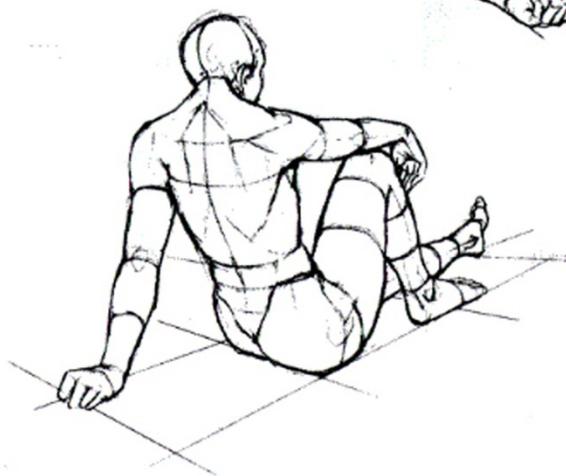
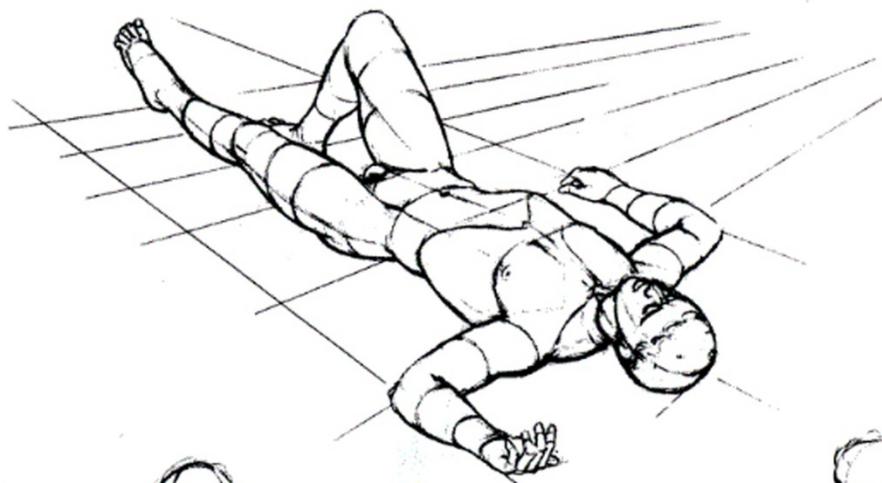
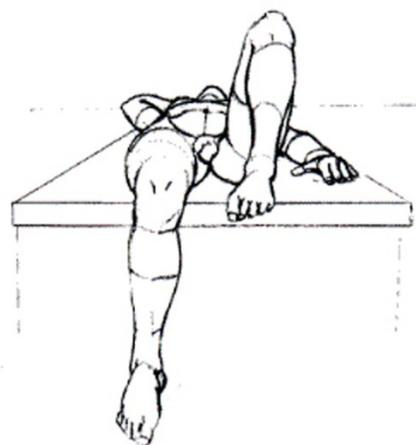
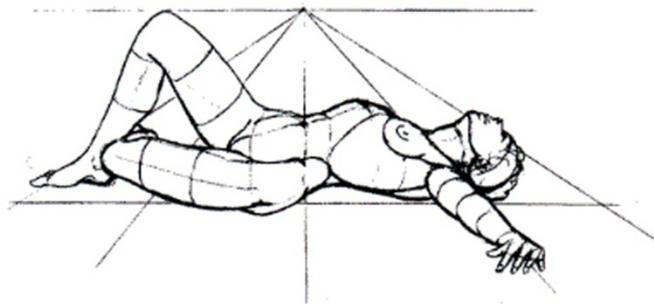
3.26
Alberto Giacometti. Detail of *Seated Nude from Behind (Nu assise, dedos)*. 1922. Pencil, 48.5 x 31.5 cm. Alberto Giacometti Foundation, Kunsthaus Zürich. © 2003 Artists Rights Society (ARS), New York/ADAGP, Paris.

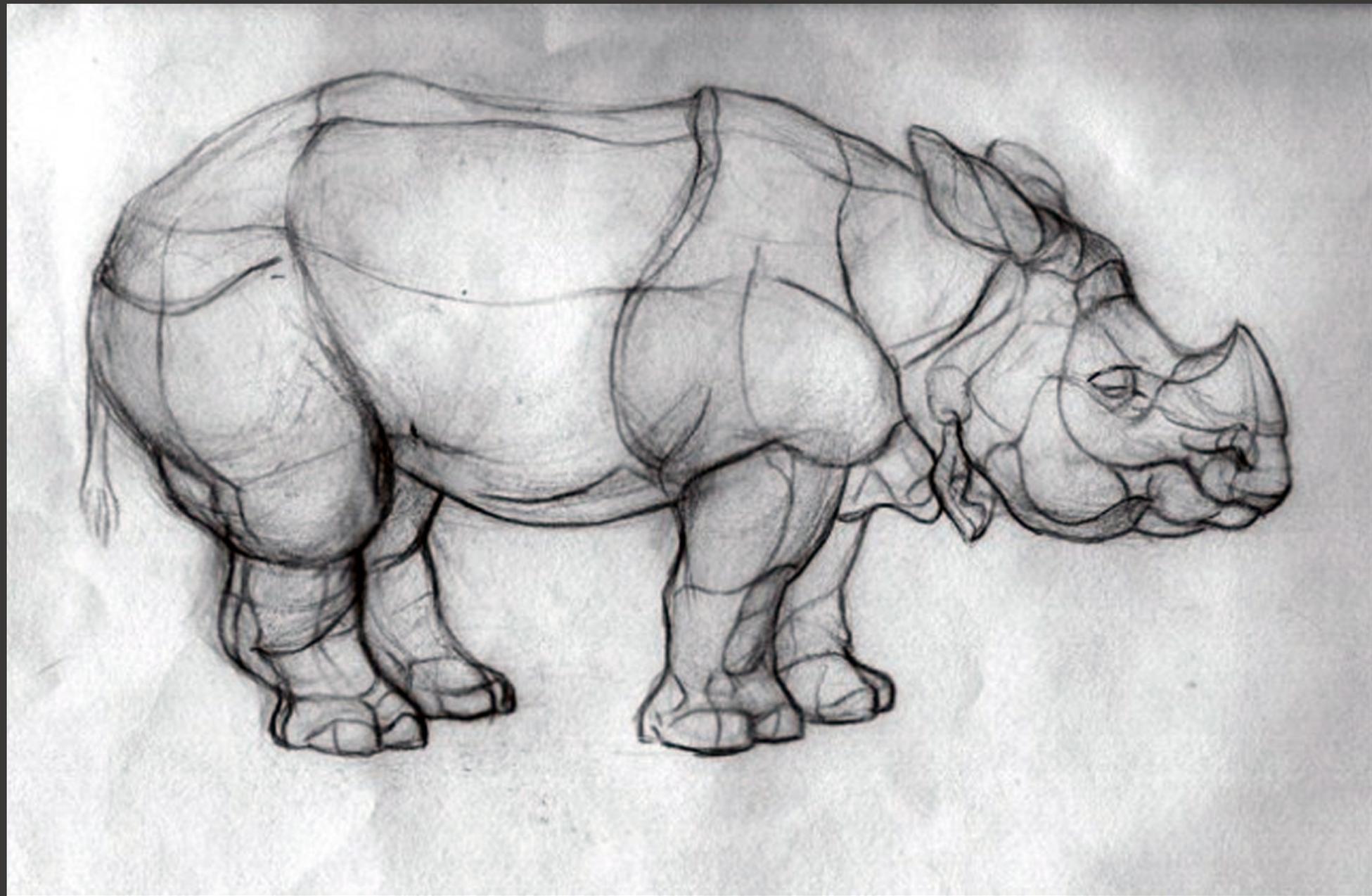




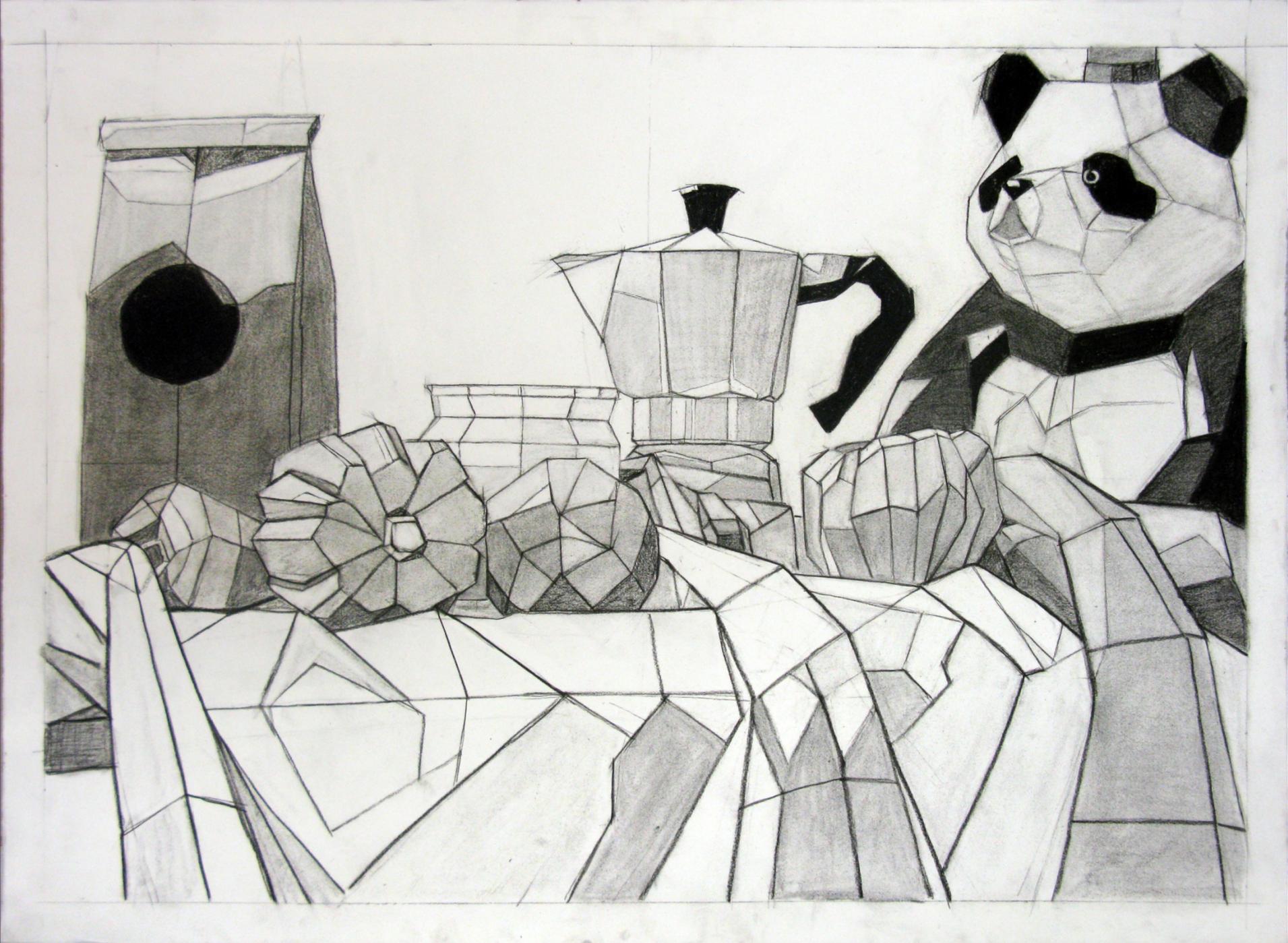
x20











Henri Matisse

1869 – 1954

- French Artist – known as a draughtsman, printmaker, and sculptor, but primarily known for his paintings.

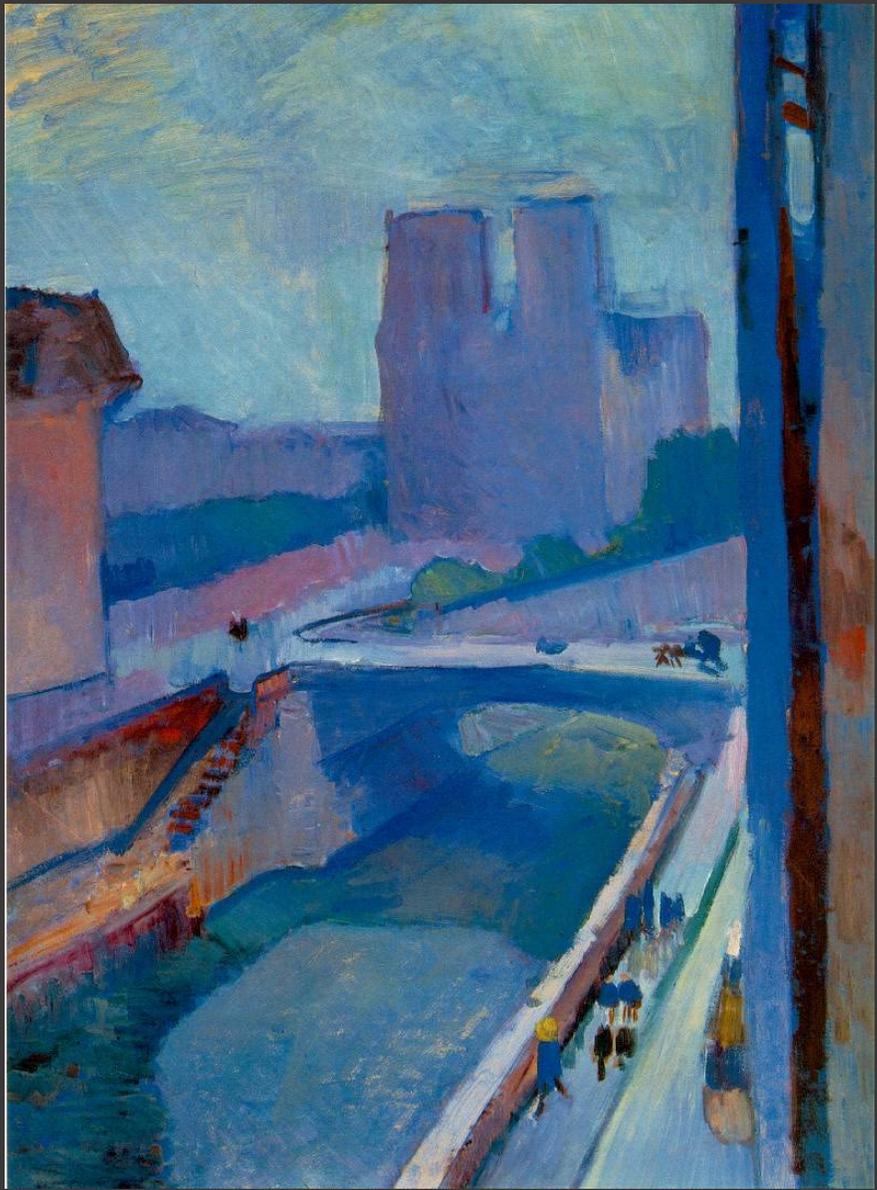


Nu (Carmelita)

c. 1904

Oil on canvas

81.3 x 59 cm



Notre Dame At The End Of The Afternoon
c. 1902
Oil on canvas



Dishes & Fruit
c. 1901
Oil on canvas
51 x 61.5 cm

Giorgio Morandi

1890 – 1964

- Italian Artist – a painter and printmaker who specialized in the still life as subject.



Still Life

c. 1956

Oil on canvas

25,2 x 35,2 cm

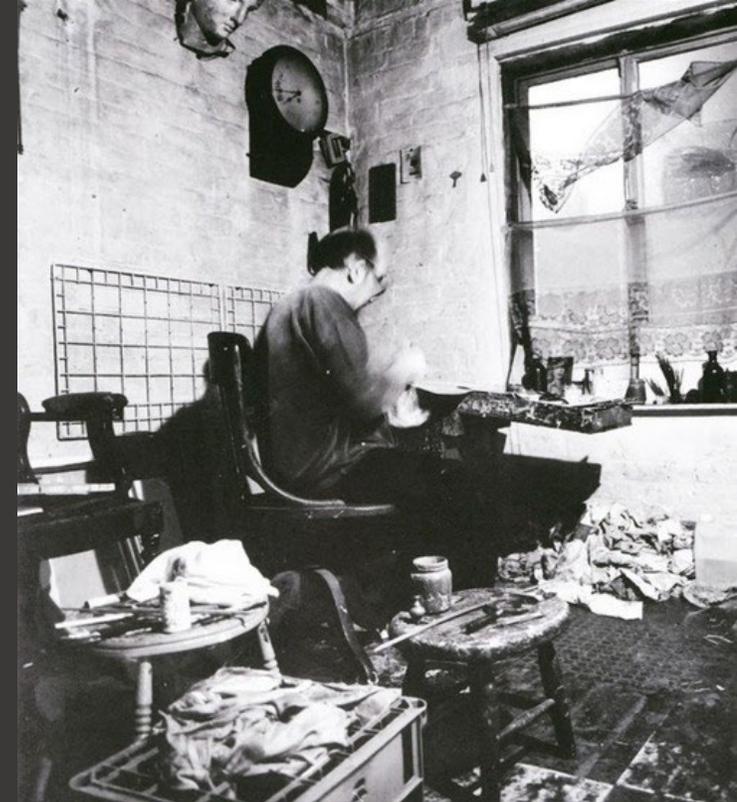
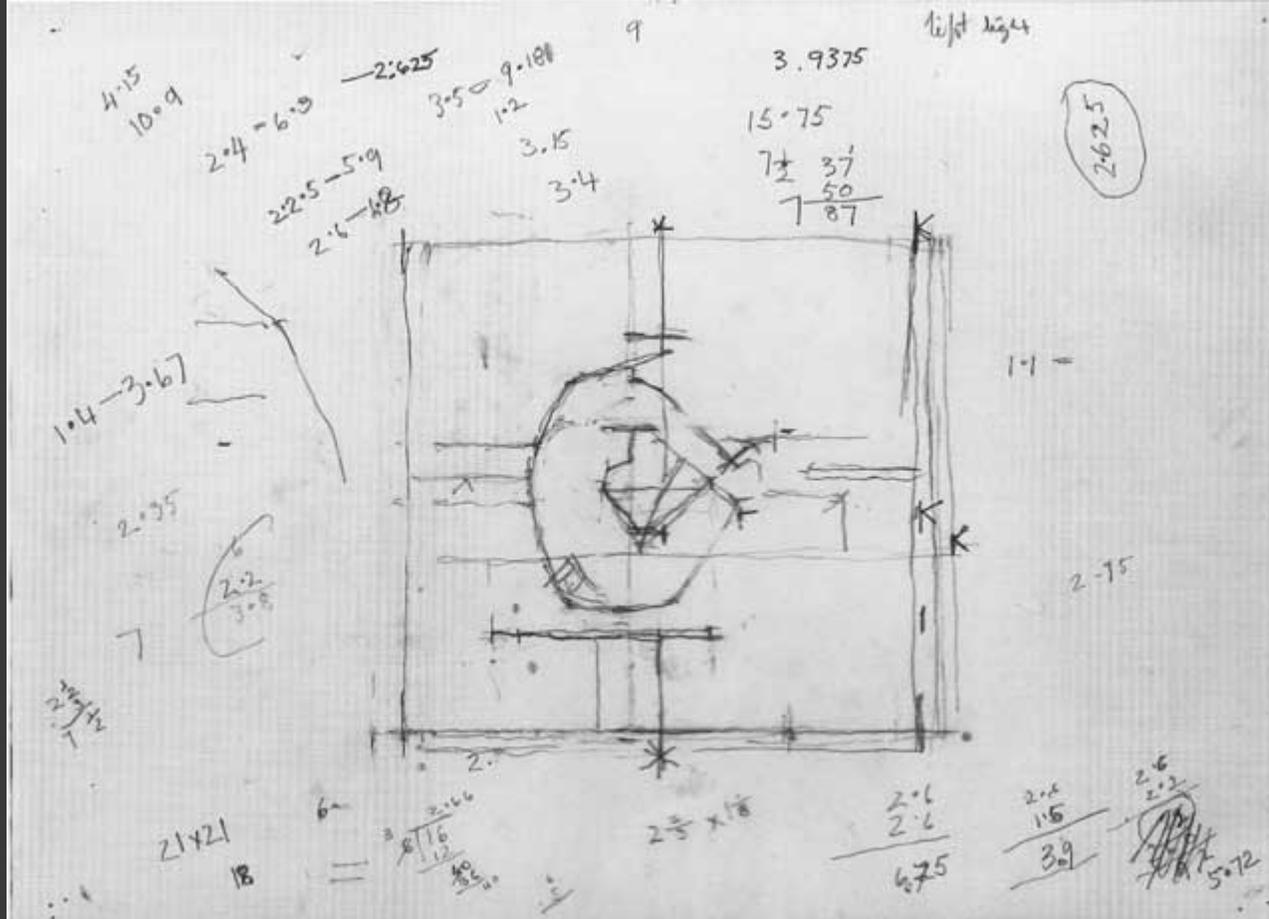
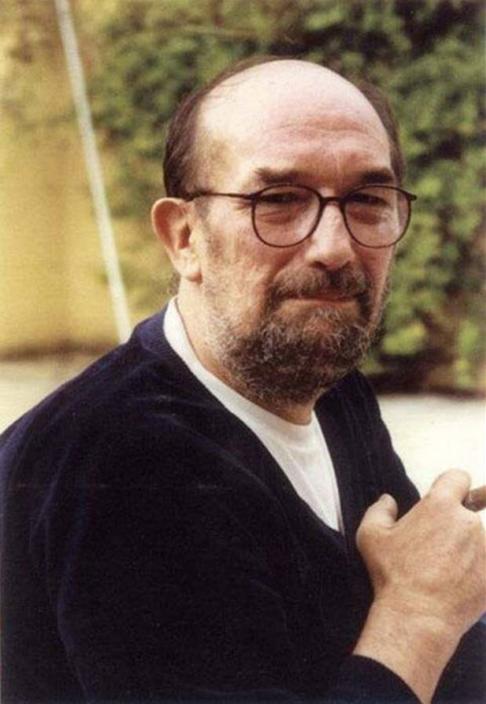
Landscape
c. 1939
Oil on canvas

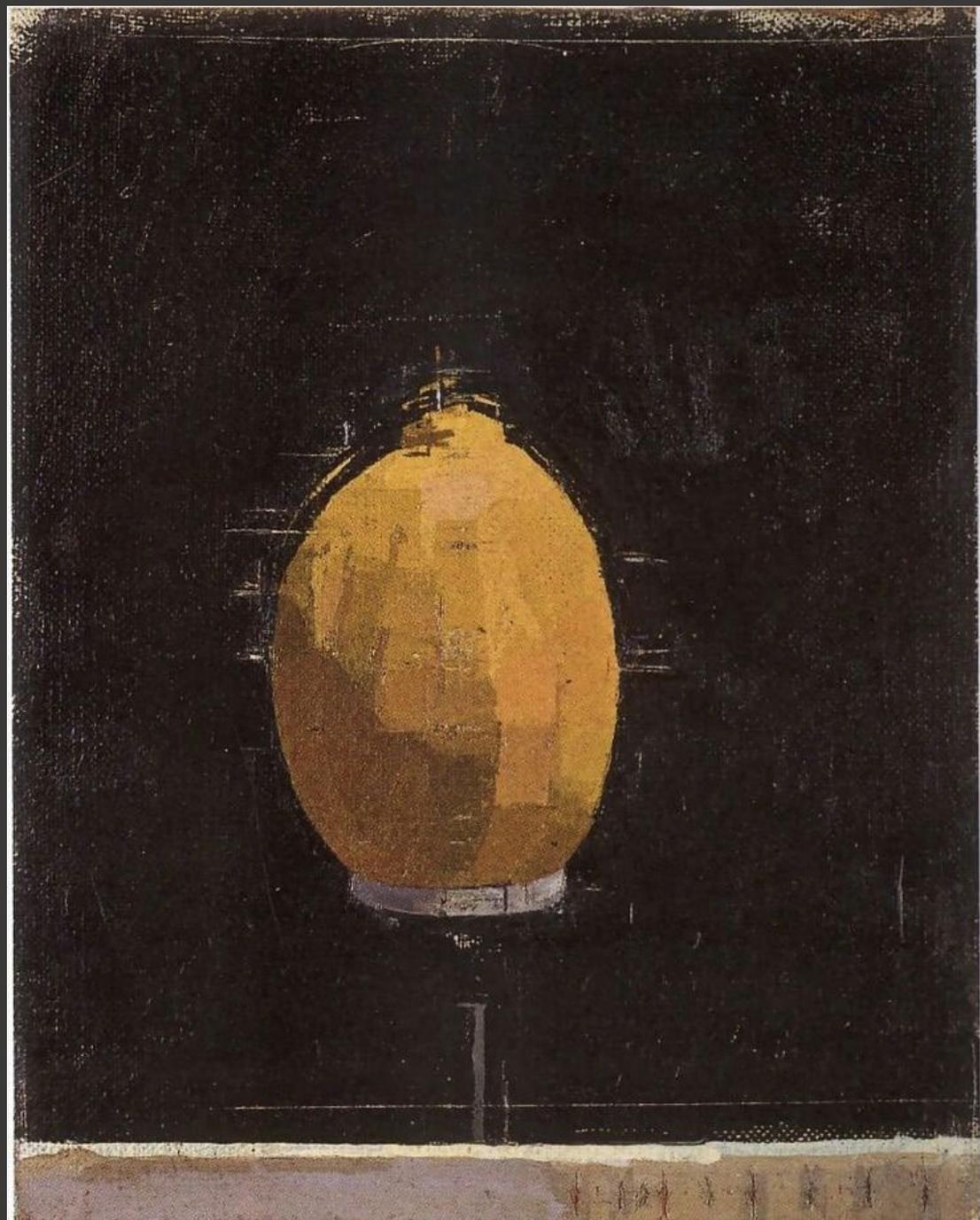


Euan Uglow

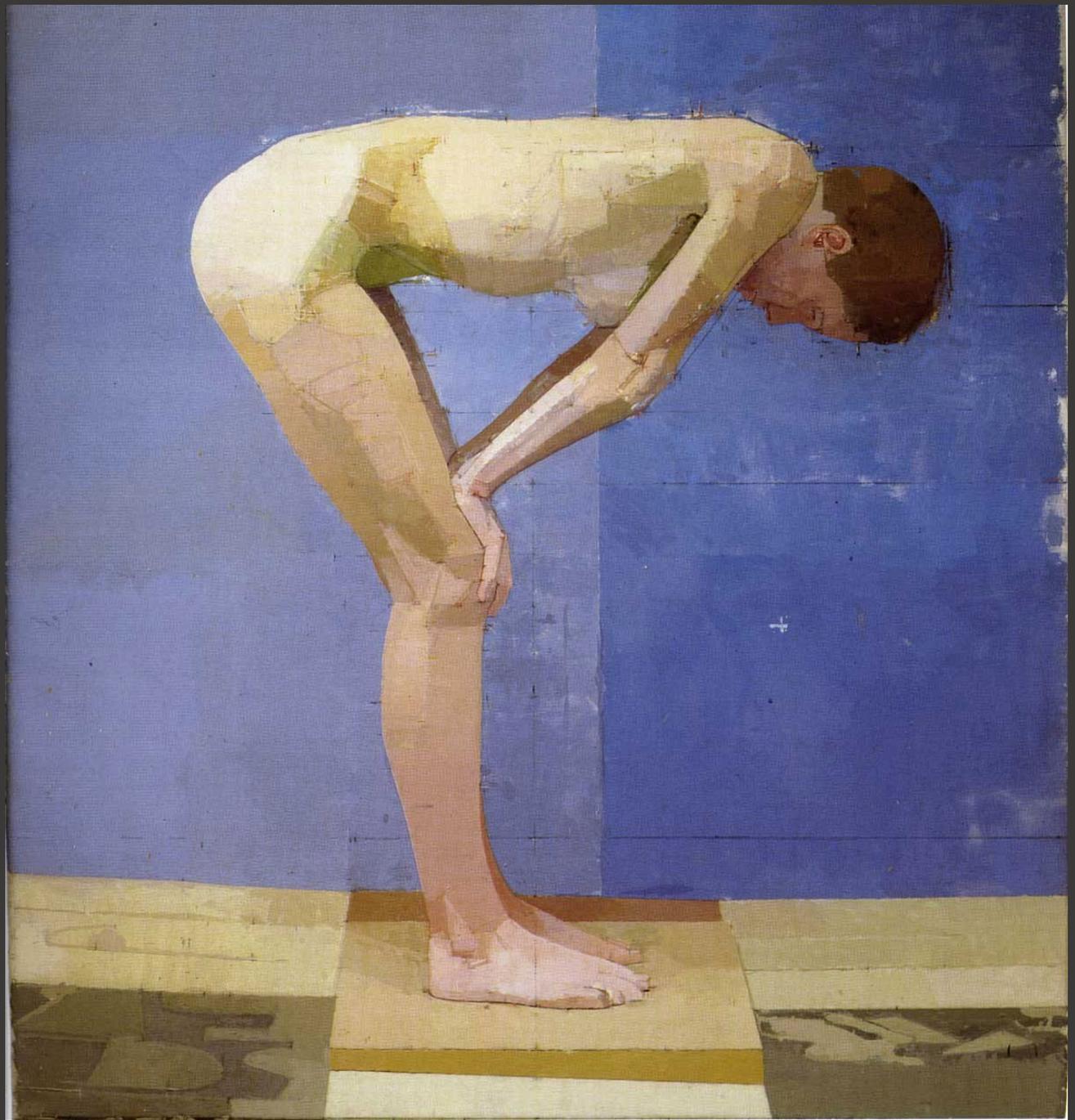
1932-2000

- British Painter— most famous for his nude and still life paintings.
- His measuring process was so laborious and time consuming that Uglow himself joked that one model he began painting when she was engaged, was still painting when she got married and did not finish painting until she was divorced.

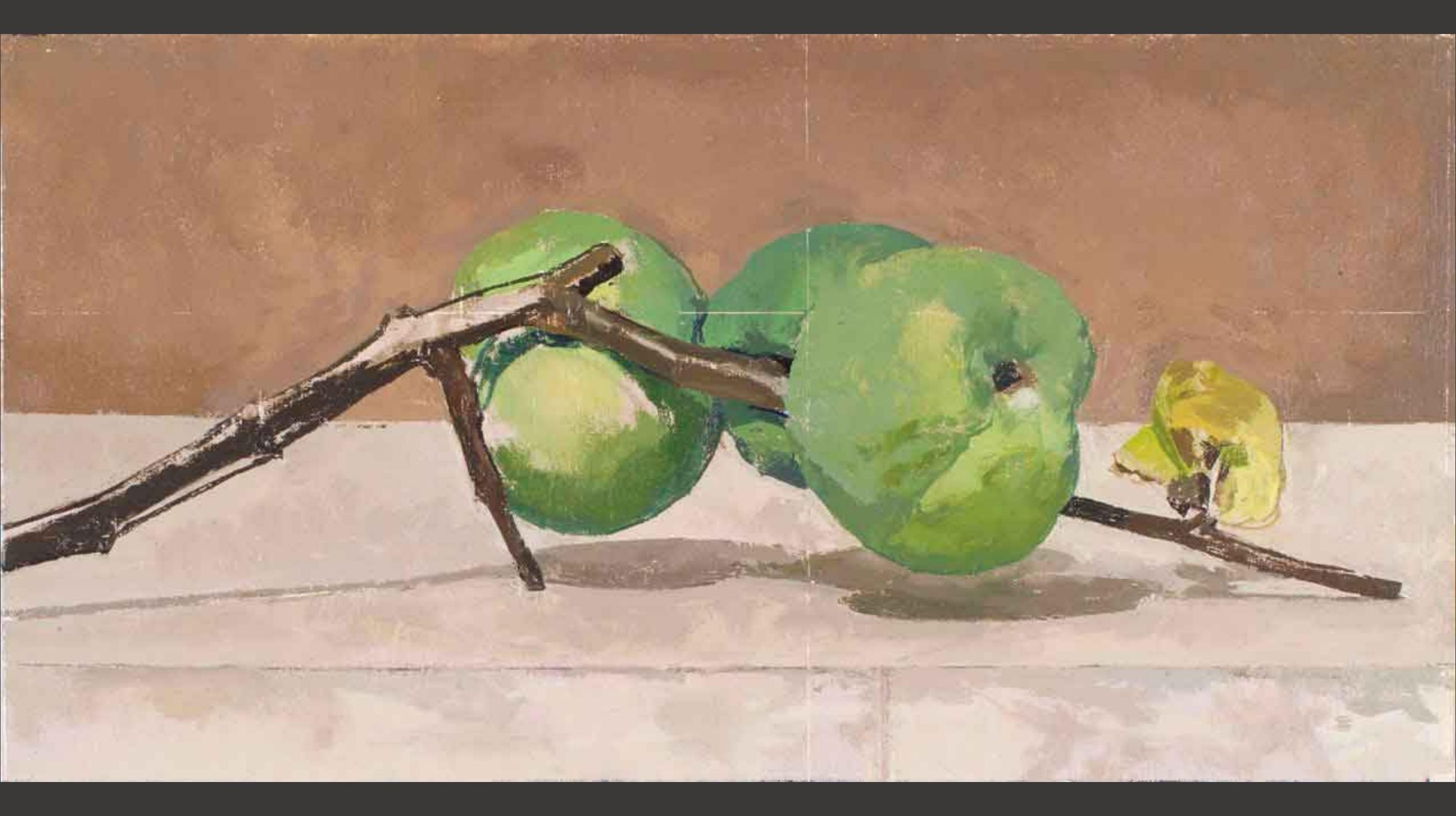












Diarmuid Kelley

1972-present

British painter





Catherine Kehoe

?-present

American painter





Dik Liu

?-present

Chinese painter, living in New York





Alex Kanevsky

1963-present

Russian painter, living in Philadelphia







Sangram Majumdar

?-present

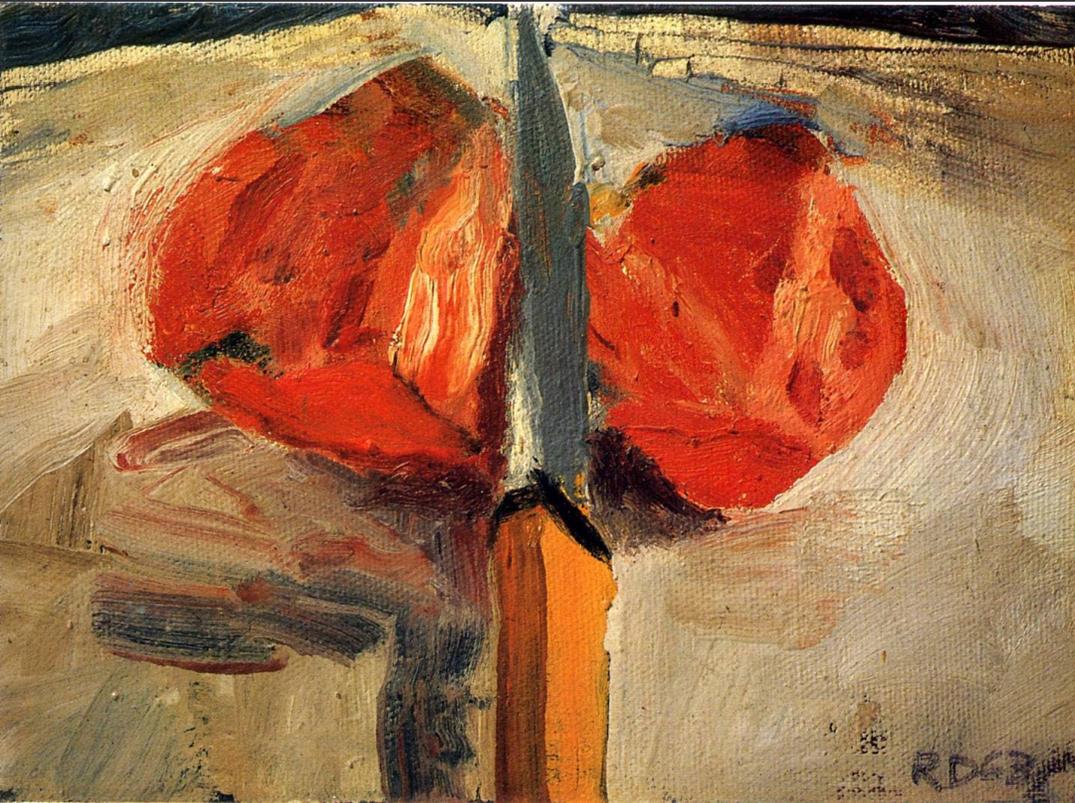
living in Brooklyn, NY



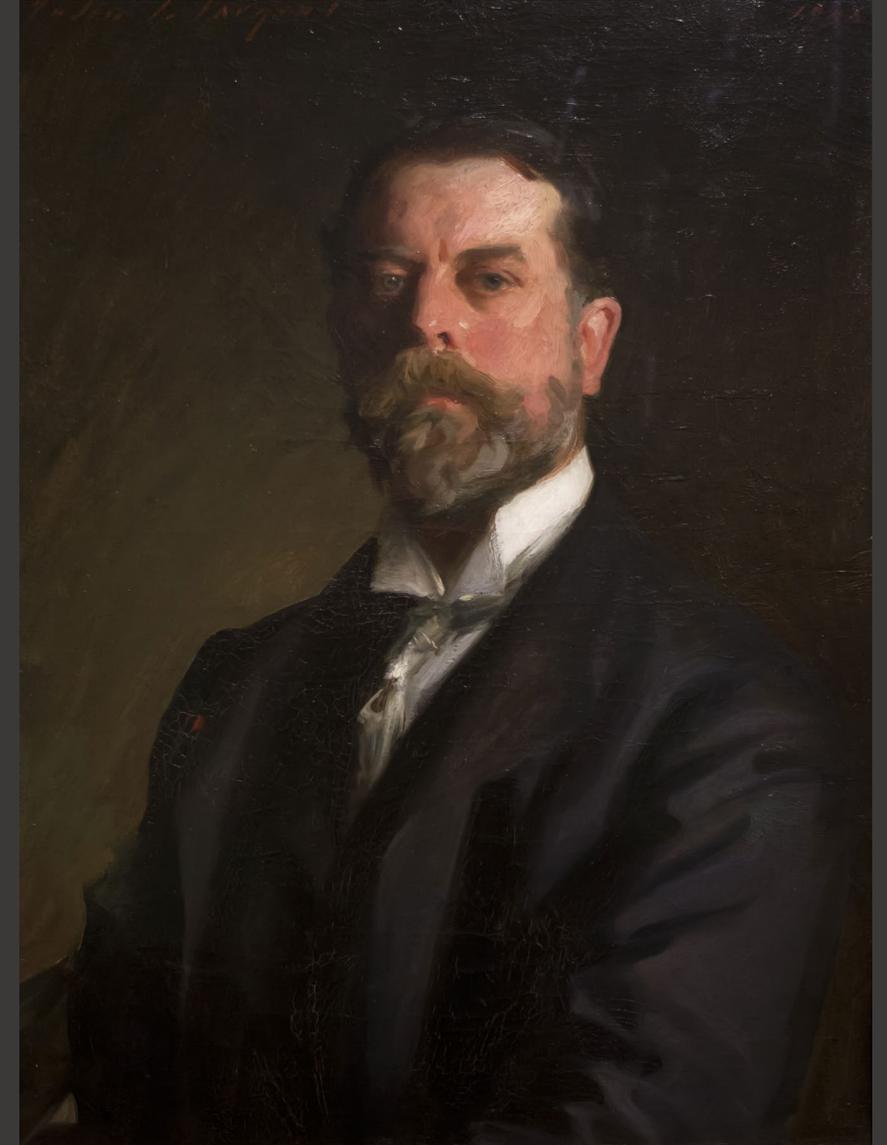
The following list was found among the papers of the painter Richard Diebenkorn after his death in 1993. Spelling and capitalization are as in the original.

Notes to myself on beginning a painting:

1. attempt what is not certain. Certainty may or may not come later. It may then be a valuable delusion.
2. The pretty, initial position which falls short of completeness is not to be valued — except as a stimulus for further moves.
3. Do search. But in order to find other than what is searched for.
4. Use and respond to the initial fresh qualities but consider them absolutely expendable.
5. Dont “discover” a subject — of any kind.
6. Somehow don’t be bored — but if you must, use it in action. Use its destructive potential.
7. Mistakes can’t be erased but they move you from your present position.
8. Keep thinking about Pollyanna.
9. Tolerate chaos.
10. Be careful only in a perverse way.



- Painting is an interpretation of tone.
- Keep the planes free and simple, drawing a full brush down the whole contour of a cheek.
- Always paint one thing into another and not side by side until they touch.
- The thicker your paint — the more your color flows.
- Simplify, omit all but the most essential elements — values, especially the values. You must clarify the values.
- The secret of painting is in the half tone of each plane, in economizing the accents and in the handling of the lights.
- You begin with the middle tones and work up from it so that you deal last with your lightest lights and darkest darks, you avoid false accents.
- Paint in all the half tones and the generalized passages quite thick.
- It is impossible for a painter to try to repaint a head where the understructure was wrong.



— *John Singer Sargent*