

DEBORAH WINIARSKI

LPM MIXED-MEDIA CLASS 2014 - 2015

Some food for the Artist's mind and soul . . . (a non-exhaustive listing)

Quotes

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| "In art only one thing matters: that which cannot be explained." | Georges Braque |
| "Those who don't know history are destined to repeat it." | Edmund Burke |
| "To avoid criticism, do nothing, say nothing, be nothing." | Anon. (fortune cookie) |
| "When the material ends, art begins." | Etienne Hajdu |
| "Things should all be moving toward the expression of a great idea." | Robert Henri |
| "Creativity takes courage." | Henri Matisse |
| "No art has ever existed and no artist have ever created of real despair. To be an artist is to believe in life." | Henry Moore |
| "The only thing is to see." | Auguste Rodin |
| "The golden rule is that there is no golden rule." | George Bernard Shaw |
| "Passion is in all great searches and is necessary to all creative endeavors." | W. Eugene Smith |

Art & Artists – Related Books

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| "Picasso On Art – A Selection of Views" | Dore Ashton, Ed. |
| "Art & Fear – Observations On The Perils (and Rewards) of Artmaking" | Bayles & Orland |
| "Why Cats Paint" | Busch & Silver |
| "An Emotional Memoir of Franz Kline" | Fielding Dawson |
| "The Creative Process – Reflections on Invention in The Arts and Sciences" | Brewster Ghiselim, Ed. |
| "The Art Spirit" | Robert Henri |
| "Modern Artists On Art – Ten Unabridged Essays" | Robert L. Herbert, Ed. |
| "Search for the Real" | Hans Hofmann |
| "The Shock of the New – The Hundred-Year History of Modern Art" | Robert Hughes |
| "Concerning the Spiritual in Art" | Wassily Kandinsky |
| "The Accidental Masterpiece – On the Art of Life and Life & Vice Versa" | Michael Kimmelman |
| "The Artist In His Studio" | Alexander Liberman |
| "A Giacometti Portrait" | James Lord |
| "The Courage to Create" | Rollo May |
| "Dawns & Dusks" | Louise Nevelson |
| "Letters To A Young Poet" | Rainer Maria Rilke |
| "The Vanguard Artist – Portrait & Self-Portrait" | Rosenberg & Fliegel |
| "On Beauty and Being Just" | Elaine Scarry |
| "The Legacy of Mark Rothko" | Lee Seldes |
| "Dear Theo – The Autobiography of Vincent Van Gogh" | Irving & Jean Stone, Eds. |

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(continued)

Poetry

Basho, Buson, Issa, Shiki – 13th Century Japanese Haiku Poets

e. e. cummings

Frederico Garcia Lorca

Pablo Neruda

Octavio Paz

Rainer Maria Rilke

Wisława Szymborska

Miscellaneous

"A Sense of Wonder"

"Gift From the Sea"

"The Family of Man"

Rachel Carson

Ann Morrow Lindbergh

Edward Steichen

Art Blogs & Websites

Art Business - artbusiness.com/artists.html

Art Biz Blog – artbizblog.com

Brain Pickings – brainpickings.org

New York Foundation for the Arts – nyfa.org

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Class Information . . .

1. It is assumed that there has been prior study or experience in some aspect of art-making – drawing, painting, sculpture, printmaking, collage, encaustic, etc.
2. Critique in this class is entirely on an individual basis. There is no predictable pattern or script.
3. Occasionally, there may be class discussions or demonstrations led by the instructor.
4. A variety of hand tools, power tools, as well as conventional and unconventional materials will be used in the studio. Students should expect a creative workshop environment (sound, etc.)
5. The studio has floodlights, tables, workbenches and storage.
6. Class size will be limited according to studio accommodations.
7. Students should not enter the mixed media studio before 4:45 p.m.
8. Students should bring to class whatever materials they already have (paint, canvas, papers, etc.) to work with.
9. Power tools may be used with supervision and after instruction. See technical assistant or class monitor. Students must provide their own hand tools (i.e., hammer, nails, screwdriver, screws, adhesive, etc.).
10. School and safety protocols must be followed at all times. The technical assistant and class monitor will have the final word with this regard. A safety waiver must be signed by every student to be kept on file in the League office.

Work Areas . . .

1. All individual work areas will be assigned by the class monitor. A seating chart will be posted.
2. Full-time (5 days a week) students will hold their assigned areas.
3. Part-time (2 days per week) students' work areas will be assigned by the class monitor and are based on available remaining space.
4. If it is known to the monitor that a full-time space is to be vacant on a particular day, then the monitor may allow a part-time student to work in that space.
5. All spaces will be held unoccupied until 5:30 p.m. After this time, and only with the class monitor's permission, an unoccupied space may be used by another student.
6. It may be necessary from time to time to reassign and/or rearrange student work areas. This will be done at the discretion of the instructor or the monitor.

Class Library . . . (available for use during class only – see monitor)

1. "Rethinking Acrylic – Radical Solutions for Exploiting the World's Most Versatile Medium" by Patti Brady
2. "Creative Paint Workshop for Mixed-Media Artists – Experimental Techniques for Composition, Layering, Texture, Imagery, and Encaustic" by Ann Baldwin
3. "Collage Techniques – A Guide for Artists and Illustrators" by Gerald Brommer
4. "The Art of Encaustic Painting – Contemporary Expression in the Ancient Medium of Pigmented Wax" by Joanne Mattera
5. "Encaustic Art – The Complete Guide to Creating Fine Art with Wax" by Lissa Rankin

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Some terminology . . .

- Mixed Media: A technique involving the use of two or more artistic media, such as ink and pastel or painting and collage, that are combined in a single composition forming a unified whole.
- Collage: A two-dimensional composition created by adhering basically flat elements (papers, fabric, string, photos, etc.) to a flat surface forming a unified whole. The word 'collage' is derived from the French and means 'to paste.'
- Assemblage: A composition made of different objects and materials (such as found objects, paper, metal, wood, etc.) that share a unifying theme or principle. Usually constructed of three-dimensional materials.
- Bricolage: An improvised creation – or seemingly so. A composition made from whatever materials happen to be available. An assemblage improvised from materials ready at hand. From the French word 'bricole,' meaning 'a trifle.'
- Construction: To construct is to form by assembling or combining parts; to build. A construction is a sculpture made by joining together various components – a more intricate and elaborate assemblage. Always three-dimensional.
- Installation: Art that is installed or arranged in a place – a three dimensional environment created from various materials. The site of an installation is an important and integral part of the work. May be indoors or outside. Installations are usually temporary and cease to exist once moved or disassembled from its site.

Counterpoint: Counterpoint in Art refers to an element or elements within a work that are contrary or contrapuntal to the main idea in the work – enough so that it creates tension within a work but not so much that it overpowers the work itself. This element(s) creates tension in that it heightens or emphasizes an aspect of visual asymmetry within a work – throwing the work 'off balance' to some degree. Balance in Art (with a capital 'A') – in an ordinary sense – does not exist.

Art (again - with a capital 'A') cannot exist without counterpoint.

The term originates from the Latin *punctus contra punctum* meaning "point against point".

Listen to J. S. Bach and you'll better understand counterpoint.

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ENCAUSTIC GUIDELINES

1. Students wishing to work in encaustic must have some prior experience working in the medium.
2. Safety is of the utmost importance. Please take care when handling molten wax and heating equipment. Your grill thermometer should never read above 220 degrees Fahrenheit. If you have any questions regarding any safety issues, please the monitors.
3. The air cleaner must be on at all times while students are working with encaustic.
4. Encaustic equipment available for student use in class are: electric griddle, grill thermometer, tacking iron, heat gun, ceramic tiles. Proper care must be taken in working with this equipment. This includes cleaning the equipment fully at the end of each work session.

****Working with this equipment is a privilege. ****

Please return it in the same condition that it was received.

5. Work tables must be covered with paper of some kind. Parchment paper will ensure the reuse of dripped wax. Do not cover your table in plastic.