



PHILHARMONIC CENTER *for the* ARTS

SUPPLY LIST

Expressive (Non-objective) Painting Workshop (commonly known as “Abstract” Painting)

Instructor: Brian Curtis, M.F.A, Associate Professor,
Head of Undergraduate Drawing and Painting Programs, University of Miami

Workshop Dates: Friday-Saturday, March 2-3, 2012

Time: 10 a.m.-4 p.m. each day

Location: Toni Stabile Building, 2nd Floor

“My wish is that we might progressively lose our confidence in what we think we believe and the things we consider stable and secure, in order to remind ourselves of the infinite number of things still waiting to be discovered. The artist has to make the viewer understand that his world is too narrow, he has to open up to new perspectives.”

Antoni Tapies



Projects from previous Naples Philharmonic Workshops

Non-objective painting is identified by its visual power and its lack of recognizable subject matter. In place of recognizable content non-objective painting substitutes basic shapes, spontaneity, chance, gestural mark-making, varieties of surface texture, dynamic compositions, and expressive color. The most well known group of non-objective painters was active in the 40's and 50's under the label of the Abstract Expressionists.

Some liken the purity of non-objective painting to that of instrumental music and when the formal painting elements mentioned above successfully meet and interact on the painting surface they are transformed into visual poetry.

For those who want to get a head start on the workshop below, here is a link to a brief but informative YouTube video clip by Virginia Cobb:

<http://www.youtube.com/watch?v=PCOt7dAKZhU>

Expressive projects will evolve out of the structured exercises introduced during the workshop, the individual student's experimentation with the art materials, and exposure to theory and history of the 100 year tradition of non-objective painting.

Workshop participants may use only acrylic artist paint for this workshop. Acrylic paint is particularly well suited to building up an expressive, gestural painting surface and is best suited given the studio facilities at the Lifelong Learning Institute. It also makes transporting the project(s) home after the workshop much less problematic.

Supplies:

1 roll masking tape 1"

1 (or more) plastic squeegees (scrapers)



1 standard paintbrush 1" (buy at hardware store if possible – they're cheaper)

1 standard paintbrush .5" (buy at hardware store if possible – they're cheaper)

1 pad 19" x 24" Bristol paper (20 sheet minimum)

1 piece of masonite (or equivalent) for sketch board 23"x26"

1 butcher tray paint palette (or paper sheet palettes – preferably gray) 14"x18"

1 pair of scissors (or an exacto knife with extra blades)

Paints for March 2

3 16 oz Dick Blick acrylic paint **Titanium White**

3 16 oz Dick Blick acrylic paint **Ivory Black**

Paint for March 3

Minimum palette (you may certainly add others but you can mix any color from the ones below)

1 16 oz **Cadmium Yellow Light Hue**

1 16 oz **Hansa Yellow Light**

1 16 oz **Phthalocyanine Blue**

1 16 oz **Ultramarine Blue**

1 16 oz **Quinacridone Red**

1 16 oz **Cadmium Red Light Hue**

Golden Paints are regarded as the best acrylic paint but **Dick Blick** acrylic paint will do the job and is much more reasonable priced.

Philharmonic Center for the Arts Map

Please note the yellow star indicating the Toni Stabile Building where the workshop is held. Please park in the parking lot to the east of the building, enter through the east entrance, and come to the 2nd floor.

