

# **A Handful of Objects**

Pre-recorded online course

*(once purchased you have access to the films for as long as you would like)*

Tutor Simon Carter

Cost - £130

A Handful of Objects is designed as a three day course led by Simon Carter, looking at how you can create energetic and inventive compositions based around objects and activity in the studio. There are 3 films, plus a short introductory film, that last for an average of 1 hour. Working in your own studio you collect a group of objects together that you will start making paintings from using direct observation, seeing how inventive you can be while staying true to the familiar objects. You will then look at constructing larger pieces in a process of collaging and building, looking to find big compositions based on still life but with the lyricism and breadth of landscape.

Gather a group of favourite objects: two man-made things, two natural things, two patterned things and reproductions of two favourite paintings. For the first 2 sessions of the course it would be best to work with acrylic paint on paper, painting, collaging, glueing together, building an image. Looking to make something large, dramatic, disruptive and daring. Making paintings from this dynamic collage could be done in oils if you prefer.

## **Day One**

Simon will demonstrate how to start with quick, direct painting, looking at how paint can describe familiar objects yet still be understood purely as paint. You will consider what your initial responses are and look at how you can rework them. He will then slow down and consider what can be learnt and look further at how paint can be manipulated in relation to observation.

## **Day Two**

In this session Simon will demonstrate how to cut and tear yesterday's work building it into a wall of paint, making a painted space that stands for the studio space. He show how you can use the reproductions of favourite paintings to inform the paint application and add to the setting of the developing drama.

## **Day Three**

Simon will demonstrate how to start pulling things together, considering what wild and disruptive things we do can do to build a painting. We will look at what it is to 'finish' and how we think about and assess our work.

## **Materials**

Simon suggests that you paint on paper. You will need a heavy weight cartridge, he will be using Seawhite's 220gms cartridge paper. With acrylics you can work directly on unprimed paper, although you might prefer to prime with a coat of gesso or acrylic paint.

If you prefer to paint on Canvas...

Stretched canvas on a frame, or loose primed canvas off a roll (this could be wrapped around a board to give a firm surface to work on or stapled to the wall).

or Boards...

Prepared artists boards are fine.

Pieces of MDF from your shed or garage. Priming might be a good idea but some artists rather like the unprimed surface too.

Smooth cardboard or mount board and even corrugated cardboard are options too.

Paints

The colours that Simon uses currently are Titanium White, Lemon Yellow, Cadmium Yellow, Cadmium Red, Alizarin Crimson, Cerulean Blue, Ultramarine Blue, Yellow Ochre, Burnt Umber, Venetian Red and Phthalo Green.

Acrylics can be diluted with acrylic mediums, they will increase the flow and transparency of the paint. Some offer the option of increasing the gloss as well. That is up to you.

Brushes

A variety of brush shapes and sizes: Flats, Filberts, Rounds, Liners/Riggers. For bigger brushes I frequently go to hardware and decorating shops. Good makes are Princeton and Omega for large brushes. A few palette knives, paint scrapers or spatulas are useful too, of differing shapes and sizes. Use what you can get hold of.

Mixing

A palette or plastic bowls for mixing paints. Simon uses plastic ice cream pots.

Other materials

A small selection of drawing materials such as charcoal, pencils, felt tip pens, oil pastels, graphite sticks might be useful.

It will be useful to have erasers, scissors, masking tape and glue.