

PAINTER TO PAINTER NOTES

INTRODUCTION:

Artists have traditionally learnt from copying work of other artists. Painting is not made in isolation, it is part of a continuing culture, so while copying from 'the masters' is no longer part of formal art education, we can still learn from the process.

The word 'copy' is not helpful though, rather we should think of free translation and improvisation. Starting with a work by another artist we can take apart how the image is constructed, why it is as it is, how colour is deployed, how each part works within the whole etc.

From there we can use the image for ourselves, relating it back to our regular practice, learning from it, being challenged by it and allowing it to open up new possibilities.

INFORMATION:

In the recording I suggest working from one of the following 3 paintings:

Chalk Paths, 1935 by Eric Ravilious

Sir John Nelthorpe out Shooting with his Dogs in Barton Field, 1776 by George Stubbs

Mrs Mary Cobbold and Miss Cobbold, with a Lamb and a Ewe by Thomas Gainsborough.

You can choose one of these paintings as source material to work from. They are all easy to find by copying and pasting the full title above into your search engine.

Starting with your chosen painting, we will look at how the image is constructed, why it is as it is, how colour is deployed, how each part works within the whole etc. We will look at making the chosen painting our own, relating it back to our regular practice, learning from it, being challenged by it and allowing it to open up possibilities'.

ARTIST EXAMPLES:

There are many examples of artists using other artist's paintings to work from. In the introduction I refer to a few specific examples

Las Meninas by Velasquez and versions of it by Sargeant, Picasso, John Kiki and Roy Oxlade

Rubens' *Descent from the Cross* and a copy in reverse by Gainsborough

Leon Kossoff's many drawings from paintings in the National Gallery

MATERIALS:

Only a basic range of materials are needed for this course:

For drawing materials, I mainly used charcoal and erasers.

For painting I would suggest acrylics and around 6 colours that you are comfortable with, plus white. Plus a small range of different brushes. And a roll of masking tape.