

# **FUNDAMENTALS OF NARRATIVE PAINTING**

## **COURSE DESCRIPTION**

Fundamentals of Narrative Painting – This course, which consists of four consecutive workshops, is based on in-depth Hands-On Analysis (HOA) of classical paintings in order to study and apply the composition rules these masterpieces exhibit. Through HOA practices and using artworks that differ by style and composition, students will be exposed to a variety of approaches for developing effective paintings. Observation and learning will be supported by lectures and demonstrations. Through student presentations and group discussions, students will be encouraged to develop their own distinctive artistic style. During those workshops, students will develop a strong understanding of the principal rules of composition, master three HOA practices, and will try to recreate a Homage study of the selected masterpieces in each student's unique style. Through those workshops, students will be exposed to water-based media and master their skills in producing color studies.

## **Methods of Instruction**

In-class observation and critique of students' assignments, along with discussion and demonstrations. Instructor will be present for every class.

## **Course Learning Outcomes**

During this course students will develop a strong understanding of the principle rules of composition, master three HOA practices, and will try to recreate selected masterpieces in each student's unique style. Through this course students will be exposed to water-based media and master their skills in producing color studies.

## **Lecture Topics Covered by this Course**

Principles of storytelling  
Concept development  
Chiaroscuro and Value Pattern  
Color Harmony  
Atmospheric Perspective

## **Instructor**

Mr. Boris Lyubner received MFA degree with Honors from St. Petersburg Stiglitz Academy of Art, endured award-winning career of national illustrator with projects around the world and paintings in collections and museums of his corporate and advertising clients. He is a seasoned art instructor in San Francisco Academy of Art University, CA, and FIT, St. John's and CUNY universities here in NYC. Due to successful and unique teaching methods Mr. Lyubner was hired by SF AAU to rewrite MFA course on composition and in helping students to achieve their own creative vision.

## **Series of consecutive four workshops covering the course” FUNDAMENTALS OF NARRATIVE PAINTING”.**

### **Workshop 1: COMPOSITION AND THE HANDS-ON ANALYSIS METHOD, PART 1.**

Introductory to narrative composition, overall goal and the Hands-On Analysis of N.C. Wyeth artwork.

***“Bad artists copy. Good artists steal.”- Pablo Picasso***

This instructional workshop is designed to explain the principles of composition and how art students can incorporate those principles in their own efforts. Through a combination of lectures and practical exercises using artworks by N.C. Wyeth to apply the Hands-On Analyses (HOA) method, the workshop reveals the subtleties that lead a viewer through an artwork’s focal point and supporting visual elements. Students involved in drawing and painting at any level will benefit from the course material and related assignments, in that command of these composition skills adds maturity and sophistication to their own personal visual statements.

### **Workshop 2: THE HANDS-ON ANALYSIS METHOD, PART 2.**

Continue studying of different composition methods through HOA practice of Tamara de Lempicka painting with more exaggeration and artistic freedom.

***“Try to put well in practice what you already know: and in so doing, you will in good time, discover the hidden things you now inquire about. Practice what you know, and it will help to make clear what now you do not know” – Rembrandt***

During this second of four workshops, we will discuss additional composition designs, including various methods for creating a strong focal point. Pupils will also repeat and practice the observation and value relation skills from Workshop 1 through another HOA exercise using a Tamara de Lempicka painting. The focus will be on reproducing the painting in their own hand, scanning the painting, then pushing it visually further by applying artistic freedom that exaggerates the image. Students will be asked to produce a presentation of both their favorite classical artists and their preferred contemporary painting techniques, which they will submit for group discussion. We will strive to discover why particular artworks attract your attention more than others, and how their compositions can influence and accelerate the emergence of an individual artistic style.

### **Workshop 3: EXPLORING DIFFERENT STYLES.**

Search for your unique artistic style through analyzing paintings of your favorite classical artist and contemporary art techniques with HOA of Anders Zorn works.

***“If I could say it in words there would be no reason to paint.” ~ Edward Hopper***

During this third of four workshops, we explore your unique artistic style through a HOA of an Anders Zorn painting, along with a favorite classical artist of your choice. The coursework focuses on a different type of art—landscape—done with a different type of medium—watercolor. However, we still pursue the same rules of composition and narrative illustration covered in the previous two workshops and their respective master artists. The emphasis is on establishing a focal point and the placement of values to create an interesting and inviting image. Lectures and discussion are based on a Plein Air landscape watercolor of Anders Zorn.

Students will choose from a selection of Zorn's watercolor or oil paintings, and then create another HOA in water-based media, which pushes their artistic boundaries by applying a more abstract and stylized composition.

#### **Workshop 4: DEVELOPING A STYLE AND PAYING HOMAGE.**

More lectures on distinctive contemporary artist with creating a homage to your favorite artist.

***“Creativity takes courage.” – Henri Matisse***

In the previous three workshops, we conducted a HOA (hands-on analysis) method on three works by three famous artists in three different styles and types of subject matter. In this fourth and final workshop, we will explore various homage practices, including the artwork of a 17th-century image by Claude Lorrain, and the homage it inspires by yet another distinctive contemporary artist—David Hockney. In addition, you are tasked with applying what you've learned to create a homage to your own favorite artist.

Developing a unique artistic style is extremely important for any successful artist. Yet there is no simple recipe for how to develop your own artistic style. For many centuries, artists gained their inspiration and were influenced by other artists of previous generations. The resulting homages are a demonstration of respect or dedication to someone or something, sometimes by reproducing a straightforward copy, but often by creating something new that includes an oblique reference to its artistic inspiration. The term homage often occurs in the arts when one author or artist shows respect to another through allusion or imitation. The goal of this workshop is to help artists not just to produce another HOA painting of their favorite master, but to transform their work into something uniquely their own by applying a new idea and style.