

Painting Languages

November 19th- December 11th 2021 Limited places

EDWIGE FOUVRY

ALEX KANEVSKY

SANGRAM MAJUMDAR



ONLINE COURSE

INSCRIPTION

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SHARING GOD'S ART & KNOWLEDGE

FOUVRY & KANEVSKY & MAJUMDAR

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Edwige Fouvry was born in Nantes, France, in 1970, and currently lives and works in Brussels, Belgium. She received her master's degree from the École Nationale Supérieure des Arts Visuels de la Cambre, Brussels, in 1996.

She has exhibited widely across Europe and North America and participated in the 2011 group exhibition HEADS, curated by Peter Selz, at the Dolby Chadwick Gallery. Her work has been reviewed in the San Francisco Chronicle, Art Ltd., and Artension. This will be her fifth solo show at the gallery (Dolby Chadwick Gallery). She facilitates workshops all over the world.



Alex Kanevsky is a Russian/American contemporary painter. Kanevsky uses reality and abstraction to allude to both conceptual and concrete elements of the human experience,

Alex Kanevsky studied mathematics at Vilnius University in Lithuania and art at Pennsylvania Academy of the Fine Arts –PAFA winning a Pew Fellowship. His paintings have been exhibited in museums and galleries throughout the United States, Canada, Italy, France, Lithuania, Ireland, and the United Kingdom.



Sangram Majumdar was born in Kolkata, India, Majumdar has an MFA from Indiana University and a BFA from the Rhode Island School of Design. He has received numerous awards and exhibited extensively both nationally and internationally and has lectured on his work at numerous colleges including SVA, Pratt, RISD, PAFA, SUNY-Purchase, Princeton University and the New York Studio School. His work has been published in drawing textbooks: Drawing Essentials: A Guide to Drawing from Observation (Oxford University Press, 2008), Drawing: Structure and Vision, (Prentice Hall, 2008) and Exploring Life Drawing (Thompson Delmar Publishing, 2007). Majumdar lives and works in Seattle, Washington where he is an Assistant Professor in Painting and Drawing at the University of Washington. From 2003-2021 he was a full faculty in Painting at the Maryland Institute College of Art.

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JOIN AN EXTRAORDINARY TEACHING EXPERIENCE

This is a unique event. Three of the most outstanding contemporary artists come together to offer a complete online course. During 4 weeks these extraordinary artists will share with the attendants their personal vision on the art of painting. The course is aimed at any artist who wants to expand their vision about painting. Learning three points of view on the art of painting will help you to find your own path and personal voice.

The course is one month long during which you will be learning and working guided interactively by Edwige, Alex and Sangram.

The course is aimed for a limited group of 100 places max and comprises:

10 Online Sessions: You will have 10 days of live online sessions, 3 with each artist and a final one with a panel discussion between the three of them (See schedule in next page)

Each live session will last 2 hours where each artist will develop the specific teaching program. The sessions will be recorded and available offline 3 days more after the live event.

Exercises program: Each Artist will propose specific exercises during the live online sessions sharing with you lectures, examples or demos and solving the questions that may arise.

Feedback & Critique: From the deadline of receipt of each of your exercises with a maximum of 15 days you will receive a a general feedback to the group and a personal comment to your work from every teacher.

Q&A: You will be able to ask all your questions during the time reserved for them in each online session. We will try to answer all individual or grouped questions both during the live events and those that you can send us offline when you submit your exercises.

Visual platform community: You will be part of a platform community containing all the resources and the participants uploads for you to learn also from your classmates and from Teachers comments.

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SCHEDULE:

This online course is intended to be developed during one month. The 2 hours online live sessions will be held on weekends from Friday to Sunday with a Wrap up final panel session with the 3 Artists together. **All sessions will be recorded and available 3 days more for catch up and review.**

After each weekend you will have 5 days to complete the proposed exercises and upload them to receive a personal critique from every Artist.

Some days before the course start you will receive links and instructions to join the sessions and follow the program.

TIME ZONE: ALL ONLINE SESSIONS : 11 am EDT (GMT-4:00) (EE, UU. and Canada)

Friday 19 Nov	Saturday 20 Nov	Sunday 21 Nov	Monday 22-Friday 26 Nov	Deadline to send the exercises Proposed by SANGRAM
SANGRAM MAJUMDAR online course	SANGRAM MAJUMDAR online course	SANGRAM MAJUMDAR online course	Students ExerciseTime for SANGRAM MAJUMDAR	
Friday 26 Nov	Saturday 27 Nov	Sunday 28 Nov	Monday 29 Nov-Friday 3 Dec	Deadline to send the exercises Proposed by EDWIGE
EDWIGE FOUVRY online course	EDWIGE FOUVRY online course	EDWIGE FOUVRY online course	Students ExerciseTime for EDWIGE FOUVRY	
Friday 3 Dec	Saturday 4 Dec	Sunday 5 Dec	Monday 6 -Friday 10 Dec	Deadline to send the exercises Proposed by ALEX
ALEX KANEVSKY online course	ALEX KANEVSKY online course	ALEX KANEVSKY online course	Students ExerciseTime for ALEX KANEVSKY	
Friday 10 Dec	Saturday 11 Dec			
	Final 3 Artists Panel	From this day on the critiques to your exercises from every Artist will be completed		

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PAINTING LANGUAGES ONLINE COURSE

FIRST MODULE: SANGRAM MAJUMDAR

LIGHT AS COLOR / COLOR AS LIGHT

CONTENT

Color and Light are inseparable. Light generates color each time we open our eyes. And as artists we look to color to make light within our artwork. In this workshop we will explore the relationship between light and color in two fundamentally different ways. One part will be perceptual, based solely on observed color. The other will be 'synthetic', where we will focus on specific color harmonies and systems. Lectures on contemporary and historical painters, demonstrations based on color systems will accompany the workshop.

- What happens when we switch from working in monochrome to color? What can we take with us? Here we will first explore the role and impact of tone and temperature and transcribe from historical and contemporary paintings.
- How do we get better at observing color? We will discuss how we live with color and explore the role of specific light situations in determining color spaces in a painting.
- How do we apply color? What do we do with color theory? How do we create our own color worlds that relate to our images and ideas?

Friday 19 Nov	Saturday 20 Nov	Sunday 21 Nov	Monday 22 -Friday 26 Nov
SANGRAM MAJUMDAR 1st Session	SANGRAM MAJUMDAR 2nd Session	SANGRAM MAJUMDAR 3rd Session	Students ExerciseTime for SANGRAM MAJUMDAR
introduction and short lecture "Temperature study from artwork" which involves making a faithful tonal and temperature focus color study from an artwork/image of your choosing.	introduction and short lecture "Color study1: light as color" which involves painting from observation a specific light condition. Create a 'color chart' based of the completed study.	introduction and short lecture "Color study2: color as light" which involves making a new painting of your choice but using the colors from previous painting. We will use the "color chart" as reference.	Upload your exercises together with your own comments Expect to receive feedback after 15 days maximum

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SECOND MODULE: EDWIGE FOUVRY

“EMOTIONAL IMPACT USING COMPOSITION AND COLOR CHOICE”

CONTENT

You will explore how to express a specific mood by using different elements such as source documents, composition and palette development.

DAY ONE: The relationship between source documents and their impact on art

Brief overview of how other painters in art history create specific moods.

You will study how and why the choice of documents such as photos, sketches, life models, texts and the like is so important. We will explore the relationship between ourselves and source documents and how to exploit this in painting.

DAY TWO: Why composition is so important

Composition uses line, mass and layers to convey ideas but it's also essential to know when to work some areas more precisely and when to leave other areas free.

During this lesson you will get to understand how different kinds of composition create certain kinds of emotion. I will make a demonstration to show how, with the same subject, you can describe different emotions through painting.

DAY THREE: Developing a color vocabulary

I will guide you to help understand and develop your own vocabulary of colors. This will include a quick overview of what this means but overall I will show you how to express yourself through color. We will do this through using contrasting elements, harmonies, discord and unexpected collaboration between colors.

Friday 26 Nov	Saturday 27 Nov	Sunday 28 Nov	Monday 29-Friday 3 Dec
EDWIGE FOUVRY 1st Session	EDWIGE FOUVRY 2nd Session	EDWIGE FOUVRY 3rd Session	Students Exercise Time for EDWIGE FOUVRY
The relationship between source documents and their impact on art	Why composition is so important	Developing a color vocabulary	Upload your exercises together with your own comments Expect to receive feedback after 15 days maximum

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THIRD MODULE: ALEX KANEVSKY

“PAINTING; PROCESS, STRATEGIES, GOALS”

CONTENT

How do we go about painting? Is there a process that produces a successful painting? What is a successful painting? What do we want to accomplish when we set out to do a painting - something that has no manifest usefulness to help define success?

Do we set goals and then accomplish them? Do we plan and then execute a painting? Or do we just fly free and hope for the best? Or maybe one could learn the skills and then practice?

The process of working on a painting is not linear: sometimes it goes well, sometimes it doesn't. There are always failures, stumbling blocks to overcome, absence of clarity and presence of doubts. Can one learn to deal with these problems? Are they individual or the same for everybody? How did other artists deal with this?

These and many other similar issues form an amorphous field that was never clearly defined, or entirely explored. This is what keeps painting difficult, but it is also what makes it endlessly fascinating. There is no proven method, but we can have a conversation about this and hopefully come out with useful strategies that will result in better paintings.

There will be three lectures that will focus on dealing with these issues. The assignments for independent work afterwards will reflect the issues discussed here.

Friday 3 Dec	Saturday 4 Dec	Sunday 5 Dec	Monday 6-Friday 10 Dec
ALEX KANEVSKY 1st Session	ALEX KANEVSKY 2nd Session	ALEX KANEVSKY 3rd Session	Students Exercise Time for ALEX KANEVSKY
Richard Diebenkorn's 10 notes to himself on beginning a painting. Images of paintings that illustrate these 10 notes and their discussion. Clarity and fearless progress as defined by Diebenkorn.	Success and failure in painting. Discussion centered around the examples from art history	Strategies in attaining clarity in painting. How can we use all that we discussed here in our work?	Upload your exercises together with your own comments Expect to receive feedback after 15 days maximum

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Price: 490 €

Applicant artists can register online at:

www.theartdiggerlab.com

To get more information:

email admin@theartdiggerlab.com or Phone +34 609 039 725

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