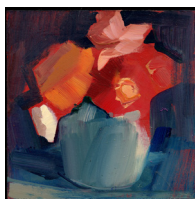
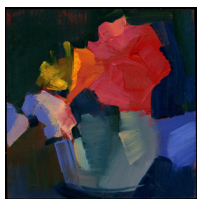
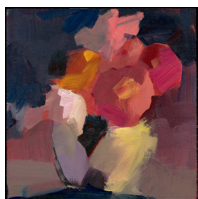
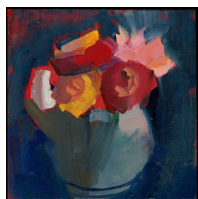
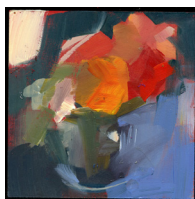
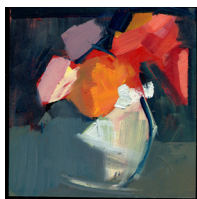
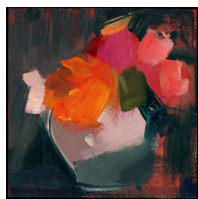
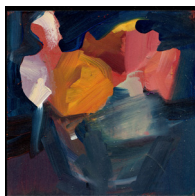
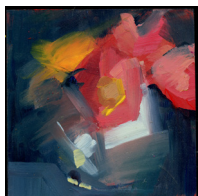
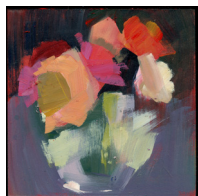
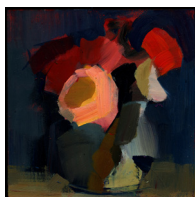
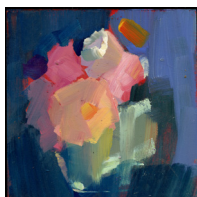
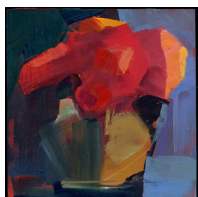
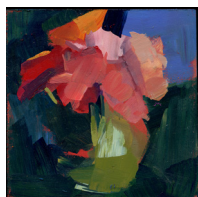
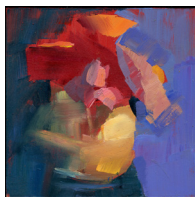
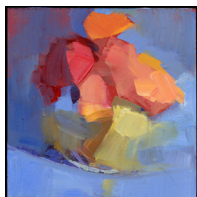
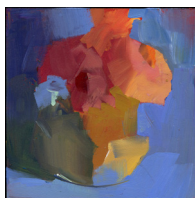
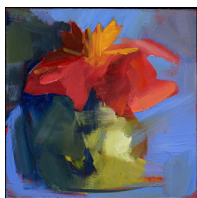
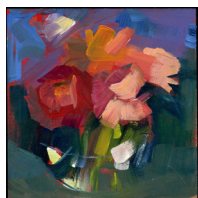


A PAINTING A DAY

(every day)



EMBRACE THE PRACTICE
LISA DARIA KENNEDY



Cover; Daily Painting #1121, After but Before, June 19, 2012, Acrylic, 6" x 6"
This Page; 24 Days of Consecutive Painting, Acrylic



Daily Painting #1001

A Painting A Day (every day)

Out of routine comes inspiration. Routines are simultaneously freeing and grounding. Through daily practice comes inspiration, growth and confidence. You can't have the good without the bad. If painting number eleven is bad, there is always number twelve. This is about the every day.

I've been making one small painting every single day for the last 3600 days.

After nine years, I've no intention of stopping. Having cancer as a young adult, I discovered living is not just surviving. At age 29, I was a lead artist in the giftware industry when I was diagnosed with Non-Hodgkin's Lymphoma. After six rounds of chemotherapy, one month of radiation, and now, years of monitoring to make sure I'm still cancer free, my perspective has changed. Young and faced with an existential crisis, I questioned, who am I? What does it all mean? Psychologically, existentially, transcendently - what can a life amount to? I was acutely aware of all the time I'd wasted and the things I put off - like painting. But, like a lot of artists, I had trouble working up momentum. After all I had been through, the idea of starting an artistic project and failing was terrifying. I had a moment of clarity and pared the creative process down to this one idea - show up for the job. I treat creativity like a disembodied spirit and that I simply must be present daily to receive it. I started showing up for my new job in 2009 and without excuse I wake up every day at five and I paint.

During recovery from my illness, I happened upon artists whose work reflected a daily ritual as their central theme. One such artist, John Evans, creates one small collage a day from pieces of trash he finds on his walk to work. After 35 years, his cumulative day-to-day process results in a link to cultural, temporal and natural time. The product of this ritualistic behavior not only results in a personal chronicling of days, but also in a complex web of connectedness to the human condition - giving context to his individual existence compared to the vastness of the overall human experience.



Daily Paintings, Three Days, Acrylic, 18" x 6"

The choice to use painting as my medium was influenced by a surge of online activity known as Daily Painting. For the first time, a connection and community was present through blogging. What was most memorable about these blogs was tracking another artist's progression and ultimately improvement. By going back a year or two in their entries, I could see their individual style and personal voice unfold, day-by-day. Continuous painting is by far the most effective way to improve creativity and image making skills.

The benefit of creating one small painting a day stems from the act of routine as practice. Painting every day is not a new idea. I quickly found a lineage of painters I had already admired, like Charles Hawthorne and Edwin Dickinson who created 'premier coup' or 'at first crack' paintings - small observational works created in one sitting.

When I paint my pieces, I too, work primarily from direct observation. My technique is to make a mark and leave it - no fussing. I restrict myself to a limited color palette, six primaries consisting of three cools, three warm, plus pink and white. I use only two brushes and paint on the same type of surface each day - unprimed, masonite. Each painting takes between one to three hours to complete. At the end of the day, I scan the painting, number and title it. Each title reflects something that happened during the day, like a journal entry. Finally, I post the piece to a blog and disperse it through social media to over 2000 followers, worldwide. For those

who follow my blog, the paintings chronicle events in my life yet the subject matter itself staves off the worry.

I find that routines are simultaneously freeing and grounding. Through daily practice comes inspiration, growth and confidence because this type of project is about process and not the finished product.

In short, my philosophy is that you cannot have the good without the bad. This daily practice allows a natural progression of skill and self analysis while removing the anxiety of a final piece. The cumulative process is the end product. If painting number eleven doesn't work out as expected, there is always number twelve (or number 1901).

For myself and other artists, the act of creating in a meditative daily (or almost daily) gesture reflects an intense focus and patience and lends itself to heightened perception.



Daily Painting #1458, Table Talk



One Small Painting Every Day

Embrace the Practice

Out of routine comes inspiration. The benefit of creating one small painting a day stems from the act of routine as practice. Routines are simultaneously freeing and grounding. Through daily practice comes inspiration, growth and confidence.

You can't have the good without the bad. If painting number eleven is weird, there is always number twelve. This is about process not the finished product.

Don't Rely on Your Drawing Skills

Do not draw your subject on the panel before you start painting. This further allows the painting to be fresh and the brushwork active. I sculpt an object with paint rather than drawing and filling in lines. Drawing an object on the canvas first can lead to static and flat areas of color, and too much fuss trying to preserve your drawing. Save those precious drawings for the sketchbook.

This technique creates more movement and excitement in the process and for the viewer. I can size things up, relate them to each other - measure with a brush handle or get an approximate of relation. I am not going for photoreal and I embrace a little quirkiness in the construction.

Economics

Before you start your daily project, consider the economics. Choose a surface that's affordable. Masonite panels are around 60¢ each, depending on size. Less investment financially leads to more freedom emotionally. Working with acrylic leads to less prep time because there's no need to gesso a canvas or surface. Less time preparing a surface equals more time painting. A readily available surface like a masonite panel also alleviates fear of ruining a surface. Also, masonite panels are very thin, so they don't take a lot of room to store.

Choosing a Ground Color

Painting the surface of your board with a thin coat of a color creates color harmony. Since we are aiming to keep the brushwork loose, this also allows the ground color to poke through and results in a more spontaneous and fresh surface quality.

Consider choosing a ground color based on the most saturated color, ie, red or yellow or the complement of the dominant color. Another idea is to consider what color would you like to see between brushstrokes? Do not mix a color with white for the ground.

Your Interpretation Doesn't Have to Perfect, Just Believable

Observation is the most powerful tool in quieting your brain. When you stop looking at what you are painting, your brain kicks in and inevitably pulls up something in our own visual library, which quite frankly may not have been updated in quite

awhile. For example, you know what a strawberry looks like and you could draw it without looking at one, but to observe a strawberry in front of you, leads to new discoveries and creates a fresh and one of a kind look.

Simplify, Less Is More

Economy, deliberate and fresh are three words I keep in mind when putting down brushstrokes. I mix my color, put it down and leave it. Keeping the painting fresh and lively requires deliberate mark making. If the color is off - fix it by mixing again and shifting the color from the first attempt. Ignore the details and reduce an object to the economy of basic shapes that form it.

With the exception of tweaking a color every now and then, I try to never put strokes on top of each other. Rather, fill in the blanks on your canvas and avoid fussing over choices and decisions you've already made. If you think you need to shift a color, wait until the end, step back and then decide - try not to fiddle over the same area for too long - this is an indication of something else going on and not being fully in the moment of painting. Take a quick break, walk away from the painting and come back, this small amount of time away leads to answers. If you don't know what to do with a section, wait.

Three Stokes Per Brush Load

I'm striving for a fresh look. By loading the brush for three brushstrokes (or less) it keeps me engaged with the subject and the mixing of the paint. I stay more focused and feel more engaged in the painting and make more deliberate marks. This creates a variety of color, which leads to more visual interest and movement of the eye around a composition.

Acrylic paint can get 'gunky' with too much fiddling. Spray the paint with a little water to thin it out when reworking an area. Lightly mist the masonite and the palette, to allow paint to freely move across surface (do not spray too much though, that will result in drippy paint and colors running together.).

Variety of Brushstrokes, Composition and Color

If you have a habit of making a lot of horizontal strokes, break it up but consciously putting in a vertical or vice versa. If your strokes look to be the same size - mix it up, make a longer one, a shorter one - slightly change the angle by shifting the direction of the brush bristles in your hand. Variation of mark making creates a rhythm and allows the viewer to travel through the painting.



Squint

When you squint, you accurately see values. If you do not squint, the eye makes midtones out of everything.

Value

Value is an important part of a painting. Value refers to how light or dark a color is. Vary your value range to imply mood or drama. If a painting is lacking in contrasting value, meaning that there is little difference between the darkest and the lightest values it can evoke a calmer, meditative tone. If it is high in contrast it can appear more dramatic.

Three Values Lights, Midtones, Shadows

Values can be divided into three intensities; light, midtones, shadows. Choose one intensity in your painting to take up the most space. Adjust your light source or the colors within your setup until you find this balance. If you chose a medium value to be dominant, choose another to be secondary.

REMEMBER. It is important to squint to determine values, if you don't squint your eye will make midtones out of everything.

Value is Relative

Values are relative to each other, so all values need to be compared to each other. If one value is off, it will throw off the rest of the painting. This is why I jump around a canvas and put paint down in different places, it's to compare my values early on, so I don't have to change a value at the end.

Contrast

An area of high contrast (where a dark and light meet) is another tool to create a focal point. The eye is automatically drawn to high areas of contrast. A high contrast painting can feel dramatic, one has low contrast can feel meditative or moody.

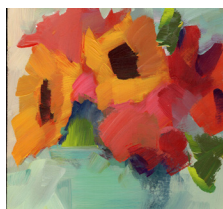
Variety and Value

Continuing to keep things simple and intuitive using one word - variety. I'm still keeping the word 'variety' in mind, when things just aren't going right variety makes all the difference towards creating a successful painting. We can now apply the word variety to value.

Add a Hiccup of Color (Make a Painting Sing)

If you get the values where they need to be, then you can take liberty with the color. Mix a different color of the same value, and add a color that is unexpected.

Keep in mind what attracted you to the setup to begin with - was it a colorful shape? A pattern, a shadow, try to remember this as you are work to add emphasis in this area. Sometimes it is necessary to go back at the end and make something pop (sing!)



Composition

Composition doesn't only define how the objects are placed or arranged, it also applies to color and value. Varying the amount of color, value and arrangement of objects makes things visually interesting.

Canvas Planning

Divide your canvas, with an imaginary tic-tac-toe board. The intersecting points of the lines are places an eye naturally falls. Try to arrange your composition to touch these spots or move someone's eye out of these spots with a directional brush-mark.

When dividing the space between objects remember irregular spaces between objects adds visual interest (there's that idea of variety again). When arranging objects consider spacing and adjust objects to allow for passages of light. Also consider arranging objects so one can walk through the canvas. Consider horizon lines and backgrounds. To make it easy, set everything up, put down a colored cloth or tissue paper for your backdrop.



Daily Painting #998 Crooked Stem

Camera Angle

What is your still life's best side? Can you move your objects, higher, lower? Can you reposition your body for a more interesting camera angle?

Creating a Focal Point

What do you want your viewer to see first, second and third in your painting? How do you decide this? Ask yourself this question, what attracted you to paint this to begin with? That is your center of interest. You can create second and third areas of focus by leading the viewer around the canvas. Edges and contrast are two tools we can implement to manipulate the viewer to see what we want them to see. We can arrange our compositions to have a hierarchy of importance and have major and minor characters.

Hard and Soft Edges (Use Your Fingers)

Choosing hard or soft edges is a valuable tool in creating areas of focus and to lead the viewer's eye around the painting.

Hard edges create focal points, identify your area of interest in your painting, this is a focal point and a good place to use hard edges.

Soft edges move the eye around the canvas and allow the eye to travel. Soft edges also occur on the edges of some shadows and when defining volume on a curved object.

Lost edges - a lost edge is an edge that is indistinguishable from the area around it. It can reappear, then disappear again. The viewer's eye will make up information here. Lost edges keep a painting loose. To create soft and lost edges, experiment with brushes and moving the paint around with your fingers.

Personal Voice

You've noted your paintings do not look like everyone else's and no one else's look like your paintings. This is personal voice or style. Your own personal voice will come out, if it hasn't already, through repetition and practice. There is no way to force a personal voice. If you like what another artist is doing, try it on for size. Experiment, practice, copy other artists paintings. There should be no worry of this because you cannot think like another person, therefore, your experimentation will only lead to personal growth because your brain is independent and makes its own one of a kind choices. The way you put down marks is only one element of your own personal voice. Personal voice is also evident in the colors you use and your choice of subject matter. People become known for painting certain things. If you enjoy painting one item, explore it, do 100 small paintings of it, you never know where it might lead (maybe to 3,000!).



Daily Painting Grid, 24 Consecutive Days, Acrylic

STAY INSPIRED

Recommended Viewing; Elizabeth Gilbert, author on nurturing creativity

http://www.ted.com/talks/lang/eng/elizabeth_gilbert_on_genius.html

Recommended Reading; Everyday Matters by Danny Gregory,

The Artist's Way by Julia Cameron

Create a painting group, make it social, paint and assign critical readings.
Have discussions and visit exhibits together.

Daily Painters; Carol Marine, Karin Jurick, Qiang Huang, Duane Keiser

Artists most likely mentioned throughout the workshop;

Edwin Dickinson
Wayne Theibaud
Richard Diebenkorn
Euan Uglow
Sangram Majumdar
Emily Eveleth
Mark Bradford
Rachel Whiteread
Agnes Martin
Joseph Santore
Connie Hayes
George Nick
William Kentridge

Chelsea James
Alex Kanevsky
Ken Kewley
Stuart Shils
Nicolas DeStahl
Candy Chang
Robert Rauschenberg
Joan Mitchell
On Kawara
Roman Opalka
Barkley Hendricks
Fairfield Porter
Lois Dodd

Catherine Kehoe
Nancy McCarthy
Vera Iliatova
Angela Dufresne
Steve Locke
Florine Stetheimer
Susan Lichtman
Lenka Clayton
Jackie Reeves
Jacke Feng
Katherine Bradford
Catherine Murphy
Maira Kalman

Materials List and Vendors

All materials purchased through Dick Blick unless otherwise noted

PAINT

Liquitex Heavy Body Acrylic

Alizarin Crimson Hue Permanent, Cadmium (or Cad Free) Red Medium, Cadmium (or Cad Free) Yellow Light, Cadmium Yellow (or Cad Free) Medium, Phthalocyanine blue (green shade), Ultramarine Blue (green shade), Titanium White, Quinacridone Magenta

PAINTING SURFACES

Masonite/Hardboard Panels, qty 10 - 6"x6" masonite boards/hardboard

Dura-Lar - Matte Film - 1 25 sheet 9x12" pad - make sure the cover states **matte***

BRUSHES

Brush sizes change depending on brand, these are a good size for loose, expressive marks. They are also economical brushes that have a good shelf life and work well with acrylic and oil. Windsor and Newton University Bright #8 and Bright #12 Series 237

MISC

Paper towels

Spray bottle for water - a fine mist is best

Disposable palette

View Catcher - Dick Blick*

Spot light (I like this one from Amazon, CeSunlight Clamp Desk Lamp, Clip on Reading Light, 3000-6500K Adjustable Color Temperature, 6 Illumination Modes)

But anything that makes bright, clean light is fine - it is very important to have a strong light source.

Empty container for water to wash brushes in - anything will do -

EASEL (optional, see below) tabletop or freestanding, my compact Painting Panel Holder (the wood stick that attaches to my tripod) is from artboxandpanel.com and my mini tripod by Mefoto, backpacker size, small and lightweight

Panel Holder (optional) - <http://www.krikegallery.com/CarolMarinepanelholder.html>

**If you do not have or want to purchase an easel, bring an additional full roll of paper towels and we can modify this into a makeshift easel.*

OBJECTS TO PAINT - flowers, fruit, vegetables, vessels, fabric - we are painting small panels so make sure objects/vases are on the smaller size - honey or mustard jars are perfect.

Only if painting in oil; - all demos are done in acrylic, but oil painters are welcome - all supplies above/colors/ surfaces/brushes transfer to oil.

Please only use Gamsol

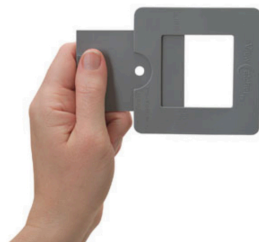
by Gamblin - Odorless Mineral Spirits*

Oil Medium

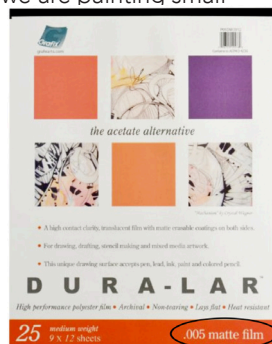
1/3 Linseed, 1/3 OMS, 1/3 Stand

*Turp/Odorless Mineral Spirits

Liquin, Japan Dryer, etc. not allowed



Viewfinder



Duralar, make sure bottom right corner of pad states matte



Daily Painting #1062, Saturday