

# ***Contemporary Approaches for Creative Self Expression***

with Joan Fullerton

**Brushes:** Inexpensive 2" hardware brush and a 1" synthetic flat brush, no need for good brushes

**Brayer, hard rubber one any size**

**Acrylic Paint: a handful of colors plus black and white.** I use gesso for black and white, and my most used colors are Golden **Quinacridone Nickel Azo Gold, Turquoise (Phthalo), Quinacridone Crimson**, in fluid acrylics in 1 oz bottles. Feel free to bring your favorites!

**8 large substrates.** Your choice: **140 lb. or 300 lb. watercolor paper and/or stretched canvas and/or cradled wood panels**

(I will use w/c paper and Cheap Joe's ¾" unprimed cradled panels.)

...I will work on full and half sheets of w/c paper and 24x24 wood panels.

**5 small 8x8 paper substrates** these can be heavy paper, mat board, etc. Old paintings gessoed are good for this.

**Soft lead pencil**

**Small travel-size spray bottle (from Target, Walmart, Dollar Store)**

**At least one water-soluble colored pencil**, I like Intense Pencils by Derwent

**Vine Charcoal:** one stick

**Small piece of sandpaper.**

**Textured patterned collage papers** (I use pages of an old book, sewing patterns, tissue and rice papers.)

**Xerox copies** (not inkjet)-I use black and white images of metaphorical textures, seed pods, flowers, raindrops, cracked asphalt, trees, etc.

**Stencils** if you do not have any, no worries, I will share.

**Adhesive: 16 oz (or larger) of regular gel medium or soft gel, either gloss or matte.** This will be used for collage and texture

**Palette:** Anything to mix paint on...I've been using newspaper and then using it later for collage material.

**Plastic bag for garbage**

**Water container for brushes**

**Paper towels**

**Scissors**

**Hand Protection:** latex gloves or barrier cream

**Apron or a smock**

**Journal/Notebook:** for notes, ideas, drawing, etc.

The most important thing to bring is your sense of adventure!

## Here is what you can expect:

Participants will unleash their spontaneous, imaginative, intuitive selves, with a series of dictated exercises that encourage and allow the logical/thinking mind to take a break. We will approach the results of this dynamic process with child-like curiosity, and then edit these works without restraint. Non-objective paintings can be left as they are, but others will lead to inventive florals, abstracted landscapes or figurative compositions.

Demonstrations will commence each morning with studio exercises to follow. After lunch we'll do a timed 20-minute painting or collage as a warm-up followed by a brief critique. One-on-one studio time will complete the workshop day.

My art techniques are quirky and unforgettable, and will offer new dimensions to your established studio process. I will encourage you to paint with appreciation for your own unique voice, and to become more comfortable with inevitable doubts and frustrations when they occur. A 'mind-set' curiosity is the most valuable tool you can have!

Students can expect to have 5-10 paintings at the end of the workshop, not necessarily all of them resolved. A truly creative process sometimes leads to quickly finished work, yet other times it takes years. This is not a cookie-cutter class, with everyone finishing similar paintings. This will be **"an experience"** designed to spark new ideas, encourage you to trust the unknown, and paint creatively!

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