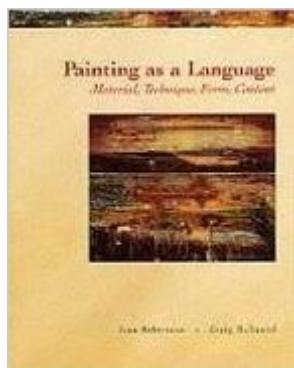


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# Painting As A Language: Material, Technique, Form & Content



## **Synopsis**

Designed to address the issues of how to paint and what to paint, PAINTING AS A LANGUAGE covers a wide range of information of central importance to beginning and intermediate painting instruction. The authors emphasize the value of the student's cognitive understanding of the process and potential of painting in the student's overall progress in the studio. Blending journal writing with painting and drawing exercises, they guide the student through selecting meaningful subject matter as well as becoming adept at shaping and interpreting that material through the language of painting.

## **Book Information**

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## **Customer Reviews**

Introduction. 1. Getting Started. 2. Materials & Techniques. 3. Color. 4. Objects. 5. Personal Identity. 6. Places. 7. Figures. 8. Expanded Forms & Ideas. 9. Contemporary Abstractions. 10. Narratives.

I needed to return it yet no one emailed me back.

Thanks.

Good

This is an outstanding book used as a text for several classes at UWGeorgia. Although it has fewer color pictures within than I had hoped for, it is comprehensive in scope. I have enjoyed reading this,

studying and having as a reference for my library. Not sure there is another out there that compares.

never really red it, but i used it a few times for references

This is a required text for a class my daughter is taking. Through , I was able to locate a new copy at a good price. The book arrived in perfect condition well before the start of her course. This book is definitely a text book and aimed at the serious student.

This is a required book for painting class. Looking through it, it is packed full of lots of information, as an artist, you can never stop learning.

Dogmatic and turgidly post-modern, this book is far less helpful than one would expect. Perfect if you want to learn how to parrot the current academic jargon; otherwise, I don't see the point. The authors do give a nod to the various painting traditions through the centuries, but all are dragged through the knot-hole of current deliberately obsurantist academic jargon. Endless reference to 'abstracting the subject' and 'discourse' tells you all you need to know. Those who actually want to learn to paint should look elsewhere.

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