

Painting

- **Painting** is the practice of applying pigment suspended in a carrier (or medium) and a binding agent (a glue) to a surface (support) such as paper, canvas, or a wall.
- This is done by a painter; this term is used especially if this is his or her profession.
- Evidence indicates that humans have been painting for about 6 times as long as they have been using written language.
- Artistic painting is considered by many to be among the most important of the art forms.

CHAPTER 11 OBJECTIVES : Thinking Ahead

- . How does buon fresco differ from fresco secco?
- . What are some of the advantages of oil paint?
- . How are watercolor paintings made?
- . What is mixed media work?

Painting Media

- Encaustic (wax)
- Fresco
- Tempera
- Oil
- Watercolor
- Gouache
- Synthetic Media such as Acrylic and Spray paint (Graffiti)
- Computer Generated

Encaustic

- Also called "hot wax painting", involves using heated beeswax to which colored pigments are added.
- The liquid/paste is then applied to a surface—usually prepared wood, though also canvas and other materials.
- Metal tools can be used to shape the paint before it cools; as well as special brushes. Today, tools such as heat lamps, heat guns, and other methods of applying heat allow artists to extend the amount of time they have to work with the material.
- Because wax is used as the pigment binder, encaustics can be sculpted, as well as painted. Other materials can be encased or collaged into the surface, or layered, using the encaustic medium to adhere it to the surface.



Portrait of a young woman, A.D. 110–20
43.7 x 34 cm (17 1/4 x 13 in.)
Royal Museum of Scotland,
National Museums of Scotland, Edinburgh



Mummy Portrait of a Man. Faiyum, Egypt, c. 160–170 CE.
Encaustic on wood. 14 × 18 in.
Charles Clifton Fund, 1938. [Fig. 11-3]

Fresco

- In painting, the term **fresco** (pl. *frescoes*) comes from the Italian phrase *buon fresco*, "really fresh"
- As a technical term it opposes *in secco* ("on dry surface").
- True, or *buon fresco*, technique consists of painting in pigment in a water medium on wet or fresh lime mortar or plaster.
- *In secco* painting is done on dry plaster and with the pigments in a binding medium, like egg.
- The difference between the two techniques is that the wet plaster as it dries absorbs the pigment and the painting becomes part of the wall surface rather than resting on top of it. This makes a very durable work of art; if the wall is destroyed the painting can often be reassembled because of the size of the plaster parts.



Michelangelo Buonarroti
The Creation of Adam
The Sistine Chapel Ceiling
The Vatican



Still Life with Eggs and Thrushes. Villa of Julia Felix, Pompeii, before 79 CE.
Fresco. 35 × 48 in.
Scala / Art Resource, NY. [Fig. 11-4]



Giotto. *Lamentation*. c. 1305.
Fresco. approximately 70 × 78 in.
Canali Photobank, Milan, Italy. [Fig. 11-6]



Goran Jovic, PhD, Fresco paintings and Gold Leaf, ceiling and altar walls, central vault of the northern bays and frescoes soleis, Crypt of Saint Sava Temple, Belgrade Serbia, 2012-today







Tempera

- Most prevalent in Europe's Middle Ages.
- It is paint made by binding pigment in an egg medium. However, the term *tempera* in modern times is also used by some manufacturers to refer to ordinary poster paint, which is a form of gouache that has nothing to do with real egg tempera.
- Tempera was traditionally created by hand-grinding dry powdered pigments into egg yolk (which was the primary binding agent or *medium*), sometimes along with other materials such as honey, water, milk (in the form of casein) and a variety of plant gums.
- Tempera paint dries rapidly. The tempera is normally applied in thin semi-opaque or transparent layers. When dry, it produces a smooth matte finish.



Andrew Wyeth

Christina's World

1948

Museum of Modern Art, NY.



Giotto. *Madonna and Child Enthroned*. c. 1310.
Tempera on panel. 10 ft. 8 in. × 6 ft. 8-1/4 in.
Alinari/Art Resource. [Fig. 11-8]



Sandro Botticelli. *Primavera*. c. 1482.

Tempera on a gesso ground on poplar panel. 80 × 123-1/4 in.
Alfredo Dagli Orti / The Art Archive at Art Resource, NY. [Fig. 11-11]

Oil

- Oil painting is done on surfaces with pigment ground into a medium of oil - especially in early modern Europe, linseed oil.
- Canvas, linen, and primed wood are usual surfaces for oil paintings.
- Oil paint is a highly versatile medium. It can be blended on the painting's surface to create a continuous scale of tones and hues, fostering a superior illusion of three dimensions. It can also be applied in thin layers called glazes, which promote luminosity.



Lucian Freud
Reflection (self portrait)
1985



Workshop of the Master of Flémalle (probably Robert Campin). *The Annunciation (The Mérode Altarpiece)*. c. 1425–30.

Oil on wood, triptych. central panel: 25-1/4 × 24-7/8 in.; each wing: 25-3/8 × 10-3/4 in.

The Cloisters Collection, 1956 (56.70). The Metropolitan Museum of Art, New York, NY, U.S.A. Image copyright ©

The Metropolitan Museum of Art. Image source: Art Resource, NY YES. [Fig. 11-14]



The Master of Flémalle (probably Robert Campin). *The Annunciation (The Mérode Altarpiece)*, detail. c. 1425–30.

Oil on wood, triptych. central panel: 25-1/4 × 24-7/8 in.; each wing: 25-3/8 × 10-3/4 in.

Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY. The Cloisters Collection, 1956 (56.70). The Metropolitan Museum of Art, New York, NY, U.S.A. [Fig. 11-15]



Jan de Heem. *Still Life with Lobster*. late 1640s.

Oil on canvas. 25-1/8 × 33-1/4 in.

The Toledo Museum of Art (Toledo, Ohio.) Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1952.25. [Fig. 11-

16]

Watercolor

- The broader term for water-based painting media is *water media*. The term watercolor most often refers to traditional transparent watercolor or gouache (an opaque form of the same paint).
- Watercolor paint is made of finely-ground pigment or dye mixed with gum arabic for body, and glycerin or honey for viscosity and to bond the colorant to the painting surface. Oil of clove is used to prevent mold.
- Although the grounds used in watercolor painting vary, the most common is paper.



Albrecht Dürer
A Young Hare
1502



Winslow Homer. *A Wall, Nassau*. 1898.

Watercolor and pencil on paper. 14-3/4 × 21-1/2 in.

Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY. The Metropolitan Museum of Art, New York, NY, U.S.A., Amelia B. Lazarus Fund, 1910 (10.228.90). [Fig. 11-22]

Gouache

- Derived from the Italian word *guazzo*, which means “puddle.”
- Gouache is essentially watercolor mixed with Chinese white chalk.
- It is opaque and lends itself to large flat areas of color. Coloration of gouache is intense and difficult to mix and blend.



Paul Klee
Temple Gardens
1920



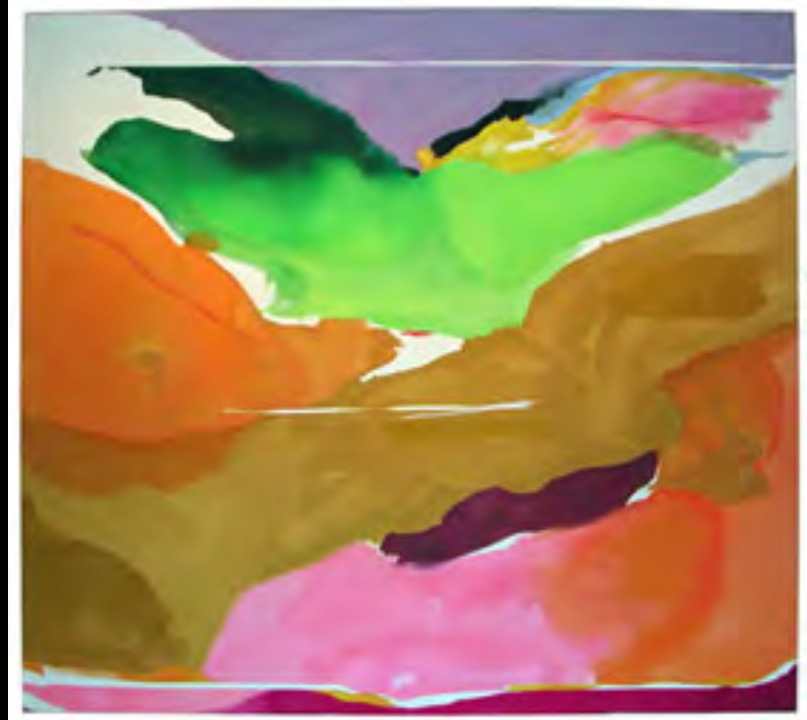
Jacob Lawrence. *You can buy bootleg whiskey for twenty-five cents a quart*, from the Harlem Series. 1942-43.

Gouache on paper. 15-1/2 × 22-1/2 in.

© 2012 The Jacob and Gwendolyn Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York. Portland Art Museum, Portland, Oregon, Helen Thurston Ayer Fund. [Fig. 11-24]

Synthetic Media

- **Acrylic paint** is fast-drying paint containing pigment suspended in an acrylic polymer resin. Acrylic paints can be diluted with water, but become water-resistant when dry.
- **Graffiti** is a type of deliberately inscribed marking made by humans on surfaces, both private and public. When done without a property owner's consent it constitutes illegal vandalism. The word "graffiti" expresses the plural of "graffito", likely descending from "graffiato", the past participle of "graffiare" (to scratch). Graffiti is usually made by means of propellant paint or spray paint an enamel base industrial paint.



Helen Frankenthaler
Nature Abhors a Vacuum,
1973
National Gallery of Art, Washington



Helen Frankenthaler. *The Bay*. 1963.

Acrylic on canvas. 6 ft. 8-3/4 in × 6 ft. 9-1/2 in.

Detroit Institute of Arts, USA / Founders Society Purchase, Dr & Mrs Hilbert H. DeLawter Fund /
The Bridgeman Art Library. © 2012 Helen Frankenthaler / Artists Rights Society (ARS), New York.

[Fig. 11-25]



Judith F. Baca. *The Great Wall of Los Angeles*, detail, *Division of the Barrios and Chavez Ravine*.
1976–continuing.

Mural. height 13 ft. (whole mural more than 1 mile long).
Courtesy of the artist. Photo © SPARC, Venice, CA. [Fig. 11-26]



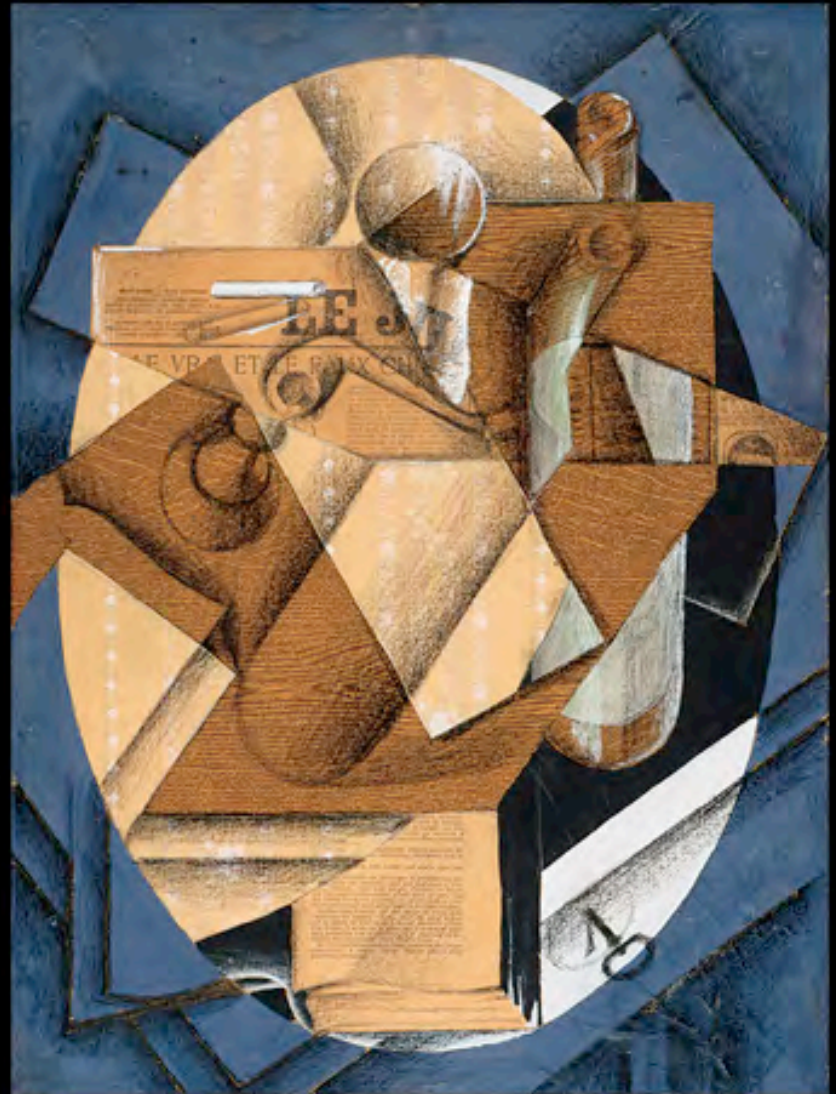
Banksy, 2007.

Mixed Media

Mixed media refers to a work of visual art that combines a variety of traditionally distinct visual art media.

Collage: process of gluing or pasting material (usually flat) onto a 2-Dimensional surface (such as a canvas or panel).

Mixed-Media pushed the boundaries of traditional painting, both media wise and conceptually.



Juan Gris. *The Table*. 1914.
Colored papers, printed matter, charcoal on paper mounted on canvas.
23-1/2 x 17-1/2 in.

The Philadelphia Museum of Art / Art Resource, NY. [Fig. 11-28]



Hannah Höch. *Cut with the Kitchen Knife Dada through the Last Weimar Beer Belly Cultural Epoch of Germany*. 1919.

Collage. 44-7/8 × 35-7/16 in.

bpk, Berlin/Kulturbesitz, Nationalgalerie/Jorg R. Anders/Art Resource, NY. © 2012 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. [Fig. 11-31]



Legen Sie Ihr Geld in dada an!

dada

Kommi

Die anti dada

dada

Bewegung

dada sagt!

He, he, Sie Junger Mann
Dada ist keine Kunst-richtung

das
ist
dada!

Die große



Kara Walker. *Insurrection! (Our Tools Were Rudimentary, Yet We Pressed On)*, (installation view 1 of 2). 2000.
Cut paper silhouettes and light projections, site-specific dimensions.

Dimensions vary with installation. One of many views. Purchased with funds contributed by the International Director's Council and Executive Committee Members, 2000. Photo by Ellen Labenski ©Solomon R. Guggenheim Museum, New York. Courtesy of the artist and Sikkema Jenkins & Co. [Fig. 11-33]



Kara Walker. *Insurrection! (Our Tools Were Rudimentary, Yet We Pressed On)*, (installation view 2 of 2). 2000.

Cut paper silhouettes and light projections, site-specific dimensions.

Dimensions vary with installation. One of many views. Purchased with funds contributed by the International Director's Council and Executive Committee Members, 2000. Photo: Ellen Labenski

© The Solomon R. Guggenheim Foundation, New York 2000.68. Courtesy of the artist and Sikkema Jenkins & Co. [Fig. 11-34]



Robert Rauschenberg. *Monogram*. 1955–59.
Freestanding combine: oil, fabric, wood, on canvas and wood, rubber heel, tennis ball, metal
plaque, hardware, stuffed Angora goat, rubber tire, mounted on four wheels.
42 × 63-1/4 × 64-1/2 in.

Art © Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY. [Fig. 11-35]

THINKING BACK

How does buon fresco differ from fresco secco?

For centuries, the preferred medium for wall painting has been fresco, in which pigment, mixed with lime water, is applied to a plaster wall. In buon fresco, the pigment is applied to a wet wall, while in fresco secco, the pigment is applied to a dry wall.

What are some of the advantages of oil paint?

Oil paint is a highly versatile medium. It can be blended on the painting's surface to create a continuous scale of tones and hues, fostering a superior illusion of three dimensions. It can also be applied in thin layers called glazes, which promote luminosity.

What is impasto?

Why does oil paint have superior expressive potential?

How are watercolor paintings made?

Watercolor paint is made from pigment suspended in gum arabic. To make a watercolor painting, this paint is combined with water and applied to paper.

What is mixed media work?

Painting media can often be used in combination with each other and with other media, such as drawing, fiber, and found objects. Many artists, particularly beginning in the twentieth century, have been interested in challenging tradition by violating the integrity of painting.