Transcript – Using paint

Using Paint

When we move into the paint he is very bold very quickly - unusually so - a lot of the other children are still literally coming to terms with how to combine colour, how to use suddenly a liquid material instead of a dry material. And it is almost, for Soliere, it was just an extension of charcoal. And I, although I think it is perhaps a little strange the colour combination he has got here, I think it is incredibly ambitious, and I also really like the way he has rendered the castle with this overall almost single tone. He has layered a brown over the grey, but then he has scumbled a more dry paint – so a darker brown, with less water in it – he has scumbled that over the surface to create this incredibly rich sort of texture with the paint, in a way that they were very much learning with charcoals.

Expressive Markmaking

So this is another painting – as you can see he is quite keen on the castle – but this is such a rich area of warmth colour, he is good at retaining his sense of form, he has not overcomplicated the composition. And then incredibly bold area in this green area where you have got a very thin pale green and then really quite a bold thick colour on top of that to render something, in a sense to express the foliage in a very, very open and loose way. I think that is a very lovely area, particularly in relation to this very rich area of red. And again using a similar technique but with different colours in this part too.

Using Restraint is a Skill Too

In this composition I think it is probably overall more successful where he has combined his experimental ways with a degree of restraint. So as an overall painting I think it is more successful than the previous one. Where again he has got his layering; there is this very delicate bit of drawing, and very beautifully painted without being too over-careful, and then also realising that the red wasn’t quite right, and then layering it with a bit of grey to give this sort of resonance. And then incredibly free with his brushwork down at this black and grey area. And I really like the relationship and the tactile nature of the material between this very physical brushwork, with these rather more layered areas that aren’t over-painted in, but nevertheless are more considered. I think this is a very good example of the relationship between the two, and how they enhance one another. And even what I like in the sky is an echo of what you are seeing here, just in a much paler way is being echoed in the sky.

Layering Paint

And then when Soliere went to sky he was suddenly in a very, very different environment, where in a sense he could experiment with the materials with a very different form. And although I am not sure, I don’t think this overall composition is successful, because of this terribly heavy black – it is too much – but I think still within that there are some really lovely experiments going on where you feel this same tactile quality in the way that he has handled the paint and the form.

And then I think it is a lot more successful in this one, where he has retained a certain simplicity of composition. A very, very lovely, quite muted palette, but with very rich under-colour underneath to give this slightly glowing quality to the colour. And also relating colour and tone and texture as very much all part of one another. So again using probably quite a wet under-colour and letting it dry, and then this slightly drier scumbling technique that he uses over the top, which gives this sort of resonance, because you have still got some of the yellow coming through.

[End of Recording]