

From: **Jerry Fresia** jerryfresia@hotmail.com
Subject: greetings from Lake Como
Date: May 22, 2014 at 11:56 AM
To: [REDACTED]

Hi [REDACTED],

Conchitina forwarded your email to me your email.

You say that "this is too basic for me." I am assuming that you are referring to the general concept of the workshop, the "foundation of painting," and that we invite "raw beginners."

I do not know you or your training, but I doubt that this workshop is too basic for you. True, we invite raw beginners or anyone who is looking for a "proper method." As you probably are aware, serious teaching of "methods" with regard to traditional painting disappeared in the US by the 60s as the teaching of art was pushed into higher education. Consequently, the teaching of painting that was handed down from teacher to student within the studio of master teachers was virtually eliminated. Now it is not taught at all, except in the most cursory of fashion, largely because academics were never taught such methods in the first place.

Today, workshops take up the slack; but in most workshops, the form of teaching is known as "coaching," which, as you know, enables a student to continue to paint in the way she normally paints and she gets guidance and some direction by the teacher who demonstrates and often paints along with the students.

The method I teach can be taught to the raw beginner and to the advanced painter because it turns on teaching the painter how to see; that is, how not to see the subject matter and how to see only line and color instead. The advance student, hopefully but not generally, is able to see more, but the advance student still needs to be shown deeper ways of seeing, just as the raw beginner is being exposed to new ideas about seeing. There is no color theory - zero, for example. The reason for this is that we need to "get out of our heads" and into a more sensory relationship with the subject so that we become one with the subject or even "vibrate" with the subject as Cezanne said he did. As Pissarro, Monet, Cezanne and others said, it is all about "the sensation." One needs to emotionally respond to sensations - if one is looking for color theory, that would be mine.

I seriously doubt this is too basic for you. I have been teaching this method now for 25 years and I have yet to have a student, and I have had professional students, who are aware of what I teach and who really see color. In order to see color, or line for that matter, one has to acquire a different self-understanding of what one is doing when one paints.

The reason why we combine both advanced and beginners in the same class is because while the same instruction is articulated, students, despite their respective training, will still be struggling to see variety of colors within a single value, will still be struggling to see the tonality that envelops everything, will still be struggling to apply brushstrokes in a way that make paint feel more like light than paint.

Okay...you are certainly welcome to attend a demonstration for free. But a half day or one day immersion, so to speak, is really not fruitful. As I've said, to see color requires a paradigm shift in one's self-understanding. It has zip to do with theory or technique or some set of secrets. Let me leave you with this thought: the point of painting is not to make a picture as strange as that may sound. That's Robert Henri's thought. Very few painters, advanced or otherwise, understand it.

Jerry