

The background of the cover is a photograph of an art studio. It is dimly lit, with a warm, yellowish-green tint. In the foreground, there are several folding chairs and easels. One easel on the left has a blank white canvas. Another easel is visible in the background on the right. The floor is dark, and the walls are light-colored. The overall atmosphere is quiet and focused.

Teaching Painting

How Can Painting Be Taught In Art Schools?

Edited by Ian Hartshorne,
Donal Moloney and Magnus Quaife

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The ways in which painting is taught within art schools and academies has undergone several significant changes in recent years. As the barriers between media have eroded into more fluid borders, art schools have responded by adapting and evolving. Many painting departments have been absorbed into general fine art courses, but specialist painting courses and pathways still continue to be developed. How have these courses defined and redefined themselves to reflect the current artistic landscape, and how can painting maintain an identity within non-specialist approaches?

Teaching Painting addresses the historical, theoretical, pedagogical and continually shifting methods by which the medium is taught. It asks how and why approaches to teaching painting have changed and developed, and offers a platform through which practices and experience can be shared.

The book includes introductions from Ian Hartshorne, Magnus Quaife and Donal Moloney, and contributions from Maggie Ayliffe and Dr Christian Mieves, Gordon Brennan, Jaana Erkkilä, Ian Gonczarow, Sarah Horton and Sarah Longworth-West, Sean Kaye, John McClenaghan, Dougal McKenzie, Professor Alistair Payne, Dr Craig Staff, Daniel Sturgis, Sarah Taylor, Joseph Mark Wright and Stuart MacKenzie.



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