

*online intensive*

*the dance*   
*of the eye*

*and*   
*the hand*

more fundamentals of Chinese brush painting by Bob Schmitt

painting the waters of lake superior  
**lesson 2**

- **hidden horizon line**

## Assumptions behind the dance of the eye and the hand

As a teacher I begin with several assumptions.  
Any student coming to me has 3 sets of skills to be nurtured.

First, the student has the skills of the eye - when they look at things, what do they see?

Second, the student has the set of skills of the hand - how are they able to connect what they see to the brush, the ink and the paper?

Third, the student has the set of skills of their heart/mind - how are their actions connected to the source of their energy, their spirit, the Qi?

It is from these assumptions that I now offer the dance of the eye and the hand.

These instructional videos with printable models are based on the concept that to learn Chinese brush painting one must train not only one's hand but one's eye as well.

The understanding is that continued learning is a tension between what the eye can see and what the hand can do.

And that the dance of the eye and the hand will always be in play.

That tension is always there.

Mastery is a process.

Not a destination.

Bob Schmitt

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## About brush painter Bob Schmitt



I am a life long student and teacher of the traditions of Chinese brush painting.

I began my study of brush painting in 1962 watching what was then educational tv. I would sit in front of the tv after school with my brush and ink and learn basic forms. I practiced most of my life unschooled.

In the late 90s I was fortunate to begin to study with Lok Tok, Yitong Lok of Toronto and

Hong Zhang in Minneapolis—three incredibly gifted Chinese brush painters and teachers.

Since 1998 I have been a weekly student of Hong Zhang, a native of Shanghai, schooled there and now living in Bloomington, Minnesota.

I have also had a long distance relationship with Chinese master Lok Tok (now deceased) and his son Yitong Lok.

In 2001, all three of these teachers endorsed my beginning to teach Chinese painting to students here in Minneapolis.

Currently I have 40 students who before the COVID 19 pandemic came to my house for weekly instruction in Chinese calligraphy and paintings.

I also have a weekly painting practice.  
To see more of my work, visit:

[www.laughingwatersstudio.com](http://www.laughingwatersstudio.com)

*painting the waters of Lake Superior*

# hidden horizon line

The second atmosphere we will work with is that of Lake Superior hiding its horizon line with a vagueness that beguiling.

To do this painting also requires slowly building up layer after layer of soft color. Working both with a hard hair landscape brush and a hake brush as we used in the first painting.

As you will see in the video, one needs to plan in quite a number of periods of letting the piece dry during the process. Sometime fully dry, sometimes partially dry to gain different effects.

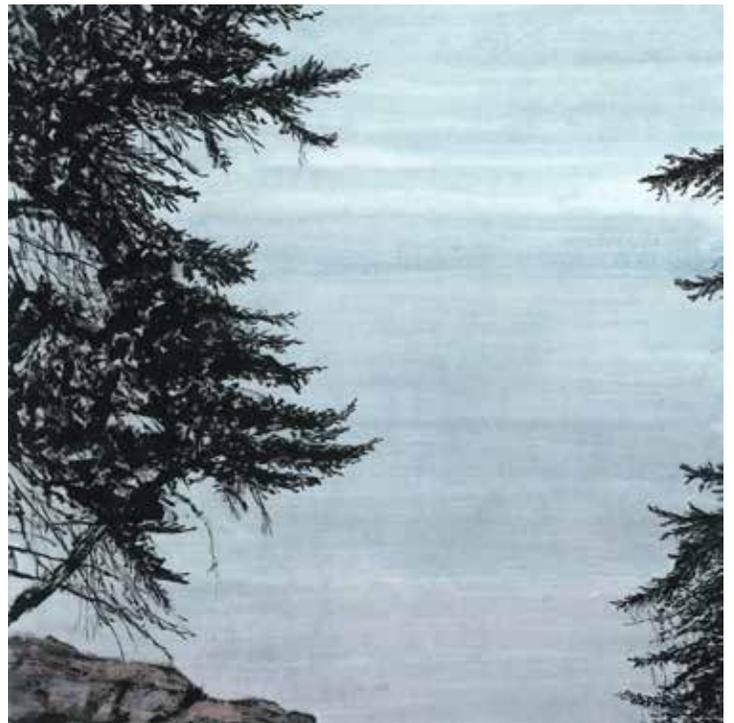
In this model, there are less undercurrents. More sweeping horizontal movements, but still a lot of very subtle build up of various colors and tones.

Analyze both the photo and the model for its structure. Where is that linearity coming together, tighter? Where is it opening up, looser?

How is the texture of the sky contrasting with the texture of the water? Even though both are relatively smooth, what is the difference in their rhythms?

Where is the light?

photographic inspiration

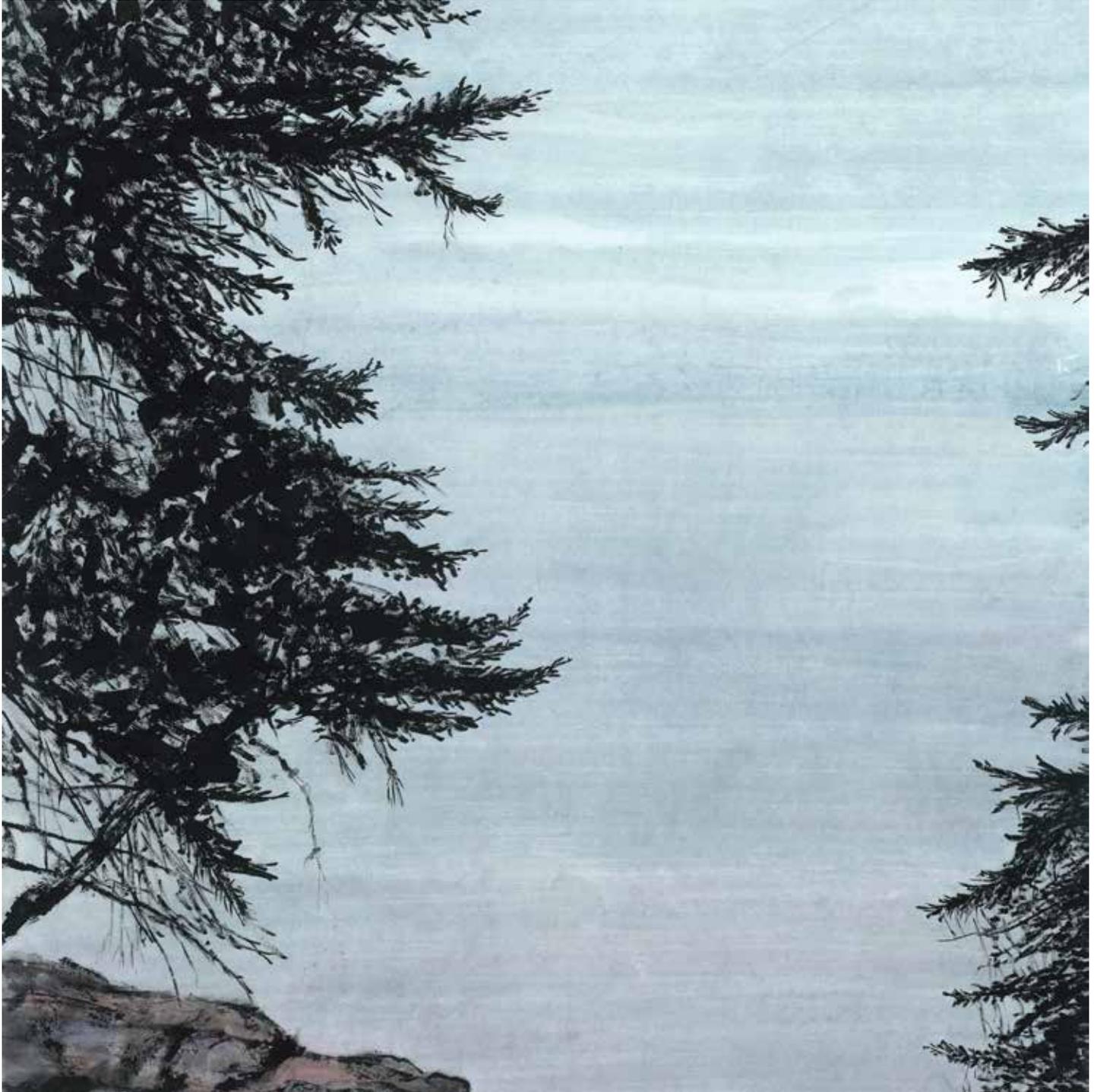


interpreted using traditional Chinese brush painting

the dance of the eye  and the hand 

*painting the waters of Lake Superior*

# hidden horizon line



the dance of the eye  and the hand 

*painting the waters of Lake Superior*

# hidden horizon line detail

