

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 3

• **hidden glow**

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

bob@laughingwatersstudio.com

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

painting the waters of Lake Superior

horizon glow

For the third atmosphere we will work Lake Superior showing us a bright glow just on the horizon.

This is difficult to achieve. It requires a balance between controlling the color so you don't lose that area of raw paper and creating a moving soft edge that is ambiguous.

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 some undercurrents. Less of a unity of horizontal movement than in the last model. A sense of smooth reflection far on the horizon and a little more disturbance in the water closer to shore.

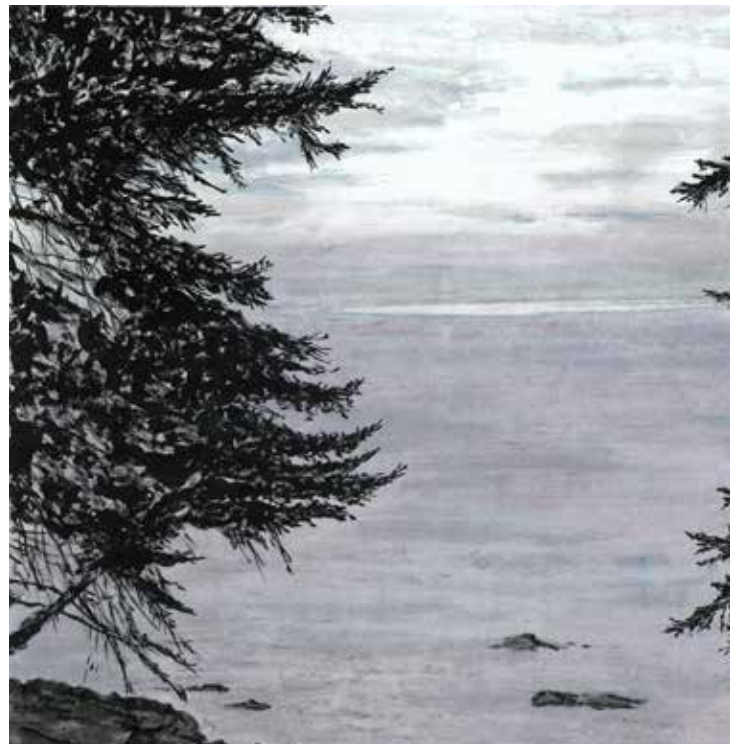
Analyze both the photo and the model for its structure. Account for the wind coming over the surface.

On this model there is significantly more clouds which means there is more raw paper showing through.

How is the texture of the sky related to the texture of the water?

How do you see the wind in the foreground?

photographic inspiration

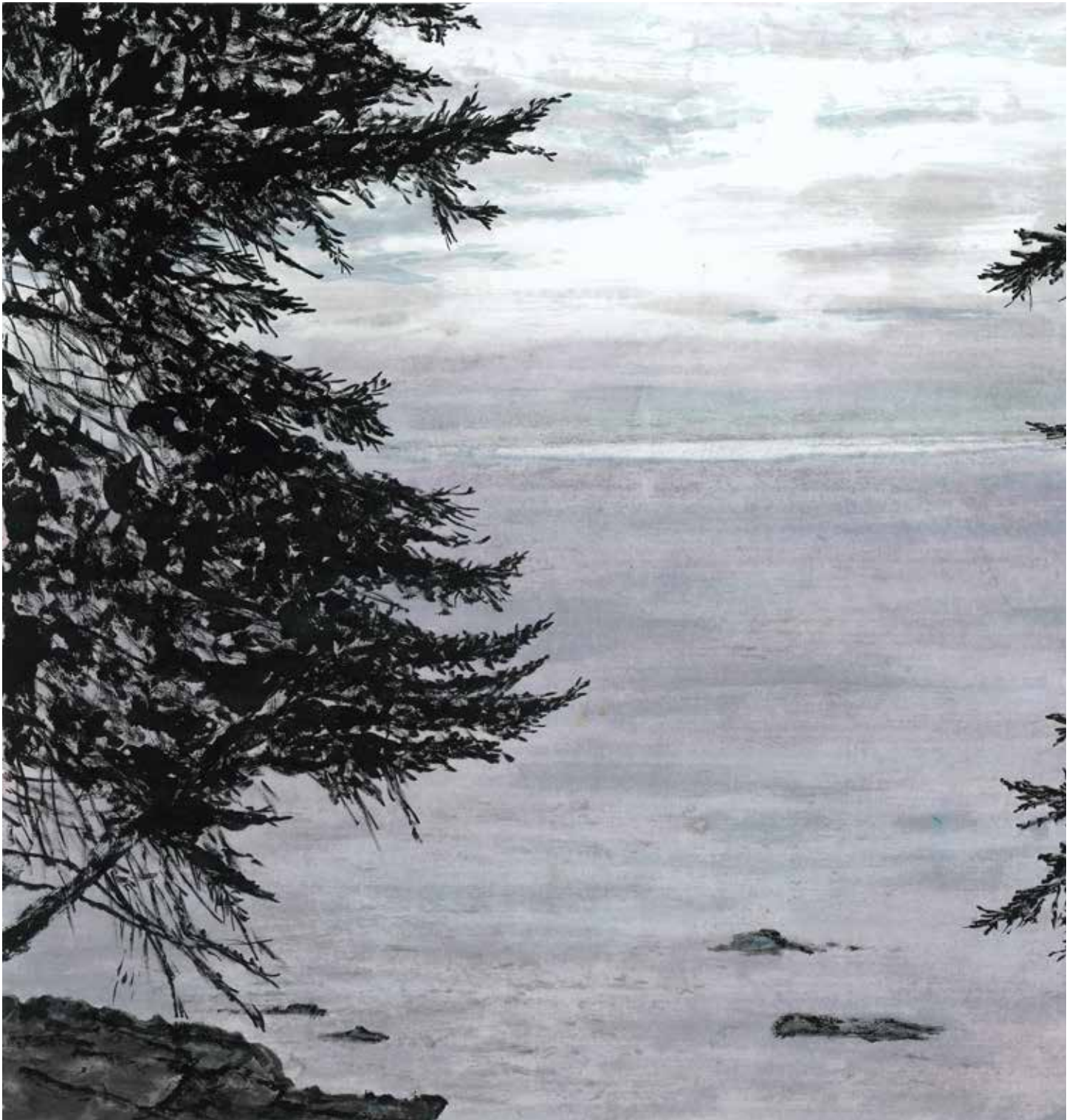




interpreted using traditional Chinese brush painting

the dance of the eye  and the hand 

painting the waters of Lake Superior

horizon glow



the dance of the eye  *and the hand* 
painting the waters of Lake Superior

horizon glow detail

