

Pigment + Place: Deep Time and Place
Workshop Information and Agenda

Instructor: Daniela Naomi Molnar

Dates: Thursday, May 29 - Sunday, June 8, 2025

Arrival: Thursday, May 29, 2025

Departure: Sunday, June 8, 2025

Skill Level: This course is appropriate for all skill levels. Maybe you've been working with pigments for years and wish to deepen and expand your practice, or maybe you've never previously worked with pigments — all are welcome.

Mobility Level: Moderate: Ability to walk on gravel or dirt in the outdoors and explore outdoor areas for 1-3 hours at a time. Longer hikes are optional. The course can also be adapted for someone with limited mobility. You may not be able to participate in all outings but there are many opportunities to modify as needed.

See below the agenda for important information about what art supplies to bring with you!

Description

Led by artist and poet Daniela Naomi Molnar, this 10-night workshop/residency experience will introduce you to the vibrant world of natural pigments in PLAYA's ecosystem. You'll learn how to ethically forage pigments and transform them into any type of paint or ink. You'll also learn about pigments as a way to creatively engage with ecological issues, including climate change.

Pigments allow us to feel forms of time that our daily lives can obscure — geologic time, photosynthetic time, or what is often called “deep time.” In opening up different timescales, pigments offer a balm for the confusion and challenging emotions that our ecological crises can provoke. Here in the vast, open space, making pigments from rocks, plants, bones, and wild waters, you'll interact directly with ancient rhythms, finding new insights, inspiration, and artistic paths.

Guided field trips will offer the opportunity to explore the region. We'll go on short hikes to get to know pigment sites, ancient petroglyphs, and other regional wonders. Your teacher is a certified wilderness guide with backcountry medical training so you can feel safe on these outings. This course has resulted in many lasting friendships, collaborations, gorgeous colors, and revitalized artistic practices.

The first part of this class (days 2 – 4) consists of field trips, conversations, demos, slideshows, and other informative, skill-building, and exploratory group activities. You'll

receive creative prompts and optional readings. Days 5 – 6 consists of individual studio time with optional studio visits from the instructor to discuss your questions, interests, and goals. Day 7 is a guided field trip, followed by 2 more days (days 8 – 9) of studio time with optional individual studio visits. We wrap up on day 10 with the opportunity to share your work and ideas with the group.

What you will learn and experience:

- Experience the unique natural pigments, ecology, and cultures of PLAYA's bioregion.
- Explore pigment practice as a way to creatively engage with ecological issues, including climate change in a supportive group
- Engage with creative prompts meant to deepen and expand your experience of this unique bioregion.
- Reimagine the creative process as a way to engage with ecological issues, including climate change.
- Learn how to ethically forage and produce pigments from the earth.
- Learn about the cultural, ecological, and artistic significance of natural pigments through discussion, reading, and application.
- Begin to develop or expand a personal ethos around pigment practice.
- Learn (a bit, it's a vast territory) about the cultural and ecological history of both synthetic and natural pigments.
- Explore experimental painting techniques focused on the interaction between pigments, water, and paper.
- Play, explore, laugh, ask answerable and unanswerable questions, watch the stars, rest, regenerate, eat well, and get to know each other.

Instructor Bio

Daniela Naomi Molnar is a poet, artist, and writer who works with color, water, language, and place. She creates paintings using pigments made from plants, bones, stones, rainwater, and glacial melt. Her poems and essays are developed alongside these pigments and paintings, with each practice influencing the other to form new ecologies.

Her work is the subject of a front-page feature in the [Los Angeles Times](#), a [PBS Oregon Art Beat](#) profile, an entry in the [Oregon Encyclopedia](#), and a feature in [Poetry Daily](#). Her artwork has been shown nationally, is in public and private collections internationally, and has been recognized by numerous grants, fellowships, and residencies.

Her debut book, *CHORUS*, won the [2024 Oregon Book Award for Poetry](#) and was selected by Kazim Ali as the winner of Omnidawn Press' 1st/2nd Book Award.

Forthcoming titles include *PROTOCOLS* (Ayin Press, 2025), *Memory of a Larger Mind* (Omnidawn, 2028), and *Light / Remains* (Bored Wolves Press, 2026). Her work will also be included in the forthcoming Volume 2 of *The Ecopoetry Anthology*. She founded the Art + Ecology program at the Pacific Northwest College of Art and helped start and run the backcountry artist residency Signal Fire.

All year, she looks forward to teaching this course at PLAYA. It never fails to be a beautiful and transformative experience for all.

www.danielamolnar.com / Instagram: [@daniela_naomi_molnar](https://www.instagram.com/daniela_naomi_molnar)

Agenda

Day 1 – Arrival Day // Thursday, May 29

1:00 - 4:00 pm: Arrival

6:00 pm: Meet and Greet (BYOB and snacks)

Day 2 // Friday, May 30

Morning: Introductory slideshow

Afternoon: Foraging field trip

Day 3 // Saturday, May 31

Morning: Group foraging hike, pigment foraging and processing info, and creative prompts

Day 4 // Sunday, June 1

Afternoon: Group foraging hike, pigment foraging and processing info, and creative prompts

Day 5 // Monday, June 2

Individual studio visits + self-guided studio time

6:00 pm: Group dinner provided by PLAYA

Day 6 // Tuesday, June 3

Individual studio visits + self-guided studio time

Day 7 // Wednesday, June 4

Morning: Group feedback

Afternoon: Foraging hike (optional)

Day 8 // Thursday, June 5

Individual studio visits + self-guided studio time

6:00 pm: Group dinner provided by PLAYA

Day 9 // Friday, June 6

Individual studio visits + self-guided studio time

Day 10 // Saturday, June 7

Students share work

Evening: Shared potluck dinner

Day 11 // Sunday, June 8

Depart by 12:00 pm

Recommended Equipment List to Bring:

- Hat
- Sunscreen
- Insect Repellent
- Water bottle(s)
- Binoculars
- Hiking poles if you use them
- Hiking shoes
- Clothes for layering (can be hot in the day, cold at night)

Suggested Materials List to Bring:

Please don't hesitate to be in touch with any questions on supplies! Pigment work is supply-intensive but there is actually not very much you need to bring. **The list below is full of suggestions, not requirements.**

Pigment-processing supplies:

- A medium/large mortar and pestle if possible — check thrift stores or kitchen stores
- Glass jars with lids (reused, clean jam jars or similar are great) – bring as many as you can, of varying sizes! Lots of jars!
- A muller and sandblasted glass plate if you want to invest in one (for example, <https://shop.kremerpigments.com/us/shop/accessories/mortars-pestles-glass-mullers/883348-glass-muller-medium.html>)
- Gum arabic (buy it in powdered form, much less expensive) and/or a small jar of honey

Pigment-foraging supplies:

- Small plastic bags, reusing existing bags is fine
- Garden gloves/work gloves
- A backpack or other collecting bag
- A sun hat, other forms of sun protection
- A sturdy water bottle
- Sturdy walking/hiking shoes
- Shears (optional)
- A small trowel or spade (optional)
- A small hammer or a rock hammer (optional)
- A chisel (optional)

Paints (recommendations):

- Bring any paints you already own and like using. If you don't own any paints yet, you don't need to rush out and buy a bunch — you can buy just a few colors, or you can show up without any paint – it's up to you. Here are some suggestions if you want to buy some colors. If you choose to buy paints, try to get the real pigments, not the hues if you can afford it:
- Quinacridone rose or pink
- Cadmium red
- Ultramarine blue
- Cobalt blue
- Indigo blue
- Phthalo, manganese, or cerulean blue
- Lemon yellow, cadmium yellow pale, or hansa yellow light
- Cadmium yellow deep
- Sap green
- Chromium oxide
- Ultramarine violet or Dioxazine purple
- Pyrrole orange or cadmium orange
- Burnt sienna
- Burnt umber
- Titanium white
- Mars black
- Any "PrimaTek" pigments made by Daniel Smith that strike your fancy (<https://danielsmith.com/product/daniel-smith-primattek-watercolors/>)

Paper:

- Any watercolor paper you already own
- 2 or more sheets of high-quality watercolor paper. I recommend Arches 300 lb, 16 x 20 or 22x30 (or larger), hot press, rough, or cold press, whatever you prefer
- Small pad or loose sheets of inexpensive watercolor paper to experiment on

- A pad of tracing paper – Canson is a good brand

Other painting supplies:

- Any brushes and mark-making tools you already own. If you don't own any, here are suggestions:
 - #10 and #6 round watercolor brushes
 - #1 or #2 small round watercolor brush
 - Flat or filbert wash brushes, size 4 or 6 and size 12 or larger
- A large mop brush
- Drawing board to hold your paper
- Clips to hold paper to your board
- Artists tape or painters tape
- Pencils
- Pencil sharpener
- Kneaded eraser
- Any colored pencils and/or pastel pencils you already have
- Any dry pastels or oil pastels you already have
- Palette for mixing colors – an old white plate or pan is fine
- Something to write with and on
- A digital camera (cell phone camera is fine) if you already own one — no need to buy one
- Tracing paper
- Masking tape and a permanent marker for labeling pigments
- Empty spray bottle for water
- A container or spray bottle filled with rubbing alcohol
- Ruler
- Rags or paper towels
- Fine or extra fine black felt tip pen (such as Pigma micron in size .01)
- X-acto knife or scissors
- Glue or glue stick
- Charcoal
- Assorted erasers (kneaded, Mars plastic, fine-tip eraser)
- Acrylic matte medium, gloss medium, or other acrylic mediums if you want to make acrylic paints
- If you want to make oil paints, bring linseed or walnut oil or both

Materials Provided by Instructor:

- Specialized pigment-making materials and many pigments to share