

## **Painting**

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**Course description:** This course presents a balance of technical painting from direct observation and conceptual approaches to painting, leading toward the development of a personal painting language. Initially, the instructor will present a project that will offer the student a starting point from which s/he can interpret and explore more significant personal relevance. Over the course of the semester, the projects will increasingly require students to develop individual thinking and progressive thought. Students will be asked to contemplate their visual world and explore these ideas in their painting. Through the critique process, students will further develop their art vocabulary and strengthen their critical and verbal abilities.

### **Goals and objectives:**

- explore a variety of ways to use paint (both traditional and contemporary)
- develop a solid understanding of painting materials
- develop a committed painting practice, inside the studio and out
- begin to develop a painting language and strengthen abilities of visual articulation

**Course structure:** The course will progress in the form of in class projects, lectures/slide presentations, critiques, and homework. Students will be expected to complete assignments on time and must devote time outside of class to fulfill this responsibility. A minimum of three hours is required for homework assignments. In addition to the projects, each student is required to keep a sketchbook of relevant images, visual events, and ideas of significance.

**Sketchbook/Journal:** Students are required to maintain a daily sketchbook/visual journal of ideas explored in class. This can include a record of visual thought, thumbnail sketches, notations of ideas, record of interesting visual events, class notes, etc.

Preliminary drawing for assignments may be in the sketchbooks, though the primary goal is to develop the daily habit of maintaining a sketchbook. The sketchbook will be collected and evaluated randomly. You must bring your sketchbook to every class and are expected to date and number your pages.

**Critiques:** Critiques are an important component of this course. The critique process teaches us to view and consider our work, as well as the artwork of our peers with a critical yet objective eye. In addition, the critique fosters development of a clear and concise vocabulary to express and verbalize visual concepts. Learning the language of the visual arts will help you structure your thoughts and expedite the learning process. Your participation in the critiques is very important.

NOTE: In addition to class critiques, there will be an individual mid-term and final critique to review your progress, and discuss your personal growth.

What makes something interesting, as opposed to good or bad?

Are the criteria met for this project?

Is the intention of the artist clear?

Would you be able to understand the idea without access to the project description?

Are formal elements used successfully? (composition, color, paint handling)

What constructive changes might you suggest to make your classmates' project more powerful, on target or a more clear idea expressed?

**Grading:** Your work should demonstrate a solid understanding of concepts introduced in class and a strong commitment of time and effort. In addition to in-class critiques, each student will turn in portfolios containing all in-class work, homework assignments, and sketchbooks at two intervals during the semester. **Please keep all work, both in-class and homework.** Each will receive a grade. Many believe that in art, personal "taste" should serve as a scale for judging work. While subjectivity is always part of any evaluation process, there are concrete criteria

upon which I will be grading your work in this course. Attendance, technical skills, effort, improvement, understanding of concepts and creativity are all factors in the final evaluation. And remember, I do not determine your grades; you do. If there is any question about my evaluation process, please speak to me after the class.

**Quality of work:** The quality of your work includes visual and intellectual innovation, technical proficiency in regards to the given assignment.

**Participation:** Level of involvement and effort during class exercises as well as discussion. Does the student have a good attitude and express enthusiasm/interest in learning?

**Effort:** Progress will be judged on an individual basis and will be evidenced in your assignments and class participation. Do you push yourself by adding challenging components?

**Attendance:** : Punctuality and attendance are mandatory. Most classes involve both drawing and discussion that cannot be made up. The first part of class will involve critiques and/or discussion on new projects, so tardiness will compromise both your work and your grade. Please be prompt. Arriving late or leaving early three times counts as an absence. Three unexcused absences will result in the loss of one full letter grade, and so on, etc. Any student having more than three absences will need to meet with the instructor. Painting is a cumulative learning experience and being in class, as well as, being "present" in class will determine your commitment to the practice of painting.

\*Please note that a student who receives a poor grade on an assignment due to a misunderstanding or negligence is allowed to readdress the assignment for a better grade as long as the work was initially completed on time. This work must be presented the week after the assignment was initially due. This is

also true if you would like to revise or redo an assignment. Art is a work in progress.

**Projects:**

- Value and sighting practice: white take-out boxes, 3D to 2D, value scale
- Introduction to color theory: the color wheel, practical color mixing
- the grid: additive and subtractive color, hue and saturation
- composition and viewfinder, energy and movement
- negative and positive space
- aerial landscape perspective- spatial strategies using (foreground, middle ground, background)
- working from a photographic source
- visual culture still life- contemporary art relevance
- abstract concepts: contemporary paint handling, taping/masking, palate knife
- final project: self-portrait and identity

\* This is a flexible outline of exercises to be practiced during the semester. It is subject to change without previous notice based on the natural progression of the class.

**Additional Notes:**

- No eating in class
- Clean up after working and do not leave anything behind
- Please leave cell phones on silent or turned off. It is disrespectful to disrupt class for your personal calls. Take care of calling/texting at the break.
- No headphones- the studio classroom is a collaborative environment. With headphones you can't hear me or participate in class

**Materials list**

Alizarin crimson  
Cadmium red medium  
Cadmium yellow medium  
Ultramarine blue or cobalt blue

Yellow oxide  
Raw umber  
Ivory black  
Titanium White

\*optional colors  
Cadmium orange  
Sap green  
Violet

Paper palette  
Artist Tape  
Brushes- 3 or 4 various sizes, synthetic  
Palate knife, with angle, medium size  
Sketchbook and drawing materials  
Black paper 18x24  
Canvas board

\*miscellaneous  
Spray bottle  
Lock  
Smock/ apron  
Rags  
Small jars/ Tupperware  
Plastic wrap  
Scotch tape- translucent  
Exacto knife  
Ruler